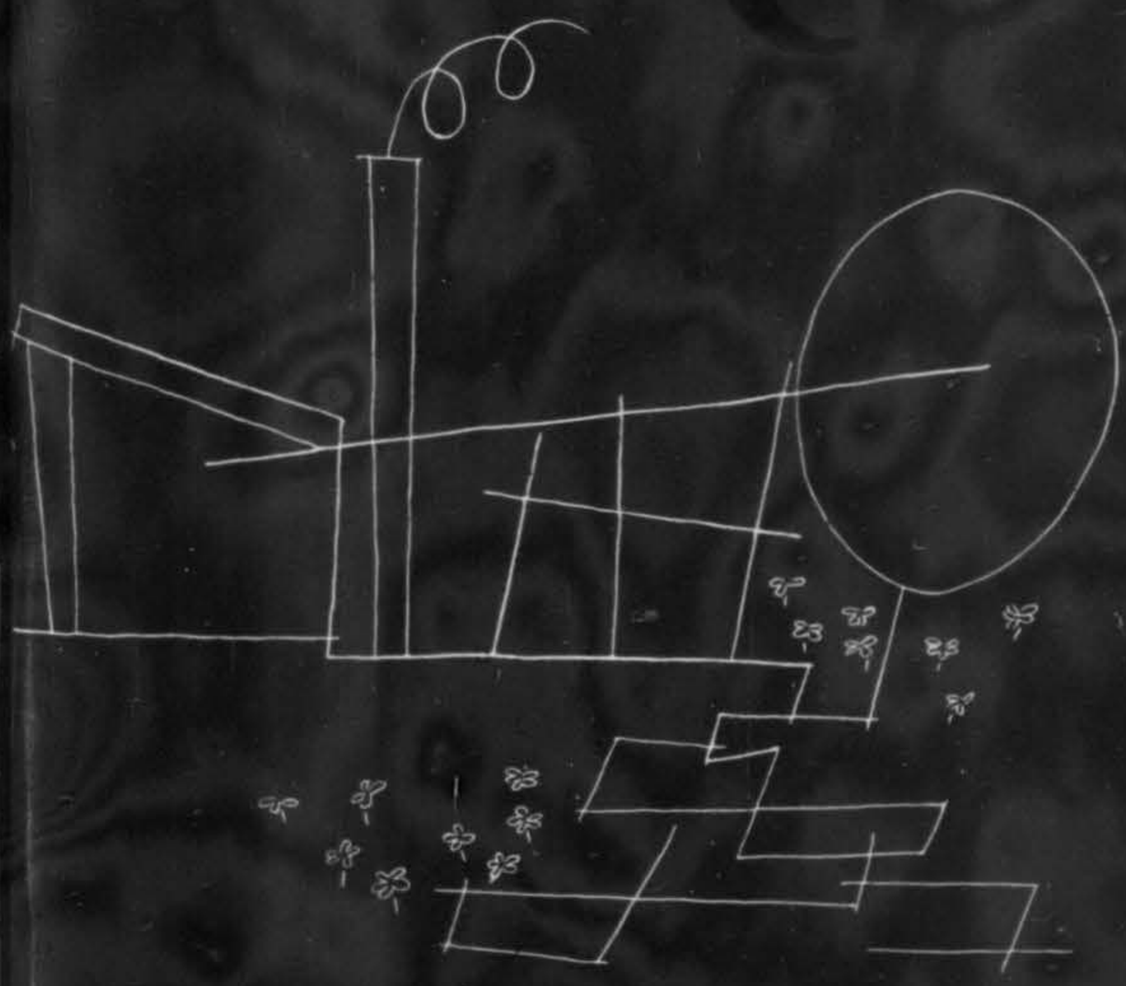
arts & architecture

AUGUST



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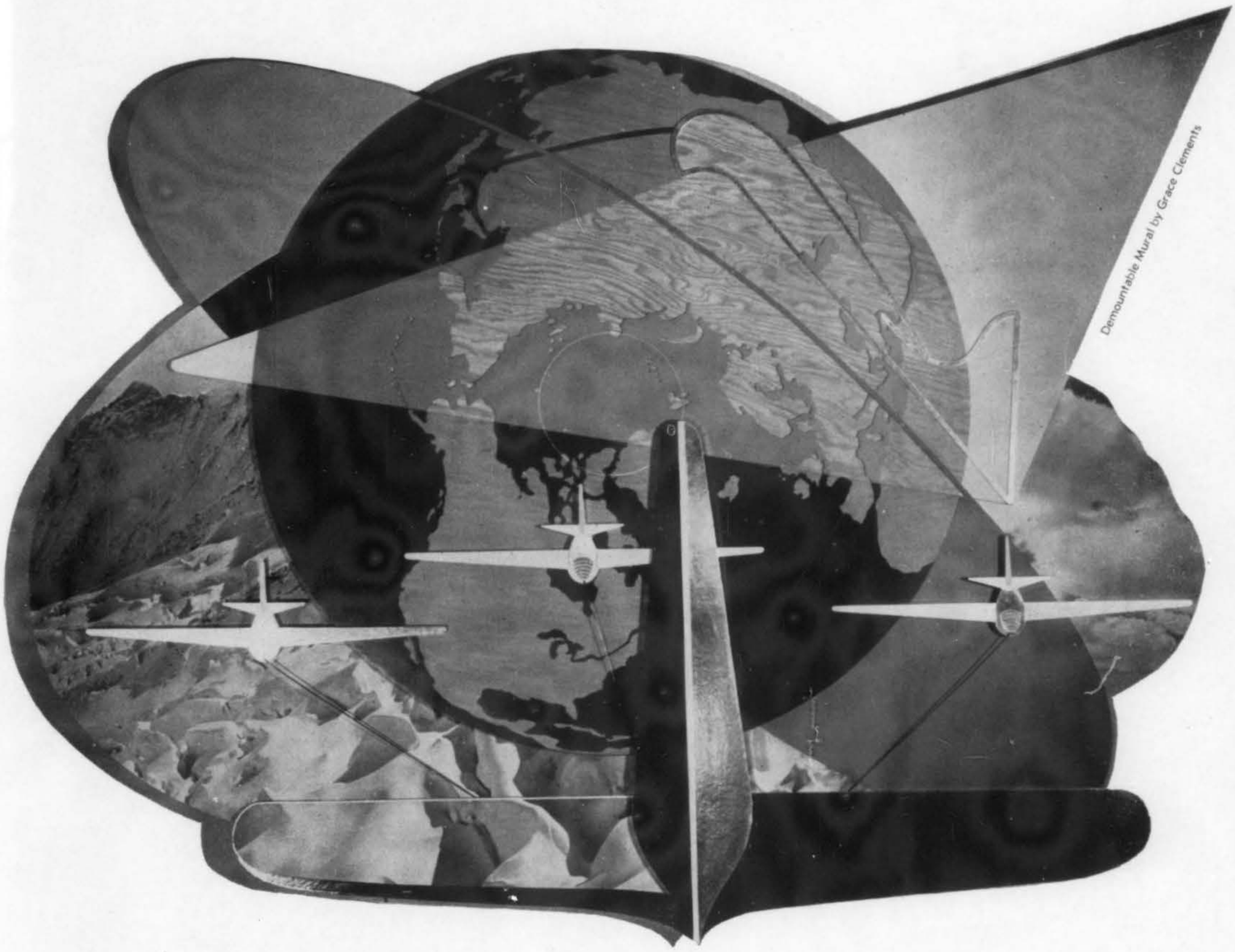

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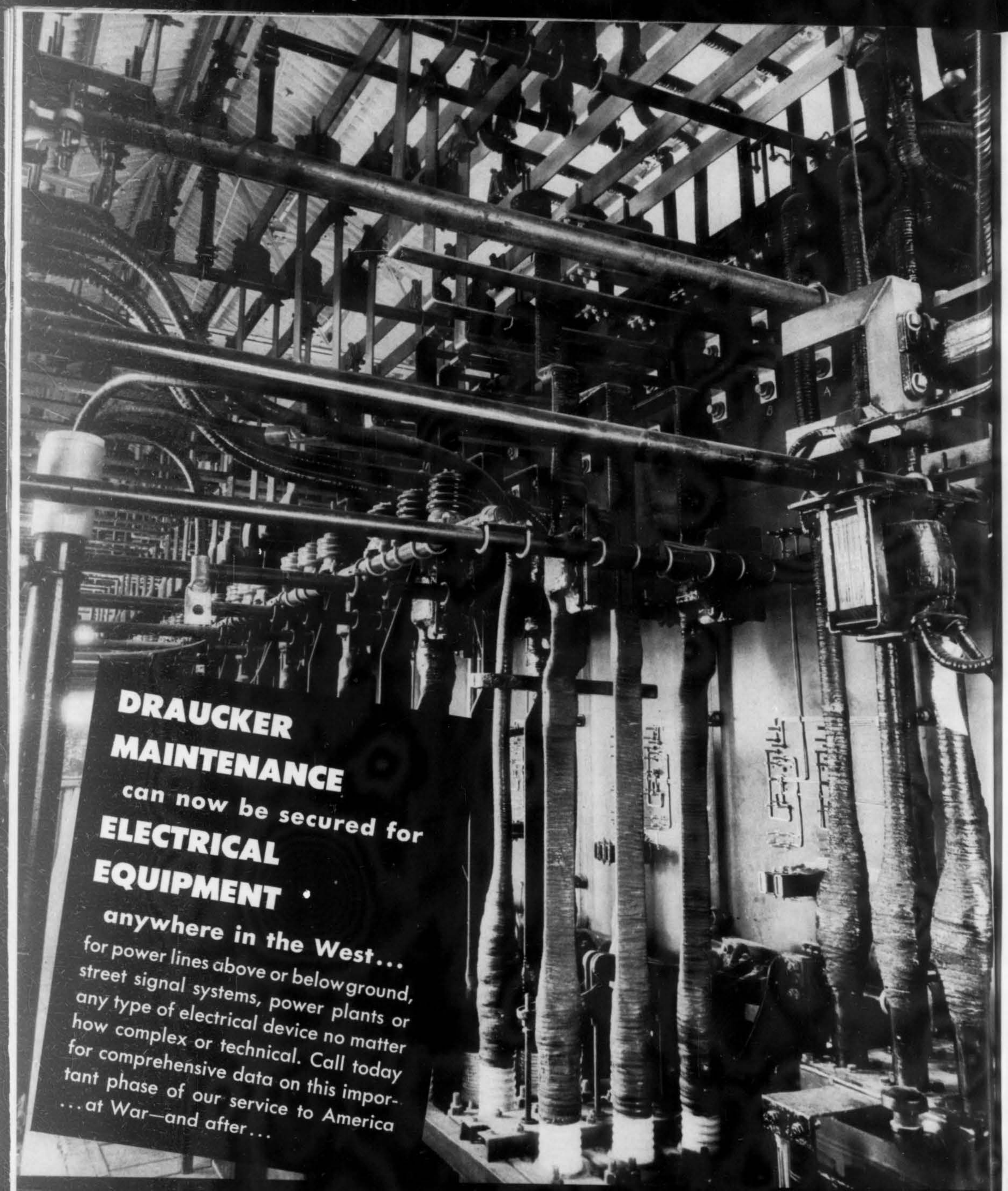

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"Designs for Post-War Living"

★

SCHUMACHER WALL BOARD CORPORATION joins the other twenty-two national manufacturers who also co-sponsored "Designs for Post-War Living" in a salute to the winners of the competition, and to the hundreds of other architects and designers from coast to coast who contributed their best ideas.

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Douglas Fir Plywood is serving in scores of ways on every battlefront. Here are shock troops landing in assault boats built of Exterior-type Douglas Fir Plywood.

Douglas Fir Plywood's many war uses are st

88% OF THE "DESIGNS FOR POSTWAR LIVING" ENTRIES SPECIFIED PLYWOOD

The "Designs for Postwar Living" Contest sponsored by California Arts & Architecture drew entries from every one of the 48 states and from 10 foreign countries. Here are a few of the several hundred entries received. First prize went to Eero Saarinen.

● The war has brought about a fuller realization that Douglas Fir Plywood is a material with a separate and positive identity. It isn't just a bigger board or just another type of wallboard . . . but a basic and versatile material that combines unique structural advantages along with large size. The buoyant stressed-skin hull of a plywood combat boat—the rigid, weather-proof construction of a plywood hutment—the weight-saving durability and protectiveness of a plywood engine crate—these and hundreds of other plywood war uses have stimulated the imaginations of architects, engineers, designers and builders. They see in Douglas Fir Plywood an improvement on conventional

restimulating vital new design applications

practices. They see in it the means of providing more efficient housing. For plywood's characteristics invite functional construction and encourage the elimination of unessentials.

● California Arts & Architecture's "Designs for Postwar Living" Contest exemplifies this trend. Eighty-eight per cent of the entrants—including 7 out of the 8 winners—specified plywood. Many designed all-plywood structures. Others used this Miracle Wood for interior or exterior walls, sub-floors, built-ins and many other purposes. Sixty-six per cent of the entries were totally or partially prefabricated units. Because plywood has long been preferred by prefabricators, this tried and proven material was naturally specified in these designs.

● The Douglas Fir Plywood Industry is devoting its entire capacity to war production, which means that this engineered lumber is unavailable now for civilian use. But it will be immediately available after Victory since the Industry faces no conversion problems. If you haven't been seriously considering how Douglas Fir Plywood can serve you after the war, write for our War Use Folder today. It contains a photographic review of plywood's war jobs and will doubtless be as interesting and thought-provoking to you as to the thousands who have already sent for it. This folder is free, of course.

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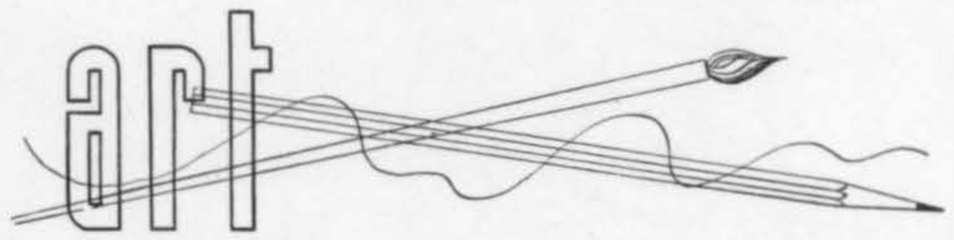

LOS ANGELES

There is something tragically impoverished about most of the painting which is to be seen these days, as if artists, in their haste to cover walls, canvas, and paper with pigment, have lost sight of why they are painting. One senses the absence of important concepts, of depth of feeling, of a desire for experimentation. Too often, there appears to have been an insufficient investment of the time and thought and care which lifts painting above the level of calendar decoration. Why these endless fragments of "paintable" subjects conceived in the studio traditions of a closed era? Why this complacent willingness to cling to the small embroidery of pictorial doilies? There is a world to be explored, integrated, understood, and made endurable, and artists continue to fondle the mental bric-a-brac which more modern folk have long since relegated to the attic. A curious phenomena, this nostalgic love for the backyards of our environment, this mental laziness which endears the still life, the ready-made drama of light and shade, and the psychasthenic school boy obsession with the female nude.

Though this impoverishment of art and the demoralization of American artists can be attributed to many causes, historians may well charge the laudably intentioned federal art projects with a large share of the blame. It is no longer necessary to defend the projects from the criticisms of its political adversaries; with the contention that artists need economic security there can be no quarrel. But of more basic concern is the creative limitations which appear to have been imposed both from within and without.. Project advocates found in the public patron a convenient scapegoat to explain away the glaring limitations, the narrow viewpoint, even the faulty techniques. This compromise with "what the public wants" has apparently set a standard which the artists themselves can no longer distinguish from their own. The influence of government-sponsored art has been so widespread that its precepts now dominate the national evaluation of all art to a point where popular approval becomes of greater value than creative integrity. If mural art is currently synonymous with a riotous conglomeration of history book charades, it is because the concept of a mural could not exceed the capacity of those in whose hands such a trust was vested. Monumental art does not spring from compromise; neither does the more intimate form of easel painting attain importance in the hands of men who measure achievement by the pages of publicity in national magazines.

This tendency toward conciliation becomes more depressing when one remembers that other artists have inured themselves to public rebuke, accepted it as a small price for creative freedom. The ridicule heaped upon the Impressionists, the Cubists, the Expressionists, the exponents of all revolutionary art movements, did not lead them to the production of more popularly palatable dishes. Consequently, the demonstrations of such integrity which come this way command our respect. To be sure, some of those who dropped in at Stendahl's this month and saw the exhibit of paintings by the Frenchman, Jean Helion, laughed. There are those who still delight in saying, "A child could do better than that." But Helion is not competing with children. To see his fine, clear forms, juxtaposed in space, is to know that here at least is an artist in dead earnest about his art. No child, however precocious, could paint like this, for Helion's art not only springs from intelligent and ordered thought patterns; it is the product of mature experience and evaluations. Like all serious artists, he is conducting a series of inquiries into the nature of certain shapes and colors and their interrelationships. The repetition of these forms in subsequent canvases indicates his scientific disposition to fully understand and make use of these plastic elements with which he has concerned himself. The modesty and humility which his work reflects will surely make for him a place among those who have profound respect for the latent dignity of the human race.

Captured during the downfall of France, held a prisoner for many months in concentration camps, Helion finally made his way back to the United States. But unlike certain of his American contemporaries he, who has seen aspects of war far more horrible than any ever imagined in the comforts of a well-equipped studio, persists in painting the only arguments for peace which he knows—abstractions. If this, as some will contend, is escapism, then so is adherence to all

the hopes and ideals for which men strive. Whatever Helion's appraisal of the war may be, it is certain that his concept of freedom is greater than striving for a peace which will deliver us to the wonders of a super dime store gadget counter.

There are, of course, a number of painters in America, many of whom work in relative obscurity, who possess a sincere regard for their creative task in life. To this small and select company Hilaire Hiler, now a resident of Los Angeles, undoubtedly belongs. In common with many who have gone before him, he seeks a greater control of the language of color, and with keener perception than most of his predecessors in this field, he is aware of how little has been understood of the nature of color from the artist's point of view. Contrary to the majority of his contemporaries, he staunchly believes in the necessity of learning the basic principles which govern the use of color. While other artists continue to depend upon intuition and the elements of chance, Hiler has devoted himself to extensive research and experimentation of a sort which will endow himself and all those who gain his vantage point with the means to meet the growing need for scientific and psychological use of color. If artists are yet too circumscribed in their outlook to recognize the value of such technical control, architects, designers, decorators, psychologists, and many other such professionals will surely benefit from his findings. An opportunity to do so is promised this fall through lectures to be given by Mr. Hiler in his Hollywood studio.—GRACE CLEMENTS.

SAN FRANCISCO

It is something of a coincidence that the most lavish show and the most popular show appearing in the galleries this past month have not been, strictly speaking, art shows. Both exhibits are concerned with the war and both are photographic. The first, presented at the Legion of Honor, is another production sponsored by the Modern Museum of Art, called *Road to Victory*. Lieut. Com. Edward Steichen was assigned by the Navy to organize the exhibit, Herbert Bayer designed it, and Carl Sandburg wrote the simple yet moving captions which resound with the cadence of America on the march. Official Navy, press and some individual photographs tell the story of the elements of victory: resources, production, fighting machines, and the Americans who make it all work. It is an impressive show due in no small part to the immense enlargements, some of which approach billboard size. In its original setting the exhibit must have been doubly effective, for a show of this type, even though designed with an eye to an itinerary, must be planned for sequence of story within limitations of space. That it holds together so well in its new setting is complimentary to the thought that went into the preparation and designing.

The other show, which has had considerable attendance, is *Bomb Damage by the R.A.F.* This is an exhibition of enlargements of R. A. F. reconnaissance photos arranged and annotated by the British Information Services and shown in one of the long galleries at the San Francisco Museum. Most people are familiar with this type of photograph taken from a great height which results in a map-like view of the area encompassed in the picture. What the exhibit accomplishes very nicely is to show how bombed areas in such a photo can be appraised as to extent and type of damage. The show starts off with a ground picture of a street in Lubeck, a view reminiscent of scenes of the worst devastation of San Francisco's earthquake and fire of 1906. The next picture shows the reconnaissance photo of the same city and points out a small white scarred area along a street which is that same street shown in the ground picture. This is only one of many such scars in the city. In each succeeding picture the telltale marks of high explosive and incendiary bombs are carefully pointed out and for contrast "before-and-after" photos are used. And with each succeeding picture of German city after German city the implication of what is happening to Hitler's European fortress appears more and more enormous. This show is one of the best pieces of propaganda for winning the war by air power yet conceived. Few there are who will leave without the conviction that if this sort of attack can be kept up, Germany's complete and cataclysmic doom is signed and sealed. But to keep up the intensity of this air attack requires great effort on the home front. It would have been wise if our own government had attached an exhibit to show what it takes in the way of guns, ships, planes, ammunition, and "blood, sweat and tears" to accomplish the results shown. It is too easy to forget that part of it.

Through the month the museum carried a number of other really excellent exhibits. The use of the arts and crafts in assisting in the rehabilitation of mental and physical cases is comprehensively dem-

(continued on page 16)

books

BEETHOVEN, LIFE OF A CONQUEROR, by Emil Ludwig (Putnam, $3.75)—One reads this book with mixed feelings. The author is unquestionably a versatile dramatizer of human events and historic personalities. (In the foreword to this book he states, without false or any other sort of modesty, that he originated the new art form of modern biography.) In our opinion, dramatizations, usually tantamount to popularizations of difficult subjects, can often serve a useful purpose. The man who may not work his way through a historic or scientific treatise may gain useful knowledge from reading a popular presentation of the subject. In other words, we do not object as a matter of principle to the popularization of a complicated subject, but we do care which procedure is adopted. When Freddy Martin plays "his" version of the *Nutcracker Suite* or the Grieg *Piano Concerto*, the listener learns nothing about the original. By the same token, the music lover learns little about a Beethoven work when he reads Mr. Ludwig's renditions of it in flowery prose and mixed metaphors. Of the finale in the second *Rasoumowsky Quartet*, Ludwig writes, *e. g.*: "Here is a bacchanale in a minor key; it is the attempt of mortals who have lived through much and are determined that wine shall help them to forget, if only for a single night. But theirs is no unalloyed pleasure. Their gestures are heavy; there is no laughter; even listening to the tympani and kettledrums" (incidentally, what's the difference, Mr. Ludwig? Tympani are kettledrums and kettledrums are tympani) "which they have summoned, seems an effort. Spirits seem to dance by them; knavish voices, like invisible birds, mock them," and so forth. Of the *Pastorale* symphony we are told that the opening measures say: "Today you are all invited to Mount Olympus. Be quiet and pay attention, for this will be something worth seeing. And actually Zeus himself is seated on the throne clouds. He is in a royal mood. A host of amorettes fly toward him, while it thunders in the midst of sunny skies," and so forth.

Ludwig states that these are only his own images and that the listener is at liberty to substitute his own, but the question is whether or not such programmatic word-translations of absolute music have any value at all. Our answer is emphatically negative. We can no more reach music along roads which have no connection with music than we can come to understand or enjoy it by æsthetic discussions or purely formal analysis. Only through the music itself can we gain access to the music and the soul of the man who created it. Those who wish to go beyond this may, of course, learn much by giving years of serious study to the inner laws of music. To grasp the spiritual content of any piece of music, we need neither words nor diagrams and for the most part we are better off without either of them.

Ludwig's picture of Beethoven the Man is a willful and capricious construction. The author, intrigued by the novelty of his idea that Beethoven was an "anti-tragic genius, eager to outdo his rivals, to win fame, a Napoleon of the piano, whose life was a chain of victories over every obstacle," is determined to prove that he has at long last discovered the real truth, that all previous historians and biographers have given us the wrong picture of Beethoven. If certain episodes in the composer's life or certain aspects of his music do not oblige by fitting into the author's conception, they are either ignored or "explained" by a trickily turned phrase.

It cannot be the purpose of this review to point up every error Mr. Ludwig has committed. But we must at least raise one eyebrow at the discovery that a man undertakes a Beethoven biography without knowing that tympani and kettledrums are the same thing, or who writes, on page 182, "the two symphonic poems which he was commissioned to write during his next period, the *Battle Symphony* and *Wellington's Victory* are his weakest works" when actually both titles belong to the same work, Opus 91. It is equally surprising that Mr. Ludwig's translator, George Stewart Mc- (continued on page 18)

CINEMA

comment and criticism

The motion picture industry obviously has no post-war plans except for getting into the film houses of liberated territories with the mostest pictures in the fastest time. There has been no discussion, no thought, no formulation of plans by the industry or any of its official spokesmen on the subject of what Hollywood has to offer our government when peace comes. That the film industry can serve a useful and important purpose needs no lengthy consideration here. The foreign branch of the Office of War Information — that phase of America's propaganda work which Congress happily did not throttle —has long stated that films are among our most potent weapons. There is a job to be done, a job of education, of re-education, of selling the Four Freedoms, the United Nations Cause, Democracy, to a world suppressed and bludgeoned mentally and morally as well as physically for ten years and more.

One of the Hollywood trade journals which reported that the OWI Overseas Film Bureau had selected some forty pictures for distribution in Sicily, superimposed with Italian titles, had this to say: "The films chosen stress entertainment rather than propaganda, with the idea being evidently first to get Italians patronizing the theater and friendly, and then to insert propaganda by means of shorts, newsreels and even features at a later date." There followed a list of the films with its complement of light entertainment. Included, however, were a few subjects with propaganda content like *Action in the North Atlantic*, *Air Force*, and *Across the Pacific*.

The reasoning on the part of Robert Riskin, head of the OWI Film Bureau, seems logical: let the Italian people get our entertainment pictures, and wean them gradually into a more serious type of entertainment which says something in behalf of the cause for which we are fighting, something about the world we are fighting to create. However with the possible exception of Warner Brothers, Hollywood is not thinking of the war before or after, except as Guadalcanal or Palermo, the Ebro and the Rhine make interesting backgrounds for formula plots. That happy exception is expressed in a statement issued by Jack L. Warner, commenting on Vice President Wallace's Detroit speech on a war-proof post-war world. Warner's, the film executive said, has always recognized the responsibility and duty outlined by the Vice President—"The responsibility for mobilizing peacetime production for future employment, and the responsibility for planning world cooperation. The Warner company is now engaged in research regarding the possibility of producing straight educational films, and will try to bring some enlightenment into every picture turned out."

Mr. Warner offers us a hope for the distant future. But what of the existing agencies in Hollywood and their postwar plans? By official pronunciamento the Motion Picture Academy of Arts and Sciences states: "The Academy is entirely freed of all labor relations and responsibilities and has no concern with economic or political matters." On the following page of this Academy bulletin, however, its president, Walter Wanger, seems to contradict the ostrich-in-the-sand attitude of his organization when he says: "During this critical period all of us engaged in picture making are particularly anxious to be certain that research for our productions is thorough and authoritative. Only by such attention to detail *can motion pictures be of the greatest use as an instrument of international friendship and understanding.*"

If the Academy is to be free of concern with economic and political matters, then it certainly has no right to be an instrument of international friendship and understanding. In substance, the Academy (about which more in an early issue) well illustrates the sloppy thinking, or the lack of thinking, or the rejection of thinking, or the refusal to think now going on in wholesale lots on the subject of how we can most effectively use the screen for a better postwar world.

