

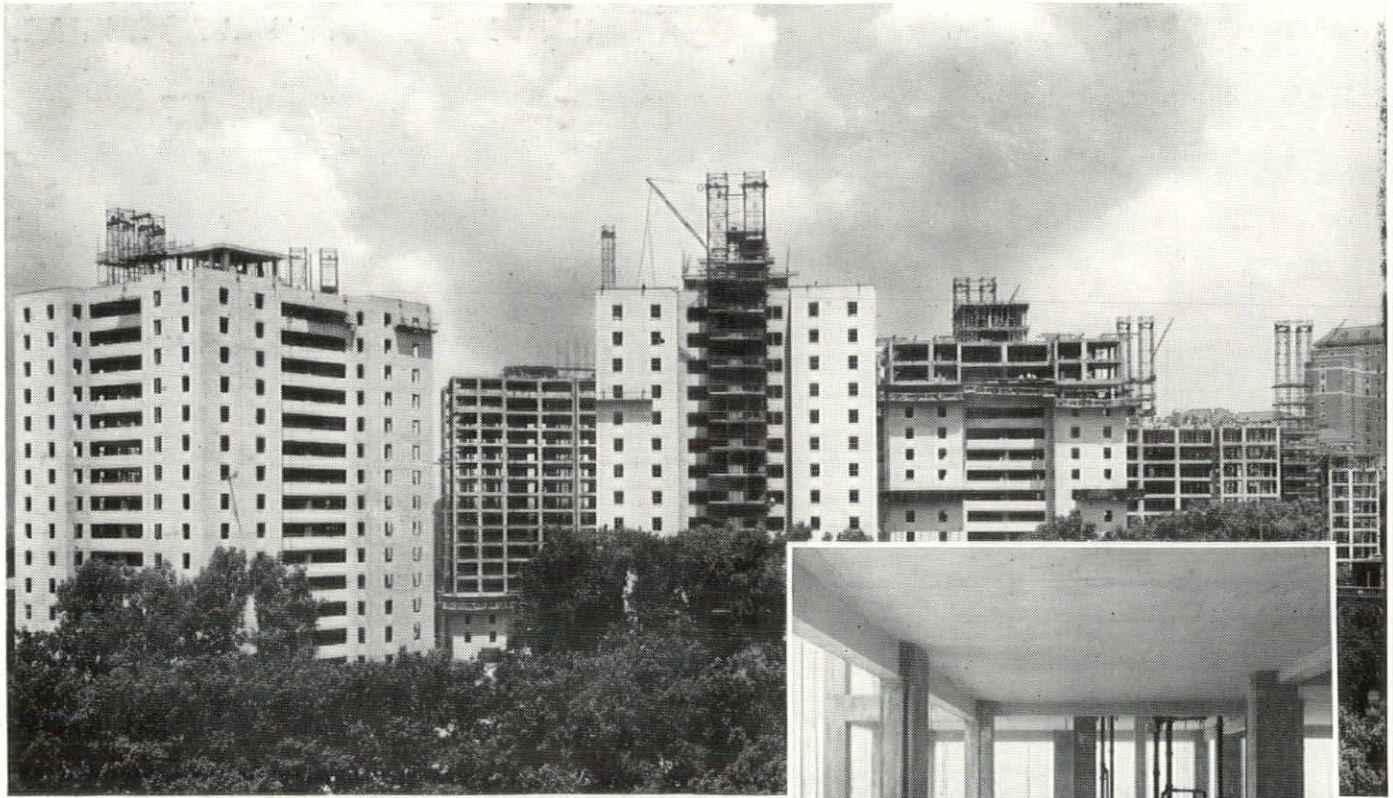
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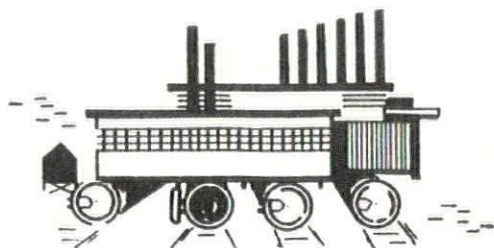
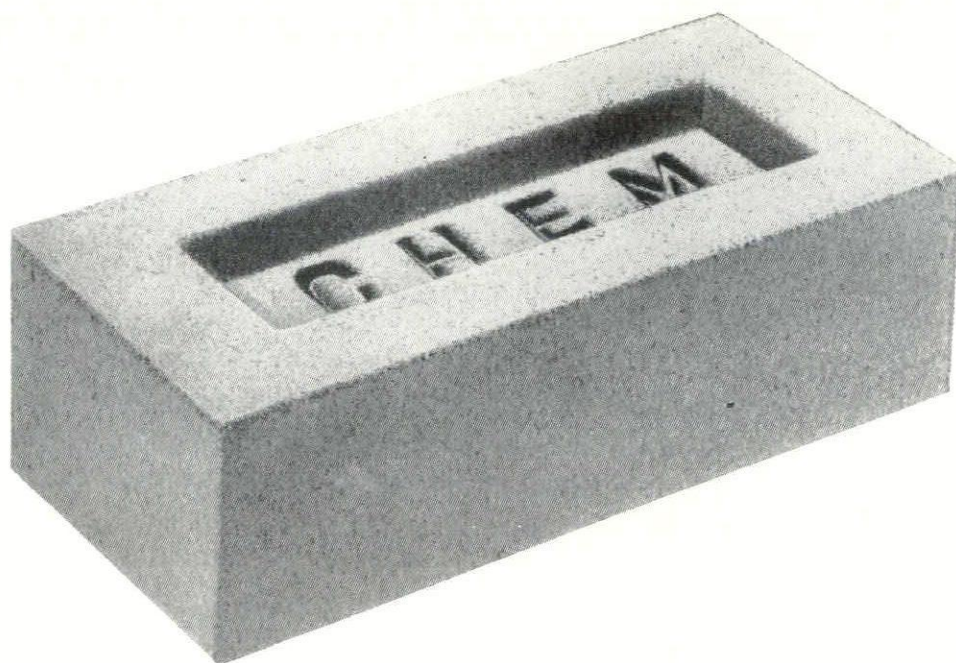
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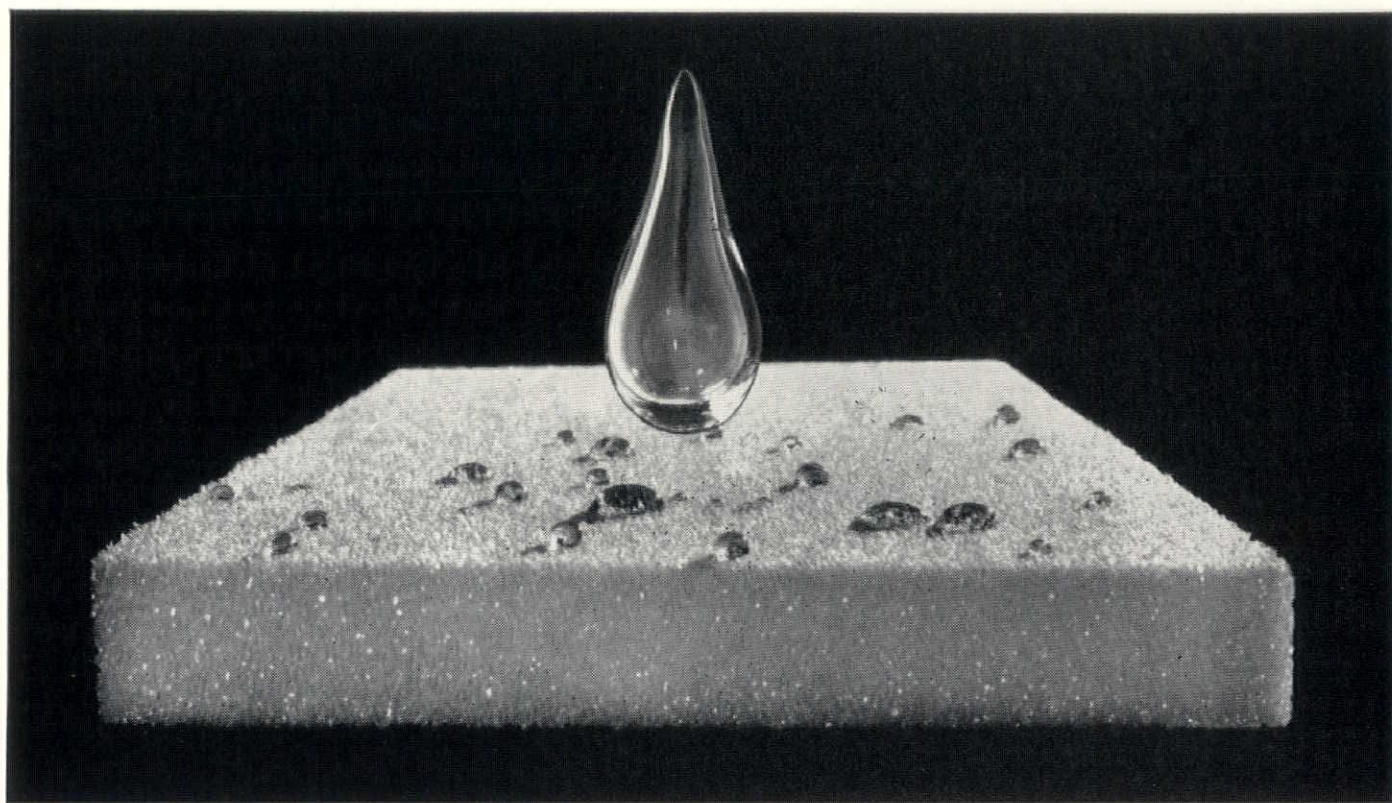
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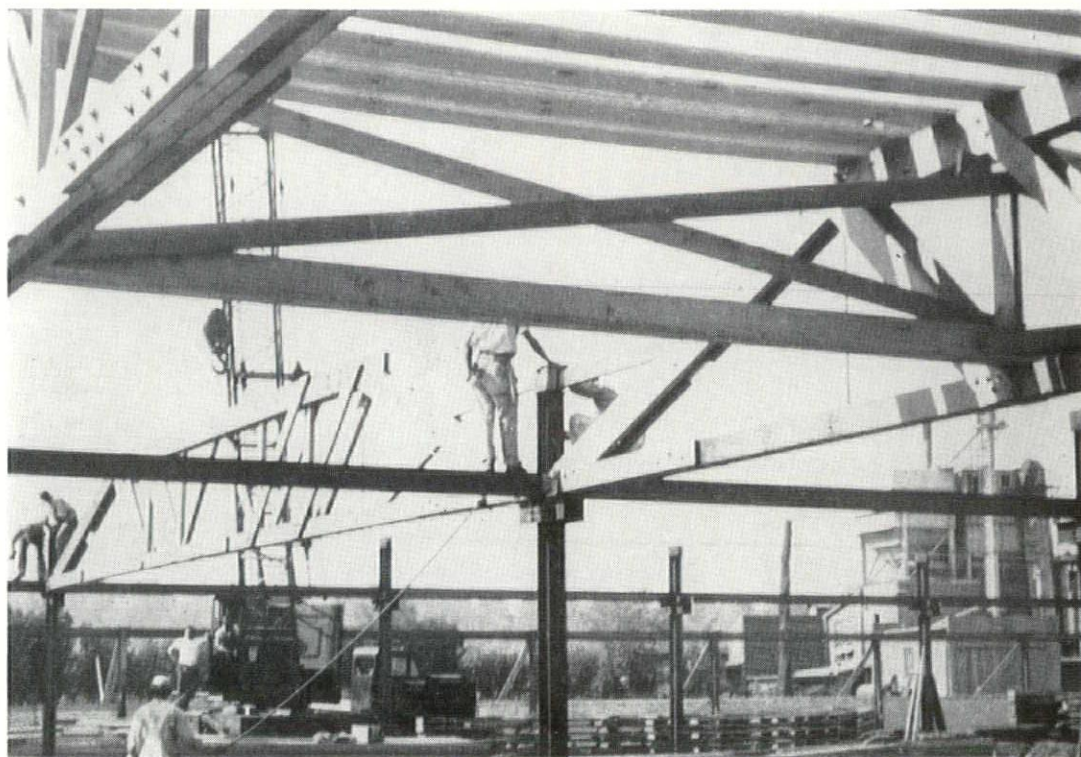


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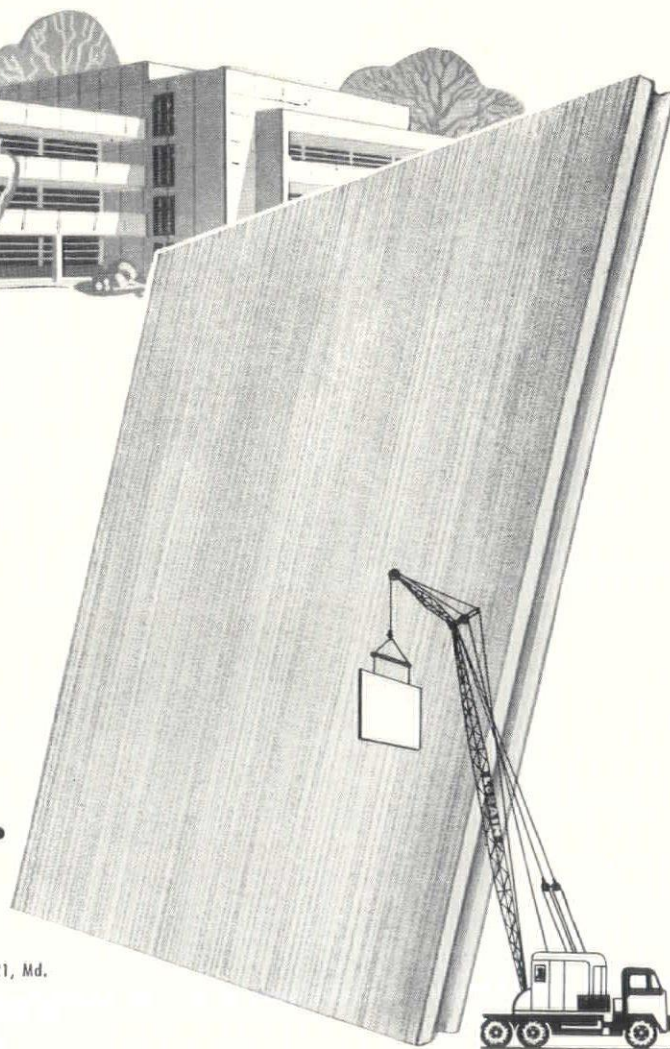
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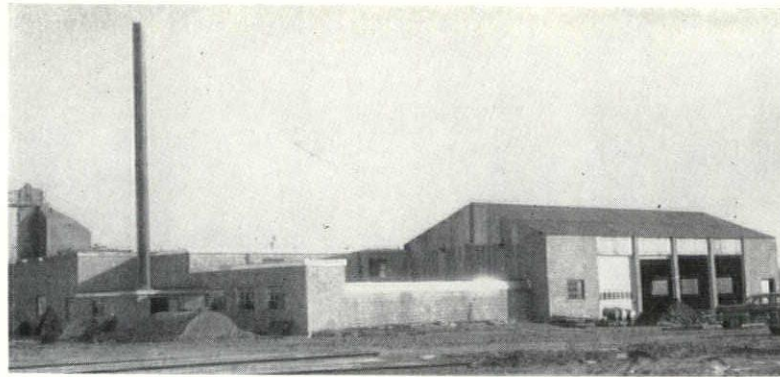
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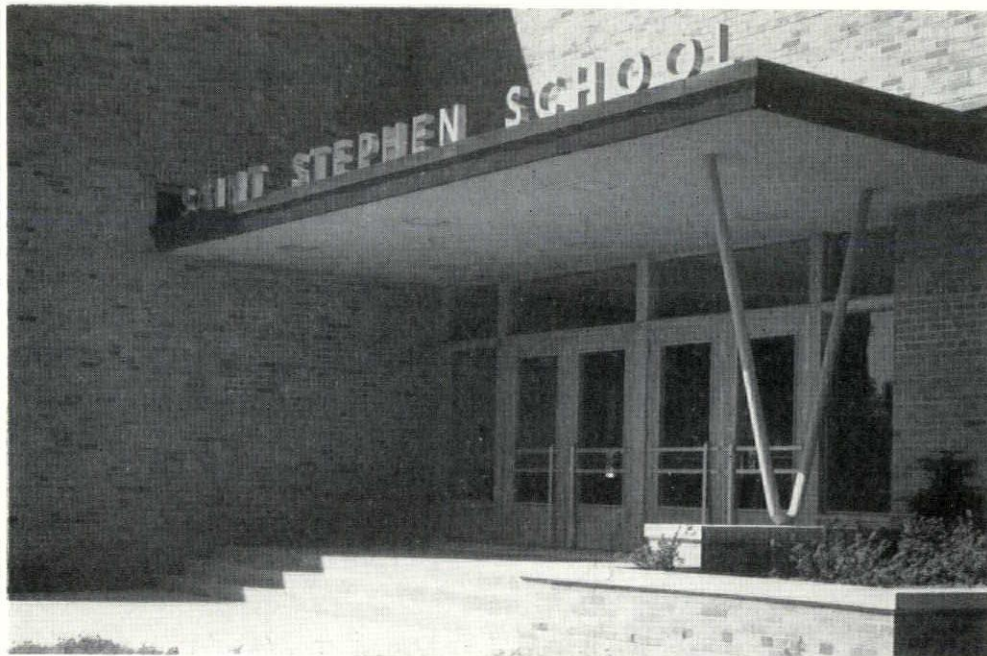
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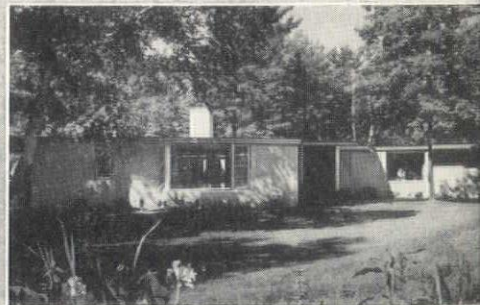
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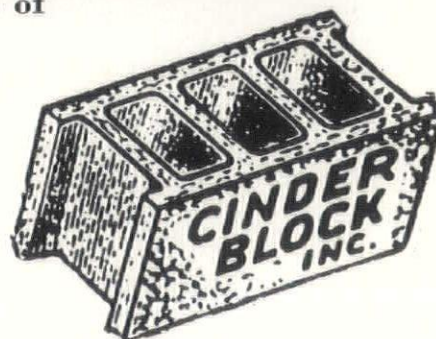
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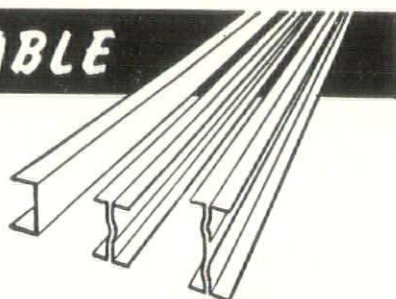
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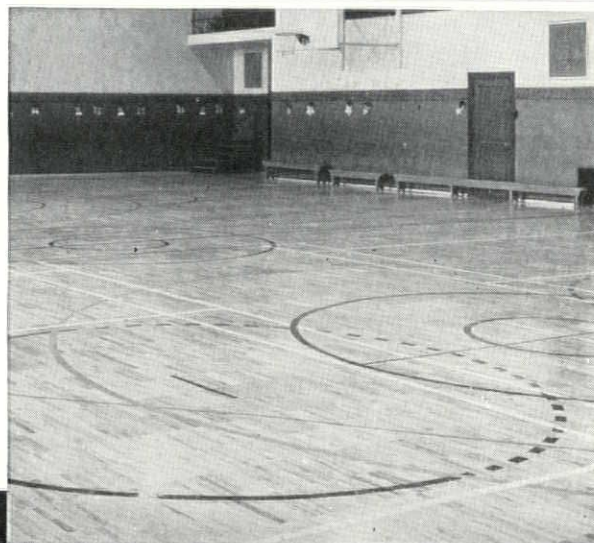
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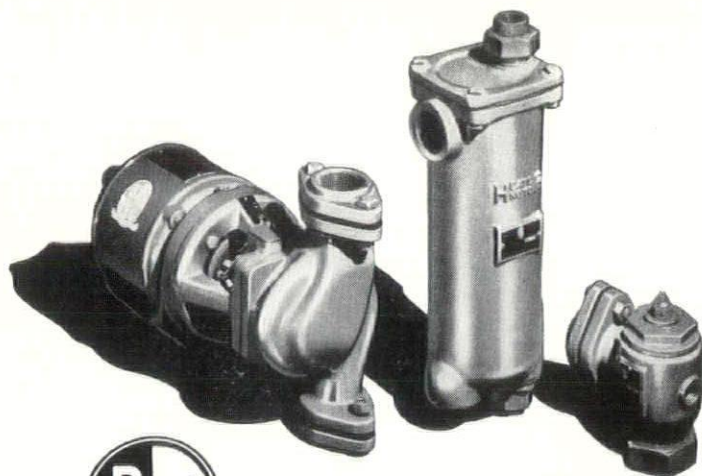
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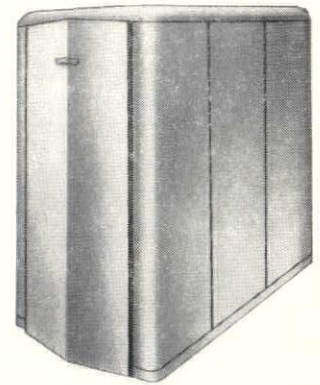
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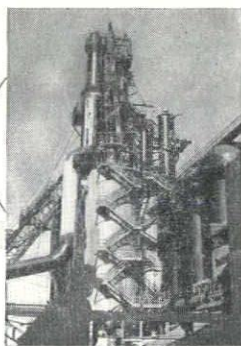
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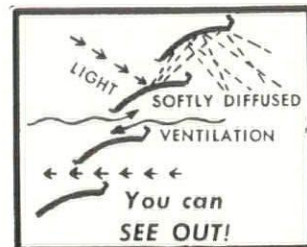
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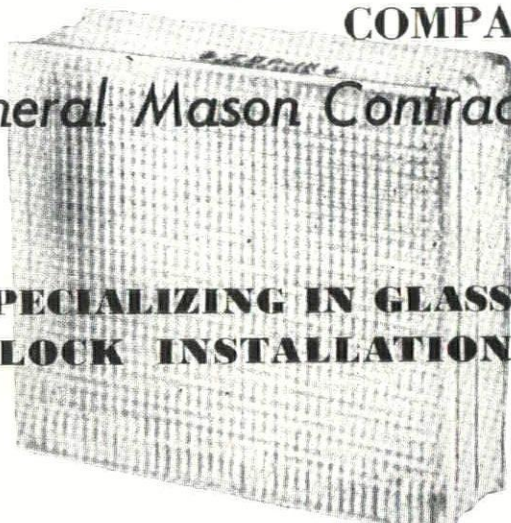
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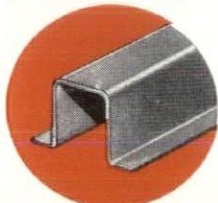
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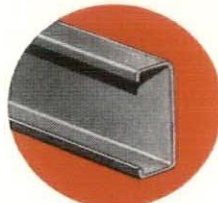
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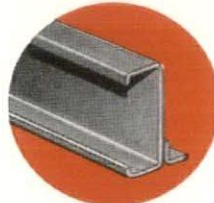
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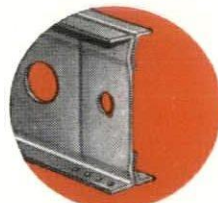
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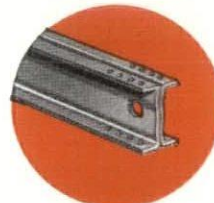
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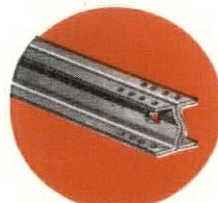
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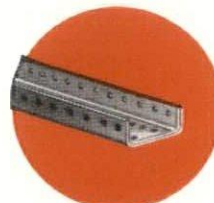
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a.i.a. 85th annual convention

The 1953 Convention, the 85th, will be in Seattle, Washington, from June 16-19, 1953.

The program is now thoroughly organized, under the Chairmanship of the Director of the Northwest District, Jim Smith. The theme is "A New Country—A New Architecture."

The first day plans present a Logging Camp Tour—from cutting down a big tree, through the saw mill, right down to the plywood, as it comes out of the mill.

Three technical seminars are planned:

"Wood—The Forest"

"Wood—Processing"

"Wood—Construction Uses"

The programs are arranged in collaboration with the West Coast Lumbermen's Association and the National Lumber Manufacturers' Association.

Two business sessions are planned, and the membership will receive an agenda previous to the Convention, covering the subjects to be discussed. There will be sessions on Chapter Problems, Student Forum, Chapter Affairs, Chapter Officers, and Chapter Editors. The fun, entertainment and fellowship affairs will include the President's Reception, at the famous Rainier Club, Dinner Cabaret Party, and the Annual Dinner, with its colorful fellowship presentation program, and a nationally known speaker.

Convention headquarters will be the Olympic Hotel. Since the Olympic has only 300 rooms available, you are urged to make your reservations immediately upon receipt of the reservation forms.

