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# WEEKLY BULLETIN

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Volume 12

DETROIT, MICHIGAN, AUG. 2, 1938

No. 31

## DON'T LET THIS HAPPEN TO US!

### TERRY KIMBALL

**Editor's Note:** Mr. Kimball is Secretary of the "Consult Your Architect" Motion Picture Council, 551 Fifth Avenue, New York. Information as to Council activities and progress of program will appear in these columns from time to time. Following this article is an impressive list of the Executive Committee and Advisory Board. It is interesting to note that some of the biggest lights in the profession and industry are interesting themselves in this movement. Some of the same caliber in Michigan have indicated a real interest and we expect soon to announce the addition of their names to the list.

"The maintenance of standards of medical practice by the medical profession as at present organized has been grossly unsatisfactory. Thousands of persons in the country want doctors and a lot of doctors want patients, but they are starving to death," said Dr. Hugh Cabot of the Mayo Clinic to the National Health Conference.

Can you substitute "architecture"—"architects"—and "clients" in that paragraph and make sense? I wouldn't be at all surprised.

But before someone in our profession accuses us of gross negligence and wrongly maintained standards, let's just see if "Consult Your Architect" Motion Picture Council can't help to prevent this accusation.

There are a lot of elements in the building industry—the industry that is charged with providing Mr. and Mrs. America with shelter, with proper home environment, with functioning distribution establishments, with efficient industrial establishments, with labor-saving farm buildings and pleasant farm homes. Each one frantically outdoes the other in presenting their particular story to Mr. and Mrs. America, building-buying consumers of all of these things in the building industry.

Result? Mr. and Mrs. America become confused. They don't know which way to turn—and if they listen enough to the radio, they may decide to abandon the whole thing in favor of a good cigarette!

This building industry is "streamlined" but Mr. and Mrs. America don't know it! "Consult Your Architect"—Mr. and Mrs. America—and you have a "one-stop" service, from idea to completed project!

But Mr. and Mrs. America has to be told! Told that perhaps Johnny, the restless 12 year old boy,

would be better off with a room of his own,, fashioned out of the unused space on that third floor. Told that there is an easy way of getting it done, the designs made, the financing arranged, the contracts for erection let, the materials selected, the work properly executed and the package delivered as ordered! All of this in one easy way — "Consult Your Architect!"

Perhaps Barbara, older daughter, and her "boy friend" want to get married. Should they buy, build or rent their new home? "Consult your Architect"—Barbara and "boy friend!"

Our community needs a school. Our community needs safeguards to protect the residential character of our neighborhood. My business needs a new merchandising center—or a rehabilitation of the present one. Our town needs more playgrounds, a new swimming pool. My farm has to be rebuilt and replanned. My apartment house is a losing venture. Thousands of jobs to be done, says Mr. and Mrs. America, but where shall I go? "Consult your Architect!"

"ADVENTURES IN LIVING" — a long series of motion picture programs, (we hope) will present this "Consult your Architect" answer to Mr. and Mrs.

(Continued on Page 5)

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WED., THURS., FRI. AUG. 3, 4, 5

The Ritz Bros in  
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SATURDAY AUGUST 6

Fred MacMurray  
"COCONUT GROVE"

SATURDAY 11 P. M.

Marian Marsh in  
"THE GREAT GAMBINI"

SUN., MON., TUES., WED. AUG. 7, 8, 9, 10

Errol Flynn in  
"THE ADVENTURES OF ROBIN HOOD"

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ward Ellis, Jane Darwell and El Brendol.

#### STAGE

Broadway and Hollywood meet in a star-bright  
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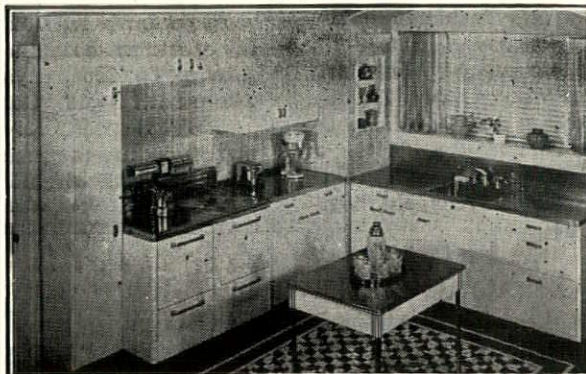
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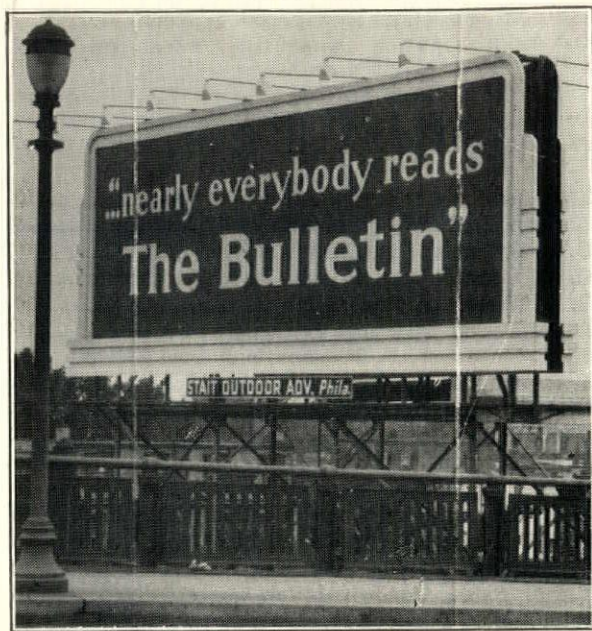
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... and wherever we go we find that "... nearly everybody reads the Bulletin" ... At least in Philadelphia they read The Evening Bulletin, as indicated by one of their illuminated signs shown above.

#### MICHIGAN SUMMER RESIDENT WINNER IN P. O. COMPETITION

Professor Arthur F. Dean of Sangatuck has been named in Washington as one of the winning competitors for the designs of U. S. Post Office buildings to cost about \$50,000. He received a \$1000 prize for the design of a post office building in the California district. Professor Dean who, with his family, has been making Sangatuck his summer home for the past five years, is the owner of the old lighthouse there. He attends the summer school of Painting in Sangatuck.

He is Professor of Architectural Design at the University of Illinois. In 1923 he won the Prix de Rome, a high award of painters and architects, affording three years study in Europe. He is a graduate of Wittenberg Academy, Columbia University and Ohio State University.

CHARLEY HANNAN, Detroit Architectural draftsman and artist is spending the summer in Europe, where he will sketch and study new developments. When he returns in the fall his experiences should stand him in good stead. Hannan has distinguished himself in the field of art, having exhibited in many Detroit shows. On several occasions during the past year his work has been featured in The Adcrafters, publication of the Detroit Adcraft Club, a magazine which sets the pace for the finest in art and its reproduction.

Douglas (Wrong Way) Corrigan has been besieged by many propositions. When a man called and said he wanted a message for his Alma Mater, the International Correspondence School, he said, "Sure, I took a course in Architecture, but I flunked it. That's why I'm a failure today—tell them that."

AUGUST 2, 1938

## COUGHLIN SCHOOL BEGUN

Test borings have been made for construction of an elementary school near Twelve Mile Road and Woodward Ave., south of the Shrine of the Little Flower.

The first unit of the school, which will be one of the Shrine's group of buildings, is expected to contain 10 rooms, including a kindergarten. Completion is set for September 1.

Ditchy-Farley-Perry, are architects for the building. Jerome A. Utley, contractor, is making the borings.

Purchase by the Radio League of the Little Flower of 22 acres at Thirteen Mile Road and Woodward Ave. as a site for two high schools and an elementary school was reported on June 10.

The latter project, construction cost of which was estimated at \$500,000, was altered, church officials said because the site was too far from the Shrine buildings.

#### To The Editor—

Mr. Tebbs has just left for New York to develop and print the photographs taken on this trip, which has been a most successful one, and we attribute a great amount of the success this year to our continued aid in the Weekly Bulletin, through the medium of which we were able to keep our business before the architects of Michigan and other states. Incidentally, he has photographed the entire length of the state on this trip.

We feel positive that without your valued cooperation through the use of the advertising columns of the Bulletin the results obtained during the past three seasons could not have been achieved, and at this time we want to compliment you on your valuable and intelligent editing of the paper.

Mr. Tebbs will return here early in September to complete the work ordered which was left undone. He expected to stay here only two weeks but because of the large volume of work he remained a month. He personally develops and prints his own photographs and therefore the pains he takes with them is reflected in the finished product.

Again thanking you for your valued cooperation, I beg to remain

Yours very truly

BELLE LA ROSE

Michigan Representative, Robert W. Tebbs,  
Photographer

#### CALLS ITALY LEADER IN MODERN ART

Mussolini's attempt to revive the spirit of ancient Rome has made Italy a leader in modern art, according to Professor Emmy Zweybruck of Vienna, who is directing a studio devoted to "art in industry" at Columbia University Summer Session.

"Those countries in which the belief in the old traditions is strongest, and in which the belief is being fostered by the State, exert the most powerful influence in modern art," Professor Zweybruck declared. Besides Italy, where Mussolini is emphasizing the past glories of the Roman Empire, other leaders in modern art are Germany, Finland, Sweden, and Hungary, she pointed out.