For Whom the Bell Tolls is a beautifully mounted picture without a soul, without sincerity, without conviction. Sam Wood, the director, himself told me: "The Spanish Civil War, Fascism, the Falange are as incidental to the picture as they were in the book." I think Hemingway might have some other ideas on the subject. Hollywood should not straddle the fence—even now when the civil war issue is safe for Hollywood to film.—ROBERT JOSEPH.

music

What is it, shall we call it the bouquet, which distinguishes these utterly abstract tonal sequences with the intent delineation, though without the words, of language? It is not a bouquet. But like the recognizable bouquet of a name wine, it has been arrived at through a tradition of careful nurturing, precise development and combination, patient maturity, intelligent aging, long, calm waiting. No action in the making of a good wine has been unduly hurried. The vintner does not prepare his wine for the next day. Fresh wine drunk too soon after preparation is sickening. Here is its only recommendation: it is accessible and cheap.

Abandoning more specific topics, let me try to convey something of that intimate mutual relationship binding together the composer, the performer, and the listener in a common musical experience. A common experience, yet each return of it should provide a unique reintegration of all elements. Two compositions, two performances, two experiences of listening should never be the same. Even a recording, heard again, should offer not merely a renewed but an increasing appreciation of all that it contains.

Carl Philip Emanuel Bach, quoting his "seligter Vater," J. S. Bach, writes that one style may be better than another, yet each may offer something especially good, and neither can be so complete as to forbid addition and completion.

What distinguishes the language of music so that one learns to relish it for what it is underlying what it has to say? How indeed does one learn to understand this abstract language and its meaning? Memory plays a part in this. One cherishes the remembered experience; one seeks out again the experience one cherishes. The mind is no longer quite asleep, remembering. Remembering the experience, one distinguishes, discriminates.

Each of us has tried at some time to convey to another this intimacy of communication, not what can be said but all that saying means. How seldom one succeeds! One is lost and embarrassed, confused in an inadequacy of speech. The thought and the emotion at once, this is poetry, the expectant gift, which waits to be received. Art is not removed from each of us. And when the art is music one can receive it with closed eyes, apart from sensation, from the physical violence of feeling. One measures space by music; music indeed creates and permeates the solitude of space. It is like the divine consolation whenever it is present, and the thought, shaped by relationship, remains. Yet one strains through it, relaxed from other efforts, to find that which it is—a knowledge of personality, a sense of presence. So one ceases to cherish in deep personal expectancy the art made merely for entertainment, for sensation. One learns to distinguish. Here is Brahms, lost on an ocean of knowledge, clutching the veil of the goddess once revealed to him. By that veil the bearded Odysseus will be preserved. He will relate to us in mysterious and metaphorical language what he has known and seen. But we await the murderous coming home with him.

Beethoven—with what a grip of the mind he seizes upon the labors of Hercules. His reward will be heaven. Schumann, the artist of frustration, forever failing of all he loves and emulates—exclamation without verb. Chopin, the artist always of the moment, the cynosure of tea parties, the one man on a divan, ever pursued, ever gracious, ever feeling, with whom alone, removed from social presence, one can share the emotion, naked. This art would be sensuous if it did not penetrate the utmost distances of loneliness. It cries out for companionship and will be always companioned. It cannot relieve the excess of its love.

Bach, the whole man, whole artist: he needs no one. Success, companionship, emulation ever derive from those that try to know him. He is the inexhaustible, the creator without needs. In his music one recognizes the eternal, self-sufficient. Yet he is ever compassionate. He will not need heaven. Heaven is where he is. He is the only complete artist, a Donatello freed of stony problems. Shakespeare lacks this self-fulfillment and this patience; Prospero still rejects some part of life—the fantasy, pinnacles and palaces. Bach benignly bestows on the insomniac his *Thirty Variations;* to the monarch he offers the imperial *Art of Fugue.* The music of Bach offers the most recognizable portrait of the western God. And Shakespeare and Mozart—there is the bitter-sweet of real existence. (continued on page 16)

sifting the

DOUBLETALK

Congressmen who make sense were in the minority during our last session of Congress. They were overwhelmed by a landslide of insanity, hatred, greed, and anti-democratic passion that probably has not been equaled in any single previous session.

Here is a letter from Will Rogers, Jr., laden with intelligent courage as well as with the deep portent of more serious things to come:

"Our war Congress has not finished six months of work. I want to take advantage of this pause in the legislative activity to write you, because I know very well that through your deep interest in progressive action by our district, I have had a share in the responsibility of trying to hold the line against the runaway forces of this Congress.

"The past six months have been bitter, partisan, and have sent crashing down many of the great social gains of the past ten years—out of malice preparatory to the 1944 election. The main energy of Congress has been directed to discrediting the administration on the home front. While in peacetime this would be the old game of politics, in wartime it has certainly kept the Congress from paying attention to the war.

"Congress has not 'had time' to pass a bill concerning soldiers' allotments. It has not 'had time' to consider the important bill on America's intent to cooperate with other nations after the war to guarantee the peace. It has not 'had time' to decide whether we should rank China with other nations legally.

"But it has had time to liquidate the NYA (which trained youths for defense skills). It eliminated HOLC (which had given aid to the small home owner). It knocked out FSA (which was aiding the small farmer). It killed crop insurance. It refused to consider a bureau to assist small business in getting war contracts. It throttled the OWI (domestic). It wiped out the National Resources Planning Board. Most scandalously, it refused to roll back prices or permit grade labeling. Over the protest of the Army and Navy, it passed repeated anti-labor legislation."

One need not yearn for the mantle of Jeremiah in order to foretell the grievous defeats American progress will suffer in the next session of Congress unless every thinking person collars his congressman during the current recess, and if that lawmaker is among the majority of the last session, lays down the hard facts to him. The proper approach is with an olive branch in one hand and the brickbat of political action in the other. All of these windsor tie boys have their eye on next year's election. They serve most faithfully the masters whose powers they most respect. If they have failed us in the last few months it is because they believe the people no longer have the power equal to that of the privileged and reactionary masters from whom they take their orders.

It is possible for our next Congress to gain back the losses which the people have sustained, but it will take more and louder rooting from the bleachers along with the force of angry voters at the polls. Ignorance and savagery are on the march among us. We cannot afford the price of complacency any longer. The greatest questions of our time are likely to be decided within the next few months.

The war is not over yet. It is still not won. A Congress dominated by the same spirit as the last could even rob us of victory. Our stake in the world to come is too great to leave the responsibility to those of narrow minds and blind passions. It is our responsibility, too, and if six million soldiers return from this war to find that their birthright has been taken from them and no plans have been made for their future, they will not stop to separate us from those who did the damage. The harvest of tomorrow is being sown today and those who indifferently stand by will reap the same fruits as those who planted badly.

Intelligent foresight is better than all the regrets we can offer to those for whom we must guard the home front. We must not forfeit liberty and security for them at home while they are fighting to secure it for us abroad. If we do, they will hold us to account along with the men in Congress and the reckoning will be terrible. Self-interest, not idealism, dictates our responsibility. The power to castigate and correct our wild men in Congress is still ours. Unless we do so without delay we may lose that power and with it our own "liberties and sacred honors."—JACOB I. ZEITLIN.

ART

continued from page 7

onstrated in The Arts in Therapy. Most astonishing are the examples of modeling the human form in clay by congenitally blind students. Some of the "London Group," Paul Nash, John Piper, Graham Sunderland, and Henry Moore, contribute exquisite works in aqua media to contemporary British watercolors. In another gallery Henry Moore also has a one-man show of drawings, rather disturbing morphological shapes, which he uses as studies for sculpture. Pan America is represented in an exhibit of woodcuts by José Sabogal of Peru, watercolors and drawings by José Perotti of Chile, and a fine collection of lithographs by José Orozco of Mexico. Jean Varda strikes a humorous note with his gayly decorative and witty group of compositions in collage and paint. Sculpture by Brents Carlton, drawings by Margaret Cavaney and paintings by Renee Lahm complete the calendar of events.

Returning to the Legion of Honor, there is another exhibit of particular interest, a showing of lithographs by Daumier. One of the great caricaturists he is, as well, one of the great humorists. Many of the prints concern Daumier's famous character, M. Robert Macaire. In one he has Macaire in the role of an architect and the scene is a conversation with a client. The client says: "What? M. Macaire! This house that according to your plans was to cost me 10,000 francs is going to set me back 300,000!" Macaire answers: "What can you expect? It is not my fault; you had a casement window put on the south that we were to put on the north, you wanted only four stories instead of five, we were to roof with zinc, you would only roof in slate. I can be responsible only for my own plans. You changed them—you'll be sorry for it." This is only one of many examples of the timeless wit of Daumier, as penetrating and potent, even in this age of one-line captions and streamlined houses, as the day he pulled the first print.

The De Young Museum, recovering no doubt from the flurry and excitement of auctioning off a considerable array of excess treasures, has contented itself with some minor shows: Indian paintings, a collection of mother and child prints and a group of prints of 18th and 19th century costumes for milady. Two important shows are scheduled for August: contemporary American works owned by the University of Arizona and contemporary self-portraits.—SQUIRE KNOWLES.

MUSIC

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To know a composer one should pursue him through the entire production of his musical career. Bach is the master of the *Capriccio* and also of those extraordinary family studies of the Trinity, the chorale preludes on the hymn *Allein Gott*. Beethoven is known by the whole addition of his creative process. To this larger understanding of the entire creative effort one should then add the endless love and reorganization of detail which minutely distinguishes the idiomatic nature of each artist. Thus at last one may measure the rugged surfaces and powerful melodies of Byrd, the infinite delicacy and sculptured sequences of Gibbons. Then at last in Couperin and Bartok one can learn to discriminate the harmonic texture of the nearest intervals. Then for such a listener Machaut and Schoenberg are no longer repellent or curious but rich.—PETER YATES.

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BOOKS

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Manus, a professor of music at a Los Angeles university, the name of which we shall discreetly leave unmentioned, did not notice these and many similar errors.

We have gone into such length of discussing this book because certain of its aspects are far more important than it is as a whole. Too many musical program annotators, authors, and even music teachers and performers are using the same methods in order to make the American public "enjoy and appreciate" great music. Let them read a little story which Wagner wrote in Paris, *A Happy Evening*. In this tale, two friends are discussing the question of the poetic program of Beethoven's symphonies. They come to the conclusion that any such programs are impossible because "what comprises the actual content of the music can only be expressed in the infinitely varied incentives inherent in those characteristics that are proper to music alone, but which are foreign to and incapable of expression in any other language.—ALFRED LEONARD.

THIRD ANNUAL COMPETITION

For the third consecutive year the American Contemporary Gallery will hold its annual competition for a first one-man show in September. All artists who have never had a one-man show are eligible, and one work in any medium may be submitted. This year, as before, photographers are urged to participate and eventually, if enough entries in that medium are submitted, a separate competition will be held for photography. In the meantime the gallery accepts examples of photography as an art medium, eligible for entry in the competition as it now exists. There is no jury for entry, and all works submitted are hung as an exhibition until the end of September when the decision of the jury is announced. In the past, honorable and special mention groups have been giving exhibitions in addition to the winner of the one-man show. The jury again consists of Roland McKinney, director of the Los Angeles Museum of Art; Edward Biberman, prominent artist; John Entenza, editor of California Arts and Architecture; and Clara Grossman, director of the American Contemporary Gallery. Entries are accepted from September 4 through September 9, daily from 2 to 7 p. m. at 6727¼ Hollywood Boulevard. The competition exhibition opens to the public on Saturday, September 11, at 2 o'clock.

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arts & architecture

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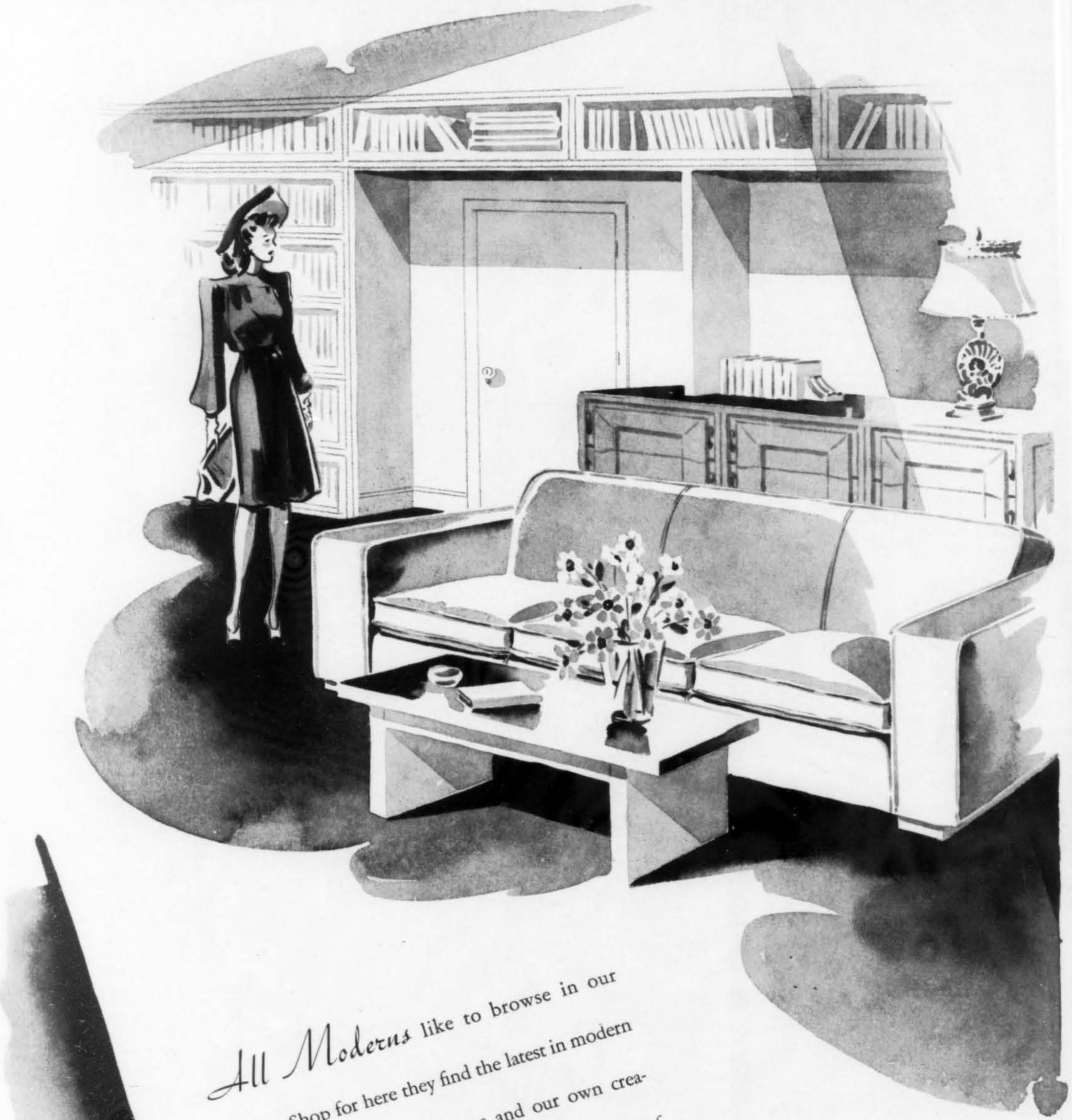

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notes

IN PASSING

THE AIR HAS BEEN HEAVY with talk about the world, the house, the life of tomorrow. Everyone and his silly brother has been writing it and singing it and threatening to build it. For months the public has been asked to consider houses that will never fall down and automobiles that will always stand up and ice boxes that will never wear out.

It has been high and heartening talk and the people who have been making it have done a job of tub-thumping. "Just wait," they say. "Just wait until after the war when we stop making guns we will make the dadgumdest hairpin in the world." "Mr. and Mrs. America," they say, "you just wait and see."

So, all right, we're willing to wait. And up until recently we've been almost ready to believe. Until, on close examination, we found a few small cracks developing in the dream.

A truculent gent who makes heaters says that he thinks there's too much talk about the wonderful things that are going to happen, and as far as he's concerned he's going to make the same damned heater he's always made, and none of this pish-tosh that does nothing but upset his own secure knowledge of the kind of a heater that Americans should have whether they like it or not. Another, who manufactures carloads of ice boxes, is expensively reminding all who will read that "our boys" demand that they return to an America that is *exactly* as they left it.

Obviously, it is no longer considered smart and cagey to be too insistent about this business of merchandising miracles. Of course, miracles don't lend themselves to very precise cost accounting (at least not in the preliminary stages of their manifestation). It is obvious that the boys had to say something about what they intended to do, come the end of the war, but the fact seems to be that they are now overcome by sudden panic at the prospects of a future that might be as bright as the one that they have been predicting. They should know, as any fool does, that miracles are difficult to control and are not in the habit of permitting themselves to be adjusted and confined to neat little grooves with no spilling over allowed.

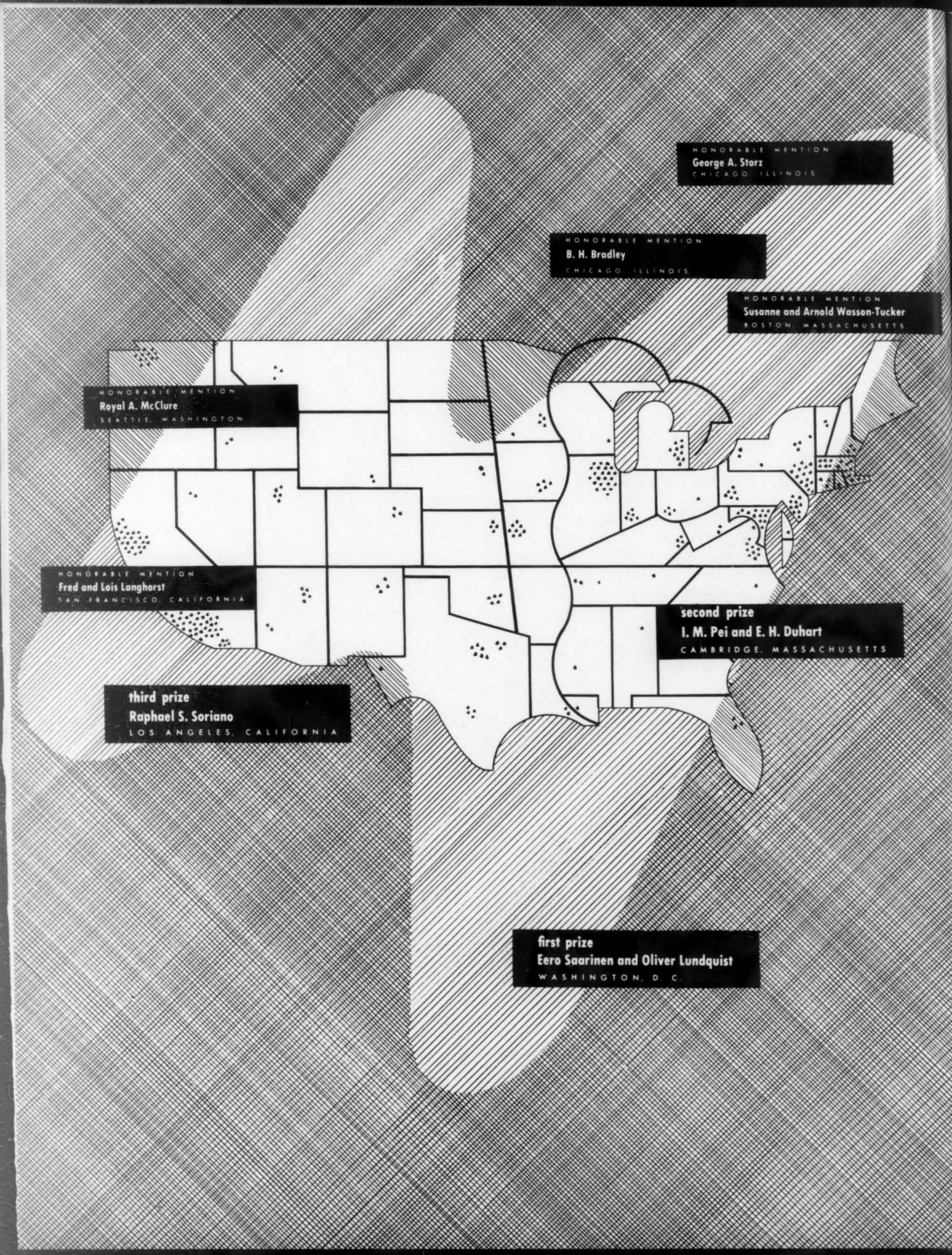
A miracle has a way of spawning all sorts of things that develop from the mere fact of its existence. A miracle is something that you don't fool around with unless you are pretty definitely a part of whatever created it; unless you are a part of the spirit of it; unless you really understand and want it.

The only thing that can possibly delay the future we are fighting for is our own actual fear of it. There's no sense in pretending that it doesn't mean change. In some cases it means very drastic change. Among other things, it makes the maintenance of an economy of scarcity an impossibility in the face of already existing facilities for almost unlimited production. It is going to force upon us considerations and reconsiderations of the complicated systems, *political*, *social*, and *economic*, by which we have lived up to now.

We are at this late date just becoming aware of the nature of the great decisions we will be forced to make. We are only now beginning to realize that when the war ends we will be faced with something that is new, something that is strange, and something that is not going to take "no" for an answer.

There's no point in trying to run away from it, or hide from it, or deny it. It is senseless to look around for a cave, or an acre of land, or a well to jump into. The simple fact is that we are about to face the new world. And the only fear that we need have comes from the weakness of our preparation to become a part of it. The struggle against it will only prolong the agony of our final acceptance.

Frankly, we just don't know what anybody thinks they can do about refusing to allow the future to happen.


HONORABLE MENTION
George A. Storz
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HONORABLE MENTION
B. H. Bradley
CHICAGO, ILLINOIS
HONORABLE MENTION
Susanne and Arnold Wasson-Tucker
BOSTON, MASSACHUSETTS
HONORABLE MENTION
Royal A. McClure
SEATTLE, WASHINGTON
HONORABLE MENTION
Fred and Lois Langhorst
SAN FRANCISCO, CALIFORNIA
second prize
I. M. Pei and E. H. Duhart
CAMBRIDGE, MASSACHUSETTS
third prize
Raphael S. Soriano
LOS ANGELES, CALIFORNIA
first prize
Eero Saarinen and Oliver Lundquist
WASHINGTON, D. C.

The final judgment of the many entries has resulted in a good overall selection from the material submitted. While there was considerable disagreement as to the merit of individual contributions, and endless, however enlightening, discussions of what should be where and exactly why, the end of jurying came suddenly with everyone standing his own ground, exausted but firmly convinced. In the light of all the intelligent bickering that went on, it is particularly interesting that the first prize was awarded by unanimous approval.

The winning designs represent a fairly good cross section of the ideas of American designer-architects and what we can expect from them at the moment. What those ideas will be in the next five minutes or the next six months no one can tell, inasmuch as a century of progress and catastrophe and chaos and hope is packed into every moment of these bitter war years.

We are grateful to the contestants for a much better than good try at a difficult problem, and immensely encouraged by the honest thinking that went into most of the work submitted, and wish again to thank the battered jurors for the sincerity of their efforts.
To the co-sponsors, our highest praise for holding onto their hats and letting the competition develop without the slightest interference.

To the magazine this has been a hectic and stimulating experience, and it is our hope that we will soon be able to announce a continuing series of such competitions, believing that American designer-architects will welcome an opportunity to send further trial balloons into the modern air.

We have too many people to thank for the considerable help which has been given in this rather nerve-wracking enterprise. They must take their satisfaction (and justify their nervous breakdowns) with us in the knowledge that they have assisted in a project which has played its small part in giving some hint concerning the shape of the world which might be confronting us some fine morning.

And to everyone, including ourselves, may we wish many happy returns of the day?

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Honorable mentions and other entries of unusual merit will be shown in subsequent issues.

designs for postwar living

announcing

the winning designs

in the architectural competition

sponsored by

california arts and architecture

jury comments

SUMNER SPAULDING, F. A. I. A.:

■ The program for the competition for a postwar house conducted by California Arts and Architecture contained a statement that could only congeal the mind of the competitor: "One thing should be kept in mind: this is to be a house that can really be built when the war is over."

The jurors conceded that baths and kitchens might be prefabricated. However, as long as we must use eclectic forms, deal with long-vested building material interests and established labor customs, we must in no way consider this competition as bringing out a pattern of living which is bound to come.

The evolution of the airplane, resulting in such diversified examples as the helicopter and the flying wing, has produced forms compatible with the actual function of flying with human or freight cargo. Prejudice concerning appearance has never been tolerated in the airplane industry. The automobile, on the other hand, has never completely abandoned the pattern of the horse-drawn vehicle. It has been able to concede to certain prejudices without too much loss of life. Only minor concessions which have been made to safety and speed have helped to dictate the present form. The house, since it is going nowhere, is static both in design and position.

There seems to be little realization that our way of living actually has been changing as much as our methods of transportation. Unfortunately, risk of life and painful death in badly designed houses is so well concealed in secondary causes that the public has never been forced to accept a parallel development in the physical form surrounding our home life.

Most of the designs submitted are rectangular in shape, with the usual room arrangements, and with little consideration of the form that might develop from actual usage, as has been done in the design of the airplane. For example, it is quite conceivable that a kitchen might be circular. Certainly a breakfast table with surrounding seats need not be rectangular. Shower baths, toilets, forms enclosing conversational groups, if built according to modern manufacturing principles, need not stem from the post-and-lintel pattern. The winning designers toyed with these ideas. Two distinct prefabricated units were used. Such units could easily have thrown off the yoke of preconceived forms but failed to do so. The designers might still have eased their consciences in regard to the program as written by making more or less traditional use of the space between the units. They distinctly had their feet well planted in the existing world, but were peering with wistful eyes into the world to come.

Practically all entrants used some form of module system of construction, this being a necessary concession to the existing material manufacturers. Plywood, steel, concrete, and glass can be cut into squares and rectangles for prefabrication. The existing plants and warehouses can still be used. Thus, to a certain degree, the old system of construction can be maintained. Are we to assume that the manufacturer of a new plastic will be forced to copy the old methods of construction to the end that the new shelter will show direct descent from the Cape Cod cottage?