The Convention Committee has arranged a very interesting program for the ladies, and lounge facilities will be provided for the ladies and the Teen-Agers. You have been thoroughly informed by Bulletin from the Octagon regarding the CONVENTION

table of contents

John N. Richards	19	Saginaw Valley Chapter .23 & 33-46	
Detroit Chapter	21	National Architect	29-32
M. S. A.	22	Good Design	
Western Michigan Chapter	23	(Alexander Girard)	47-60

coming issues

JUNE—WESTERN MICH., A.I.A.

JULY—EERO SAARINEN & ASSOCIATES

AUGUST—10th ANNUAL MACKINAC MID-SUMMER CONFERENCE

SEPTEMBER—O'DELL, HEWLETT & LUCKENBACH

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

NOVEMBER—DETROIT CHAPTER, A.I.A.

DECEMBER—LEINWEBER, YAMASAKI & HELLMUTH

1954, JANUARY — WILLIAM EDWARD KAPP

FEBRUARY—FRANTZ & SPENCE

MARCH—40th ANNUAL M.S.A. CONVENTION

APRIL—ANNUAL M.S.A. ROSTER (Alphabetical)

MAY—SAGINAW VALLEY A.I.A.

monthly bulletin, michigan society of architects

MONTHLY BULLETIN

Michigan Society of Architects
120 Madison Ave., Detroit 26, Mich., WO. 5-3680

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Building Industry Banquet—James B. Morison, Chairman; Paul B. Brown, Talmage C. Hughes.
1953 Midsummer Conference, August 6-8, 1953—Clarence H. Rosa, Chairman.

40th Annual Convention—Hotel Statler, Detroit, March 10-12, 1954—Lyall H. Askew, Chairman.

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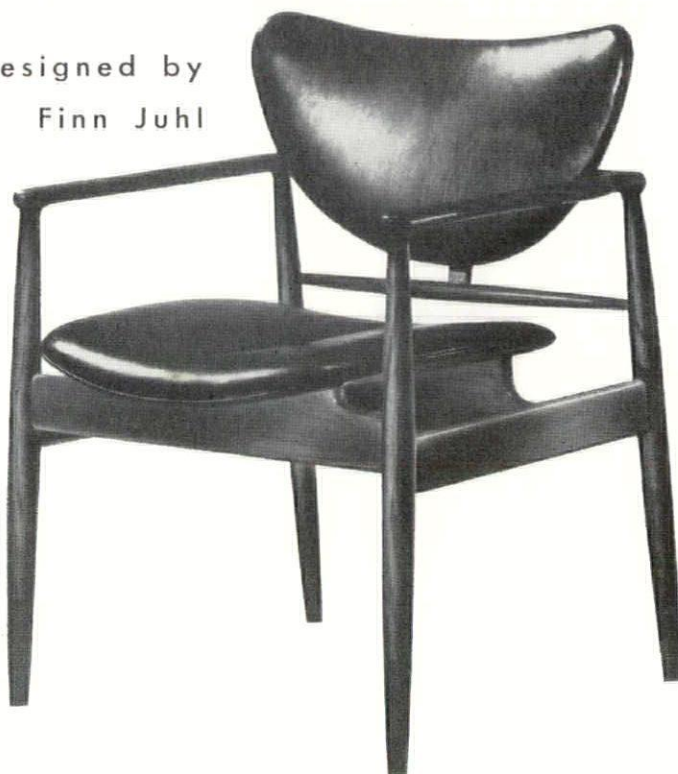
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The Bulletin further describes the POST CONVENTION AIR CRUISE TO ALASKA. Both of these cruises will, I assure you, be most interesting and educational to all Architects and their families.

Mrs. Richards and I took the post convention trip a few years ago, under the sponsorship of the same Agency sponsoring these trips, the United States Travel Agency, Inc., and we highly recommend the care which was given to each traveler. After hearing Convention Chairman, Jimmy Smith, and Arthur Holmes, the Institute Staff Convention Manager, describe the Convention program at the March Board meeting of the Institute, I can assure you that this 85th Convention is very well organized, and that you and your wife and family will receive a most hearty welcome "Out in the Great Northwest."

I hope that many of you have already made plans to be in Seattle from June 16-19.

JOHN N. RICHARDS,
Regional Director.

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Bigelow Co., Inc.	11
Boosey, Norman Mfg. Co.	63
Bortolotti, William & Sons	12
Burke, O. W. Co.	28
Burroughs, J. P. & Son, Inc.	61
Busby, John H. Co.	28
Candler, J. D. Roofing Co., Inc.	28
Candler, Wallace, Inc.	64
Carr, Noble F.	4
Cartwright & Morrison, Inc.	4
Century Brick Co.	14
Cinder Block, Inc.	9
Commercial Contracting Corp.	26
Comptite Shower Pan	63
Couse, Walter L. & Co.	25
C-Thru Aluminum Awning Co.	16
Darin & Armstrong, Inc.	27
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Dow Corning Corp.	7
Dunn-Rainey Co.	27
Durako Paint & Color Corp.	17
Engelhart, Chas. Construction Co.	14
Eurich, A. W. Plumbing & Heating Co.	26
Forte, G. Co.	16
Gibraltar Floors, Inc.	26

Glanz & Killian Co.	26
Grace Harbor Lumber Co.	26
Great Lakes Steel Corp.	18
Gypsum Constructors, Inc.	27
Hamill, N. W. Co.	61
Hampton Products	63
Hanley Co.	25
Harlan, C. Allen	1
Heineman & Lovett Co.	25
Hendrick, R. C. & Son	10
Hickey, Shaw & Winkler, Inc.	8
Hoge-Warren-Zimmermann Co.	61
Horn Fuel & Supply Co.	9
Huron Portland Cement Co.	15
Jackson & Church Co.	13
Johnson, William M.	62
Johnson, August B., Inc.	11
Josam Mfg. Co.	62
Kaufmann Corp.	28
Klopf, A. C. & Sons	13
Koehler Bros.	61
La Salle Supply Corp.	10
Leggett, R. E. Co.	62
Lighthouse Electric Co.	63
Lincoln Brick Co.	17
Long Sign Co.	28
Mack Iron Works Co.	14
Mahon, R. C. Co.	4th Cover
Marietta Concrete Corp.	5
Martin, F. H. Construction Co.	27
Mason, N. Co.	62
McConachie, L. L. Co.	15
McDonnell Bros., Inc.	13
Mechanical Heat & Cold, Inc.	63
Mercier, John A. Brick Co.	24
Michigan Consolidated Gas Co.	4
Michigan Drilling Co.	25
Miller, A. J., Inc.	62

Monthly Bulletin (books)	12
Moynahan Bronze Co., Inc.	26
Mulcahy & Collins	63
National Steel Corp.	18
Nelson Co.	24
Odien, G. A. Equipment Co.	24
Pagel's, Inc.	8
Peterson Window Corp.	15
Plastic Products Co.	64
Pontiac Millwork Co.	6
Portland Cement Association	2nd Cover
Post Electric Co.	2
Preston, Charles Associates	62
Price Bros. Co.	6
Pumford, Alfred & Sons	63
Reflective Insulation Co.	25
Restrict Lumber Co.	26
Rogers, Maurice V. Co.	24
Sauer, Otto H. Co.	61
Sibley, F. M. Lumber Co.	26
Smith-Maynard Electric	15
Spence Bros.	9
Stevens, Frederic B., Inc.	12
Thomas Brick & Tile Co.	28
Timber Structures, Inc.	64
Trier, Fred C. Construction Co.	62
Tuller Hotel	13
Turner-Brooks, Inc.	61
Turner Engineering Co.	62
Viking Sprinkler Co.	24
Vollmer, Arthur Construction Co.	17
Wallace Stone Co.	17
Weatherill, O. H.	24
Westover-Kamm Co.	8
Whitcomb-Bauer Flooring, Inc.	10
Wilkins, M. H. Co.	61
Wolverine Marble Co.	14
Young, Ben T. Waterproofing Co.	61

detroit chapter meeting report

On April 16 members of Detroit Chapter, A.I.A. heard the new Director of Detroit's City Plan Commission, Charles A. Blessing, speak on the subject, "The Contributions of City Planning to Detroit's Future."

Amedeo Leone, Chapter president, just back from a Florida vacation, presided and introduced seven members of the Plan Commission who were guests. He also recognized Mrs. Margaret Kinkaid, national president of the Association of Women in Architecture. Responding to the president's request, bows were taken by Arnold A. Agree and six members of the Junior Group of Detroit's Economic Club. Arnold was presented with his corporate membership certificate.

The president announced that Detroit Chapter member C. William Palmer would be made a fellow of the Institute at its 85th Annual Convention in Seattle June 16-19. From the Western Michigan Chapter, Adrian N. Langius and Kenneth C. Welch will be elevated to fellowship.

Leone called upon Linn Smith, president of the Michigan Society of Architects to report on Senate Bill 1105 before the Legislature in Lansing. The bill, intended to set up an architectural bureau in the State administrative Department to do architectural and engineering work, did not originate in that office. It was introduced by senators Decker and Gilbert, purportedly to save the State "a lot of money." President Smith assured the architects that the bill had no chance of passing, and that our interests are in good hands in Lansing.

Director Blessing, a distinguished architect, engineer and planner, who came here after five years as head of Chicago's Planning Commission, gave a comprehensive statement of the planning possibilities for Detroit, saying that there was a great opportunity here for the City to become the first in the country planned for the present-day automobile age.

"The next five or ten years are going to

be great for Detroit," he said, "and you have a job to sell the people."

He quoted Alden Dow's statement in the February Monthly Bulletin, that "good design is a good investment," and he pointed to the automobile industry as spending large sums to redesign cars, and he added, "Wouldn't it be wonderful if similar sums could be spent to redesign our cities?"

Mr. Blessing said that one reason he was attracted to Detroit was the outstanding design talent here, and he asked, "are those talents being utilized fully?"

"Detroit, for 50 years the home of the automobile, must now apply to the problem of civic design the kind of precision thinking, imaginative analysis and creative planning which the very existence of today's automobile proves that Detroit has in abundance."

The speaker showed color slides of American and European cities along with pictures of Detroit examples of both good and bad. He pointed out our expressways, civic center, Wayne University and cultural center as admirable examples.

On showing views of Cranbrook Academy of Art at Bloomfield Hills, he expressed the hope that some of this beauty might be brought to downtown Detroit and interspersed with business buildings. A beginning in this direction, he said was the new Federal Reserve Bank, where some space was left of the valuable site for landscaping.

At the finish of Mr. Blessing's talk there was a lively question-and-answer period.

President Leone stated that his program was in contrast with the Yamasaki talk in which the speaker took a rather dim view of Detroit. To Clair Ditchy's question, Blessing said that in Chicago some groups of citizens had made distinct contributions to the Planning Commission. George Diehl asked about an exhibit that would appeal to the public, and the speaker replied that this would be the best kind of activity to further interest in city planning.

detroit chapter's next meeting

Gyorgy Kepes, Professor in Visual Design at Massachusetts Institute of Technology, School of Architecture and Planning, will be the speaker, following a dinner meeting of the Detroit Chapter, A.I.A. in the Rackham Memorial Building, Detroit, on May 21. This will be the Chapter's annual student meeting at which various awards will be made to members of the student chapters. Mr. Kepes' lecture will be in the same rooms as the dinner. He will use slides.

"Gyorgy Kepes has divided his time among painting, teaching, experimentation with motion pictures, and commercial design. His dominant interest is teaching and he believes in the coming of a new art that will combine science and aesthetics to the advantage of both. A native of Hungary, he has worked in Austria, Germany, England, and for the last seven years, in

this country. Since his early student days in Budapest, he has constantly experimented and pioneered, hoping to discover a new and more functional vocabulary for the visual arts. In casting aside outworn traditions and cumbersome conventions, he has helped to develop new possibilities for not only the advertising arts but also for the motion picture, photography, and painting.

He has exhibited his work widely in Europe and the United States. He conducted courses in advertising design for the Art Directors Club in Chicago, and for six years was associated with the School of Design as head of the Light and Color departments. Recently he taught at North Texas State Teachers College in Denton, and he has been on the faculty of Brooklyn College."

m. s. a. board met with western mich.

The Board of Directors of the Michigan Society of Architects met at the Peninsular Club in Grand Rapids on April 16, with all but two directors present.

President Linn Smith presented Leo M. Bauer the new director who serves on the board by reason of being immediate past president, according to a resolution passed at the last convention. Bauer was named liaison with the Michigan State Fair with regard to the possibility of another exhibit by the architects this year.

Bauer reported on what took place at the recent Great Lakes Council meeting at Toledo, stating that the Council and G.L. Seminars would be held in Detroit at Hotel Statler September 18-19, 1953. At that time the Society Board and members of the Detroit Chapter, A.I.A. will join in the meetings. Earl G. Meyer of Detroit has been named general chairman for the event.

Lyall H. Askew, A.I.A., of the office of Ralph R. Calder, in Detroit, was named general chairman of the Society's 40th Annual Convention Committee, to be held at Hotel Statler in Detroit March 10-12, 1954. James B. Morison and his committees were given a vote of thanks for the excellent work they did on the last convention.

The Board approved a form to be filled out and submitted with plans for school buildings, in applying for approval by the State Department of Public Instruction.

Linn Smith, Society president, was named the Society's delegate to the Institute Convention in Seattle, and Adrian N. Langius was named alternate. The Board felicitated Langius on being elected a Fellow of the Institute.

A report was heard from Neil C. Bertram, Society special representative, covering his activities at Lansing and elsewhere during the past month. Bertram stated that plans are being made for radio and television programs in the near future, some of which may be on a continuing basis, with sponsors. Bertram has been obtaining some effective newspaper publicity and he has otherwise represented the architects in a creditable manner.

The Board adjourned to the Morton House to join with members of the Western Michigan Chapter, A.I.A. for dinner and a program featuring their Annual Honor Awards program, which is being reported herein under the W. M. Chapter article.

Architectural Delineation, Perspectives, Renderings, in all media. — William S. Palmer, Jr., 10666 Duprey Ave., Detroit 24. TUxedo 5-2410.

Adrian N. Langius of Lansing, C. William Palmer of Detroit and Kenneth C. Welch of Grand Rapids will be advanced to fellowship in The American Institute of Architects at its 85th annual convention in Seattle, Washington on June 18, it is announced by Glenn Stanton, Institute president, following a report of the Jury of Fellows just released.

Fellowship, the highest class of membership in the national architectural body, is awarded to those who have notably contributed to the advancement of the profession in design, the science of construction, literature, education, service to the Institute, or by public service.

Langius, a past president of the Western Michigan Chapter, A.I.A. and of the Michigan Society of Architects, is director of the Building Division of the State Administrative Department at Lansing.

A native of Zeeland, Michigan, he attended Hope College at Holland, Michigan, and the University of Michigan where he received his degree in architecture in 1928.

Following engagements in Detroit architects' offices, he went with the State Building Division and soon became its director in charge of existing buildings as well as new construction amounting to many millions of dollars per year. He has served as consultant on many public building problems at the national level.

Palmer, who has served as president of both the Detroit Chapter, A.I.A. and the Michigan Society of Architects, received his early experience while working with his father who was a contractor in Milford, Michigan. From there he entered the office of Albert Kahn, became a draftsman and then designer. His early association with the late W. G. Malcomson, Detroit architect, led to an associateship, then a partnership. During these years he furthered his formal education by a year at Harvard University, in ateliers and by travel and study abroad. This thorough training and experience has been reflected in Palmer's own practice as an individual, established in 1925 and continued at the present. He is registered to practice architecture in Michigan and Kentucky and by the National Council of Architectural Registration Boards.

He is a veteran of both world wars. In World War II he was a lieutenant in the Navy, was sent to Iwo Jima with the 133rd Naval Construction Battalion, and promoted to Commander at that station.

Welch, long a leader in Grand Rapids planning activities, was vice president of the Grand Rapids Store Equipment Company until last October when he resigned to become affiliated with the J. & G. Daver-

man Co., of Grand Rapids as associate of the architectural and engineering firm. He has specialized as a consultant on decentralization problems of merchants, realtors, mortgage bankers and other interested in developing regional and suburban shopping centers throughout the United States. He studied at the Detroit University School, the University of Michigan and University of Pennsylvania, holds a bachelor and master degrees in architecture. He is a member of local, State and national planning bodies.

regional council

The Great Lakes Regional Council met at the Commodore Perry Hotel in Toledo on April 11, with Director John N. Richards presiding. He was assisted by the nominee as his successor, Raymond S. Kastendieck, of Gary, Ind. Forty-three delegates were present, representing most of the 12 chapters in the district.

Director Richards reported on the last Institute Board meeting and Institute affairs in general, saying that regional councils had been formed in all 12 Institute districts but two, and that councils would probably be formed in those two by Annual Convention time. The director reported that the Board has under consideration the formation of a new class of membership to be known as Corporate Associates, and composed of registered architects who are not A.I.A. members.

The group heard a report from Carl Britsch of Toledo as chairman of the Council's Committee on the Architect and the Government; on Chapter Affairs from Charles Marr, and on other activities from various delegates.

Open discussion of many chapter problems resulted in much valuable information being exchanged, and a luncheon was held at which Mr. Allen Saunders, Toledo syndicated cartoonist, gave a humorous talk, which he illustrated by sketching. A.I.A. Secretary Clair W. Ditchy, gave an interesting talk on Institute affairs. Mrs. Richards entertained delegates wives during the day, and all reported an interesting time.

Feature of the meeting was to be a session on public relations, conducted by Walter M. Megronigle and Anson B. Campbell, of Ketchum, Inc., the Institute's public relations counsel, but a telegram was received stating that their plane was grounded. However, under Director Richards guidance, the meeting did quite well, with delegates exchanging their experiences on the subject. Phelps Cunningham of Cleveland, chairman of the Council's Committee on Public Relations, added much to the discussion.

At the invitation of Leo M. Bauer of Detroit, the Council voted to hold a fall meeting and seminar in Detroit September 18-19, 1953. Ray Kastendieck was named general chairman for the meeting and Earl G. Meyer of Detroit was selected as vice-chairman. The meeting will be held at Hotel Statler.

The Council voted its thanks to Director Richards for an excellent administration.

western michigan chapter

The Western Michigan Chapter held its regular monthly meeting at the Morton House in Grand Rapids on April 16, having as guests members of the board of directors of the Michigan Society of Architects, who had met in Grand Rapids that afternoon.

The occasion was the Chapter's Annual Honor Awards program, which this year was under the direction of M. Bruce McMillen of Grand Rapids.

Peter Vander Laan, Chapter President, presided and presented a number of guests, including the officers and directors of the Society. He announced that two Chapter members, Gus Langius and Kenneth Welch would be made Fellows at the next Institute Convention. Other announcements were that Benjamin W. Hertel had opened his own office, and John H. V. Evans and E. Harry Magnuson had transferred their memberships from the Detroit Chapter to the Western Michigan Chapter. Certificate of corporate membership was presented to Henry Chase Black, Jr., of Battle Creek.

Report was heard from Richard G. Snyder on the recent Regional Council in Toledo.

Charles A. O'Bryon announced that the Chapter's Annual Outing would be held again at Hotel Mackatawa on June 27, with the Producers' Council taking part with an exhibit. Bill Mulcahy, of Mulcahy & Collins, of Detroit is in charge of the Producers' program. Besides a business

meeting, there will be a luncheon, cocktail party, sports, entertainment and dancing. Concluding event will be a banquet Saturday evening, at which Elliott C. (Jack) Spratt, national President of P.C. will be the speaker.

Oby said that many would arrive Friday evening. All members of the other two chapters in Michigan are invited to attend.

Society President Smith gave a brief talk in which he thanked the W.M. Chapter for their hospitality and congratulated its members on the constructive programs they have had.

McMillen announced the winners in the Honor Awards Exhibit as follows: In the residential field, the home of Roger Allen was awarded first place and that of Malcolm M. Williams, a mention. Louis C. Kingscott & Associates won the commercial award for their Industrial State Bank in Kalamazoo. Manson & Carver's Marble Elementary School in East Lansing won the institutional award, and a mention went to Clark R. Ackley for his Whittier K-4 School in Bay City. The 15 entries will be published in the W.M. Chapter number of the Bulletin in June.

The Jury for the competition was composed of Linn Smith, Sol King and Ralph W. Hammett.

Next meeting of the Chapter will be held at the Hart Hotel in Battle Creek, with John H. Burgess in charge.

saginaw valley chapter

Sanford Briggs, noted interior decorator, of Grand Rapids, stressed the need for closer cooperation between architects and decorators at the dinner meeting of the Saginaw Valley Chapter, A.I.A., at Cromer's restaurant in Flint on April 22. He told the group that too many instances exist in which good architecture is ruined by the decorating, and vice versa.

The speaker cited cases in which the decorator hadn't the slightest idea of what the architect was trying to achieve, consequently treating the interior in a manner that did not enhance its beauty. When such a gulf exists, he said, the client is likely to be displeased with his architect or decorator or both.

The speaker illustrated his talk with samples of materials so adroitly matched with

each other and with the architecture as to achieve a harmonious whole. Indicative of his versatility and taste, Mr. Briggs showed carpeting at ten dollars per square foot and other special luxury fabrics, as well as new budget materials and unusual cotton carpeting.

President Paul A. Brysselbout presided at the business meeting, which heard reports from officers and committees. M.S.A. by-laws concerning emeritus members were approved. Alden Nelson, of S. Alexander Nurmi's office, introduced the speaker.

Other attending were Ralph Knuth, George S. Hawes, Herman Klein, George J. Bachman, Clifford Gibbs, William Toll, Neil Eubank, and Robert Gazall, all of Flint; Gene Starke of Bay City, Willard Fraser and Jackson B. Hallett of Midland.

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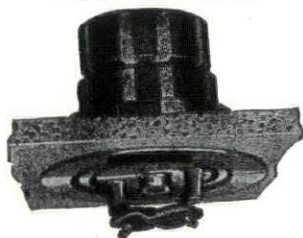
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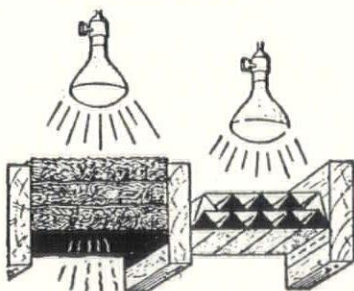
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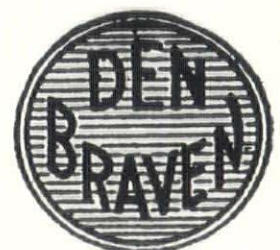
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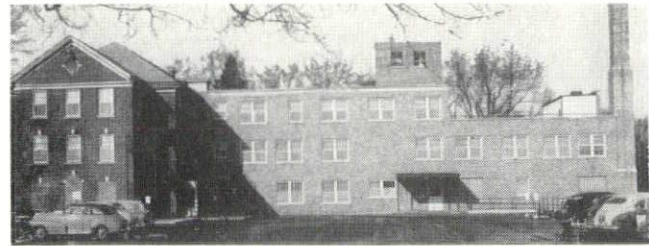
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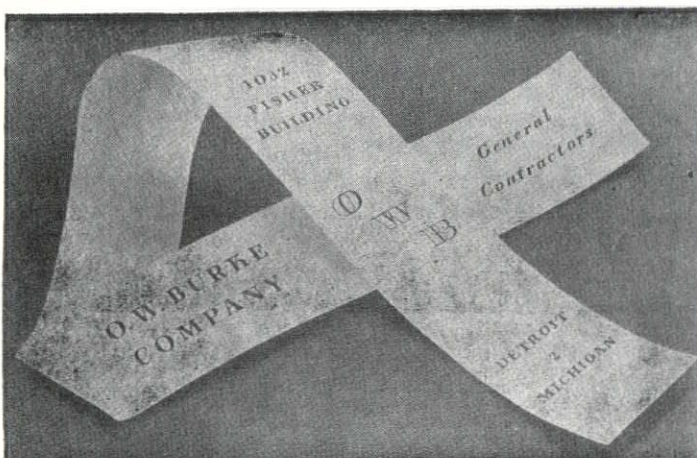
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n.c.a.r.b. 32nd convention

At the Olympic Hotel in Seattle, June 13 & 14, the program will be devoted to the syllabus for the standard NCARB junior examination. A committee has been making a study of the divisions, examinations, subject matter and grading of the exams and will have a full report. Copies will be mailed to each state board for consideration before delegates leave. Copies will also be furnished delegates on arrival to study and to enable them to be prepared for discussion.

Registration fee of \$20 will include luncheon, cocktails, banquet and entertainment,

receipt for which will enable delegates to be reimbursed by their boards.

At 2:30 Saturday afternoon the meeting will be devoted to a discussion by delegates of matters at the state board level, and there will be opportunity to present and discuss any problems of this nature and to exchange ideas. This type of program was held in the evening last year, was well attended and much valuable information resulted.

