ARTS & ARCHITECTURE

FEBRUARY 1945

WINNERS SECOND ANNUAL SMALL HOUSE COMPETITION

CASE STUDY HOUSE #1
The modern approach for modern kitchens

Case Study House No. 1 is designed by J. R. Davidson in cooperation with the Home Planning Bureaus of Southern California and Southern Counties Gas Companies.

Preparation, storage and preservation and serving areas are shown for New Freedom in the kitchen. No interference from traffic through the work area.

Floor plan, a modern "U" type design, is streamlined, compact and coordinated for convenience and step-saving.

Arts and Architecture Magazine and the designer, J. R. Davidson, have selected all-gas equipment for Case Study House No. 1 because—it's modern in appearance and performance. Gas is practical! Be sure your designs provide gas for cooking, refrigeration, water heating, and space heating.

Southern Counties Gas Company
Southern California Gas Company

Design for GAS
THE PICTURE IS FAMILIAR, BUT THE FACTS ARE NOT

To any architect and contractor this picture will appear familiar. But the fact is, it was taken in the Sheet Metal Research Laboratories maintained at Rome, N. Y., by Revere. It shows the construction of a 65-foot gutter of sheet copper, a duplicate of an actual monumental installation. The bulbs in the upper left corner are 250-watt electric heaters. When the gutter was completed the current was turned on, and the metal heated. Then the current was switched off, and the gutter flooded with cold water. The temperature range was between 150 and 160 degrees. Repeated cycles of heat and cold compressed into a few weeks the service conditions of many years.

From these and other tests and experiments Revere discovered exactly what happens to copper in roofing installations, and revealed why certain hitherto mystifying failures had taken place. From this work we developed the principle of column strength, and, applying that principle, worked out the correct gauges and tempers, and the right ways to design and install copper to prevent buckling and assure the almost endless life that characterizes the copper on a great many old and historic buildings. In addition, we found how to make repairs to faulty installations so they will give the same long service as new ones applied according to the new methods.

Thus, true engineering principles have been brought to the problems of copper roofing. These principles will be explained in detail, with many drawings and diagrams, in a new Revere booklet to be made available. On request we will put your name on our list to receive a complimentary copy when issued. Write the Revere Executive Offices.

The Revere Technical Advisor Service, Architectural, is always at your command.

REVERE
COPPER AND BRASS INCORPORATED

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Executive Offices: 230 Park Ave., New York 17, N.Y.
Simple Suggestions for More Attractive Wall Design Treatments with Douglas Fir Plywood

No. 1 of a Series

Detailed below is one of the many wall design treatments possible with Douglas fir plywood—a horizontal placement using a three-panel arrangement.

In applying plywood, start at the openings with vertical joints and divide the plain wall spaces in an orderly pattern. Place vertical joints at top of door and at top and bottom of window openings. Where width of wall is 10 feet or less, panels may be run horizontally in two or three pieces with openings cut out. If width of door or window is over four feet, do not hesitate to place panels horizontally. Combinations of vertical and horizontal arrangements may be used in the same room with pleasing effect.

Additional design suggestions will be shown in subsequent advertisements.

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The increased capacity of the industry will make MORE Douglas fir plywood available for civilian consumption THAN EVER BEFORE, as soon as the needs of the armed services lessen or war restrictions are lifted. There will be no reconversion delays; the same types and grades of Douglas fir plywood that are now being made will flow immediately into peace-time buildings and construction.

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Tacoma 2, Washington
THE KAWNEER MAN in your territory is in a position to give you valuable assistance on store-front work. Over 300 Kawneer distributors cover the entire United States—there's one near you.

These men have been supplied with many new tools to help you in your work. They have been trained in the merchandising problems of various types of retail stores—so that in a consulting capacity they can help you solve the store-front problems of any particular store.

They offer you a limited line of pre-war construction, available now—and will soon show you the entirely new Kawneer line which includes practical and important new developments. They have an important part in the Kawneer Program which is creating a tremendous demand for Kawneer "Machines For Selling" among all types of retail merchants.

Get acquainted with the Kawneer man. Write the Kawneer Company, 502 Front Street, Niles, Michigan, today.
General Motors Design Competition for Dealer Establishments is now in progress. It is being conducted by The Architectural Forum.

Programs are now being mailed to competitors.

The competition involves the design of buildings and grounds for automobile dealer establishments, including showrooms, offices, service facilities, parking areas, and parts, accessories and used car displays.

It presents opportunities to win the above amounts in one or more of five categories: designing establishments for average-size dealerships.
handling passenger cars and commercial vehicles; similar dealerships of medium size; large dealerships devoted to passenger cars exclusively; dealerships engaged exclusively in the commercial vehicle business; and a series of special awards for structural and decorative design details.

The Professional Adviser—in collaboration with automotive experts—has prepared the program, which includes all data necessary to guide competitors.

You will receive:

The rules of the competition, and the requirements of each program, by forwarding the information indicated in the attached coupon.

George Nelson, A.I.A., Professional Adviser, c/o The Architectural Forum, Empire State Building, 350 Fifth Avenue, New York 1, N. Y.

I intend to enter the GENERAL MOTORS competition. Please send me the program, including the conditions governing the competition and awards.

Name ____________________________
Firm (if any) _______________________
Address ___________________________
City __________________ State _______

Check one: Architect _______ Designer _______ Draftsman _______ Student _______

Other Occupation __________________

AA-12
**TWO PICTURES**

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**CEMESTO**

**REG. U. S. PAT. OFF.**

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Cemesto, the Complete Wall Unit is AVAILABLE NOW for You to Use in Almost Any Building Job

The remarkable versatility of Cemesto has been firmly established in scores of wartime projects. This amazing adaptability of Cemesto to sound, speedy construction has stirred the interest of architects everywhere. As a result, new uses are being found for Cemesto in almost every kind of present-day building job—large and small. For industrial construction, in small homes, small business structures, farm buildings as well as in such special applications as conditioning rooms and drying rooms.

Cemesto is an unusual product. Its core of Celotex cane fibre insulation is sheathed two sides with an eighth-inch layer of asbestos cement bonded to the core with waterproof, vapor-resistant bituminous asphalt adhesive. It is fire-resistant, moisture-resistant. Its rigidity eliminates need for intermediate support. Both faces are smooth and hard, warm gray in color, provide agreeable interior and exterior finish without need for painting.

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IMPORTANCE! Without obligation, we will be glad to provide any technical assistance you may need regarding the use of Cemesto Wall Units. A note to us will bring a thoroughly trained Cemesto representative to your desk.
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DAYLIGHT ENGINEERING. Bring in the sunlight to make rooms more pleasant—to prevent restlessness. By providing adequate daylight you reduce eye fatigue...especially important for children whose eyes are still developing.

Thermopane, the new Libbey-Owens-Ford windowpane that insulates, makes large window areas practical in any climate. Adds comfort...saves heating costs. Write for booklet about this new double-glass, sealed, insulating unit.

CLEAN, ATTRACTIVE LUNCHROOMS. Counters and table tops of smooth L-O-F Vitrolite are easy to keep sparkling clean. Vitrolite provides an excellent opportunity to give the lunchroom color, with a surface that never needs refinishing.

MIRRORS are an effective aid in teaching proper dress and posture. Provide them in full length sizes in washrooms, cloakrooms, gymnasiums and home economics classrooms. To be sure of getting truer reflections, specify mirrors made with Libbey-Owens-Ford Plate Glass.
To the Winners
of our Small Post-War Home Design Contest...

Congratulations and
$2500.00

1st Prize to Mr. Charles D. Wiley, 2023 O Street, N.W., Washington, D.C. ............... $1,250.00
2nd Prize to Lt. (jg) Russell M. Amdal, USNR, 610 H. Street, N.E., Washington, D.C. 500.00
3rd Prize to Mr. Eduardo Fernando Catalano, Robinson Hall, Harvard University, Cambridge, Mass. 250.00
Honorable Mention to Mr. George A. Storz, 3006 Beech Street, San Diego 2, Calif. .............. 100.00
Honorable Mention to Mr. I. M. Pei, The Studio, Princeton Avenue, Princeton, N.J. ............... 100.00
Honorable Mention to Mr. Robert T. Coolidge, 95 Prescott Street, Cambridge 38, Mass. .......... 100.00
Honorable Mention to Janet & Milton Caughey, 125 North Dayton Drive, West Los Angeles, Calif. 100.00
Honorable Mention to Lt. (jg) Harry Weese, USNR, U.S.S. C.F. Hughes, Fleet Post Office, New York, N.Y. 100.00

Also to the winners... and to every other contestant... for their superb efforts, the sincere thanks of the United States Plywood Corporation and Arts & Architecture, co-sponsors of the contest.

The many splendid designs submitted made final selections extremely difficult for the judges, but they are designs that can be counted on to make many post-war home buyers very happy.

Winning designs will be exhibited in principal cities throughout the United States... with full credit to each designer.

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Editor's Statement

Comments from the Jury

Biographical Data—First Three Winners

architecture

Winning Design—First Prize
Charles D. Wiley

Winning Design—Second Prize
Lt. (jg) Russell M. Amdal

Winning Design—Third Prize
Eduardo Fernando Catalano

Case Study House No. 1

special features

Art

Cinema

Music

Music in the Cinema

Notes in Passing

Winners Second Annual Small House Competition

New Developments

California Council of Architects

Official Building Industry Directory

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ART

LOS ANGELES

Though the museum originally was a sanctuary of the Muses, it has long since become a repository of relics, both art and otherwise, to which we attribute value. Whether or not the customary objects stored and displayed in these institutions are of more than cursory interest to all save perhaps a few scholars, is a question which does not concern us at the moment. A more recent development of the museum, as it attempts to embrace contemporary as well as past art, is one of importance to the majority of artists today and at least a small fraction of the public. The latter, as a mildly art-conscious though not notoriously discriminating group, has come to look to the museum as a source of authority for what is “good” art. The artist, though he frequently despises the public, both recognizes and respects this criterion of value, and when associated with a museum exhibition has come to think in the same terms of “prestige” as the well-meaning but uninformed layman.

The museum, being by nature what it is, and having of necessity isolated the arts of the past from their context, and therefore their use, has at least this separation in an attempt to meet the “needs” of a contemporary art which, not having any particular or real use, was made for museum walls. Nor is it surprising to find the museum increasingly identified with, or striving to emulate the private art dealer (even so far as to make an occasional sale). But the art dealer runs a private enterprise and his policies are his own affair; the museum, however, by token of its public endowments, or tax supported nature, is expected to be also a benevolent patron and promoter of local talent. It is not always that the objectives and desires of both “patron” and “protege” are realized. The museum responds to many pressures, ranging from the budget at its disposal, the policy of its Board, down to the personal judgments of the Director. The artists have one main pressure—whether specialized under the heading of a quest for “recognition”, “fame”, “prestige”, or “publicity”—and that is fundamentally the economic pressure. Exceptions to this would include those who seek recognition, for its own sake, as a psychological compensation, or neurotic compensation. And a minority would also be composed of those who, for lack of anything more functional, attempt to make use of the existing framework.