The first two winning designs show a definite consideration of labor custom. Old-time methods are sufficiently used to camouflage, perhaps, the real intent. Certainly in the prize-winning design there is some opportunity for the mason, carpenter, and electrician. The third prize-winning design, however, would certainly be frowned upon by the trades of the building industries. It seemed upon close inspection that should these prefabricated units be made in a factory, they could easily be assembled with practically no use of the old building trades. It is obvious that none of these methods will be fully accepted by labor unions until our social systems can be sufficiently revamped so that the resulting saving in time and energy can be translated into more relaxation, without loss of economic security to the working man. It can be said that the ultimate solution of the house to come is one to be made of flat, easily packed units. However, inasmuch as the house of the future will probably travel but once, isn't it conceivable that in this land of plenty, and with our taste for gadgets, the public might be willing to pay the higher price for transportation of warped surfaces?

Finally, the competitors show only what the ablest designers can do while they still drag the chains of tradition, materials, and system. Let (continued on page 43)

Sumner Spaulding, born in Michigan. Graduated from Massachusetts Institute of Technology in Boston. His work includes residential buildings and public works. Chairman of architects committee for the Civic Center of Los Angeles. Architect in collaboration with John Austin on the Municipal Airport, Los Angeles. Chairman of the capital expenditure committee of the Council of Social Agencies. Member of the board of directors of the Los Angeles County Museum Patrons Association.

CHARLES EAMES:

■ The spirit of the program was to a great degree the answer to the problem, but it was very broad and very disciplined, a difficult thing to live up to. When things really got going, one was aware of many preconceived attitudes that stood between us and the program. There seemed to be too much "architecture" in both the solutions and the jury, and values became mixed up with the ego of a specialized profession.

It is fortunate that the first prize is such a clearly stated, well worked out solution, because the other prizes and mentions cannot be taken too seriously as awards. It was an unanimous choice for this place. It is significant that the basic idea was, in a way, similar to that which a number of others strived for and attained in a lesser degree — prefabricated packaging of the more standard units of human activity, combined with complete freedom in those areas serving the special demands of the individual. I believe that the Saarinen-Lundquist solution is one that the contestants as a group will be glad to see.

The mentions are probably representative of a good cross section of the entries, but there were others not included which I feel had more to contribute. The only multi-story solution in the group (Huson Jackson and Henry Shotwell) lost any chance of being viewed objectively by being labeled by the jury "Le Corbusier." The plan of the individual apartments was perhaps weak, but the relation of them to each other and to the out-of-doors space was a real contribution. When unusual thought is presented, most of us seem to have a tendency to spend great energy proving that the thought is not new but has been used by so-and-so. Unfortunately, we can at the same time accept without a mumur the more common, and possibly more dangerous, clichés.

There were solutions that took advantage of the connected row-house scheme to offer the occupant practical privacy in the form of courts and offsets. (Marcel Breuer had a good one.) In general, these seemed to have a more realistic approach than those which placed a house in the middle of a 50-foot lot.

A few structural systems were presented. Ralph Rapson's fabric house was one. However, the merit of his system and his plan was eclipsed by an interpretation put on a part of his statement—"No longer must man be pigeonholed into 'rectangularism,' but can literally clothe himself in his house." This was taken as suggesting the "horrible" thought that the client might be his own architect. He may have overemphasized flexibility, but there was nothing in his statement that would eliminate specialists in planning—in fact, such a system might conceivably grow into a tool which, in the hands of a planner of living space, could prove very useful. One entry, very unarchitectural, came from a housewife whose principal contribution consisted of 15 very significant things she would *not* include in her postwar house. If her list indicates what the attitude of the postwar client will be, and in many ways I believe it does, then the architect had better soon start finding out what *living* could really be like today and tomorrow. It will take more than architectural clichés.

There can be nothing in any sense final about a judgment of this sort. It was a good competition—the majority of the contestants made a sincere effort to design a house in terms of the program with all its intangibles. I, for one, found the business of judging a very stimulating, exhausting, and extremely valuable experience. My present feeling toward the problem differs from my original attitude, and I would like to do it all over again.

Charles Eames, born in St. Louis, Missouri. Studied architecture in St. Louis and Washington Universities. Traveled abroad. Practiced architecture with Robert T. Walsh. Taught design at Cranbrook Academy of Art. Won two first awards in the Museum of Modern Art's Organic Design Competition. Has worked extensively in the field of industrial design. He is identified with the wood industry in the design and manufacture of materials used in the war effort.

RICHARD J. NEUTRA, A. I. A.:

■ Sitting in judgment is no easy sitting. But it is only the deciding and selecting that is really the hard part. The viewing itself was full of appeal and stimulation, and it calls for thanks of the juror to the competitor. It is sad that among so many hopeful workers the greatest number must be disappointed, and that awards are for a minority only. There are part-ideas, fertile fragments and ingredients mixed into many designs which finally may go unpremiated, and the only comfort to me is that such production, once begun, will go on within its producer. His part-ideas one day will become irresistibly integrated.

I doubt that we should underestimate sound and wholesome work because perhaps

it is not of striking novelty. Still among the many entries of a competition, naturally those are automatically more noticed which have arrived at a formulation so rounded out and readable that the whole seems to be permeated by representative newness.

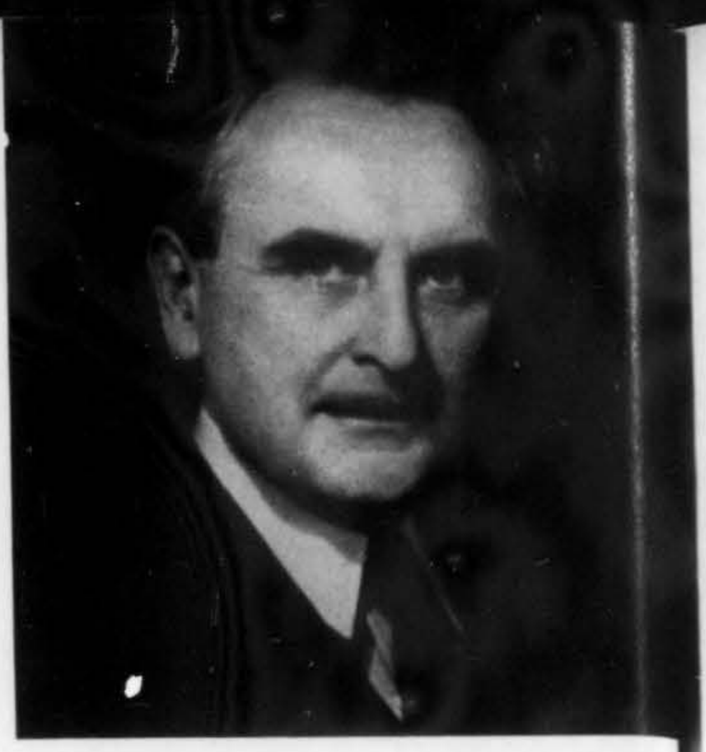
It is a pity that the contestants cannot have the gratification of seeing all the submitted projects, and in argument and counter argument also be heard, besides being seen.

When the problem of this postwar house was posed by the editor of Arts and Architecture, I felt that the design could not well be judged with the same attitude as would be the design of an individual residence on an individual lot. There is implied in this program that at least a large percentage of our American people are meant to inhabit, to occupy, to consume, and to be capable of paying the bill! The solution therefore cannot well be in the singular. A unique panacea won't do. What may look convincing as the home for a long-skilled town worker of an eastern precision tool factory may be quite different from the dwelling of a share cropper, recently promoted to an employee in one of the adolescent industrial districts of the deep South. And the difference between populations of yesterday's dense, tomorrow's somewhat rarefied metropolitan areas, of comfortably reformed small towns and of de-slummed rural districts will make for significant variety.

It was doubly interesting to administer at this contest, the first to be juried in the West, and then to note the far geographical spread of its awards. The possibility to multiply them, to distribute attention into still more numerous solutions, would have perhaps been in better keeping with the far-flung areas and varied levels for which postwar homes will actually be designed.

In spite of this evident diversity in purposes, the long rising tide of prefabrication proposals rolled in with might. Still equalitarionism was not championed, standardization was not favored.

Nevertheless, of panel constructions fit to serve in infinite floor plan variations there was, we note, a lesser number proposed than possibly would have been in previous years. Incidentally, these contestants who hinted at the use of such comparatively small unit elements usually did so in a somewhat casual manner, without insisting on this or that material specification, or such and such contraptions of panel joining. Several of the reports voiced clearly the sentiment that details of this kind must necessarily be left to the scope of collaboration with the experts in shop and field work. Shop and field crews and their operations must be systematically observed by the designer; his imagination concerning the processes (continued on page 43)



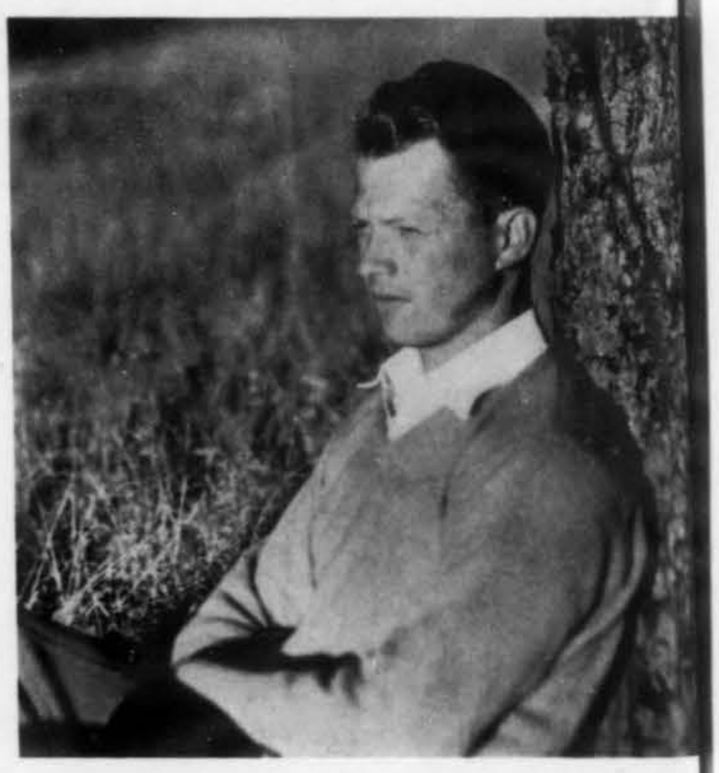
Richard J. Neutra, born in Vienna, Austria, in 1892. Came to the United States in 1923 after having practiced architecture in Europe. Since he has been in this country, he has practiced in California, Oregon, Texas, and Chicago, Illinois. He was elected as the first American delegate for the C. I. A. M., an international congress of architects. City planner, housing expert, and consultant. He is an active member of a number of committees in the field of architecture, including the Board of Architectural Examiners for the State of California.

JOHN LEON REX, A. I. A.:

■ Architects and designers from all parts of the country submitted entries to Arts and Architecture's competition, "Designs for Postwar Living." The majority represented a contemporary solution for living, not an antiquated or confused adaptation of architecture of another era.

Most of the contestants considered the fundamentals of a design for living based upon the planned community. The "cell" system was one solution, affording maximum individual convenience, privacy, and larger community play areas. A "row house," or the house as a part of the planned community, was a substantial favorite among the competitive solutions. Many of the designs were doubtless influenced by the large number of public housing projects embodying similar functions. Nevertheless, the large number of contestants applying these principles of housing indicates the widespread acceptance of this plan as a most desirable and permanent solution.

There were very few outstanding designs or original solutions presented. However, a reasonably large group were provocative and deserve recognition for their ingenuity. New materials, building techniques, and war-time laboratory discoveries were specified for construction of the most interesting design solutions. The lasting value of this competition may be to stimulate postwar planning, and extend the horizons of people who live in "hackneyed" houses built by contractors from stock plans on unrelated lot sites.



John Leon Rex, born in Los Angeles, California, in 1909. Graduated from the University of Southern California, Los Angeles. Member of the American Institute of Architects. Worked with Sumner Spaulding, F. A. I. A., Los Angeles. Is now design engineer at the U. S. Naval Operating Base, San Pedro, California.

GREGORY AIN:

■ The obvious function of an architectural competition is to provide an opportunity and an incentive for the presentation of new ideas. On analysis, the competition will be found to serve another interesting and useful purpose: it offers a clue to the public's needs, desires, and biases in relation to building. And when the jury consists of members of the architectural profession, the final awards may be taken to reveal, in some measure, the objectivity of the planning profession's relation to the public. These incidental derivatives of a competition are as significant as the designs submitted in it, because they suggest the extent to which sound contributions will in reality be accepted and put into practice.

This competition was unusual in that its extremely liberal program avoided specific limiting conditions. Contestants were even encouraged to base their proposals on their hopes and aspirations for the postwar world—that is, they were free to state the problem as well as to offer a solution. The total result was hardly a competitive thing at all, but rather a cooperative symposium. And the "average" of the great mass of entries seems to represent what the average citizen requires to be solved by the architect. It indicates acceptance of a trend toward simplicity and directness. It recognizes the practical advantages of some degree of prefabrication, and the need to consider the relation of one dwelling to another. It affirms the need for "livability" beyond the satisfaction of the purely mechanical functions of a house. Above all, it proves a general willingness to depart from precedent.

Presumably, then, the public is ready to accept a free modern architecture. Is the modern architect equally ready to provide it? From my observation, it is possible that the architect is often behind the public in showing himself unable to distinguish the means from the end. The logic of the newly developing architecture is too evident to require defense, but suddenly it becomes necessary to defend basic principles, not against imaginary detractors but against the misdirected zeal of some of its own sincere proponents.

For instance, instead of acknowledging standardization and prefabrication as the incidental means to economical mass production of good dwellings, we have almost made of prefabrication an ultimate aim in itself. And after having attacked blind subservience to tradition, we finally evolved an almost equally blind tolerance for any suggestion of tradition, regardless of intrinsic merits.

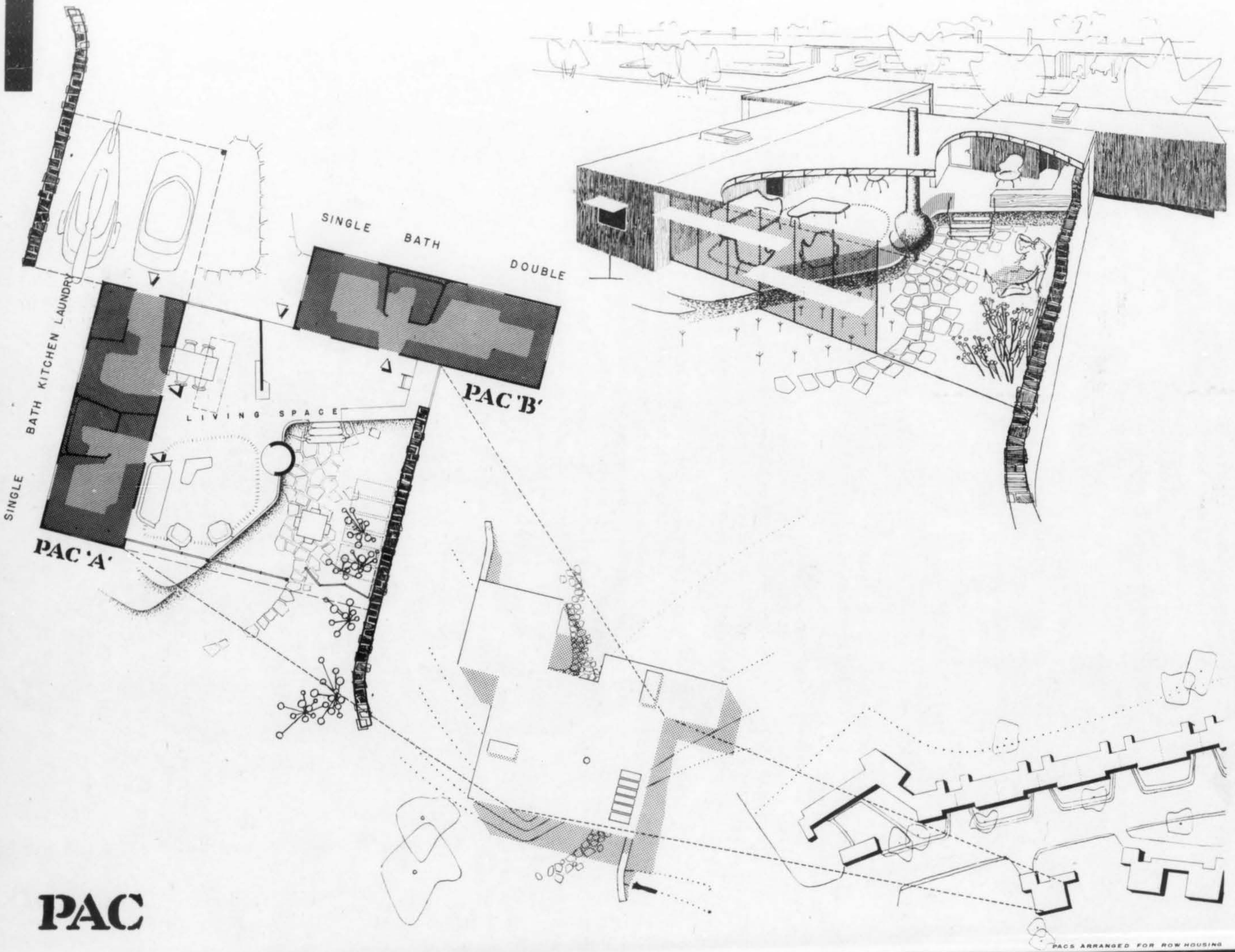
Some examples from the competition will illustrate these tendencies. A few plans, compact and well studied, were eliminated early in the judging, as architectural clichés. They were well organized, had good inter-relation of rooms and gardens, and adaptability to restricted sites, and especially showed intelligent regard for the "amenities of living" (a cliché, incidentally). They were reminiscent of something that has already been done, but something that could well become a respected tradition. But it must not be forgotten that some clichés are so apt and forceful that they eventually become valuable additions to a vocabulary.

The design which was awarded second prize, although not exciting, was nevertheless a workable plan. In what respect was it judged superior to the rejected "cliché"? It was composed of factory-built elements. *But we need no reiteration of the inevitability of prefabrication: we do need plans worth prefabricating.*

Let us examine the third prize design. The construction, at one moment based on the stressed skin principle, at another on the entirely different post-and-lintel, is depicted in large scale details that have little relation to the plan. The utterly arbitrary but dramatic form suggests an origin in a vaulted roof which is non-existent. The major innovation of this fantasy consists in building the roof and two opposite walls in one unit. The advantage is unknown, but the disadvantage, in terms of transportation from factory to building site, is enormous. The plan is less amusing, although the inverted relation of service entrance and bedroom to drive is original. This entry was the subject of more discussion than any other. And in that discussion, many more inconsistencies of the plan were brought out than are worth repeating here. The jury evidently thought it good propaganda for prefabrication. There was unanimous agreement on the choice for first prize. This is testimony to the great merit of that design. The PAC system is a logical development of the idea that prefabrication is a tool rather than an ultimate end. This standardized building element need not be used in a standardized way; it allows unlimited flexibility of plan and grouping without sacrifice of simplicity in mass production. And the detail of the unit is beautifully worked out.

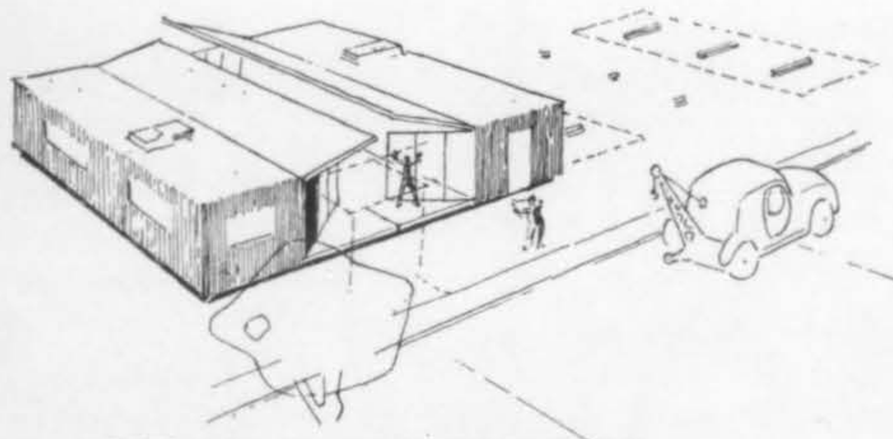
Gregory Ain, born in Pennsylvania in 1908. Studied at University of California at Los Angeles and University of Southern California. Private practice in Southern California. Guggenheim Fellowship in 1940 for low cost housing. Five awards in national competitions, one of which was awarded for an entirely standardized structural system that allowed flexibility in individual buildings—that is, the resulting house was not standardized.

1st prize • Eero Saarinen and Oliver Lundquist

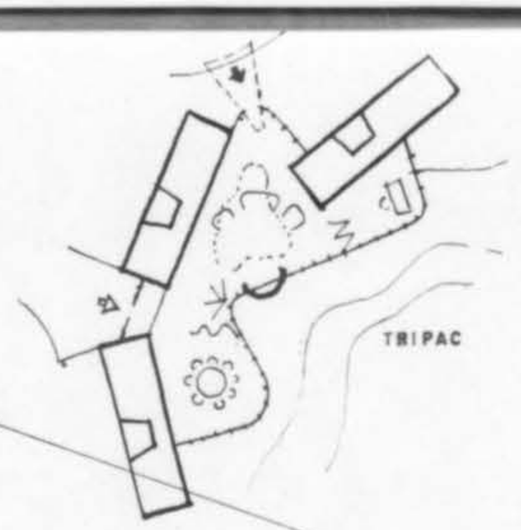


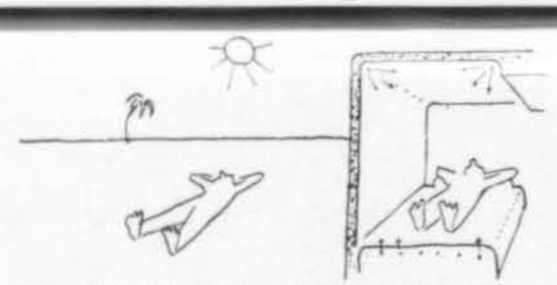
PACS ARRANGED FOR ROW HOUSING

PACS ARRANGED FOR ROW HOUSING

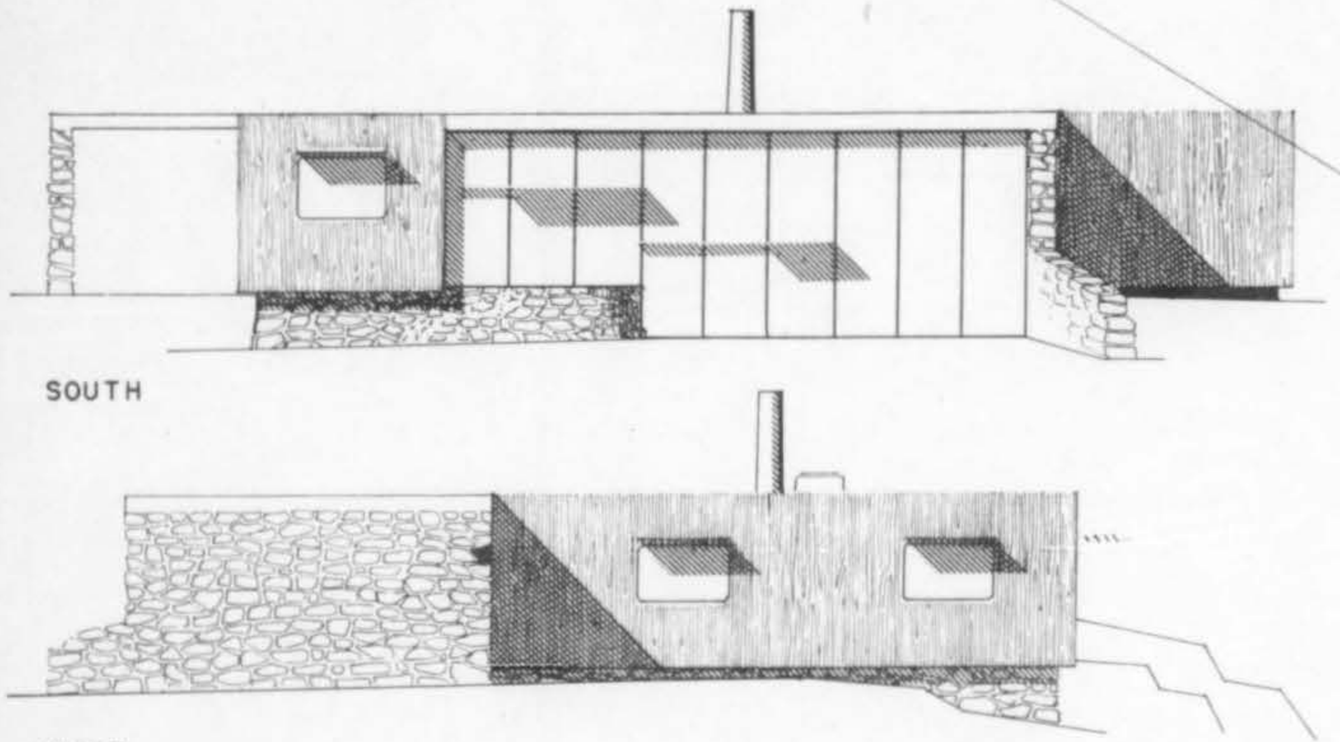


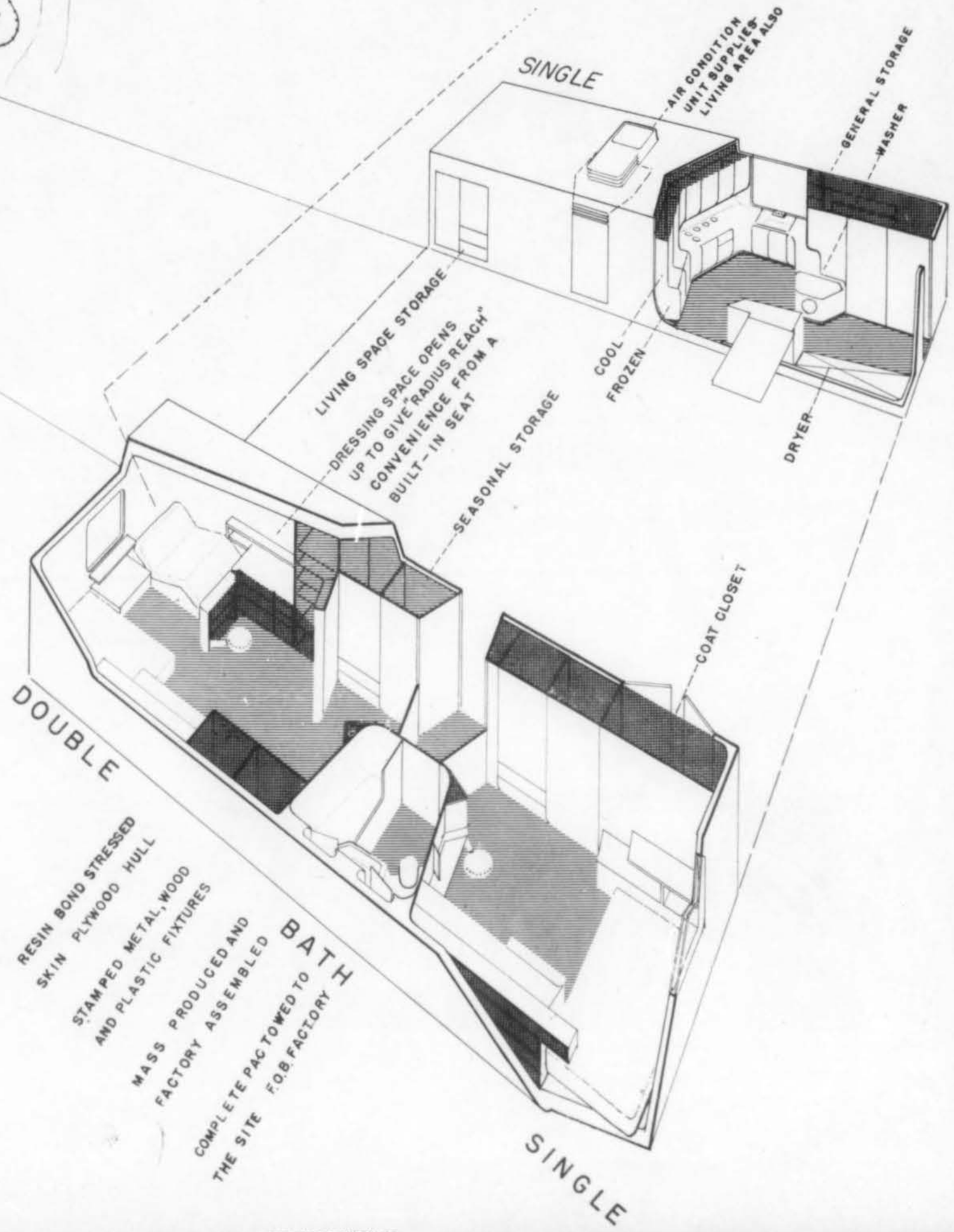
MINIMUM BIPAC HOME WITH LIVING SPACE SHELL ATTACHED
SIDE WINDOWS ELIMINATED AND SKYLIGHTS USED IN ROW D.U.





