Journal of The American Institute of
ARCHITECTS

ROBERT S. PEABODY

May, 1949

Guest Editorial by Sidney Wahl Little

Acceptance Speech of Frank Lloyd Wright

First National Honor Awards

Problems of Passive Defense

Rides of March

Trends in Landscape Architecture

A Cool Glance at Interior Decoration

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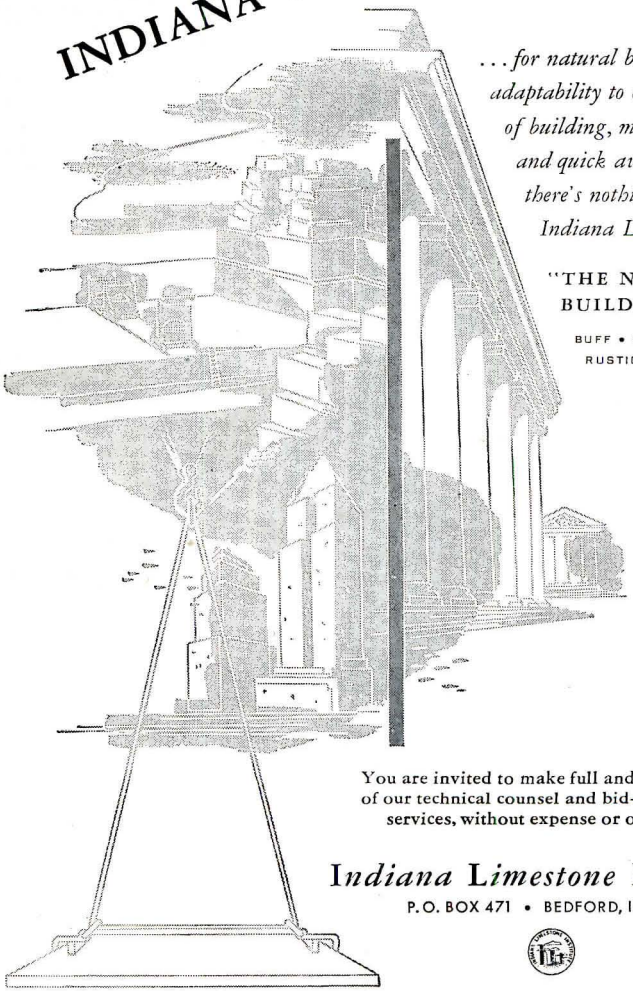

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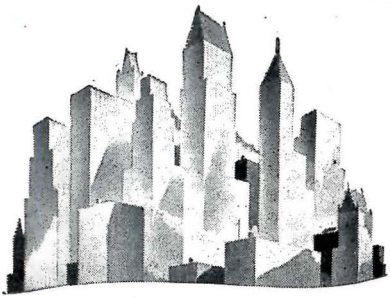

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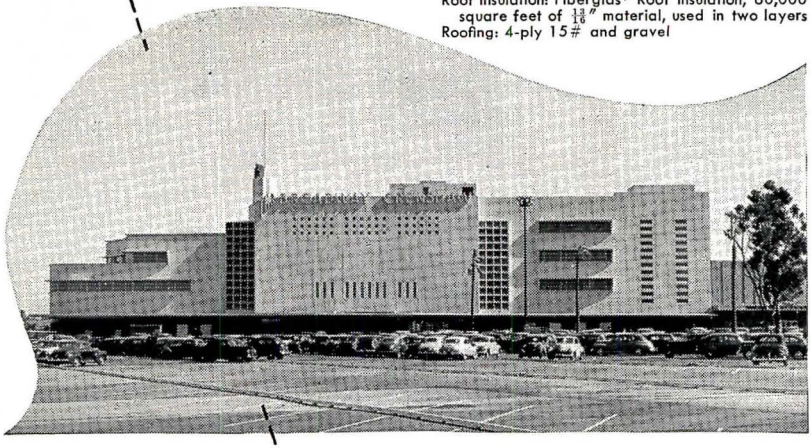

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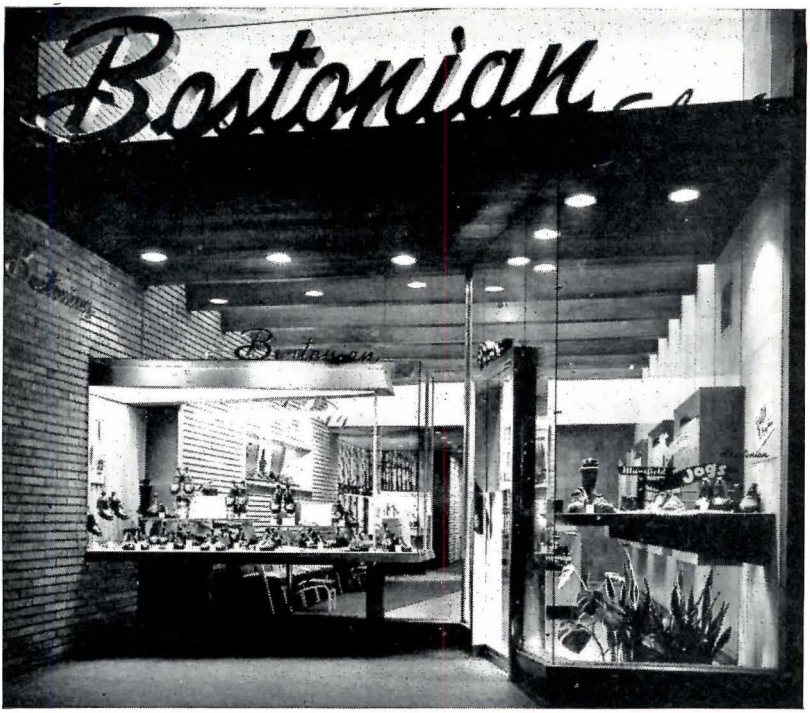

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When a guest editor is permitted full freedom in the selection of a "burning issue" for discussion on these pages—and when that guest editor is another of the school men, it may be almost inevitable that of the multitude of issues the most burning should appear as one with academic interest. Lest this be misinterpreted into immediate flavor of the ivory tower, let it be hastily added that this is not a thought in the clouds but is one of immediate and vital interest to each architect in practice today. This month's guest editor is:

Sidney Wahl Little

DEAN, SCHOOL OF ARCHITECTURE AND ALLIED ARTS, UNIVERSITY OF OREGON

THE OREGON ARCHITECTS are presumably no different from any other group of professional men in any other section of the country. In Oregon, the boards are loaded to capacity with work to such extent that in some offices no new work will be accepted for twelve to eighteen months to come.

This may be a healthy situation, since it permits architects to select clients who will offer full freedom for creative expression. Many firms are boldly admitting the acceptance of only those commissions which offer challenge to their special philosophies of design. With such high selectivity so readily available are we really enjoying a healthy situation, or are we unwittingly sacrificing and shirking other important professional responsibilities?

The reference is not so much to those rejected clients whose requests for service may be slightly out of line with the progressive spirit of 1949 practice. Nor is reference only to those clients whose needs are not comparable to the inflated economic stature of firms now solely occupied with seven-figure projects; these are unfortunate phases of contemporary practice that must be discussed by others. What is so shocking at present is the general unwillingness of the profession to recognize the condition which makes such a situation possible—profitable as it may be at the moment—shortsighted as it will be for the future.

We may occasionally have some private concern with the inability of either the medical or the legal professions to cope with their increasing problems of attendance to needs of the average man—his common cold or his minor entanglement with the law. When their lack of service touches us as individuals we are quick to censure those professions for non-recognition of their social responsibility, for not providing more doctors in surgery or more lawyers at the bar. When a man is sick, *only* a doctor can provide proper balm for his ills. When sued, his defender must be acceptable in the court. There is no third-rate surgery or partially decided divorce case. With the architectural profession the problem of awareness to social responsibility is not so straightforward. If a man wishes to build a $10,000 house (bless his heart!) and his architect says he is too busy with a million-dollar hospital, the prospective client takes his problem to a contractor or an eager material supply house for a third-rate solution that does provide a roof but not a home.

We all know why this condition exists and it would waste time to discuss reasons in detail. If Oregon is in worse position than other areas it is because Oregon has had the largest increase (49.3%) in population since the last census, and all the expected postwar problems are proportionately increased. In contrast to the national population increase, there has been a contrasting decrease in the number of architects per 100,000 unit of urban population. Present records indicate that there are barely enough students now in the schools to return the proper ratio of architects to population by the year 1960. From then onward it is hoped to provide a steady flow into the profession to match departures and normal growth. All plans barring any national catastrophe.

The first large group of postwar students has yet to be graduated. Those leaving schools since the war, up to and including this June, are a light scattering compared to the first of three or more large blocks of new graduates that will flood into offices beginning in June 1950. More than half of these graduates will be veterans—older men and many with families. These graduates will be serious-minded and well-qualified embryo architects. They are fully aware of their rights as individuals and of their responsibilities as future

leaders of the profession. They will want jobs so as to fulfill the legal requirement of apprenticeship before opening their own offices as your competitors. They are entitled to jobs, not because they are veterans but because we have fixed the regulations of practice demanding previous professional employment before they can practise alone. Just as you expected and received apprentice training when you were ready for it, so these men expect you to be prepared to supply office training when they need it.

How many of you have made plans to increase your office facilities by at least 10% each year for the next four years to take care of your share of this training problem? That percentage is actually the minimum necessary to accomplish this necessary job ahead of the architectural profession. This is the minimum for known needs of students now enrolled and expected to complete academic training now in progress. Such a statement should not be surprising to you who read professional journals. It may be surprising only that you are expected to participate in the distribution of the load. Except for the two or three schools which have refused to share this unprecedented academic load, the other 45-odd accredited schools of architecture have kept their design critics working overtime to meet the demands of overloaded classes. This has been going on since the day the war ended.

The University of Oregon is no exception and is, in fact, only an average institution. Normally keyed to training 60 third-year students, there are at present in this class nearly 150 students, of which an estimated 100 will eventually graduate and most of them in June 1951. The University of Illinois admitted 269 new students last fall, of which an estimated 150 will graduate in 1955. California has a total of 780 students now enrolled as majors in architecture. In all the architectural schools of the country there is now a total of 12,600 students, and most of the schools are accepting applications as far ahead as plans can be made by high-school students. These large enrollments are in spite of the fact that all schools have been highly selective in admissions, and by increasingly higher attainment standards are graduating men of higher caliber than ever before.

Make no mistake; this is a real problem and it faces each member of the profession in the metropoli-

tan areas and the grass roots from Miami to Portland. The solution is not easy, and if it is to be done properly it may hurt some more than others. It is obvious, however, that unless the entire profession works in harmony toward a solution, we will find ourselves unprepared to meet new professional demands that are at present screaming for our attention. There seems to be only one possible solution, that is for each firm to plan now for space and budget for its share of the young men who will enter the field during the next three years. Plan to spend more of your own time helping those of them who are best prepared for early entrance into individual status as professional men on their own. Encourage these young men to do small work which you are refusing—and to do it in your office, partly on your time if necessary, so that they can begin to get the feel of personal practice. This will help with the salary they must have to support the families many will bring as a natural product of an abnormal war period. If each architect will do his share, the burden on any group will not be too great and the problem will be solved in a normal manner. We will also be blessed with a good crop of eager, well-trained young professional people who will materially aid the progress of the profession toward greater service.

These men are on the way. Let each of us prepare for their arrival in the same professional manner which we expect them to use in carrying on the profession. Let's greet them as the professional colleagues they are to be. Let us also show our sister professions that at least the architectural profession knows what prior planning means.

Honors

ARTHUR FEITEL, F.A.I.A., has been cited by M. René de Messières, the Cultural Counsellor of the French Embassy, who presented Mr. Feitel with the *Palmes Academiques* for his work on behalf of French art and culture.