It is apparent that the aims and purposes of these two groups, as well as the way they function, are not cut from the same piece of cloth. Certainly the museum is not able to meet the basic need for security of the artist, and only superficially able to alleviate the recognition problem by an occasional allotment of wall space to those few who are favored by the wheel of Fortune and the jury system. Least of all can it more than dent the parched economic surface with its infrequent prize monies. Hundreds of artists hopefully enter exhibitions where a cash award may not amount to more than seventy-five dollars! Others submit because of their grievances is the claim that the show was not announced in its true light—that it was predominantly an invitational affair, and that furthermore, most of the invitations went to artists outside California (109 “foreigners”, 11 “natives”). As if to add insult to injury, those invited were each asked to show five drawings which resulted in a staggering 506 invited drawings against 101 passed by the jury (though the latter were permitted to select as many as 175). The juried work was picked from a total of 1198 representing 481 artists. It does not require a mathematical expert to recognize the tremendous odds in what was thought to be an “open” competition. As a result of all this, in one of those exceed...
The Closing Date
for the
* ARCHITECTS’ COMPETITION

SPONSORED BY COLOTYLE CORPORATION
IS OFFICIALLY EXTENDED TO MIDNIGHT
March 10, 1945

This time extension was put into effect to enable the many who requested an extension an opportunity to compete. If you are among those who did not enter because the previous time limit conflicted with previous commitments, it is suggested that you write immediately for data and your entry number. The problem, designing a bathroom with Colotyle walls for a moderately priced home, is an intriguing one, and gives you an extensive range for your ideas. The rewards, $1500.00 in cash, are great, considering that the competition is limited to architects and draughtsmen in the West. Material will be sent to you promptly.

This competition, A.I.A. authorized, is under the supervision of Rob’t. McClelland, A.I.A.

COLOTYLE CORPORATION
The West’s Largest Manufacturer of Prefinished Wallboards
700 MERCER STREET • SEATTLE 9, WASHINGTON
ART
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ingly rare moments when common interests come to the fore, up­
wards of thirty local artists (some even among the accepted or
those who did not submit) have banded together for the purpose
of staging a protest exhibition of drawings during February and
early March at The George Gastine Galleries, 3775 Wilshire Blvd.
Whether or not it was justified in its methods, and regardless of the
intrinsic merit of the work to be presented, the Museum set out
to assemble a national exhibition of drawings by American artists,
and apparently it pretty well knew in advance which artists it
wanted. Should their allegiance have been primarily to local artists,
particularly in view of the $750.00 in prizes to be awarded, or
should their aim have been to make the exhibit as representational
as possible since it is to go on a nationwide tour? Granted the latter,
was it necessary to have as many as five examples each from the
invited members at the expense of those hundreds subjected to the
vagaries of a jury? But in the final analysis is this not but another
aspect in the essential conflict between artist and “dealer”? When
art becomes a commodity for the market it inevitably will be
subjected to the same competitive fare found in general business
practices. It would seem by now that the answer to the dilemma
lies outside the museum, outside the gallery—out of the hands of
the middleman—and might logically be found somewhere in the
realm of the question why artists have resorted to such means to
“make art a paying proposition”.—GRACE CLEMENTS.
SAN FRANCISCO
If there are more San Franciscans today who have some apprecia­
tion and understanding of contemporary art than there were ten
years ago a great deal of the credit must go to the San Francisco
Museum of Art and to its Director Dr. Grace McCann Morely.
The Museum began its career 24 years ago in the Palace of Fine
Arts Building (which was left standing after the 1915 World’s Fair)
but activities ceased there in the late twenties. In 1935 it reopened,
this time in the Veterans’ Memorial Building in the Civic Center,
under the guidance of Dr. Morely and it has been flourishing there
ever since. The policy of the Museum has been to devote itself
exclusively to the study and presentation of contemporary art and
in that role it has been of inestimable value to artists and public
alike.
In celebration of its tenth anniversary the Museum has three special
exhibitions: Leading Art Trends of Our Time, Bay Region Exhibitors
in San Francisco Art Annuals, 1935-1944 (selected by vote of fellow
exhibitors) and Growth of Museum Collections. The first of the
exhibits, as its title indicates, contains examples of nearly all
of the major art movements. All of these works are by foreign
artists, many of them examples by the innovators themselves, such
as Monet, Cezanne, Renoir, Gauguin, Van Gogh, Picasso, Matisse
and many another immortal as well as contemporary greats. Most
impressive in this exhibit is Henri Rousseau’s large canvas The
Dream.
In another large gallery some of the best known contributors to
past Annuals have sent outstanding works for the occasion. This is
one of the best group showings of the artists of this region that has
ever been shown here. The show is of unusual interest because in it
it can be seen the extensions of the movements exemplified by can­
vases in Leading Art Trends. But like the sentence whispered from
ear to ear in the game around a party table these ideas have almost
become something else. The two exhibits present a very graphic
example of the processes of evolution—and the promise that it
holds. As text in conjunction with the exhibits points out, all art
movements, whether they are liked and appreciated or not, are part
of the great stream of art history and as such are important for they
leave their mark upon trends that follow even as they fade from
practiced reality to a place in the pages of art history.
The third exhibit, Growth of Museum Collections, presents a portion
of the Museum prints, drawings and paintings. Here again the
energetic and intelligent directorship of Dr. Morely has shown
fine results. From the early days of the Museum at the Palace of
continued on page 23

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QUANTITY Limited

War production still limits our output of commercial and indust.
rial lighting equipment. We’re sorry we can’t make enough
fixtures to meet present demands, but we’re glad we’ve stuck
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CINEMA

comment and criticism

Several weeks ago sections of the motion picture industry paid tribute to the heroic fighters of France who fought behind the Nazi lines—the FFI—in a testimonial banquet to Pierre Blanchar, as president of the motion picture division of the French Forces of the Interior. Greetings were exchanged between members of the film craft in France and the United States at the affair sponsored by the Council of Guilds and Unions, the Screen Actors Guild, the French Research Foundation and other motion picture organizations. The Academy of Motion Picture Arts and Sciences honored Blanchar and his associates, Simon Schiffrin and Vladimir Pozner, fellow craftsmen in the French film field, with a cocktail party. At the banquet itself was held the first official showing in this country of the very moving Liberation of Paris, a day-by-day account of the freeing of the Queen of Cities from the Nazi yoke during the dramatic days of last summer.

Before returning to France Blanchar conferred with members of the Council and Screen Writers Guild in the exchange of information and ideas. Plans were started for a postwar international film conference to which all countries producing films will be invited to send representatives. This is the nebulous part of the decisions organization of censorship. Also important will be the exchange of information center which the Council of Guilds and Unions maintains in Hollywood. Details of technical advances, for example, will be important on the information exchange agenda. There will be reports from France on the function of governmental agencies in the making of films. Collaborators and traitors within the industry have been eliminated. The guiding rule of picture making in France today is technical excellence in all departments. Blanchar said that members of the French craft were happily free of any great number of those who had cooperated with the Germans to the detriment of the industry or their country or their art. This, he remarked, in spite of four years of starvation both in mind and body, is something of which the French people may be justly proud.

There will also be committees to exchange opinions and reviews of the latest motion picture pictures and documentaries. Pierre Blanchar, before the night of the banquet at the Ambassador, met with members of the press and discussed the new set-up in the French film industry. He began by explaining that during occupation there was some film production going on. A great amount of it, of course, was done in collaboration with the Germans; but there were also some fine films done in the best French tradition which were not tainted with German money or weighed down with the heavy hand of German censorship and restrictions. These films were made openly; but were cleverly disguised so that the pro-German element in the story or characterizations was completely absent. The French industry, according to the new Governmental organization, now belongs to the technicians, craftsmen and actors in the industry. A producer, unlike the producer in Hollywood, does not control the financing of his film, but is merely a guiding technician in the making of films. Collaborators and traitors within the industry have been eliminated. The guiding rule of picture making in France today is technical excellence in all departments. Blanchar said that members of the French craft were happily free of any great number of those who had cooperated with the Germans to the detriment of the industry or their country or their art. This, he remarked, in spite of four years of starvation both in mind and body, is something of which the French people may be justly proud.

France, Blanchar concluded, needs equipment and materials so that the film industry can once again reach the high level it had once attained. The splendid sequences showing the liberation of Paris, for example, were made with cameras and negative film stock stolen from the Nazis. He remarked, too, that the French film industry had no intention of paying for the Nazi equipment which it had "borrowed".

A few lines in passing, Frenchman's Creek is the most beautiful... continued on page 23

Perfection IN A SMALL "PACKAGE"

Mere size does not determine a home's capacity to give pleasure and comfort to the owner. Witness this "gem" of a house, designed by architects W. J. Varner and Herbert Mann and built by Noland Morris... for Mrs. Louise Bergman, Los Angeles. ★ Its heating system equals, in quality and performance, that of any mansion: a compact PAYNE Forced Air Unit, one of many models for every heating need.

PAYNEHEAT

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Beverly Hills, California
From coast to coast, bridge builders have been quick to recognize and apply the advantages of the CECO welded reinforcing truss. Its use for concrete floors in the Lincoln Tunnel approach, the Golden Gate Bridge, and the San Francisco-Oakland Bay bridge all attest to the expert fabrication, and close engineering tolerances which insure accurate and economical placement of reinforcing materials. Ceco steel trusses are assembled in jigs and arc welded in a manner similar to that used so successfully in the manufacture of CECO steel joists, which are as invaluable to builders of apartments, hospitals, offices, schools, and residences, as the Ceco trusses are to builders of monumental bridges.

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2. Eliminates warping, shrinkage and dead rot.
3. Convenience and ease of installation—easy concealment of heating, plumbing and electrical wiring systems.
4. Reduction of property loss through fire.

Ceco manufactures a complete line of joists including standard open web steel joists, the Ceco nailer joist, and the Ceco longspan joist. And maintains a staff of experienced construction engineers to assist with your construction problems. These engineers will furnish estimates, check details and designs, make recommendations and suggestions for the improvement of your projects. Be sure to call on them and let CECO engineering skill aid you in present and post war construction.

Ceco open web steel joists: (left) wide top chord provides greater lateral rigidity, gives greater bearing surface, increasing efficiency of floor and roof slabs. The bottom chord permits easy positive attachment of ceiling lath by standard tie wires which stay attached.

Ceco longspan joists: (far left) clear openings up to 64 ft. One story stores or garages can be erected without use of inside columns with Ceco longspans.

Ceco nailer joists: are similar to Ceco standard joists with the addition of a 2x3 wood nailer attached to top chord securing wood deck construction.
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General Offices: Omaha, Nebraska
Manufacturing Division: 5701 W. 26th St., Chicago, Ill.

CONSTRUCTION PRODUCTS
MUSIC

A new symphony by Ralph Vaughan-Williams is not an epoch-making event. The parturition is as difficult as with Schoenberg. Each new work is a deposit of the utmost concentration. The effect of so much concentration is to remove from the deposit all obtrusive appearances which might assist an easy reception of the music. This in turn confuses the critics: "Composer Schoenberg's music, as usual, sounds to the uninitiated as if the Philharmonic were methodically playing the Chicken Reel, a Bach Toccata and Columbia, the Gem of the Ocean all at once and in different keys." Such vulgarity, which the critic deems wit, merely indicates an ignorant, a lazy, or a baffled critic. This sort of thing turns up regularly in the Music section of Time. Persistent correspondence with the editors in regard to it, pointing out that it would not be tolerated in the Art or Books sections, or in regard to medicine or current events, has brought me a small collection of patient, courteous letters stating that the writer is entitled to express his opinion as he wishes. I say he is not. I say he should be fired and sent under guard to be forced to listen to concentrated music. If he did not die of the experience, his no longer baffled conscience would require him to apologize to Bartok, to Stravinsky, to Schoenberg, to Harris, for ignorance, for laziness, for cheap wit. A critic who is so consistently unable to comprehend or to find intelligible language to express the work of four preeminent composers of his own period does not earn his salary and should be deprived of it. If, as I understand, the publishers of Time have invested their money in such critics, it is hard to understand how they could have found four so unanimously bad.