It is hoped that a good attendance will be had.

the 32nd convention program

SATURDAY MORNING, June 13th

- 9:00 a.m. PreConvention Affairs
 - (a) Board of Review
 - (b) Exhibits
 - (c) Executive Committee
 - (d) Other Committees
- 9:30 Registration of Delegates and Visitors

SATURDAY AFTERNOON, June 13th

- 1:00 p.m. Charles E. Firestone, President, presiding
- 1:05 p.m. (a) Preliminary report, Walter F. Martens, Chairman Committee on Credentials
 - (b) 32nd Annual Convention called to order
 - (c) Welcoming delegates and visitors
- 1:10 p.m. Annual Report of Secretary, William L. Perkins
- 1:20 p.m. Statistical Report, William L. Perkins
- 1:30 p.m. Report of Committee on Auditing
- 1:40 p.m. Report of Board of Review, Walter F. Martens, Chairman
- 1:50 p.m. Report on Public Relations, Bartlett Cocke, Chairman
- 2:00 p.m. Report on Survey of Examination Results, Joe Smay, Chairman
- 2:15 p.m. Remarks by the President, Charles E. Firestone
- 2:30 p.m. Open discussion on the state level. Questions and answers on procedure in states. A discussion for delegates who may have problems to discuss with delegates of other states in relation to registration procedure.
- 3:30 p.m. Report on Committee on the Standard NCARB syllabus and distribution of reports for study.
- 4:00 p.m. (a) Remarks (b) Late introductions (c) Announcements
- 6:00 p.m. Joint session NCARB and ACSA at a dinner meeting.

SUNDAY MORNING, June 14th

- 9:00 a.m. Registration of delegates and visitors, continued
- 9:30 a.m. Convention reconvenes
 - (a) Announcements
 - (b) Miscellaneous remarks
- 9:40 a.m. Introducing the Committee on the Standard NCARB syllabus A. Reinhold Melander, Chairman; Ralph E. Winslow, Uzzell S. Branson, J. Woolson Brooks and Fred L. Markham
- 9:50 a.m. Committee will present the report for discussion
 - (a) Open discussion
- 11:30 a.m. Discussion adjourned to 2:00 p.m. Report on Design Problem Exhibit, Ralph C. Kempton
- 12:00 Noon recess
- 12:20 p.m. Luncheon. Ralph C. Kempton, President of the Society of Architectural Examiners, presiding.

SUNDAY AFTERNOON, June 14th

- 2:00 p.m. Convention reconvenes
 - (a) Announcements
 - (b) Miscellaneous remarks
- 2:15 p.m. Continued discussion on the report of the syllabus
- 3:30 Reports of Council committees:
 - (a) Committee on Resolutions
 - (b) Committee on Credentials, final report
 - (c) Committee on Nominations
 - (d) Election of officers
 - (e) Installation of officers
- 4:15 p.m. The Year Ahead, remarks by President
- 4:30 p.m. Announcements and Adjournment
- 6:13 p.m. Annual Banquet of the Society of Architectural Examiners, Ralph C. Kempton, President, presiding.

(non-formal dress for delegates and ladies)

architects in the news

George Berryman, chief inspector of housing and buildings in Queens, has received the Queens Chapter, A.I.A. annual award for outstanding service to the people of Queens. The award was made at a recent meeting of 300 members and guests, at which Housing & Buildings Commissioner Bernard J. Gillroy, of Flushing, was speaker.

Brooklyn Chapter, A.I.A. recently awarded prizes to six architectural students of Pratt Institute for their entries in a student competition—a school for the Board of Education for the City of New York. Chapter president Vito P. Battista and Gabriel S. Avollone, chairman of the Chapter's Committee on Education, were high in their praise of the designs, which they designated as outstanding. Cash prizes were awarded at a dinner at which the students were guests.

Paul W. Drake, A.I.A., of Summit, N.J., has been appointed by Governor Alfred E. Driscoll to the N.J. State Board of Architects. He is senior member of the firm of Drake & Tuthill Associates, Architects & Engineers.

Eugene Sagandency, architectural student at Western Reserve University in Cleveland, won first prize for his modern functional air terminal design to serve Lake Front Airport. Cleveland Aviation Club sponsored the competition. Student Donald Glaser also won a prize for the best design for an interim lake front air station. Among the jury were James Lister, Cleveland City Plan Commissioner; Ralph Fletcher, A.I.A.; Charles Knight and Sherman Thomas, of R. H. Cutting & Associates, Architects; Carl Guenther and Gil Carrier of Outcalt & Guenther, Architects.

Jerome Cerney has turned TV actor on "Guest Star," with Carmelita Pope, giving "Hints of Houses," over WBBM-TV, Chicago.

John W. Hyde, professor of planning at the College of Architecture and Design, University of Michigan, points out that young men taking the examination to become registered as architects generally do not have sufficient experience in their office work to cover site planning. Says Prof. Hyde:

"These younger prospective architects are apparently given little opportunity in their offices to work on problems where the re-

lationships of several buildings are concerned and substantial adjustment to site is necessary. I do not know how this educational deficiency can be overcome but I have a feeling that it may pay the employer to encourage the younger generation of practitioners to greater competence in this direction."

Talmage C. Hughes of Detroit was elected chairman of the Michigan State Board of Registration for Architects, Professional Engineers and Land Surveyors at its recent annual meeting. Clyde R. Paton, of Birmingham, was elected vice-chairman and Henry T. McGaughan of Birmingham, secretary. Henry G. Groehm was reappointed executive secretary and Mrs. Irene Weil assistant executive secretary.

Hughes succeeds Dean Wells I. Bennett, F.A.I.A., of the College of Architecture and Design, University of Michigan. Other members of the Board are Robert B. Frantz, F.A.I.A., of Saginaw; Wm. H. Harvie of Birmingham, and Prof. Wilfrid C. Polkinghorne, of Houghton.

TALOGRAM

Michigan Bulletin received. Think I sent a check a short time ago. No reply needed if I did.

For fun I struggled with a verse, as below, which is a sad flop. But perhaps my club-footed Muse will amuse.

The Monthly Bulletin
of the Michigan Society
I'm sure will fully win
cordial praise for its propriety.

Looks as if it didn't scan (?) but darned if its feet are club-footed after all—if read carefully.

Very desirous of going to Seattle, but don't want to cascade down the Cascades like that recent plane full of G.I.'s.

Cordially, Goldy (Goldwin Goldsmith, 1902 San Gabriel, Austin, Texas).

P. S., In re Specification Outline:

This is more of a Check List than Outline Specifications.

Darn it, it follows Sleeper in calling Trade Sections "Divisions." Will I have to re-write my book and make the same change? That would be a task for a younger man. If I go to Seattle I will make the trip on my 82nd birthday!

died

Isaac A. Allen, Jr., 93, in Hartford, Conn., April 2. Designed original Underwood Typewriter factory in Hartford, as well as many other structures throughout Connecticut.

William M. Clarke, 81, in Los Angeles, where he had been in retirement for many years. Native of Grand Rapids, Mich., he was for 16 years librarian of the Library of Architecture and Applied Arts in Los Angeles. Member emeritus of The A.I.A.

Charles F. Ackerman, A.I.A., 68, in Elizabeth, N.J., March 17. Was employed by boards of education of New York and Newark, N.J., before establishing his own practice in 1919. Member of The A.I.A. and New Jersey Society of Architects.

Frederick Heath, 91, at his home in Tacoma, Washington. Designed Gothic St. Patrick's, Tacoma, as well as many other outstanding churches, schools, etc. Noted inventor—railway frog, Timkin roller bearings and many other aids to the mechanical age. Proponent of modular planning, and spent much of his life and fortune on such improvements.

Emery B. Jackson, A.I.A., at his home in Pittsburgh. From 1910 to 1922 with Chicago office of Shepley, Rutan & Coolidge. For 20 years was consultant for University of Chicago. At time of his death was coordinator of multi-million-dollar building program for the University of Pittsburgh.

Charles F. Owsley, A.I.A., 73, in Youngstown, Ohio, March 17. Charter member and first president of Youngstown Rotary Club. Had been a member of Ohio State Board of Architects. Past president, Eastern Ohio Chapter, A.I.A.

Joseph Patterson Sims, F.A.I.A., 63, in Philadelphia, March 30. Distinguished architect, graduate U. of Penn., served in World War I Army Courier Service, and began map-making as a hobby after the war.

Henry Stewart Waterbury, F.A.I.A., 73, in Irvington, N.Y., March 2. Senior partner, Delano & Aldrich, Architects, New York City.

one architecture or two?

A Speech by Frederick Gutheim to the Detroit Chapter of the American Institute of Architects, March 25, 1953.

When the kind invitation to speak to you on a subject of my own choice was tendered me by the chairman of your program committee, my dilemma in choosing a suitable topic was so intolerable that I almost elected to forego this opportunity. There are many, perhaps too many, things I would like to say to this audience, things that I am sure you would like to hear and things that are desirable for architects, and members of the American Institute of Architects, in particular, to think about at this time. It is always interesting to speculate upon what is happening to our modern architecture. Enticing glimpses down the corridors of history seldom fail to enchant us. Sober reflections upon the evolution of the architectural profession and its responsibilities are appropriate subjects upon which I might hope to contribute something. The changing urban scene in which the architect struggles to play his part is a theme I cherish—but will leave to your next speaker. The role of architects, and the prospects of their collaboration with each other and of teaming up with the members of other professions concerned with building, urgently demands your attention. Architectural practice, and how to make money at it, is a never-failing topic of broad appeal. And your duties as architects in the realm of public affairs deserve a measure of attention which I would willingly give them.

But what I have chosen to speak to you upon tonight is none of these things — or perhaps it is all of them. You must decide. My speech is not entitled, "Mysteries of The Octagon or The Recent Change in Washington." Nor is it to be one of those airy, anti-intellectual flirtations with trivialities that have become so popular in architectural circles. We have had, in my opinion, too much of that. We have been too willing to tolerate an amoral view of architecture. The fact is, architecture is good or bad and is the better for saying so.

It will not be necessary to illustrate my remarks in detail because they are made with reference to buildings you all know from recent publication.

So, too, if I speak of buildings that should be well known to you, I shall also be

thinking of the great masters of modern architecture whose work I am entitled to believe is equally familiar—the work of Wright, LeCorbusier and Mies, of the Saarinens, Aalto and Gropius, of Skidmore, Lauritzen and Wurster, of Harrison, Nowicki and Paul Rudolph, of Belluschi, Neutra and Niemeyer.

What I have to say has reference to the commonplaces of today's architecture, however; and I am thinking of what might be called the constituent architecture of our time as well as of its masterpieces, with the general run of schools, hospitals, houses and churches architects design. The two are more closely related than most of you will admit. You may not look at the magazines, or at buildings—but it's in the air. We suffer from the conspiracy of silence in talking of the qualitative aspects of architecture—or not talking about it, as is usually the case. Most of us are acutely embarrassed when the measuring rod of architectural criticism approaches our own work, disclosing—as it must—the fact that if we have now emancipated ourselves from historic styles we generally fail to overcome pervasive commercial influences, powerful building methods and the cultural nihilism of our times to create architecture that surmounts these obstacles. Indeed, I believe most architects when pressed would deny any aspiration to create such an architecture and confess they are creatures of their age, directed and shaped by it rather than by their own efforts. They place themselves *hors de concours*. The problem of criticism remains in any case.

The truth is that a critic cannot concern himself with the generality of architecture except in general terms. It bulks large in your daily life. You are preoccupied with it. It is your daily work and your bread and butter. But its individual buildings do not bear discussion. Only in quantity does its significance appear, and can generalizations of broad sociological and cultural application be made. It is not the fault of criticism but of architecture. The French critic, Paul Valéry, put his finger on it when he said there are buildings which sing, buildings which speak and buildings which are silent. Only the singing buildings are possible individual subjects for criticism, and they are few in number. The rest must be dealt with *en masse*.

As an individual I can understand and

sympathize with the predicament of most architects today, torn as they are between the passionate desire to create great architecture and the inexorable framework of the life around them. But as a critic I must assess the results of their activity and try to determine not its difficulty but its worth.

The theme around which I have organized a few remarks this evening is one suggested to me several years ago by Eero Saarinen, whose brilliance in architecture is matched by an economy of expression which I never fail to admire.

"Have we," Mr. Saarinen asked me, with the wide-eyed innocence of a small child who enters a drawing room carrying a loaded bomb, "Have we one architecture or two?" After nearly a year of reflection upon this haunting question, the bomb exploded. I was obliged to make up my mind when I reviewed Talbot Hamlin's monumental book on functionalism, and found that in four volumes this distinguished historian had failed to tell me what made architecture move forward, and what provided its distinctive and characteristic forms. Functionalism, yes! But a functionalism that could lead equally to the architecture of Frank Lloyd Wright or of LeCorbusier.

I choose these two architects deliberately. For me their work expresses, and their names symbolize, the two great architects of our time. In the next few minutes, I hope to show that these two equally functional architectures are the expression in our time of a dichotomy that runs through architectural history, that is rooted in the personality of the architect as an artist, and to which his clients and his public find themselves sympathetic or antagonistic. I hope also to show that these two architectures are not mutually exclusive, however great the dominance of one of them and the eclipse of the other may be at any time. I hope to show also that each needs the other, and that it is the interaction of the two that generates architectural progress. However great their antipathy, or the hostility of their exponents; however much our own sympathies or the cultural orientation of the moment urge us to embrace one to the exclusion of the other—we must recognize both architectures. As a critic and historian, you must recognize them; and as an architect they will influence your work, although you may deny it, never be conscious of it, and indeed struggle against it!

The importance of this thought is that before he chooses his architect the client must decide which architecture is for him; and before a conscientious architect elects to accept a commission, he must decide whether it is one which is appropriate and congenial to his special genius. If this is not understood, it is unlikely that architecture will result—for architecture, in our terms, requires the active and sympathetic understanding and support of the client, his creative collaboration, if you please. When this is not present, the client in our time is sufficiently powerful to destroy the design. He can and will deny architecture.

We are far from the days when Wilhelm von Humboldt could write about the house which the architect Karl Friedrich Schinkel built for him: "The house is comfortable

and appropriate. My greatest service in connection with it is that I did not put any of my ideas into its construction." Rather is the client's status and power expressed by D. H. Lawrence, "Perhaps nothing goes to the head like setting up a house. You can get drunk on it. You feel you are creating something. Nowadays it is no longer the 'home,' the domestic nest. It is 'my rooms,' or 'my house,' the great garment which reveals and clothes 'my personality.'"

Today the client may command the architect, he may meet him on the grounds of a common ideal, or he may bow to his authority. Or, as I may be able to suggest, the present situation may offer a fresh and interesting relationship based upon an objective revelation of the client's interest by the architect in his design solution.

First, then, what is to be said for the notion that there are two kinds of architecture? Can we find them in the buildings of history or of today? And how shall we define them?

The two kinds of architecture seem to me best represented by Frank Lloyd Wright's Arizona home, Taliesin West; and the Unite' Apartments in Marseilles by LeCorbusier, the closest he has come to realizing his vision of the radiant city.

The buildings of Wright and his followers—they are legion—take their inspiration from nature. They reach out their arms to nature, embracing her and responding to her. Their ultimate symbol is the ruin, and, in the end, their buildings "go back to nature," as the sculptors say. These buildings are black, rough, and full of shadowy caves and holes, conceived in the organic materials of nature. In despair for a descriptive word the critic falls back on the Hindu "sharriwaggi." Such buildings stand in garden settings. They turn their backs upon the city. They respond to climate.

These are the unbounded buildings with open plans, limitless interior horizons, in which living spaces are joined and prolonged to terraces and vistas. They harmonize with their sites almost to camouflage. Here are the crafted structures that reveal the talent of the human hand, its sculptural facility, the deep understanding of materials and their properties. Not for nothing is the dominance of materials over form expressed in the very title of Frank Lloyd Wright's volume of collected buildings—"In the Nature of Materials."

How shall one define this architecture? With an eye on the buildings themselves, naturalism appears an adequate definition. But we must be concerned with more than buildings—with the personality of the artist and with his ideas. Romantic individualism must somehow be suggested as the generating force in this type of architecture. When we turn to the philosophy behind this architecture, Wright's own favorite adjective "organic" springs to mind, indicating all those characteristics of growth and evolution, of individuality and diversity, of the inter-relationship of form and function—and of imperfection. Certainly the one word to describe this architecture is **romanticism**.

Against the architecture of romanticism we may set the architecture of—classicism.

For all its historical associations (and they are not irrelevant) this is the word which best expresses the concern with form, refinement, order, and the doctrine of architecture as a fine art that is best expressed by LeCorbusier. His are the buildings that deny the supremacy of nature and turn to man who imposes his rule upon nature; the ineffable buildings of thin, white skin-like walls, clear and shining glass; of glittering, disciplined facades. This is the architecture less of originality than of refinement, that takes sides in the old controversy of the merits of an original versus a good copy. LeCorbusier, in his building designs and his writings, leaves no doubt that his architecture is that of autocracy and order, the buildings of those who believe in cities and collective systems, in the machine and in rationalism. Here is the will to form in its clearest and most programmatic expression—better, and more enduring let me say in passing, than the refined individualism of Mies that has been given such a vogue by his admirers in New York and Chicago.

Surely this is the architecture of the spirit of man. Its symbols are the pyramid, the column, the spire and the dome. These are the intellectualized buildings that go down the ages gesturing defiance. The ideal of this architecture is the monument, not the ruin. The architect of classic buildings draws himself a magic circle. Within its compass he establishes an ordered world of his own. All else is walled out. This is the rational architecture of closed plans, of dominance of form over material, of idea over feeling. "The mind forms, the senses deform," said Georges Bracque.

The division in architecture which I have attempted to describe reflects a division of thought, a philosophical schism that embraces more than architecture and extends to life itself. It is no accident that both Wright and LeCorbusier have become controversial public figures, have written tracts upon economics and politics, have designed utopias in which their visions of the good life are revealed. Nor is it an accident that Wright is a confessed anarchist—one who consorts with millionaires, however—and LeCorbusier an autocrat—but one with a taste for the comradeship of the café. Wright has written vigorous espousals of the social credit system of Major Douglas, attacks upon the prevailing systems of currency and banking, and has preached a doctrine of economic self-sufficiency that would reduce us all to the status of a self-regulating peasantry—albeit one linked together with a fine network of superhighways. LeCorbusier played his part in the Resistance, but his ideal is that of the metropolitan intellectual, his utopia is one "of skyscraper apartments equipped for a pleasant life of a club-like style," with roof gardens and glimpse of distant fields and hills, a city of lofty towers, bathed in light and air, expressing the pure forms of geometry." Here, it seems to me, the issue is joined—LeCorbusier, *l'homme geometrique*, and Wright, the exponent of organic structure.

The architectural division requires some further remarks of a biographical nature both to show the profundity of the division and to illustrate further the nature of architecture itself. Robert Goldwater, the brilliant editor of the *Magazine of Art*,

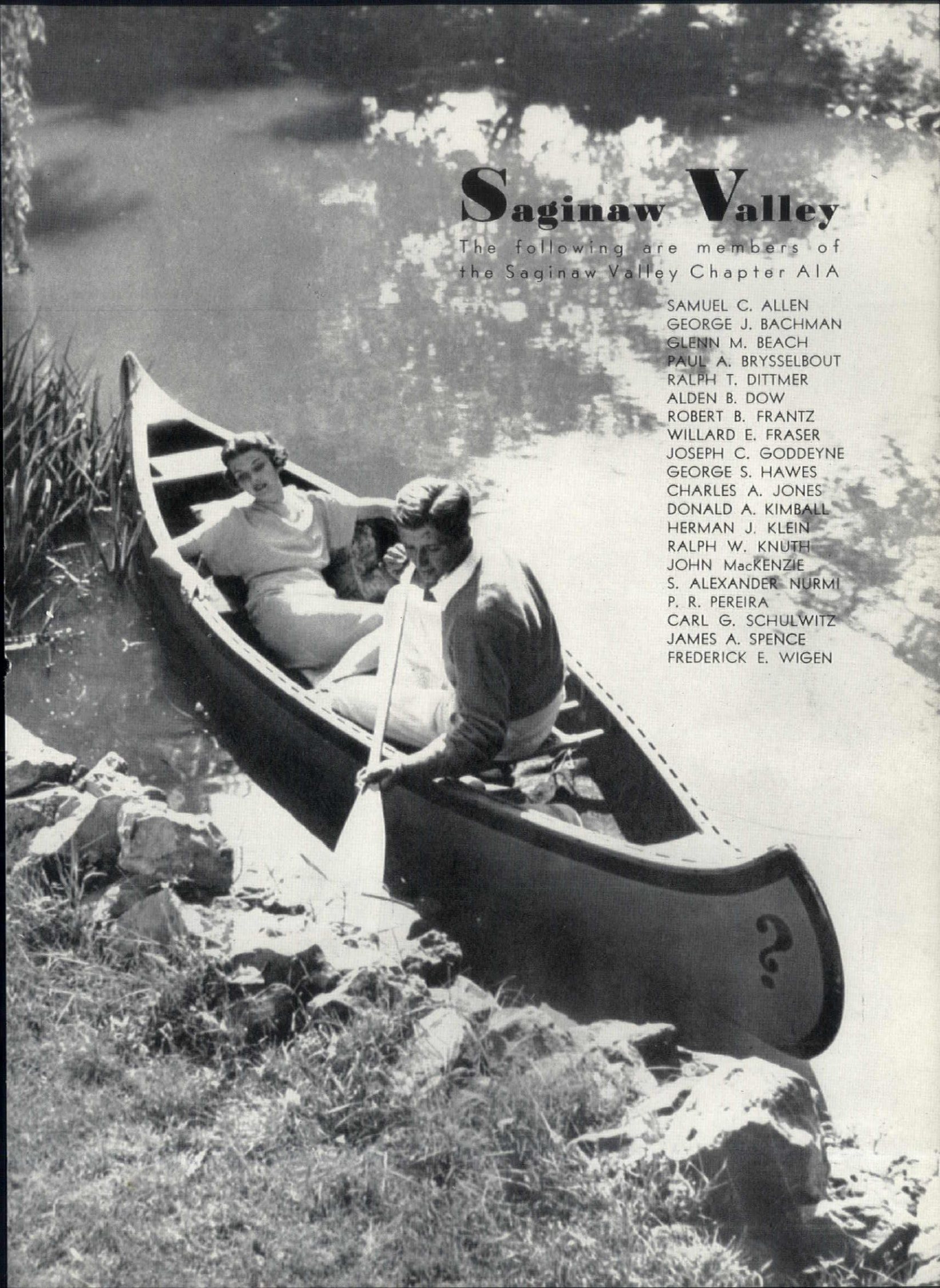
has commented on the extent to which the modern artist is identified with his work. "Both he and his public tend to fuse (or to confuse) the work with its maker. Interested in exploring the processes of the mind, we use the work of art as a document in the psychology of creation, and too often forget that, once made, it has its own existence—related to, but very different from its genesis." This is certainly an apt description of Wright, whose autobiography has become one of the great documents of our contemporary culture, read avidly by his followers to see to what a satisfying extent his life and work are related. But the new academicism, the classicism of LeCorbusier, springs from the laws of style, not from personality. Lacking individuality, the critic need not be summoned each time a building is created to exercise his intuitions and to explain it in terms of its creation. It is sufficient to refer to previous achievements, precedents, and the principles of the style. Thought and scholarship are in their element, and the architecture of classicism is the favorite of the historian and the student. But surely, it is precisely this situation which invites the comment that ours is an age of architectural mannerism, in which the greatest men expend themselves less in original creation than in ringing changes upon well established themes. Are we living in a new period of mannerism? Is nothing left but the search for refinements? One architecture will acquiesce; the other, pointing to vitality, will deny. Only history will know. But those young in heart who believe they see a new vitality in architecture may be forgiven their hopes.