DR. FRANCIS ROGERS BACON, Dean of the School of Architec-

ture, Western Reserve University, Cleveland, Ohio, received a citation for distinguished service to his profession from the Cleveland Chapter, A.I.A. The occasion was his twenty-fifth anniversary as Dean of the School which was started by the Chapter in 1923.

Acceptance Speech of Frank Lloyd Wright

UPON RECEIVING THE GOLD MEDAL FOR 1948 OF THE AMERICAN INSTITUTE OF ARCHITECTS, RICE HOTEL, HOUSTON, TEXAS, MARCH 17, 1949

LADIES AND GENTLEMEN:

No man climbs so high or sinks so low that he isn't eager to receive the good will and admiration of his fellowmen. He may be reprehensible in many ways; he may seem to care nothing about it; he may hitch his wagon to his star and, however he may be circumstanced or whatever his ideals or his actions, he never loses the desire for the approbation of his kind.

So I feel humble and grateful. I don't think humility is a very becoming state for me, but I really feel touched by this token of esteem from the home boys. It has reached me from almost every great nation in the world. It's been a long time coming from home. But here it is at last, and very handsomely indeed. And I am extremely grateful.

I don't know what change it's going to effect upon my course in the future. It is bound to have an effect. I am not going to be the same man when I walk out of here that I was when I came in. Because, by this little token in my pocket, it seems to me that a battle has been won.

I felt that way when I was sitting in my little home in Arizona in '41, and the news came over the wire that the Gold Medal of the Royal Institute of British Architects had fallen to a lad out there in the Middle West, in the tall grass. Well, I felt then that the youngsters who have held, we will say, with me and who have believed and made sacrifices and taken the gaff with me, had won a world-wide fight. But it had'nt been won at home. The Cape Cod Colonial—by the way, have any of you observed what we fellows have done to the Colonial? Have you seen it come down, and its front open to the weather, and the wings extend and have it become more and more reconciled to the ground? It has; you notice it.

Well, anyway, it is very unbecoming on an occasion like this to boast. But I do want to say something that may account in a meas-

ure for the fact that I have not been a member of your professional body, that I have consistently maintained an amateur status.

Long ago, way back in the days of Oak Park, I set up a standard of payment for my services of ten per cent. I have consistently maintained it. I have always felt a competition for the services of an architect, who to me is a great creative artist, was a sacrilege, a shame, and pointed to history to prove that nothing good ever came of it. And I think nothing good ever *will* come of it.

Also, I think that to make sketches for anybody for nothing, to tender your services, to hawk yourself on the curb in any circumstances, is reprehensible.

Now, I know the ideals of this Institute very well. I took them to heart years ago, and believe me, with this Medal in my pocket, I can assert truthfully that never have I sacrificed one iota of those ideals in any connection whatsoever.

The man does not live who can say that I sought his work. And I remember in the very early days, when the children were running around the streets without proper shoes, and Mr. Moore, across the way, wanted to build a house, a fine house. A fine man, a great opportunity for a youngster like me. Well, I had these ideals at heart even then, and I never went to see Mr. Moore and I never asked anybody to say a word for me, because who was there who could say an honest one? They didn't know anything about me.

So I glanced up one day through the plate-glass door—and, by the way, I *started* the plate-glass door—there were Mr. and Mrs. Moore. Well, you can imagine how that heart of mine went pitty-pat. He came in and sat down opposite me.

"Now, Mr. Wright," he said, "I want to know why every architect I ever heard of, and a great many I *never* heard of, have come to ask me for the job of building my house?

"Well," I said, "I can't answer that question, but I am curious to know did Mr. Patton come?" Mr. Patton was the President of The Institute—that is, of The A.I.A. at that time.

"Why," he said, "he was the first man to come.

"Well now," Mr. Moore said, "why haven't you come to ask me to build my house? You live right across the road."

"Well," I said, "you are a lawyer, aren't you, Mr. Moore? You are a professional man. If you heard that somebody was in trouble, would you go to him and offer him your services?"

"Ah!" he said, "I thought that was it. You are going to build our house."

Well it began that way, and it began to get noised about. The next man was Mr. Baldwin, who was also a lawyer, and wanted to build a house. Mr. Baldwin appeared several months afterward

and laid a check on the table. It was not a big check. It was $350, but it would be $3,500 now. And you can imagine what this did to me. And he said, "Here is your retainer, Mr. Wright."

Well, now, that is how that began, and it has been that way ever since, and I've never in my life asked a man to say a good word for me to another man who was going to build. Well, now, as a consequence, I have been sitting around, waiting. I have spent a good many years of my life hoping somebody would come and give me something to do. And every job I ever had hit me out of the blue on the back of the head. Now, that's true. So, this Gold Medal —let's forget all about design, let's forget all about contributions to construction and all the rest of it—I feel I can stick it in my pocket and walk away with it just because I sat there waiting for a job.

Now, of course, architecture is in the gutter. It is. I have heard myself referred to as a great architect. I have heard myself referred to as the greatest living architect. I have heard myself referred to as the greatest architect who ever lived. Now, wouldn't you think that ought to move you? Well, it doesn't. Because in the first place they don't know. In the next place, no architect, in the sense that a man now has to be an architect, ever lived, and that's what these boys in front of me don't seem to know.

Architects as they existed in the ancient times were in possession of a state of society, as an instrument to build with. The guilds were well organized. The predetermined styles were well established, especially in the Gothic period. An architect in those days was pretty well furnished with everything he needed to work with. He didn't have to be a creator. He had to be a sentient artist, with a fine perception, let's say, and some knowledge of building, especially if he was going to engage in some monumental enterprise, but he didn't have to create as he does now.

Now we have an entirely different condition. We live by the machine. Most of us aren't much higher in our consciousness and mentality than the man in the garage, anyhow. We *do* live by the machine. We *do* have the great products of sciences as our tool box, and as a matter of fact science has ruined us as it has ruined religion, as it has made a monkey of philosophy, as it has practically destroyed us and sent us into perpetual war.

Now, that isn't our fault, but where, I ask you, were these new forms of building to come from that could make full use of these advantages that have proved to us so disadvantageous? Who is going to conceive these new buildings? Where from? How come?

Now, it's a great pity that the Greeks didn't have glass. A great pity that they didn't have steel, spider spinning, because if they

had we wouldn't have to do any thinking, even now. We would copy them with gratitude. No, not with gratitude. We would not know even we were copying them. We would not know. We would not have the least gratitude.

But now what must an architect be if he is going to be really one worthwhile, if he is really going to be true to his profession? He *must* be a creator. He must perceive beyond the present. He must *see* pretty far ahead. Well, let's not say that, because we can all do that, but he must see into the life of things if he is going to build anything worth building in this day and generation.

And, do you know, we ought to be the greatest builders the world has ever seen? We have the riches, we have the materials, we have the greatest release ever found by man in steel and glass. We have everything, but. We have a freedom that never existed before. We profess democracy out of a "mobocracy" that is shocking, astounding and arresting. But we have built *nothing* for democracy. We have built *nothing* in the spirit of the freedom that has been ours. No. Look at Washington. Look anywhere. You can even go out and see the Shamrock. And, by the way, I want it recorded right here and now that that building is built in what is called the "International Modern Style," Let's give the devil his due. Let's put it where it belongs. And anyhow, while we are speaking of that exploit, why? It ought to be written in front of it, in great tall letters, in electric lights—W-H-Y—Why?

Well, Houston has it. And Houston is a good example of the capitalist city, the pattern of the capitalist city—one single, great broad pavement, skyscrapers erected at one end and, way out in the country at the other end, skyscraper, and in between, out on the prairie and in the mud, the people.

Well, now, we are prosecuting a cold war with people who declare with a fanatic faith that is pitiful in the have-nots. We declare a faith in the "haves," when we act. We declare a faith in the union of something beneficial to both the "haves" and the "have-nots" when we talk. When are we going to practise what we preach? When are we going to build for democracy? When are we going to understand the significance of the thing ourselves, and live up to it? When are we going to be willing to sit and wait for success? When are we going to be willing to take the great will and the great desire for the deed?

Now, we can do it. We have got enough "on the ball," as the slang phrase is, to go on within that direction if we will. But to me, the most serious lack, the thing we haven't got—and if you look over the political scene, of course, it is obscene—of all this thing we are talking about. Honor? Nowhere. Now, what is the sense of honor? What would it be in architecture? What would it be

Frank Lloyd Wright Accepts the Gold Medal of The Institute for 1948 at the Annual Dinner in Houston

A Continuation of the View from the Speakers' Table on the Occasion of Frank Lloyd Wright's Speech of Acceptance

in the building of buildings? What would it be in the living of a life, in a democracy, under freedom? Not mistaking license for freedom, not mistaking individuality for personality, which is our great error, and which characterizes a mobocracy instead of a true democracy. Now, what would a sense of honor be, that sense of honor that could save us now? As science has mowed us down and we are lying ready to be raked over the brink, what could save us but a sense of honor? And what would that sense of honor be?

Well, what is the honor of a brick? What would be an honorable brick? A *brick* brick, wouldn't it? A *good* brick. What would be the honor of a board? It would be a *good* board, wouldn't it? What is the honor of a man? To be a *true* individual, to live up to his ideal of individuality rather than his sense of personality. Now if we get that distinction straight in our minds, we'll be able to go on. We will last some time. If we don't get it, we might as well prepare for the brink. We are going over.

Now, I have been right about a good many things—that's the basis of a good deal of my errors. And it has a basis, that's one thing I can say for *my* errors. We can save ourselves. We're smart. We have rat-like perspicacity. But we have the same courage and that's what's the matter. I don't know of a more cowardly—well, I'm getting too deep in here and I cannot swear, not tonight. But we are certainly a great brand of cowards in America. We've got all our great opportunities to live a spiritual life, with great interior strength and nobility of purpose, and minds go by the board. Why? I have asked myself all these years—Why? You've all seen it. I am not telling you anything new. Churches—religion—what has it become? Philosophy—what is it? Education? What have you? Cowardice. What are the universities today? Overflowing with hungry minds and students. And yet, as I stand here now I am perfectly willing to admit and to confess that it's not the fault of the universities. It's not the fault of education. None of this is the fault of the systems that exist among us. They are our *own* fault. *We* make these things what they are. We allow them to be *as* they are. We've got the kind of buildings we deserve. We've got the kind of cities that are coming to us. This capitalist city, of which Houston is an example, we did it. It came to us because we are what we are, and don't forget it. If we are ever going to get anything better, if we are going to come by a more honorable expression of a civilization such as the world is entitled to from us—we put ourselves on a hill here, in a highlight, we talk about the highest standard of living the world has ever seen, we profess all these things, and we don't *deliver*.

Now why we don't isn't the

fault of the institutions. It is not the fault of any class. It is not the fault of the big boys that make money and make the blunders and shove us over the brink, like this out here that we spoke of a minute ago. No. How would they learn better? How is the architect who built the building going to know any better? How are they going to find out? They can only find out by your disapproval. They can only find out by your telling the *truth,* first to yourselves and then out loud, wherever you can get a chance to tell it.

Now, we have got to find honor. You know the old sayings—we dislike them now because they are a reproach. We don't honor the people, really, the men who came over here with an ideal in their hearts and founded this basis, as they thought, for freedom. They couldn't forsee, by the way, its sudden riches and these new scientific powers put into our hands, that we would be so soon degenerate. No.

I think if we were to wake up and take a good look at ourselves *as ourselves,* without passing the buck, without trying to blame other people for what really is our own shortcoming and our own lack of character, we would be an example to the world that the world needs now. We wouldn't be pursuing a cold war. We would be pursuing a great endeavor to plant, rear and nurture a civilization, and we would have a culture that would convince the whole world. We'd have all the Russians in here on us, working for us, with us, not afraid that we were going to destroy them or destroy anybody else.

It is because of cowardice and political chicanery, because of the degradation to which we have fallen as men—well, a crack comes to mind, but I'll refrain. My wife knows what it is, I am not going to say it.

Well now, that's serious enough, and that is all I think I ought to say.