Obviously, if Schoenberg were to arrange as a single composition the Chicken Reel, a Bach Toccata, and Columbia, the Gem of the Ocean, the critic should be aware of it. Probably the critic would admire it. He would think it smart. That is the sort of thing a smart young composer does when he wants to impress the critics. That is the sort of thing a mature, concentrated composer does not do without a concentrated purpose. And when he does it the result again baffles lazy, ignorant critics. In listening for the first time to a new concentrated musical structure the critic, and this also applies to the conscientious listener, should first of all listen as far as possible without prejudice but with respect. As he listens he should try to determine the composer's musical purpose. Why does the composer begin thus? And why does this succeed this? What is the nature of the material he works with? What is the living character of the composition? What is at a first hearing its unique quality? Somewhere after this can come the question of supererogatory opinion: do I like it? If not, why not? Having thus overcome or prevented laziness the critic may proceed to his reviewing in the confidence that his answers to these questions, though they may not be my answers or your answers, will at least not be cheap wit. The answers will contain specific information; the effect on the reader will be a renewed consideration of his own experience. If the reader has not heard the music, he will have some reasonable appreciation of the experience he has missed. This much is expected from a movie critic.

To return to Vaughan-Williams. He is a concentrated composer, generally known to the public for a single early work, Variation on a Theme of Tallis, for strings. Tallis was an English composer who lived from the time of Henry VIII to the time of Elizabeth. The choice of such a theme is indicative of the composer's study of early English music. The idiom of Vaughan-Williams is profoundly English, though one may hear in it echoes of Richard Strauss and Hindemith. It is an idiom of modal harmony, Tudor polyphony and elaboration, enlivened with folk songs. But Vaughan-Williams is a thoroughly up to date technician and a master of both orchestral and instrumental means. His music is characterized by an unusually reserved but intense quality of emotion, a very English lyricism that does not lie on the surface, and a self-contained and almost academic abstraction addressed like a philosopher's argument not to persuade but to convince. Some of his music, such as the Fantasia on Christmas Carols, is made for a more rapid popularity. Some, like the Cantata Sancta Civitas, is too stiff to like. It is in his symphonies and such choral composition as the Magnificat for women's voices that he is at his best. To get the fulness of his symphonies the listener must come back to them.

continued on page 23

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Music

IN THE CINEMA

Very few of the musical sophisticates who "haven't been to the cinema in years" realize that today's films are as powerful a medium for the propagation of classical music as are the radio and the phonograph. Performances of piano sonatas, operatic arias, symphonic fragments, or concertos have served as incidental music to so many full-length dramatic and musical photoplays in recent years that one must hail the motion picture industry for its work in music education, while reserving the right to damn its blatant commercialism and occasional vulgarity of taste in other matters.

Classical music has been introduced into plots in various ways: the protagonist of Voice in the Wind, a Czech pianist, plays Smetana's Moldau on the concert stage; in Gaslight, Bergman and Boyer listen uneasily to a private recital; in Can't Help Singing, Deanna Durbin is likely to break out into an operatic aria at the slightest provocation. I might even call educational the assuredly unpremeditated use of Brahms' Fourth Symphony as background music in one of the final sequences of An American Romance, the recent epic of an immigrant's uphill battle to achieve success in an America of unlimited opportunity. The film was released in such a hurry, as usual, that there was no time to complete the extremely lengthy score, so the producer was "forced" to rely upon a recording of familiar classical music to accompany Brian Donlevy and Ann Richards' motor trip to California. Shades of the silent film!

Shorts devoted entirely to the performance of classical music have appeared periodically, but in these days of the double feature plus news very few people see them. Even the government has placed a barrier between filmed music and the general public. The beautifully recorded O.W.I. short in which Toscanini directs Verdi's Hymn of the Nations has been released only to closed audiences in this country. Shots of the conductor's expressive features and hands, as well as of the orchestra, strings and chorus keep the audience's eyes busy while they listen. This is the familiar pattern of films devoted to musical performance. The camera catches the soloist from all angles and takes us on a tour through the orchestra to view the strings section bowing in perfect unison, or the little man enthroned in his tuba. Such formulas have become stereotyped, even though they are the closest possible equivalent to what an audience sees (or wishes it could see) in a concert hall.

A less hackneyed but admittedly dangerous technique is the fusion of musical performance with a subjective dramatization, as in Disney's Fantasia. Werner Janssen, conductor of the Los Angeles symphony orchestra bearing his name, has recently begun to make 16 mm. kodachrome shorts of this type. Designed to aid in musical education and appreciation, three such shorts are now being shown in schools, hospitals, clubs, and other institutions throughout the country. (Unfortunately, most commercial theaters are equipped for 35 mm. films only.) Janssen conceives and directs each picture and plans to make six or eight a year. Already completed or on the way are Debussy's Enghed Cathedral and Clair de Lune, Rameau's The Hymn, Sibelius' The Swan of Tuonela, Tchaikovsky's Enchanted Lake and Villa-Lobos' The Little Train.

All employ means essentially similar to those of Fantasia, with one major difference: Janssen believes that human characters detract from films in which music is to be the focal point of an audience's interest, and therefore dispenses with them. (A man and a woman now appear in his version of Clair de Lune, but it will be remade without them.) Scenes of nature, animals if the story suggests them, inanimate man-made objects, inspiring architectural sights—all these provide the substance of his pictorial representation.

There is an unemotional quality about scenes of nature that make them the best possible foils for music, whose chief appeal is to the emotions. To apprehend visually the outpourings of the human soul while attempting to listen to abstract music, and thus have awakened in oneself definable emotions that run counter to the inspiration of that music, is to negate the meaning of one or the other. There is no doubt in my mind that music, having a less immediate impact than a visual impression, will be the one to suffer.

Such was the case in Disney's Fantasia, which of course was not created for the sole purpose of disseminating great music. The entertainment motive was equally peremptory, and those who had neither the sensitivity nor the education to derive all that was continued on page 24
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THREE LECTURES ON ARCHITECTURE, by Eric Mendelsohn.—University of California Press, Berkeley and Los Angeles, 1944.

European conditions have brought some of the world's great to this country. They can contribute and have contributed to our artistic, cultural, and scientific progress. They merit the warm, attentive welcome which they have generally received. Among them is Eric Mendelsohn.

From his full rich experiences and from his successful international career of 32 years in architectural design and writing, he has presented in three lectures, delivered in April, 1942 at the University of California, Berkeley, a clear and exact analysis and synthesis of architecture's problems and position in the immediate past, the present, and the future.

In the first lecture, "Architecture in a World Crisis," he shows that in the period immediately before and after the first World War, as the world structure lost its appearance of social, economic, and political stability and sank into a state of dynamic tension, art in all its various fields was restless and in ferment; amid the time's turmoil it generated new forms and treatments; especially in architecture is this advance acknowledged.

"Architecture Today," the second lecture, demonstrates that in the current confusing period of transition, the artistic achievements of the past had been overemphasized and a man's power for new creation denied: this had been accompanied by material insecurity and spiritual uncertainty. The structural constitution of the world has changed though this is not universally recognized. Reflecting the change the architect has made imaginative application of the new construction materials and techniques at hand to create a new architecture from an inner necessity. This is moving forward as a comprehensive and original force that cannot be disturbed nor halted and is forming the signs, the symbols of a new age. Architecture has become again intelligible even to the illiterate. The temporary professional stagnation due to the war is a time of mental preparation for a new activity far beyond the dreams of past generations and of the young years of this. America and the world will be rebuilt on a greater scale—not necessarily in bigger cities—through imaginative planning by the creative and courageous men of the profession who accept mechanization and technological advance as the ABC of their architectural vocabulary, and reject retrogressive sentimentalism.

The third lecture, "Architecture in a Rebuilt World," analyzes the bequest of the past, the needs of the present, and imaginatively combines both to form the vision of a healthy and plausible future. Then will be restored the broken balance between the God-made and the man-made, between man and machine, between the slavery of matter and the spiritual freedom of architectural creation. The architects' work will be freed from theoretical preconceptions and stylized inhibitions and will guide to natural simplicity the generations to come. Architects must provide the leadership, the devotion, the courage that remold the spirit and redirect the march of man.

The ideas expressed in these lectures have much in common with those of Sigfried Giedion in his Space, Time and Architecture and of Lewis Mumford in his several works. With these three writers, all who have any architectural interests should be familiar.

The general tenor, wording, and phrasing may seem a trifle heavy and stiff; this may be a common quality in a lecture set up in cold unanimated print. It does not detract from the worth and opposite­ness of these. The book is pleasing to look at. The illustrations are plentiful, well-chosen, but much too small.

These lectures will quicken the mind and lift the heart. They will make clearer the architect's future path. They will inspire courage, daring, and creative imagination in his larger role. They will foster by non-professionals a mature and sympathetic appreciation of the new architectural approach; of the efficient solution of design and construction problems by the new methods; of the new high ultimate goals of the far-visioned members of the architectural profession. Readers will understand how sound is the basis of the new architecture.—LAWRENCE E. MAWN, A.I.A.
ART
continued from page 14
Fine Arts The San Francisco Museum inherited some 300 works. This has now grown to over three thousand items and includes many of the finest names in Modern Art as well as outstanding works by artists of San Francisco and the Bay Region. In another way the Museum has improved its position—offering more and better rewards to capable artists and widening its scope of current interests to include such other contemporary arts as music, movies and forums on City Planning. All in all, these last ten years have seen the San Francisco Museum of Art become a vital part of community life, a dynamic organization which has contributed much to the advancement of art on the Pacific Coast and one which has brought a healthy spirit of friendly rivalry among the major museums here.

The California Palace of the Legion of Honor has been showing, among several good exhibits, British Woodcuts. The British seem to have a natural affinity for this technique which results in some of the finest examples produced by anyone anywhere at any time. Perhaps it is their natural sense of order and feeling for design coupled with a flair for fine craftsmanship. Whatever it is it is always certain that such an exhibit will never be disappointing. Another of the more interesting shows is Religious Folk Art of the Southwest, photographs of Santos and Bultos.

One of the pleasant diversions offered by the de Young Museum has been the demonstrations of Chinese watercolor techniques by Prof. Chang Shu-Chi held each Sunday afternoon for the past month or so. Chang Shu-Chi is an accomplished and facile technician but better still he is an artist whose finer works have great merit. The stylized method of Chinese art does not prevent the realization of quite lovely compositions which are not at all repetitious. His work is a good example of the fact that the words an artist uses—the symbols of his craft and here the forms of nature characteristic of Chinese art—can be made to say something if the artist has something to say.—SQUIRE KNOWLES.

CINEMA
continued from page 15
bore of the season. The Technicolor is excellent and the costumes are a treat to the eyes. There are a few interesting moments in depicting customs of England in the gay Seventeenth Century. Ministry of Fear is one of those Hitchcock things (not done by Hitchcock, but done by Fritz Lang,) which won't hold an ounce of the water of logic, but which will hold your interest through suspense and quick, trigger-like action. Besides Dan Duryea is in it, and he is one of the town's most competent young character actors.—ROBERT JOSEPH.