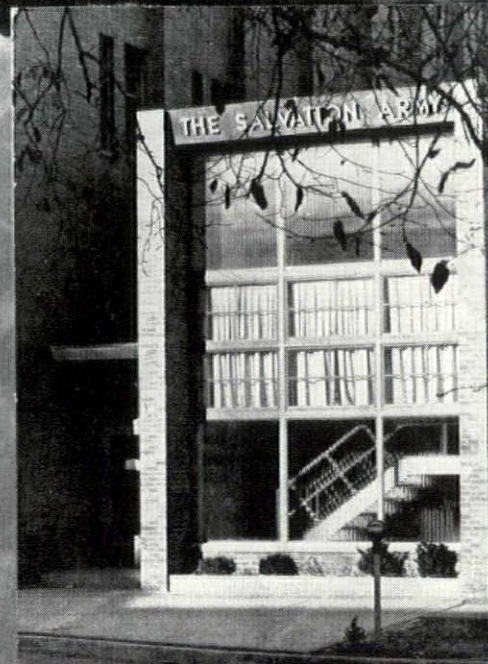
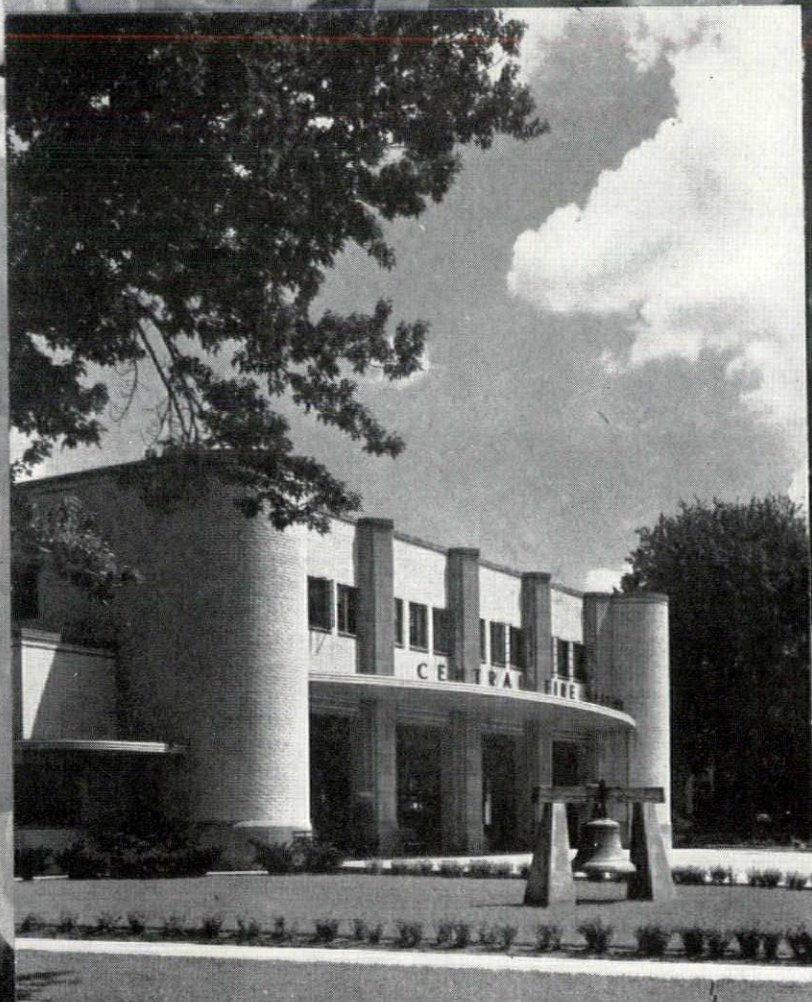
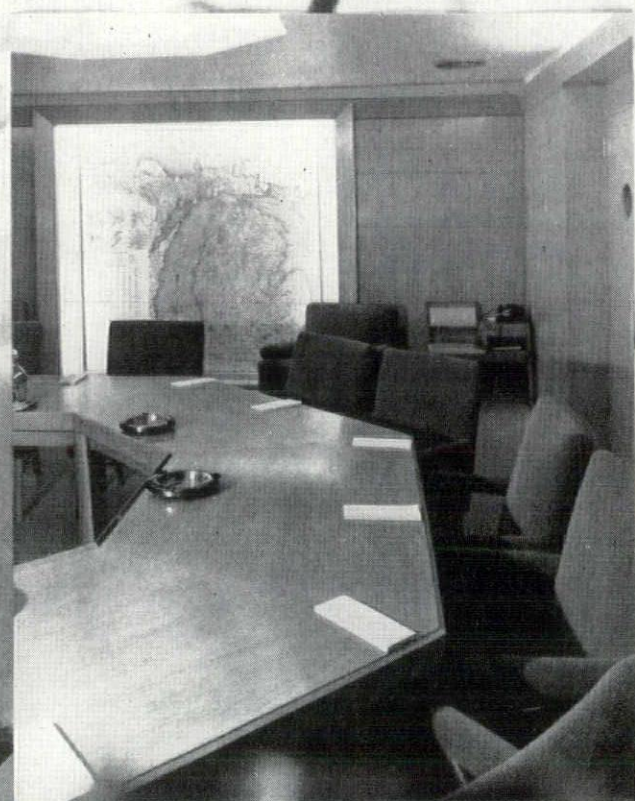
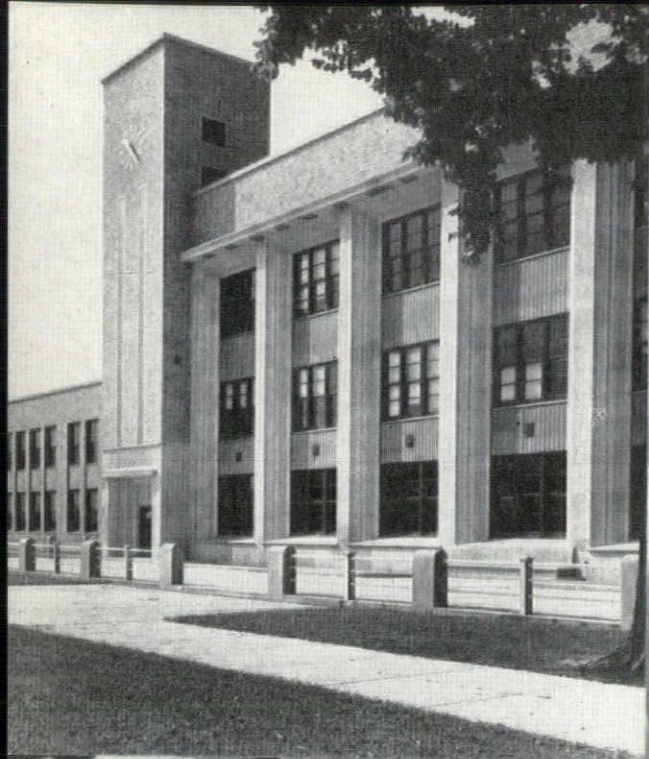
I have spoken of the need of each architecture for the other, and some substantiation is in order. Wright's own flirtation with cubism in his California houses of the early 1920's led nowhere. Certainly, I am convinced, it was not these cubistic origins which are reflected in the great house on Bear Run which is his masterpiece of residential architecture. The design source of that house is in the rebellion against LeCorbusier and all he stands for. It is a veritable atomic bomb in the warfare of the modern architects. And Wright's research tower for the Johnson Wax Company, for all its division of interior space, is a statement I feel he would not have made but for LeCorbusier. Turning to the French master, does anyone believe that the Errazuris house, a pure specimen of the cottage style, would have been designed save for the influence of Wright. The change from slick plaster to the roughed-up, striated, concrete surfaces of his Marseilles apartments, the change from pilotis and lally columns to the sculptured concrete piers in the same building reflects more than the shortage of structural steel. These influences and responses, from one architecture to the other, are in the air. Direct contact is not necessary. To the best of my knowledge, Wright has never seen a building by LeCorbusier, nor the French master one of Frank Lloyd Wright's. But it is not necessary for Malenkov to have visited the United States or to have met its leaders to rule the Soviet Union and direct its struggle against us, and it is hard to see how matters would have been changed by personal experiences of this sort. As Wright is fond of saying, "I do not have to see what I can imagine."

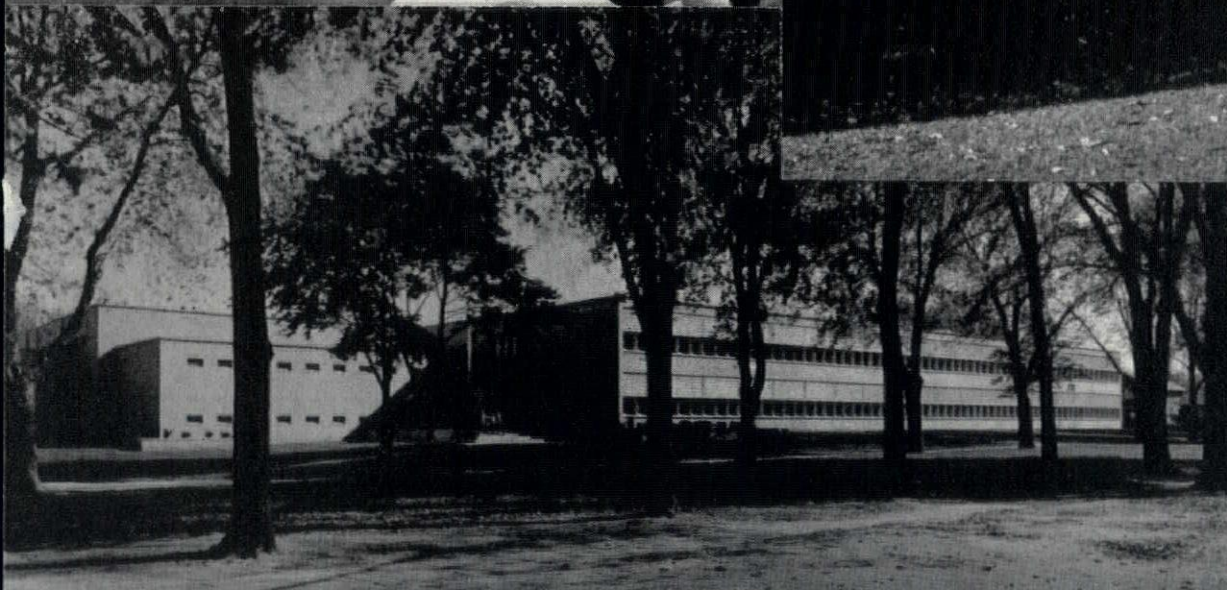
Saginaw Valley

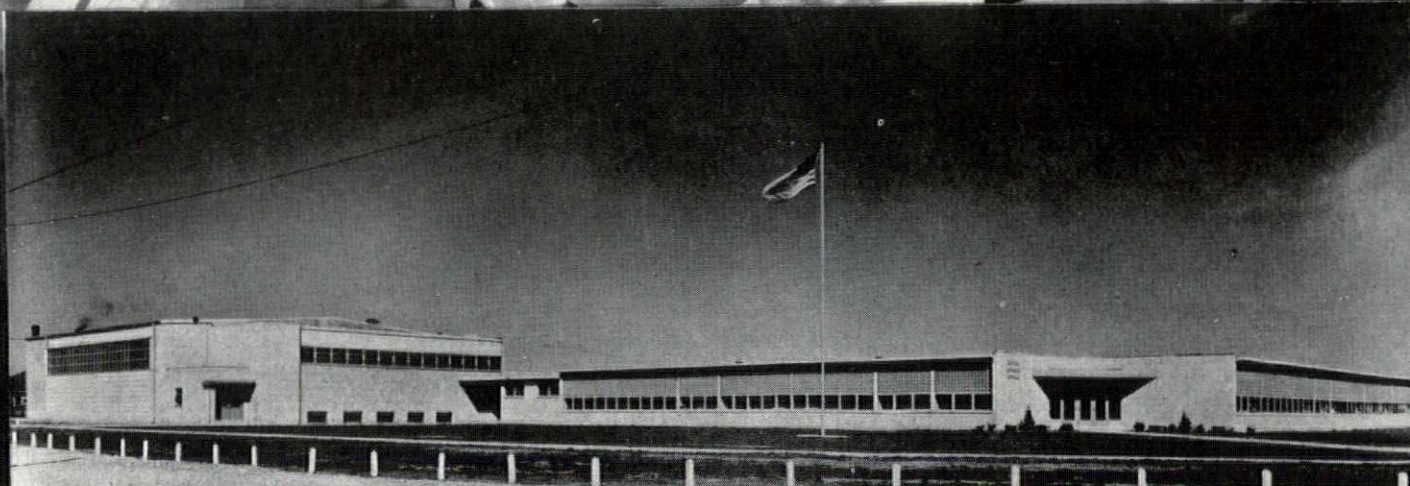
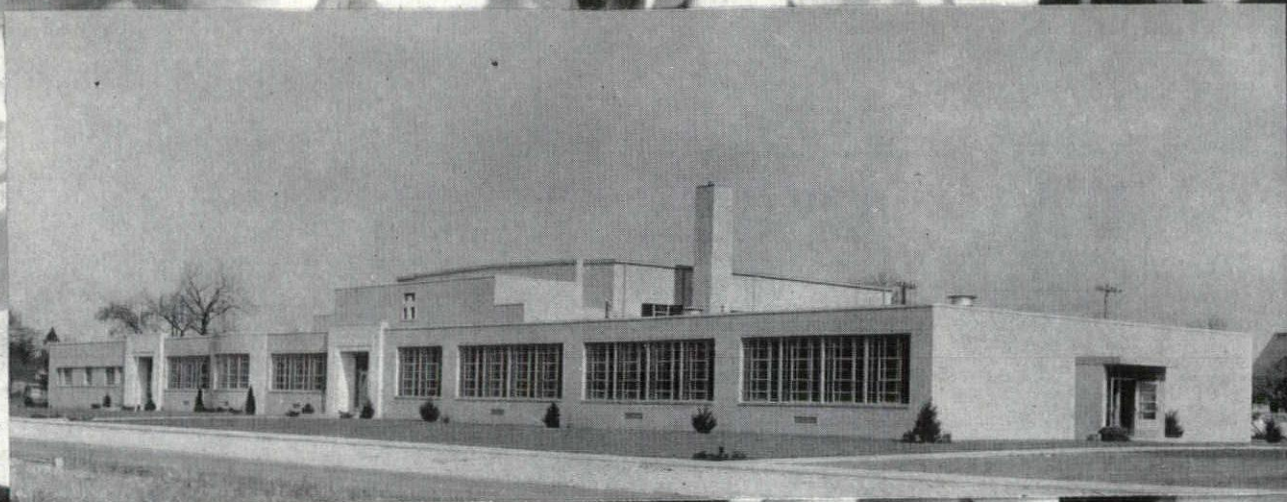
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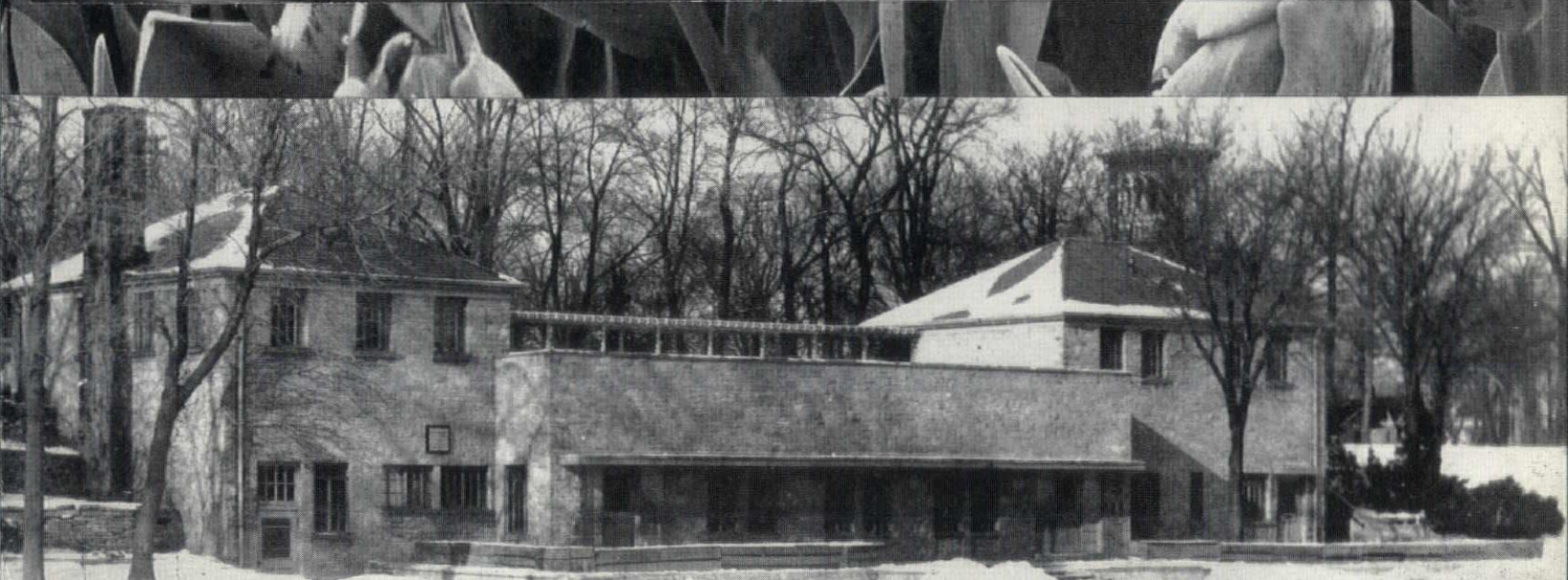
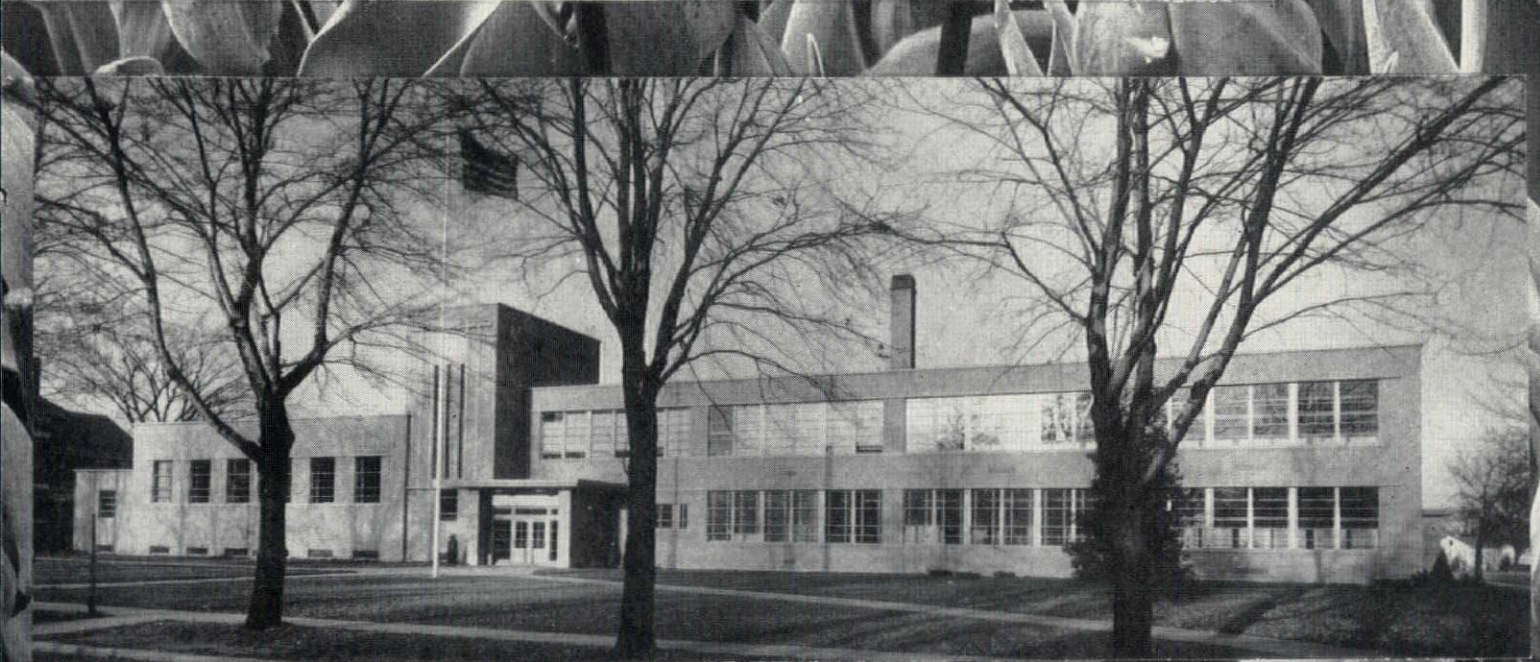
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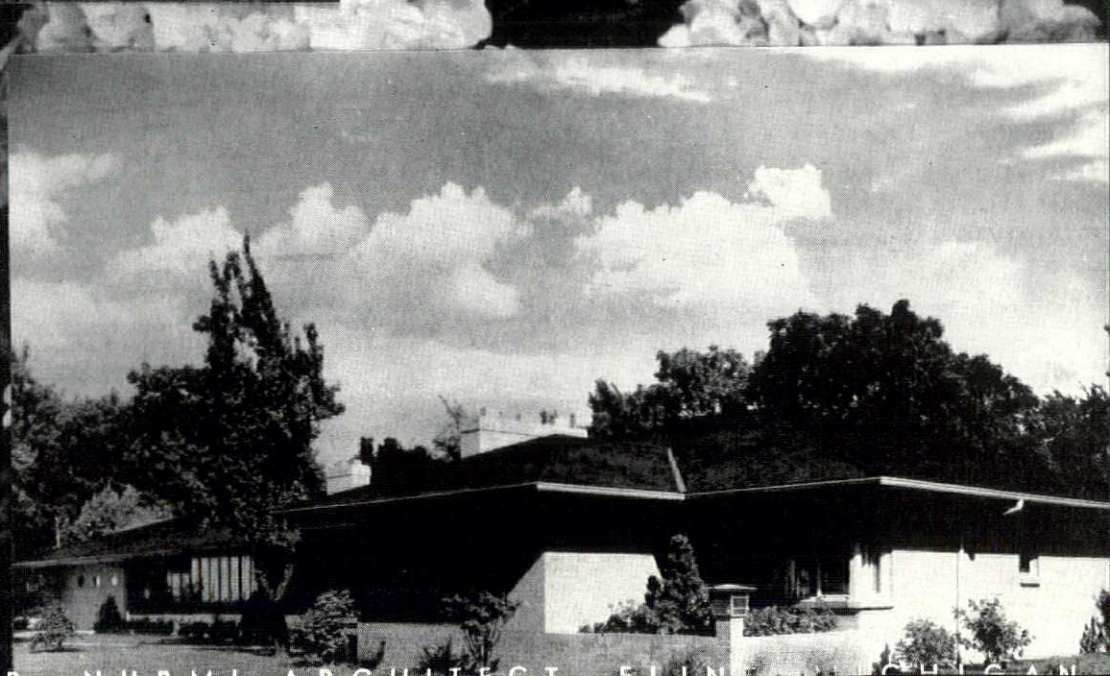
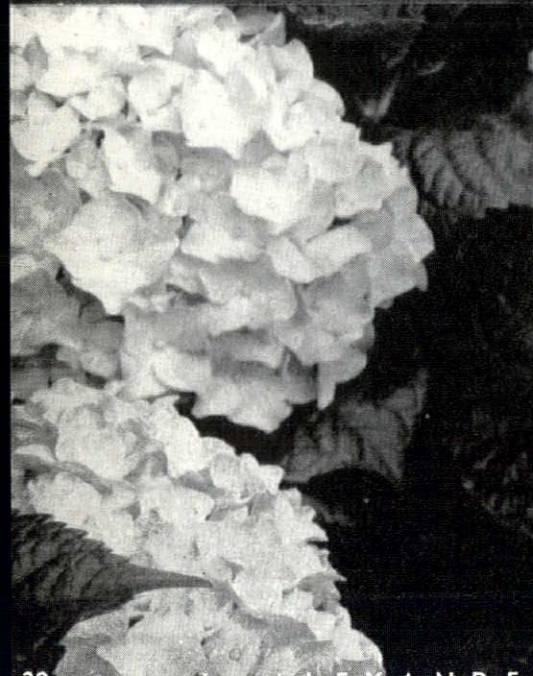
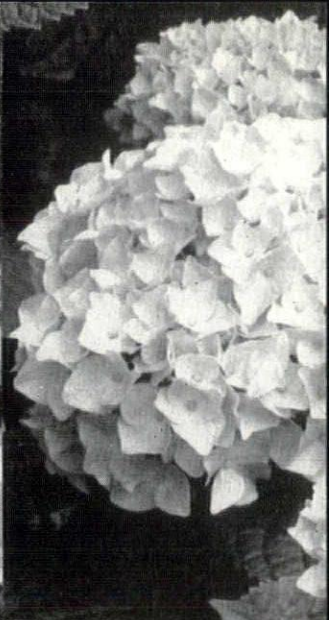
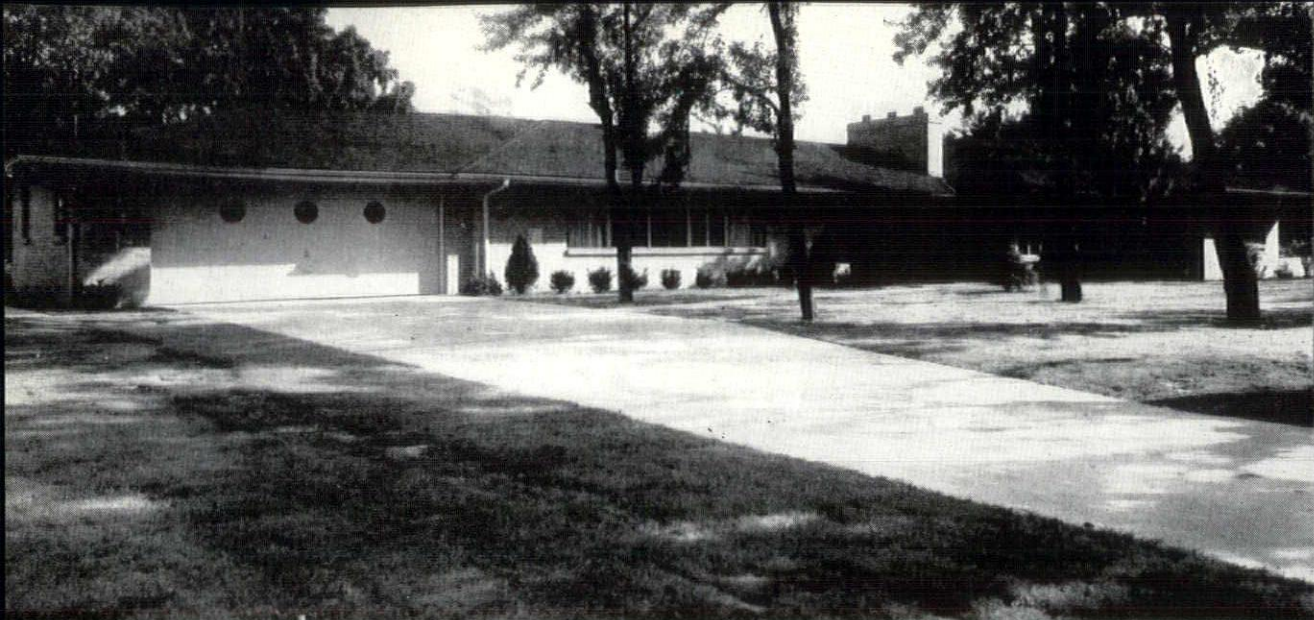