Now, I want to call your attention to one thing. I have built it. I have built it. Therein lies the source of my errors. Why I can stand here tonight, look you in the face and insult you—because, well, I don't think many of you realize what it is that has happened, or is happening in the world that is now coming toward us. A little place where we live, with 60 youngsters—we turned away 400 in the past two years—and they come from 26 different nations. They all come as volunteers because this thought that we call organic architecture has gone abroad. It has won abroad, under different names. A singular thing. We will never take an original thought or an idea until we have diluted it, until we have passed it around and given it a good many names. After that takes place, then we can go, and we do go.

Well, that has happened. This thing has been named different names all over the world. It has come back home and I use the

word—I say come back home advisedly—because here is where it was born. Here it was born in this cradle—as we are fond of calling it—of liberty which has degenerated into license. Now, what are we going to do with it? Are we going to let it become a commonplace and shove it into the gutter, or are we really going to look up to it, use it, honor it—and believe me, if we do, we have found the centerline of a democracy. Because the principles of an organic architecture,once you comprehend them, naturally grow and expand into this great freedom that we hoped for when we founded this nation and that we call democracy.

Well, it's enough, isn't it?

Problems of Passive Defense

By Rear Admiral William S. Parsons, U.S.N.

Remarks before a Convention session, Houston, Texas, March 15, 1949

THE PROBLEMS of city planning and design of structures for resistance to atomic bombing might offhand seem to bear little resemblance to the problems of ship design. But I feel that one of the general conclusions from the Bikini tests has application to national planning, city planning and structural design.

This general conclusion was that changes in ship design to give increased resistance to atomic blast and radiation should not be such as to handicap the ship in performing its primary function.

To illustrate the point: a destroyer needs to be light, fast and hard-hitting—above the surface, on the surface and below the surface. If, in order to make this ship resist atomic bombs at less than half a mile, it were loaded down with heavy shielding and its radar equipment were reduced to the point of loss of range and sharpness, then we would have bought a small increase in security at a great cost in operational value.

What we can do is to consider most carefully all of the effects of atomic bombs against ships and take these into account whenever a redesign is made. For example, most stacks and radar antennas suffer from all kinds of blast, including typhoons. It is quite reasonable to redesign these projecting elements to increase their ability to resist lashing from severe storms and to stop at this point.

In connection with Bikini, you

recall that those tests consisted of one air and one surface burst atomic bomb against an array of ships.

Damage ranged from sinking to superficial, depending on the presentation and distance of the target ship.

An atomic air burst will render useless almost any feasible above-ground structure at distances out to about half a mile. Beyond this range structures which are designed to resist tornados, fires and earthquakes also begin to resist the blast, wind, heat and shock produced by an atomic bomb.

To give an idea of the magnitude and duration of the atomic blast which a building encounters in the outer zone of severe damage, it is estimated that at 2000 yards from a twenty-thousand-ton bomb the peak pressure would be 4 p.s.i. and the positive pressure pulse would last .85 sec. The wind which accompanies this blast may reach 140 m.p.h. for a brief instant.

In my opinion the sound approach to city and structure design is to continue to emphasize *primary function* and to add atomic blast and radiation flash to the list of natural and man-made catastrophes which may at some time be encountered.

Obviously, enunciation of a general principle does not solve specific problems of location and design of structures. These specific problems can only be examined within the setting and framework of the geography, transportation and many other controlling factors. In each case, if we look ahead five or ten years, we must consider the *possibility* of encountering atomic blast. This possibility may for some places be so small that it can be neglected—in other cases it may be greater than the hazard from a hurricane or earthquake. In any event it should be taken into account, if only to dismiss it.

I believe that partly because atomic secrecy has thrown a smoke-screen of mystery around atomic energy, those outside of this American "iron curtain" have credited the insiders with profound and extensive knowledge. If there is such a person as an Atomic Oracle, I, for one, have never met him and I would suspect him if I did. The point of these assertations is that there is an upper limit to what "Washington" can give in the line of "know-how" in this complicated field.

The effects of atomic bomb ex-

plosions against different types of structure have been carefully studied since Hiroshima. In late January and early February, 1949, a group of highly qualified individuals gathered at the Los Alamos Scientific Laboratory to prepare a handbook of effects of atomic weapons. I have seen preliminary drafts of most of the chapters, and I feel that this handbook will make much-needed basic information available. Several chapters will provide engineering design criteria and analyses comparable to those used to design against fires, hurricanes and earthquakes. In my opinion, this handbook will be an important contribution to civil defense and is an example of the kind of know-how that central agencies can provide. Given this information, designers have the choice of deriving their own criteria or using some form of comparison of atomic blast and shock with more conventional catastrophes.

As I implied earlier, an attempt to provide complete (necessarily underground) protection against atomic attack at close range would cost so much and would interfere so greatly with what we have come to regard as normal living that it is unacceptable. The only alternative is to accept a "calculated risk," the military euphemism for taking a chance. There is nothing unusual about such a compromise with fate. We make these decisions each time we ride in a taxicab or go skating or skiing.

The practicable question faced by a city planner or building designer is, "What can be done with what is available?" Absolute safety has never existed this side of the grave.

Based on the European and Japanese experience with bombing, it seems essential to provide warning systems and shelters against bomb blast and atomic radiation. The U. S. Strategic Bombing Survey concluded that, had warning been heeded at Hiroshima and Nagasaki, even the primitive shelters there would have been effective in saving life. In this connection I quote a paragraph from the Survey report on "The Effects of Atomic Bombs on Hiroshima and Nagasaki," dated 30 June 1946:

> "The most instructive fact at Nagasaki was the survival, even when near ground zero, of the few hundred people who were properly placed in the tunnel shelters. Carefully built shelters, though unoccupied, stood up well in both cities. Without

question, shelters can protect those who get to them against anything but a direct hit. Adequate warning will assure that a maximum number get to shelters."

As a general program, *trends* should be examined in the light of availiable information. From this examination, acceleration of some trends and changes in others will be in order. For example, traffic congestion caused by heavy concentration of workers in parts of large cities is undesirable from several points of view, particularly atomic defense. Other problems of city planning and choice of criteria for structural design are finally solvable only by those who have extensive local knowledge and responsibility.

The emphasis on need for local thinking is intended to bring home the fact that modern war, even of the pre-atomic varity, involves the civilian population as never before. The civilian pays the bill for all defense, then in case war comes he may find his cities part of the combat zone, and finally when the war is over he pays for repair of the damage. These facts alone should offset any tendency to feel that all the necessary thinking and planning can be done by some far-distant group of military and atomic experts, with the conclusions and decisions handed out to each city and region on a "pushbutton" basis.

I would sum up by saying that to me the most important element of atomic and other defense is our *attitude* toward it. We would be self-defeated if we saturated our energies and our economy in a hysterical effort to *buy* absolute safety. On the other hand, we should make every effort to add atomic facts of life—subtle and obvious, pleasant and unpleasant—to our folklore. As this process proceeds, we will be increasingly able to apply *common* instead of *un*common sense to the problems, and in this measure the over-all solutions will be sound.

Calendar

May 9-15: Exposition of Architecture (dedicated to American countries), Barcelona, Spain.

May 13-14: Annual Meeting of the Pennsylvania Society of Architects of The A.I.A., Hershey Hotel, Hershey, Pa.

On the program will be a symposium on hospitals.

May 19-21: Southern Hospital

Conference for a discussion of hospital design and administrative hospital problems, to be held at Buena Vista Hotel, Biloxi, Miss.

June 14-16: Second National Catholic Building Convention and Exposition, Stevens Hotel, Chicago, Ill.

June 19-24: 3rd Annual Store Modernization Show, sponsored by the Store Modernization Institute, Grand Central Palace, New York.

Sept. 26-29: American Hospital Association's 51st Annual Convention, Hotel Statler, Cleveland, Ohio.

November 4-5: The West Virginia Chapter, A.I.A., meeting at The Greenbrier, White Sulphur Springs, W. Va. Members of the Middle Atlantic District chapters and neighbors are invited.

December 4-10: VII Pan American Congress of Architects, together with an Industrial and Commercial Exposition, Havana, Cuba.

First National Honor Awards

IN SPITE OF the short time allowed for the submission of entries, The Institute's First Annual Program of National Honor Awards must be scored a great success.

As long ago as February 1944, in the second issue of the JOURNAL, it was pointed out that a system of regional and national honor awards for architectural achievement offered one of the most promising opportunities for enhancing our profession's public relations. The motion picture world secures magnificent publicity through its annual award of "Oscars." The Pulitzer Prizes in the field of letters is another conspicuous example of this custom of honoring achievement in professional fields.

"When a man tells of his own achievements, people listen more or less politely and let it go at that. When a man's achievements are proclaimed by an unbiased source other than himself, that is news. In a word, that is axiom number one in the science of publicity." So said the JOURNAL's article of February 1944.

By combining annually a series of local awards in the A.I.A. chapters, with a national competition between the chapter winners, the possibilities for better public relations are greatly extended. This view was endorsed by action of the 1948 Convention and by a subsequent resolution of The Board. Chairman Albert F. Heino of a new Committee on Honor Awards and his fellow members (Harold R. Sleeper, F.A.I.A. of

New York, Richard M. Bennett of Chicago, Sammuel E. Lunden, F.A.I.A. of Los Angeles and Treasurer Cellarius, ex officio) then picked up the ball and carried it forward for the first touchdown.

With the Houston Convention looming ahead in March, it was December 15, 1948 when President Orr's urgent letter to the chapter presidents went into the mails. The setting up of machinery for competition or direct selection of examples which should represent a chapter's best work in the two classes (Residential and School Buildings) was no easy task. Juries had to be appointed and entrants given time to prepare their exhibits in a standardized form. In many cases there was scant time for allowing the local public to see the entries and acclaim the winners, for the latter had to be shipped to Houston by March 1 for the national judgment. In the second year's running, there will be more time for local exploitation of the chapter contests, and the chapter committees on public relations will have a chance to do their stuff. Chairman Heino's Committee has been continued intact and will profit by the knowledge and experience already gained.

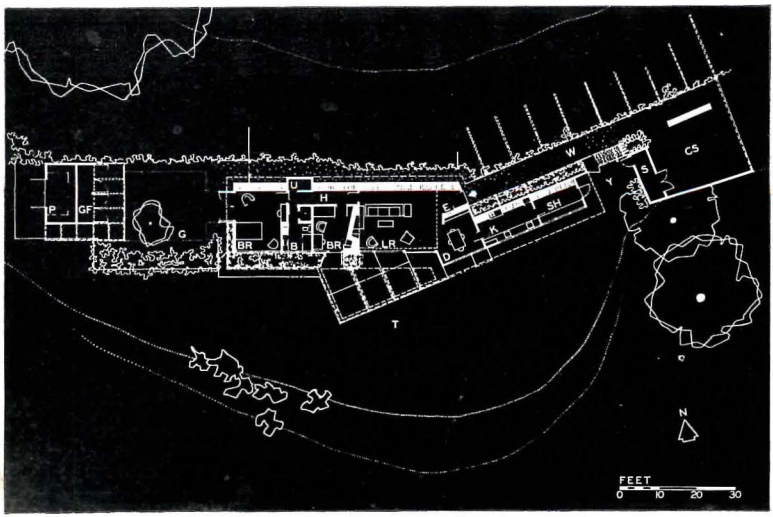
Residential Classification

In the Residential Classification for the 1949 Honor Awards, 38 entries were submitted after the chapter screening. The Jury: Mrs. Katherine Morrow Ford, Architectural Editor of *House & Garden*; Karl Kamrath of Houston; Kenneth Stowell, Editor of *Architectural Record,* John Dinwiddie of San Francisco; and Professor Walter F. Bogner of Harvard, Chairman.