MUSIC
continued from page 18
many times. The London Symphony is idiomatically the most modern and most like the convention. Next in popularity is the F minor, a monumental structure that might have been composed by Hindemith at his very best. The Pastoral Symphony lingers in my memory from a performance heard many years ago as an absolutely lovely experience. I cannot understand why this symphony, beloved by all students of Vaughan-Williams scores, should be so seldom played. I presume that there is a first symphony, but I have not heard it.

The new symphony is the Fifth. In texture it is the utmost refinement of the best Vaughan-Williams has written. It is among the most moving creations in recent music. The art in it is rigorously controlled and indeed during the first two movements the art is almost concealed in reticence. The first movement is built of strictly formal ornamental figures, in the manner of a Pavan by Byrd. The second movement retains the formality but with quickened rhythm and passages resembling the vocal manner of a catch or round. These two movements serve like preludes to establish not merely a mood but a manner, a quality of beauty that quickens to passionate life beneath the polyphony of the quietly maturing third movement. How with words to make those who cannot hear it hear such music! Here is symphonic art without vehemence, not the academic sufficiency of a Glazounov, but overflowing eloquence that needs no emphasis, no violence. From this the fourth movement proceeds through melodies resembling folk-songs to a
MUSIC continued from page 23

A solo passage that may be a setting of a song by Gibbons—if it is not, it is a melody Gibbons would be honored to have written.

Schoenberg has said that few composers know how to end a composition. They pile up noise and violence until the vacuum is choked off. They merely stop—a favorite contemporary mechanism. There are many devices for ending. But an end must be the ultimate conclusion of its beginning, the no more and no less that will bring the whole body not to a stop, or a pause without continuance, but to final rest. Such is the ending of this symphony by Vaughan-Williams. In the final measures the entire development of the emotional experience during the first three movements is summarized—not by quotation—into a nuclear climax of concentrated beauty. And that is enough.

We need in this country to hear a great deal more of the music of Vaughan-Williams. We need to hear more concentrated music. A new symphony by Vaughan-Williams is not epoch-making. It is a consistent development of his own consistent progress. He does not strike out new highways to be followed by others less creative than himself. He is an individual composer and thinker of the highest art. Hearing this symphony again forcibly reminds us: music as great is being written by living composers as any in the past. A work by Vaughan-Williams should be received and heard with the same reverence as the best of Mozart, Couperin, Palestrina, or de Pres.—Peter Yates.

ARTS AND ARCHITECTURE

MUSIC IN THE CINEMA continued from page 20

possible from the sounds were grateful for the stimulation afforded by Disney's cartoon figures. Nevertheless, musicians frequently found the antics of his creatures not only distracting but unpleasant. To my mind, the best scenes in Fantasia were those in which music was heard against an abstract pictorial background (Bach's Toccata and Fugue in D minor) or in which a legitimate program illustrated not-too-pretentious or profound music (The Sorcerer's Apprentice). The boy and the magician who played the

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leading screen roles during the performance of Dukas' music did not detract from it because there isn't much to detract from. But Hollywood should show some respect for music that has content, and not marry it to an unworthy film that destroys its profundity.

The prologue to the screen version of La Cathédrale Engloutie relates how an island cathedral was once submerged by a great tidal wave. As Debussy's nebulous music begins there are scenes of waves breaking against the shore and water flowing over submerged rocks. We descend to the depths of the sea and enter the sunken edifice to obtain a glimpse of the nave with its broken pews, the stained glass in the sanctuary, the organ, the crumbling pulpit and a crucifix hidden in the seaweed. Schools of fish swim past us again as we ascend into the mist and sunlight.

In the present version of Clair de Lune a marble statue is transformed into a pair of human lovers who have a tryst in the moonlight. The beautiful exteriors shown in the film—a moon-lit lake, a grotto hung with moss, fountains splashing silver in the garden—would be sufficient illustration of Debussy's poetical mood, without the amorous couple. The Hen, on the other hand, is down-to-earth and humorous. Rameau's music has been re-orchestrated into a clucking background for scenes in a henyard, with baby chicks, strutting roosters and a multitude of the egg-layers themselves.

These and many other 16 mm. films now limited to showings in clubs and schools may soon be on view in a new type of commercial theater. According to Alan Stensvold of Hollywood, there are plans afoot to build a thousand small theaters on the West Coast that will show 16 mm. pictures exclusively. To be constructed in three sizes, seating 750, 500 and 400 people respectively, each theater will have an identical and easily recognizable front, as do some chain stores. Programs will last an hour and no longer: a single feature on the even hour, a program of shorts on the odd. The small theaters will be part of a huge chain with mass buying power and will be operated largely by ex-service men, who will manage their ventures independently even though the initial investment is made by the parent company. Except for the Woolworth facades, the plan sounds most attractive!—WALTER H. RUBSAMEN.
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honestly look our fellow human beings in the eye and honestly say and honestly believe that "there
is nothing in my pocketbook that can ever be as important as your life."

NOW IS THE TIME WHEN all disappointed liberals march woefully to the wailing wall and bash their
brains out. It is rather disappointing and certainly an irritating spectacle that makes for a thoroughly
unnecessary traffic hazard on the thoroughfares of good and realistic thinking. We don't exactly know
why anyone should expect a war and everything it means to end without leaving a tragic mess of debris
to be cleaned up. Only the childish and the stupidly unadult would waste a moment on the belief that
all the ugliness in the world will fall away as though by magic and that man, having gone through
the bitter baptism of horror, could or would march from it a perfect human being. It is inevitable that
we must walk into the next cycle of human existence with much of the stench that clung to us in the
midst of war's madness.

Certainly no one but a fool demands a perfect world within his own time unless he is at once so naive
and so full of narrow arrogance that he believes life must come to perfection merely because he
happens to be living in it. The phrase "when peace breaks out" is an apt characterization of the
fact that most of us will be struggling for a better world for the largest part of the life that remains
to us and that all we can do is to develop an uncompromising honesty among ourselves and to insist
on the same kind of honesty from other people.

Man has yet to perfect a means by which he truly recognizes man—that other creature whom he en­
counters in the darkness or semi-darkness of his own existence. We have only the rudiments in the
language of recognition and we have yet to find a means by which we can know not only ourselves
but also all the other "ourselves" in a world of human beings. That project alone must be worth
whatever efforts we in our own lives can give to it.

Perhaps we are looking with too much regret upon the past. Perhaps we are wedded childishly and
sentimentally to many of the privileges given us by a way of life which we half know must change if
we are to have true peace.

Our future is a long and continuing effort to realize the truths and half-truths that become clearer as
we struggle toward them. Our only difficulty is in finding a means by which we can bring ourselves
to recognize what we know to be facts, some of which have crashed down upon us with such an impact
that a new clarity of vision is enforced upon us. At last we know beyond any help of compromise
what our objective must be and we are left with no more excuses for avoiding collisions with the
obstacles to be overcome. One simple and ugly truth is that most of us are too lazy and sluggish
in our heads and hearts to attempt to do anything about a future we know is about to demand so much
of us.

But if it is a good world we want we can have it only on terms that will be a measurement of our
willingness to struggle for it. If existence is going to be something more than living in a well regu­
lated zoo, then no purpose is to be served by beating one's brains out with disappointment and frus­
tration because the elephant is big and dull and the tiger is sly and dangerous and we, the monkeys,
can't imagine loving anything but peanuts. If we have a plan—a good plan that can be constantly re­
vised to suit the exigencies of passing time—a plan with a firm objective, and if that objective is a
good world, then we can accomplish nothing if we insist upon lying to one another about the stinking
little facts that we ourselves have created as standards by which to measure life.

And, so here again, we approach the end of a great world war with so little faith in the consequences
of peace that too many of us are attempting to escape their obligations by saying again that there
is nothing anybody can do about anything. If, however, we believe what we know—that the slow pro­
gress of mankind has been written in suffering and blood, then we must also believe in our strength
to go on with the battle demanding decency and integrity in human life.

And specifically, (if all this seems too general) we can, among other things, begin now to do some­
thing about that "little band of wilful men" who cheated us and who stole the peace from us 25 years ago in the
name of a nationalism which they used in the support of standards that have paid off in
dividends of blood. To bring all this into focus then, it is amazing and horrifying to think that in the
United States Senate there is a rule of procedure which gives to a minority the right to block whatever
proposal is brought before that tribunal by the representatives of the American Will as it is ex­
pressed at the peace table. That minority can and probably will attempt to out-maneuver by parli­
mentary rule the expressed desires of all Americans and that minority might well be responsible
(through vicious connivance) for the weakening of the fabric of "peace in any time." That is a
specific reality. One of the most immediate and one of the most dangerous to the state of the world.
We no longer have the excuse that we do not know our enemies; one by one they have been forced
to give up all the disguises—we recognize them at last simply because they are not there.

Our job at the moment is to guard against that weakness that has always been our ultimate destruc­tion—the desire to avoid the facts that force us into action. In this battle we can win if we can
honestly look our fellow human beings in the eye and honestly say and honestly believe that "there
is nothing in my pocketbook that can ever be as important as your life."
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winning designs

- What follows represents the first three prize winning designs in the final judgment of the Second Annual Competition for the Small House. The results are generally representative of the point of view stated by the majority of the contestants who, with few exceptions, worked with an encouraging awareness of their responsibilities in a world of fluid concepts and changing standards. Most of the material suggested a "way of life" within the "means" of living. This we feel is an important part of any thinking that can legitimately be called contemporary.

The jury bickered pleasantly but with an encouraging unanimity of objective toward the selection of the prize winners. The statements which follow will clarify to some extent the kind of thinking that went into the final judgments, though the forethought and hindsight involved can only be really known by those who suffered through it.

After the honorable mentions are published the magazine will show those entries that lasted far into the night of the final voting in order that the reader might carry through a private judgment of his (continued on page 50)
JURY COMMENTS

SUMNER SPAULDING, F. A. I. A.

* Most of those who see the results of this competition, and certainly all of the contestants, will be interested in the procedure followed in judging the drawings submitted. Those who laboriously spend many, many hours in the formulation and delineation of their ideas are entitled to know the kind of procedure used by the jury. In this judgment the jury, first reviewed the entries to see the range of thought presented by the competitors—sounding simple but with hundreds of entries, that alone could be hours at only one glance! It became apparent from this review that there were many which obviously did not contain the quality of prize winners, and also that there were many very skillful presentations which would require some hand-headed thinking to determine whether they really had sound ideas behind them or were merely clever draftsmanship.

Therefore, the first survey of the entire group was merely to eliminate the obviously non-prize entries. Careful scrutiny was given by each of us to every entry for IDEAS which invited further inspection. Often discussion on the feasibility or peculiarity of a design was provoked, and such a design was saved for further inspection. We were surprised to find so many remaining designs that were so provocative of prize-winning consideration.

Now about the winners: The first prize design became such in my opinion because it most nearly fulfilled the three primary factors in the program—"Buildable Now," "Average American Size," and "Good Living." While many things about the second prize design are almost on a par with the first, (the structural scheme being better both by virtue of being one of the best submitted and because the first did not show a structural scheme at all) the first more nearly fulfilled the "Good Living" problem of today, particularly for the average American, the servantless, sociable, fun-loving, "project-minded American," whose home is not a picked up parade ground for showy society nor an eternal struggle to attain that status.