ELECTRIC COIL RADIANT HEATING IN CEILING AND
UNDER BEDS GIVES IDEAL SLEEPING WITHOUT BED CLOTHES





1

Photograph—Betty Cooper

Eero Saarinen was born in Kirkkunummi, Finland, in 1910, and came to the United States in 1923. Attended art school in Paris (sculpture), Yale School of Architecture, Yale Scholarship to Europe. From 1936 to 1939 he did extensive city planning research and other architectural work. From 1939 to 1942 he was associated with Eliel Saarinen and Robert Swanson, building Crow Island School, Winnetka, Illinois. When associated with Perkins, Weiler and Wile, Tabernacle Christian Church, Columbus, Indiana, and Centerline Housing Project, Centerline, Michigan, were built. He has competed in several competitions, including the Smithsonian Gallery of Art Competition, in which the entry was awarded first prize. He is now working for the Office of Strategic Services, Washington, D. C.

Oliver Lundquist, age 26, studied architecture at Columbia and New York Universities. He worked on world's fair projects and until the fall of 1941 was industrial designer in Raymond Loewy's office. Since that time he has been employed in the Office of Strategic Services in Washington.

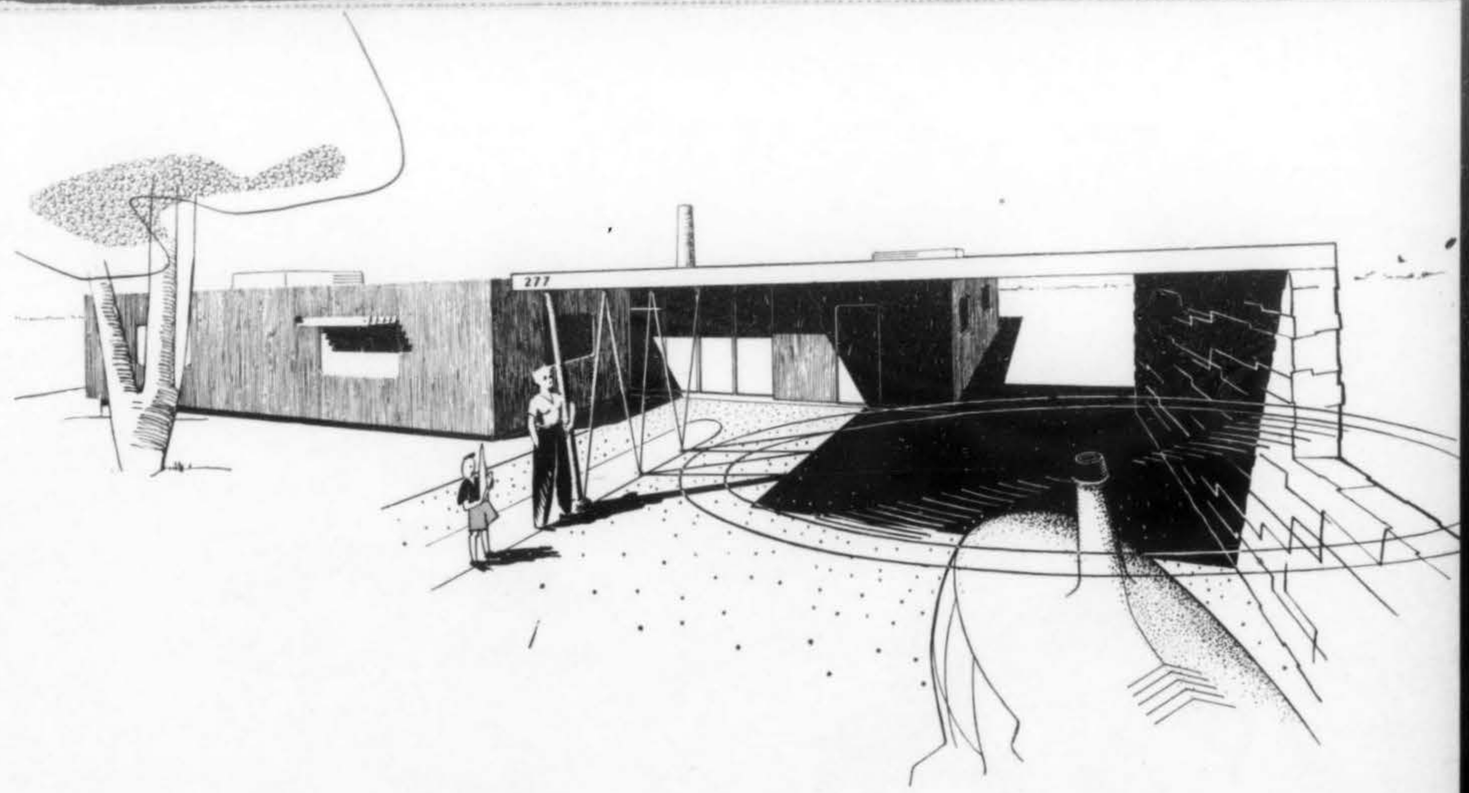
• The economic and social demands for postwar housing must be met by extensive utilization of our assembly-line potential.

The PAC (pre-assembled component) method exploits the assembly line by integration of all internal fixtures and conveniences within hulls, size 3x9 meters.*

The biological and mechanical functions of the home — sleeping, dressing, bathing, cooking, washing, heating, and cooling—are standardized and incorporated into PAC's "A" and "B." "A" contains kitchen utility, bath, and single bedroom; "B," double and single bedrooms and bath. PAC's can be used in a variety of combinations—"A," "AB," and "ABB."

By attaching these units to living space (which can form a single house or row housing, two-story row housing, motels, or even a tent), a maximum adaptability is achieved.

Because the PAC's can become standardized for a wide variety of climates and income groups, it is estimated that PAC can answer 80 per cent of postwar housing demands. Mass production of these could by itself revitalize our peacetime economy while it distributed among the people a vastly enhanced standard of living.



The social functions of the home—dining, playing, lounging, and studying — are allowed a greater individuality by virtue of the standardization of the biological and mechanical elements. The social functions, vastly affected by climate, income, and personal taste, are untouched by this standardization. Prefabrication methods are adaptable to the living space, but local whims may govern. The ultimate aim is to raise the space standard of the social area. A simple space, 9x9 meters, is desirable for the average worker and possible with our extended economy.

In this Bi-PAC home the living space incorporates a garden, a turnable fireplace, and a study corner, expressing the particular desires of one client, his economic means, local materials, his site, and the climate.

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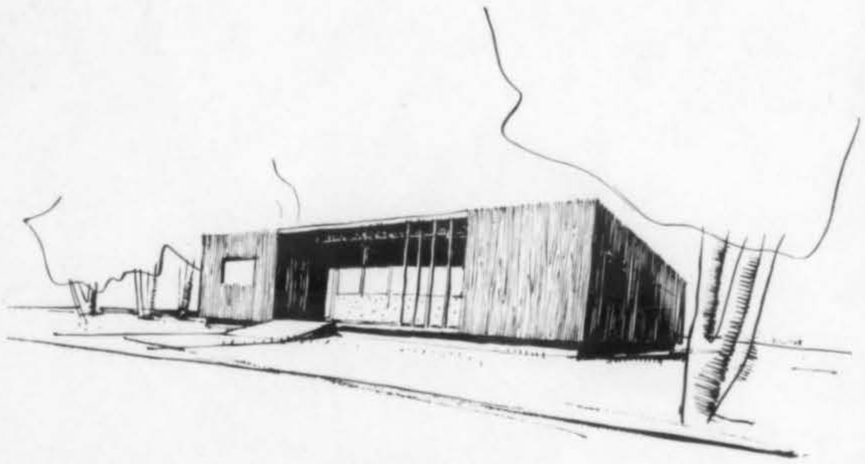
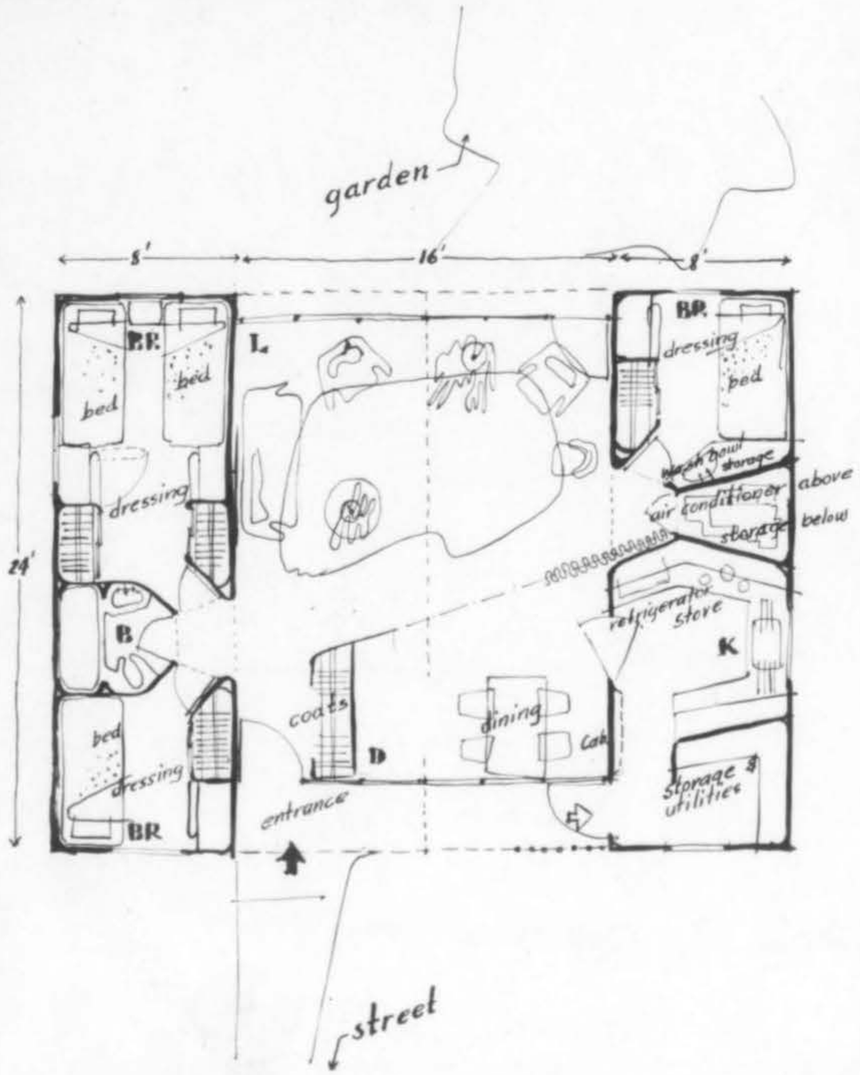
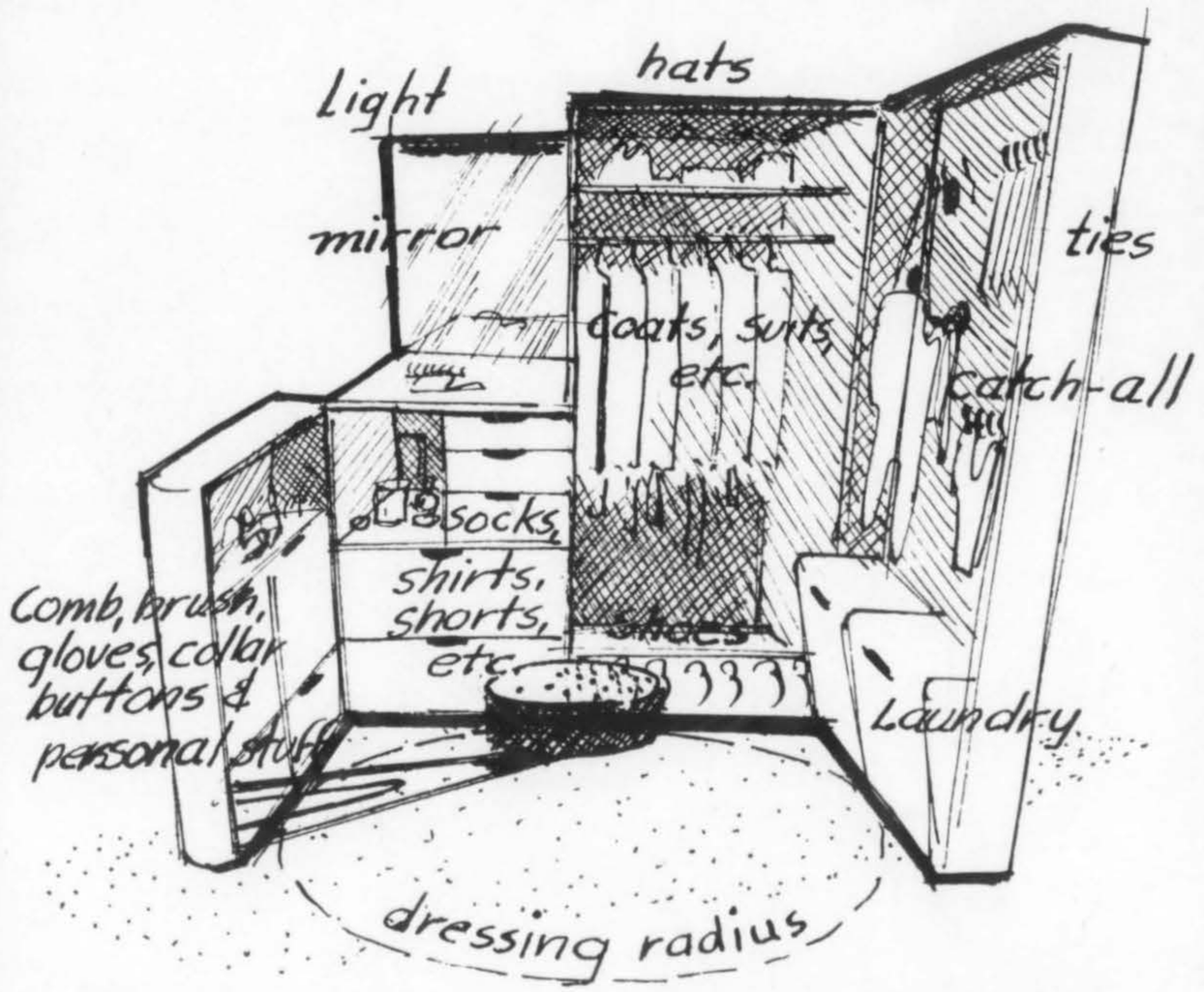
*Incidentally, wouldn't right after the war be a perfect time for a change-over to the metric system?



PERSPECTIVE FROM STREET OF MINIMUM HOUSE

SKETCH PLAN OF THE HOUSE, COMPOSED OF TWO SEPARATE "PAC" UNITS WITH LIVING SPACE IN ITS ASSEMBLED FORM





SKETCH OF RADIUS REACH DRESSING SPACE

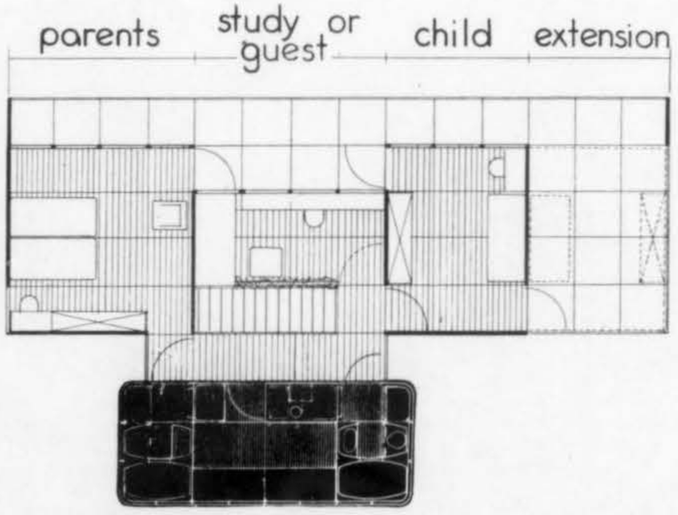
While the competition drawings showed what we believe should evolve as an ultimate house standard, a period of development starting with a more minimum design is necessary. These later sketches (left) show what we think to be a really good start. Smaller units 8x24 feet would conform to highway regulations and still allow adequate space for the functions within.

We are studying several aspects of this system such as row housing (which will be closely dependent on air-conditioning, sky-lighting, etc.), the development of the dressing units, and manufacturing potentialities of the PAC's as a whole.

We include this brief description of our thought on the development process because we feel that if a definite market materializes, it would be from modest beginnings. Through development and experience the PAC's and the living space could eventually be increased to the size indicated on the competition drawings.

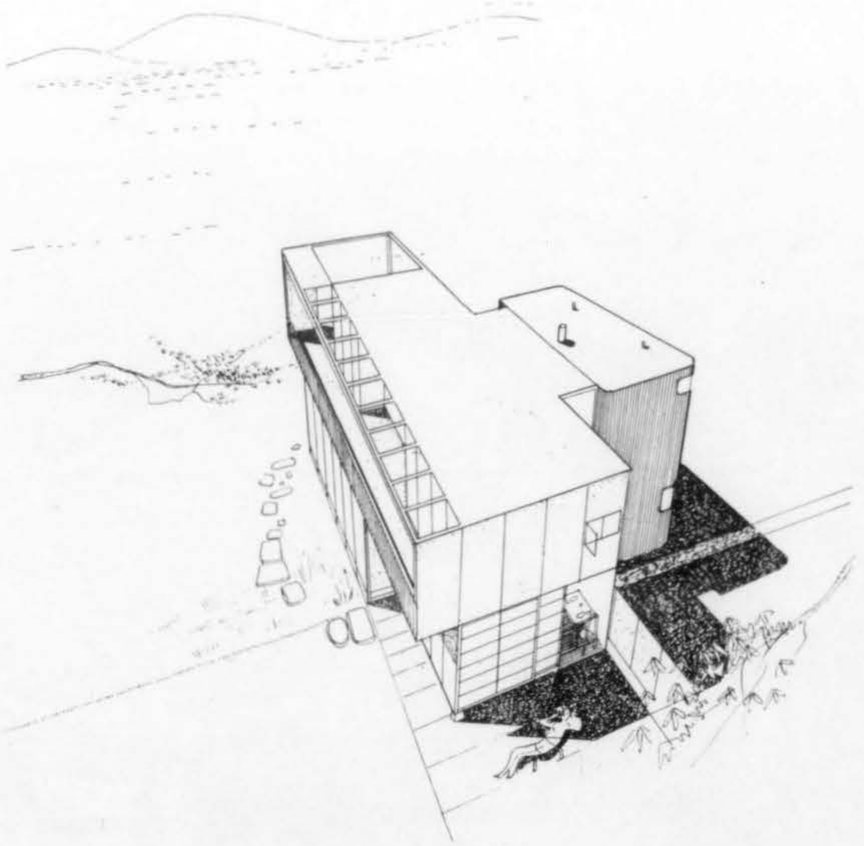
Eero Saarinen and Oliver Lundquist

2nd prize • I. M. Pei and E. H. Duhart

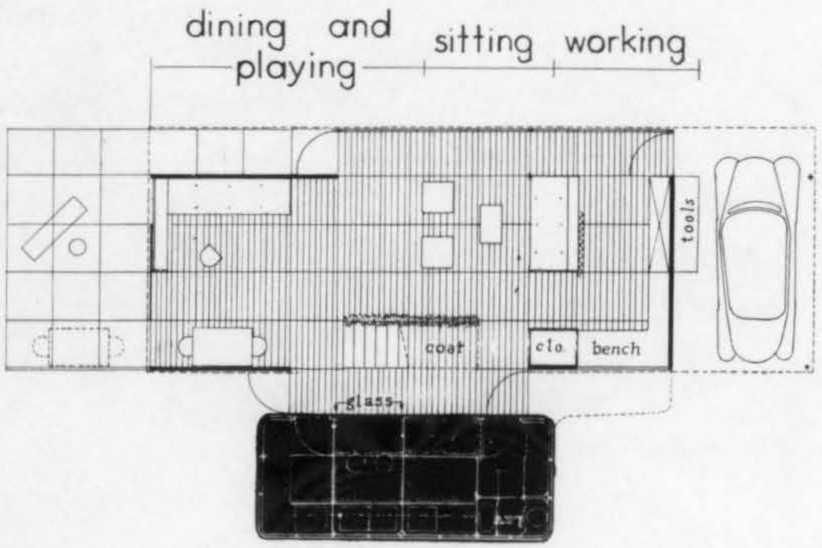


MODULE 3'-4"

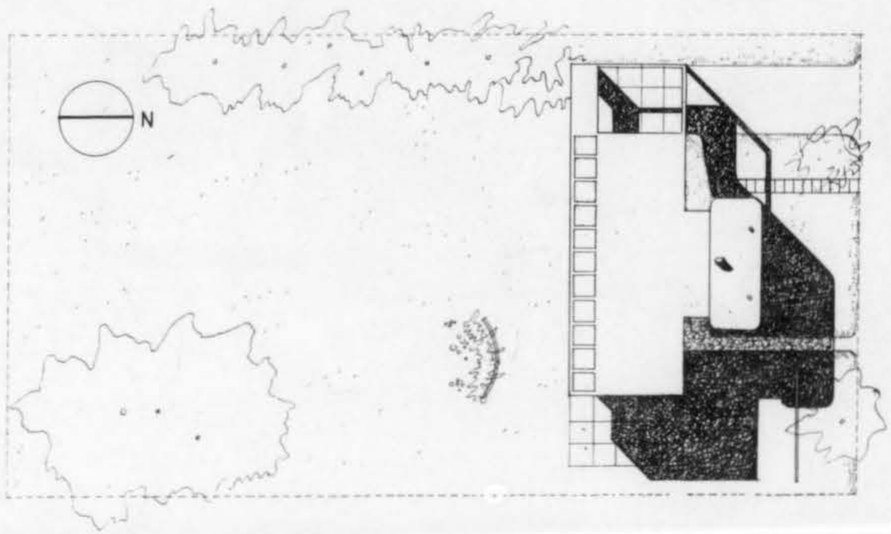
SECOND FL.



PERSPECTIVE

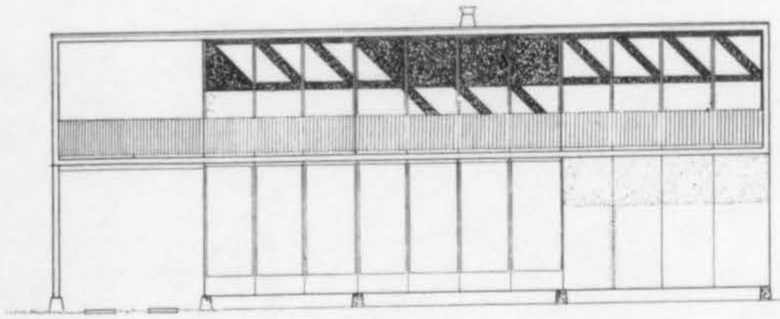


FIRST FL.