By unanimous vote of the Jury the 1949 Honor Award in the Residential Classification went to Frederick L. Langhorst of San Francisco for a $19,000 two-bedroom house located near a hillside and commanding a view over a valley (illustrated on pp. 213, 214). Said the Jury: "It was the best interpretation of the needs of an individual family and the best use of the building site. There was a perfect relation between outdoor and indoor spaces so that every part of the owner's property enhanced its livability.

In addition to this First Honor Award the Jury cited for Awards of Merit in this Residential Classification the following:

The firm of Wurster, Bernardi



First National Honor Award in the Residential Classification
to Frederick L. Langhorst, Architect, of San Francisco
for a two-bedroom house with a view over a valley

First National Honor Award in the Residential Classification to Frederick L. Langhorst, Architect, of San Francisco for a two-bedroom house with a view over a valley

& Emmons of San Francisco for a house in Carmel, Calif.;

Thornton Abell of Santa Monica, Calif. for a house in San Gabriel, Calif.;

Mario Corbett of San Francisco for his own house in Sausalito, Calif.;

Francis E. Lloyd of San Francisco for a week-end house in Carmel Valley, Calif.;

Robert M. Little of Miami Beach, Fla. for a house in Fort Lauderdale, Fla.;

Arthur T. Brown of Tucson, Ariz. for a house in Tucson.

L. Morgan Yost of Kenilworth, Ill. for a house in Highland Park, Ill.;

The firm of Carl Koch and Associates of Belmont, Mass. for a model of a prefabricated house in Concord, Mass.

School Building Classification

The five men serving on the Jury for the School Building Classification were: John L. Rex of Los Angeles, Howard Dwight Smith, F.A.I.A. of Columbus, Ohio; Professor Ernest Langford of Texas A. & M. College; Dr. Ray L. Hamon of the U. S. Office of Education; and Walter W. Hook, F.A.I.A. of Charlotte, N. C., Chairman.

Twenty-five chapters were represented by 36 submission of school buildings, completed, as called for in the Program, since January 1, 1945. First Honor Award went to Marsh, Smith & Powell of Los Angeles for the Corona Del-Mar School, Corona Del-Mar, Calif. (illustrated on pp. 223, 224).

The Jury's comments on this winning design were as follows:

1. The designers utilized the advantages of open-type planning without excessive use of large site area.
2. General units grouped for public access and service.
3. Kindergarten unit semi-isolated from rest of building.
4. Classroom units sufficiently large to accommodate a modern diversified-activity program including: work space with utilities; outside classroom area; bilateral lighting.
5. Planning takes advantage of climate, but it should be noted that the plan is not adaptable to all climates.
6. Accessory use of the "Cafetorium"; toilets adjacent to playground areas, etc.; can be used separately, and at all times without necessary access to other portions of the school plant.

7. Expandability appears to have been considered.
8. It is commendable in that the designers made esthetic use of housing for mechanical equipment by placement as to relieve the otherwise monotony of a one-story building.

The Jury questions:
1. The width of classrooms
2. The control of clerestory lighting
3. The access to Nurses' and Teachers' Rooms through the main office

For Awards of Merit in the School Building Classification the Jury cited the following:

John Lyon Reid of San Francisco for the Fairfax Elementary School of Fairfax, Calif.;

Maynard Lyndon of Los Angeles for the Apperson Street School in Los Angeles;

The firm of Daniel, Mann & Johnson of Los Angeles for the Atascadero Elementary School, Atascadero, Calif.;

Perkins & Will of Chicago for the Rugen Elementary School, Glenview, Ill.;

O'Dell, Hewlett & Luchenbach of Detroit for the Wing Lake School, Bloomfield Hills, Mich.;

Donald Barthelme of Houston, Tex. for St. Rose of Lima School in Houston;

George L. Dahl of Dallas, Tex. for the General Elementary School in Texarkana, Tex.

In making its selections the Jury regretted that there was not as wide a distribution in the presentations as had been hoped. The awards were based solely on the drawings and photographs submitted, and the Jury's judgments should not be construed as nationwide in scope. All awards were in line with modern concepts of planning, utilizing light, air and ventilation. Most awards showed flexible, open-type planning.

Southern Conference on Hospital Planning

THIS is a final reminder of an important conference of the year to be held in Biloxi, Miss., at the Buena Vista Hotel on May 19, 20 and 21.

Speakers are exepcted to include Frank Lloyd Wright; Surgeon General Leonard A. Scheele, U. S. Public Health Service; Dr. Thomas Parran, former Surgeon General; Dr. Vane M. Hoge, Chief, Division of Hospital Facilities, USPHS; and Kay Kyser, health and hospital leader of North Carolina.

Expected to be present and to

participate in the seminar are such well-known hospital men as: Rosenfield, Riley, Erikson, Creighton, Skidmore, Owings & Merrill, Edmunds, Hudenburg, Jones and others.

Do our house furnishings face the facts of life? What do you mean—style?

A Cool Glance at Interior Decoration

By George Nelson

Excerpts from an informal talk by a former editor of *Architectural Forum,* now an editor of *Interiors* (in which the talk was first printed), and an active designer of more rational furniture.

TO INFORM an already informed group about design trends and style shifts presents formidable difficulties to the novice. Consequently I waded through a great deal of printed material by way of preparation. The result of this study was sheer bafflement.

In the course of my researches, for example, I read this headline: "Newest designs in Chinese style combine elegance with today's simplicity." The illustration under this heading showed a carved wood chair that must have been extremely difficult to fabricate ("today's simplicity" no doubt) and equipped with a heavy front stretcher that rested on the floor. This unusual feature was described as a device originally used to keep the sitter's feet off the cold floor. Unless I misinterpreted what was written, the headline should have read: "Newest designs in Chinese style combine traditional elegance with tomorrow's oil shortage."

In several magazines I read that there was a trend towards a more personal expression of individual tastes. Fine. But no sooner was this absorbed than I came across this: "Do you dare to ask yourself the question: Who has the smartest looking home in your group?"

Editorial harangues of this kind are based on fear of non-conformity; in other words the antithesis of free "personal expression of individual tastes."

In another magazine I read that prefabricated houses were getting

under way at long last. Good. A letter published to show how fine these prefabs are said: "We are simply mad for our new house. I think the stone front is particularly wonderful—no one would dream that there was plywood underneath." I have a mental picture of the same woman writing about a new dress—when she puts it on, no one would dream that there was a woman underneath.

The home magazines concern themselves a good deal with what one might call the facts of life. In leafing through recent publications one comes across titles like these: "Will your living-room work overtime?" "How small can your bedroom be?" There's good living in a garage." "Monotone color schemes make today's smaller rooms look bigger." Even a man from Mars would catch on to the fact that we have a housing shortage and that new homes are being built smaller.

What people do *not* know is that smaller houses are not inevitable. This trend is caused by the fundamental fact that our technically antiquated building industry does not know how to give the buyer value for his money. Cars, for instance, are larger than they used to be, not smaller. The small-scale, piecemeal production methods used in building are completely out of gear with our economy, and it will be building that gives way ultimately, not the economy.

Let us take a quick look at something else—the disappearance of servants. One consequence of this social change has been an increasing emphasis on the importance of appliances. Appliances are frequently useful, but it would do no harm to cast a slightly fishy eye in their general direction, for the number of things home equipment *won't* do is quite impressive. A radio nurse, for instance, is far less costly than the nurse whose only wiring is in her bra, but it's no good if Junior's parents want to go to the movies. An automatic home laundry is a splendid piece of machinery, but if you want a really happy washday, you send your clothes to the laundry.

Americans are hopelessly romantic where machinery is concerned. In Sweden, a highly developed industrial country, this romanticism does not exist. Consequently, when middle-class parents want to go sailing for a weekend, they do not dream of quick-freezing the baby; they put him

into a well-equipped neighborhood nursery.

There is another solution to this servant problem: Throw out your furniture, rugs, and bric-a-brac and put in floors you can clean with a hose. Much as I admire the directness of this approach, I doubt if it should be developed today.

In my search for style trends I came across an article on women who marry after a career in business. Such women, the article said, were not likely to be patient with inefficient housekeeping methods. This makes sense, and I wish that the article had gone on to make a detailed comparison between the design of an office and of a residential interior. "Who wants to have a home that looks like an office?"—you may protest. To which I would answer that the interior of a good modern home has more of the design flavor of an office than offices themselves had a dozen years ago. I would add that if my only other choice were what is generally passed off as a living-room, I would infinitely prefer to live in a well-designed office. No one—man or woman—can play efficiency expert part of the time and then spend the rest of it in rooms appropriate for a mistress of George II, without developing at least a mild schizophrenia.

I noticed another thing in the home magazines. There is quite a campaign on to persuade people that it is now perfectly all right to mix styles. In fact it's a trend. This is interesting to a style expert like myself, because I always knew that it is all right to mix styles.

The reason for the campaign is obvious: manufacturers are now offering modern furniture for sale. Most people, however, own so-called period furniture. So to help promote the sales of modern furniture, the editors reassure the readers that mixing the two is quite *comme il faut* (for the moment). But what gave anybody the idea that it wasn't right to mix styles? If I am not mistaken, it was the same magazines.

If houses become smaller, should furniture grow smaller too? If the answer is yes, what about the fact that measurements of school children show that people are growing bigger?

Here is another problem: people used to sit up straight all evening on rather small chairs. Today they sit on the end of the spine, which requires large, deep seating units. And what about clothing

storage? The average family needs three times the storage space it needed twenty-five years ago.

Since all this reveals competing pressures, I am inclined to make some guesses about furniture design:

Storage has to expand. At first the *number* of units of storage furniture will increase; but eventually free-standing storage furniture will disappear and storage space will become part of the house itself.

Our cumbersome chairs and couches will be replaced by lighter (though spacious) units or else by built-ins.

The furniture industry of today is not equipped technically to carry through either of these changes and, more significantly for the future of the industry, it is not equipped psychologically. I understand that the furniture industry deplores these trends. In my opinion any manufacturer who resists developments in the public interest deserves whatever is coming to him.

There is another point to make about furniture in relation to the house. A small house requires multiple uses of each room; as you know the modern living-room may also be used for dining and for study, and the dining-room, in the increasingly rare cases where it still exists, is also used for purposes other than dining.

But it is interesting that the multiple use of space stops at the bedroom. The reason it stops there is the beds. Beds for a family of five will immobilize as much as ten to fifteen percent of the total floor space in a small house. That is why I feel that the bedroom presents one of the most challenging design problems in the house today.

Another important basic design problem is lighting. Today lamps give better light than they used to, but this has nothing to do with style trends in lamps. The real problem is to redesign lighting in terms of the house. I doubt if there is a manufacturer with the vision to take on the job. A new shade or base are all that interests the manufacturer. He is still committed to the notion that a lighting unit is a decoration—and consequently to a policy of cutthroat competition on the basis of non-essentials.

Over twenty years ago Le Corbusier wrote (in "Towards a New Architecture"): "To keep your floors in order, eliminate heavy furniture and thick carpets." Car-

pets originated, I suppose, to give warmth to cold floors, and sometimes they developed into objects of great beauty. Today the architect uses rugs because other flooring materials are uninteresting, and also for acoustical reasons. He would be less apt to use them if flooring materials offered better design possibilities and if rooms were acoustically treated.

There is a whole section of home furnishings in which the functional element is so limited as to be almost non-existent. I am thinking of curtain fabrics, of accessories such as ash trays, clocks, flower containers, table linens, china and silver. I do not mean that there is no functional problem, but that it rarely determines the design. Tableware has to be made so that it doesn't break easily, but there is considerable latitude in shape and it makes no difference whether a plate is plain or decorated. In accessories in general, fantasy and imagination have maximum play, and many designers and artists have taken advantage of this freedom.

There are two criticisms—neither very serious—that one might make in discussing this group of products. The first is that where decoration is used importantly it is too often a repetition of forms and motifs that no longer have much meaning. The second is that where the modern influence has come in, it has sometimes been too sobering, with too great an emphasis on the "functional" look.