The big dining-kitchen is quite nearly the answer of the designer in which we are coming to live today, and there is no reason why it cannot be as gracious for entertaining as the area through-the-swinging-door, candle-lit, and wasted except for splash and splendor. A folding screen in the dining-kitchen, beautiful in itself, could hide the dirty dishes that worry so many housewives.

Another real recognition of the change in the way of American living is that the popular rumpus-room is something to be considered from the beginning and not tacked on as an after-thought, as has happened in so many American homes in the past decade. This room, which can be worked in and played in, is a vital part of living that should not be subjected to the tidiness of a show window. While providing for an exuberance of doing things with a sort of rough room, this first prize design does not leave out the cozy spot for quiet reading by the fire or chatting with an occasional visitor whom one does not know quite well enough to usher immediately to the ice-box. The re-shuffling of spaces for use in this design is its full claim for first prize and, in my opinion, enough of a claim. It has several features that are not without question. The fact that the contestant chose to sink the house in the ground two feet because it provided a closer relation to growing things outside is a purely personal matter. It poses a difficult waterproofing problem and unquestionably adds to the cost of a house already larger than the postwar prices might permit to the average American. The fact that this point did not affect the design for living in the least was the determining point for me, and since, in my opinion, no other contestant had as good a scheme for living, I did not feel this to be a serious detractor. The size of the bathroom is perhaps a little small but again not a serious drawback for all the virtues in the remainder of the plan.

The second prize design is very well worked out for its own set of limitations, which include the more ideal than workable open space concept of planning. It fits a smaller lot than the first prize design and divides it into good areas of outdoor living. It provides excellent shelter for the large glass areas which I feel the first prize design lacks. The structural scheme is, I have mentioned before, the best of the possibilities today (wartime schools have been built near San Francisco by Ernest J. Kump, Architect, using this system on which I believe he holds patents). The packaged mechanical units are more wished thinking, so far as I know, than is the structural system, and for my own choice they need never be built if they may be confined to such a limited area. No housewife will like to disappear behind a meek box of mechanical efficiency, and not have a soul to talk to but a radio announcer who always gets the last word! One of the limitations of this design is its fixed plan, with little chance to add an extra bedroom, if desired.

The third prize design is the jury's concession to a more advanced technology than is currently known by the public at large about the possibilities of molding plywood. It is feasible for the immediate postwar house, and we will let it go at that, but aside from that point, this design stands alone for a most thorough bit of creative thinking in the realm of structural techniques. This is the kind of possibility which can bring the enormous production facility of our war-grown factories to bear directly upon the problem of shelter and solve it in economic terms that can free areas for living once more and relieve us from the trailer size home toward which we are otherwise leaning.

J. R. DAVIDSON

* In all progressive movements in arts and architecture, the manual or technical innovations have to be mastered first before the emotional and aesthetic values will find their clarified expressions. On the other hand, "strange" appearance will find acceptance by the public when the reasons for these new forms are sound and their advantages in economy, health, and comfort are proved. The greater percentage of the entries in this competition shows the transitional period of this evolution. Also, that we are still at the beginning of the mass production of homes—still in the "homeless-buggy" period.

However, the trend shows an almost accepted concept: that architecture should develop on the inside of the house with consideration for the life within as paramount. The exterior architecture will be the expression of this interior without preconceived ideas for the exterior.

Reasons for my choice of awards: the design for the first prize seemed to me the clearest expression architecturally. The second prize has an excellent structural solution for its good flexible plan. The third prize has a very good design for the mass production of a structural system but did not seem to fulfill the condition of "buildable now" and besides it included some details of "modern style" cliche.

The honorable mentions lost the chance for a prize in spite of their good qualities because they were either considerably too large for a five or six thousand dollar house (prewar price), or the coherence of the prefabricated mechanical core with the mass of the house was insufficiently solved.

Altogether, enough good designs and ideas were submitted to provide excellent yeast for the dough of the contemporary architectural cake.

GREGORY AIN

* In the recent past, architectural competitions have been recognized as valuable stimulants to a public interest in housing. An intelligent kind of altruism has motivated numerous competitions whose prime object has been to arouse public discussion leading to some productive action. But today, any stimulant is superfluous, for public interest in home building is simply avowed. The competition has a more immediate and serious function—to show what kind of houses can and should be built immediately after the war to satisfy a desperate need for homes.

Tens of thousands of families, now compelled by circumstances to occupy substandard dwellings, will be in a position to start building as soon as priorities are lifted. For obvious practical reasons, they will be unable to wait for an industrially manufactured product, or for the saner kind of land subdivision which we hope will eventually appear. These first tens of thousands of houses will necessarily be built by methods not very different from those employed in the last prewar houses, in subdivisions as they already exist, on lots averaging little if any over fifty feet in width. We hope that these houses will be good, but we know that they must be economical.

This summary statement, however unpalatable, is realistic and factual. To me it was implicit
in the program of the competition. The problem is a problem in planning, which, if not well solved now by the architects, will be badly solved later by the jerry-builders. By one of the designers, limited by the magazine contributors suggested that the architects can fulfill their technical responsibility. But if the quality of the entries was encouraging, the deliberations of the jury were disturbing. It came as something of a surprise that those architects whose creative work is most to be admired are sometimes the least objective in their criticism of the whole architectural picture. The jury's choice for the highest award is an illustration. The winner of the first prize must be complimented on his analysis of the varied uses of recreational areas. But the undeniable charm of his living room arrangement is attained by a far too lavish use of building space. The balance of the plan suffers; probably few housewives would accept the awkwardly entered block of bedrooms, with their haphazard relation to inadequate plumbing facilities. And finally, the width of the unavoidable living rooms of this house, at least sixty or seventy feet, might be out of reach of the average home builder.

I am regretfully aware of the apparent capriciousness of these observations, and have no desire to be even an interesting contributor which, after all, received the enthusiastic support of four of the five jurors. But one of the jobs of a juror consists in discussing significant aspects of the competition. And to me the most significant thing was this: That in a jury made up of architects and designers noted for the forthrightness of their work, personal aesthetic or "idealistic" concepts could persuasively outweigh fundamental practical factors. Too many modern architects, in their zeal to promulgate new and frequently technical factors, have tried to disprove an interesting contribution. And it is these factors which are the most valued by the public. But it ought to be clear that the more common, that is, the more prevalent, a problem is, just as it is easily presented with a well standardized structural system of laminated plywood structural system, outstandingly presented with a well integrated plan. It presents a structural system quite within the limits of present day technology and still entirely new application to the field of building construction. The design might have been placed higher except for the "buildable" clause. True enough it could be built but it was the consensus of opinion that to be economical it should be done on a multiple production basis. Here the American worker might see the products of the machine he operated during the war now creating instead of preparing for destruction. We cannot state with any degree of assurance that perhaps here, with the aid of certain technological advances, the family could operate efficiently in a LIVING SPACE. Here intelligent planning and use of space has created a flexible living, playing and sleeping area which revolves about the domestic and utility center, still allowing for a quiet or "clean room" if Aunt Abigail drops in unexpectedly (and this can still happen in 1945).

The winning design, however, is not without its shortcomings. The floor level lowered below ground might possibly appeal to some but is a highly personalized requirement. With no change in plan, however, the house could be either as presented or at ground level. The bathroom and service facilities too seemed a bit inadequate for the intended occupancy. The second prize design presented a more ample solution, luxurious and well planned with its convenient courtyards, terrace and prefabricated central utility block planned around a standardized structural system of laminated arches. The designer failed, however, to provide a method of obtaining additional bedroom space. Though more than adequate for a boy or girl it is difficult to see how the house could be enlarged to provide for both this too can happen).

Placed third was Mr. Eduardo Fernando Catan's ingenious molded plywood structural system, outstandingly presented with a well integrated plan. It presents a structural system quite within the limits of present day technology and still entirely new application to the field of building construction. The design might have been placed higher except for the "buildable" clause. True enough it could be built but it was the consensus of opinion that to be economical it should be done on a multiple production basis. Here the American worker might see the products of the machine he operated during the war now creating instead of preparing for destruction. We cannot state with any degree of assurance what effect this competition will have on the postwar home building public. The results are provocative and it would appear somewhat absurd to become an ostrich Annie with head in the sand and tell in the breeze saying "nothing has happened." We are hoping the average American worker, more aware than ever before, who has been endowed with his share of common sense, a speckling acquaintance with technology, a world reduced in size heretofore unknown, an acceptance of new social principals and economic problems and a first hand knowledge of how the other half lives, will ask for and get a more reasonable answer to a problem closest to his heart—his home. Not a petulant cast off rust of some outmoded style but a house designed to fulfill all of the needs of him and his family.

JOHN L. REX, A.I.A.

* Living space—this phrase more clearly than any other describes a philosophical approach to life found in the winning designs. It is the opinion of the writer that the average American worker, around whose needs and requirements this competition was conceived, generally speaking has not been blissed with LIVING SPACE designed to fulfill his needs, but has been forced to accept an inadequate compromise. As a jurymen confronted with a multitude and variety of entries, embodying every conceivable design and structural system, in all stages—good, bad and indifferent—from the most magnificent draftsmanship and delineation through varying shades of mediocrity to the obvious amateur—who had a good idea group, we found it difficult to pick one design and say, "this is it".

Certain undeniable facts were stated in the program as a guide however, first, it must be a "buildable house"; second, a house for an average American, "more aware than he has ever been before"; the latter although somewhat nebulous, provided an outlet for the repressed designer and lifted the competition completely out of reach of the academic cliches.

In considering the winning design I feel that perhaps here, with the aid of certain technological advances, the family could operate efficiently in a LIVING SPACE. There intelligent planning and use of space has created a flexible living, playing and sleeping area which revolves about the domestic and utility center, still allowing for a quiet or "clean room" if Aunt Abigail drops in unexpectedly (and this can still happen in 1945).

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CHARLES EAMES

* This and the first competition of the magazine were based upon statements that made eligible for recognition any and all outstanding contributions dealing with any phase of home living and the design of its shelter. The fact that the general price brackets were set within the reach of those who might assume the responsibility of a $5,000 and $6,000 house, made a good and stimulating problem, the answer to which would become one of the most important concerns of not only the average man, but the system through which he shapes his way of life.

The most significant contributions may come from the most unpredictable phases of a problem and the usefulness of this type of competition is most apparent where it makes possible presentation of important ideas which might easily have been choked out by the usual and more limiting program. All this, of course, is very stimulating and very good, but it does make the job of the jurors a difficult one. In the case of the first prize, all the jurors were aware of and disturbed by certain inadequacies, extravagances and lack of convenient facilities, but it was the general consensus of opinion that the important contribution to the conception of living space was more than a good enough reason for giving it top recognition.

The second award recommended itself generally because it satisfies the conditions of the term "buildable" as stated in the program of the competition.

The merit of the third prize comes from quite a different phase than the living shelter problem . . . "We must assume that the American worker will wish to vastly improve his living standards in terms of modern technology." This entry clearly showed a familiarity and facility with the medium used and an understanding of its practical application in the field of housing.