"While we must keep the past alive to develop modern art, whatever we go through is good for us," she said. The annexation of Austria by the German Reich meant little to Austrian artists, according to Professor Zweybruck, who was in Vienna during the German occupation. "Artists just went on with their work," she explained, "but certainly it was the most powerful event I have ever lived through."

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Edited by E. J. Brunner

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Bob Ruhl, Krimmel & Cruickshank ..	No Score
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Prizes were won as follows: 1st flight, 1st prize Don Graham, 2nd prize Wm. Seeley, 3rd prize C. G. Wheeler.

Second flight, 1st prize, W. R. Akitt; 2nd prize, G. Sandorf; 3rd prize, S. L. Franklyn.

Third flight, 1st prize, Herman Banbrook; 2nd prize, R. Bregaw; 3rd prize, O. C. Lillie.

Fourth flight, 1st prize, Art Leece; 2nd prize, M. Ward; 3rd prize, W. J. Tramontin.

Fifth flight, 1st prize, J. S. Whitcomb; 2nd prize, Russell Colins; 3rd prize, L. Adams.

Golf balls were given as consolation prizes to F. Heineman; C. S. Peterson; Walter Pratt; Larry Hume; J. E. Pollak; George Wilson; W. E. Knoertzer; Harold Krueger, M. G. Gaskin, Munro Aird, Russell Bates, A. K. Wheaton.

Monroe Aird — Won Cup.

Don Graham — Low Gross.

## NEXT GOLF TOURNAMENT

TAM-O-SHANTER — AUGUST 16

## DON'T LET THIS HAPPEN TO US!

(Continued from Page 1)

America. Movies—best way of spinning a yarn yet devised—can tell this story, our way. You'll hear more about this series!

But this architect, that everybody is going to consult, is going to have a lot of information and help to be able to answer all the questions and translate the sound ideas into projects! Perhaps some of his clients belong in the office of another architect, a specialist in a particular field. Perhaps young Jones, just out of school, can handle that modernization job or that small house job — with help.

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To sum it all up, we tell Mr. and Mrs. America to "Consult your Architect" — and reasons why. We supply Mr. Architect with fast authentic information so that he can do a real job of work for Mr. and Mrs. America when they call.

It's a big job we're undertaking but with the kind of cooperation we are already enlisting from building money, building materials, contractors, realtors, labor in the building trades—in addition to what looks like the united backing of the profession, we think a more "streamlined" building industry will result.

When the speaker says "The architectural profession is exerting every effort throughout the country, to provide shelter for our people, preserve the American home, provide industry and agriculture with places in which to do business" at the next convention, whatever and wherever it may be, we'd like it to mean just that!

### "CONSULT YOUR ARCHITECT" MOTION PICTURE COUNCIL

Mr. Terry Kimball, acting Secretary of the Newly-formed organization, "Consult Your Architect" Motion Picture Council, of 551 Fifth Avenue, New York, furnishes the following information about this movement:

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BULLETIN



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Volume 12

DETROIT, MICHIGAN, AUGUST 9, 1938

No. 32

## ARCHITECTS APPROVE USHA FEES

A schedule of fees for architectural services on housing projects has been transmitted by the American Institute of Architects to Nathan Straus, Administrator of the United States Housing Authority, for one year's trial.

The fees, which include normal engineering and landscape architectural services, range from 5 per cent for a project costing \$100,000 to 2.5 per cent for a \$10,000,000 project.

The committee authorized by the Institute to prepare the schedule consisted of Walter R. McCornack of Cleveland, Ohio, chairman of the Institute's Committee on Housing; Richmond H. Shreve of New York; C. C. Zantzing of Philadelphia; William Stanley Parker of Boston, and Frederick W. Garber of Cincinnati.

The committee, in response to a request by Mr. Straus, conferred with officials of national organizations representing civil and mechanical engineers, landscape architects, and city planners. Determined "with due regard to the interests of all the technical branches of the work and reasonable economy in the provision of their services to low rental housing projects," the fees are as follows:

\$5,000, or 5 per cent, for work costing \$100,000; \$10,000, or 5 per cent, for a \$200,000 project; \$47,500, or 4.75 per cent, for a \$1,000,000 project; \$86,000, or 4.3 per cent, for a \$2,000,000 project; \$114,000, or 3.8 per cent, for a \$3,000,000 project; \$136,000, or 3.4 per cent, for a \$4,000,000 project; \$155,000, or 3.1 per cent, for a \$5,000,000 project; \$174,000, or 2.9 per cent, for a \$6,000,000 project; \$192,500, or 2.75 per cent for a \$7,000,000 project; \$212,000, or 2.65 per cent, for an \$8,000,000 project; \$229,500, or 2.55 per cent for a \$9,000,000 project; and \$250,000, or 2.5 per cent for a \$10,000,000 project.

For intermediate costs, the fee is to be interpolated. Where earthquakes or other special structural conditions exist, or where sub-soil conditions require special foundations or more than one basement is involved, the architect is to be paid the extra cost to him, in accordance with a prepared schedule of fees for structural and foundation engineering services.

"The most economical results will be secured where full responsibility therefor is placed upon the architect and where his technical decisions are permitted to control the results," declares a statement by the Institute. "The Institute believes that the success of the housing projects requires that the architects be employed for full services of design and supervision.

"The practice indulged in by both public and private groups of engaging an architect for the preparation of drawings and refusing to permit him to supervise the construction will ultimately seriously undermine the profession and the art it represents."

Decentralization of the program of the Federal Housing Authority, with no more delay in carrying on the work than in private practice, was assumed by the Institute's committee. Projects intended to be covered by the table of fees are those undertaken by local Housing Authorities, under the terms of the Housing Act of 1937, as administered by the United States Housing Authority. In one year the schedule may be reconsidered, following the hearing of evidences from architects engaged in the various projects.

"The committee feels that the maximum number of architects to be engaged on any one project should not exceed three, and that this organization might be considered on the basis of a firm of three partners," it is explained. "The fees agreed upon set a premium on ability to organize. It is obvious that this is not only an advantage to the housing movement but to the architects as well.

"It is recommended that the fee be made a lump sum amount, composed of the total of the architectural, engineering, and landscape architects' fees, with the contract so written as to protect the architect from delays and changes beyond his control."

Pointing out that little data was found as to the cost of preparing drawings, the committee suggests that architects employed on housing projects make an accurate record of costs confidentially available to the Institute's Housing Committee, to be used as a basis for determining fair fees. The items included in the committee's breakdown of costs are as follows:

Total cost of construction, total fee for architect as stipulated in the original contract, extras allowed, total final fee.

Expenses of the architect—architectural and struc-

(Continued on Page 5)

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Registrations in individual subjects is permitted. The fall semester starts Monday, September 19.

## "CONSULT YOUR ARCHITECT" MOTION PICTURE COUNCIL

In our last issue there appeared an article about the "Consult your Architect" Motion Picture Council, by Terry Kimball, Secretary of the Council at 551 Fifth Avenue, New York.

Since then considerable interest has been evidenced locally and announcement has been made of acceptance of appointments as members of the Executive Committee by Albert Kahn, Clair W. Ditchy, Robert B. Frantz and Roger Allen.

Mr. Moritz Kahn has expressed a deep interest and he states that he believes the movement can be expanded into even greater accomplishments than are at present anticipated.

## ANOTHER TAL

Tal Hopkins, craftsman in ornamental metals and one of our new advertisers, has the distinction of having the same nickname as the Editor.

His first name is Taliesin, not because he is a protege of Frank Lloyd Wright, but because he is a Welshman.

Taliesin was a Welsh poet, held in high regard for the quality of his work and for his prognostications. In his poetry he predicted that the Welsh people would lose everything except their language.

Incidentally, Tal is an artist in his own line and has done excellent work for the best architects. Among them is Hugh Keyes, and that's recommendation enough for anybody.

## NEWLY REGISTERED ARCHITECT

Donald F. White, 6570 Hartford Avenue, Detroit, has been granted a certificate of registration as architect by the Michigan State Board of Registration for Architects, Professional Engineers and Land Surveyors. He was registered by Examination.

A graduate of Tuskegee Institute and the University of Michigan and the first negro to become registered as an architect in Michigan, he is an active member of the Michigan Society of Architects.

## FRED E. MOORE

It is with deep regret that we receive word from Wilson H. Moore of the passing of his father, Fred E. Moore, at his home near Traverse City on July 23.

Mr. Moore had practiced architecture in his community and in the Saginaw district for about fifty years. He was among the first to become registered in this state and only recently he was comparing his registration card with those of Harry S. Angell, Architect and Ralph Shreve, Engineer. For the past few years Mr. Moore had been acting as consulting architect for state work in and about Traverse City and more recently he was engaged on their local State Hospital. Mr. Moore had long been affiliated with the Michigan Society of Architects and his passing will be mourned by his fellow members.

## PITTSBURGH GLASS COMPETITION ALBERT KAHN ON JURY

The Pittsburgh Glass Institute announces its second annual competition for photographs of executed examples of glass architecture, decoration and related subjects to close November 1, 1938. The subjects offered in competition must have been executed since April 30, 1937. There will be forty money prizes, totaling \$3,600, and thirty-nine medal awards. The first prize winner will get \$1,000.