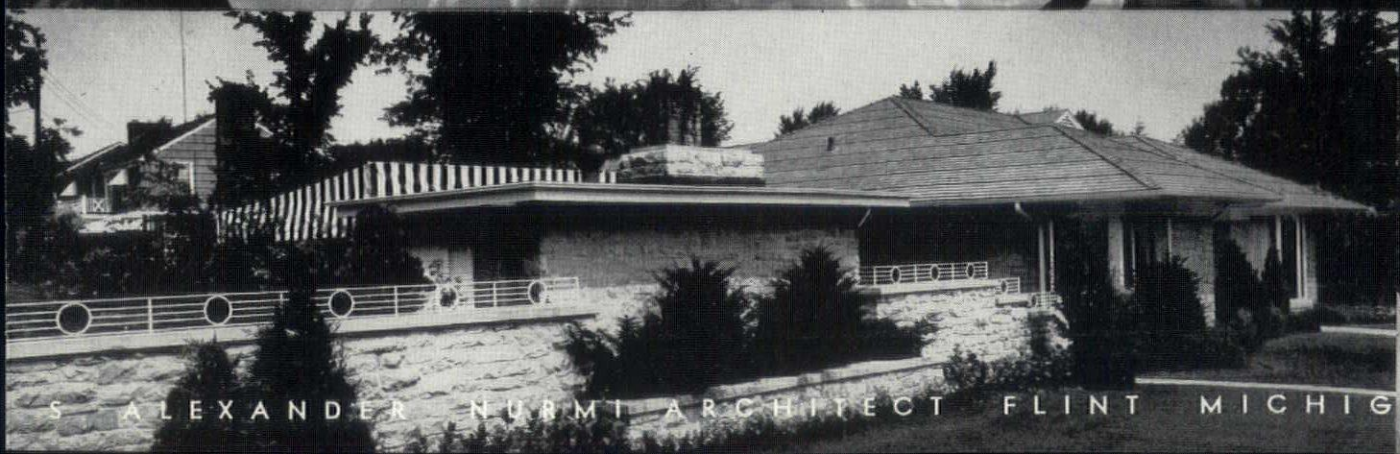
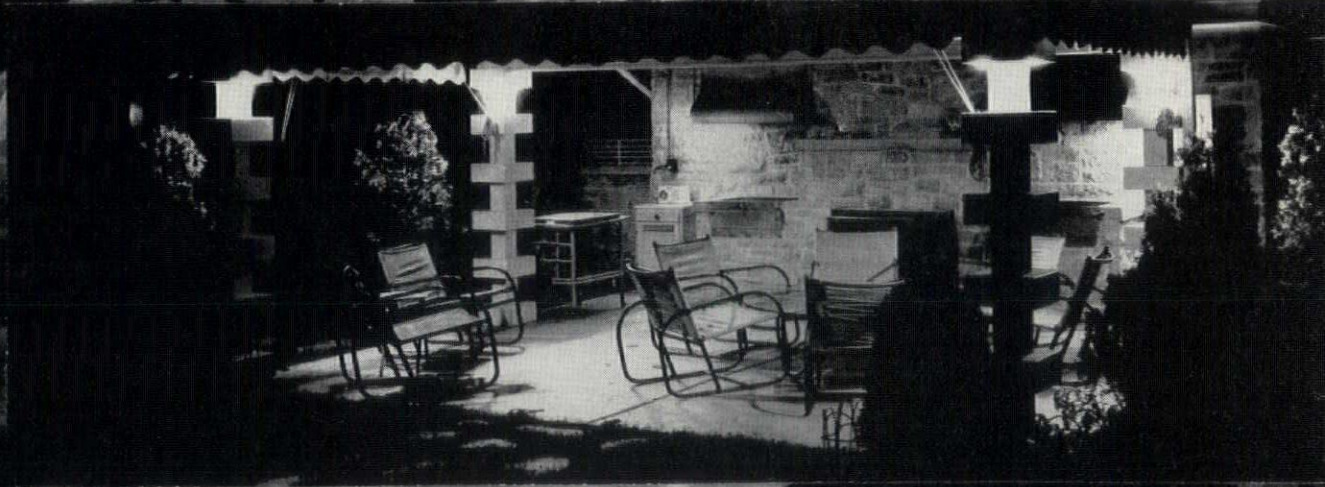
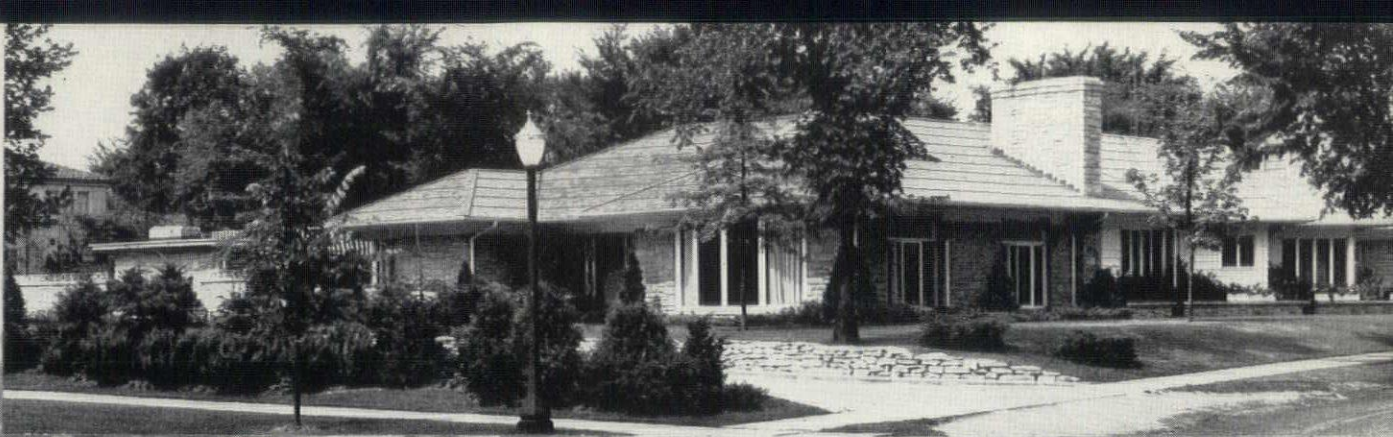


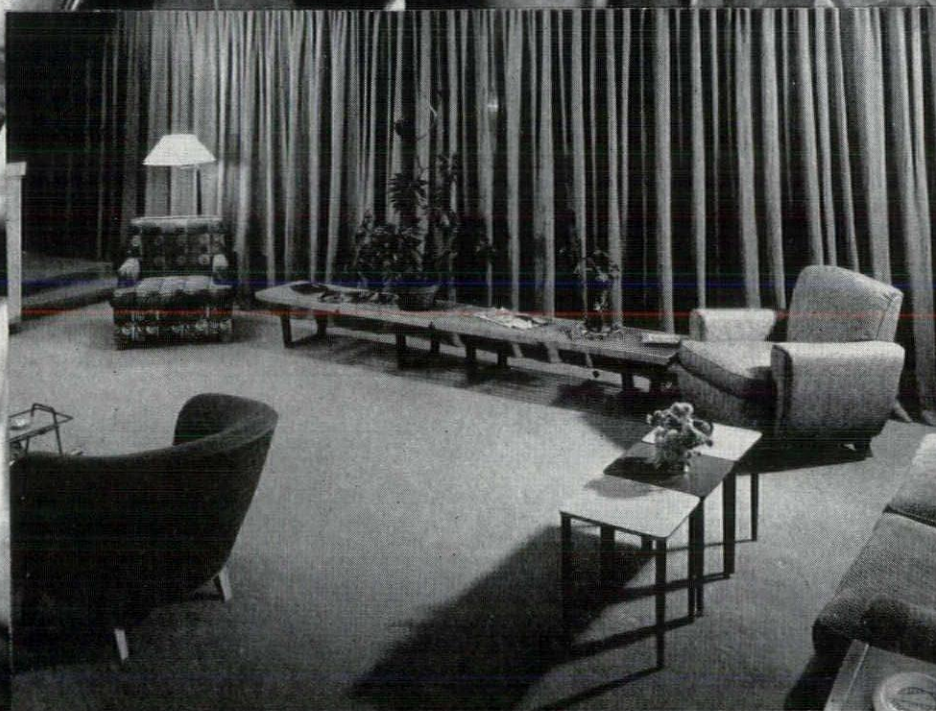
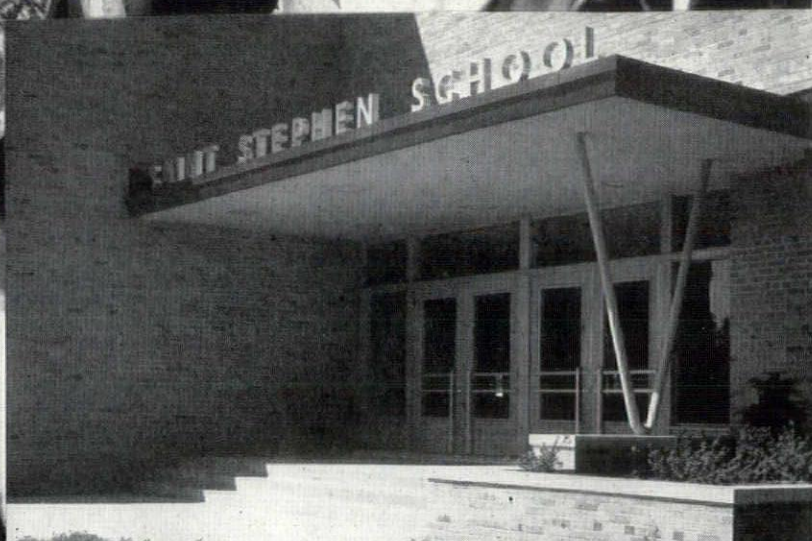


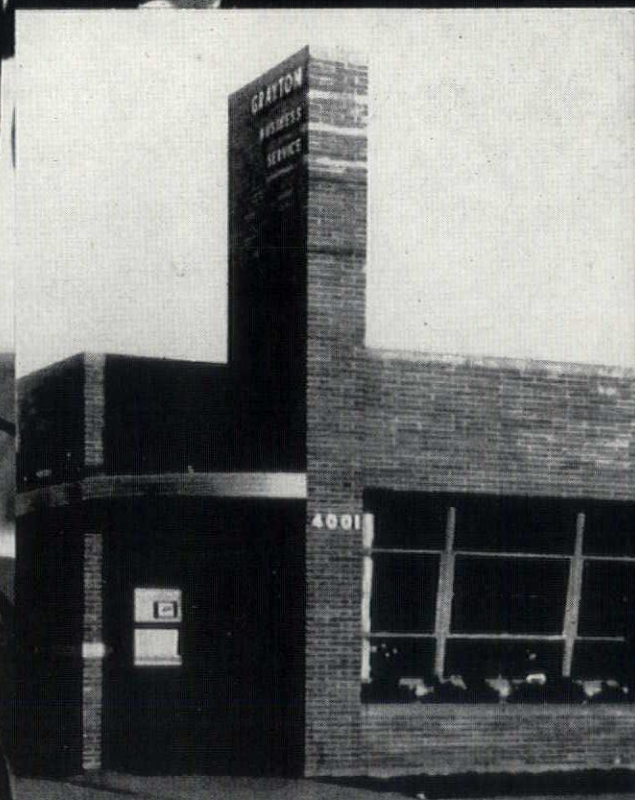
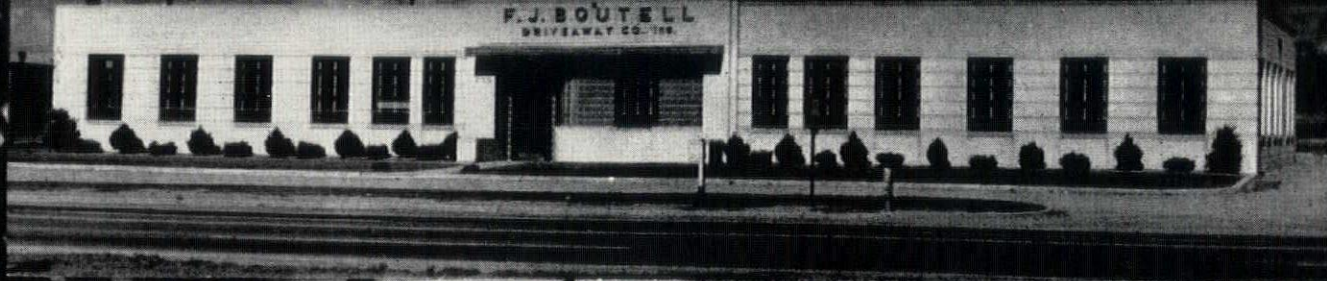


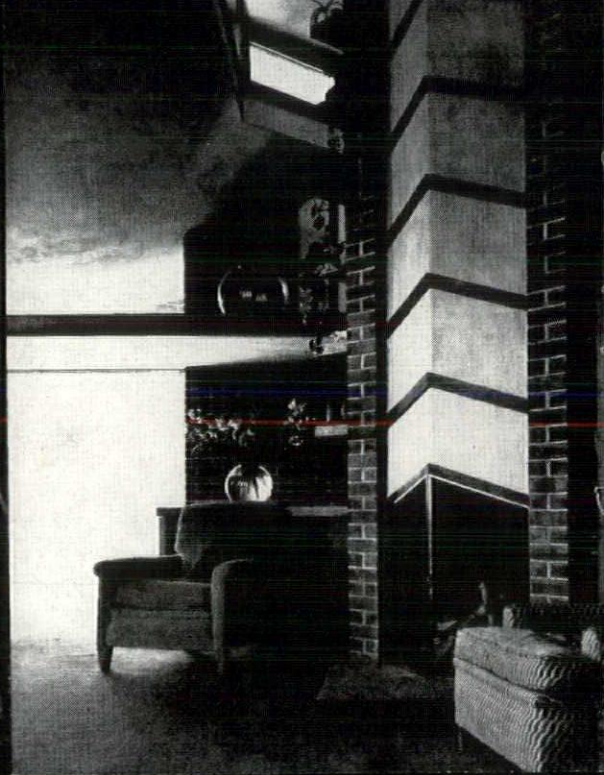
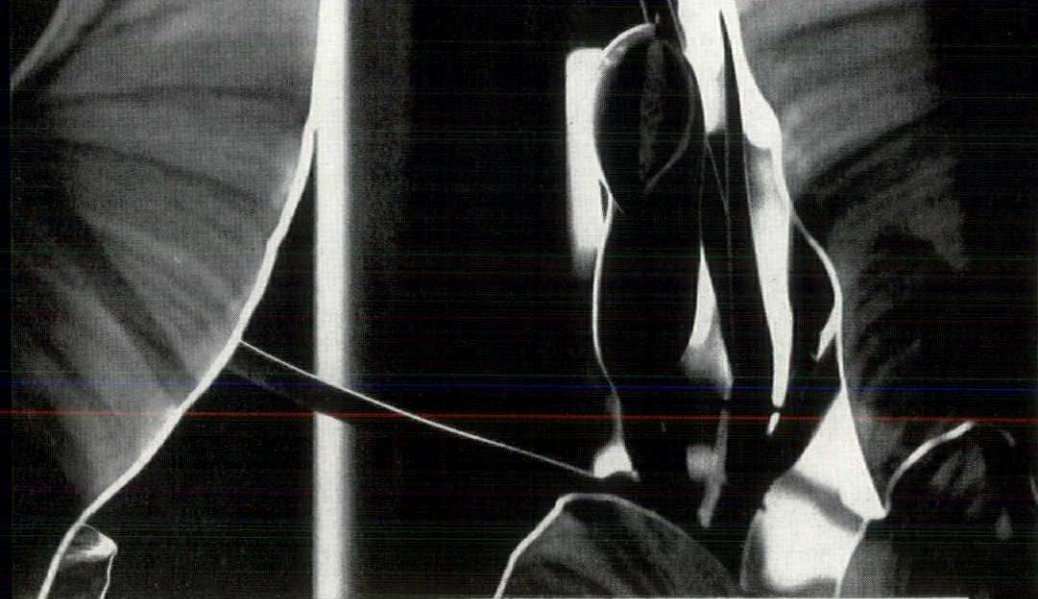


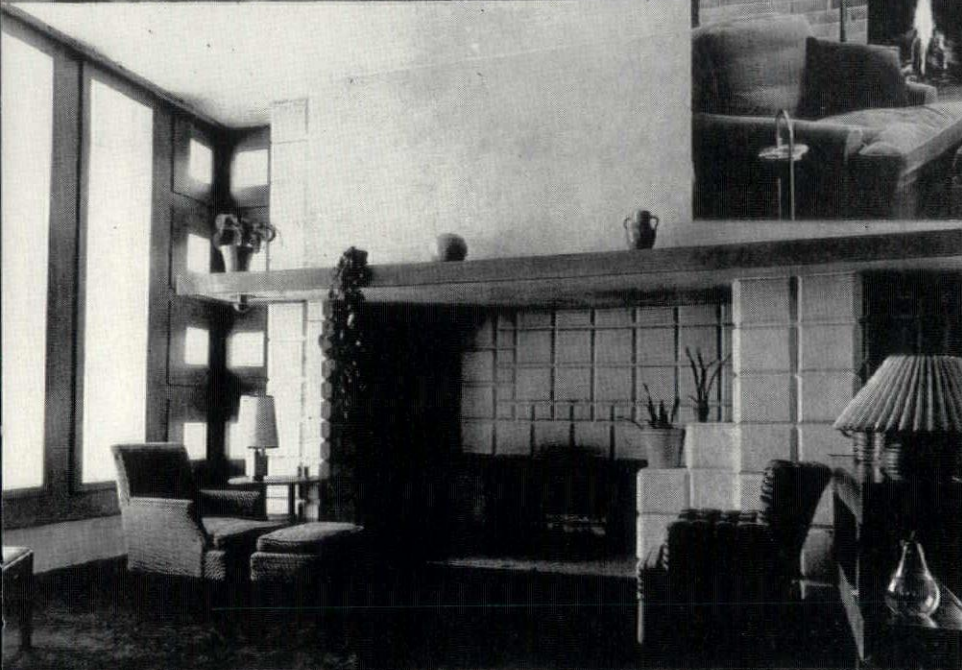
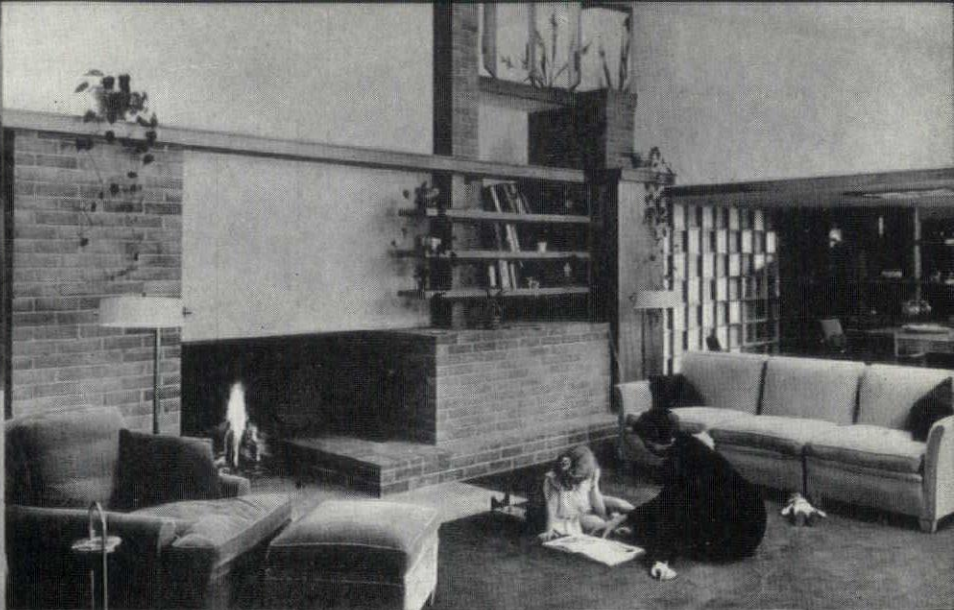
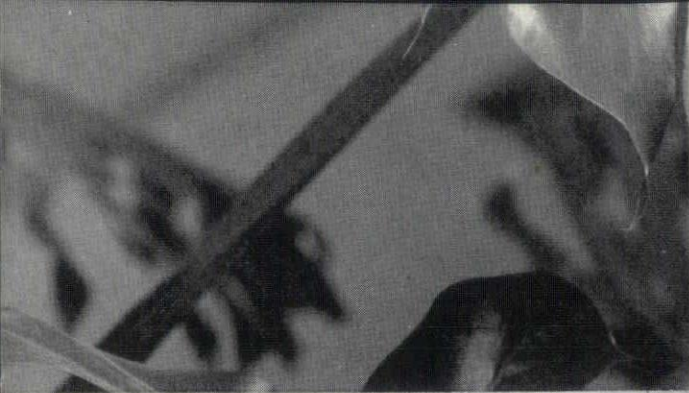