Of the honorable mentions perhaps the most stimulating was the C-S-U plan from I. M. Pei, for its recognition and careful solution of a problem in cooperative living enterprise. There was also Mr. Storrs' delightful solution of a special type of urban house. These contributions and the many not mentioned are the result of the quotation from the program . . . "the widest possible freedom." It is interesting that a great majority of contestants approached their solutions within the meaning of the word "buildable." Many, because of this freedom, cannot be compared with each other but can only be put in what seemed to be the order of their importance.
CHARLES D. WILEY

29, was born in the Middle West and studied architecture at the University of Minnesota. Bachelor of Architecture in 1940. He received a scholarship to the Graduate School of Design, Harvard University (1940-1941), studied with Walter Gropius (master's degree 1941), and was awarded the Appleton Traveling Fellowship, Harvard 1941. He studied housing on the West Coast during the fall of 1941. He worked for Clas and Clas in Milwaukee, Wisconsin, and on the New Kensington, Pennsylvania Housing Project in the office of Gropius and Breuer, and Windsor Lacks (Connecticut housing) in the office of Hugh Stubbins. In January, 1942, he entered the army and was given a medical discharge in June, 1944. He is now working in the offices of Saarininen and Swanson in Washington, D.C.

LT. (j.g.) RUSSELL M. AMDAL

27, was born in Ottawa, Illinois and was graduated with honors in architecture from the University of Illinois in 1940. He worked for Cervin and Stuhr, Architects, Rock Island, Illinois and later for Mr. John G. C. Sohn, Architect for Allen and Kelley and V. Jobst and Sons, Architects, Engineers and Managers on the Victory Ordnance Plant, Decatur, Illinois. In May, 1943, he entered Naval Service and after special training was ordered to the Bureau of Aeronautics, Special Devices Division, directed by Capt. Luis de Florez, present holder of the Collier Trophy Award. He is now assigned to the Design Section headed by Lt. Samuel E. Homsey. In 1939, he won second place in collaboration with L. W. Schwall in the Libbey-Owens-Ford Glass Block Small House Competition.

EDUARDO FERNANDO CATALANO

was born in Buenos Aires, Argentina in December, 1917. He studied architecture at the University of Buenos Aires, and received a degree in architecture and Diploma de Honor in 1940. While studying architecture he won first prize in the competition sponsored by the "Club San Lorenzo de Almagro" for its Social Building, and several other prizes in architectural competitions. He also published a book, "Teoria de las sombras y trazados de perspectivas," and a study on operating rooms, "El Blok Operatorio." In 1941, he was awarded a fellowship by the Ministry of Public Works to practice construction in public buildings; he won a competition between architects to work as architect in the Ministry of Navy; and, he was appointed Assistant Professor at the University of Buenos Aires. He won second prize in the 1943 Architectural Competition of the Government of the Provincia de San Juan for rural schools. The majority of these projects were done in collaboration with his partners, Carlos Caire and Horacio Caminos. He received a fellowship given by the University of Pennsylvania and the Department of State in 1943 and arrived in the United States in 1944. Master of Architecture, University of Pennsylvania, 1944. He also studied at Harvard University in 1944. Every year he and his associates send a polemical work to the National Salon of Architects. He has been practicing architecture in Buenos Aires since 1941, and is now in the United States studying the curriculums in North American universities.

honorable mention
T O B E S H O W N I N S U BSEQUENT I SSUES

Janet and Milton Caughhey
George A. Storz
I. M. Pei
Harry Weese
Robert T. Coolidge
space definition for living

CHARLES D. WILEY

activities by all members of the family

without cellular limitation

based on family life permits varied

a new division.

A+A_1945_02_29-56  17.05.2005  12:42 Uhr  Seite 32
It is recognized that the community must be designed to permit all the amenities of a free life. There must be nearby schools and nurseries, playground, shopping centers, community group buildings. The pedestrian should be able to approach these activities easily from his home without the hazards of traffic. This means placing the house on a parkway, with access by car from a minor street. Lot lines are lost and the visible result is houses with private gardens and terraces located in a quiet green area.

This important planning is not our immediate problem. Ours is one of space definition for the unit—the family.

Before we can design structure we must first (continued on next page)
organize space. Upon examination of the present house, we find that its rooms do not meet the needs of present day life. A new division of space is needed, based upon family life.

This is a plan of space—gyrated by living!

The house can be either a single or double dwelling without the loss of privacy. It is designed on a module of four feet and can be prefabricated for economy of construction and erection. To obtain proper relationship with nature, the floor is two feet below grade. In this way the flowers and plants are just outside the glass, on a level at which they can be appreciated.
garage

entry

domestic center
Cooking - eating - sewing
laundry - child tending

Sleeping rooms are separated by movable cabinet units

storage space

Sunken terrace gives privacy + protection
for outdoor living

quiet area for guests
music, fireplace, books

work-play space
for all members of the family

mechanical core includes all heating + plumbing
lighted by clerestory sliding screen for "reach-through"
LT. (j.g.) RUSSELL M. AMDAL

PACKAGED SERVICES
Manufactured of plywood and plastic and metal in kits, best suited for transportation and handling at building site.

SIMPLIFIED STRUCTURE
Laminated arches enclose space sheet materials give protection from the elements and divide the space into the desired area.

BASIC STRUCTURAL DIAGRAM

SIMPLIFIED LIVING
GENERAL This design used prefabricated basic service units in order to take advantage of industrial mass production and thereby economize. A simplified method of construction based on the known principal of the three-hinged arch is utilized with the laminated wood arches 8'-0" and 10'-0" apart to take advantage of modern sheet material. This method of construction also allows for the complete freedom of layout within the enclosed space.

SPECIFIC This house was designed for a 60'-0" x 120'-0" lot with two enclosing courts to give additional recreational and living facilities and to provide complete privacy to the inhabitants. The child's bedroom with its adjoining court provides for supervised play from the kitchen by a busy housewife. The other court makes outdoor dining area. The service unit divides the living and recreational area from the sleeping area and acts as a sound barrier between them. The folding wall between the parent's sleeping area and the living and dining area provides for the possible use of these two areas as one when entertaining and still not bother the child's sleeping area. Full use has been made of the garden exposure with a covered terrace making the transition between indoor and outdoor living.
This design is an attempt to express the architect's contribution to society.

Contribution from social point of view: Actual architecture must revise the out-of-date methods of construction, and by means of prefabricated systems, it ought to solve the problem of the popular dwelling. The architect who understands the present moment is trying to develop constructive technique according to the basic necessities of the postwar world.
MOULDED PLYWOOD ROOF PANEL

BEAM AND COLUMN UNIFIED

THE BUILT UP PLYWOOD COLUMN COMPOSED BY A SINGLE PLYWOOD COLUMNS FASTENED TOGETHER HAS MORE STRENGTH THAN A SOLID COLUMN

DRAWINGS IN THE PANELS FOR WALLS OR DOORS GIVE THEM BENDING STRENGTH AND STIFFNESS

ROOF FRAME

PREFABRICATED BATH UNIT  BASE

ROOF SECTIONS
SPLITS
INSULATION

OTHER CEILING OF PLYWOOD HUNG FROM THE MOULDED ROOF PANEL
PLYWOOD MOULDED PANEL HOUSE

THE MOMENTS OF INERTIA ARE
EXPLOITED AT THE MAXIMUM.
Contribution from the technical point of view:
This project tries to point out the importance of static values in construction. It is based upon the moldability of plywood and with knowledge of the direction of grains and radius of curvature. A sheet of plywood is molded in accordance to its use. In this manner, beam and columns unified, roof panels, walls, and doors are prefabricated. By means of the high resistance of plywood to flexure and compression and its moldability, it has obtained architectonic elements where form adapted to the static makes unnecessary the use of frames.

The system responds to a module of 3' 6" in the plan. The span of beams can be of three or four of these units, according to space requirements. Interior walls are fabricated in plywood of 1" in width. In the living areas, these walls can be curtained with soft materials that serve as an insulating element.

Contribution from the aesthetic point of view:
Since this problem begins from the idea of giving the main importance to the static aspect and the knowledge of materials, its aesthetic is based upon the comprehension of both.

Layout: The Plan has three free sections: a) Living section, b) Sleeping section, c) Service section.
Since prefabrication is also winning in the field of kitchen, laundry, and bath equipment, this project introduces these prefabricated units in order to conserve piping and plumbing. The bath is placed within the sleeping area which affords better light and ventilation.
the problem

• In stating the problem of this, the first of the eight CASE STUDY HOUSES, which the magazine, Arts and Architecture, will build as soon as practicable after restrictions are lifted, it is only necessary to invent a fairly typical American family of a type that has, in large numbers, indicated its wish to enter the postwar building market. Let us then presuppose a Mr. and Mrs. X, both of whom are professional people with mutual business interests, the family consisting of one teen-aged daughter away at school and a mother-in-law, who is an occasional welcome guest in the house. In this case, we must suppose that the joint income is sufficient to provide ample but not elaborate living standards.

While the guest will enter the normal life of the household, it is desired that some separation be provided, if possible, quarters to be in the nature of a small separate apartment in which privacy can be achieved when desired.

Provision for the daughter, whose schooling will necessarily develop into longer periods away from home as her education proceeds, must be on the basis of space usable to the parents when not given over to the child. We might assume a variety of interests in activities related to the work of the parents, provision for indulgence in gardening as exercise and recreation, and also arrangements for an indoor hobby in which they both might share. Inasmuch as it might be presumed that this will be a servantless house, it must be designed in such a way that care and upkeep do not interfere with the professional activities of the occupants.

The house is to be a simple and straightforward expression of the living demand of modern-minded people wishing to cope with their living problems on a contemporary basis.

We now place all this neatly in the lap of Mr. J. R. Davidson. —THE EDITOR.

the solution by J. R. Davidson

• In my approach to this problem I found it necessary to make a thorough investigation of building materials and technical innovations that would be available immediately upon the lifting of restrictions. I have found myself necessarily limited to those
materials that are specifically scheduled for use in postwar building and have, therefore, not felt it a legitimate part of this problem to use anything in building that is not to be a part of the immediate future. However, the task of designing this particular house for the purpose of selling this particular problem is not only a practical and ingenious assembling of structural parts, it is also of necessity a transmutation of moods and sympathies into forms. It is with this general objective in mind that I have approached the problem.

The property is a fairly level lot with frontage of 210 ft. along the southerly side of a private street with a depth of 70 ft., the south and north line being at an angle of 45° on the street front. It is assumed that the clients wish a simple, efficient, and comfortable house and that they want to take the fullest advantage of the climate that makes inside-outside living possible in this area. Provision, therefore, is to be made for outdoor eating, and the interior is to provide ample space for entertaining on an informal and friendly basis. On the supposition that the clients will wish to be surrounded by a few good pictures and space for an expanding library, wall space and ample storage space is to be provided.

Inasmuch as the site is in a district where a limited number of rental units on the same property will be allowed, provision is made in the design for the additional building of two income units. These have been planned in such a way that complete privacy will exist for all living on the property.

The house is planned upon a two-foot square module, and is set, as nearly as possible, diagonally across the lot in order to gain maximum exposure to the sun. This placing, and the shallow depth of the lot determined the development of a rather long, rectangular plan which is the preferred arrangement in these circumstances. All bedrooms have cross-ventilation. As the man and wife leave together in the morning, dressing activities have been provided for with two separated dressing-bathrooms. The kitchen is adjacent to the dressing-bedroom wing, and by this arrangement, Mrs. X can attend easily the preparation of breakfast and quick meals while dressing or working at the bedroom desk. One of the two garages is close to the kitchen, and the kitchen opens to a brick-paved court with a view to the orchard. This court provides a convenient and informal outdoor eating space, and the wall to the south-west-south gives protection against the prevailing wind.