The jury of awards comprise Gardner A. Dailey, architect, San Francisco; Albert Kahn, architect, Detroit; William A. Kimbel, interior decorator, New York; William Lescaze, architect, New York; Raymond Loewy, industrial designer, New York; Paul R. McAlister, interior decorator, New York; Alfred Shaw, architect, Chicago; competition adviser, Howard Myers, editor, The Architectural Forum.

Competition will cover residential, commercial, industrial, public and general.

Photographs are to be sent to the Pittsburgh Glass Institute Competition, care of The Architectural Forum, Chrysler Building, Lexington Avenue and Forty-second Street, New York City.

## BERT WILLIAMS WINNER IN LADIES' HOME JOURNAL COMPETITION

Albert E. Williams, Detroit Architect, has been awarded a first prize of \$1000 in the Ladies' Home Journal Competition for Small House Design, which closed on July 18, 1938, according to an announcement by John Cushman Fistere, Architectural Editor, Ladies' Home Journal. Program of the Competition was published in the May issue of The Architectural Forum.

## FROM LOUIS KAMPER

A message from Louis Kamper indicates that he is enjoying a vacation in Europe. From Stockholm he sends a picture post card of the City Hall by Ragnar Oestberg, Architect, with the notation, "most magnificent building of the present time. Interior exquisite!" The view of the exterior reassures us that he is right.

## THANKS TO HJMG

To Mr. Grylls we again extend our thanks for another consignment of back numbers of the Bulletin. This will help to complete our files and fill in some missing issues.

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On account of necessity of making definite arrangements with the club to get a **HOT STEAK DINNER**, it is requested that reservations be made not later than August 15.

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## BANK IN GLASS HOUSE

The theory that a bank should be located in a fortress-like structure is passing. A very interesting transformation in this direction is the Rockefeller Center branch of the Irving Trust Company, which was opened recently at 24 West Forty-eighth Street, New York. Voorhees, Gmelin and Walker, architects for the new branch, which is spread over three floors of the building, have virtually placed the bank in a glass house so that the workings of the institution may be visible to the public and also to create a feeling of easy accessibility.

The front wall of the bank, except for the center doorway and the glass above it, consists of eighteen large panes divided by bronze and stainless steel muntins. Back of the bottom row of panes is a screen of obscure glass that acts as part of the heating plan.

Two interesting modifications have been made in the tellers' windows. Instead of the usual substantial rigid bars in the wickets they are fitted with slender stainless steel rods and the plates on which currency is counted and passed out are leather covered to avoid reflections.

## ARCHITECTS APPROVE USHA FEES

(Continued from Page 1)

tural drafting; overhead, embracing rent, wages, blue prints, travel, supplies, and miscellaneous; structural, foundation, and mechanical engineering; landscape architecture; profit.

The committee warns that "there is much to be done by architects in all localities in making sure that the all-inclusive fee is secured and supervision included."

## ARCHITECTS REPORTS

**BENNETT & STRAIGHT**, Schaefer Bldg., Dearborn. Alt. to Henry Ford School, Dearborn. Contract let to Clarence Greenwald.

**DIEHLGEO.**, 120 Madison. CHerry 7268.

Convent, Gesu Parish. Figures closed.

**DESROSIERS, ARTHUR**, 1414 Maccabees Bldg.

Church, Allenton, Mich., figures closed.

Prep. plans for church. Ready about July 10 for figures.

**DERRICK & GAMBER, Inc.**, 35 fl. Union Guardian. Prep. drgs. on Pontiac State Hospital.

**GIFFELS & VALLET, Inc.**, 1000 Marquette Building. Prep. plans supst., Gen. Con., Tool & Die Shop, Ford Motor Co.; also for local manufact.

**JENSEN, C. R.** Prep. plans alteration City Hall, underground comfort station, Civic Center, River Rouge.

**LANE, DAVENPORT & MEYERS**—Prep. plans 4-room school, East Detroit.

**MASON, GEO. D. & Co.**, 408 Griswold, RA. 7850.

Prep. plans 6th Church of Christ Scientist.

**STACHOWIAK, STEPHEN J.**, 3005 Caniff Avenue, Townsend 8-7122.

Prep. plans on following: Alterations and additions to Veterans Home; Preparing plans for Vocational School; 50-bed hospital, contagious diseases; Administration Building; Alterations to store front; Auditorium at Flint, Michigan, 110' x 126'; Alterations to residence; Alterations to beer garden.

**WETZEL, B. C. & CO.**, 2317 Dime Bank Bldg., CA. 4941. Prep. plans Iona State Hospital, Iona Mich.

**MALCOMSON, CALDER & HAMMOND**, 1219 Griswold, CA. 9651.

Prep. drgs. on add. to David MacKenzie High School, Auditorium, Class room wing, health unit, swimming pool etc.

Prep. working drgs. for new three story and basement fire proof re-inforced concrete class rm. unit for Trinity Baptist Church, Indiana near Fenkell.


Prep. working drgs for new three rm. fire proof health service and hospital bldg. for Mich State College, East Lansing, Mich. Hospital is three story and basement re-inforced structure, pitched roof of structural steel frame with slate covering

**MARR, RICHARD**, 415 Brainard, TE. 1-6860.

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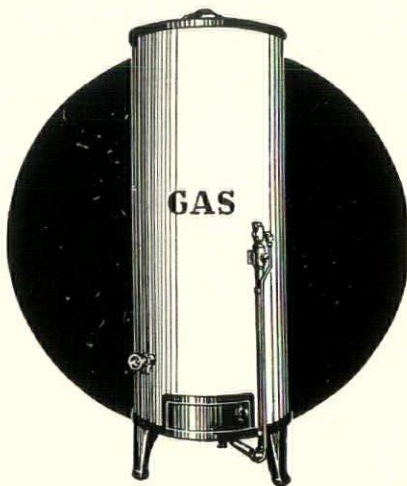
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No. 33

## ALBERT KAHN FEATURED IN ARCHITECTURAL FORUM

*The industrial work of Detroit's own Albert Kahn was featured in the August issue of The Architectural Forum. Needless to say we are proud. Among other things the Forum had the following to say:*

ALBERT KAHN has written his story in glass and steel in three dimensions around the world. Measured by sheer bulk, this 800,000,000 odd dollars worth of building is impressive. Equally imposing are the names of clients like Ford, Republic Steel, General Motors, and Chrysler. If the story is glamorous, it is also significant. It means that Albert Kahn has established the architect as an important factor in industrial building. It also means that Albert Kahn, perhaps more than any other single individual, has helped create a new industrial architecture.

To reduce this accomplishment to the basis of a formula would be to miss the essential genius of the man. Yet here are certain items to be noted. There is for instance some truth in the statement that Albert Kahn is Albert Kahn, Inc.—and vice versa. He has developed the organization of an architectural office to a pitch of business efficiency seldom excelled even by his clients. He has drilled into his organization the dictum that the client's analysis of the problem is the first move toward its solution. He has systematically endeavored to translate the client's purpose into every successive step in the creation of the building.

This attitude of the business architect is one reason why last year Kahn's volume of work reached total of 19 per cent of all architect-designed U. S. industrial building. But a more important reason is that the firm's span of existence covers precisely those four decades in which the factory changed from a cumbersome mill to a perfectly functioning organism in steel, concrete and glass.

In considering this last fact it is as misleading to overlook, as to overrate, the obvious. And obvious it is that here was an almost perfect combination of the time and the place and the men. In 1903 Detroit

was predestined to spawn factories. That it was incidentally to produce a new architecture may also have been inevitable, but the process was hastened by the men in the combination—Albert Kahn and his clients. To emphasize the clients is not to minimize the architect: he consistently puts them first.

Thus all that follows must be told against the background of these men who created the automotive industry. Henry Ford is their epitome. They possessed extraordinary vision to foresee new possibilities, they were willing to back their hunches with perseverance as well as money. When they came to the problem of housing the new industry they made great demands upon architecture, literally, if unconsciously, forced revolution in design, innovations in engineering, new techniques in construction. They were no less exacting on the architect. They wanted to deal with a businessman, they were profoundly suspicious of artists: they wanted fast work, no mistakes and flexibility to provide for inevitable changes in production. To all this they added a prime requirement of economy in first cost and maintenance. That these

(Continued on Page 5)

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## WROUGHT IRON

To the Michigan Society of Architects:

We are concerned with a job in which the material in an iron railing has been questioned. The architect specified, or called for, a Wrought Iron Railing, which is the usual name given an iron railing. Stock material (open hearth steel) was used. The owner's interpretation is that this is a violation of the specification.

Wrought Iron shapes are not carried in warehouse stock. Some shapes are not rolled. The leading manufacturers of steel—namely, Bethlehem Steel Company, United States Steel Corporation, and Jones & Laughlin Steel Company—have discontinued wrought iron since the open hearth method of manufacture has become the universal practice.

According to the mill test the open hearth steel is a better grade of material than wrought iron.