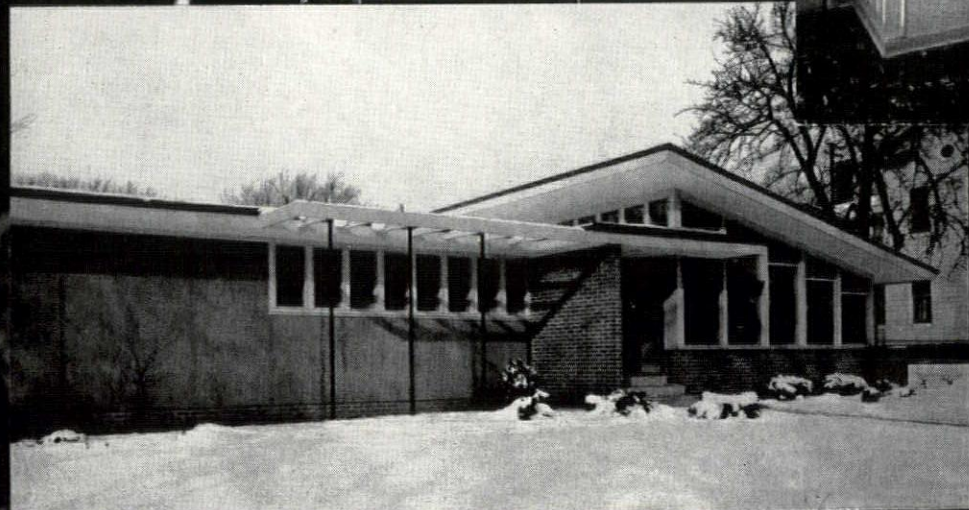
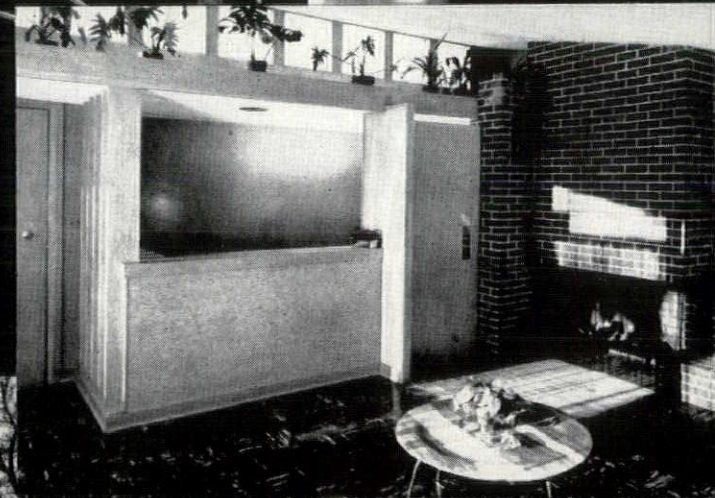
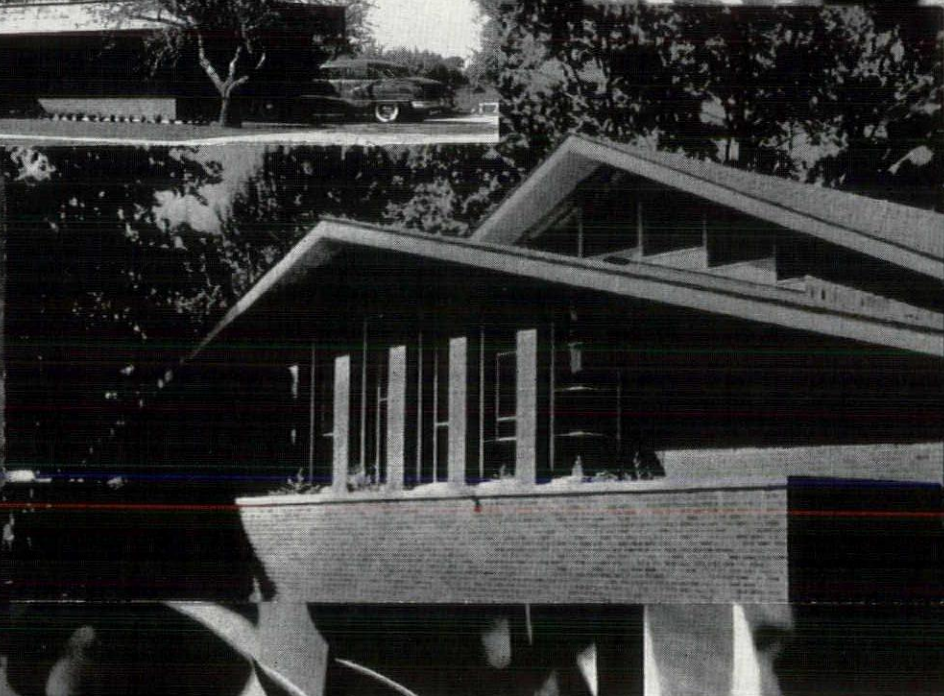
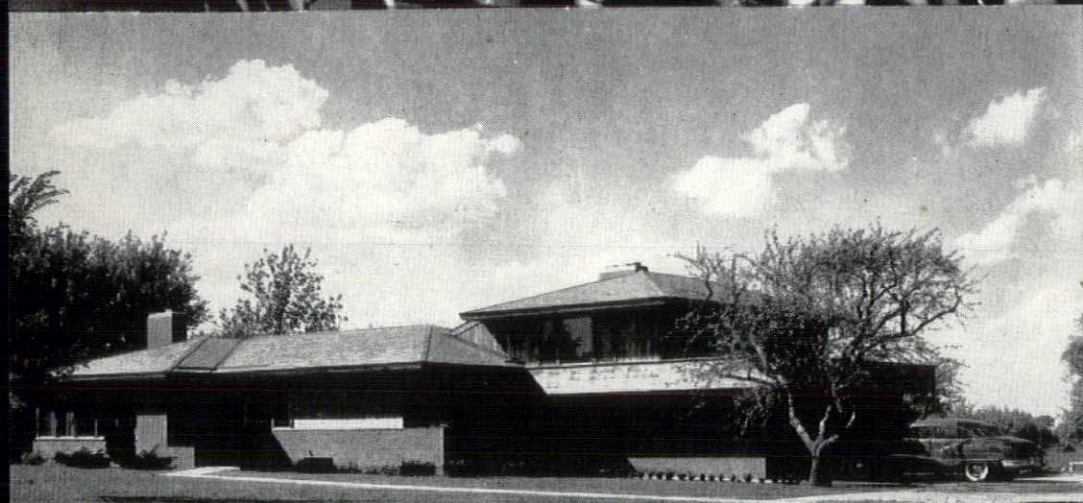
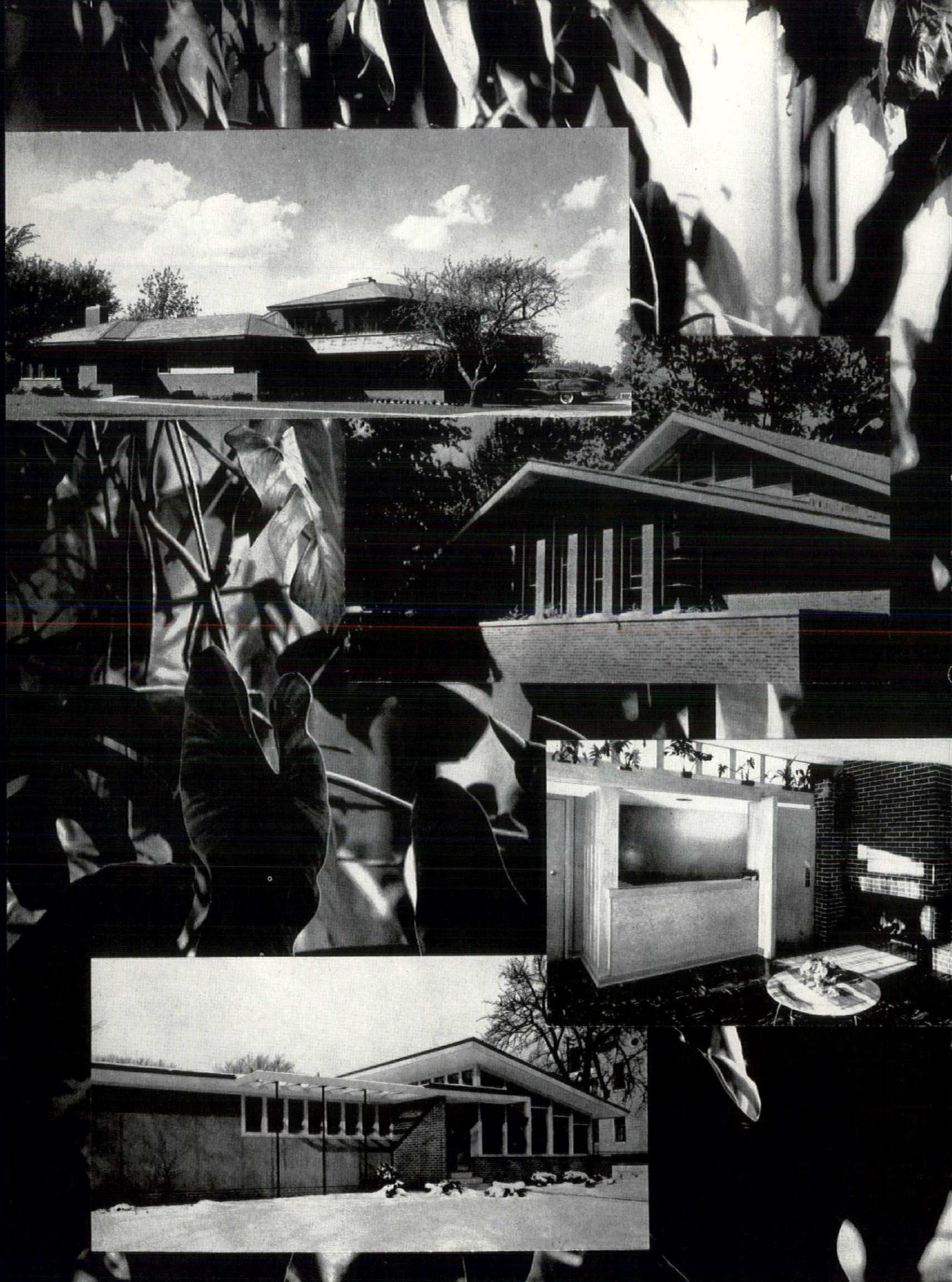


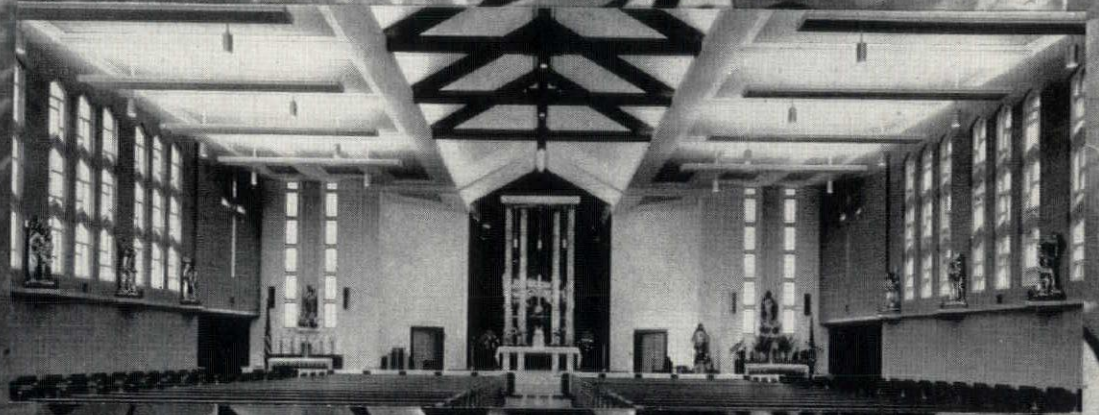












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Central Fire Station
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Salvation Army Addition to Citadel
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Lewis Y. Barnard, Jr., Residence
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Matthew J. Spence Residence
Saginaw, Michigan—Page 35
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Wallace Stone Co., Bay Port
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Woodrow Wilson School
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Catholic Central High School
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Saginaw, Michigan—Page 37
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J. P. Burroughs & Son, Inc., Flint
Wallace Stone Co., Bay Port
O. H. Weatherill, Flint
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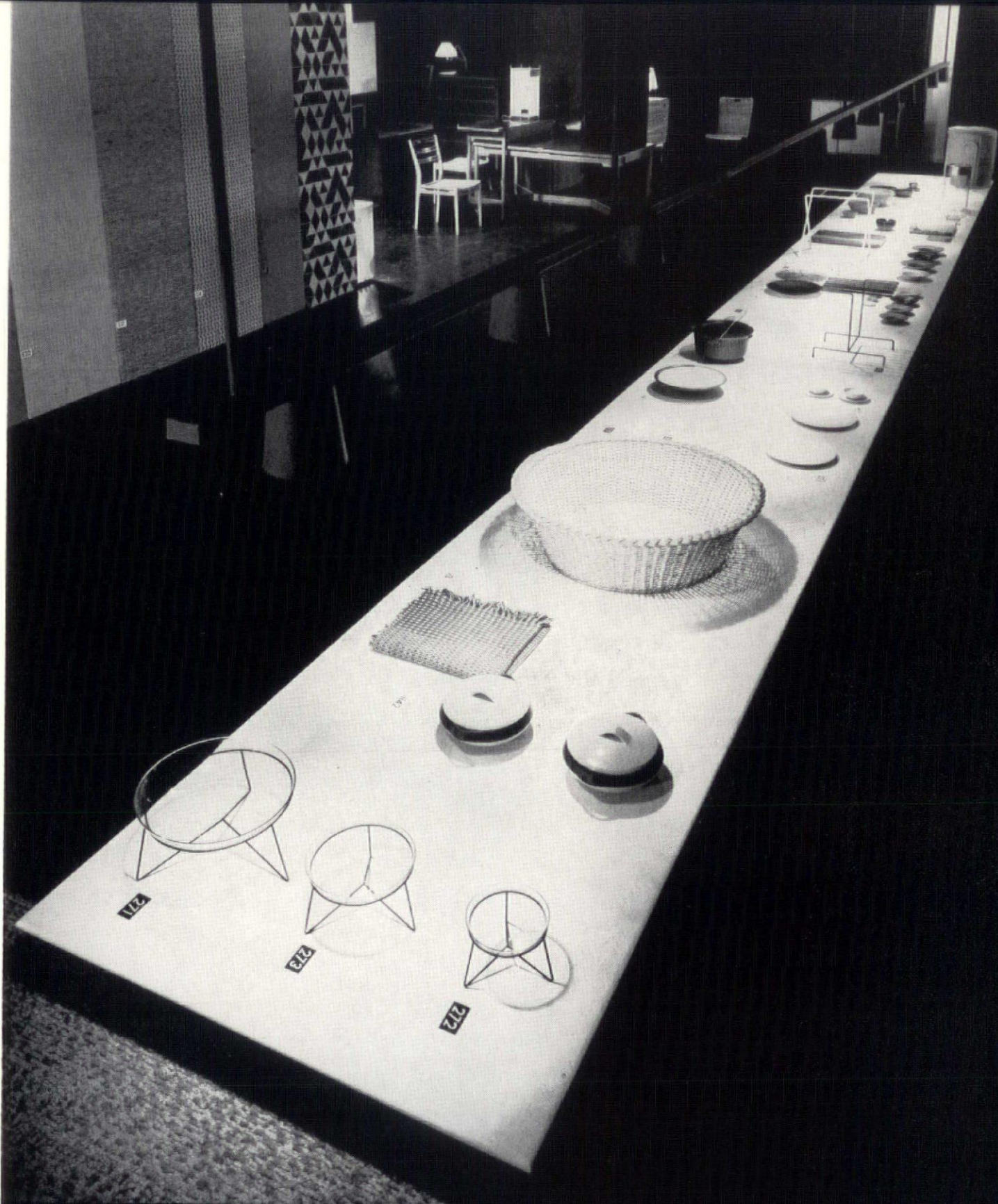
Frederick E. Wigen Residence
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F. J. Boutell Driveaway Co., Inc.
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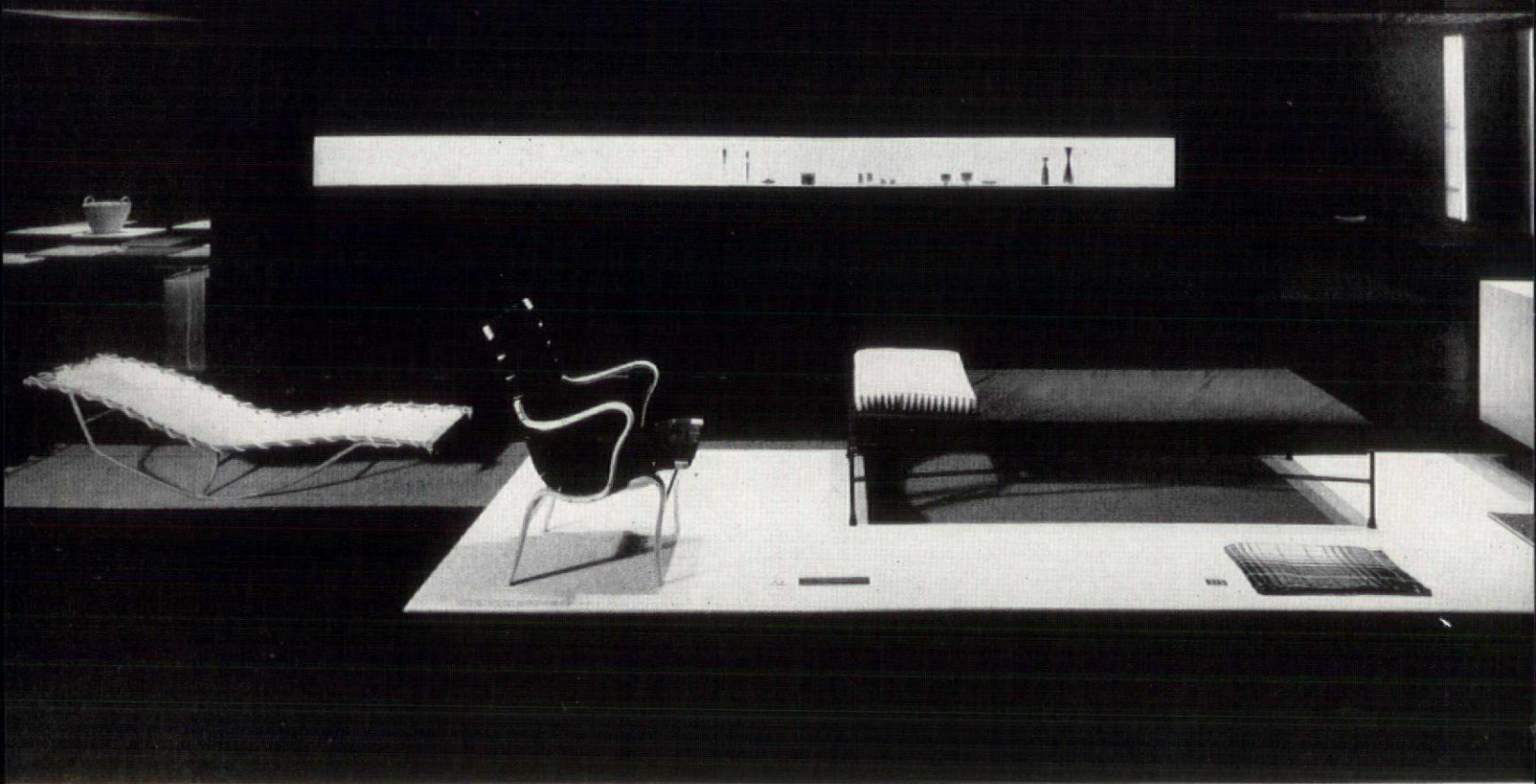
Drs. John E. Manning & Joe H. Gardner Clinic
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Josam Mfg. Co., Mich. City, Ind.
A. C. Klopf & Sons, Saginaw
Koehler Bros., Saginaw
Westover-Kamm Co., Bay City



"Good Design" is directed by Edgar Kaufmann, Jr., and jointly sponsored by the Museum of Modern Art in New York and The Merchandise Mart in Chicago. It is the fourth annual exhibition in the series. Material was chosen from nearly 6,000 entries, the largest number ever submitted, and approximately 275 new items were displayed along with the 225 selected in June. Mr. Kaufmann, permanent Chairman of the Selection Committee was joined by D. J. Depree, President of the Herman Miller Furniture Company, and Russel Wright, designer, and recently President of the S.I.D. It was the hope of the committee to avoid the choice of mere "drawing board concepts" and, instead, to find designs which demonstrated an appreciation of the needs and reactions of consumers and of the nature of materials and production processes.