(continued on page 52)
FOR THOSE PLANNING TO BUILD POSTWAR HOUSES

This is addressed to those who have questions to ask about the houses they are planning to build or would like to build in the immediate postwar period. It is addressed, especially, to people who may have become confused by the current claims and counter claims of the "miracle house" and the "debunk the miracle house" interests. Through contacts the magazine Arts & Architecture has made with manufacturers of building materials, products and appliances in terms of its "case study" house program it has gained access to sources of information which can readily supply most of the answers to most of the questions which can reasonably be asked about the shape and form and content of the postwar house. Listed here are those companies which are taking an active part in the magazine's "case study" house program. Among them, they manufacture about every material or product or appliance which could sensibly be used in a small postwar house. Many of those materials and products and appliances will be selected, on a merit basis, for use in the "case study" houses. Therefore, the magazine Arts & Architecture is pleased to place itself in the position of a liaison agent between its readers and these manufacturers. If you have any question to ask about your postwar house, address it to the magazine and it will be channelled to the manufacturer who can best answer it. If it is a question which can't be answered you will be informed. Please make your question specific, and give all the details that may be necessary to understand it and to answer it. If convenient, please type it, but in any case be sure it is legible. And in all cases be sure to include your accurate address, with postal zone. Do not be hasty about asking too many questions. This service is available to all readers of the magazine Arts & Architecture, consumer as well as technical and professional. Every effort will be made to obtain answers to all questions, whether they call for general information or technical and specification data. And there is no charge in any sense of the word for this service. Participants in the "Case Study" house program include the following:

Owens-Corning Glass Company • Premier Oil & Lead Works • Kimberly-Clark Corporation • Fir Door Institute • Celotex Corporation • Northern California Electrical Bureau • The Ric-Wil Company • Ilg Electric Ventilating Company • The Celotex Corporation • Libbey-Owens-Ford Glass Company • Kraftite Company • General Motors Corporation • General Electric Company • Southern California Edison Company • H. G. Knoll Associates • Harold North Company • E. C. Wood Lumber Company • Square D Company • American Lumber & Treating Company • Smoot-Bolton Company • General Controls Company • Douglas Fir Plywood Association • Day & Night Manufacturing Company • Himmel Radiator Corporation • Kleen-Rex Linen Looms, Inc. • Ceno Steel Products Corporation • Formica Insulation Company • Ficks Reed Company • San Pedro Lumber Company • Rolserene Company • Overhead Door Corporation • Payne Furnace Company • West Coast Screen Company • West Coast Stained Shingle Company • Schumacher Wall Board Corporations • Clinton Carpet Company • Dressel Furniture Company • Red Lion Table Company • Red Lion Furniture Company • Brown Saltman • Chamberlain Metal Weatherstrip Company, Inc. • Pacific Coast Gas Association • Revere Copper & Brass Incorporated • Van Keppel-Green • American Rubber Company • Kawneer Company • California Panel & Veneer Company • Sillers Paint & Varnish Company • American Central Manufacturing Company • Mueller Brass Company • Southern California Gas Company • Citizens National Trust & Savings Bank • Titus Insurance & Trust Company • Schlegel Lock Company • Harold E. Shugert Company • Benett-Ireland • Calaveras Cement Company • Chicopee Manufacturing Corporation • Myers Bros. • Protection Products Manufacturing Company • A. O. Smith Corporation • Overhead Door Corporation.
Take a tip
from the Navy!

In freezing arctic wastelands, and in the heat of the tropics, the Navy’s famous Quonset huts provide welcome shelter to thousands of men, and protect vast quantities of supplies from the elements. These huts, insulated with KIMSUL, to protect against heat and cold, are the most widely-used prefabricated houses on earth. Prefabricated, easily transported and quickly constructed, these structures serve as barracks, administration buildings, hospitals, workshops and warehouses.

The advantages which make this insulation best for the Navy’s use are highly desirable in insulating homes, too. The low cost of KIMSUL is important. So is the remarkable speed and ease with which it can be installed. And KIMSUL is one of the best heat-stoppers known. Its $k$ factor is 0.27.

This is the ONLY many-layer insulation. Its construction is scientifically superior to that of loose "bulk insulations", and to blankets with only one or two plies. Why? Because you get uniform coverage over every inch of insulated area. The density doesn’t vary; hence, there are no heat-leaks through unprotected spots.

Furthermore, KIMSUL, unlike other insulations, cannot sift or settle. Rows of strong stitching hold the blanket’s shape permanently, prevent sagging. KIMSUL stays put, and stays RIGHT, for the life of the structure in which it is installed.

Take a tip from the Navy—specify KIMSUL insulation.

For complete technical data on Kims. Insulation refer to Sweet’s 1945 Catalog or write
Kimberly-Clark Corporation, Neenah, Wisconsin

WRAP THE POSTWAR HOME IN A KIMSUL BLANKET

KIMSUL INSULATION

*A KIMSUL (trademark) product
Kimberly-Clark Insulation
ARTS AND ARCHITECTURE

new developments

Statistical studies show that the construction industry provides a larger volume of both direct and indirect employment and a greater stimulus to general business activity than any other industry. A recent study by the United States Bureau of Labor Statistics of expenditures for labor and materials on typical non-residential construction contracts totaling a million dollars at 1940 prices, shows that labor at the construction site accounted for 30.5 per cent, or three hundred and five thousand dollars of the total cost, and that these construction contracts provided 328,000 man-hours of labor at the site and 476,000 man-hours of off-site labor, or a total of 804,000 hours. The value of material orders placed totaled $516,000. Stone, clay and glass products cost $153,000; iron and steel cost $197,000; lumber and forest products cost $79,000, and so on.

Improved community facilities, particularly water and sewerage systems, should be planned now for immediate construction in the post war period, not only because health and welfare rank first, but also because such public works would provide total employment for war workers and war veterans and stimulate business activity in many fields. A million dollars worth of sewerage projects, at 1940 prices, would provide 760,000 man-hours of work on and off the site.

Douglas Whitlock, president of The Producers’ Council, the national organization of manufacturers of building materials and equipment, has suggested a major reshuffling of federal agencies dealing with housing. He believes such a reshuffling will result in more efficient service to home owners and to the construction industry after the war. He recommended that instead of centralizing all housing matters in one federal department or agency, as during the war, that each major housing function be placed in the branch of government which is best qualified by experience to handle its phase of the problem. It is his opinion that after the war the FHA and the Federal Home Loan Bank Administration be placed in a Federal Loan Agency, along with the RFC and its related activities.

The Craftint Manufacturing Company of Cleveland, Ohio, has produced a new and simplified photo-stencil film designed especially for silk screen printing processes. This photo-stencil film requires no treatment whatever before exposure. The company has prepared test kits which can be obtained at a nominal cost.

Home builders who have established close relationships with household appliance dealers will find themselves in an advantageous position in the early postwar period because the regular appliance dealer probably will be among the first to get merchandise, according to John A. Drake, contract sales manager of the Norge division of the Borg-Warner Corporation. Drake bases his assertion on the fact that many prospective home buyers will want the completely “packaged” kitchen and, therefore, will desire new and matching appliances and cabinets. The regular appliance dealer, necessarily, will be favored by the manufacturer in the allocation of scarce merchandise, he said.

The General Motors Corporation has issued a brochure, “One Million Browning Machine Guns”, which contains the hitherto unrevealed “inside story” of how General Motors got started on machine gun manufacture as early as April, 1938, and of the “gentlemen’s agreement” between the government and the corporation that was an important factor in getting into mass production far ahead of schedule. Those who will buy GM’s Frigidaires after the war will be interested in the combat pictures illustrating the uses of Browning machine guns on Patrol Torpedos boats and other war vehicles. A copy can be had by writing the Frigidaire Division of GM at Dayton 1, Ohio.

The Atlas Powder Company of Stamford, Conn., has announced a new wood finish which can be applied to office and household furniture and many similar wood products in constant use. This finish, which is in liquid plastic form and may be applied by spray, resists fruit acids, beverage alcohol, abrasion, soaps, etc., and is impervious to normal heat, such as from hot dishes. It is available in a range of colors and in gloss or flat.
FEBRUARY, 1945

MYERS CASE STUDY HOUSE CONTRACTOR

The magazine, Arts & Architecture, has named Ray A. Myers of Myers Bros., one of the best and most widely known construction firms in the Southwest, as general contractor for the eight "case study" houses the magazine will build in the Los Angeles area when current building restrictions are lifted. Mr. Myers and his organization will work directly with the magazine and its designers.

One of the most important basic elements in the Case Study House Program was the selection of a general contractor inasmuch as it is necessary to work with a general contractor whose reputation for the coordination of large projects is firmly established. It is the opinion of the magazine that the expansion of Myers Bros. activities from industrial and commercial construction into residential construction on this plane is logical.

As explained earlier, through the houses the magazine will endeavor to reduce the confusion which is being caused by the current argument between the "miracle house" and "debunk the miracle house" interests. This will mean the integration in the houses of the best of the new techniques and materials developed during and because of the war with the best of the old techniques and materials which merit being carried over into the postwar period. This process calls for the services of a general contractor whose wide experience makes him capable of materializing on the thinking of a group of America's foremost architects and designers, and who is able to produce on schedule houses representing the best in contemporary design.

Before selecting a general contractor, the magazine made a thorough study of the field. Myers Bros. were chosen because the firm has built thousands of residential structures during the war period, working with new techniques and materials constantly. The company, when it entered the field of war housing, deviated from commercial construction and its record indicates its expansion into the field of residential construction after the war is a sound development.

Among the thousands of residential units Myers Bros. have completed during the war are 1,000 houses in Snokeke, 1,000 at Vallejo, 125 at Portland, 555 at Richmond, 445 at San Diego, 500 at Compton, 90 at Long Beach, 300 at Wilmington, and 225 in San Francisco valley. The Compton project, composed of permanent living units, has been called one of the finest in the United States by housing authorities.

Thus Myers Bros. have kept up with advances made in construction techniques and have gained wide experience in the handling of many new materials which were used for the first time in war construction. The magazine feels that the selection of Myers Bros. to build the eight "case study" houses solves one of the major problems of the Case Study House Program.

According to Ray A. Myers, head of the firm, his interest in the program is strong because he recognizes in it an opportunity to use the wide experience his organization gained during the war to further advance good residential construction in terms of the best contemporary design and construction techniques.
EDITOR'S STATEMENT

continued from page 28

own and (if he is so inclined) write nasty or congratulatory letters to the individual jurors. From where we sit we have always been careful not to project ourselves into the controversy although, as during last year's judging, we were a very interested spectator. Some day we hope to be in a position to offer our own personal opinions about this sort of thing, but until then we must be limited to polite remarks about the nice things other people are thinking. Our final comment then, besides being "well, here it is", is in the nature of a very sincere gratitude to the jurors not only for their expenditure of time but for the good thinking and honest endeavor they brought to a very difficult job. And a word must be added also for the United States Plywood Corporation which sponsored the project without interference or insistence upon any rule or regulation which might have been construed to favor it or any of its products. We feel that it is only on such a basis that competitions of this kind can give the architect and the designer any opportunity that is really worth taking—to get down on paper his best and most creative ideas and his most imaginative approach to the phases of housing as they develop and as they are affected by the times in which we live and build.