Now to sum up: The trend in house design is towards an industrially produced shell. There is nothing that can stop this trend outside of a cessation of building. The shell will undoubtedly become more complex, rather than simpler, and it will tend to incorporate the functions of most types of furniture. It will also assume most of the burden of proper illumination. The development of the house will not be uniform; architecture will undoubtedly eliminate a great deal of furniture. If it turned out that floor coverings could become heating elements, working on the same principle as the electric blanket, certain built-in equipment would also go.

As the house becomes a better machine for living, designers will then try to meet the biological and psychological requirements of the human organism.

This trend need not be deplored or feared, although many things that we will not like may happen

in the process. A technically perfected shelter will not eliminate the need for decorating. Against the orderly and impersonal background of the industrially produced house, decorating will become much freer and more imaginative. The same will happen with fabrics, china, glass, silver.

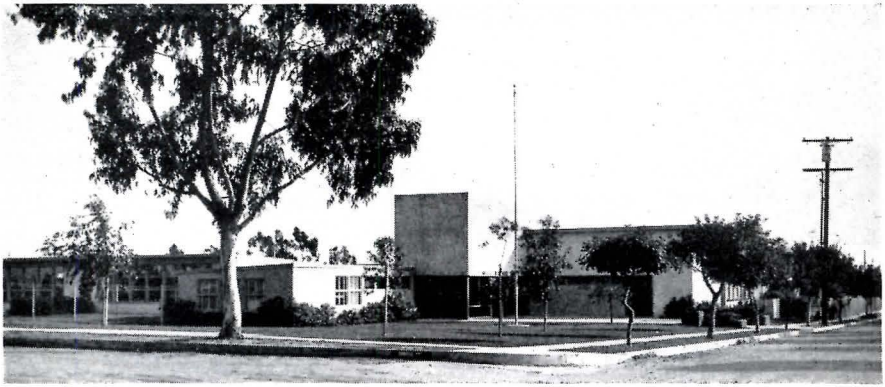
If one thinks about design trends in these terms, problems of styling look rather superficial and unimportant. Right here is to be found the distinction between designer and stylist. This distinction is not an invidious one. If one considers strategy supremely important, this does not mean that one has no use for tactics. And just as it is impossible to separate these two functions in practice, so it is impossible to completely divorce styling and design.

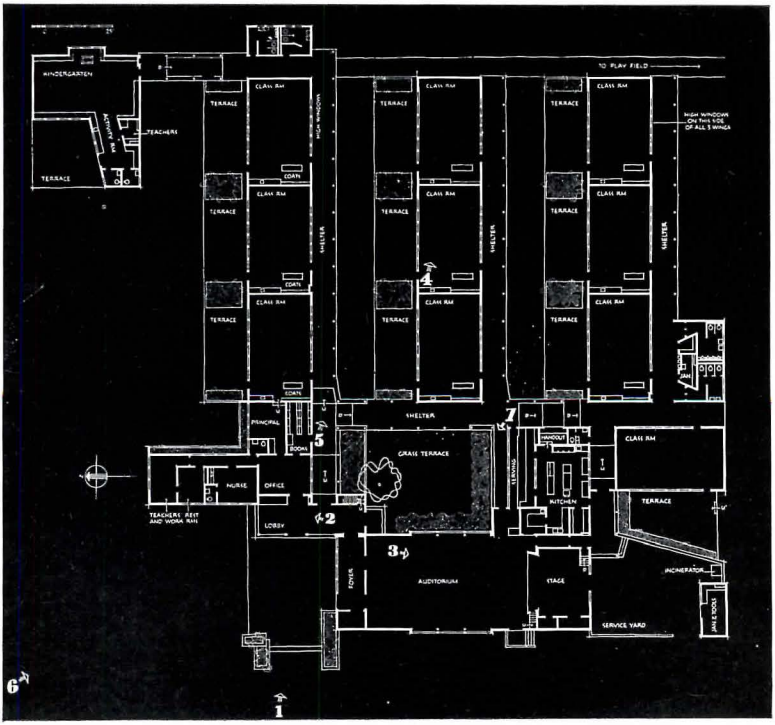
But the difference should be recognized. If the designer is informed that French Provincial is the thing this year, he cannot become excited about the news because he knows that next year it may be Eleventh-century Chinese, or Patagonian Renaissance.

Manufacturers are badly informed on these matters. They have a silly habit of concentrating on problems of styling, and relegating the more basic kind of thinking to the ivory-tower department. For this foolishness they often pay a high price, since it forces them to compete on a level so low that everybody else can compete.

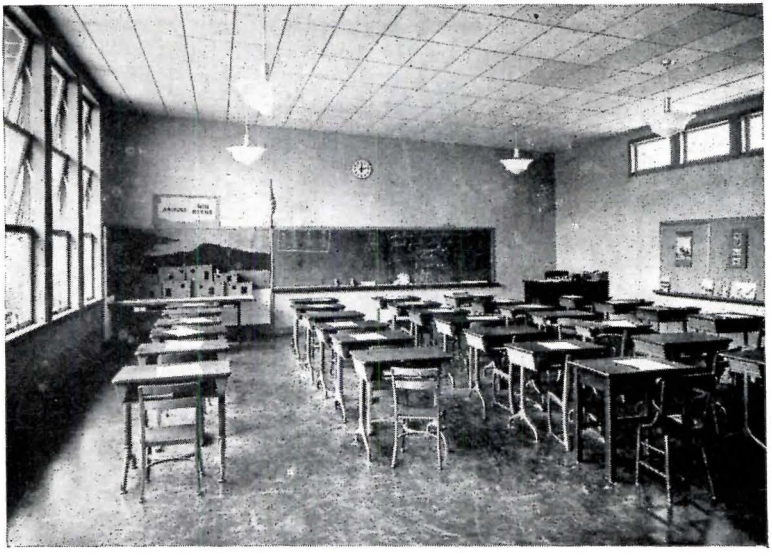
What is called the ivory-tower approach is useless in industry only if the industrialist cannot see beyond the date on his calendar pad. Used properly, as an integral part of business thinking, it becomes an extraordinarily effective tool for opening new markets. *Styling* is a tool for *bettering* the competitive situation. *Design* is a tool for *eliminating* competitive situations.

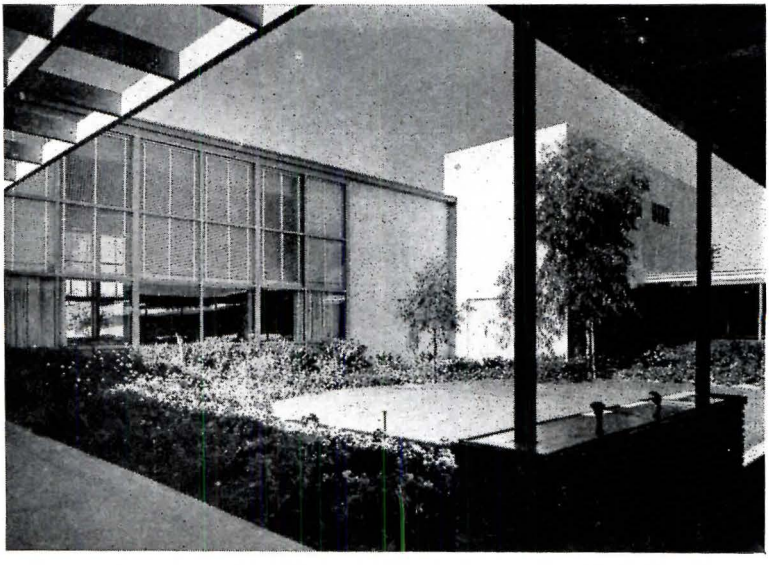
Horatio Greenough, a very bad Boston sculptor, born almost 150 years ago, showed an astonishing prophetic critical vision in matters not relating directly to his trade. On our subject he had this to say: "I regard the Fashion as the instinctive effort of the stationary to pass itself off for progress; its embellishments exhibit the rhythm of organization, without the capacity for action; so the Fashion boasts the sensuous phenomena of progress, without any real advance. The one and the other are, I believe, opiates, intended to quell and lull the wholesome demands of nature and of the author of nature. I believe both are better than nothing."





First National Honor Award in the School Building Classification to Marsh, Smith & Powell, Architects, of Los Angeles for the Corona Del-Mar School, Corona Del-Mar, Calif.





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Is landscape architecture being affected as deeply as architecture in the present transition?

Trends in Landscape Architecture

By Edward A. Eichstedt

From an article appearing in the *Bulletin* of the Michigan Society of Architects for Jan. 4, 1949

THE QUESTION has been asked by architects if landscape architecture has undergone a change comparable to that of architecture, and if so, what are the characteristics of the new designs.

I will state at once that I believe landscape architecture is undergoing a comparable change, although not so noticeable as in architecture, because a relatively larger proportion of a building is given over to the necessary utilities than is the case with a garden. Therefore, evolution of form designed to simplify utilitarian functions will touch the building at more points than it will touch the grounds, and the change will therefore be more noticeable. To turn this statement around, a garden is made up of a larger proportion of intrinsically esthetic elements and therefore the total amount in which it can be functionally improved is more limited, and the over-all change will be less noticeable. For instance, we are not going to eliminate ornamental water or flowers just because they have no utilitarian purpose. The fact that they make the garden an attractive and interesting place to visit is function enough to warrant their inclusion. The elements that make up the garden are not changing very much, and the basic principles of composition probably not at all. There are changes, however, in the manner in which the principles are applied to the elements, and those changes are dictated by new habits of living and changing social attitudes. Just what some of those trends are I will attempt to describe a little later. In order to better appreciate them, the next four paragraphs will rapidly sketch what went on before.

Gardens commenced as soon as women started to dig in the ground with a stick and persuaded their menfolk to stay in one place long enough to raise a few crops.

Through the period when living close together was necessary for purposes of self-defense, gardens naturally assumed a shape which conformed to surrounding buildings and enclosures. Things were planted in straight rows with straight paths between. Thus the origin of the formal garden. As time went on and space became more available, at least for the wealthy, more and more attention was paid to the ornamental portions of these gardens. The dipping-well became the pool, many beds were planted with ornamentals, until at length the kitchen garden was subordinated to the pleasure garden.

The formal garden snowballed to a grand slam under the designer Andrè LeNôtre, in the latter half of the seventeenth century, when he designed the gardens of Versailles for Louis XIV. 30,000 laborers, 6,000 teams of horses and 90 artists struggled for more than 20 years to build these gardens. They were for the purpose of gratifying the extravagant taste of the wealthy upper classes, and bore no relation to the over-all life of the country, except to speed it into bankruptcy. In this sense they were decadent. The rumblings of the revolt against formalism came at the close of the seventeenth century, while Le Nôtre still lived. Many distinguished writers, among them Voltaire and Rousseau, commenced to ridicule the prevailing taste in gardens and urged a more natural style.

The movement took root in England and swept the little country under the leadership of the landscape architects Brown and Repton. It was accelerated by reports of the Jesuits from China where, as usual, the Chinese were 'way ahead of the rest of the world, having adopted this style God knows how long ago. Incidentally, the French Nobility were considerably set back by reports that the Emperior Ch'en Lung had upwards of 200 palaces, some of them with gardens big enough for the whole of Versailles to rattle around in. Unfortunately, in Europe this naturalism was scarcely less a sham than the extreme formalism had been. In imitating the Chinese, they missed the boat, choosing to copy the gimcracks rather than to interpret the spirit of its grandeur and stateliness. When the French copied the "Anglo-Chinois" from England it turned out even worse. One of the most amazing of these gardens in France, the one which held Marie Antoinette spellbound,

was the Parc at Monceau. Its wonders are worth revealing. It contained tombs, an Italian vineyard, a group of rustic cottages, a Dutch windmill, a Tartar tent, a merry-go-round with Chinese attendants, and a copious sprinkling of synthetic ruins. The theory of this style was, according to the contemporary authority on the subject, "to agitate the mind by a variety of opposing passions." The romantic style spread rapidly all over Europe. Thousands of acres of elaborate gardens were plowed under. This went on for the greater part of the century, and was halted only by the Classic Revival about 1800, which brought the formal garden back into favor.