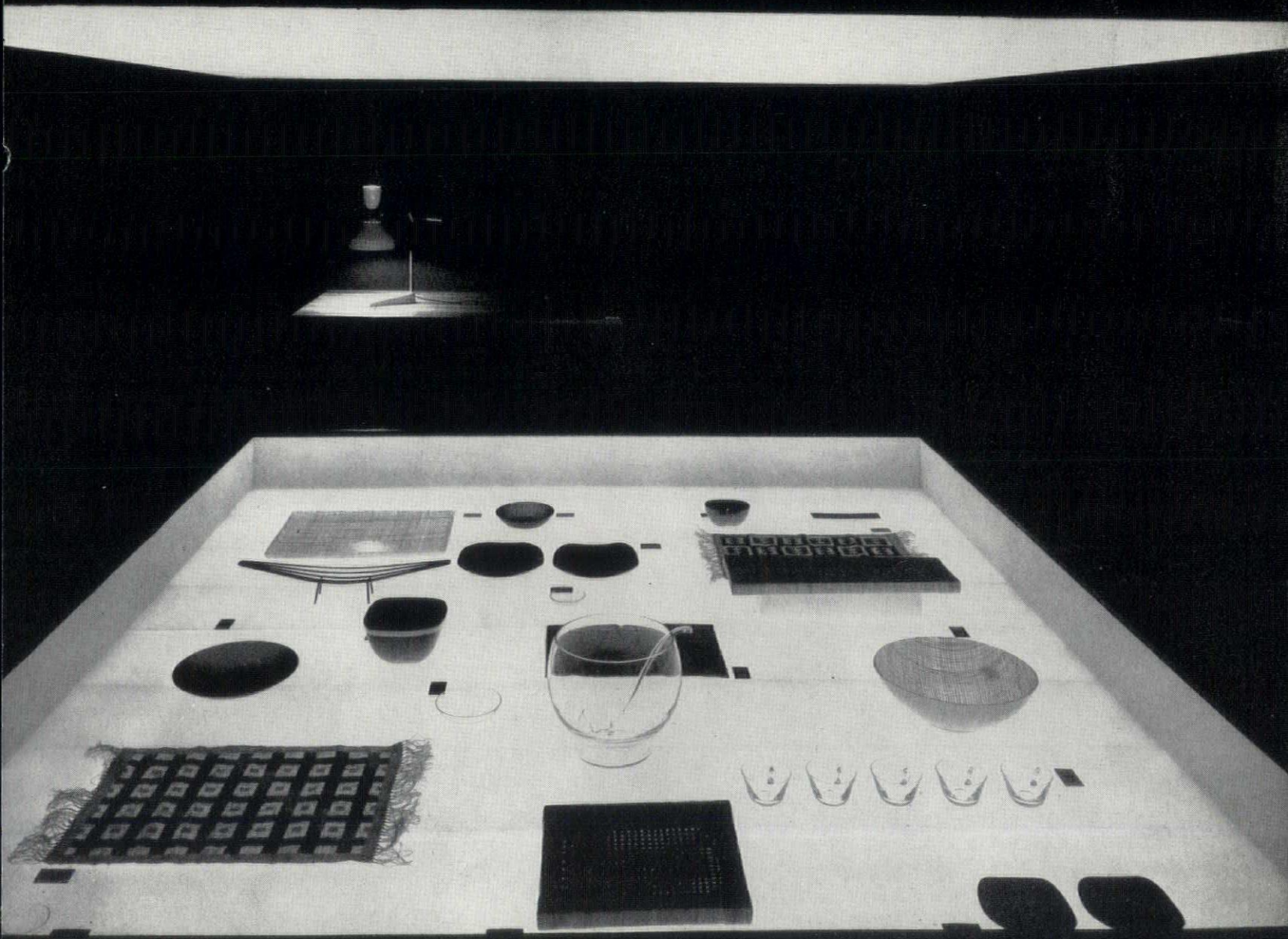
GOOD DESIGN



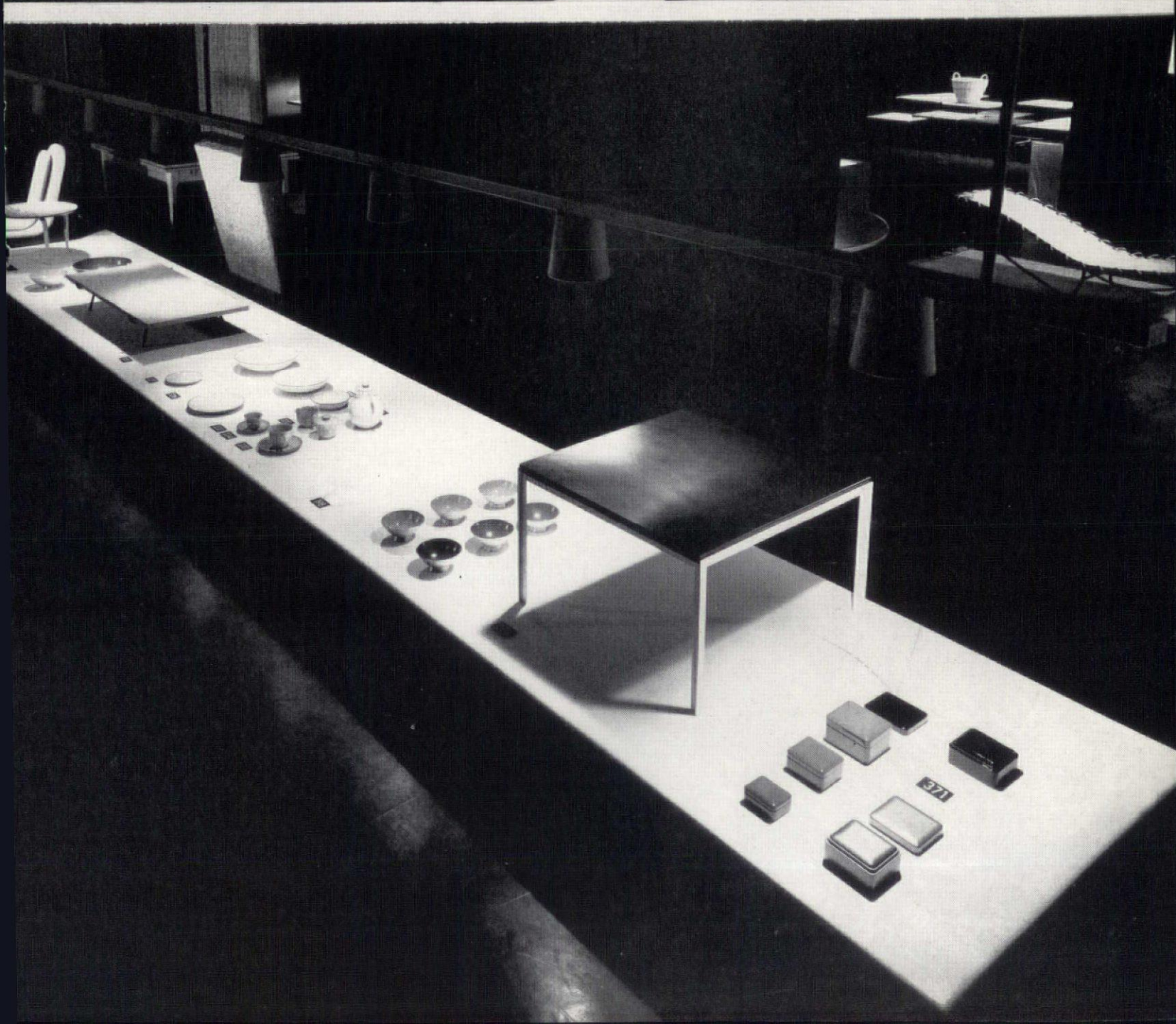
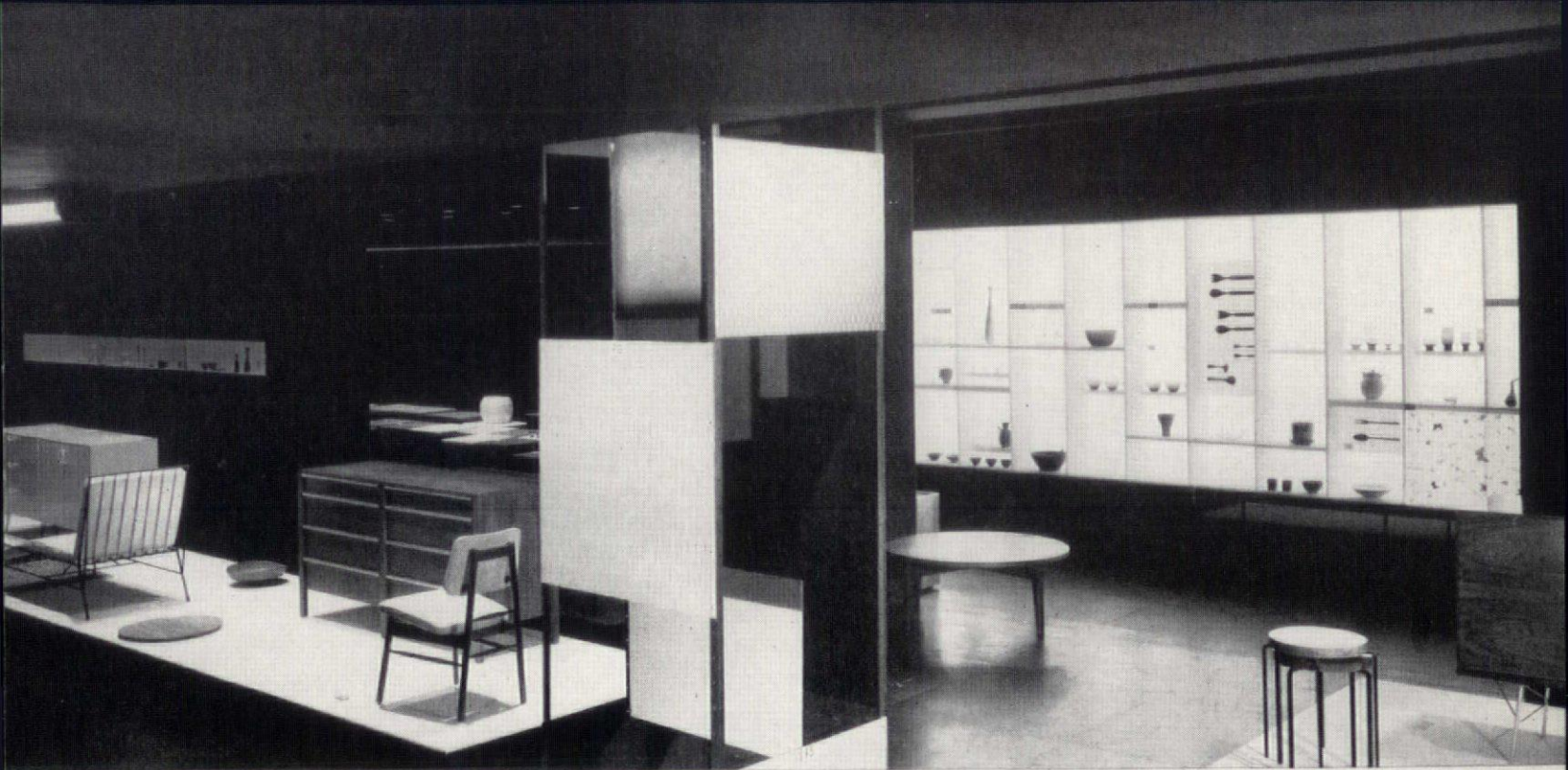
The 1953 installation of "Good Design" has been planned and prepared by Mr. Alexander Girard, architect and designer, known for his industrial and residential architecture and for his recent designs in fabrics and wallpapers. This new installation was designed to emphasize the values of each individual item; greater emphasis is placed on showing the exhibits to their best advantage than on the carefully restrained installation.

The immediate overall effect is of a dark, virtually invisible background and surrounding in which the exhibits appear to float in bright light. To achieve this effect, ceiling and outside walls are painted black; the floor is covered with large squares of black vinyl impregnated cork; inner partitions are covered with dark-toned velvet flock paper that is light absorbing. In the midst of these minimized props are bright display areas, a number of which are constructed of a plastic board produced by Dow Chemical Co. and used to give the effect of translucent snow. One entire double wall, with bright illumination coming through from inside, is constructed with many shelves for displays. A large square of Styrofoam, covering a pit of light beneath it, supplies a horizontal display area a foot above the floor. Other means of lighting in the exhibition space are also diffused—one is not conscious of the source of light; it seems to come from nowhere and envelop the individual exhibits.

Partitions in the area are set up like flats in a theatre, all in one direction, with an eye-catching exhibit around each corner, and an occasional peephole to get a glimpse of what is coming. There is no definite course for going through the show. Exhibits are generally grouped according to type of object. Wallpapers are shown in panels on vertical structures like kiosks. All upholstery fabrics are displayed flat on square, padded tables, while drapery fabrics are stretched flat over vertical boards. Sheer fabrics are shown on frames against light.









furniture item a22; 3-drawer oak chest, for the herman miller furniture company, zeeland, michigan.

furniture item a26, a23 & a25; 3-drawer rosewood chest, 8-drawer rosewood chest, 2 natural cane benches, herman miller furniture co.

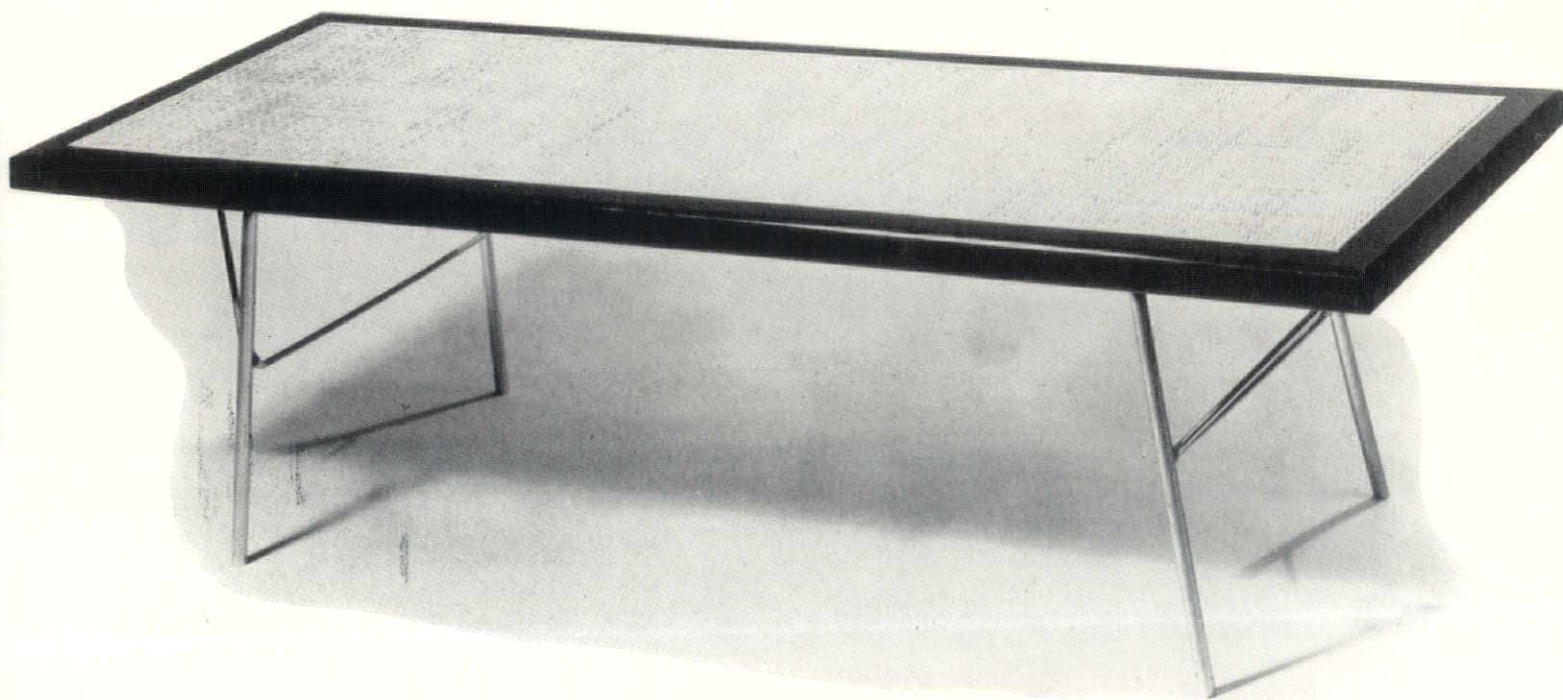




furniture item a24; oak cabinet with metal legs, for the herman miller furniture company, zeeland, michigan.

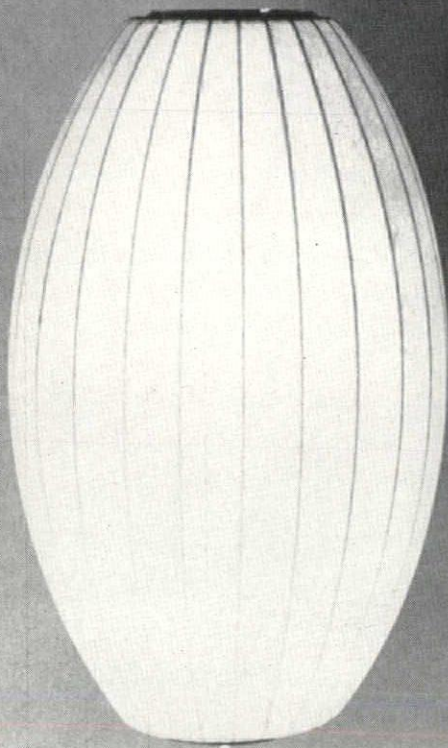
GEORGE NELSON

furniture item a25; natural cane bench with metal legs and ebonized frame, for herman miller furniture co., zeeland, michigan.



GEORGE NELSON

item 238; bubble lantern - plastic, for howard miller clock co.,
zeeland, michigan.



furniture item 336; card table - cherry and maple, for johnson
furniture company, grand rapids, michigan

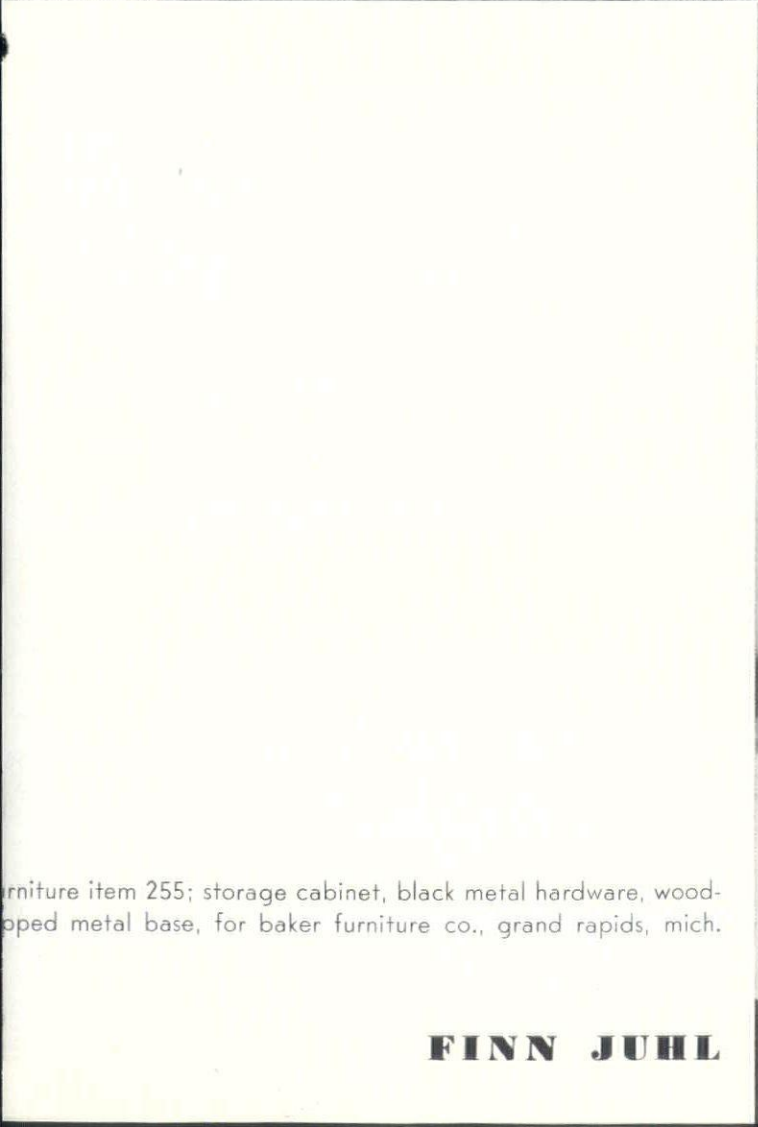
RENZO R. RUTILI





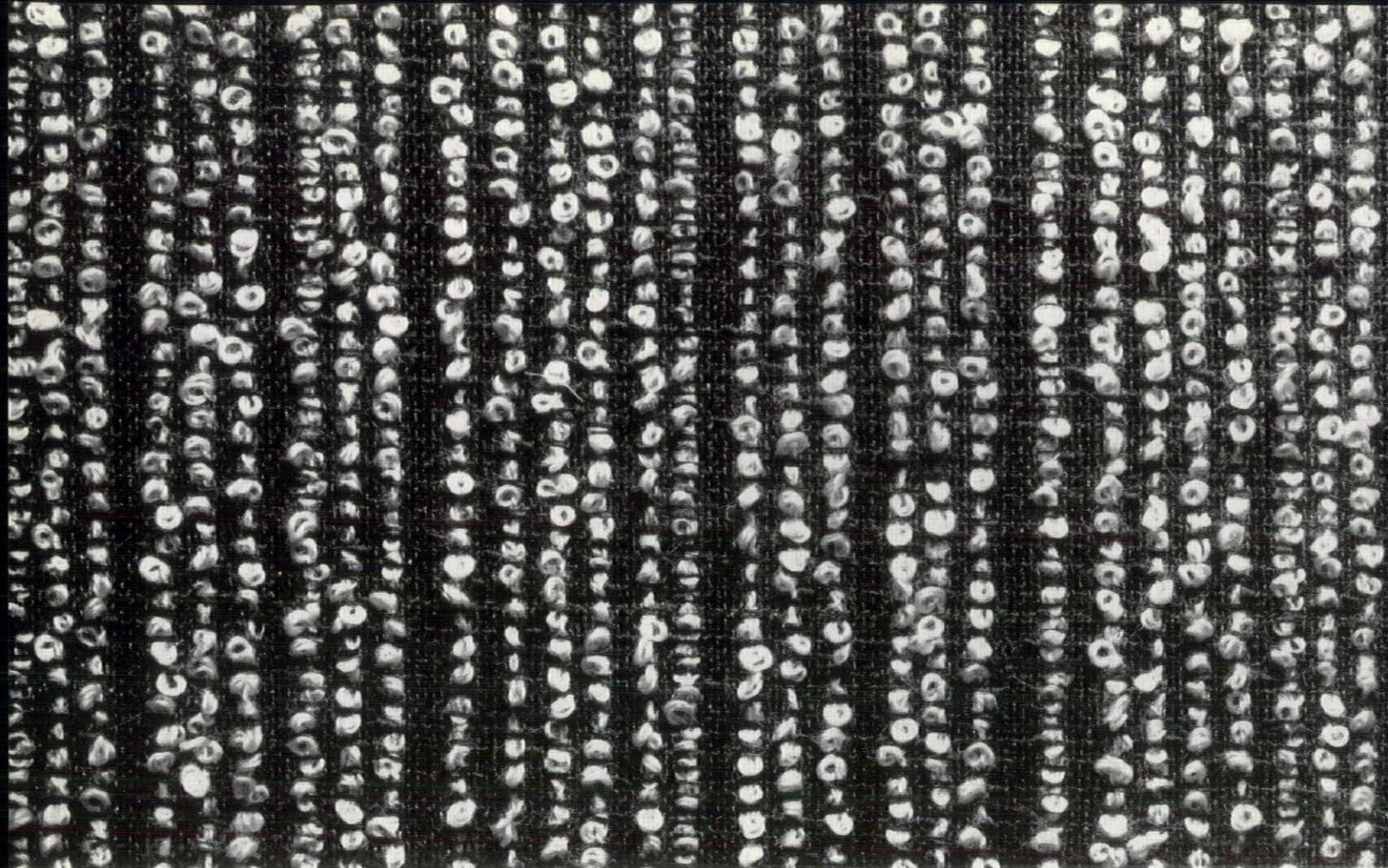
VAN KEPPEL GREEN

furniture item 313; love seat designed for baker furniture company, grand rapids, michigan.



furniture item 255; storage cabinet, black metal hardware, wood-grained metal base, for baker furniture co., grand rapids, mich.

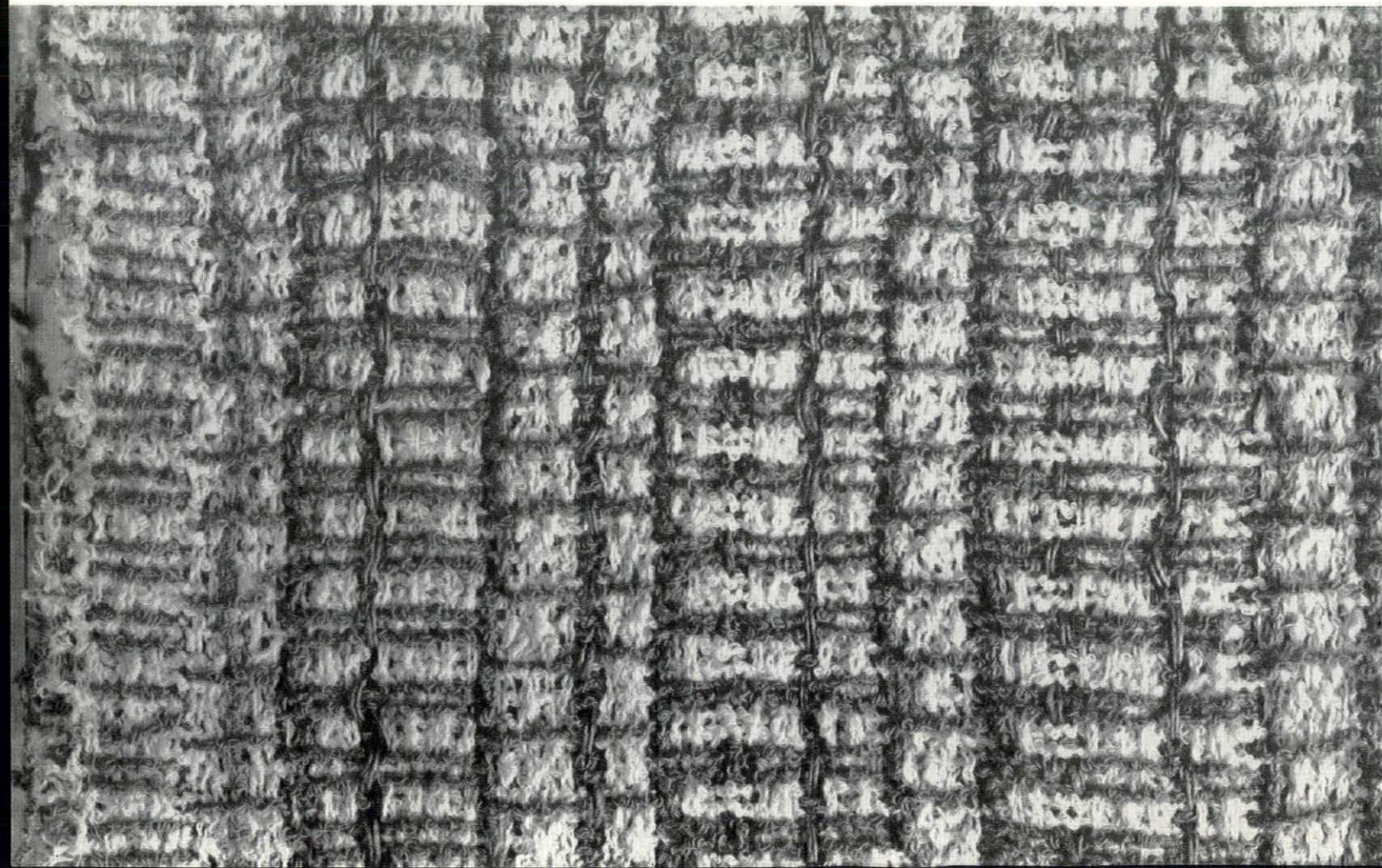
FINN JUHL

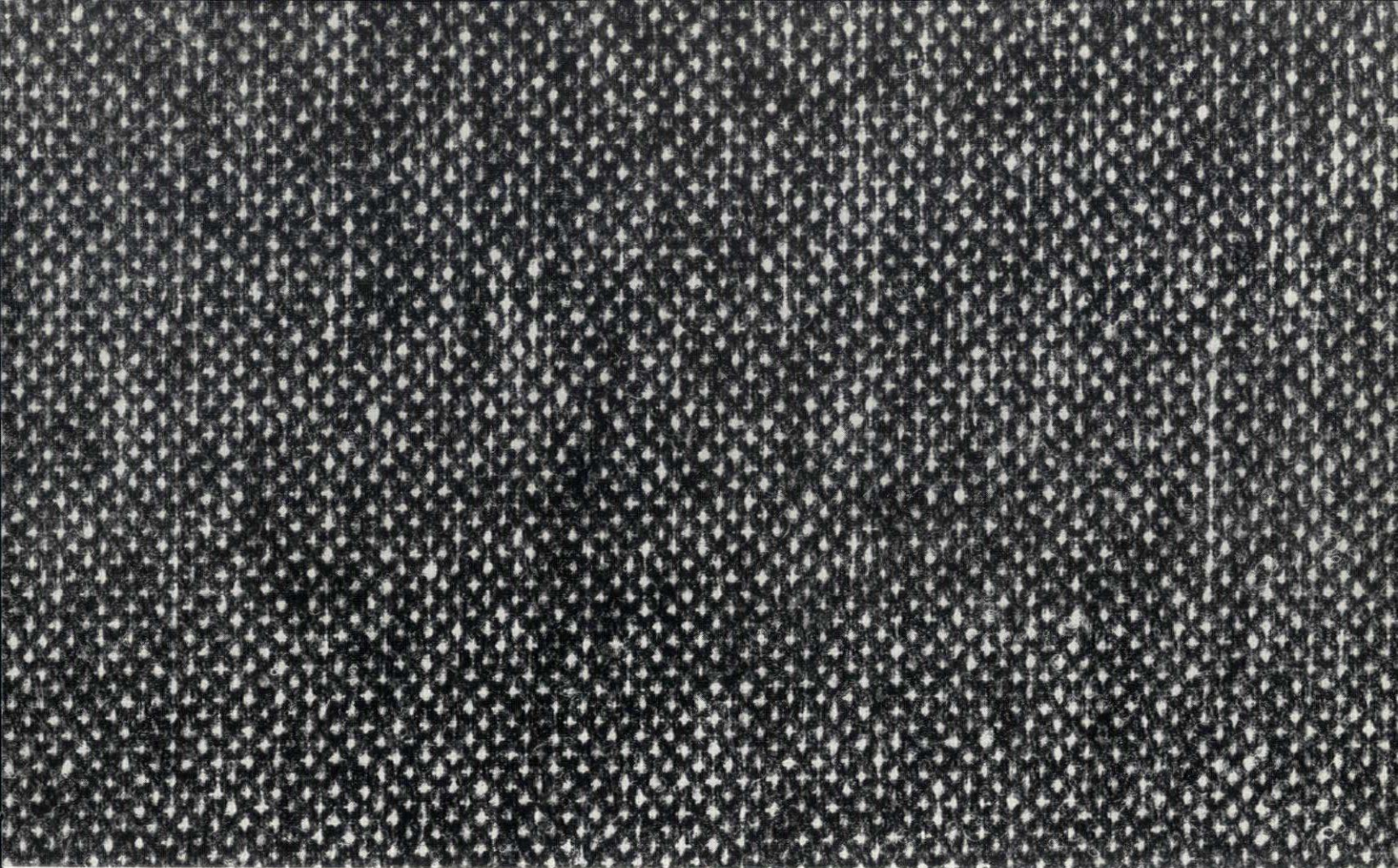


sheer fabric item c6; dark and white cotton, metallic, rayon wool, for marianne strengell textiles, bloomfield hills, michigan

MARIANNE STRENGELL

upholstery fabric item e17; off white - wool, cotton, acetate for marianne strengell textiles, bloomfield hills, michigan.