We feel that the term wrought iron, as is specified by most architects when calling for iron railing, does not apply to the material but is used as a name only. For, if this is not the case, the trade has accepted this practice as proper.

We would be very pleased to hear an expression from you in reference to this violation.

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## ARTHUR SISSON COFFIN

Arthur Sisson Coffin, prominent architect of Winnetka, Ill. passed away at his home there on July 27, after an illness of several months.

Mr. Coffin had lived in Winnetka 42 years. He was born in New Bedford, Mass., in October, 1857.

Mr. Coffin was an outstanding architect. Without benefit of formal education, he, through his own initiative and great ability, rose to a high position in his profession. Mr. Coffin was registered as an architect in Michigan, as well as in Illinois, and was a member of the Michigan Society of Architects.

## CONGRATULATIONS, JCM

Our beloved fellow member, J. Campbell Morrison, celebrated his eightieth birthday on August third. We congratulate the hail and hearty, congenial gentleman.

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## MICHIGAN PUBLIC WORKS COMMISSION

Mr. Talmadge C. Hughes,  
120 Madison,  
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Dear Mr. Hughes:

Pursuant to our conversation of this afternoon, I would like to give you an idea of the activities in which this commission is engaged.

We are studying public works projects, advising project applicants, and are coordinating the Public Works program in Michigan.

We are available for conference with applicants and their architects and are assisting them in setting up their projects and the applications for the same.

Communications should be addressed to Mr. Frank N. Isbey, Chairman, Public Works Commission, 209 State Office Building, Lansing, Michigan and directed to my attention.

The Commission is anxious to obtain your cooperation in pushing the Federal Public Works program in Michigan.

Yours very truly,

Frank N. Isbey  
Per Ervin Greenbaum, Engineer

## ARCHITECTS REPORTS

**BENNETT & STRAIGHT**, Schaefer Bldg., Dearborn. Prep. plans for Add. to United Memorial Hospital, Greenville, Mich.

Htg. & Boiler Installation—Ecorse Bd. of Education. School—Josephine & High, let to Page Plbg. & Htg. Co. **DIEHL, GEO.**, 120 Madison, CHerry 7268.

Convent, Gesu Parish. Revising plans. Fig. taken about Aug. 19.

**DESROSIERS, ARTHUR**, 1414 Maccabees Bldg. Church, Allenton, Mich. Contract let to A. Wilcox Constr. Co., Imlay City.

Figures closed on St. Nicholas Church.

**DERRICK & GAMBER, Inc.**, 35 fl. Union Guardian.

Plans ready Pontiac State Hospital. Bids close Sep. 6.

**GIFFELS & VALLET, Inc.**, 1000 Marquette Building.

Prep. plans supst., Gen. Con., Tool & Die Shop, Ford Motor Co.; also for local manufact.

**JENSEN, C. R.** Prep. plans alteration City Hall.

underground comfort station, Civic Center, River Rouge.

**KAHN, ALBERT INC.**, MA. 7200.

Bids to close Aug. 23 on Ypsilanti State Hospital.

PWA project. Bids to be sent to Office of Budget

Director of State of Michigan, Rm. 213, State Office Bldg., Lansing, Mich.

**LANE, DAVENPORT & MEYERS**—Prep. plans 4-room school, East Detroit.

**MALCOMSON, CALDER & HAMMOND**, 1219 Griswold, CA. 9651.

Prep. drgs. on add. to David MacKenzie High School,

Auditorium, Class room wing, health unit, swimming pool etc.

Prep. working drgs. for new three story and basement fire proof re-inforced concrete class rm. unit for Trinity Baptist Church, Indiana near Fenkell.

Prep. working drgs for new three rm. fire proof health service and hospital bldg. for Mich State College, East Lansing, Mich. Hospital is three story and basement re-inforced structure, pitched roof of structural steel frame with slate covering

**MARR, RICHARD**, 415 Brainard, TE. 1-6860.

Fig. on 12-rm. Res. Lakepointe, G. P. Pk. closed.

**MASON, GEO. D. & Co.** 408 Griswold, RA. 7850.

Prep. plans 6th Church of Christ Scientist.

**SMITH, HINCHMAN & GRYLLS**—Walter H. Wyeth.

Associate—Prep. sketches, City-County Bldg., Port Huron.

**STACHOWIAK, STEPHEN J.**, 3005 Caniff Avenue, Townsend 8-7122.

Prep. plans on following: Alterations and additions to Veterans Home; Preparing plans for Vocational School; 50-bed hospital, contagious diseases; Administration Building; Alterations to store front; Auditorium at Flint, Michigan, 110' x 126'; Alterations to residence; Alterations to beer garden.

**WETZEL, B. C. & CO.**, 2317 Dime Bank Bldg., CA. 4941. Prep. plans Iona State Hospital, Iona Mich.

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## ALBERT KAHN FEATURED IN ARCHITECTURAL FORUM

(Continued from Page 1)

thoroughly materialistic demands have resulted in a series of the finest modern buildings, esthetically as well as otherwise, is Albert Kahn's contribution.

One could argue that industry would have found its new architecture without Kahn, or conversely, that Kahn's career would have flourished without this particular inspiration. All that is beside the point. It happened the way it did. About thirty-five years ago a wealthy Detroitier, one Henry B. Joy, walked into the office of his architect and asked him to design a factory. The architect had never designed a factory before, but said he would try. The factory was for the infant Packard Motor Car Company; the architect was Albert Kahn, age 34, with twenty-two years of experience behind him, seven of which had been in his own office.

The pattern of the Kahn career parallels that of many of his clients. The child brought to America by parents in search of more abundant life; poverty and the needs of a large family take him out of school at the age of eleven: He gets one job by day and another by night. One can also add those sentimental embellishments which so enrich the story of the self-made man. There was, for instance, the architect who charitably fired his office boy because he showed no artistic promise. Later, the flattering offer of a job with Louis Sullivan to take Frank Lloyd Wright's place, refused because he was afraid he couldn't hold it, and a family of ten was dependent on his earnings. Or the winning of a traveling fellowship which sent him to Europe, where he was so bewildered by the profusion of masterpieces that he didn't know what to do until Henry Bacon took him in hand. Such tales, to be sure, are interesting and revealing. But the important part of the story is that here was an energetic and extremely ambitious personality, strongly conditioned by a bitter struggle for existence which began much too early in life. His driving vitality kept him afloat where so many went under: it was the struggle, however, which ultimately determined the direction to be followed by the firm.

To the architect of the early 1900's, trained to think of himself as a kind of a high priest of art, the designing of a factory was something beneath his dignity. But Kahn's rigorous training had developed in him a more realistic approach, and when he was given his factory job he felt no such scruples. Today he recalls the situation at that time with a certain understandable satisfaction: "When I began, the real architects would design only museums, cathedrals, capitols, monuments. The office boy was considered good enough to do factory buildings. I'm still that office boy designing factories, I have no dignity to be impaired."

"That office boy" has been Packard's architect for 35 years, Ford's for 30, Chrysler's since the firm was incorporated in 1926, General Motor's on 127 important structures. One of his favorite remarks, invariably shocking to his colleagues, is "Architecture is 90 per cent business and 10 per cent art." In his rare weak moments he may reduce the figures to 85 and 15.

It was characteristic of Kahn's restless and inquiring mind that his first factory, the Packard building, did not follow the mill construction which was standard at the time. He used a reenforced concrete frame and steel sash, the latter a novel importation from England. It is hard today to realize what courage it took to design in concrete: handbooks were not avail-

able, and formulas were virtually non-existent. The Packard job was the first reenforced concrete factory in America, and for the first time an industrialist got a plant in which fenestration was reasonably adequate and production departments were coordinated with an eye to efficiency.

Following the successful completion of this building, others began to come. The automotive industry, with its new mass production techniques, had an inevitable effect on other industries, and Kahn's reputation as the designer of a new type of factory quickly spread. Other commissions included plants for food, textiles, clothing, business machines, cement, and chemicals. By the time America entered the war the office was large enough to take over all of the government's aviation work. In 1929 its output was considerably more than a million dollars worth of work per week.

It was in 1928, however, that the most extraordinary commission ever given an architect came in the door unannounced. In that year a group of engineers from USSR came to the Kahn office with an order for a \$40,000,000 tractor plant, and an outline of a program for an additional two billion dollars worth of buildings. About a dozen of these factories were done in Detroit; the rest were handled in a special office with 1,500 draftsmen in Moscow.

Probably no organization has ever had a more severe test of its flexibility, speed, and competence. Not only did the plants have to be designed, but machinery had to be selected and ordered, process layouts had to be prepared, and the very tools needed to build the plants had to be ordered here and shipped over. The office in Moscow consisted of a large percentage of Soviet draftsmen who had apparently never seen a pencil before, and the Kahn representatives not only had to run it by day, but hold classes at night. Factories such as the great Stalingrad tractor plant or the Nijhi-Tagil freight car factory were erected in deserts or virgin forests, and the labor was chiefly raw peasants who were unfamiliar with any machine more complicated than a shovel. For almost three years the Kahn technicians labored with their untrained human material, and impossibly overloaded transportation system, and inaccessible building sites. Hundreds of plants were designed and equipped.

