



"We'll Never Find That Needle!"

Kathleen Wilson (extreme left), points out the texture of her prize winning rug to annual student art competition at Kingswood (left to right) Kathy Severs, Martha Foren School Cranbrook.

Book Takes Exhaustive Look At Wayne's 24th Regiment

"The Twenty-fourth Michigan," by Donald L. Smith. Harrisburg, Pennsylvania, 266pp. \$6.50.

By FRED MALLENDER
Book Reviewer

There seems to be an inexhaustible reservoir of literary material from Wayne County residents in

to be derived from the American Civil War. Although few persons could, or would, read all of these books, "The Twenty-fourth Michigan," written by a Michigan man about Michigan men, is of particular interest to local readers.

The Twenty-fourth Michigan regiment was recruited mainly from Wayne County residents in

the Union's dark days of 1862. It took the intervention of Governor Blair's wife to allow for the organization of the regiment, as Michigan was having difficulty meeting its military manpower requirements without the additional problems created by a new regiment.

DUE TO THE patriotic fervor rampant at the time, recruits were obtained with dispatch. A lack of understanding of the demands and horrors of war aided in obtaining the many volunteers.

After a short training period in Detroit the Twenty-fourth was ordered to Washington, D.C., where the regiment became a part of the Army of the Potomac. Assigned to the famous Iron Brigade, one of the best fighting brigades in the Union Army, the Michigan men were not accepted by the other regiments composing the brigade.

THIS SITUATION did not last too long as the Battle of Fredericksburg allowed the Twenty-fourth to show its mettle. From Fredericksburg to Petersburg the Michigan regiment fought with skill and tenacity, earning the respect of the other officers and men and praise from the Eastern press.

At Gettysburg, these men had "their finest hour," fighting with such determination that casualties were approximately 80 per cent of the regiment in one day. Of the original 1070 officers and men in the regiment only 180 remained at the end of the war.

MR. SMITH recounts all of the battles as seen from the position of the regiment. All of the noise, blood, mud and weariness of battle are set forth with careful detail. Although no criticism can be made of his presentation of these battles, the true strength of the book lies elsewhere.

The daily life, joys and tribulations of the infantryman are told with humor and understanding. Perhaps Mr. Smith is writing with his experience in the Second World (See REGIMENT, 2-D)

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Southfield Area Will Host Nat. Religious Art Show

Plans for the third biennial National Religious Art Exhibition and appointment of Lee A. Iacocca as general chairman were announced last night. Tuesday, May 22, at a dinner at Bloomfield Hills Country Club.

Mr. Iacocca, Ford Motor Company vice-president and general manager of Ford Division, said that the third edition of the national show will be held Oct. 10-24 in the new Knights of Columbus building at 30755 Southfield.

FROM A MODEST beginning in

Architect Spoofs Public; Designers Given Award

"Architect's Press Conference" is the title of this light spoof on the "out" group, those who are not quite up to snuff on their architectural terminology. Written by a local architect, Edward Tuttle, it traces a general history of architectural modes. "Ask those non-designing laymen," thinks architect Tuttle, "why can't they ever understand our 'hyperbolic paraboloid' arches? It's enough to give me and colleagues the blueprint blues."—Editor.

By EDWARD X. TUTTLE, JR.
AIA Architect

In this dream I have just died and am alighting from an airplane. So far there is no odor of brimstone, but there are no angels either.

Instead there is a crowd of what appear to be newspaper reporters. As they question me it seems that this may be a vital (superfluous?) test.

"Define architecture," shouts one.

"Uh . . . art . . . arising ecologically . . . from the useful arrangement of strong, waterproof materials," I shout back, thinking this is pretty good for short notice.

"WHAT WAS the most serious problem you faced in your practice of architecture?" asks another.

"Galloping technology, ha, ha," I say. The reporters matter and a sepulchral voice among them distinctly says: "Levity in limbo is short-lived."

"Yes sir," I answer quickly, "but technology did develop too fast. Of course, now in 1959, we have caught up, but back in mid-century, when I was a young architect just starting out, putting buildings together had gotten so complicated that the average person no longer understood it. Even Thomas Jefferson could not have been both an architect and president in 1800."

"GET TO THE point," someone urges.

"The point is that the technique of building and the 'art' in architecture are really different aspects of the same thing; if you don't understand the basic techniques, you can't understand the art."

"Mr. Tuttle," says one of the interviewers, "I represent the Weekly Trump and I find your meaning obscure. Pray give us an example."

"WELL, I SAY," "take arches. Everyone understood them; the little stones were wedge-shaped so they couldn't fall through. This held up the building and produced a pleasant-looking, curved effect."

"Now, I think the reason the curve looked pleasant was that the onlooker understood its purpose." "After World War II, however, a lot of exotic substitutes for arches began to appear. There were folded plates, conoids, hyperbolic-paraboloids, discontinuous-compression-continuous-tension structures, and so forth."

"AND THERE were many, newly-invented materials as well. The result was to improve buildings in unheard-of ways, but also to give them an unfamiliar appearance."