In the American colonies wealth was accumulating as early as the beginning of the eighteenth century. Some very refined and well-proportioned gardens were built here, nearly all on the formal plan. Outstanding were Mt. Vernon, Williamsburg and Monticello. The romantic naturalism of Europe was not transplanted to these shores.

At the time of our industrial revolution there arose a new crop of wealthy people in this country. In the course of time these individuals traveled to Europe, took in the grandeur, and decided they also wanted to live like kings. In many cases their gardens were imitations of the styles they admired most. Mansions were erected in the grand manner, and gardens to go with them. The keynote was pomp and display. The arrogance of the European nobility found its counterpart in that of the robber barons, and their gardens expressed it. Some of them were a shuffle of exotic clichés; one passed from an Italian garden to a French garden to a Chinese garden, all on the same job. Not all of the work was bad. So far as stylized form goes, some fine estates were developed.

This trend continued until World War I, when a few of the more cultured and thoughtful of the wealthy Americans began to tire of it. Their idea of a place to come home to was a retreat, not a show case full of anachronisms. The time was ripe for a change.

About 1890 a technically trained young Danish immigrant named Jens Jensen came to work in the park system of Chicago. This man loved the freedom of his adopted country. It was symbolized for him in the wide expanse of the prairie, and the friendliness of the deciduous forest. The rigidity of prevalent formality in

parks and gardens depressed him. He began to see possibilities in the unique characteristics of our native plants and their typical natural compositions. Before long he had attained a position of responsibility in the park system and he began to build these compositions into the Chicago parks. He used great masses of native shrubs. In spring they are like clouds in delicate pastels, in autumn a riot of color, and in winter their fine interlacing twigs give out a warmth of texture in tints of rose, gray and purple. He used the peacefulness of a little clearing in the forest, accented by hawthorns and wild crabapples. Even the humble violet had its place. The people loved it.

By 1920 the popularity of his public work secured for him commissions from many wealthy people of the Midwest. Julius Rosenwald and Henry Ford, and later Edsel Ford, were among those who understood and appreciated his work. This was no return to the romanticism of the past century. For nearly a decade I worked for him and I can assure you it was a vigorous, primitive, thoroughly honest approach. He did not copy nature; he interpreted its message in compositions of living tones. He made the most of our native resources, including plants, rocks, water and ground forms. His influence on the design of parks has been permanent all over the country, even in state and national parks. Nurseries have been obliged to expand their plant lists to include block upon block of witch hazel, wild plum, dogwoods and hazelnut.

While Jensen's influence on public work was profound, it also helped to liberate the design of private work. Gardens, even if they are formal, need no longer look like gardens that were built before. Jensen himself built some delightful formal gardens—for example, the rose garden at Humboldt Park, Chicago.

At this point it would be well to remember that not all private places are so well endowed that they can have any type of gardening they prefer. People of modest means have nearly always, for economic reasons, been quite practical about their garden developments. Most of them have what they need, don't have anything they don't need, and they get the most for their money; in that respect they qualify among the original functionalists. Some of them have simple, formal layouts, usually

axial in arrangement, partly because that is the most convenient, and partly because they have not thought of any other way to treat a rectangular figure.

It is the middle and upper classes, however, who own the new free-style, flexible type of home on larger grounds. These people are looking for ideas in gardens to go with these new designs. It so happens that Frank Lloyd Wright thinks Jensen's method does things for them. Others are using loosely built geometrical figures designed around a system of informal balance. When these also have something to offer in the way of rhythm and harmony, they serve well. Of course we have our lunatic fringe, just as does the architectural profession, and this is usually their point of departure. From Europe especially, we have been seeing pictures of gardens with concrete trees, glass backdrops, beds of colored sand (seventeenth-century trick), vibrating axes, asbestos screens, and other devices which seem destined to slough off under the test of time. In the best designs there is a freer flow of space, less compartmenting; greater appreciation of the open lawn, where 2,4D and small power-mowers have done away with some of the drudgery. "Bringing the garden into the house" is a popular phrase and a good idea, only we must bear in mind that it is a year-'round proposition, and if a garden is coming through the glass wall into the living-room with us, it had better be something attractive to live with in the muddy months of November, December and April as well as the balmy month of June. Corner windows cancel out the old precept, "strengthen the corners with tall planting." Low roof lines, low window casings mean restraint in scale of planting. In fact, the modern house needs surprisingly little planting. A few well-chosen pieces will do it, while a long list of nursery stock will ruin it. These pieces must be chosen with regard for their year-'round appeal, and not solely for the quantity and size of their blooms. One of the trends of the times is that lay people are beginning to know what this means. A pepperidge tree, for instance, has no blooms at all as you know them, but its irregular, persistent stem and sparse, horizontal branching, rich green leaves and exquisite fall color do things for a certain type of house where such a specimen would be under intimate

scrutiny every month of the year. A modern design for the grounds of a country house may invite the meadow right up to the door, without the necessity of interposing a series of terraces and other formalities calculated to effect a "transition from the man-made to the informal." The modern house is flexible enough to nestle upon the very edge of an escarpment without appearing stiff and ungainly, thereby permitting the full power of a rugged landscape to sweep right up to the balcony. The peace and quiet of the intimate garden, which we all need at times, can be provided at the other side of the house, on the plateau, if the siting is properly handled. There the garden can achieve organic unity with the house.

Other characteristics of the trend in landscape architecture should be cited. The predominant use of native materials in broad-scale work has been previously mentioned. There is less topiary work and plastic ornament; the average American shys away from figures. Some mobile sculpture is being used, but I'm afraid even more people shy away from that. There is greater freedom of line and volume composition, particularly when the building itself is free of traditional style; less sentimental attachment to stereotyped "pictures" in favor of patterns which are easier to maintain; greater use of shade-enduring ground covers where grass will not grow, and its use to effect change of texture without increasing the scale (designers have long known this trick, but it is now becoming general knowledge). Many owners, particularly of small places, are preferring to grow their flowers in cultivated rows like cut-flowers, instead of in display beds where the quest for "continuous bloom" is a chase with which we never really catch up anyway. The "outdoor living-room," with its barbecue, is generally a more inviting terrace than was formerly built.

In conclusion, I believe it can be said that Americans are more and more arranging their landscapes to fit the human need, from the intimate dooryard garden to the large public parks, and certainly in the planning of cities. The small grounds are using to good advantage the space they gained when garages were ousted from the backyard, where the stable used to be. On a larger scale, consider the Merritt Parkway in the East, a work of collaboration be-

tween engineer and landscape architect. It is a perfect example of the adaptation of an elongated park to the high-speed vehicle. Its design carefully takes into consideration the factors of off-scape views, screening from headlights of oncoming traffic, the blending of plant materials into perfect harmony with the surrounding countryside, and elimination of interference from side-road traffic; discordant structures have been removed and none are being built. The parks of New York City, too, are a splendid example of the beauty which emerges from a smoothly functioning design. Another example is the memorial park type of cemetery, which costs only one-third as much to maintain as the old-fashioned tombstone variety, and whose broad sweeps of lawn and pleasant vistas make the prospect of death seem positively alluring. In short, our landscape architecture is effecting a closer tie with the culture of all of the people, as befits a great democracy. If its development seems to lag a little behind that of architecture, remember what Sir Francis Bacon said: "Men came to build stately sooner than to garden finely, as though gardening were the finer art."

Legal Hazards for Architects in Public Work

By William Stanley Parker, F.A.I.A.

IT APPEARS to be well established by court decisions that if a public official acts without legal right, anyone performing service in connection with such act cannot recover payment for his service.

A case in point, recently decided in the State of Washington, deserves some brief notice as a warning to architects to be cautious when embarking on such a project and to make certain that they are providing service for a valid project on which they can collect their appropriate charges.

The case is that of the architects for a proposed court house for Whatcom County, Washington. The following is a brief summary of the principal facts as reported in the judgment of the Supreme Court of the State of Washington, affirming a judgment of a lower court that decided that the County Commissioners did not have authority to commit the

County for the services rendered by the architects under the circumstances as they developed.

The court house was to cost approximately $600,000 according to the architects' original agreement. This provision was later eliminated from the agreement by vote of the County Commissioners, but this fact became unimportant. The designs involved an estimated cost of $1,400,000. They were submitted to the Washington State Development Board as a basis for a grant, and $328,963.56 was later awarded by the Board and actually placed in the Court House Building Fund.

Whatcom County had voted to issue $800,000 in bonds for the project. The site cost about $80,000, leaving about $720,000 for construction purposes. With the grant there became available about $1,050,000. The architects submitted a bill for services in completing the plans and specifications and the County Commissioners approved a voucher for $74,500. The County Auditor refused to issue a warrant and the architects brought an action to recover in the Superior Court of Whatcom County, which supported the position of the Auditor. The appeal to the Supreme Court followed.

The decision of the Supreme Court rested on the following principal fact as stated by the Court. The pertinent statute "gives the County Commissioners the power to provide for the erection and repairing of court houses but does not give them the power to procure architects' services such as are here in question unless they are incident to and in furtherance of the exercise of their power in erecting a court house." The funds available were insufficient to build the structure as planned. The bond issue, if increased to meet the excess cost, would have raised the debt beyond the limits of the constitution and statute. The architects could not, therefore, recover for their services in spite of the fact they were rendered in accord with a written agreement with the County Commissioners.

This is another among the many cases, in recent years, where the estimated cost exceeded the appropriation to the detriment of the architects' hopes and, as probably in many other cases, of his pocket. In this case the decision rests on an interpretation of a statutory power to erect court houses. The power to hire architects to plan structures that can't be built is held to be excluded. This seems a not un-

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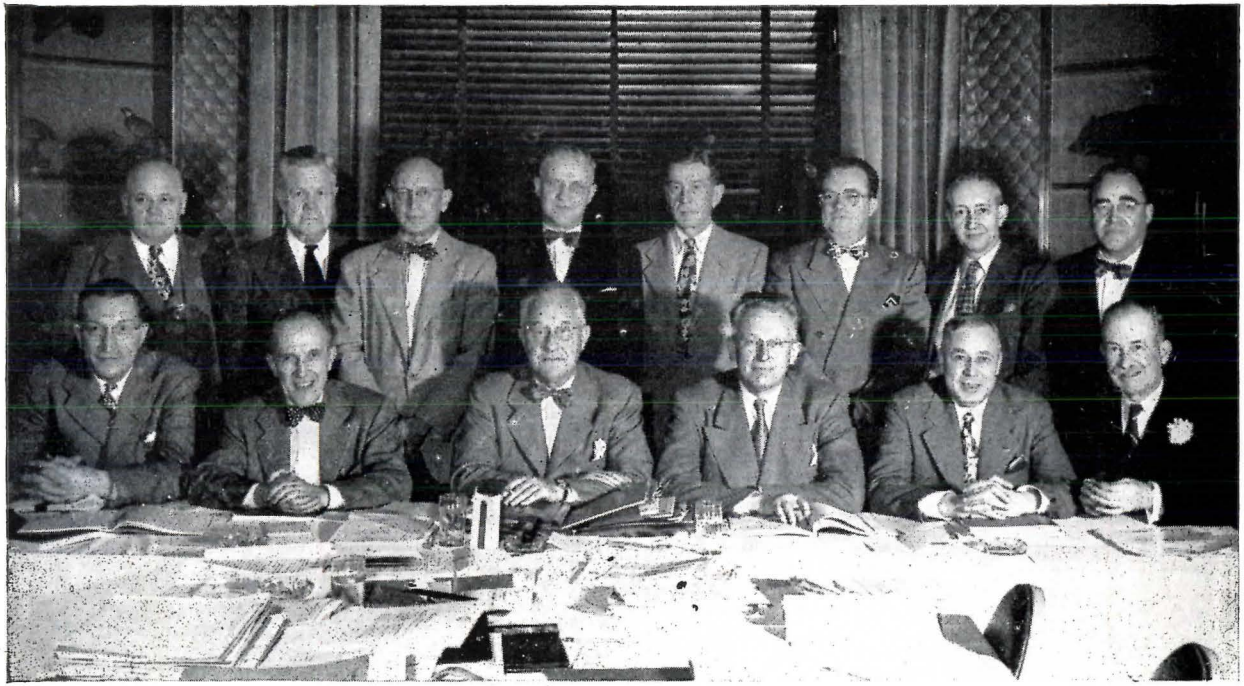

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THE BOARD OF DIRECTORS, 1948-49
Messrs. Orr, Gerhardt, Cummings and Leland retired as of March 18, 1949.

reasonable interpretation. It could be argued with force that it would be against public policy to give such power unreservedly. It is clearly hard on the architect when such a situation develops.