The Soviet work was, of course, unique in any architect's experience, and it points up the amazing capabilities of the Kahn organization. Because such a firm of industrial architects must rely on a large number of small plants rather than an occasional large one, the prime need of such an organization is flexibility. It must be able to turn out a hundred small jobs as satisfactorily as a half dozen large ones. And because mistakes show up on small work, it cannot afford to make them. Due to the requirements of speed, it must have all its engineers and other specialists in the office; outside consultants, save in rare instances, are not feasible. If Albert Kahn had done nothing more than develop his organization to its present pitch his accomplishments would have been considerable.

In addition to factories, the firm has done a large amount of nonindustrial work, hospitals—where they are rated as specialists—schools, banks, clubs, hotels, theaters, and office buildings. This imposed the further requirement of versatility as well as flexibility. The principals must be able to go from a power house to a hospital to a country club, and still know what they are doing. This work is not illustrated here.

But it might be of some interest to note that, unlike the factories, it exhibits the eclectic tendencies which

have long been characteristic of American architecture. The problem of the nonindustrial building, obviously, is far less clear cut than that presented by the factory, and there has been the temptation to lean on so-called tradition. Thus Kahn will speak of "the re-use of well-tried forms" or state that "evolution is preferable to revolution." Coming from one who has played no insignificant part in bringing about an architectural revolution, such statements present a striking contradiction. Perhaps the best explanation is that Kahn, precisely as his contemporaries in 1900, still divides building into factories and architecture.

But designing shelter for mass production industry nonetheless remains his favorite occupation, and the

story of this new industrial architecture is still largely the story of Albert Kahn.

It is doubtful if there has ever been another firm of architects which could open an atlas and spot buildings of their design on all five continents. Certainly there is none which can show an almost solid series of constructions girding the entire northern hemisphere. Kahn industrial buildings, not including their general work, are located in 134 U. S. cities. Moving due east one finds their plants in England and Scotland; Oslo and Stockholm have a warehouse and grain elevators; in France there are automobile assembly plants and a caterpillar tank factory; farther on there are the scores in European Russia, more in Siberia, and one, at Kolymsk, almost on the borders of the Far Eastern Republic. At Nanking there is—or was—an office building for which they were consulting architects, and in Yokohama, a Ford assembly plant. The types are as varied as industry itself: there are airplane plants, warehouses, docks, foundries, creameries, filtration plants, rubber factories, steel plants, silos, distilleries, smelters, textile mills—the list could be extended almost indefinitely.

Of all the current crop of advice to the graduates, I like best the brief and cogent item from Scribner's which follows:

"If I had a son graduating this year, whether from school or college or university, I would give him two items to read the morning after he received his diploma. Item 1 is a portion of Page 209 of Who's Who in America — the biographical sketch of Standish Backus, who graduated from the University of Michigan in 1898 and from the Detroit College of Law in 1901. Item 2 consists of two sentences from an editorial in Printer's Ink of May 5: 'Taking over the presidency of Burrough's Adding Maching Company, Standish Backus, eminent lawyer, went to school. As humbly as the greenest junior salesman out in the smallest sales agency—but more intelligently—the man who helped build the corporate structure of General Motors went to sales school.'—The Von Duprin Magazine

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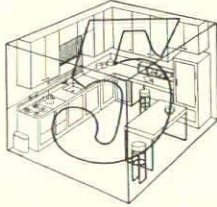
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## HOW TO BUILD OR REMODEL WITHOUT A DIVORCE

BY ANN BRADSHAW

Reprinted from Better Homes & Garden Magazine

A corporation executive confessed recently as he left town on a fishing trip to get away from it all, "Since my wife and I started building our house, we've had every sort of rumpus in the family except a divorce---and we're looking forward to that now."

Another bewildered husband whose wife had refused to greet some lifelong friends who had stopped in front of their almost finished house explained, "She's on the warpath

again. Wants to change the color of the bathroom tile, after it's already set, mind you. I lived in perfect bliss with my wife for twenty years, but since we've started on this house, I've become acquainted with her. She's the meanest woman on earth."

It isn't that women bring about all the extra expense that too frequently crops up after a house gets under way. In the first place, most of us can't visualize how large a room is going to be when we see it on a floor plan.

Figures are just figures, and often don't mean anything until the walls are up, and then the sparks begin to fly. "John, why didn't you say the living-room wasn't going to be big enough to change your mind in? What would my bride club think of being herded into this dinky little place? We'll have to enlarge it."

Just like that! Just as if enlarging a living-room didn't mean a small fortune in changing everything from the foundation up!

Unless John is a Caspar Milquetoast they're off to the races. Probably the whole thing could have been avoided had Mr. and Mrs. John followed the example of a foresighted California pair. These two made a model of the house they wanted even before they consulted an architect. They put miniature cardboard furniture replicas in the rooms to test sizes. This procedure gave the lovely lady a graphic conception of room sizes.

There's a story they tell in Detroit about a couple named, not actually, Jack and Marge. Jack and Marge had been considered an ideally married pair for around fifteen years. Then Marge made a tricky floor plan to remodel their Dutch-Colonial cottage, and took it to a contractor.

About the time the blue-shuttered "love nest" was scheduled for its finishing touches, someone asked Jack, "Isn't Marge simply thrilled to death now that you're about ready for the house-warming?"

Jack said that he didn't know, but that he didn't suppose so.

"What do you mean?"

"Well, Marge and I haven't spoken to each other since the day the front door was hung. She's suing me for a divorce now."

Marge got her decree—mental cruelty. She wailed to the judge that Jack had shouted at her in disrespectful terms in the presence of carpenters. She looked so innocent that the judge couldn't help but believe her.

Jack moved into the remodeled cottage, stayed a month, and then sold it for \$1,500 less than they had sunk into it. Now Jack lives in New York City, Marge in Texas.

It wasn't cruelty that separated Jack and Marge. It was mostly, silly as it sounds, hardware. That, and not having an architect. The trick plan had looked so good to Marge and Marge's mother, and one or two of Marge's women friends, that she had refused to let Jack turn it over to an architect. No, they could save that expense.

The plan itself was workable enough, but the contractor, to get the job, cut the budget by allowing only \$20 for new hardware, \$20 for electric fixtures, and \$150 for plumbing fixtures on a \$5,000 house.

It was almost criminal when the time came for installing the fixtures. Jack and Marge of course couldn't find any hardware whatever for \$20; even a good lock for the new entrance door was \$6.50. No electric fixtures for \$20, either. Nor anything but an antiquated leg-tub plumbing set-up with shanty-town brass faucets for \$150.

So Jack had had to see the bank about an extra \$1,000, and he was a pretty disgruntled guy.


Then along came the day when Marge stopped her

(Continued on Page 3)

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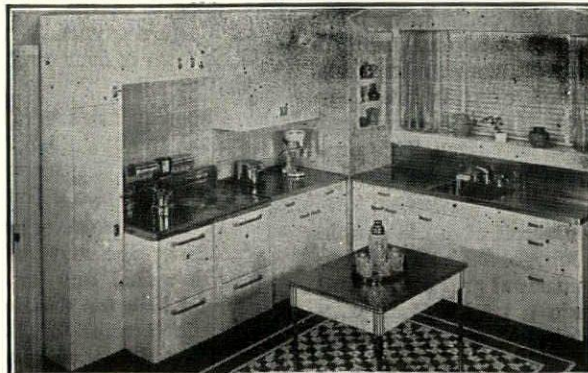
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## IS DEMOCRACY DOOMED?

BY ROGER ALLEN

Although I am loath to take up space in your valued publication that might better be devoted to reprinting the Encyclopedia Britannica or whatever the hell it is you have been putting in that sheet of yours lately, still there is a widespread popular demand that I write something. This w.p.d. consisted of a fellow coming up to me at the Spring Lake Country Club and saying, "Are you writing anything nowadays, I'm afraid?"

I could make your blood run cold by telling you about the time I was locked in a pullman compartment with a Black Widow. Black Widow spider, I mean. However, it just happens, Mr. Smart Aleck, that I was never locked in a Pullman compartment with a Black Widow. There was (many years ago when I was working, if you could call it that, for Smith, Hinchman & Grylls) a white widow whom I saw quite a bit of but leave us not to rake up the dead past.

What I wish to write about is the fact that I was recently appointed to the executive committee of the Council on Motion Pictures, and while I do not wish to make any hasty accusations, I have practically arrived at the conclusion that the whole thing is a fake. I have belonged to it for more than a month and nobody has introduced me to Myrna Loy yet. A fine thing, I must say. Clair Ditchy is on that committee and he claims Claudette Colbert sent him an autographed photo and a catcher's mask. That Ditchy is one.

But in the deeper and more spiritual sense, what IS Functional Architecture? Yesterday I saw a house being erected that looked functional, but when I examined it closely the contractor explained that he had not put the architecture on it yet, as he had run short of long nails. This leads us to a discussion of the WPA worker (not Tom Sirrine) who was up on a scaffold sorting over nails. He had some new nails and some old nails that had been straightened. Every once in a while he would throw a nail on the ground.

Another WPA worker (not Louis Nims) picked up some of the discarded nails and yelled up to his comrade, "Say, there's nothing wrong with these nails."