It is the intention of the magazine to continue this competition on an annual basis with the hope that we can further enlarge the financial inducements, and add the one thing that we wanted to add in the very beginning—the actual building of the prize winning houses in widely separated areas throughout the country, so that people might not only read about, but might also see and move within, the solutions projected by the competitors who represent such a good thick slice of the best design talent in the country.—THE EDITOR.

ART OF THIS CENTURY

Edited by Peggy Guggenheim

AN ANTHOLOGY of the twentieth century's pioneer art movements, with essays by Breton, Arp, and Mondrian. 156 pages—69 halftone reproductions and contributions of 57 artists. Cover by Max Ernst.

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FEBRUARY, 1945

When Plans Specify
WALL BOARD
THE CALL IS FOR
SCHUMITE

Yes—wherever wallboard is specified, the demand is for Schumite; as in the case of the Army, Navy and Federal Public Housing Authority who have specified and used millions of square feet of Gypsum Wall Board on their diversified projects. The superiority of Schumite Gypsum Wall Board; the insulation—the fire protection—adaptability—durability ... are but a few of the good reasons why users have found it entirely satisfactory for permanent as well as temporary construction.

Picture of Federal Public Housing Authority project, Long Beach

BUY WAR BONDS
ARMY SERVICE FORCES SET-UP PLANNING COURSE

A Home Building and Planning Course is being prepared for returning war veteran patients at Camp Carson, Colorado. The instruction is patterned after civilian Home Planning Institutes. Additional information concerning actual building construction details, model making, and farm buildings, will be taught.

From publishers, manufacturers, and readers, literature and other instructive material would be appreciated on the following subjects: House and Farm Building Plans; Household Fixtures and Appliance; Home Furnishings and Decoration; Financing Building Materials, Hardware, Landscaping, Paints, and Home Planning Articles.

Forward all material to N.C.O. Director: S/Sgt. Veron M. Krainbill, Reconditioning Craft Shop, ASF Convalescent Hospital, Camp Carson, Colorado.

CASE STUDY HOUSE NO. 1

continued from page 44

Since there is no view from the ground floor to be considered all outdoor living areas are walled in for privacy. The guest room looks to the mountains to the north and west—the outlook is a compensation for this exposure. In addition, this exposure assures privacy to both owner and tenants.

The extension of the balcony in front of the upper stair hall windows makes possible easier cleaning of these windows. For ease in housekeeping and up-keep, the house is designed without corridor, and gardening is minimized by paving a large part of the outdoor spaces.

the construction

A dry-construction (except floor slab) with a fire-proof steel frame, a water-proofed concrete floor slab, and a central heating plant. Every detail in the project was carefully planned to provide maximum comfort and convenience to tenants—who are well satisfied so far for each furnished unit consisting of living room, dining alcove, kitchen, two bedrooms, a bathroom and laundry.

EL RENO PROVES CENTRAL HEATING

PRACTICAL FOR SMALL HOME COMMUNITIES

This is the story of a housing project completed in 1937, by a man whose thinking was years ahead of his time. On a 1/4 acre lot in Reno, Nevada, he erected 18 buildings—15 separate dwellings, a garage, caretaker’s cottage, and a central heating plant. Every detail in the project was carefully planned to provide maximum comfort and convenience to tenants—who are well satisfied so far for each furnished unit consisting of living room, dining alcove, kitchen, two bedrooms, a bathroom and laundry.

EL RENO Owner cites efficiency of Ric-wil Conduit

"Reducing the cost of heating those same units, here are the figures:

Cost per month per apartment ($ rooms) for the 1937-1938

heating season:

'S' Total of 8019 gallons fuel at

6½ cents per gallon.

Sept. $ 8.81 Oct. $ 7.55 Nov. $ 7.35 Dec. $ 5.50 Mar. $ 5.15 Apr. $ 4.40

The average of these heating costs is $ 4.50 per month, per suite. One cannot es

pecting these heating costs unless they have been in the apartment buildings, where tenants will open windows rather than lower the room thermostat, when too warm.

The same furnace will have a capacity for supplying hot water for the household in a communal heater room—so happens that a group of people with similar interests intends to build on the adjacent acreage. This small community of houses will justly the installation of communal heating and hot water systems. All windows and doors will be of metal. Larger windows and doors will slide horizontally while the smaller ones will be of the architecturally projected construction.

Further detailed specifications will follow with the showing of the interior design.—J. B. DAVIDSON.

NEW DEVELOPMENTS

continued from page 49

Suggestions for store modernization, a subject of wide interest to merchants, and as a matter of fact to consumers, are contained in a highly illustrated manual, "Modern Stores", which has been issued by the National Retail Furniture Association. The brochure outlines basic ideas for postwar store modernization. While the book has to do primarily with furniture store planning, the ideas are applicable to other mercantile establishments. "Modern Stores" discusses installation of store fronts, interior designs, window displays, backgrounds, physical equipment, the proper use of plywood, porcelain, steel, bronze, glass and tile as well as other less commonly used materials.

Photographs and line drawings are extensively used in illustrating ideas. A copy, and any other information, can be obtained by writing to the association, Furniture Mart, Chicago.

A new line of metal building panels that can be used to sheath the floors, walls, partitions and roofs of virtually all types of buildings has been announced by the Detroit Steel Products Company. The new products provide both framing and covering material in a single unit. Used for floors, the panels will replace joists, rough flooring and also plaster or plaster board ceilings. Some types will be filled at the factor with insulating material, and will provide sound-proof walls, partitions, floors or roofs. The panels may be used under either wood or concrete floors. They will provide long-span roof deck in the panels, unless specified otherwise in the order.
legislative activities

The legislative committee representing the Council has received the support and assistance of the various leaders of the State Legislature, and, as a result, an amendment to the existing Civil Service Act has been filed for the consideration of the Legislature. This amendment has been reviewed by the committee and has been introduced in the Assembly. The proposed amendment was presented to the legislative committee representing the various Chapters of the Associated General Contractors and has received their endorsement. Definite assistance is being given by the structural engineers since they too are included in this amendment which makes it possible for architects and engineers to participate in State Public Works projects.

A number of bills have been presented to the Legislature which affect the existing laws relating to the practice of architecture. The legislative committee is working with the State Board of Architectural Examiners, and where these amendments are not for the best interests of the profession active steps are being taken to have them defeated. In this respect the Associated General Contractors are working with the architects and have taken the stand that they will oppose any tampering with the existing laws. The architects, on their part, have reiterated the position of the Council that no effort will be made to legislate private work into the hands of the architects. The legislative bill proposed by the architects simply makes it possible for architects to be qualified to do work for the State. It does not force all of the work into the hands of the private practitioner nor does it jeopardize the position of the contractors who are at this time engaged in construction contracts with the State. It will be up to the individual architect to seek and obtain his own contract with the various State agencies. One of the biggest problems facing the profession is that of convincing the various State departments that this work should be done in the office of the private practitioner. After an analysis of the various costs involved the University of California convinced itself that private architects should be employed. The Council believes that this same approach can successfully be taken with other State agencies.

national legislation

In cooperation with the Builders of the West the architects have been asked to write to their respective Congressmen requesting favorable action on appropriations for the so-called Federal Works Administration postwar planning bill. This legislation is somewhat similar to Senate Bill 48 in the provisions of Title V, Public Law 458 of the 76th Congress. Sacramento and Washington it is apparent that some form of urban re-development bill will be passed when these bodies convene. No matter which bill is passed, you, as the individual architect, should remember that the development under this program is fundamentally an architectural program and that it is up to you to assist your community in its efforts to become a better place in which to live.

architectural advertising

For those of the profession who doubt that advertising can be successfully undertaken on a group basis, we recommend to you the bulletins issued by the Southern California Chapter of The American Institute of Architects. It is suggested that you contact the Chapter and obtain from them copies of these bulletins. They will help you in the job of selling which you, as the individual architect, will have to do in nearly every job which comes your way.

unification

The Northern California Chapter of The American Institute of Architects has given a concrete example of what can be done when unification is earnestly pursued. The membership of the Chapter has increased by leaps and bounds during the past few months, and, in addition, the Chapter and the Northern California Association were virtually merged at the January meeting for the election of officers of the Chapter. Andrew T. Haas, a delegate to the Council and a Director of the Northern California Association, was elected President of the Chapter for 1945. E. Geoffrey Bangs, Chairman of the Chapter’s Unification Committee, was elected Vice President. John S. Bolles, Past President of the State Association of California Architects, President of the California Council of Architects, and President of the Northern California Association of Architects, was elected Secretary of the Chapter. Hervey Parke Clark, former Secretary of the State Association and Chairman of the membership committee of the Chapter, was elected Treasurer. Norman K. Blanchard, for two years President of the State Association and now a Director of the Northern California Association, was elected a Director of the Chapter. William Knowles, former Secretary of the Chapter, was elected Director. Eldridge T. Spencer, retiring President of the Chapter, became a Director, and the carry over Director of the Chapter, Wm. Clement Ambrose, is also a Director in the Northern California Association, as well as a member of the State Board of Architectural Examiners. It is obvious that under this group unification is secure as far as the relationships between the Council, the Northern California Association and the Northern California Chapter are concerned. At the present time, these three organizations share the same office and with their over-lapping boards have no room for disagreement as to policies and duties.
The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters—Commanders* Acid-Resistant Paper; Celotex; Celotex products.

ACOUSTICAL MATERIALS


ACOUSTICAL TREATMENT

Herald E. Shugart Co., 911 N. Sycamore, Los Angeles, 38—Sound conditioning with Acousti-Celotex; Celotex products.

ADHESIVES

Crabtree Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cement—Mantle Mutual 7115—San Francisco—Douglas 5648.

BLUE PRINTING


BRICK AND CLAY PRODUCTS

Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitrous Quarry Tile, Acid Brick, Patio Tile.

BUILDING MATERIALS

Graham Bros., Inc., 4731 E. 52nd St., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.


ARCHITECTURAL GLASS AND MIRRORS


Hayward Lumber & Investment Co., Prefabrication Div., 4032 E. Shields, Los Angeles, Angeles 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.

QUANTITY SURVEYS

Architects: Save time, eliminate waste, and provide fair competition. Specify the Quantity Survey System of competitive bidding with surveys made by LeRoy Service, 145 Jesse St., San Francisco 5, Sutter 8361.

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Peterson, Harold E., 1350 Elmwood St., Los Angeles, 38, Hollywood 2265—Safety switches, meter switches, panel boards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

ELECTRICAL CONTRACTORS


NOISE-LEVEL TESTING


PAINTS

Premier Oil & Lead Works, 3950 Bedford St., Los Angeles 28, California, Angeles 2-5111—Manufacturers of BISHOP-CORKLIN TREASURE TONES, interior finishes. SEAL-TEQ, one coat, all-inclusive finish for over porous surfaces. CALADIUM, over asphalt paint. Highest grade paint finishes for every painting need.

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THE POSTWAR CRAW-FIR-DOR IS NOW PERFECTED...READY FOR PRODUCTION!

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Because the postwar Craw-Fir-Dor will be 85% factory assembled, installation time will be cut to less than one hour. No complicated adjustment will be necessary. And only 2 inches of headroom will be required!

And remember! The Crawford Door Company — maker of Craw-Fir-Dor hardware — will be ready for immediate production as will the factories which make the durable, attractive door itself.

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