

Architects Sponsor Special Concert

Climax Celebration On Cultural Note

PHOTO STORY BY FRAN MAIER



THOMAS H. HEWLETT

'Twas Only One Way to Go -- Up!



WILLIAM W. LYMAN, JR.

Now at Swansons in Bloomfield Hills we have an architect who joined the South Oakland Symphony in 1956. Prior to that had not played for 20 years, except for an occasional attempt at Christmas Carols.

William W. Lyman, Jr., of Hickory Bend, Bloomfield township, said the going was pretty rough at first and there was plenty of room for the satisfaction that comes from doing a job a little better than the time before.

Starting out at the last chair in the second violin, there was only one way to go -- UP!

LYMAN FEELS he is fortunate in having a fairly good fiddle which he has had since he was 12. It is a fiddle, made in Saxony about 150 years ago. In the old reference books it is referred to in German as "ungarisch"—it does not have the beautiful shape of the fine old Italian instruments.

"The relaxation and enjoyment that comes from playing with a group like the South Oakland Symphony is good medicine for those whose daily routine is something of a grind," he says. "The three hour rehearsals are rough, but it's good exercise," comments Lyman.



From Architecture to Jazz

"The Grand Band of Ragtime Jazz" is the accumulation of talents from Eero Saarinen and Associates in West Long Lake. They made their debut at an office Christmas party and have since given performances to their captive audiences at welcome or farewell parties.

Although the drummer doesn't have any drums... he uses a potato chip can and a plastic bucket... they're still a pretty serious gang of fellows when they get together for practice sessions.

RUMOR IS that one of the violins is bearing a stealer from the University of Pennsylvania, which

slide trombone; Bruce Detmers, violin; and Richard Lopacki, violin; (second row) Claude deForest, drums; Norm Perttinen, silver cornet; and Fritz Kubitz, clarinet; (first row) Bob Burley, banjo; and Steve Flemer, banjo. (Photo Korb)

OTHER members of the band are Gene Fests, clarinet, tenor sax; Joe Lacy, violin; Glen Paul, piano; and Jack Goldman, piano. Contrary to the saying—"They're not loud, they're good!"

Local architects are taking an active part in sponsoring a concert which culminates their centennial celebration.

At 8:30 p.m., Oct. 28 the Detroit chapter of American Institute of Architects will close all activities of their celebration with a concert at the Henry and Edsel Ford auditorium by the Detroit Symphony orchestra.

Associate conductor Valter Poole has prepared a unique program to be of particular interest to architects and their friends. During the concert Mr. Poole will make comments illustrating the similarity between the arts of music and architecture.

IN CLIMAXING such an event on a cultural note what is more natural to think of than the auditorium, the home of the Symphony, and here in Birmingham we have one of the designers to give us this fascinating news. Thomas H. Hewlett of the firm O'Dell, Hewlett and Luckenbach on Hunter considers the magnificent Henry and Edsel Ford Memorial auditorium a triumph in the engineering of granite projects. They have exploited in an original manner the unique beauty of Norwegian blue and emerald pearl granite.

LOCATED in the heart of Detroit's new river front city center, it has a seating capacity of 2,800. In addition the ultramodern structure boasts a lower level social hall and spacious foyer dominated by a superb, semi-abstract

sculpture of Marshall Fredericks. Worthy of a special note is the unusual basketweave use of shimmering Norwegian blue pearl.

Because granite must be selected for uniformity of color and texture it was necessary for Mr. Hewlett and James Savage to travel to the quarries in Norway and make this selection. The order is considered the biggest to ever come out of Norway.

ALTHOUGH Mr. Hewlett does not play any musical instruments, one can readily see why music and architecture are so closely combined for him. However, he does have a musical family. Mrs. H. and daughter, Patty, play the cello and another daughter, Christy Ann, plays the piano. The Hewlett family lives at 351 Twin Oaks lane.

It is gratifying to see the interests of our local architects have in music and they are planning to make the occasion a memorable one.

Louis Redstone is chairman of the concert and members of his committee are Mrs. Ernest J. Delar, Mrs. Gunnar Karlstrom, Mrs. William H. O'Dell, Talmage C. Hughes, David B. Spalding, Maurice F. Parkings and Ulrich Well. Varied musical interests of other architects and families see related stories on this page.



MRS. MINORU YAMASAKI

Gives Credit to Both

Mrs. Minoru Yamasaki has a special interest in the fields of music and architecture, giving credit to both for her marriage to Mr. Yamasaki. "It was really through music that we met," she recalls.

"It was the day that I heard from the Julliard school in New York that I had won a scholarship, when Minoru came to call on me for the first time." I had plans to become a concert pianist and he was with a New York architectural firm.

After a short romance... three months to be exact... they were married and came to Michigan in '45.

THE FIRM of Yamasaki, Leinweber and Associates, which will be moving to the new Stevens building on West Maple in November was established in 1951.

"Mama" Yamasaki keeps herself busy teaching private piano lessons at home. A daughter, Carol, is taking piano, however, not under the supervision of her mother. Taro plays the trumpet in the school band and another son, Kim, age 9, hasn't quite decided what he wants to take up. Father Yamasaki studied piano for five years but contends that he would rather listen.

Although the Yamasakis live in a home built in 1923 at the corner of Big Beaver and Livernois, the conversion into a contemporary design provides for gracious living.



PETER TARAPATA

So Much Alike

According to Peter Tarapata his brightlight days in school were when he took a course in music literature at the University of Michigan. It was then that he realized how closely knit the compositions of music and architecture were.

He feels that a composer's problems are so similar to an architect's in the relationship of conceiving a total idea then developing rhythm, harmony and ornamental lines. Once a basic idea is established, a composer elaborates the same as an architect does. He must follow through with structural rhythm and develop harmony.

"WHETHER speaking of music or architecture, it's always consistent when put together," relates Tarapata.

Although he has played the French horn and violin, Tarapata considers himself a more appreciative listener than performer.

November annually brings Americans Thanksgiving Day... 24 hours during which to remind ourselves of the beneficence of Divine Providence... not only because the Lord gives us the food that keeps us alive, but also because we may be moved to realize the value of spiritual blessings, which give us food for the soul.

The Birmingham Eccentric

Thursday,
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