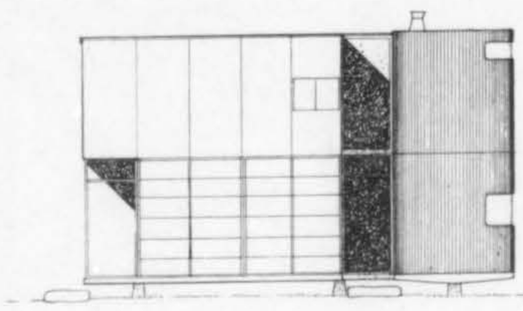


PLOT PLAN

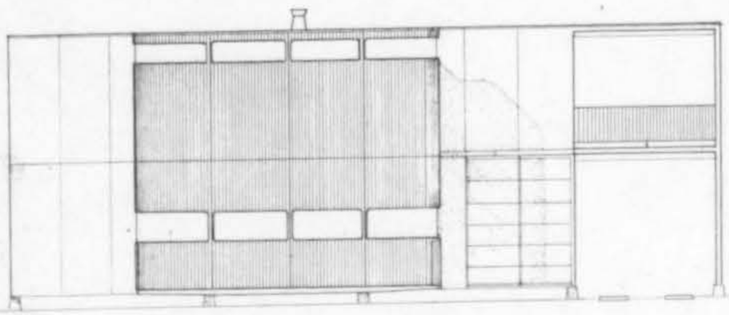
POST WAR HOUSE



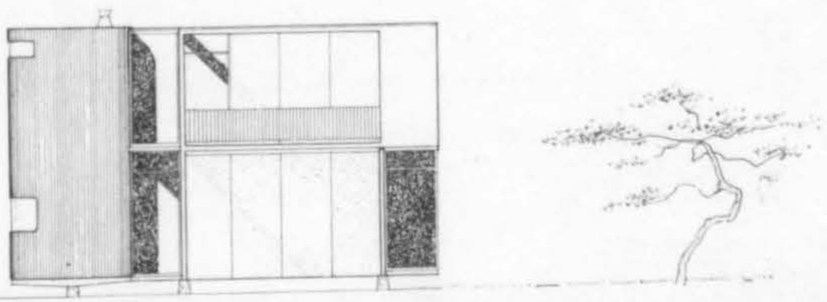
SOUTH



EAST

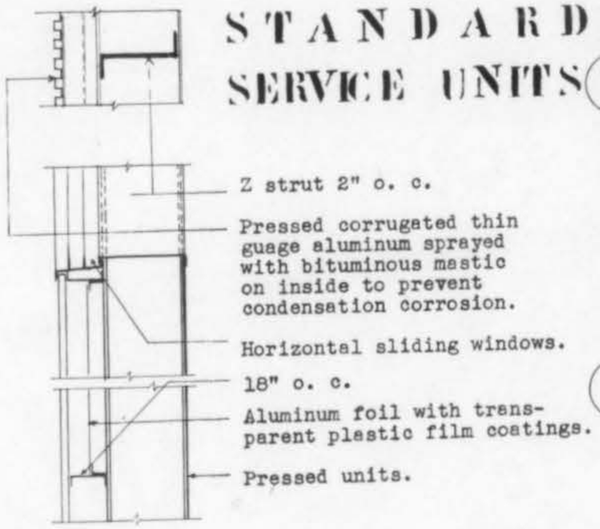


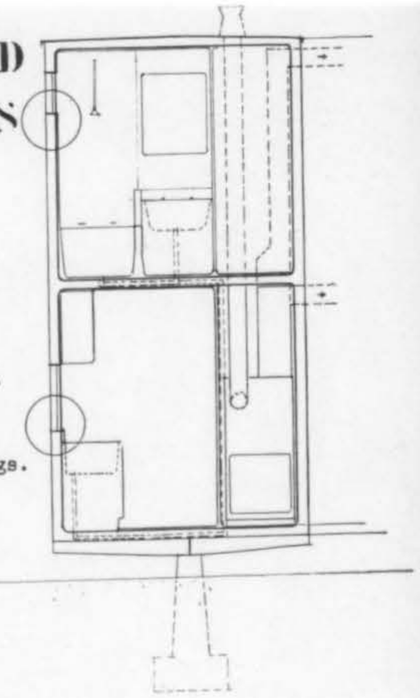
NORTH



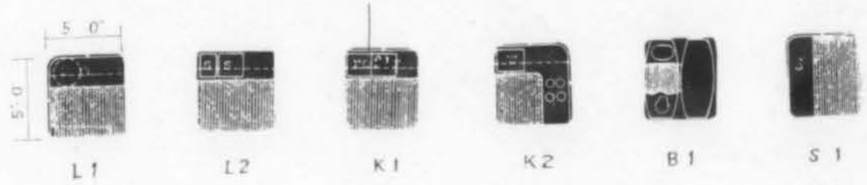
WEST

STANDARD SERVICE UNITS

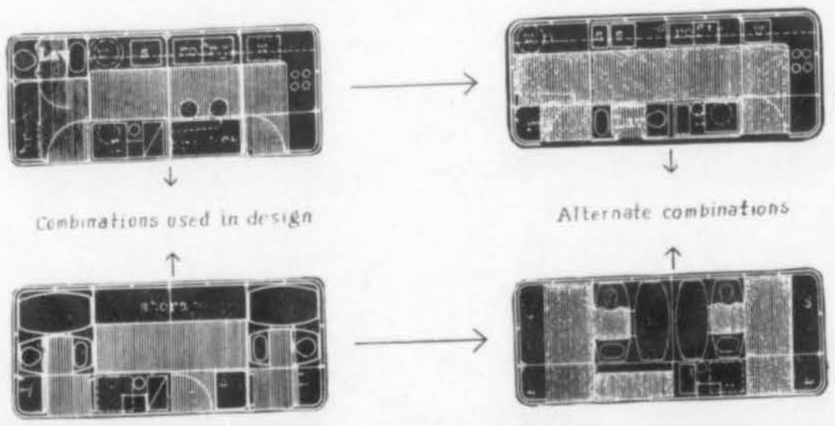




PRESSED TYPES



VARIATIONS



2

I. M. Pei was born in China and came to the United States in 1935. B. Architecture, M. I. T., 1940. Alpha Rho Psi, M. I. T., and A. I. A. medal awards. M. I. T. Fellow, 1940. Perkins Traveling Fellowship, M. I. T., 1940-1941. (Studied building materials, especially fiber boards.) Research assistant at the Bemis Foundation, 1941. Concrete design at Stone & Webster, 1942. Wheelwright Research Fellowship, Harvard, 1943. Now working in the office of Walter Gropius.

E. H. Duhart was born in Chile, South America. Studied in France and in Chile. Architect's degree from the Catholic University of Chile. Research work in housing for the Corporacion de Reconstruccion and private practice in Santiago. Assistant professor of design in the Catholic University of Chile. In 1942-1943 studied with Prof. Walter Gropius at Harvard University (master's degree).

STATEMENT OF PROBLEM

The human problem:

House for a typical worker in the postwar period.

A Background of client:

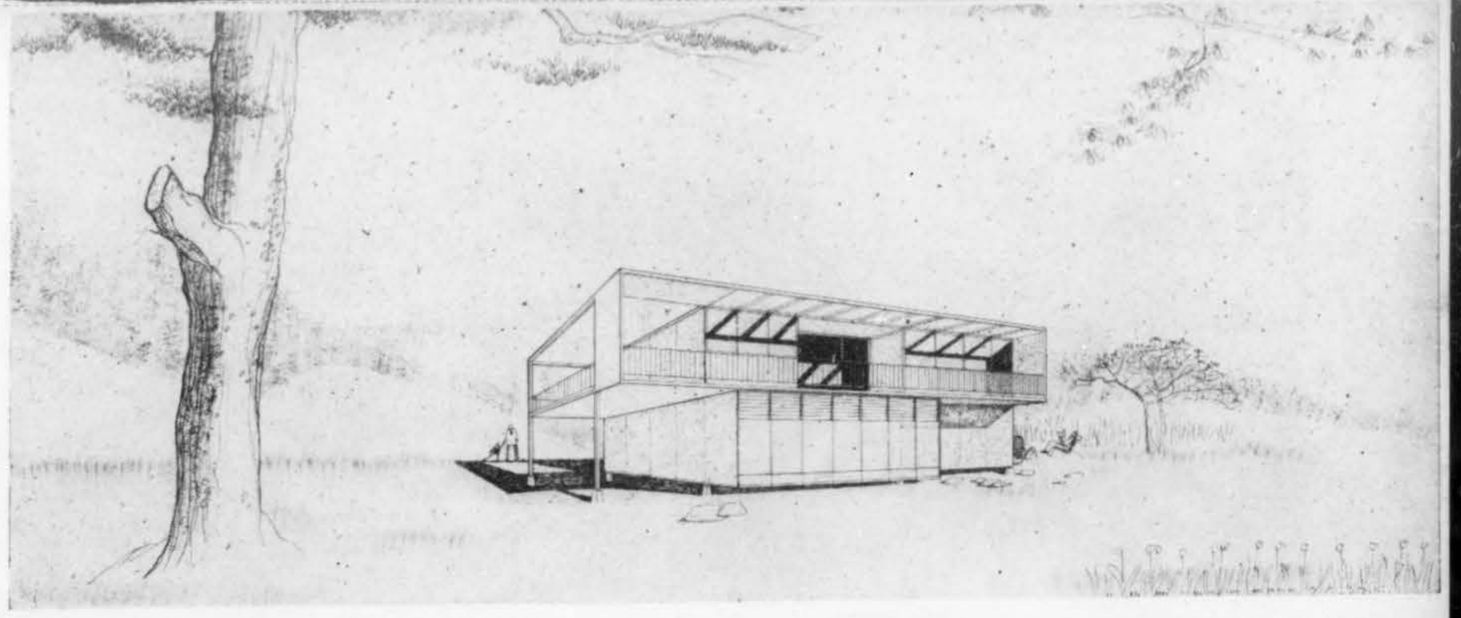
In his late 20's. Has worked in a defense plant during the second world war.

B Family composition:

The couple, a child, occasional guest.

C Client's preference:

House to be simple, direct, efficient, and flexible. Has no prejudice against mass-produced houses, as standardization has already proved to him its worth. Has strong faith in its esthetic possibilities through design.



D Solution:

With various time-saving devices at our disposal, the kitchen is no longer to be designed as the housewife's perpetual environment. Rather, it is an efficient work space which will allow her to do her daily work easily and well. This results in more leisure for her and emphatically brings us to a new conception of space—our "home room." This is a space for the living, a space for family life. More specifically, the salon type living room is gone and the present cellar work area is given more place in the sun!

The technical problem:

A The living part of the house:

1 No attempt is made here to suggest a better panel construction.

2 We assume that a logical module and the most suitable materials as well as the most satisfactory techniques are to be used.

3 We assume a prefabrication of standardized panels.

B The service units of the house:

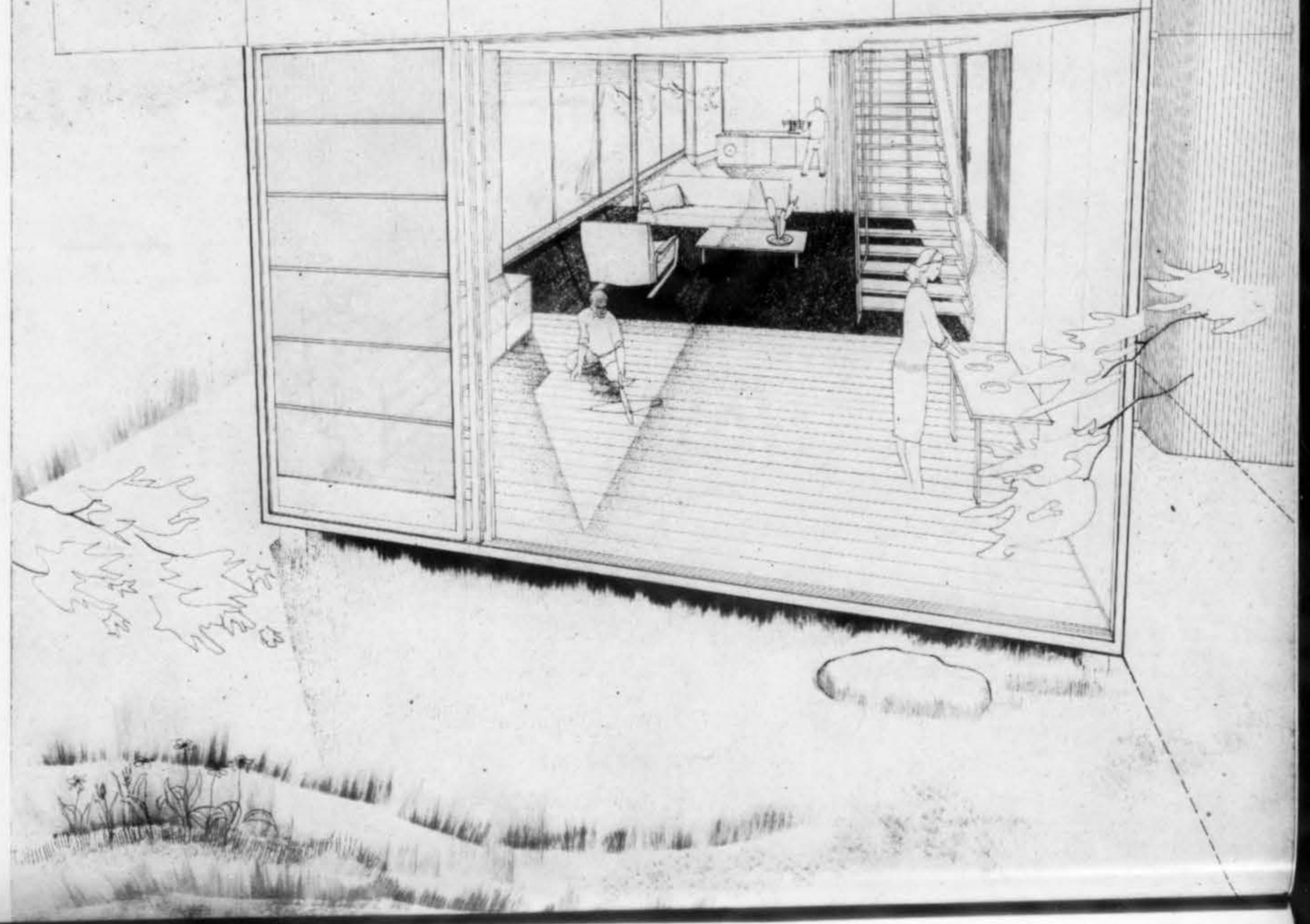
1 Traditionally these constitute 40 per cent of the total cost of the house.

2 There is as yet no true standard—bath tubs and toilets are still designed to fit a bathroom of 5x7½ feet. Another difficulty is in their weight and cost.

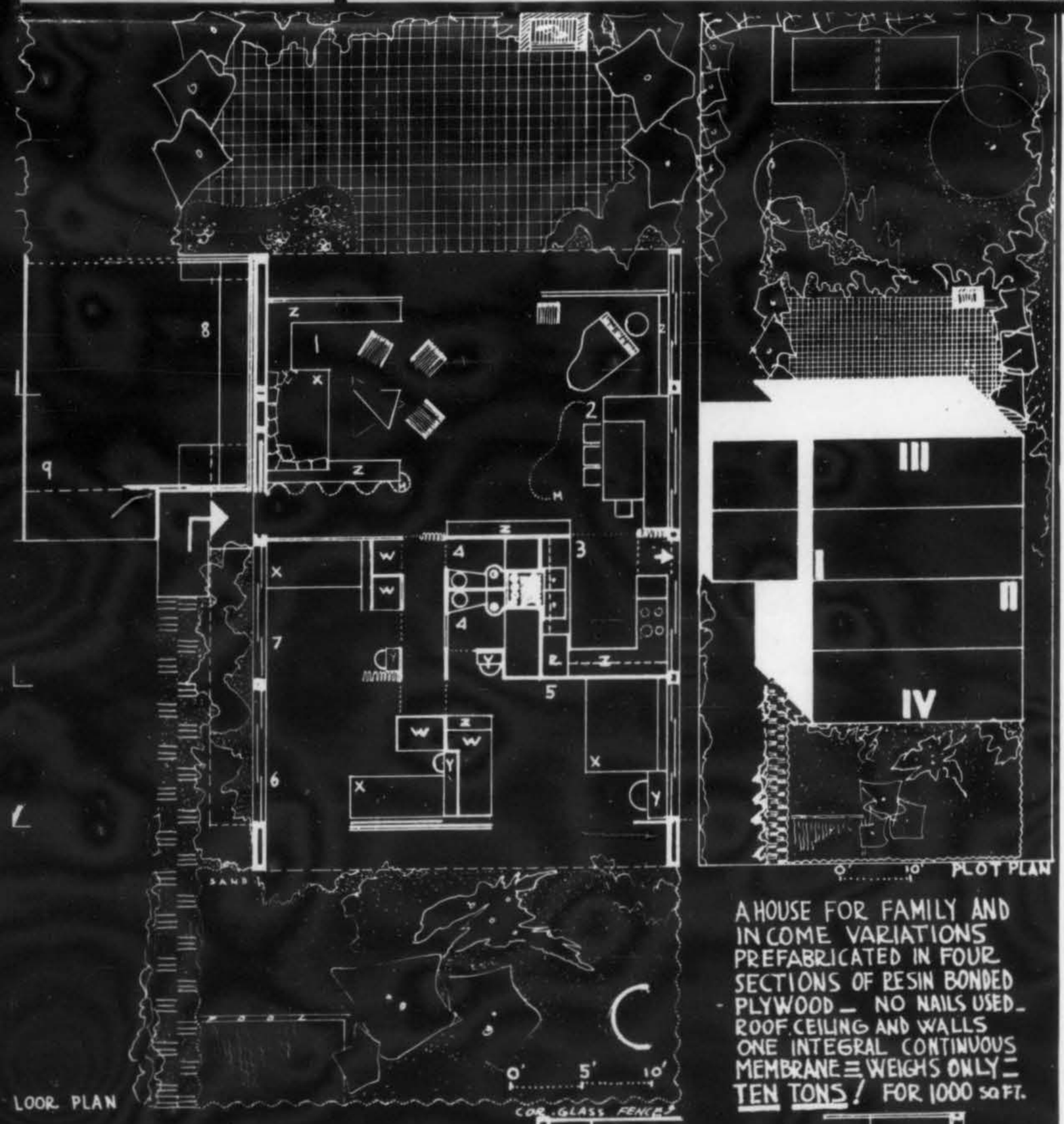
3 Plumbing, wiring, ducts, etc., spread like tentacles over a small house, resulting in waste, complication of assembly, and impair the flexibility of the plan.

C Solution:

Propose standardized pressed units for service equipment as shown on sheet No. 2.



3rd prize • Raphael Soriano

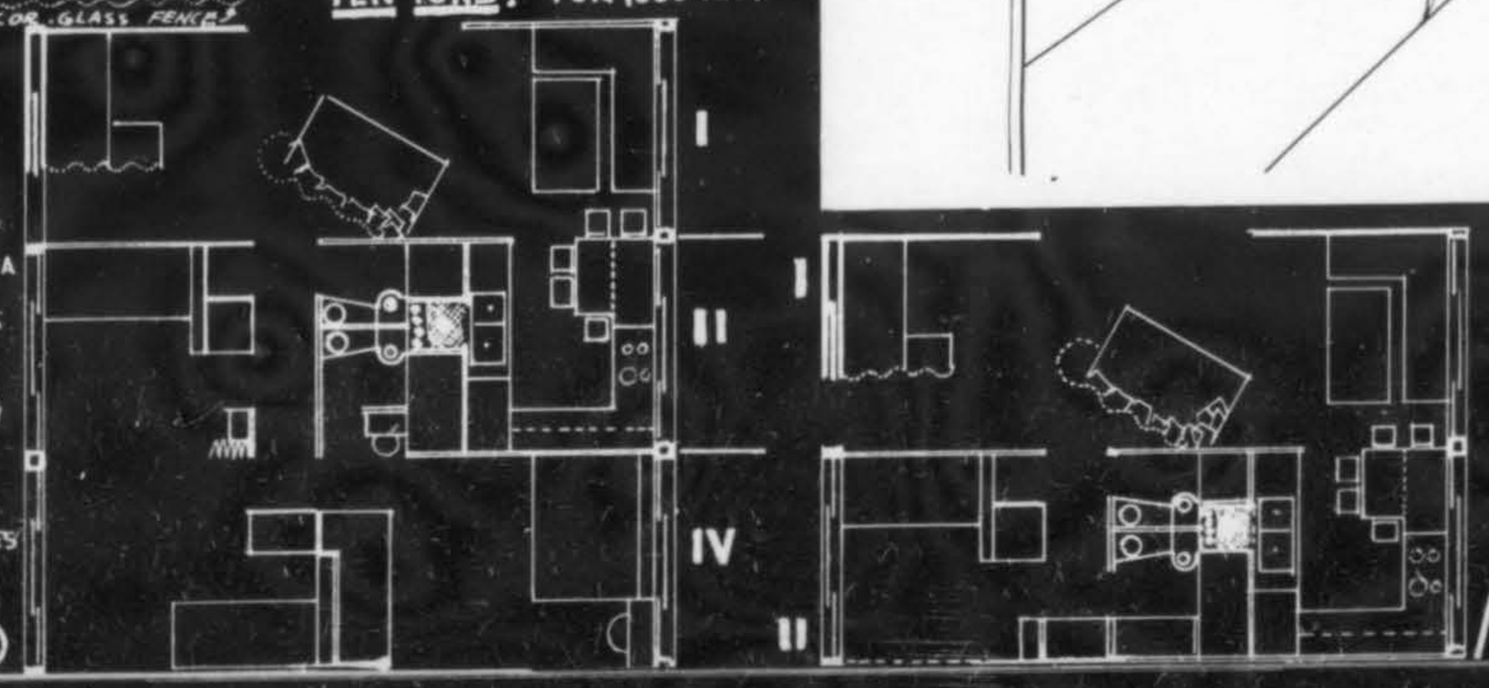


A HOUSE FOR FAMILY AND INCOME VARIATIONS PREFABRICATED IN FOUR SECTIONS OF RESIN BONDED PLYWOOD — NO NAILS USED — ROOF, CEILING AND WALLS ONE INTEGRAL CONTINUOUS MEMBRANE = WEIGHS ONLY = TEN TONS! FOR 1000 SQ FT.

LIVING ROOM } GLASS SLIDING DOOR TO TERRACE
DINING } AND GARDEN PLAY AREA
KITCHEN } ALL METAL ONE PIECE
TWO BATHS } PREFABRICATED
SKYLIGHT-VENTS OVER BATHS
MASTER BED ROOM SLIDING GLASS DOOR TO CORRUGATED GLASS FENCE INCLOSED PATIO
CHILD'S ROOM WITH SLIDING DOOR TO SAND PLAY AREA AND POOL IN PATIO
EXTRA BED ROOM } THIS BED ROOM AND THE CHILD'S BED ROOM ARE SEPARATED BY SOUND PROOF ACORDION, TYPE MODERNFOLD SLIDING PART. SO AS TO CONVERT INTO A LARGE PLAY AREA FOR TWO CHILDREN —
WORK SPACE & STORAGE
DRIVE TROUGH GARAGE

W WARDROBES — X BEDS AND COUCH CONV. TO BED —
Y DRESSERS — DESKS — Z CABINETS, BOOK SHELVES — SHELVES
M — WOOD SCREENS

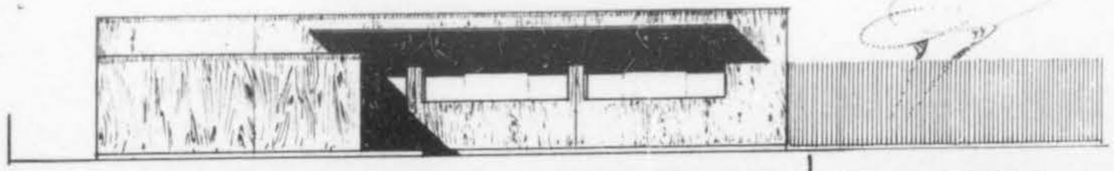
NOTE: ALL FURNITURE MODULAR PREF. IT CAN BE RECOMBINED IN DIFFERENT WAYS AS SHOWN IN PIECES OF I" IN "A" "B" ARE USED IN "C".



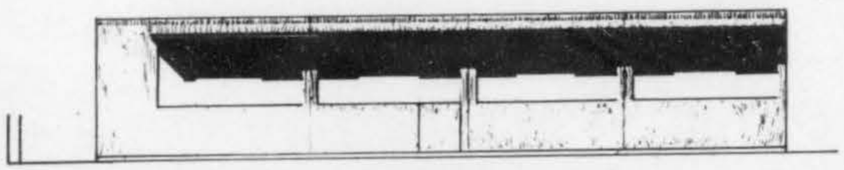
A CONSISTS OF SECTIONS "I" AND "II" OR 500 SQ. FT. OF AREA CONTAINING: A BED ROOM — LIVING R. AND STANDARD PREFAB. ALL METAL TWO BATHS ONE KITCHEN DINETTE.

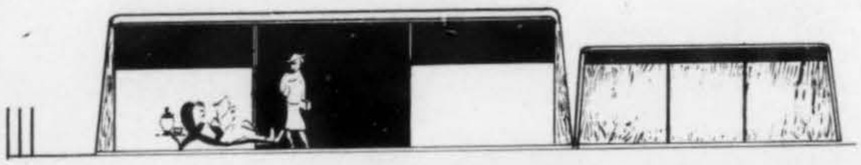
AS FAMILY OR INCOME OR BOTH INCREASE SECTIONS "III" OR "IV" OR BOTH MAY BE ADDED TO BASIC PLAN — SECTIONS "I" AND "II" — THUS B ACHIEVING AS IN "B" 750 SQ FT. OF AREA CONTAINING THREE BED ROOMS KITCHEN-DINING TWO BATHS — LIVING ROOM —

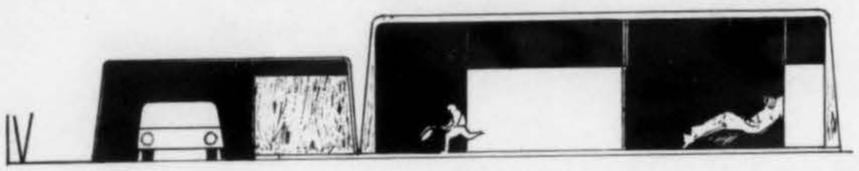
C IS MADE OF ALL FOUR SECTIONS "I" "II" "III" & "IV" 1000 SQ F IT IS AS IN "B" EXCEPT IT HAS A COMBINATION DINING LIVING ROOM APR. 16'X30'.



CORRUGATED GLASS FENCE







FIBERGLASS WOOL INSULATION

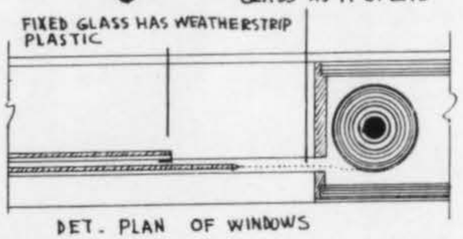
½" CORRUGATED PLYWOOD FORMING A CONTINUOUS TRUSS WITH TWO 1" – 5 PLY RESIN BONDED PL.