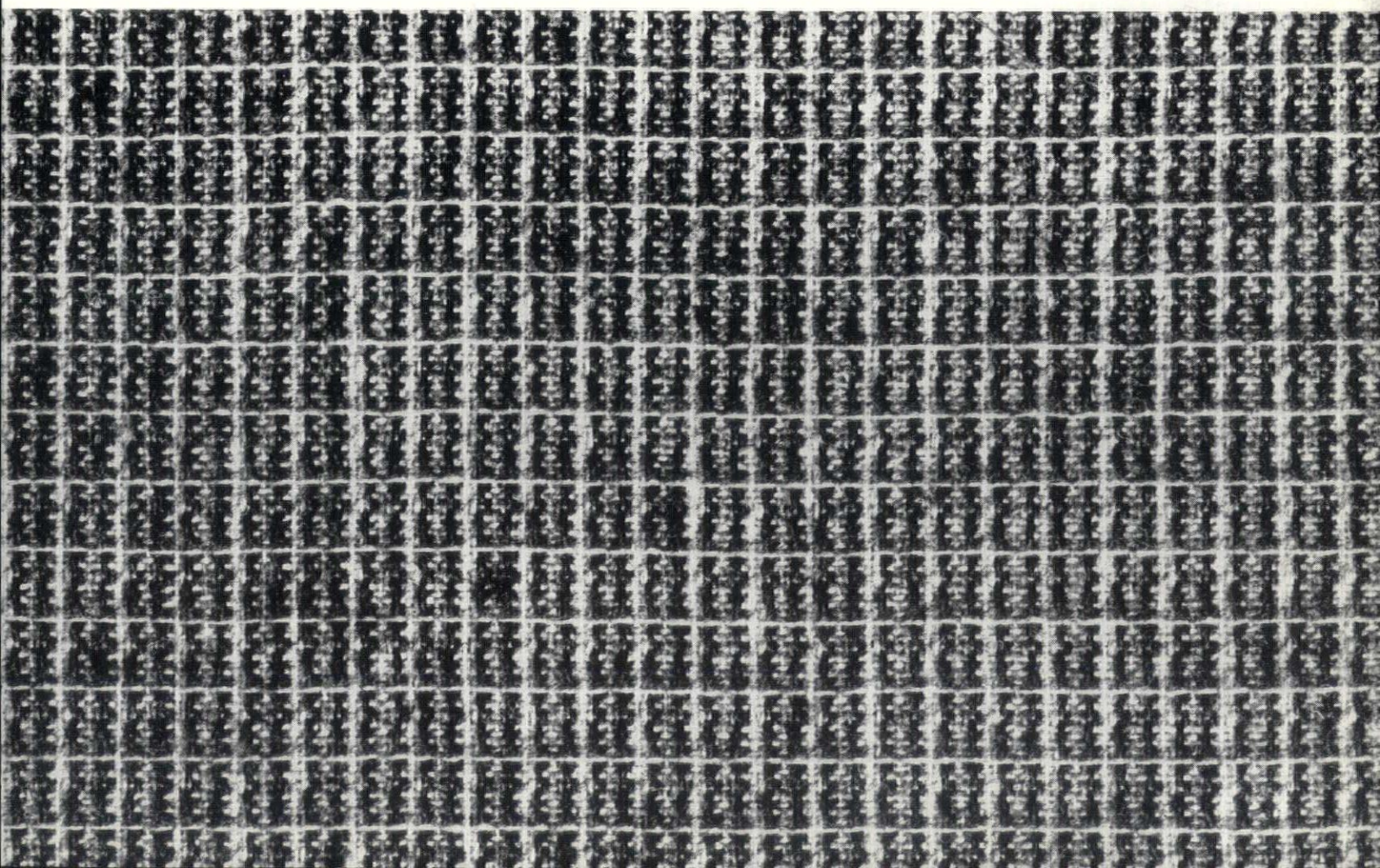


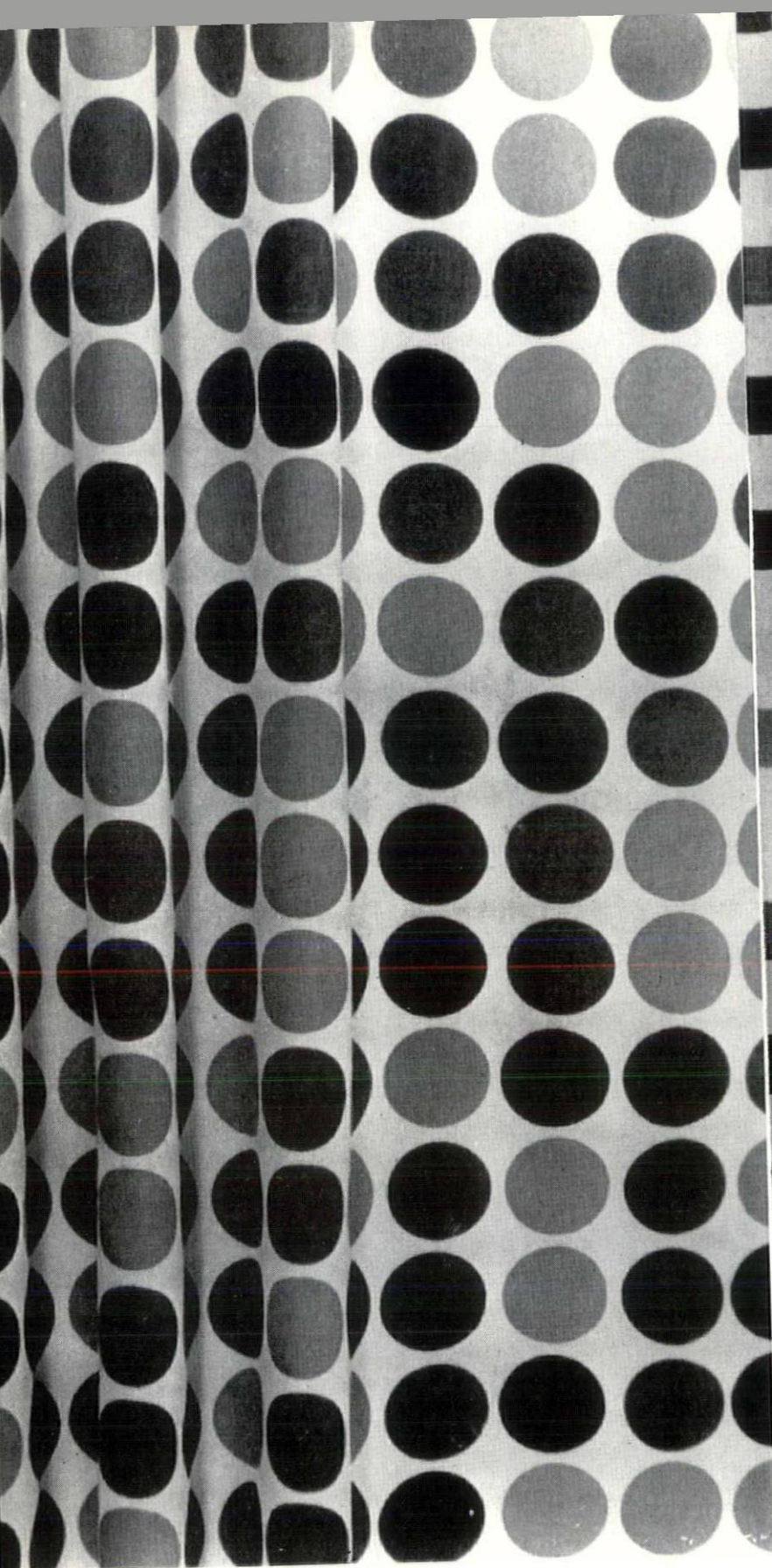


upholstery fabric item e21; "correlation" - black, sand - fireproof, washable, for the edwin raphael co., inc., holland, michigan.

MARLI EHRMAN

drapery fabric item d7; "web-rib" - blue, sand - fireproof, washable, for the edwin raphael co., inc., holland, michigan.

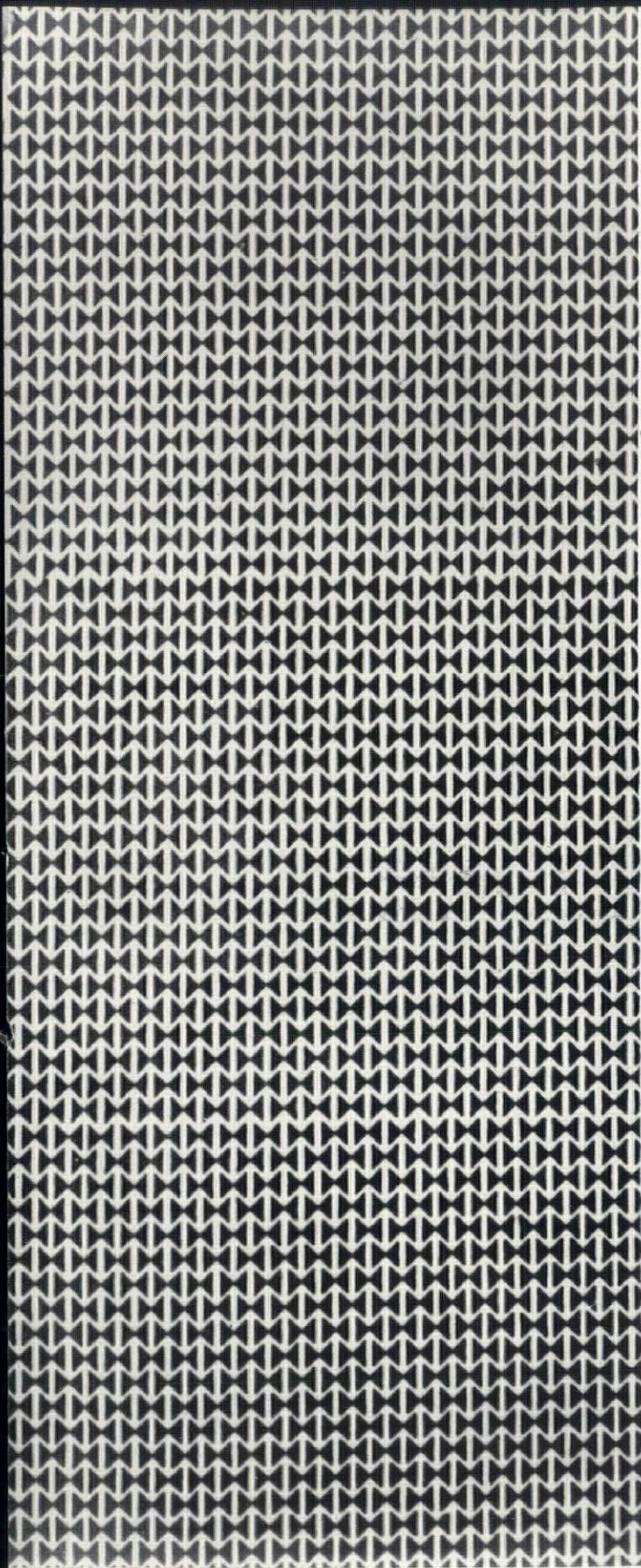




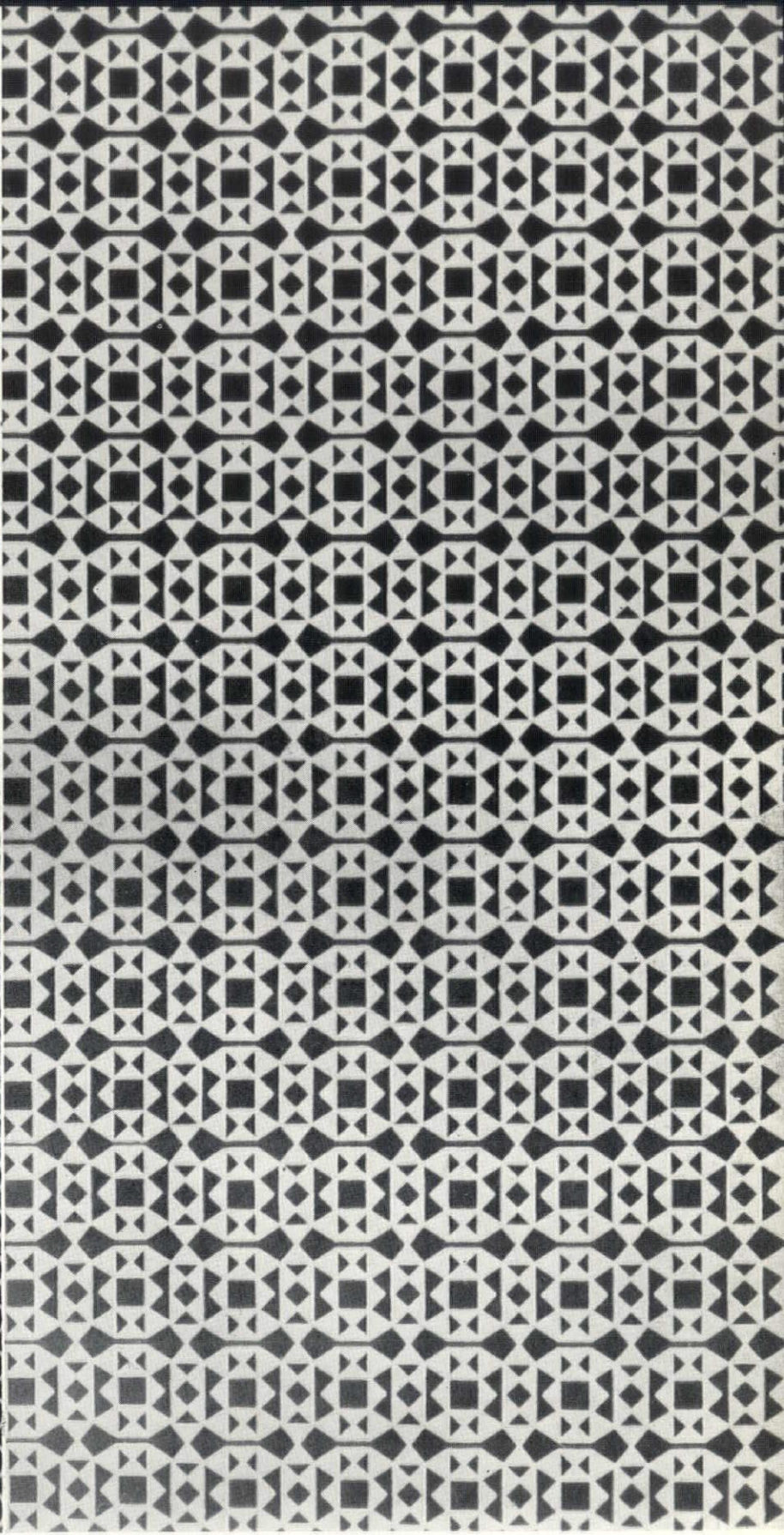
drapery fabric item 286; "circles" multicolored on silk gauze, for herman miller furniture company, zeeland, michigan.



drapery fabric item 290; "small squares" multicolored on white for howard miller furniture company, zeeland, michigan.



ry fabric item e20; "double triangles" - red on natural, for
han miller furniture company, zeeland, michigan.



wall covering item f11; "facets" - white on dark gray, for the herman
miller furniture company, zeeland, michigan.

ALEXANDER GIRARD



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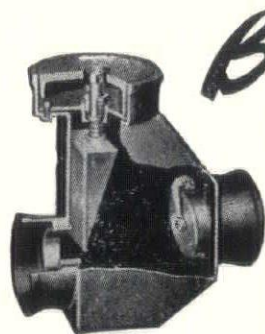
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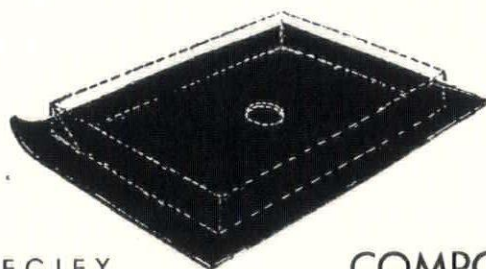
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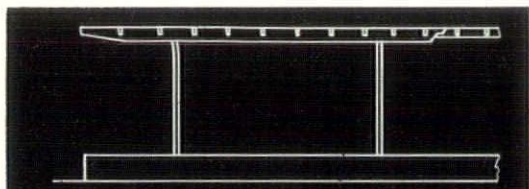
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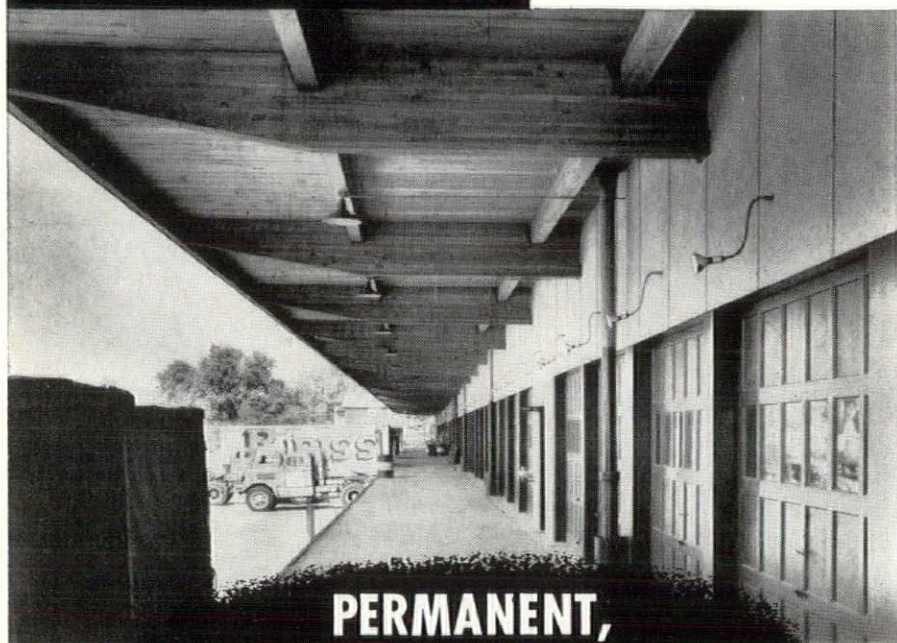
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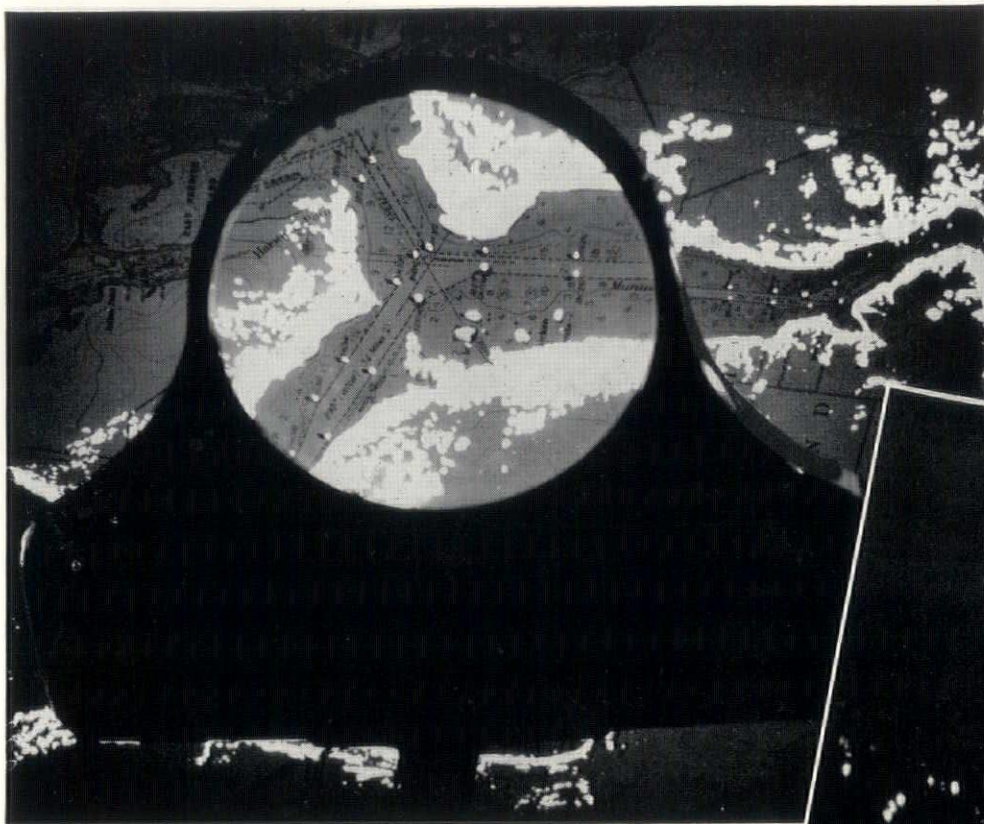
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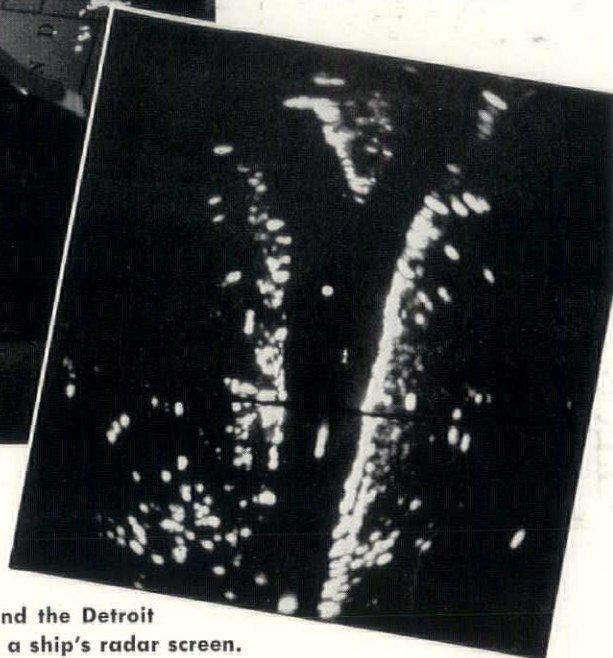
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A section of the new St. Mary's River chart under black light.



Lower Belle Isle and the Detroit River shoreline on a ship's radar screen.

Case Study No. 7

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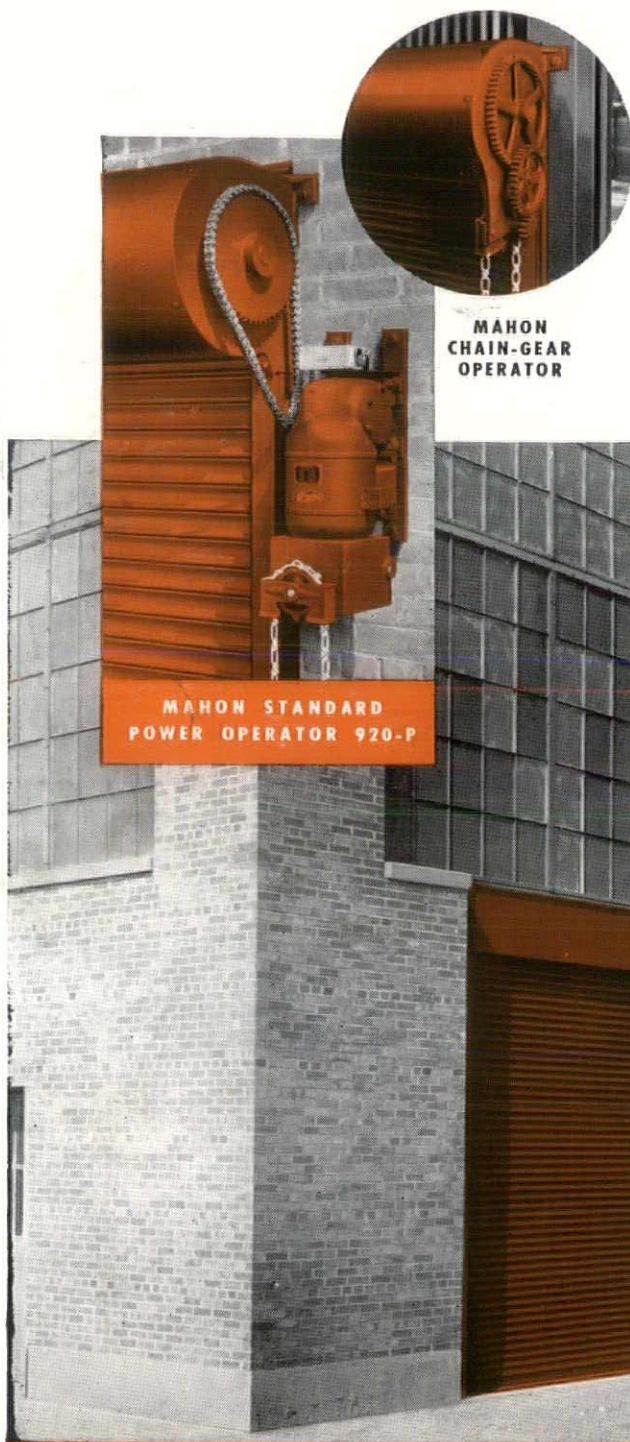
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