"There is too," said the man on the scaffold, "They've got the heads on the wrong end."

The man on the ground looked the nails over again and yelled back, "That's all right; these nails go on the back of the building."

If this little explanation of mine has done anything to advance the cause of architecture or stamp out the chestnut tree blight I shall be very happy. Who are we to judge? What Amrica needs is more poetry. I was glad to see that Roscoe Conkling Fitch, whatever that is, is booming his candidacy for governor by putting forth the following rhyme:

"If you want to get Michigan out of the ditch  
Vote for Roscoe Conkling Fitch."

This is a fine idea and I have followed his example and produced the following for the other candidates, free.

"A merry Yom Kippur and an oy, oy, oy,  
Be sure and vote for Harry Toy.

"If you like your governing double-barreled  
Cast a vote for Frank Fitzgerald."

This last one ,however, is my favorite:

"The Republican candidates are all so scurvy  
You'll have to vote for Governor Murvy!"  
You say I can't spell Murphy that way? All right,  
sue me.

MR. LENNART BERGVALL, architect and assistant teacher of the Royal Technical University of Stockholm, Sweden, is visiting the cities of America and studying their architecture. He spent several days in Detroit last week, visiting Cranbrook Academy of Art, Greenfield Village and Detroit commercial and industrial buildings.

NEWLY REGISTERED ARCHITECT — L. Robert Blakeslee, assistant professor, Department of Architecture, University of Detroit. Mr. Blakeslee was registered by examination. He has become an active member of the Michigan Society of Architects.

## HOW TO BUILD OR REMODEL WITHOUT A DIVORCE

(Continued from Page 1)

coupe in front of the house and went into near-hysterics because of the entrance door. She waved her hands wildly at the contractor. "Look here, you know I don't want a door like that thing on the front of my house!" she shrieked at him. "Why, I wouldn't even have that junky thing in my kitchen! Take it off, and get me a door that looks like a front door!"

There went another 50 bucks.

Do you understand why Jack called Marge a hag when she called him a billy goat?

She had made two **faux pas** de luxe. No. 1: She had failed, before the specifications were worded, to familiarize herself with the approximate costs of building materials. Any alert merchant could have told her that she'd need a minimum of \$75 for the finish hardware she couldn't resist. Any electric salesman could have told her she'd need \$100 for the electric fixtures for her \$5,000 house. Certainly, any plumber could have told her over the telephone that \$350, preferably around \$450, would have been rockbottom for the plumbing fixtures.

And even bigger **faux pas** No. 2: Marge had failed to enlist the guiding genius of a good, reliable, and honest architect who, as part of his valuable service, would have broken down the entire expenditure accurately for her.

Her budget should have looked like the following one, prepared by an eminent architect. Then it would have been a cure-all for extra woes.

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Sometimes in-laws, or maybe just dear, well-meaning friends, are the serpents in the Garden of Eden. They go along with George and Sally Brown to see how

(Continued on Page 5)

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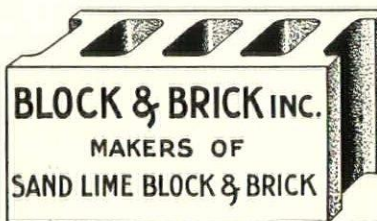
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WEEKLY BULLETIN

## HOW TO BUILD OR REMODEL WITHOUT A DIVORCE

(Continued from Page 3)

their new house is progressing, and Mamma remarks that Sally's combination living-dining-room is a ducky idea.

"But, darling, have you seen Fanny Elsby's? There are three steps leading up from her living-room to the dining alcove, and that makes it seem like two different rooms."

That gives Sally an inspiration. Result: \$300 extra expense. Nobody is going to say that Fanny Elsby's house is more attractive.

One couple hurdled the advice-of-good-friends problem very neatly. A lumber-salesman friend who had promised the couple that he would drop by every now and then to see how their house was going was the first to suffer from their scheme, but he took his hat off to their courage.

"I dropped by late one afternoon when the house was about half completed," the salesman said. "I had hardly stopped my car when a grizzled old codger approached me.

"No loafin' around here," he growled.

"I was annoyed. 'What's the big idea?' I complained. 'I don't know who you are, I'm sure, but I'm one of the best friends Gregg Moffet has ever had. He's the fellow who owns this house, and he wants me to see it.'

"'Oh yeah? He nipped a corner off a plug of tobacco. 'Well, Mr. Moffet hired me especially to keep his friends and kinfolks off this place till it's done. If you attempt to go thru that door, I'll put a bullet in your leg! Scram!'

"Later that evening I called Gregg. Sure enough, after spending \$600 adding glass brick over the bathtub, a fireproof box under the dining-room floor for silver, a sun deck, and other such attractions suggested by friends and relatives, Gregg had hired a watchman."

Most of us build only one house in a lifetime, and that's probably why we make such a grand fuss over every detail; why we so often employ good architects and then won't let them do what they know to be right. But there is at least one family that has endured in marriage, somehow, thru three buildings as the size of their brood increased.

They found that extras cost them \$2,000 on their first house, a \$4,500 project. They profited a bit from the first experience, and spent only \$1,200 for extras on their second house, a \$7,500 brick inspiration.

By the time need for the \$10,000 house arrived, they had just about succumbed to the realization that they were in for spending \$2,000 for hand-carved stairways, or a guesthouse with an oak-shakes roof, or something extra; that is, barring the discovery of a sap-proof remedy.

The delightful result was this: They worked out every detail with the architect, and said. "Brother, it's all yours to complete, and it had better be good. We'll keep away until it's finished. We'll move in without one cent for extras."

The architect, with no one to interfere, did the best house of his career. The family moved in full of praise; everyone concerned knew that it was a far better house than they would have had by making changes and nagging the workmen.

But maybe you won't stay away three months, nor hire a watchman. Maybe the very mention of a budget

makes you feel that your architect is trying to insult your esthetic sensibilities. Maybe you're going to see your house thru to the finish, even if the extras bankrupt you. Then hearken to this advice we've gleaned from experienced builders on how to commit suicide the way it hurts worst:

1. Decide, after the fireplace has had its last brick snugly laid in mortar, to widen the hearth. This will make it possible for you to employ the help several days longer, thus relieve the unemployment situation.

2. Let it dawn upon you that you might have had a half-bathroom under the stairs. Well, it isn't too late. It'll cost about twice as much, but what's money for, if not to spend?

3. Start to give a lawn party before you discover the need for yard lights (with bedroom-controlled switches so that they can be used also for scaring the wits out of burglars).

4. Change your mind about having a front bay window after the window is installed and you see how it looks. Change to a studio window. This innovation involves a roof change, a wall change, and means that you must hire a special workman to construct a window which isn't stock framework. But go ahead. It's your house, isn't it?

But, naturally, you're not the sort who would pull such boners as these—tho people do pull them right along.

Most of us are more likely to run up extras on little details—and every one of them basically unnecessary. Maybe we can't eliminate all such stunners as these post-building headaches! "Oh, why didn't we think of a gas outlet for the kitchen stove? Why didn't we think of this shower being in front of a window? Can you imagine our forgetting to put a light switch for the dining-room near the living-room door—so we wouldn't have to turn off the dining-room lights from the kitchen wall and then skin our shins stumbling thru the dining-room in darkness?" Maybe we can't jump all pitfalls, but we can try!

Otherwise, we spoil a lot of the joy in building or remodeling our own homes, and clutter the creative experience with unpleasantness, with which we damn everybody connected with the job.

Especially, let us have compassion for our architect. No one can expect him to be a magician in making our house comply with all our personal idiosyncrasies. He's only human.

Maybe he's the only person in his family who takes a shower between 7 and 7:30 a. m., but maybe half a dozen of us dart for the showers during that time. We move into the house, and there's not enough hot water. The tank is too small for such speedy recovery. We have to install a larger one. And that's extra, again. And our fault. How could the architect know that we used hot water like a hotel?

So what? So watch out for Bogieman Extras. He's the sand that gets in our eyes when we look over plans and specifications for remodeling our houses or building new ones. He's the home-wrecker!

Novel ways in which glass has been used recently are a glass springboard, a glass radio set of midnight blue trimmed with chromium steel, glass shingles, a glass bed comforter, a cigarette lighter with a glass wick, and glass razor blades. These last are now being made in Czechoslovakia and are reported to be as flexible and as sharp as if made from steel, but are produced more cheaply. Incidentally, they are easily pulverized, thus settling the problem of what to do with used blades.