MORAL: When working for a public agency, be sure of its authority to enter into your agreement, and be aware of the limitations that may be involved, especially, in these days of a rising market, cost limitations that may be of a controlling nature.

The case is No. 30610, The State of Washington, on the relation of F. Stanley Piper and John W. Maloney, Appellants vs Will D. Pratt, as County Auditor of Whatcom County, Washington, Respondent. Appeal from the Superior Court of Whatcom County, Honorable Hobart S. Dawson, Judge.

Rides of March

By Edwin Bateman Morris

IN THE COOL OF THE EVENING of the 12th of March, in various cities architects carried their income-tax returns in long envelopes to railroad stations and, dropping the horrid things into mailboxes, hurried, happy and relieved, to various Pullman cars which were poised and aimed to take flight toward St. Louis. Here they were to unite into a special train, with special accommodations, special service and special people.

In Washington the special car took on Harry Barrett, gracefully representing, as president, the Washington-Metropolitan chapter; Waldron Faulkner (delighting one by looking exactly like an architect—a goal not reached by all architects); the alert Horace Peaslee, and Marcellus Wright, Sr. and wife, of Richmond. Marcellus delighted us by singing (Note to Editor: singing is correct) a song about an architect whose female client wanted a house composed of heterogeneous and incongruous details gleaned from here and there, the architect ending up happily in a padded cell.

At Harrisburg came aboard Mr. Clinger of Lewisburg, and Mr. and Mrs. Readinger, formerly of Reading now of Harrisburg. These address-incorporating names are intriguing, except in case of moving. I should like my name to be E. B. de Sixteen-oh-four-K-Street—but then suppose I did not pay the rent or something. Also

on the car were Messrs. Simboli and Marlier, of Pittsburgh.

In St. Louis we saw a stretch of property where is hoped to be built the famous steel-arch gateway memorial. The suggestion was made (though it may possibly not be adopted) that the idea would be more powerful and carrying if there were a large stainless-steel ball to roll back and forth through the arch or wicket, having balanced therein a planetarium or sanitarium or something impressive. The moving ball would symbolize migration past and present to the West, and the return of wheat, sirloin and technicolor therefrom; the whole symbolizing our virile athletic nature by its subtle resemblance to our national game of croquet.

As the completed special train left St. Louis, a busy engine took us across the river to the Illinois shore and left us on a secluded stretch of track, to sit there inactively while the sun slowly set. Alert railroad personnel saw at once that it was going to be desirable to have an engine for the train if the caravan of precious freight was going to move on toward New Orleans.

A precious idea, but one that moved slowly. Darkness came, and the dining-car, which derived its light from the swift revolution of the wheels, found its lights becoming pale opals. And then they disappeared. I recognized, as through a glass darkly, our table companions, Mr. and Mrs. Davis of New Haven. Off the starboard bow in the smog was Phil Hooten of Bloomington, Illinois. Groping through the car on a slow bell came Brooks and Dottie Cavin of Minneapolis. There were also Dan and Mrs. Schwartzman and Mr. and Mrs. Julian Clarence Levi.

But personalities were blurred. In the pale moonlight hopeful diners could only grope about, like individuals lost in darkest Africa, extending an uncertain exploring hand and murmuring, "Dr. Livingston, I presume." Detective work was required to distinguish salt from sugar, coffee containers from containers for cream. It cannot be denied that—of its kind—it was a most successful dinner.

In the morning we arrived in New Orleans about an hour ahead of time, perhaps to give us longer to enjoy the heavy rain. But since we were loaded into tight busses, we were philosophical. The mouthpiece on our bus, a personable

young man with a well-prepared script, had evidently been coached to give his talk an architectural flavor; and courageously came out with the punch-line: "The four orders of architecture are the Doric, the Ionic, the Corinthian and the Cosmopolitan."

Trout with an almond sauce at Arnaud's put us in a good humor at lunch time; and then the sun came blazing out, making everyone, especially the shutter flashers, much happier. We saw courtyards and balconies; and there was considerable discussion as to whether those thin decorative open-work iron pilaster things were structurally sound and would last. The *w*-over-*l* idea indicated that they would not—but there they are. We attended a tea pleasantly and delightfully presided over by wives and daughters of the members of the New Orleans chapter—an occasion I greatly enjoyed. A detail, but an enjoyable one, was that they served this dark-roast New Orleans coffee, ambrosial and strengthgiving.

There was a loafing-room at the Roosevelt Hotel where the group foregathered when sightseeing exhaustion overcame them. They sat around, silently tired, so that for a time, as someone said, it seemed like a wake. Ellerbe of St. Paul, bursting in strong and suntanned from Florida, brought in a breath of fresh enthusiasm. Shay, of Philadelphia, talked about the dear city of Brotherly Love, and some of his interesting approaches to the problems of life—not to say architecture.

Someone then got up and shook everybody and we went to a cocktail party somewhere. I kept seeing Louis Magaziner in the distance, but Louis is a fast mover and I never caught up to him. I spent a little time with Morgan of Louisville, whom I had never met before.

It was fine to see again Moskowitz of Wilkes-Barre and his wife; the Weinbergs of Cleveland (he the one-time partner of my friend and non-cousin Charles Morris); the ever-companionable Herbst of Milwaukee; Newkirk of Syracuse, whose friendly smile helped keep things on a sociable basis; and (bringing back memories of the train to Salt Lake last year) the Waasdorps of Rochester. At the very tricky and exciting dinner at Antoine's that night we had an arrangement of sea-food cooked in individual paper bags, which, if care was taken not to eat the bag,

was more than delightful; and crepe suzettes, the best way to take pancakes and paragoric I know.

We foregathered here with the Harrimans of Maine, the Frids, the Hellers, Abram Barstow of Sweets, the young Peter Frantz of Detroit and a person I like to think of as a boon companion, his father, Bob Frantz—the companionship resulting in the beginning from an idea we both had, being Philadelphians, to have at a board of directors' breakfast of the Michigan Society, Philadelphia scrapple. Through his diplomacy we did obtain it; and had plenty of fun.

Meeting thus in New Orleans we decided and decreed that there must be other persons who, having lived for a longer or shorter time in Philadelphia, must be convinced of the sentimental and epicurean value of this food. We thereupon formed the Philadelphia Scrapple, Marching and Sketching Club, with Bob Frantz as Chief High Red Heart. We somewhat tentatively agreed to meet for breakfast during the next convention in Washington, together with all other scrapple-worshippers. Edwin Phillips, president of the Tennessee Chapter, a one-time resident of Philadelphia, has indicated a willingness to serve as Sir Loin de Cheval or Secretary.

We shall of course endeavor to have Mr. Truman at this breakfast but, in case he cannot come, Bob Frantz, Edwin Phillips and I will be present and it will thus be an all-important gathering, at which the Red Heart—I mean the scrapple—will be served.

Some persons may consider such worship of a historic food as a somewhat traditional and unworthy facing toward the past. But, for reassurance may I say that it is rather the using of an element of the past in a purely contemporary fashion, with a wholly functional scope, intent, and regard for design exigency.

We arrived in Houston on a balmy sunny day. One almost forgot the valued purpose of the convention in the excitement of meeting so many: Lucius White, George Bain Cummings, Churchill of New York, Lovelace of Bethlehem, W. H. Tusler. The so-called rides of March (to St. Louis, to New Orleans, to Houston were a pleasant circumstance merging into another equally pleasant.

News from the Educational Field

CORNELL UNIVERSITY announces a new four-year course of study leading to the degree of Bachelor of Science in Land Planning. This will be introduced next fall in the College of Architecture in place of the five-year course in landscape architecture which will be discontinued.

THE ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE, through the Chairman of its Committee on Employment, Paul Weigel, announces that several instructors in Architectural Design and related courses will be needed at schools of architecture. Those interested in a career in the teaching profession should apply to Professor Weigel, Kansas State College, Manhattan, Kans.

YALE UNIVERSITY announces that Louis I. Kahn, Visiting Critic in Architectural Design, is spending four to six weeks with a Survey Committee of American experts studying the housing problem in Israel. The group is formed at the invitation of the Provisional Government of the State of Israel and consists of two builders, an engineer and Mr. Kahn, an architect. The Israeli housing problem involves the construction of between 50,000 and 100,000 units per year.

THE UNIVERSITY OF HAWAII has established a pre-school two-year course in architecture through the efforts of the Hawaii Chapter, A.I.A. There are at present 70 students, all American citizens, enrolled under the guidance of Professor Fred D. Nichols (Yale '35). The racial backgrounds represented include Caucasian, Chinese-Hawaiian, Chinese, Japanese and Korean. It is hoped that in the future the University may support a full five-year course for which the present effort is a modest beginning.

ALABAMA POLYTECHNIC INSTITUTE announces the appointment of Frank Marion Orr as Dean of the School of Architecture and the Arts.

AMERICAN ACADEMY IN ROME announces the award of ten Rome Prize Fellowships for one year each, beginning October 1, 1949. Of these awards, two are in architecture. Seven finalists competed for these two Fellowships: Dale C. Byrd, University of Oklahoma; Spero P. Daltas, University of Minnessota, Massachusetts Institute of Technology; Thomas L. Dawson, Jr., Yale University; John W. Gross, University of Pennsylvania; Henry V. Jova, Cornell University; David L. Leavitt, University of Nebraska, Princeton University; Edward C. Weren, Harvard University.

The winners are: Spero Paul Daltas and Henry V. Jova.

The jury: Robert S. Hutchins; Walter H. Kilham, Jr.; Roy F. Larson, F.A.I.A.; William Platt; Henry R. Shepley, F.A.I.A.

Wanted: An Executive Director

THE City of Los Angeles, through its Community Redevelopment Agency, announces the need of an Executive Director of the Agency. The position involves responsibility for directing the activities and administration of the Agency, including planning, organizing and execution of the City's Redevelopment Program. The salary is $11,280 per year. Application blanks and further details may be had by addressing the Community Redevelopment Agency, Box 2316 Terminal Annex, Los Angeles 54, Calif. The last day for filing applications is May 31, 1949.

The Editor's Asides

THE BAY STATE has borrowed a leaf from Virginia's book and is inviting us all to come to Massachusetts for Garden Week. As in Virginia, the proceeds of the modest inspection fees are used largely for reconstruction of historic houses and grounds. If you are near enough to visit Greater Boston and the North Shore between June 14 and 20, there are fifty gardens to welcome you, and plenty of historic houses and other buildings. Full details are to be had from the Massachusetts Horticultural Society, Horticultural Hall, 300 Massachusetts Ave., Boston.

HHFA has issued a "Reading List on Housing in the United States." The Agency hastens to explain that this is not an exhaustive bibliography on any of its subject divisions. I should hope not! The total of books and articles published in the last ten years is a number not presently known to me, but from where I sit I should judge that those on the subject of housing must nearly approach 99.98% of the total.