IN SEVERE CLIMATES DOUBLE GLAZED SLIDING WINDOWS

DIAGRAM OF INTEGRAL CONTINUOUS MEMBRANE OF RESIN BONDED PLYWOOD 10 FEET BY 48 FT. FORMING CEILING ROOF AND WALLS SUB-FLOOR AND FLOOR MADE SAME WAY SEE CROSS SECTIONS

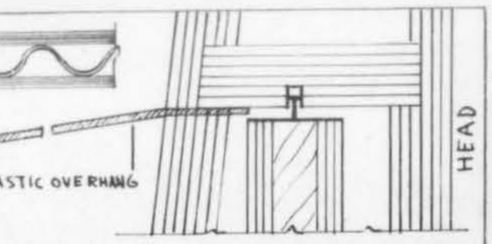
NYLON ROLLER SCREEN ATTACHED TO GLASS AUTOMATICALLY SLIDES WITH GLASS AS IT OPENS

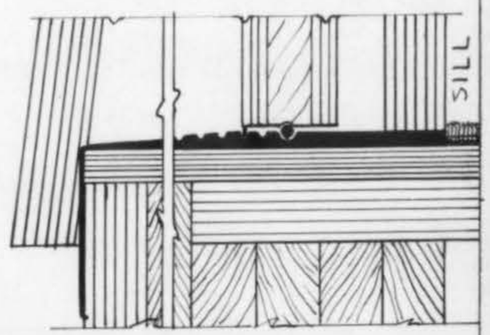
FIXED GLASS HAS WEATHERSTRIP PLASTIC

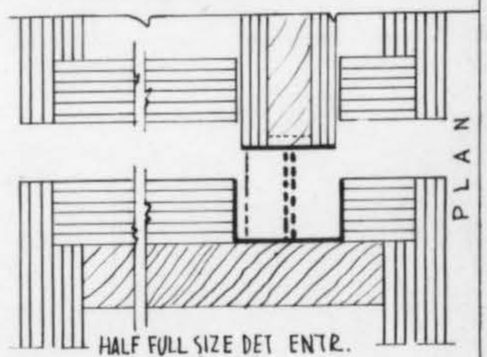


DET. PLAN OF WINDOWS

OBSCURED PLASTIC OVERHANG



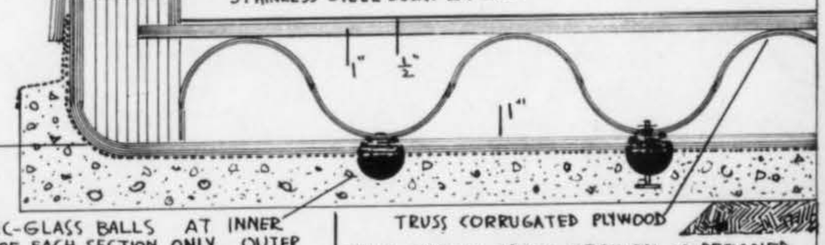




HALF FULL SIZE DET ENTR. SLIDING DOOR

CONTINUOUS ANCHOR BEAM AT EACH END

STAINLESS STEEL BOLTS 24" O.C.

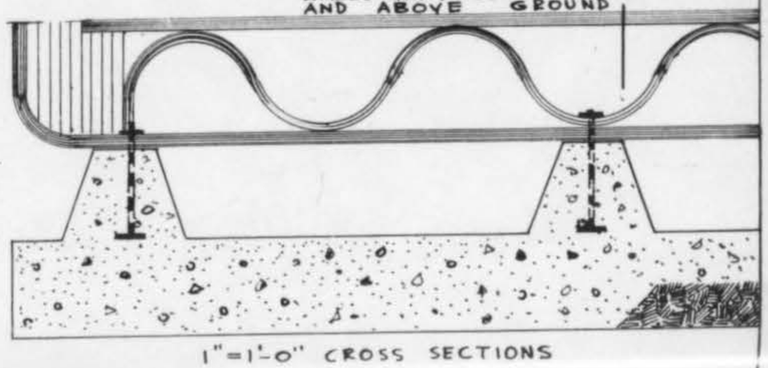


FOAMGLAS INSULATING MOISTURE PROOF MEMBRANE

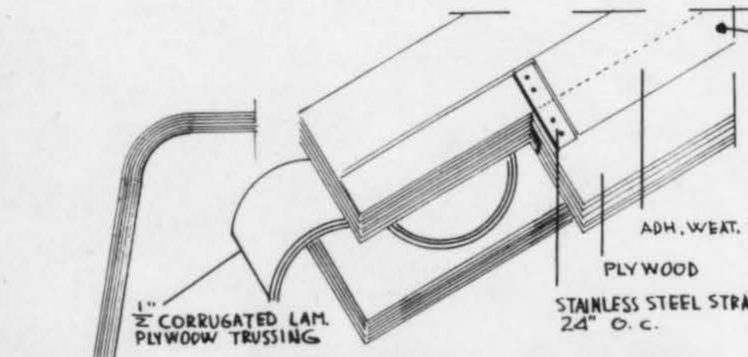
PLASTIC-GLASS BALLS AT INNER END OF EACH SECTION ONLY OUTER END ANCHORED WITH BOLTS

TRUSS CORRUGATED PLYWOOD

THIS TYPICAL CROSS SECTION IS DESIGNED TO SET ON A CONTINUOUS CONCRETE SLAB — OR MAY SET ON FIVE WALLS ONLY AT JOINTURE OF SECTIONS AND ABOVE GROUND



1"=1'-0" CROSS SECTIONS



ADH. WEAT. PR. TAPE

PLYWOOD

STAINLESS STEEL STRAPS ⅛"x2"x6" 24" O.C.

1" ½ CORRUGATED LAM. PLYWOOW TRUSSING

DETAIL AT JOINTURE OF TWO SECTIONS AT CEILING AND ROOF — ROOF AND TWO WALLS ARE GROOVED TO RECEIVE STAINLESS STEEL STRAPS 24" O.C. JOINTS AND STRAPS SET IN RESIN WATER PROOF COMPOUND — AN ADHESIVE WEATERPROOF TAPE SEALS THE WHOLE.

1½" 7 PLY RESIN BONDED PLYWOOD

STAINLESS STEEL ANGLES 24" O.C.

¾" STAINLESS STEEL BOLTS

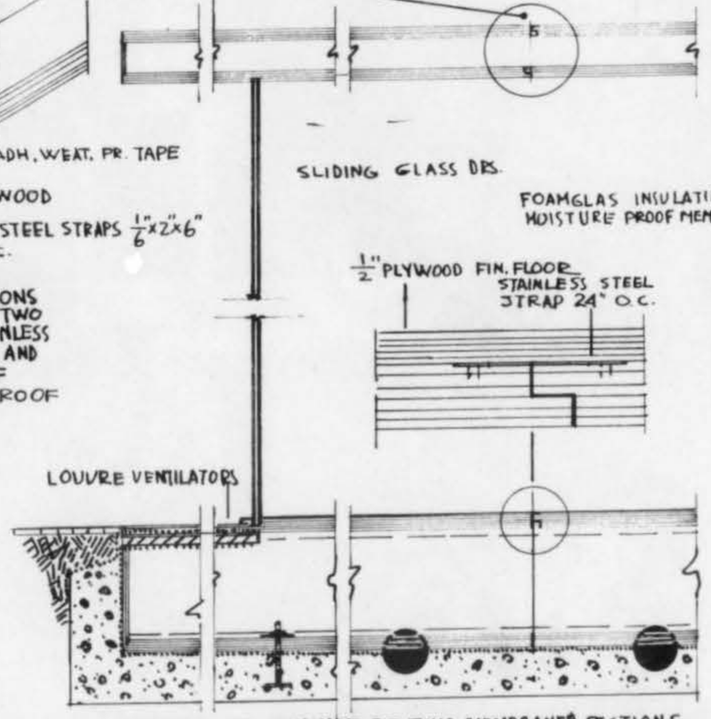
1"=1'-0" CROSS SECTION OF GARAGE

SLIDING GLASS DRS.

½" PLYWOOD FIN. FLOOR

STAINLESS STEEL STRAP 24" O.C.

LOUVRE VENTILATORS



SECTION AT JOINTURE OF TWO MEMBRANE SECTIONS AND END AT SLIDING DOORS 1" = 1'-0"

CROSS SECTION OF GARAGE

AND END AT SLIDING DOORS 1" = 1'-0"

1" = 1'-0" CROSS SECTIONS

3

Raphael S. Soriano is from Rhodes, in the Agean Sea, and came to the United States in 1924. Worked with Richard J. Neutra. Studied architecture at the University of Southern California. His first house was exhibited in 1937 at the International Exposition in Paris, France. He has built numerous houses in Southern California, a community center in Los Angeles, a garden nursery and seed store in San Francisco, and was consultant for a large building in Michigan. He is a lecturer on contemporary architecture and his work has been extensively published in this country, France, England, Mexico, and Argentina.

• The appearance of this house is the result of a method of prefabrication and layout of plan. It is in communion with our airports, our hangars and our factories. Note also that the forms of car, garage, and house in elevation IV have direct affinity.

This house is intended for a completely planned community. However, it will fit excellently in a lot 50x125 feet; it is purposely shown on plot plan that way.
For a community plan where different plans may be required, the four sections and garage can be rearranged in different ways without changing the relationship of elements.

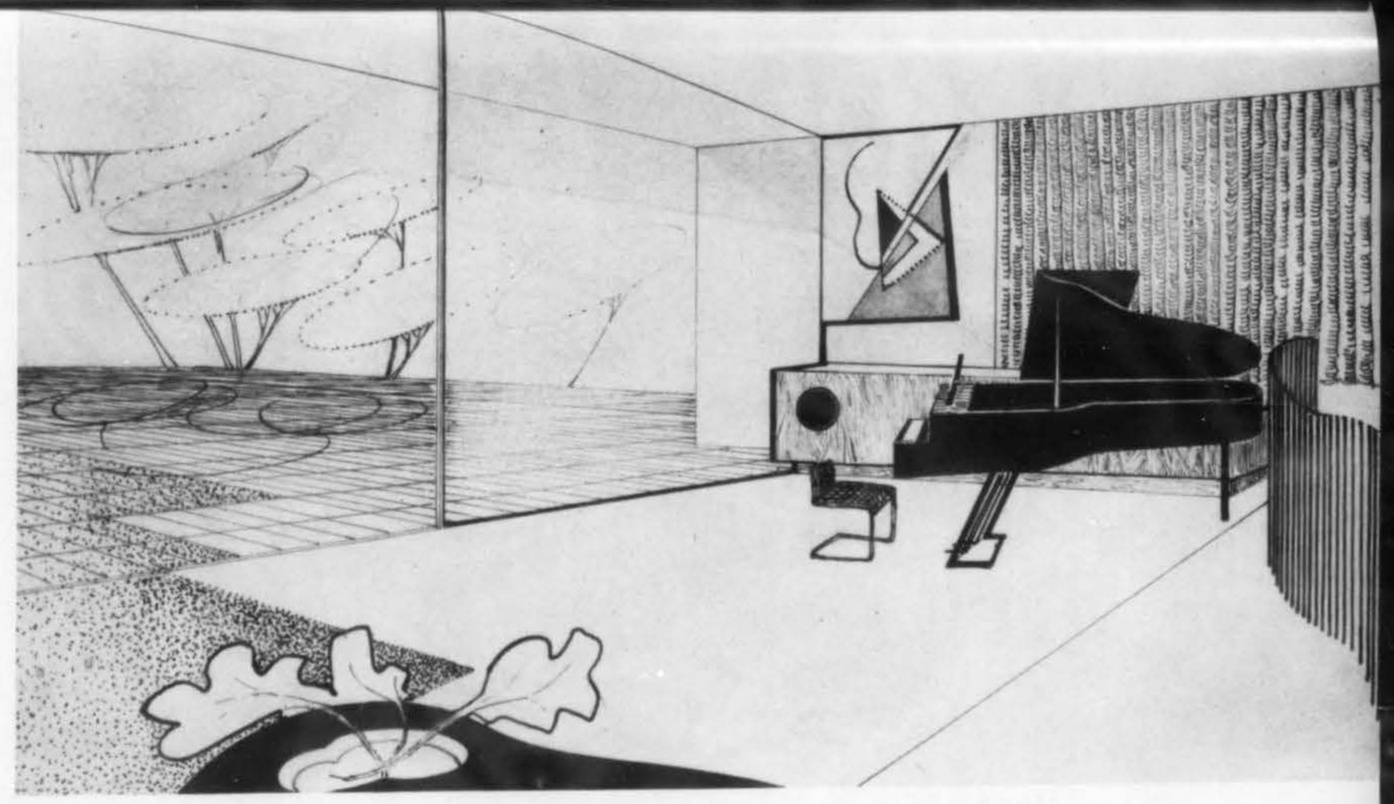
As explained on drawings, the same house can be bought in three complete sizes to fit any pocketbook and any size family—500 square feet, 750 square feet, or 1,000 square feet. Start at 500 square feet, add sections as desired to bring it up to the plan of 1,000 square feet and beyond that. The operation is simple, a matter of hours, parts are readjusted and the house is bolted down and joints sealed. In all these operations all rooms have the same orientation and open to the same outdoor areas. Each section comes completely equipped with prefabricated and appropriate modular furniture, wiring, plumbing, light fixtures, heating and ventilating, inside and outside finishes are integrated with the structure. The two bathroom units and kitchen are stamped completely of metals. Heating can be through pipes under the floor or walls. This house can be built in any climate. The only adjustment would be the double glazing of doors and windows. Roof, walls, and floors are completely insulated and integrated in the structure. The house is completely demountable without a single injury or waste of a single piece of lumber in the process, as only stainless steel bolts and straps are used and the structure made of an integral continuous membrane of resin bonded plywood 10x48 feet forming ceiling, roof, and walls. Sub-floor and floor made same way. This plywood structure is more resistant to seismic forces than any of our present type. No parts to fall off or snap loose. For transportation, sections can fit inside each other—one truck can carry everything!

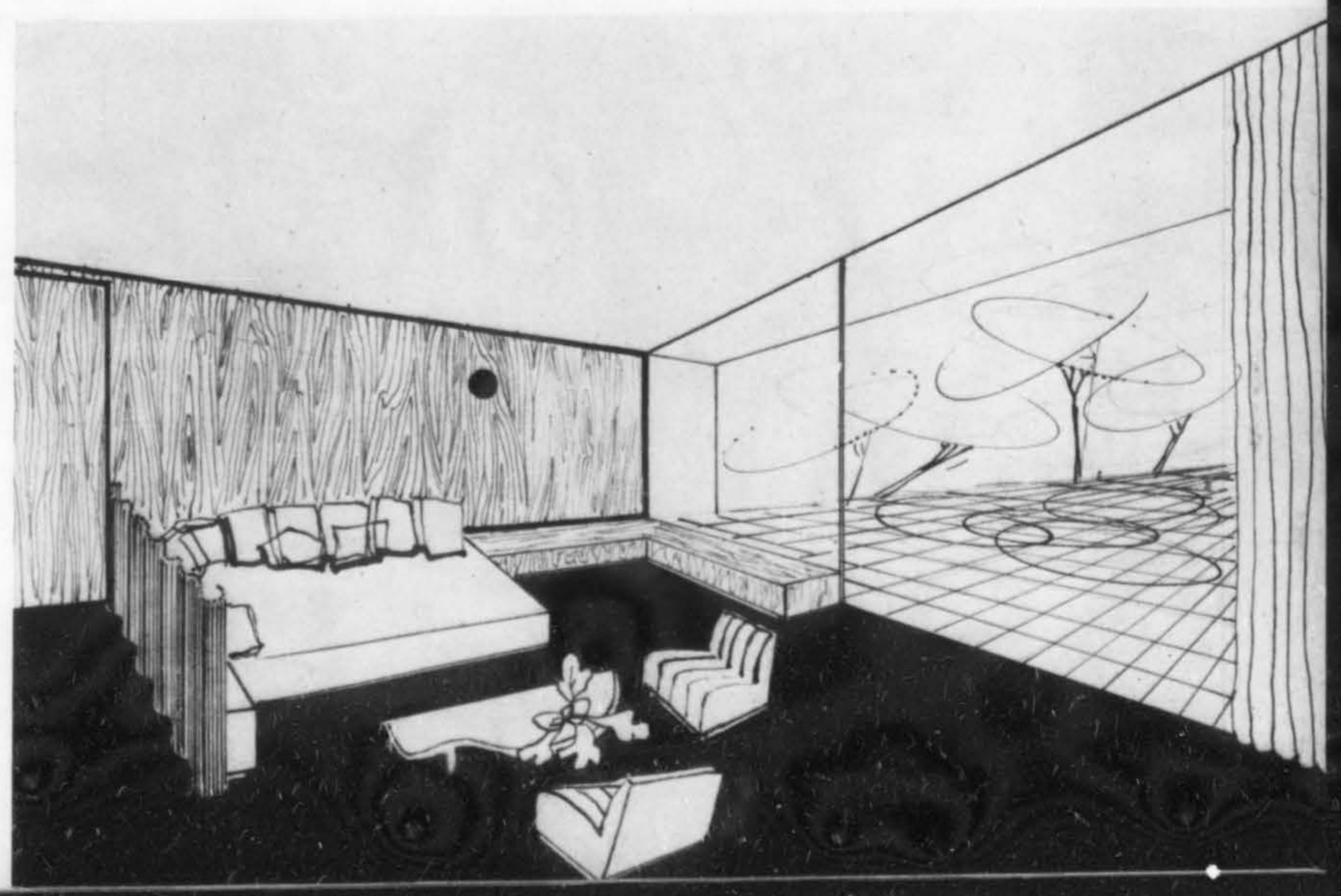
A laminate of glass fiber with canvas or sheets of light metals could be very well substituted for plywood membrane.

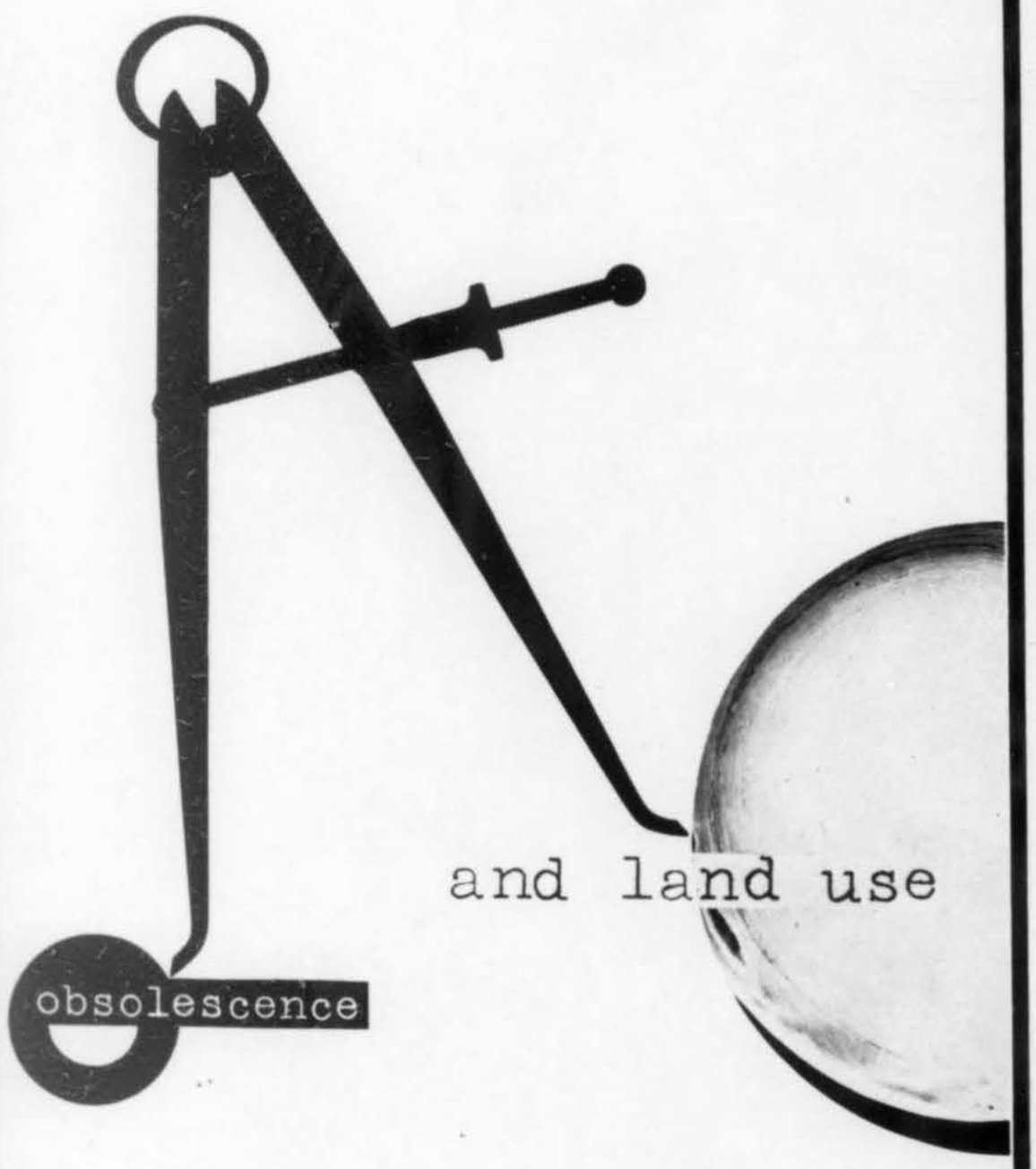
This house of 1,000 square feet area weighs only TEN TONS. Our conventional or modern stucco or wood houses of 1,000 square feet area weigh THIRTY TONS. This tremendous elimination of TWENTY TONS represents not just a saving in material, but also of labor. There is no reason why the cost of a house of this sort should not be reduced in the same proportion and more so with prefabrication!

This house has no bearing walls, no 2x4 studs, no floor joists, no roof rafters, no plates, no headers, no window frames, no roofing, not a single nail, and it requires practically no upkeep.

It is possible to build this house today!







obsolescence and land use

BY WILLIAM H. SCHUCHARDT

Member of

City Planning Commission

of Los Angeles

■ In the vocabulary of merchants, realtors, and city planners no word crowds to the fore with greater persistency than does decentralization—and around that word swings public interest and almost the entire program of our present efforts to save our cities from eventual disintegration. To get down to brass tacks promptly, decentralization means fleeing of people in appreciable numbers from intolerable, inconvenient, unpromising or unpleasant areas, and in that word alone lies the well-deserved conviction and sentence for many an old and new communal crime of commission and omission. Perhaps, being practical people, we should view the conviction as a blessing in disguise, a stiff jolt to our former unthinking smugness and blindness and as a mandate to get busy. Fortunately, we have not quite reached a state of hopelessness. And those who are new in concerning themselves about rehabilitation should face the fact at the beginning of their labors that the automobile is not the cause of decentralization, but merely a convenient means of escape.

It is quite generally recognized that one of the many potent factors prompting escape from blighted sections of our cities is obsolescence of buildings and, through their presence, the gradual, ever-increasing decay of neighborhoods—the one rotten apple soon destroying all in the barrel. And so there is growing the conviction, initiated by Mr. James Felt of New York City, that when buildings have become jalopies, when they no longer attract desirable elements, they should be removed to the scrap heap as is the fate of all jalopies on wheels. They have become as dangerous to the general welfare as are broken-down automobiles to traffic, and as we are accustomed to amortizing our autos we should now consider, as a public policy, amortizing our buildings (say in forty to sixty years).

There seems to be good sense in the thought, though its possibilities may at first reading be shocking to trust companies, and though it does do violence to many old arguments relative to sentimental attachment and to architecture having value as an automatic register of cultural status. Even on that score much of American architecture of the last one hundred years rates as expendable and much, now in the making, could be removed in a few decades without great pulls on the heartstrings of the nation.

A considerable percentage of the buildings designed by McKim, Mead and White forty to fifty years ago have already been replaced by better dividend paying structures, and they were the gems of their day. So the experience of letting go is not altogether a novel one. Had our cities been properly planned in the first instance and did our general policy in respect to building investments lean less in the direction of permanency, rehabilitation would not be a major problem today.

There must be exceptions, of course. Buildings may have a permanent historic value or serve as a shrine like Mount Vernon, or they may be of exceptional beauty (one would not destroy a Taj Mahal, however outdated), or they may have economic or social value even at the age of five hundred. Again it may be advisable to plan for a limited area here and there wherein old buildings may be left standing for the use of eleemosynary organizations and others for whom amortization charges must of necessity be written off. In the main, however, the decaying apples must be taken out before they tend to lower the status of the entire neighborhood. The down-at-the-heel periphery of downtown business areas is a common enough spectacle all over America. (continued on page 44)

products and practices

VANCOUVER TECHNICAL DATA

The task imposed on the general contractors and sub-contractors who were asked to build war housing for the Vancouver, Wash., area probably is without parallel in the United States. This certainly is true in volume of construction, and very likely true in terms of speed required. Fifty thousand war workers were brought into the area in a few weeks.

For this reason, the selection of these general contractors and sub-contractors was of prime importance. The marked success attained in the job through the Housing Authority of the City of Vancouver indicates that outstanding firms were chosen and performed in a manner which was entirely satisfactory. Following is information on several of these companies:

Early in 1942 a joint venture was formed for the purpose of bidding on war construction work in the Pacific Northwest, consisting of W. C. Smith Company of Duluth, Minn.; L. H. Hoffman of Portland, Ore.; and Howard S. Wright & Co. of Seattle, Wash. These three firms, all prominent in their local fields, felt that a combination, pooling their resources of personnel and equipment, would have the advantage of an organization capable of performing war emergency work in the fastest possible time.

The first contract awarded this combination was a reconsignment depot for the U. S. Army Engineers at Pasco, Wash. This consisted of eight large warehouses 180 by 960 feet, together with office and other utility structures. At the same time contracts were awarded for the building of Camp Adair, near Corvallis, Ore. This group was awarded the contract for the 1,500-bed hospital, and was a partner in the National Builders in the construction of Cantonment Area B-1, consisting of approximately 300 buildings of various cantonment types. In combination with Paul N. Odegard, the group was awarded a contract for the building of 20 warehouses 60 by 200 feet; four warehouses 60 by 500 feet, and six warehouses 180 by 480 feet, together with other utility buildings, at Hermiston, Oregon, Ordnance Depot.

In June, 1942, a contract was awarded to Smith, Hoffman & Wright for the construction of the McCaw General Hospital, a 1,500-bed unit at Walla Walla, Wash. Early in 1943 another contract, adding buildings to this hospital, was awarded to this group. During this period this combination built and completed a 500-bed hospital at Brigham City, Utah, consisting of 40 units. In December, 1942, a contract was awarded for the construction of an engineers' training and replacement center at Bend, Ore., consisting of 400 buildings and housing 10,000 trainees. This contract has just been completed and is now 50 per cent occupied. On January 18, 1943, this combination was the successful bidder for 418 buildings, containing 2,100 units, known as Bagley Downs, Vancouver Project Washington-45175, in the city of Vancouver, Wash., for the Federal Public Housing Authority.

In addition to the above, Howard S. Wright & Co. and L. H. Hoffman built the majority of personnel and other buildings for the U. S. Navy in Bremerton and Key Port Navy yards. This work consisted of barracks, auditorium, recreation rooms, warehouses, hospitals, shops, utilities, etc., which exceeded $8,000,000 in cost. At the present time they are building two projects at Port Orchard, Wash., for the Federal Public Housing Authority, consisting of 5,500 units, at an estimated cost of $14,000,000.

The Waale-Camplan Company, Portland, builder of 1,286 dwelling units and a Community Center building on McLoughlin Heights, is one of the leading building firms in the Portland-Vancouver area, and has an enviable record in wartime construction. George Waale has been engaged in construction in Portland for 30 years, and several of the city's schools and warehouses were built by him. Three years ago Charles S. Camplan, who had been an engineer with numerous governmental agencies, and Mr. Waale formed the Waale-Camplan Company. Buildings to their credit include the annex to the Multnomah County Courthouse in Portland; the First National Bank Building in Gresham, Ore.; several Safeway Stores, and in the field of defense and war construction, the big Japanese relocation center in Portland; the field office at Camp Adair, Ore., which, incidentally, was erected in the record time of 21 days; the 70-building extension to the Army airbase in Portland for the U. S. Engineers; and the 190-building staging area for Vancouver Barracks.