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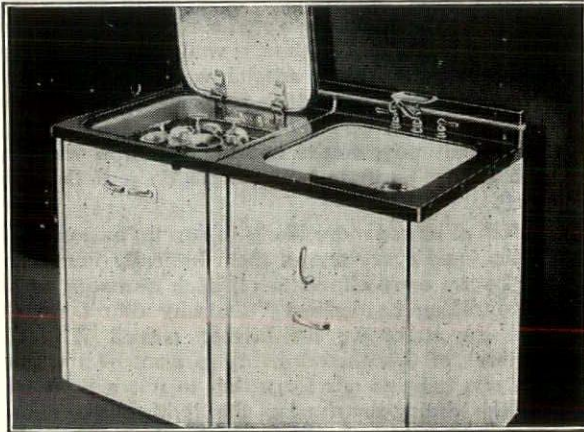
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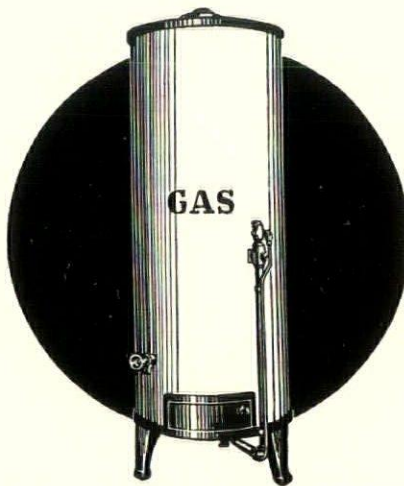
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DETROIT, MICHIGAN, AUGUST 30, 1938

No. 35

## ARCHITECTS AS MASTER BUILDERS

BY ROBERT W. TEBBS

When I called on a prominent New York Architect the other day he was bemoaning the class of work that his office was compelled to do, as he expressed it, "to keep the pot boiling." Having with me a copy of the "Bulletin" I showed him one of the series of letters written by, as Belle La Rose addresses him, "Rober" Allen. My friend read it through carefully and then said, "I'll bet he is a busy man; he wrote that with his tongue in his cheek."

Finally I asked the often asked question, "Well, what do you think is the matter with the Architectural profession?"

The gentleman thought for several minutes and then made this remarkable statement, "Tebbs, we have forgotten how to be Architects — Master Builders," and then he went on to elaborate, and the gist of his half hour lecture boiled down to about this:

You remember the offices of the big firms of Architects before this so-called depression. One of the firm was a business getter and the others designers. The principal man in the office was the **Building Superintendent**. This useful gentleman visited the jobs in progress of construction daily, from the day the excavation was commenced to the day the building was finished. How often do you suppose the Architects visited the jobs during the early part of the work, and if they had, what good would their college learning have been to them? Would they have known if the bricks were properly laid? Would they have known if the cement was of the proper mixture? This is why they hired a Superintendent.

Well, the Crash came. After awhile building dropped off. We laid off our draughtsmen and finally had to let the good old Superintendent go too. So when a job came along we decided that a good builder was, perhaps, as good as the Superintendent. Just how long do you suppose it took these builders to realize that

while we were fine designers, as "Master Builders" we couldn't pass the easiest fundamental examination.

So a lot of the better class of builders got together and found that there was an unlimited supply of fine draughtsmen, anxious for any kind of work. So they hired these men to design buildings and built them for themselves — sometimes as speculations — often times as orders. And they turned out some fine buildings too. I recall seeing in one of the New York magazines some years ago, a row of houses in Cleveland. These houses were designed, built and furnished by one man. And all the wiles of the A. I. A. couldn't coax that man to join the ranks of registered Architects. (It just so happened that I photographed these houses and knew the gentleman quite well.)

Continuing, the Architect said, "And Detroit had such another man until recently. His houses be designed and built. He was an Architect because he was a 'Master Builder.'"

"And the answer to it all," I asked.

A shrug of the shoulders and, "We old timers can only hope for the return of the time when we can have the Superintendent on the pay roll again. I am too old to start learning what I should have been taught in the beginning. The young fellows are learning. And it is these young fellows who are realizing

(Continued on Page 3)

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# BULLETIN BOARD

To Architects of Michigan:

Something must be done about simplification of bidding blanks from some architects' offices. It can be done without harm, in fact with benefit to the architect.

The Federal Government uses a one-page bidding blank, providing for the entry of one lump sum for work according to plan and specification, and the Government gets along very well with its construction.

Some architects use a very simple bidding blank with entirely satisfactory results. But under the complications set up on some blanks, it becomes almost impossible for a contractor to submit an intelligent bid.

We urge you, in a friendly spirit, to hold your bidding blanks to the absolute minimum which will allow award of the job in the interest of good business for your client, yourself, and the contractor.

GENERAL BUILDERS ASSOCIATION  
of Detroit

Ralph A. MacMullan, Secretary

## BRITISH ARCHITECTS' CONFERENCE, DUBLIN, 1939

Your members may be interested to know that our Annual Conference next year and the Centenary Celebration of the Royal Institute of the Architects of Ireland are to be held in Dublin, and a very interesting programme is being arranged. The date is from the 21st to the 24th June, 1939.

We are always glad on these occasions to have the company of visitors from the United States, and if any of your members are likely to be in Europe at that date I hope they will communicate with me and let me send them copies of the programme Conference.

Faithfully yours,  
IAN MACALISTER  
Secretary, R. I. B. A.

## COMMITTEE ON STATE ORGANIZATION

Andrew Morison Named

Charles D. Maginnis, President of The American Institute of Architects, has announced his appointment of the following to the Committee on State Organization:

Matthew W. del Gaudie, New York; Arthur B. Holmes, New Jersey; Thomas Pym Cope, Pennsylvania; Lucian E. D. Gaudreau, Maryland; H. R. Weeks, North Carolina; Robert Law Weed, Florida; Arthur F. Woltersdorf, Illinois; A. L. Seidenschwartz, Wisconsin; Andrew R. Morison, Michigan; Charles F. Cellarius, Ohio; Ossian P. Ward, Kentucky; Lee Burns, Indiana; M. E. Van Arman, Alabama; E. L. Malvaney, Mississippi; Louis B. Bersback, Minnesota; George Winkler, Oklahoma; Ralph Cameron, Texas; James M. Taylor, Washington; William G. Merchant, Northern California; Robert H. Orr, Southern California.

### Executive Committee

Chairman: John R. Fugard, Chicago, State Association Representative on Board of the American Institute, Leigh Hunt, Milwaukee, Wis.; Vice-Chairman-at-Large, Tirrell J. Ferrenz, Washington, D. C.; Vice-Chairman-at-Large, Richmond H. Shreve, New York; Eastern Vice-Chairman, Louis B. Bersback; Western Vice-Chairman, Robert H. Orr; Secretary, Thomas Pym Cope; chairman, Executive Committee, Arthur B. Holmes.

## STATE HOUSING BOARD APPOINTED

Gov. Murphy has appointed a Michigan Housing Commission to correlate public housing activities on a state-wide scale.

As chairman of the 13-member committee, the Governor selected Robert W. Kelso, of Detroit, director of the University of Michigan's institute of public administration.

Detroit area members are Ed Thal, member of the Detroit City Housing Commission and head of the Detroit Building Trades Council; A. D. Harris, Detroit industrialist; Mrs. Josephine Gomon, former secretary of the City Housing Commission; Charles P. O'Neill, State unemployment compensation claims director; Charles Weatherall, General Motors executive; Dr. C. A. Neafie, of Pontiac; Wells Bennett, of Ann Arbor, and Barton P. Jenks, of Birmingham.

The others are Alden Dow, of Midland; George E. Bean, of Escanaba; Tunis Johnson, former Grand Rapids mayor, and G. Mennen Williams, assistant attorney-general.

The commission will have three functions—to study housing conditions; to survey local housing needs and assist in pushing local projects to completion, and to recommend legislative or administrative action. Although the Detroit Housing Commission has existed for several years, other cities under the present law are ineligible for projects.

In the Aug. 29 special session of the Legislature, an amendment will be sought to permit all cities with 10,000 or more residents to apply for Federal projects.

## ARCHITECTS AS MASTER BUILDERS

(Continued from Page 1)

now that an Architect has got to be more than a mere designer, that will again restore the profession of Architecture to the place that it belongs."

Well, this I heard on a sweltering August afternoon. I pass it on to you and with thirty years experience as photographer dealing with many of our best Architects I can only say, "Mister, I think you've got something there."

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Attacks of the dread army worm on trees have been stopped by the application of small strips of glass wool around the tree trunks. The worms were unable to obtain footing on the glassy material.—American Glass Review

An important new contribution to motoring safety is hi-test, laminated safety glass. This glass is approximately five times as resistant to breakage at 70° as other types of safety glass. The glass gives with the impact, like a spring, bending to absorb the blow rather than presenting a rigid surface. A sheet of high-test safety glass can be rolled up like a rug.—Glass Digest

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### NEW YORK ART COMMISSION ISSUES REPORT

To lovers of the arts and the city beautiful the condensed report of the Art Commission of the City of New York will delight the heart in showing to what extent that city has become art conscious—and what is being done about it.

In a 112-page edition designed by, and printed under the supervision of the Art Commission of the City of New York, at the Herald-Nathan Press, Inc., a report for 1933-34 is given. I. N. Phelps Stokes is president and Francis Boardman Secretary of the Commission. The report is to Honorable Fiorello H. LaGuardia, Mayor of the City of New York.

We are proud to see that architects have played important parts in the movement which covers the field of art rather completely, including architecture, sculpture, painting, landscape architecture, beautification of parks and boulevards, and city planning.