PAINFUL AS IT IS for any of us to have our rent raised, the gradual elimination of rent control offers the only hope of adequate new construction for the rental market. An instance of the present lack of balance between incomes and rents lies in the fact that, while in 1940 the family with $5,000 income or more was paying about 16% of

that income for rent, yet in 1948 they paid but 12%. Or, put in another way: of the $5,000-or-more-income families in 1940, 11% paid less than $40 a month and 20% paid less than $50; today 39% pay less than $40 and 56% pay less than $50. With construction costs paralleling the general increase in the cost of food, clothing, etc. it is evident that you cannot get investors to build rental property with hope of getting tenants if the tenants' present rents are frozen at an abnormally lower rate.

THE AMERICAN AUTOMOBILE ASSOCIATION has sent up a trial balloon, suggesting that Labor Day be moved to the third Monday in September. The lengthening of the summer vacation season is designed as a gift to the vacationist and also to the $9-billion annual business of the travel industry. While we are thinking of relocating Labor Day, there is much to be said for having all of our national holidays shifted to the nearest Monday.

ONE OF THOSE MOMENTS worthy of being recorded in history occurred at the President's Reception in the Shamrock. Mr. J. Ernest Fender, a past-president of the Structural Clay Products Institute, as the closely packed crowd milled about the alleged "Grecian Room," was being guided by one of his organization's staff. Coming suddenly upon Frank Lloyd Wright, the guide seized the opportunity of presenting his past-president to the architect. Whether premeditated or unthinking, we shall never know, but Mr. Fender's words across the handshake were, "The name, please?"

NEW ORLEANS was a particularly welcome gathering-place for many of the delegates and members on their way to the Houston Convention. Arnaud's and Antoine's had plenty of opportunity to show the travelers the solemn rites that accompany the preparation and serving of food as only New Orleans knows how. Tourists form a queue a block long outside of Antoine's at the dinner hour. The wiser ones, having reservations, are admitted at another lesser-known door. One of the former tourists, when admitted with his party, explained to the waiter at once that they wanted something served quickly, as they

planned to get right on to the movies. With great patience but with convincing authority the waiter led them at once to the front door to point out, a block or so away, a restaurant where they could be served as they wished, and quickly.

A sadder story concerns one of our own members who must be nameless. With an appreciative party of friends at Arnaud's he was served with a filet mignon prepared in a sauce which was the chef's particular pride. As an artist unveils his masterpiece and awaits modestly his patron's appreciation, the head waiter set before our friend his filet mignon and paused for the usual recognition of a work of art. Sad to relate, the waiter is now said to be in a padded cell, an utter mental wreck, and the words which drove him therein were, "Please bring me the catsup."

HOUSTON'S TAXI DRIVERS are much the same breed as those of Paris. The first to arrive at a street crossing has the right of way. Of course split-second differences in time of arrival at the said crossing leave opportunity for differences of opinion—as in horse racing. While our Convention guest speaker, Major General Philip B. Fleming was being taxied out to the President's Reception at the new Shamrock, the taxi driver was evidently out for a new time record, dodging, passing on either side of cars ahead, boldly anticipating a change from red to green, and generally weaving to right or left in assumption of everyone's rights of the road. The General hung on patiently for a mile or two, then spoke quietly to his aide: "Will you please tell the driver that he is carrying the Chairman of the President's Committee on Traffic Safety? It wouldn't do for us to have an accident."

A PHONOGRAPH RECORD was made of Frank Lloyd Wright's speech at Houston in accepting The Institute's Gold Medal. We are told that the speech would fill both sides of four 12″ disc records, and it is possible that the set of four might be made to sell at $8, if there is sufficient demand for at least 100 sets. We have a few orders anticipating this possibility, and would like to hear from any other members or chapters who would like to buy a set, so that the approximate demand could be estimated and the proper quantity ordered.

You have been elected

IT is time to recognize anew the obligations of leadership--the reponsibility that attends your place in the business life of the community.

That there are influences at work right now--every day--attempting to disrupt and destroy the American way of life--has been plainly demonstrated. These forces, disguised though they be, are more active - more determined - more dangerous than ever before.

To save individual liberty and personal freedom--corner-stones of our civilization--may not be easy. As a leader you are called upon continuously to help form and direct a militant public opinion. Only by the united, vigilant efforts of all citizens of good will, those who cherish our principles of government and our ideals, will we maintain our invaluable heritage of liberty, justice and freedom.

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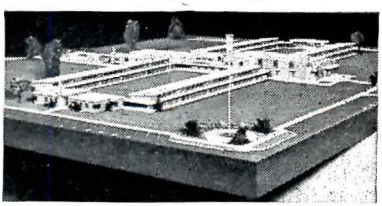
"Nicer than a big old School"

The Orlando (Fla.) Sentinel-Star recently asked a group of 9, 10 and 11-year-olds what they thought of Orlando's newest school.

A 10-year-old acted as spokesman. "It's wonderful," he said. "We think it's lots nicer than a big, old school."

The Fern Creek Elementary School is a source of pride to students, teachers and parents alike. Every detail in its construction is the last word in school planning.



Architect's model of Fern Creek Elementary School, Orlando, Florida. Equipped with a Webster Moderator System of Steam Heating. Architect—L. Alex Hatton, A.I.A. Consulting Engineer—Robert H. Emerick. Heating Contractor—Swartz Service Co.

Heating of the school is by low pressure steam from a central boiler room. A Webster Moderator System of Steam Heating provides the temperatures desired automatically. Prefabricated Webster System Radiators are recessed in classroom walls. Webster-Nesbitt Unit Heaters are used in the cafeteria.

A ventilating system replaces the air in each classroom at the rate of 6,000 cubic feet per minute.

Find out why modern steam heating under Webster Moderator Control is first choice for today's new school. A Webster Representative will gladly furnish full details.

Address Dept. AA-5

WARREN WEBSTER & CO.
Camden, N. J. : : Representatives In Principal Cities. *In Canada, Darling Brothers, Limited, Montreal.*

WEBSTER
MODERATOR
SYSTEM
OF STEAM HEATING
"Controlled by the weather"

SPECIFICATIONS THAT PROVIDE METAL PROTECTION AND PAINT BONDING

For long paint life and metal protection, specify products that correctly prepare the metal surface for painting. The American Chemical Paint Company specializes in surface treating chemicals for paint-bonding and metal preservation.

To assure paint adhesion and corrosion resistance for aluminum,

Specify: "Aluminum is to be Alodized with ALODINE, a product of the American Chemical Paint Company".

Alodine is being recommended and/or used by manufacturers of aluminum. It meets service-forces specifications. The process is simple and provides excellent metal protection and paint bonding.

To phosphate-coat sheet steel cabinets and other products,

Specify: "Prepare the finished product for paint with GRANODINE or DURIDINE, products of the American Chemical Paint Co."

To promote adhesion of paint to galvanized iron,

Specify: "Coat the clean galvanized surface with LITHOFORM, a product of the American Chemical Paint Company."

To correctly clean steel surfaces, where a phosphate coating is not required,

Specify: "Clean steel surfaces with DEOXIDINE, a product of The American Chemical Paint Company."

For the protection of your client—for quality and lasting satisfaction—insist upon these processes—used by the most painstaking engineers.

The above chemicals have successfully solved metal-working problems which usually do not receive sufficient attention. For information on these and other ACP surface-treating chemicals, please write, or call Ambler 0486.

Pioneering Research and Development Since 1914

AMERICAN CHEMICAL PAINT COMPANY

AMBLER, PA.

Manufacturers of Metallurgical, Agricultural and Pharmaceutical Chemicals

Important Information about NICHOLS NEVER-STAIN ALUMINUM NAILS

Aluminum is not a substitute

Actual unretouched photo showing rust stains on heads of ordinary nails that have appeared within one year after painting. Were "NEVER-STAIN" ALUMINUM NAILS used on this wood siding, this could never have happened and a costly $300 repaint job would have been saved.

It costs less than $5.00 more than the cost of ordinary nails to use NEVER-STAIN ALUMINUM NAILS on the siding of an average five-room house.

Because they are light in weight, tradesmen like to work with them since they reduce carrying fatigue. Almost three times as many per pound. They drive perfectly—billions already have been used.

HERE'S WHAT THEY MEAN TO YOU!

1. **THEY WILL NEVER STAIN OR STREAK** painted wood siding or any other building material surface on which they are applied.

2. **THEY HOLD BETTER** because they are etched from head to tip. They are solid aluminum through and through and are as clean as the aluminum utensils in your kitchen.

3. **THEY COST LESS TO APPLY** as they do not have to be countersunk and puttied as in the case of ordinary nails . . . usually a $25 to $50 extra cost on the average five-room house.

4. **THEY ARE ECONOMICAL** they save costly repaint jobs often necessary because of unsightly stain from ordinary nails.

See our Aluminum Building Products insert in Sweet's A.I.A. File No. 12, folio 2e/5a.

NICHOLS WIRE & ALUMINUM CO.

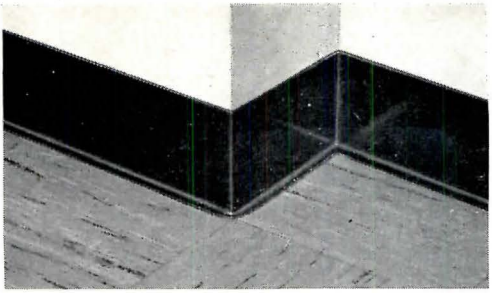
General Offices and Plant — DAVENPORT, IOWA

BRANCHES — Mason City, Iowa • Battle Creek, Mich.

ANNOUNCING *a New and Improved* KENBASE

(A WALLBASE)

IN 4 COLORS: BLACK, RED, GREEN and TAN

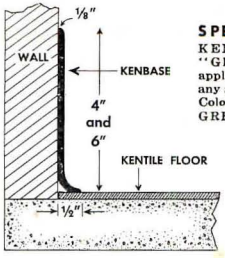


New Flexibility...New Finish...New Colors...New 24-inch Length

FLEXIBLE KENBASE "MOLDS" INTO PLACE. CAN'T SPRING OUT OF POSITION. Kenbase is thermoplastic, compounded with special properties that not only give it greater flexibility ...but also make it hold the shape it's given when heated and applied around corners. Kenbase "sets" firmly – won't pull out of position as some materials do.

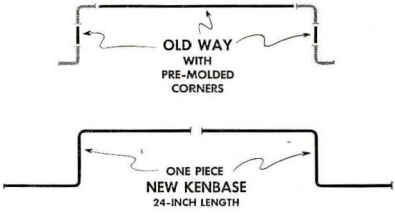
KENBASE SMOOTHER FINISH ENHANCES APPEARANCE... easier to clean. Kenbase smoother surface creates a luxurious, custom-built effect ...and its finer texture harmonizes pleasantly with both floor and walls. Also easier to clean.

KENBASE NEVER NEEDS PAINTING . . . resists scuffing, won't show mop marks. Available in four colors which can't wear off. Kenbase is built to withstand rough usage, holds its smooth finish and handsome appearance.



SPECIFICATIONS

KENBASE NEEDS NO "GROUNDS." Can be applied directly against any smooth wall.
Colors: BLACK, RED, GREEN and TAN.



KENBASE IS QUICKER TO INSTALL... with fewer joints. Note how the pre-molded corners means *four* individual corner installations...plus additional base in the intervening spaces – *seven* different operations. But in this same space two lengths of Kenbase do the job...saving time...eliminating unnecessary joints.

KENBASE IS MADE BY THE MAKERS OF

KENTILE®

The Permanently Beautiful Asphalt Tile

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350 5th Ave., New York 1, N.Y. • Ring Bldg., 1220-18th St. N.W., Washington 6, D.C. • 1211 N.B.C. Bldg., Cleveland 14, O. • Bona Allen Bldg., Atlanta 3, Ga. • Kansas City Mdse. Mart Inc., 2201-5 Grand Ave., Kansas City 8, Mo. • 1440 11th St., Denver 4, Colo. • 4532 S. Kolin Ave., Chicago 32, Ill. • 1855 Industrial St., Los Angeles 21, Cal. • 452 Statler Bldg., Boston 16, Mass.