Austin McCoy of Vancouver became associated with the firm early in 1942 when Waale-Camplan bid on the first units in Vancouver's war housing program. The initial job was 172 units of demountable dwellings on site area 1, McLoughlin Heights. These were the first houses started, and the first occupied on the big project. The contract price was for $44,000.

Waale-Camplan Company was also low on the Boulevard Commercial Center, also known as Commercial No. 1, which is the outstanding housing project shopping development in the United States. The job went for $168,000. Again this firm was low bidder on 586 row house units let in December, 1942, on McLoughlin Heights, with a bid of $1,298,000; and again in January, 1943, Waale-Camplan were low bidders on 700 row houses in McLoughlin Heights with a bid of $1,579,000. These two projects are now complete.

The outside of this beautiful administration and recreation center at the Ogden Meadows Housing Project at Vancouver, Wash., is painted with Laux Rezitex, which gives a finish resembling monolithic concrete. This synthetic resin paint is formulated especially for use on exterior grade plywood, of which this building is constructed. Rezitex was specified by Wolff & Phillips, Portland, architects for the project, and paint contractor A. H. Barbour & Son, who have used Laucks products on numerous other contracts. This is only one of the many projects in the Portland area where Rezitex has been used.

The large Commercial Center on McLoughlin Heights which was built by the Waale-Camplan Company was painted entirely by the Andersen Paint & Picture Shop. The outside of the building was sprayed with an emulsion paint of a soft gray-green color that gave a very attractive driftwood finish. Inside the walls are all finished with a synthetic resin water paint and the woodwork in a natural wood stain. This gives a neutral background which permits each of the stores to follow their own general color scheme.

The Civic Center, which was built by Beckett & Bridges Company, was also spray painted on the outside. However, the color on these buildings is buckskin brown with ivory trim around all the windows. The trim was brushed on, three coats to give a permanent finish. The wood letters used to identify each building are painted in Indian red, making a very pleasing contrast. The brown used on the buildings was carried out also on the playgrounds adjoining the Social Building where the bleachers and all other woodwork was sprayed to match. The rental offices in this building are finished inside in a powder blue, walls and woodwork to match giving a very striking effect. One of the most interesting interior finishes was applied in the Health Center. There the usual glaring "medical" white was abandoned and a soft, pleasing green, walls and woodwork to match in reception rooms and offices.

Since Andersen Paint & Picture Shop has been in business in Vancouver it has done the decorating and refinishing on many of the office buildings here, including the Municipal Building. In addition to this it has furnished all the material and labor as well as decorative schemes for the Telocaset Homes, a project of approximately 200 houses built for sale to defense workers.

More than 5,000 housing units completed in the Vancouver area during the past twelve months—that is the record performance of Montgomery Electric Company of Portland, Oregon. Established in 1925 by R .A. Montgomery, this firm has grown and developed until it is now one of the largest and fastest moving organizations of its kind in the Pacific Northwest. When private construction began to feel the curtailment caused by the growing shortage of strategic materials, this firm changed almost overnight to the handling of defense contracts of various types, and has played an important role in the construction of housing facilities to handle the many thousands of additional workmen and their families who have emigrated to the metropolitan areas of Portland and Vancouver.

In addition to the numerous housing developments, Montgomery Electric Company has completed many important contracts with the U. S. Army, Navy, and Maritime Commission. Among these have been the conduit installations for the power houses at Bonneville Dam, several Bonneville control houses and substations, shipbuilding facilities for the Anacortes Shipways, Inc., and for the Willamette Iron & Steel Corporation, Barnes General Hospital in Vancouver, and many new industrial plants which have been erected recently in the Northwest.

This progressive young organization maintains a large staff of well-trained and

competent workmen, foremen, superintendents, and engineers, together with a fine assortment of tools and equipment, and is thoroughly versed in the many fields of electrical construction, installation, maintenance, and repair.

Chosen for the interior finish of the Community Center building on the McLoughlin Heights Federal Public Housing Authority project at Vancouver was genuine lath and plaster. This durable, fire-resistant and joint-free material will serve faithfully the building housing important offices of the project, including executive and administrative quarters, medical service center, community recreational rooms, and other units subject to hard usage. A. BILLINGS, Portland lathing and plastering contractor, was chosen to direct this portion of the work, and it is significant to note that while time limitations were extremely short, and working conditions difficult, the lathing and plastering was not only completed on schedule, but resulted in what many of the Federal inspectors declared to be "an outstandingly good job of plastering." Plaster base throughout is wood lath. However, the Portland cement showers have additional reinforcing of stucco mesh over the wood lath, and a smooth float finish in Portland cement. Toilets and dressing rooms in the Community Center building are of Keene's cement trowel finish plaster, and other portions of the building are finished in gypsum hardwall plaster, sand finish.

In addition to the 1,000 units at Vancouver, Wash., which provided housing for workers at the Aluminum Corporation of America plant, Kaiser Shipyards and Bonneville Power Administration, FRANK D. SMITH, San Francisco contracting plasterer, recently completed 1,250 units in West Seattle for the Boeing Aircraft Company workers and has just been awarded a contract at approximately $2,000,000 for lathing and plastering 2,531 units for the Metropolitan Life Insurance Company in San Francisco. He is also engaged in plastering buildings at various Army, Navy, and Marine locations and is at work on the $200,000,000 Columbia Steel Company plant at Geneva, Utah. At present he is also at work on the only skyscraper under construction in the United States, namely, the new Appraisers' Stores and Immigration Building in San Francisco, the general contract for which is about $5,000,000.

One of the most active nurseries on war housing landscaping is the Benedict Nursery Company of Portland, which did the landscaping for 1,000 units built by the Wesco Construction Company for 600 demountable units and 100 permanent units built by Viesko & Mannaman, 571 units built by H. R. Olsen, 172 units built by Waale-Camplan Company, and for 100 permanent units for the Ross B. Hammond Company, most of them in the Portland-Vancouver area. The firm is managed by Bert and Lee Benedict, who since 1908 have done a large landscaping business in and around Portland. The company offers a complete landscape service, including lawn construction, maintenance, rock work, and tree surgery. One of its outstanding jobs in Vancouver was the landscaping of the main shopping center at McLoughlin Heights.

ENGINEERS, LIMITED, BUILT FEDERAL TERRACE

In the June issue of Arts and Architecture it was inadvertently stated that another contractor was associated with Engineers, Limited, San Francisco general contracting firm, in the construction of the Federal Terrace war housing project at Vallejo. This was in error. Engineers, Limited, was the sole builder of this project. The erroneous statement was made in a complete review of all Vallejo war housing.

new developments

WAR HAS BROUGHT to the plumbing industry two conflicting necessities: the need for vastly increased bathing facilities and the need to conserve critical materials. A practical answer to these wartime demands is supplied by the new Weisway V deluxe cabinet shower which contains less than one pound of metal. Accurately fabricated and designed for quick assembly at the job, the new non-metallic cabinet shower meets the need for bathing facilities in army posts, naval bases, officers' quarters, hospitals, nurses homes, war plants, war housing projects, and remodeled homes in vital production centers. The Weisway cabinet shower is leakproof, sturdy, convenient, space and time-saving, and extremely simple to erect thus saving manhours as well as materials. The walls of the cabinet are ⅛ inch smooth, hard pressed fibre-board, finished inside and outside with two coats of white high-temperature baked enamel, each coat baked in separately. The new V deluxe Weisway is 32 inches square and 75 inches high. Total shipping weight of walls and receptor is 200 pounds. A unit 30 inches square and 75 inches high is available to meet conditions where space is limited.

PLANS FOR THE FORMATION of an industrywide cooperative educational program known as the "Indoor Climate Institute" which will acquaint the American public with the best equipment and methods for producing indoor comfort in the post war homes of tomorrow, have been announced by Paul B. Zimmerman, vice president of the Airtemp Division, Chrysler Corp. The Institute program, which has been under consideration by

Convenient, efficient home office building of the Waale-Camplan Company designed by C. Raymond Butcher. The site offered an opportunity to more readily solve the problem of a dual purpose building—it contains living quarters for Mr. George Waale—and at the same time presents an interesting mass for modern architectural treatment. On a prominent Portland street, there is ample parking space for sub-contractors, tradesmen, etc.

Deadly Construction

HOW IT GOES on the battlefields of the world is influenced in an important measure by deadly construction at home . . . the construction of housing for war workers and for the armed forces, the building of relocation centers and of quarters for air bases and other military establishments. For instance, the men and women who are living in the 1,286 living units Waale-Camplan has just completed at McLoughlin Heights (we built a community center building, too) for the Housing Authority of the City of Vancouver, Washington, are building the ships that are carrying arms and men to every theater of war. The Waale-Camplan Company takes a satisfying pride in its war effort and will continue its deadly construction until the war has been brought to a just conclusion.

BUILDING FOR WAR NOW - FOR PEACE, SOON

For a Peaceful World Tomorrow
Buy War Bonds Today

WAALE-CAMPLAN COMPANY

Builders

2100 Southwest Jefferson Street

Portland, Oregon

Warm Air Heating and Air Conditioning Association. The Indoor Climate Institute program, which has been under consideration by a steering committee representing all divisions of the heating industry for several months, will be presented to other leading trade associations at the earliest meetings of these groups. The Indoor Climate Institute program will be educational and promotional in nature, and will not supercede any of the operating functions of the various trade associations in the heating and air conditioning industry. Details of the program have been worked out by a steering committee made up of P. B. Zimmerman, Chairman; C. E. Lewis, Delco Appliance Corp.; C. T. Burg, Iron Fireman Mfg. Co.; L. N. Hunter, National Radiator Co.; J. M. McClintock, Illinois Iron and Bolt Co.; C. D. Lyford, Minneapolis-Honeywell Regulator Co.; J. R. Scot, Mueller Furnace Co.; J. W. Grover, Surface Combustion Corp.; A. T. Atwell, Quaker Mfg. Co. and W. H. Knowlton, Airtemp Div., Chrysler Corp., Secretary.

THAT THE WESTERN HOME-MAKER visions modern miracles in gas-fueled appliances for her "home of tomorrow" was revealed by the Pacific Coast Gas Association's coastwide contest for service and sales personnel of the gas companies, just concluded: "Have You Ever Seen a Dream Cooking?" More than 400 men and women employees who are in constant contact with consumers submitted ideas for possible improvements in gas ranges, heating appliances, heaters and refrigerators, and collected over $1,000 in War Bond prizes offered by the Post-war Appliance Commitee, headed by W. H. Jacobs of Southern California Gas Company. Although unanimous in their acclaim of the "certified performance.... of present models, the women visualized many "gadgets" that will be studied by manufacturer-members of the Association for their practicability and economic value. Included were ideas for ovens that could be adjusted for height, glass ovens, two-owen ranges with separate controls, built-in cabinets and other convenience-devices, built-in pressure cookers, tube lighting, wider use of light-weight metals and many other innovations. Entries also came from various sales department groups and 140 from service groups. These, mostly by men employes, dealt with improvements in heating equipment, burners, gas refrigeration, automatic control devices and other technical subjects.

THE FREDERICK POST COMPANY of Chicago has just recently developed a new greatly improved White Pencil Tracing Cloth—WHITEX. One of the new outstanding features of WHITEX is that it is moisture resistant on both sides. Draftsmen know the importance of this feature to guard against spots from prespiration or moist hands. In many parts of the country the moisture-resistant surfaces of WHITEX are a safeguard against climatic conditions. The new fine-tooth surface of WHITEX is reason for the pencil lines being jet-black—as opaque as blackout curtains. This feature plus the glass-like transparency of WHITEX assures prints that are etching sharp. These are vital factors necessary to blueprints with a rich, uniform background and sharp white detail. Samples of this new white pencil tracing cloth can be secured by writing The Frederick Post Company, Box 803, Chicago.

THE ARMY-NAVY "E" has been awarded to the Vermont Marble Company of Proctor, Vermont, for its job of conversion from marble to metal work in the war effort . . . BARBER-COLMAN of Rockford, Ill., has announced the Volocitrol, a device designed to noiselessly provide positive and adjustable control of air volume, pressure, and distribution across a supply outlet. It supplants splitters, volume dampers, and similar devices in balancing of air distribution systems . . . "POWER WHERE YOU NEED IT," a new bulletin issued by Acme Electric & Manufacturing of New York, outlines and gives examples of air cooled transformer applications in war production industry. The bulletin also described in detail the various types of air-cooled transformers manufactured by this company, and lists the complete range of 55 degree ratings in auto type, two winding type, three winding type and four winding type transformers up to 50 KVA.

ANYONE WHO LIVES in congested war production areas or who follows the newspapers knows that there still is a critical shortage of dwelling accommodations for workers in essential war industries. Building materials manufacturers and contracts are contributing new short cuts and improvements. One of the most recent of such contributions, conserving both time and critical materials, is the Marsh Prefabricated Shower Cabinet manufactured in its entirety by Marsh Wall Products, Inc., of Dover,

Ohio. The cabinet may be assembled at the point of use in four quick, easy steps. The entire shower cabinet consists of but five major parts, including two side panels (one of which includes the plumbing panel), a front assembly, a back assembly and a concrete base receptor. When shipped from the plant, each cabinet requires only two cartons and is complete to soap dish, plumbing fixtures, shower rod and curtain. Marsh Shower Cabinets meet NHA-FPHA specifications and are fully approved by that government agency. While the Marsh Shower Cabinet is built to order for NHA-FPHA special use in critical housing areas, these cabinets are available for any war housing project when satisfactory priorities can be furnished. Further information regarding this shower cabinet may be obtained by writing directly to Dept. AA8, Marsh Wall Products, Inc., Dover, Ohio.

EVEN THE EXPERTS are sometimes wrong, and here is one who admits it! When the Breidert Air-X-Hauster, a revolutionary new type ventilator now on the market, was first brought to the notice of the well-known western architect and builder, S. Charles Lee, he paid scant attention to it. "I thought it was just another ventilator," he recently admitted, "until I saw it demonstrated with a small model. I didn't think it was possible for any ventilator to perform so efficiently, especially one that uses no fans, has no moving parts, and requires no adjustments of any kind. I have used Breidert Air-X-Hausters on many important jobs since I first became acquainted with it, and in no case has it ever failed to turn in a truly remarkable performance. On a large bowling alley in San Diego the smoke problem seemed at first to be almost impossible to overcome. But Breidert Air-X-Husters pulled out the smoke and stale air with almost unbelievable success. I do not hesitate to say that I consider the Breidert Air-X-Hauster the most important discovery in the field of ventilating I have ever seen." Mr. Lee's experience with the Breidert Air-X-Hauster is being echoed by the experience of many other architects, contractors, and builders throughout the country. Introduced only a few years ago, many thousands of Breidert Air-X-Hausters, both wooden and metal models, are now in use in army barracks, cantonments, defense housing projects, and other government buildings, as well as on hundreds of government and private vessels. The success of the Breidert Air-X-Hauster is due mainly to its absolutely unique, yet completely scientific design. Air currents striking it from any angle set up a powerful suction that rapidly exhausts stale air from building interiors. The Breidert Air-X-Hauster is stationary, has no moving parts and is neat in appearance. Back-drafts are completely eliminated. The Breidert Air-X-Hauster is the invention of the noted Los Angeles ventilating authority, G. C. Breidert, who also invented the ventilators used for many years on railway cars until superseded by air conditioning systems. He is also the originator of many systems of mechanical and natural draft ventilation, which are now widely used by the ventilating industry.

COMMENTS FROM THE JURY

continued from pages 24 and 27

none of us be shocked at such liberties as were taken. They show a trend, yes—but give only a feeble hint of what is in store for us when synthetic dirt, air conditioning eliminates conventional openings and bed blankets, and clothing of synthetic materials will be so cheap that laundries will not be needed.

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implied by his design will always be but limited and in need of practical check and re-check.

Apart from this portion of the entries, there are several other categories of fabrication ideas which strive to retain a flexibility of the product. It all is intensely interesting and gratifying to me, since in so many past years I have myself hopefully worked on everything from panels to prefab utility units, and to houses consisting of individual portions that could be added up, one plus one plus one, carefully fitting all onto a desirable site plan. Here now in this present contest of design contributions, the main shoot exfoliates into three branches (with all designers carefully guarding themselves against

the reproach of advocating a fabricated straightjacket!)
Number one branch is predicated on the decision to divide the structure into a part that is shop manufactured and another part which is flexibly, sometimes very flexibly, constructed right on the premises. The shop finished item is usually a unit in which all now complicated plumbing: bath, laundry, kitchen is pre-assembled. But sometimes, like in the first award, it contains even one or two bedrooms, leaving, however, the living room to a more elastic dimensioning and shaping, as individual taste may prefer to indulge in.
In the second award, such integral shop manufactured standard units are put on top of each other to fit a two-story layout. In some cases they appear as exterior appendages to a field assembled house, in others they form the innermost core, around which that field built structure is erected.
There appeared also a second line of thought where the house is again divided in two or more portions, but this time all units are completed in advance. In this case the designer endeavored to show how pleasing and desirable elasticity and variety could be obtained in just the relative positioning of a living and social unit on one hand and the private sleeping quarters on the other. One contestant placed these units in angled variations; further, he handled them overlapping each other in one and finally in two stories; another arranged them around a semi-open porch-like atrium; one clustered his barrel-shaped unit cells in one or two planes, with some incidental connective tissue between them.

The projects premiated with the third award also represents a third school of thought. Here the dwelling, by carefully conceived parallel cuts, is divided into slices of typical dimensions, each slice representing a prefabricated unit and at the same time a fairly differentiated functional parcel; I mean a portion that as such serves the occupant either in a specific way or as a logical extension of the adjacent area, when such extension in the future should become a requirement. The growing house idea is preserved in this scheme, and although in need of further sound elaboration, initial structural details accompanied the design.

Generally, in viewing the vast material submitted, it became clear that in a competition like this the slightest attempt of structural or fabricational inventiveness would multiply with a big factor both the work and risk of the contestant and may expose him easily to criticism and that irony which seems the God-given fate to be lived down by all inventors. And of course, truly full grown, promising and defensibly detailed inventions are rather submitted to the U. S. Commissioner of Patents, then to a jury that can grant no protection.

Legal and economic protection granted and safeguarded would undoubtedly elicit more well-worked-out inventive schemes. However, more moral protection of recognized first authorship might help and produce also in our profession that gratification which stimulates astronomers, physiologists, surgeons and other professionals to present their findings to co-professionals and the world. Reading not scientific fiction but unmitigated professional accounts of today, be it on electronics or on brain histology, the layman may be sometimes annoyed by stumbling from one quotation to the other, wherein multitudes of papers are cited that were delivered at such and such scientific conferences of the last ten years all over the world. However right, there is the second secure and systematic basis for truly contemporary and cosmopolitan progress. Something similar to it in the field of tomorrow's design and professional treatment of human dwellings would safeguard the postwar consumer against dependence on the crossfire barrages of sales effort. Improved professional standards, acknowledgment of loans and sources strengthen and civilize the design profession by a basic sincerity of performance and service.

OBSOLESCENCE AND LAND USE

continued from page 38

Yet in convenience and accessibility to the best shops, that periphery is as good today as it ever was. Had there been provided among other now wanting benefits a protecting park strip 100 to 300 feet wide, so that business areas, whether downtown or in suburbs, could not reach out to destroy the surrounding residential areas, merchants could have counted on a permanent trade, destructive competition would have been curtailed and residences in the area adjacent would not all be boarding houses.

We now approach what Mr. Saarinen, in his interesting book, *The City*, terms organic planning and organic decentralization. We are all in agreement with him in that no planning on a broad basis is possible, nor is any real rehabilitation likely unless and until large areas of land are in control of one ownership or are managed by government. Planning and meeting rehabilitation and corrective reconstruction problems requires thinking in large terms, painting a picture with brushes of comet's hair, as Kipling put it. Our present plight rests squarely on obsolescence, on considering land use as a commodity rightly fit for financial speculation, primarily for profit rather than as a basis for social needs. It rests also on our ways of subdividing and on the great multitude of separately owned small parcels. But private ownership of small parcels of land is an exceedingly old habit and abolition thereof is hardly compatible with free enterprise.
It was suggested at a recent planning conference that the Federal Government buy up blighted areas in cities and, after rehabilitation has been accomplished, to sell them back to private individuals, which eventually will mean selling to private speculators who can only repeat the sorry mess from which we are trying to escape. As almost a third to a half of the area of our large cities is blighted, or well on the way to being so, that plan seems a bit beyond practical financing possibilities. But there is a possibility worth exploring in the pooling of interests by the property owners of a given area.

Let us assume that there have been enacted laws, supported by the courts, compelling participation of property owners in a rehabilitation or corrective construction program when 51 per cent of the owners in a prescribed area vote for action. Such medicine may be hard to take but it must be remembered that our cities have been very, very sick for a long time. Would such laws be too much an innovation? Well, twenty-five years ago many an able lawyer held zoning to be unconstitutional until the United States Supreme Court gave it the green signal. Let us further assume a blighted area or a new one yet undeveloped, an area of one to five or more square miles in which the owners agree to form a stock company which shall own all properties and shall control the design and physical management of the area. All such companies must, of course, meet the requirements of the local city planning commission. In lieu of title to a particular piece of property, the participant takes class A stock in the company equal to the assessed value of his land and a class B stock equal to the original cost of the improvements less one and a half to two and a half per cent per year charged to depreciation. In time the B stock disappears with the buildings. It is not necessary here to dwell on the financial details involved in rebuilding and replacements. In general the pattern will somewhat resemble that of copartnership housing projects in England and on the European continent. The value of the stock will depend on the management of the company and the character of the area. From the standpoint of investment the chances of permanency are with the well-managed company rather than with the average individual ownership in now prevailing circumstances. It is not private ownership of land as we of this day and generation conceive it to be, but it certainly is not abolition thereof. It retains most of the advantages of present-day land control and also discards most of its objections. Privacy and private initiative within limits determined by the general good of the neighborhood are possible and deterioration is constantly fought. New legislation may be required; refinement in financial management plans will be necessary; the tax situation will need overhauling and many new and perplexing problems will need to be met when they appear above the horizon. At best, rehabilitation will be of slow progress and we shall have ample time for experimentation. It is all merely a matter of finding people smart enough to know how. Not to find such people may mean continued disintegration down to the zero point.
The proposed freeway traffic lanes for Los Angeles suggest wonderful opportunities as a framework for many such holding companies and their subsidiary development companies. These generally submerged freeways will divide the city and the adjacent region into a number of islands connected at intersections and by occasional bridges placed at intervals of a mile or two. Each island then becomes a definite entity in which pooling of common interests by means of stock companies may lead to ideal business and living conditions in which, by proper planning and wise management, obsolescence is banished, in which the best possible developments may be achieved, and in which investments should be of permanent value. The larger islands may be divided into a number of super blocks, some subleased to copartnership groups and others to private development companies organized on various acceptable plans for pooling.

A people which can effectively organize for war, as we have done, in a fifth of the time required by our enemies can surely overcome the present obstacles to better city building and saner property management. *The American Dream*, so ably presented by James Truslow Adams, may yet be realized in the city of the future.

HOUSING AUTHORITY OF THE CITY OF VANCOUVER

dwelling units

community buildings

VANCOUVER

a city trebled in population by war conditions

SOLVES ITS CRITICAL HOUSING SHORTAGE

shopping centers

play areas

ALL PHOTOGRAPHS BY D. W. EDMONDSEN

PROJECTS

FOR WAR HOUSING, VANCOUVER, WASHINGTON

McLOUGHLIN HEIGHTS

architects:

standard unit plans—Day W. Hilborn
Sites 1 and 2—Donald Stewart
Site 2—Stanton & Johnson
Site 4—Day W. Hilborn
Site 5—Roi Morin
Site 6—Pietro Belluschi
Site B—Day W. Hilborn

contractors:

Haddock Construction Co., Pasadena—3,224 remountable units
Waale-Camplan Co., Portland, and
Vancouver Contractors, Inc., 172 units
H. R. Olsen Co., Tacoma—550 units
Waale-Camplan Co.—1,286 row-house units
Sound Construction & Engineering Co., Seattle—300 units.
Teufel & Carlson, Seattle—general contractors, Site B
Hord & Stuart, Portland—
Contractors for community and maintenance buildings, Site B
E. E. Settergren, Portland—contractor for commercial center
A. T. Beckett Co., Portland—contractor administration facilities
Heinrichs, Beedle & Quoidbach Construction Co., Vancouver—2

OGDEN MEADOWS

architects:

Wolff & Phillips, Portland

contractors:

George H. Buckler Co., Portland

FRUIT VALLEY HOMES

architects:

Donald Stewart and Day W. Hilborn

contractors:

Teufel & Carlson
Hord & Stuart
Leslie & Johnson, Portland

FOURTH PLAIN VILLAGE

architects:

Day W. Hilborn and Donald Stuart

contractors:

Teufel & Carlson
Leslie & Johnson

BAGLEY DOWNS

architects:

A. E. Doyle and Associates
Pietro Belluschi

contractors:

Smith, Hoffman & Wright

BURTON HOMES

architects:

Associated Architects of Portland

contractors:

Twaits-Sound & Kiewit, Omaha

OPPOSITE PAGE: THE WELL-PLANNED COMMUNITY BUILDING IN McLOUGHLIN HEIGHTS WHICH INTEGRATES ADMINISTRATION AND RECREATION FACILITIES OF THE PROJECT

executive director

WILSON K. PEERY

THE HOUSING AUTHORITY OF THE CITY OF VANCOUVER

chairman

D. ELWOOD CAPLES

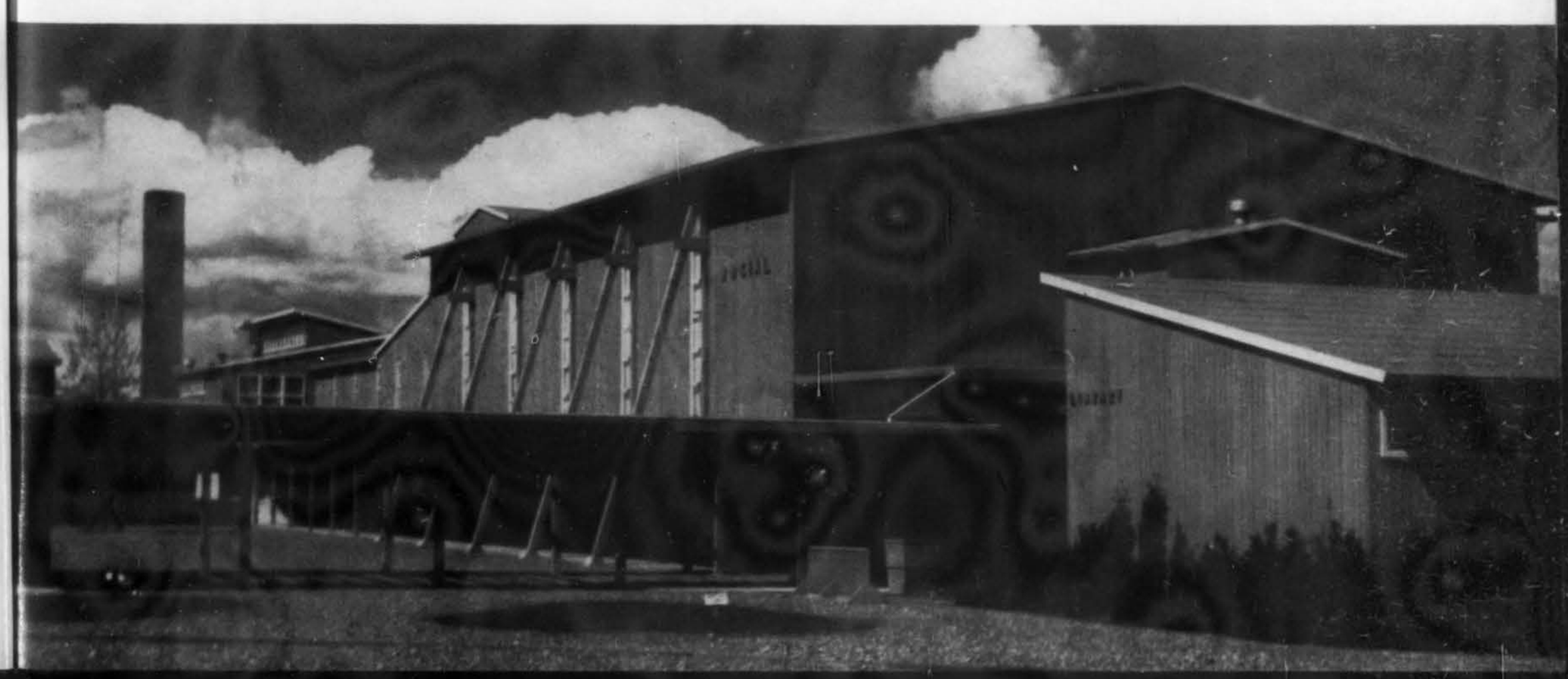
vice-chairman

EDWIN WINTER

EARL ANDERSON

REV. WALTER GIVENS

FRED WARK



SITE PLAN · McLOUGHLIN HEIGHTS

PRINT IN BINDING

Public housing was farthest from the minds of the citizens of Vancouver, Wash., in December, 1941, when the nation was forced into history's greatest war. Vancouver was a quiet city of 18,000 people. It was a city of middle class homes and peacetime industries with a beautiful "hinterland" of farms, timber, and world-famous Columbia River scenery. The growing army base at Fort Vancouver and the busy Aluminum Company of America reduction plant had brought a touch of pre-war defense activity, and the growing defense boom in neighboring Portland, Ore., was reflected in the life of the community. The city's strategic position as one of the nearest communities to Bonneville power and its deep-water harbor with access to the Pacific won it favorable consideration as the site of a huge Henry J. Kaiser shipyard, one of three in the Vancouver-Portland area and an expanded aluminum production program.