The work of Aymar Embury II abounds, as he is Consulting Architect, Department of Parks, but many other prominent New York Architects are also identi-

fied. Gilmore D. Clarke is Consulting Landscape Architect. It is regrettable that more of our cities do not avail themselves of such commissions, and particularly Detroit. The Art Commission of New York was preceded by the Art Commission in the City of Boston in 1890 and the Municipal Art Commission of the City of Baltimore in 1895. Since 1898 officially appointed art commissions, with varying degrees of power (in some cases merely advisory), have been established in the following localities: Chicago, 1899; Los Angeles, 1903; Denver, 1904; Philadelphia, 1907; Massachusetts and Washington, D. C., 1910; Milwaukee, 1911; New Haven, 1914; Virginia, 1916; Pennsylvania, 1910; Atlanta, 1922; Kansas City, 1925; Evanston, 1927.

The report contains many illustrations of beautiful public buildings, monuments, bridges, fountains, parks, playgrounds, boulevards, etc. The frontpiece, an illustration by Theodore Kautzky, is of the approved arrangement of City Hall Park, showing that after the removal of the old Post Office building the park will resume its appearance of a century ago.

There is that something about New York and all its glory that puts it entirely apart from every other city, and makes us feel that it belongs to all of us.

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## SAFETY FOR THE QUEEN MARY

According to British shipping experts the Queen Mary can steam through impenetrable fog at nearly 40 m.p.h., automatically protected from collision. Like the Normandie, she is fitted with a "radio searchlight" which sends out a continuous beam of ultra-short radio waves across the horizon in front of her bows. These waves "bounce" back or echo when coming in contact with a solid object, such as a ship, iceberg or even a small buoy. A sensitive receiver on the ship amplifies this echo into a buzzing in an officer's ear-phones. A dial showing the angle of the incoming rays indicates the direction of the obstruction and the strength of the signals tells its approximate distance. In addition, the Queen Mary may use the "infra-red" ray detector for locating other vessels or icebergs at great distance in dense fog or black night. The latest detector of this kind is so sensitive to changes in "infra-red" or heat waves, that it can detect a man through a mile of heavy fog by the heat of his body.

The huge lifeboats of the Queen Mary, many of them motor-driven, radio-equipped, can each be launched by one man. These boats are fitted with "skids" which would allow them to slip over the liner's great curved hull and reach the water level, even if the ship were listing at the extraordinarily dangerous angle of 70 degrees.—A. P. Luscombe Whyte in Pearson's Weekly.

## ARCHITECTS TO BE PAID FOR SPEED

PWA has placed a premium on speed by local public bodies as the vast program enters the construction stage

PWA looks favorable on requisitions of cities to obtain funds allotted on approved projects when the municipalities can establish the fact that got these projects under construction with unusual dispatch.

These "premiums" are additional payments by cities to their architects engaged in work preliminary to construction as reimbursement for extraordinary expenses which they may incur in hiring additional help, working overtime, and taking other steps which will effectuate any early start.

The Administrator's order specifies that all PWA applicants who have entered, or who are about to enter, into architectural or engineering contracts be advised that the PWA will look with favor on the inclusion in such contracts of provisions for additional payments on a sliding scale to architects and engineers who actually effectuate an early start of construction.

Under the Public Works Act of 1938 construction on all non-Federal projects must begin by January 1st, and in each "offer" which the PWA makes to applicants for whom allotments have been approved, a definite date for the commencement of construction is specified. PWA recognizes the fact that architects and engineers who prepare the project plans are in a key position to hasten the construction date.

The sliding scale of additional payments which are authorized varies from an increase by 10 per cent of the base fee calculated on a construction cost of \$250,000 or less, to a payment of 5 per cent of the base fee calculated on a construction cost of over \$1,250,000.

Contract provisions on expediting costs between the applicant and the architect or engineer must be mutually agreeable and approved by the PWA Regional Director. Such provisions will not apply to services rendered by the applicant's regular officers

or employees. Within these limits, however, additional expenses for the purpose of speeding up plans and specifications on PWA non-Federal projects by the architect or engineer will be regarded as a proper item of project cost on which a grant will apply. In other words, PWA will bear 45 percent of the architect's or engineer's extra expenses under the limitations of the sliding scale when the start of construction is actually expedited.

On all PWA projects the actual architectural or engineering work which is a prerequisite to actual construction is performed by the cities or architectural or engineering agents of the cities or local public bodies which receive PWA allotments. After PWA allots funds the speed of construction is governed by the speed of the cities or their agents in performing those tasks.

The new PWA program throws a burden of work in a restricted period on such architects and engineers, but even so, the new PWA projects have gone into actual construction already in many sections of the country.

## ARCHITECTS REPORTS

**BENNETT & STRAIGHT**, Schaefer Bldg., Dearborn. Prep. plans for Add. to United Memorial Hospital, Greenville, Mich.

**DIEHL, GEO.**, 120 Madison, CHerry 7268. Convent, Gesu Parish. Revising plans. Fig. taken about Aug. 19.

**DESROSIERS, ARTHUR**, 1414 Maccabees Bldg., St. Nicholas Church contract let.

**DERRICK & GAMBER, Inc.**, 35 fl. Union Guardian. Pontiac State Hospital bids close Sep. 6.

**GIFFELS & VALLET, Inc.**, 1000 Marquette Building. Prep. plans supst., Gen. Con., Tool & Die Shop, Ford Motor Co.; also for local manufact.

**JENSEN, C. R.** Prep. plans alteration City Hall, underground comfort station, Civic Center, River Rouge.

**KAHN, ALBERT INC.**, MA. 7200. Bids to close Aug. 23 on Ypsilanti State Hospital. PWA project. Bids to be sent to Office of Budget Director of State of Michigan, Rm. 213, State Office Bldg., Lansing, Mich.

**KEYS, HUGH T.** 747 Free Press Bldg. RAndolph 7415. Res. Semon Knudsen. Genl. con. let to O. W. Burke Co., Mech. Eq.—Delco Htg. & Vtg. Plans or Res. B. E. Hutchinson, Lake Shore Rd. ready about Sept. 7.

**LANE, DAVENPORT & MEYERS**—Prep. plans 4-room school, East Detroit.

**MALCOMSON, CALDER & HAMMOND**, 1219 Griswold, CA. 9651.

Prep. drgs. on add. to David MacKenzie High School, Auditorium, Class room wing, health unit, swimming pool etc.

Prep. working drgs. for new three story and basement fire proof re-inforced concrete class rm. unit for Trinity Baptist Church, Indiana near Fenkell.

Prep. working drgs. for new three rm. fire proof health service and hospital bldg. for Mich State College, East Lansing, Mich. Hospital is three story and basement re-inforced structure, pitched roof of structural steel frame with slate covering

**MARR, RICHARD**, 415 Brainard, TE. 1-6860. Res. Lakepointe, G. P. Pk. Gen con. let to Paul Davis.

**MASON, GEO. D. & Co.** 408 Griswold, RA. 7850. 6th Church of Christ Scientist bids by invitation due Aug. 26.

**SMITH, HINCHMAN & GRYLLES**—Walter H. Wyeth. Associate—Prep. sketches, City-County Bldg., Port Huron.

**STACHOWIAK, STEPHEN J.**, 3005 Caniff Avenue, Townsend 8-7122.

Prep. plans on following: Alterations and additions to Veterans Home; Preparing plans for Vocational School; 50-bed hospital, contagious diseases; Administration Building; Alterations to store front; Auditorium at Flint, Michigan, 110' x 126'; Alterations to residence; Alterations to beer garden.

**STAHL, JNO. & CO.**, 628 McKerchey Bldg., CA. 5818. Add. to Gratiot Ave. Baptist Church 56x100 let to Geo. Selleck.

**WETZEL, B. C. & CO.**, 2317 Dime Bank Bldg., CA. 4941. Prep. plans Iona State Hospital, Iona Mich.

## AIRLINES PROPOSE UNION TERMINAL IN NEW YORK

A motion picture theater of the translux type, in addition to a cocktail lounge, restaurant bar and store will be included in the union airline terminal which is to be completed opposite the Grand Central Terminal just prior to the opening of the World's Fair next spring.

The terminal, which will be two stories and architecturally indicative of the nature of the tenants, will cost about \$2,000,000.

The site for the proposed terminal extends along the west side of Park Avenue from Forty-second St.

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Mr Tebbs will return to Detroit in September

to Forty-first Street, for many years the site of the Belmont Hotel.

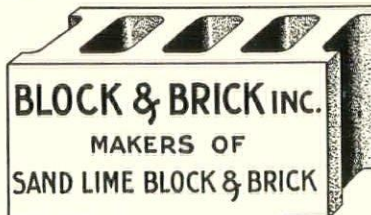
Preliminary plans by Peterkin, architect, show a white stone building with massive figures on the exterior indicating "Flight." Escalators will carry traffic from one floor to another. Buses running to air fields will be operated from the Forty-first Street entrance. A specially constructed elevator will lower the motors to a lower level and to a turntable, which will swing them around and back on the elevator to be returned to the street level to receive passengers for the flying field.

Ten Years of experiments by a London inventor have resulted in a glass material for surfacing roads. Glass is the hardest synthetic material obtainable and, unlike tar, cement or wood, is little affected by weather conditions, grease or oil. The product is made from broken waste glass, melted and molded under high pressure. It is laid in small triangular forms that can be easily removed for repairs beneath the surface of the road.—Glass Digest.

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