"But because people didn't understand the new technology they would not accept the new visual forms it produced."

"This rejection was limited to houses, wasn't it?" asks the Weekly Trump.

"IT PERSISTED longest in houses, at any rate," I answer. "In fact, the vestigial shutter, so often found on houses, could symbolize the whole, unnatural separation of art from science which characterized the period."

"What were shutters?"

"Originally I think they were a device to protect windows that were made of oiled paper instead of glass."

"They were still used in your day?"

"Regularly—an example of appearance divorced from reality."

"COULDN'T architects prevent it?"

"No," I say, "but of course, that was a long time ago. Nowadays

building technology is continually improved, new visual forms result, and people applaud; they find the ingenuity of the architect entertaining. "Here comes Dame Elizabeth Taylor" and another: "Come on, you guys, architectural ingenuity was often greeted with hostility. Few took the trouble to study architecture and then I wake up."



Award Winners

Highest honors were bestowed on Carl Sundberg (left), and Montgomery Fearn (center) when they received the Gold Medal Award for "developing outstanding designs" recently. The Southfield appliance designing partners received the award from the American Institute of Architects at the national convention in Dallas, Texas. (See story inside).

THE BIRMINGHAM ECCENTRIC, BIRMINGHAM, MICHIGAN
May 24, 1962 SECTION D

Potpourri

by ROBIN BAHR



AN OPINION shared by most all so-called literati is disdain for the best seller.

It is grudgingly admitted that good books become best sellers; but, in general, the term is used disparagingly to class a type of book and a type of reader.

This is an attitude I do not understand, particularly the ease against the reader.

I doubt, in the first place, that there is a best seller "type." But if there were, and if it were bad, why blame the reader. Book publishers, clubs, and reviewers play as large a role in creating the best seller as the reader.

YET IT IS the reader who catches the lion's share of this disdain—regardless of what he reads.

"Peyton Place" for instance, is repeatedly pointed to as an example of the best seller—the emphasis being—that is what the best seller reader will buy, rather than this is what the publisher will publish.

YET "DR. ZHIVAGO"—for which the author, Boris Pasternak, earned the Nobel Prize—is conveniently dismissed as an exception. It was charged that either the book was bought as a status symbol and not read; or if read, "for the sake of party conversation."

Neither of these best sellers are, to me, typical of anything. But clearly, if one is going to be used as a reflection of reader taste, so must the other.

ONE NOVELIST points out in a recent article for Playboy magazine, that best seller lists are not accurate. He says that too few book stores are contacted to be representative, and even these stores do not accurately report their sales.

But he concludes that even if best seller lists were accurate, they would stand as "tributes to conformity." . . . "for people who can't bear the burden of deciding for themselves what to read."

I don't know how a reader, unless he is in the book business, is going to decide what to read without following (See POTPOURRI, 6-D)

Local Best Sellers

FICTION — Katherine Anne Porter
Ship of Fools — Herman Young Hood Hawk
The Ball and the Sea — Mary Renault
NON-FICTION — Richard Nixon
Six Crises — Robert Frost
In the Clearing — Frederic Morton
The Rothschilds — Frederic Morton

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Arts Festival Offers Over \$1200 in Prizes

Over \$1200 in prizes will attract group entries for the 1962 Birmingham Arts Festival. It was announced today by Robert F. McLean, chairman of the visual arts committee for the fifth annual festival, June 21-24.

McLean said more than 3,000 prospects are being mailed to Southeastern Michigan artists, among them details of the festival art exhibition and artists' market. Both will be held at the Birmingham Art Center, 1516 S. Cranbrook, June 21 through 24.

McLean, of 5625 Foran Drive, Bloomfield Township, said 75 to 100 paintings and other art items will be displayed in downtown store windows. The major part of the exhibition, however, will be at the Art Center, headquarters of the Bloomfield Art Association, which sponsors the community-wide festival.

"We are planning to concentrate activities at the Art Center to acquaint more people in the community with the facilities available to them there," said McLean, who is Executive in Charge, Automotive Research Design at General Motors.

TOP PRIZE in the juried festival exhibition is \$200, offered for the best work of the show by a

group including Mrs. Don E. Ahrens, Mrs. Albert de Salle, and Mrs. Alex Gow. The Bloomfield Art Association will award \$200 for an outstanding work and three committee for the fifth annual festival, June 21-24.

The \$1250 total is up \$350 from last year's prize money. Entries are being received at the Birmingham Art Center in time for jurving June 9. Jurors are Chicago sculptor Abbott Alden and Clifton McCleskey of the Michigan State University art department.

Mrs. C. A. Hall, 20730 Kennaway Circle, Beverly Hills, is in charge of the exhibition of paintings, sculpture, crafts and ceramics.

THE GROWING stature of the state's largest festival attracted over 500 entries to the 1961 exhibition, twice the number received the previous year.

The popular artists' market annually features items priced under \$50.

McLEAN said other features of his committee's emphasis on art would be afternoon demonstrations by artists, sculptors and craftsmen and a tour of area artists' studios Friday afternoon, June 22.

admission to the exhibition and artists' market will be free.