More than 50,000 workers were needed to man these war industries in Vancouver, and it became obvious immediately that existing housing in Vancouver and Portland could never provide for such gigantic expansion; nor could private building produce homes in sufficient quantity and with the speed necessary to meet the nation's alarming need for ships.

In January, 1942, the city council set up a housing authority and in February application was made for federal funds to construct 4,000 temporary demountable houses and 1,000 permanent units. The government quickly allocated $18,500,000 for these projects, but as local citizens, shipyard officials, and the government itself began to grasp the seriousness of the situation, application was made for more housing.

Through the Maritime Commission, represented by the Kaiser Company, a huge dormitory project to house 5,000 men, and an apartment city of 2,000 units, were soon under way, using funds made available by the FPHA.

The story of the planning and of the construction periods that followed the letting of bids is one of the country's most amazing stories of American enterprise and initiative. The most important task was the project of 4,000 demountable houses, later named McLoughlin Heights. Nowhere within the city of Vancouver was there land enough for such a development. The site

GYMNASIUM-AUDITORIUM ENTRANCE, McLOUGHLIN HEIGHTS COMMUNITY CENTER, AT NIGHT

selected was a tract of 1,000 acres east of the city on a broad plain overlooking the Columbia River. It was previously occupied by a few farms and the area had to be developed from scratch. As none of the utilities and services in Vancouver was adequate to handle this projected war city, it was necessary for planners to provide for a sewer system, a water system, an electric distribution system, and a network of streets and arterials. Planning had to consider also the living needs of this new city. Since tenants would be living three to seven miles from Vancouver's shopping district, it was obvious that McLoughlin Heights would need its own shopping centers, schools, and community buildings to provide decent standards of living.

COMMUNITY WING, LEFT, WITH ADMINISTRATIVE OFFICES BEYOND AND MEDICAL CENTER

Even before the first occupants were being housed in McLoughlin Heights and Ogden Meadows in August and September of 1942, housing officials and government planners determined that still more housing was necessary in Vancouver. Additional allocations were made for 5,386 units of row houses which were started early in 1943. Of these, 1,586 were located on McLoughlin Heights as mentioned below. Two hundred were placed adjacent to the permanent house project at Fruit Valley, and two row-house cities, Bagley Downs with 2,100 units and Burton Homes with 1,500 units were established. A 7,000-bed barracks was also approved by FPHA to be erected by the Kaiser Company near the shipyards.

DAY NURSERY IN THE COMMUNITY BUILDING OPENS TO PLAY AREA AND WADING POOL ▲ LIBRARY IN THE COMMUNITY CENTER, OPPOSITE THE GYMNASIUM-AUDITORIUM

COVERED WALKS CONNECT ALL PARTS OF THE COMMUNITY BUILDING AND SEPARATE ITS VARIED USES ▲ ANOTHER VIEW OF THE AUDITORIUM, WITH OPEN COURT IN THE FOREGROUND

for construction about the time the demountables were being completed. Despite breakneck speed, a growing shortage of materials, lack of precedent, and inability of planning to keep up with construction, many outstanding features that may become permanent contributions toward better living standards were incorporated in this project.

Because of their standard design and consequent rapidity of construction, attention was focused immediately upon the building of the 4,000 demountable houses. Four sizes of units were planned from one to four bedrooms. The one and a few of the two-bedroom units were to be duplexes and the remainder detached buildings. Plans for the four sizes were made left hand and right hand—otherwise the design was standard to control cost and speed produc-

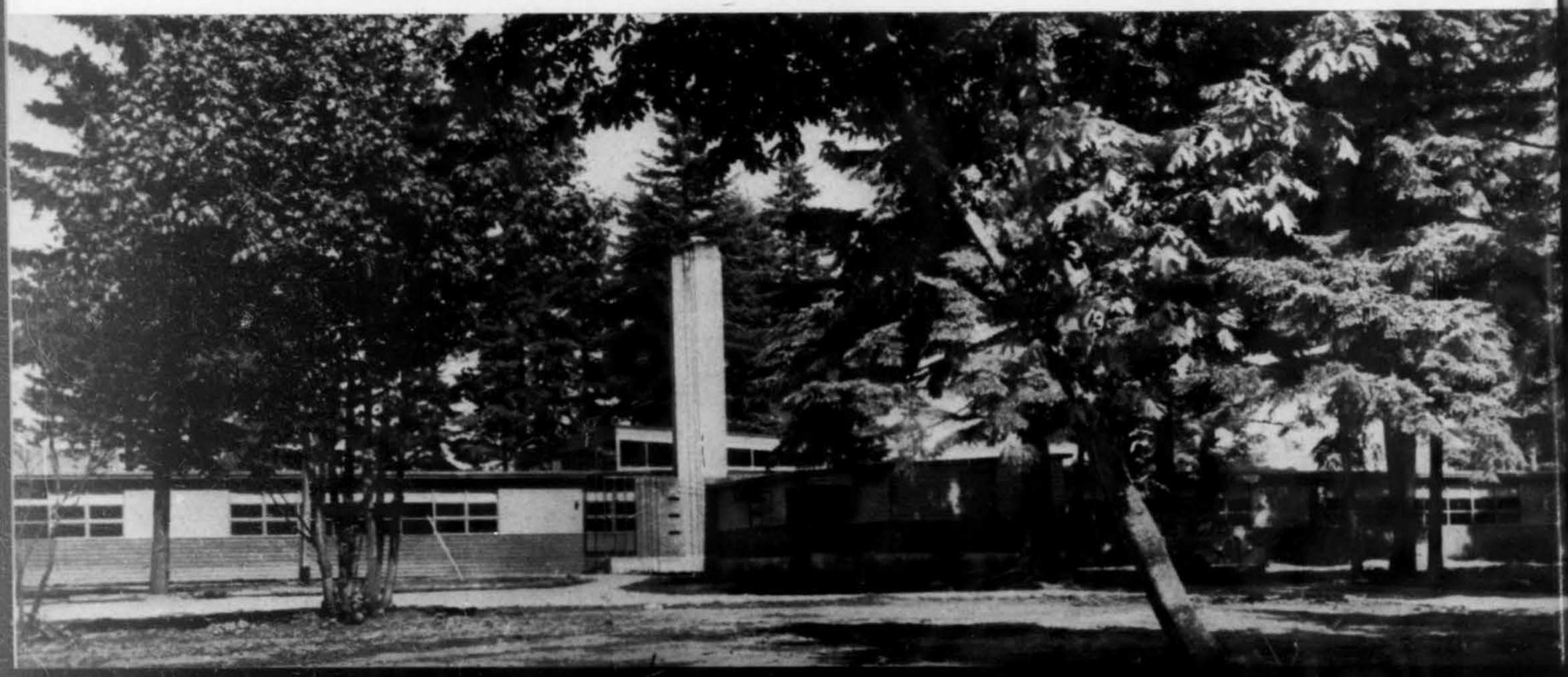
Under the pressure of war urgency, 125 architects, engineers, and draftsmen—some retained, others borrowed from private industry—went to work on the planning and paper work. After a strenuous period of six weeks—three shifts a day—the resultant hastily drawn plans for a city bigger than peace-time Vancouver itself are a tribute to what men and women can do under pressure without the benefit of precedent.

McLoughlin Heights, probably the largest single war housing project of its kind yet attempted, occupies a site approximately 3½ miles long and ¾ of a mile wide and contains a total of 6,086 units, of which 1,000 are permanent, 4,000 temporary demountable houses, and an additional 1,586 row-house units scheduled

tion. Contractors were permitted to vary the form of construction within certain limits, and this accounts for the fact that part of the houses have horizontal siding instead of the vertical boards provided in the original plans. Variations were also made in porch design and a wide variety of colors were permitted in painting to relieve monotony. The colors had certain camouflage value also.

These units were constructed on precast concrete footings. Floor joists 2x4 set 16 inches o.c., but because of their relatively short span of 6 feet were quite satisfactory. The joists were covered with building paper and tongue and groove fir flooring laid without benefit of sub-flooring. The prefabricated wall sections were built chiefly of tongue and groove flooring set vertically and designed to carry the roof load. They were held together with cross cleats and sealed with paper between the cleats and siding. Interior walls were of ¼-inch plywood, plasterboard, or upsonboard. Paritions were built with 2x3's laid flat and the same material as interior walls. Roofs span the whole building without partitions and were made of ⅜ inch plywood or sheathing with a single thickness of roofing paper. When nails were difficult to get much of the roofing was mopped to the sheathing with asphalt tar and nailed only at the ridge and eaves. Flues were built of terra cotta set on a wooden platform over the water heater and the exposed portion was made of metal. In cases where horizontal siding was used, the studding was built of 2x4's

ART STUDIO OF McLOUGHLIN HEIGHTS JUNIOR HIGH SCHOOL ▲ ELEMENTARY SCHOOL, ONE OF FOUR INCLUDED IN THE PROJECT ▲ EXTERIOR BELOW AND, OPPOSITE PAGE, CLASSROOM



ABOVE: THE ARCHITECTS' SIMPLE, STRAIGHTFORWARD DESIGN AND USE OF MATERIAL GIVES DIGNITY AND STRENGTH TO McLOUGHLIN HEIGHTS JUNIOR HIGH SCHOOL

laid flat and covered with paper and ½ inch lapped siding. These demountables can be taken down simply and easily by removing the roof and the skirting.

The majority of prefabricating was done in the on-site mills and at the peak of operations dwelling units were fitted together at the rate of 75 to 100 a day. One contractor employed a spectacular method of prefabricating complete roof and ceiling assemblies by the use of the high-line, a piece of equipment long used in the logging industry for handling huge logs. This high-line consisted of two twin-legged towers 50 feet high standing 400 feet apart and straddling the jigs in which the roof assemblies were built. Rigging was 1½ inch steel cable and a gasoline engine provided

YOUNG TENANTS PLAY GOAL-HI ON PAVED OUTDOOR AREA OF McLOUGHLIN HEIGHTS COMMUNITY BUILDING

YOUNG TENANTS PLAY GOAL-HI ON PAVED OUTDOOR AREA OF McLOUGHLIN HEIGHTS COMMUNITY BUILDING

power. The jigs were set in shallow pits so that workmen could work without scaffolding.

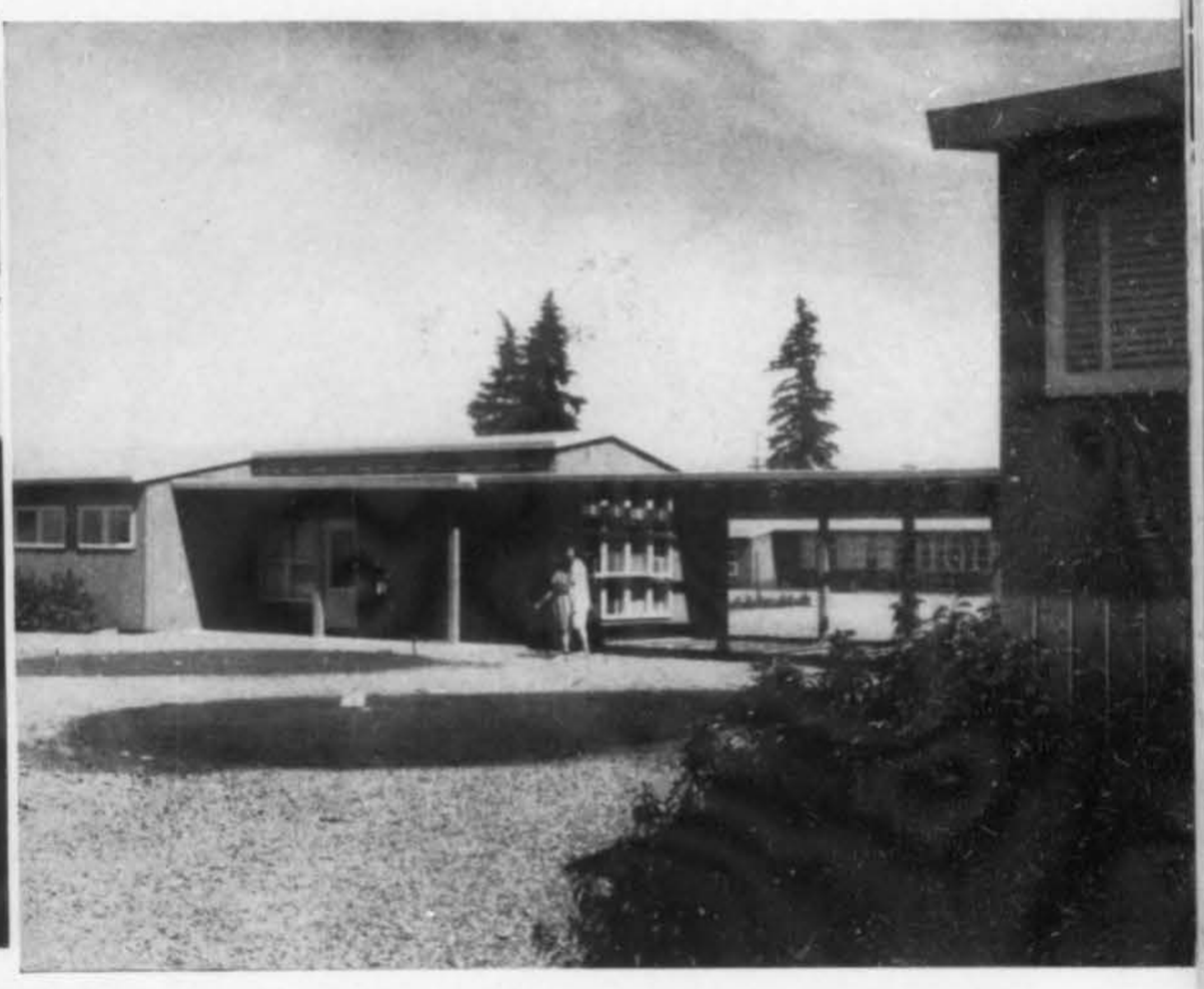
The operation started with the roof trusses which a team of 60 men put together at the rate of one every nine seconds. The trusses were placed upside down in large jigs, the backing for the ceiling panels were laid, the cornice boards nailed into place, and the ceiling applied. High-line cables were hooked to the assembly, then turned ceiling side down so wiring could be installed and roof sheathing nailed on. The completed assembly was then hoisted to the bed of a truck and carried to the job where a mobile crane lifted and placed it on the building. Units were finished at the rate of 80 a day when this method was being employed at full tilt.

Beginning with a site composed of farms, waste land, an undeveloped cemetery area, and a golf course, a complete job of city building faced the planners of McLoughlin Heights. A system of streets, sidewalks, sewers, a water system, and electric distribution had to be developed simultaneously with the construction of the units. Sixty miles of streets, with the exception of arterials, are thinly graveled—main thoroughfares are oiled. The planting of lawns in all of the areas has not been possible because of continued construction operations and consequently this presents a problem of dirt and dust to the tenants. However, many of them have planted their own lawns and gardens and have built picket fences. Planting of shrubbery has been possible in

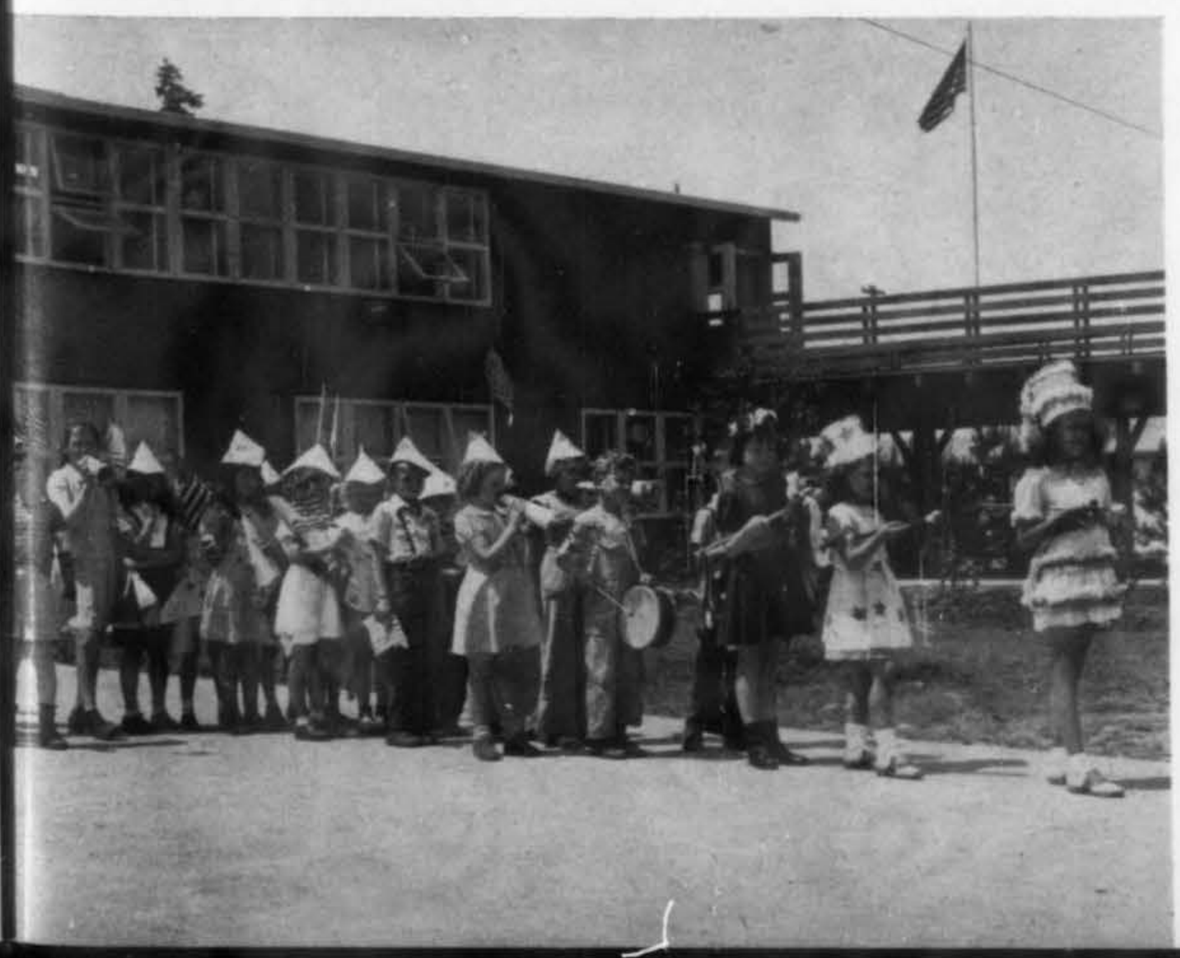
some instances but this has had to be cancelled on a large percentage of the units. The burning of coal in space heaters adds another problem to tenants and creates an added maintenance expense in redecorating the walls and ceilings.

For all the shortcomings of a quickly planned and erected project, the demountable houses of McLoughlin Heights are found by the tenants to be much more liveable than the war apartments and the area has some of the most interesting public buildings in American war housing experience. The administration-community center, attractive in design and beautifully landscaped, is an outstanding accomplishment and contains the central offices of the Housing Authority, the offices of the McLoughlin

ABOVE: COMMERCIAL CENTER, INCLUDING ESSENTIAL SERVICES & SHOPPING FACILITIES



INTERIOR OF ADMINISTRATIVE OFFICES, McLOUGHLIN HEIGHTS, AND EXTERIOR ▲ BELOW: BALCONY AT RIGHT OPENS FROM TENANTS' PARTY ROOM ON SECOND FLOOR



Heights project, a huge gymnasium-auditorium, library, kindergarten, play field, and medical center, built around a court and connected with covered walks. Both community centers on McLoughlin Heights were designed by Pietro Belluschi, Portland, Oregon, architect.

The Boulevard Commercial Center and Mill Plain shopping center are other buildings that have been planned with forethought and care. Commercial No. 1 (Boulevard Commercial Center), the largest shopping center and first to be opened, is in the west portion of McLoughlin Heights.

It was built at a cost of $168,000 and it includes a food market, drug store, variety and dry goods store, shoe store, shoe repair service, beauty parlor, barber shop, confectionery-lunch, tele-

MARKET IN COMMERCIAL CENTER OF McLOUGHLIN HEIGHTS PROJECT LARGE PARKING AREA AND WIDE PAVED, COVERED WALKS ADD TO THE CONVENIENCE OF THE CENTER

phone office, a laundry and dry cleaning pick-up-delivery station, and post office. In other words, the business district of a good sized city has been condensed into—not a certain number of square blocks—but into 50,000 square feet. The policy of the FPHA, in authorizing construction of the commercials, has been to meet only minimum requirements covering only the essential needs of families.

The second commercial on McLoughlin Heights which will serve the eastern part of the 25,000 population war city was opened in July and contains the largest Safeway food market in the United States, a drug store, dry goods store, and other essential services. It was constructed at a cost of $78,000.

Three schools, built with Federal Works Agency funds, have been completed on McLoughlin Heights.

The original density established by the government for McLoughlin Heights was seven units per usable acre in the demountable sites. This resulted in fairly open planning but later when it was decided to build the row-houses in the area, it was felt that some of the open spaces left by the original plan could well be utilized rather than by purchasing additional property. As a result, 1,286 units have been built in these open areas and along some of the main thoroughfares. In some instances this has created a crowded condition and defeated the original attempt to keep houses off the heavily traveled streets, however, by the addition of some two-story units and the interspersion of different types of houses, some of the monotony of the original units was overcome. The additional 300 row-house square units were constructed on a 20-acre tract on the east

boundary of the demountable area in McLoughlin Heights.

Ogden Meadows, built on a historic grazing area of Hudson's Bay Company days, began housing war workers in August, 1942, two months from the day construction started and within four months it was a city of 5,500 population with 2,000 dwelling units.

Ogden Meadows was designed to utilize a minimum of critical materials. Cedar siding 3/8x5 inches, laid flush on studding with a layer of building paper between, was specified for the exterior; plywood, gypsum board and some wide cedar were used for interiors. Softwood flooring was laid on joists which were first covered with building paper.

The project contains 218 apartment buildings, each with a minimum of eight and a maximum of 16 units. There are 512 single room apartments and 1488 two-room, but any of the latter may be converted into three room units by the use of a door to the next apartment. This process reduces the adjoining apartment to a one-room unit. The buildings are in groups of three around a utility building which houses a central heating plant and laundry facilities. Hand stoked furnaces burn lump coal and warm air is blown by fans through overhead ducts into the apartment units.

Apartments are furnished with chairs, tables, davenos, beds and bedding, dressers, drapes, lamps, an ice box, and a "rangette," electric hot plate with portable oven.

A large community building, located in the foreground of a natural park area of Douglas firs, contains a gymnasium-auditorium with a seating capacity of 1,000, a library, several game and club rooms, nicely furnished lounge, medical center with offices for doctors and dentists, large cafeteria, and the offices of the project management staff. At the opposite end of the park, the commercial center is located and it includes a food market, drug store, dry goods store, barber shops, and laundry station.

ANOTHER VIEW OF ROW-HOUSE UNITS SHOWN ON OPPOSITE PAGE ▲ TWO-STORY BUILDING IS A DUPLEX ▲ GROUP OF 300 PERMANENT UNITS IN FRUIT VALLEY HOMES PROJECT

Bagley Downs, a 2,100-unit row house project, gets its name from the fact it occupies land used many years ago for horseracing—The Bagley Race Tract. Before the first public housing projects were ready for occupancy, many of the old stables were converted into "row houses" and rented to Vancouver shipyard workers.

The project is built on a 155 acre site and is composed of 418 buildings, 107 of which are two

story of eight dwelling units and 311 of one story, four dwelling units. Designed for small families, the 2,100 units are equally divided in bedroom size—1,050 with one bedroom and 1,050 with two bedrooms.

A complete war city in itself, Bagley Downs will have its own commercial center, administration building, recreation building, and elementary school. It will cost about $4,860,000. The units, in common with other row house projects, will be completely furnished except for linen and dishes. Two wooded areas with large Douglas firs predominating will be developed into parks.

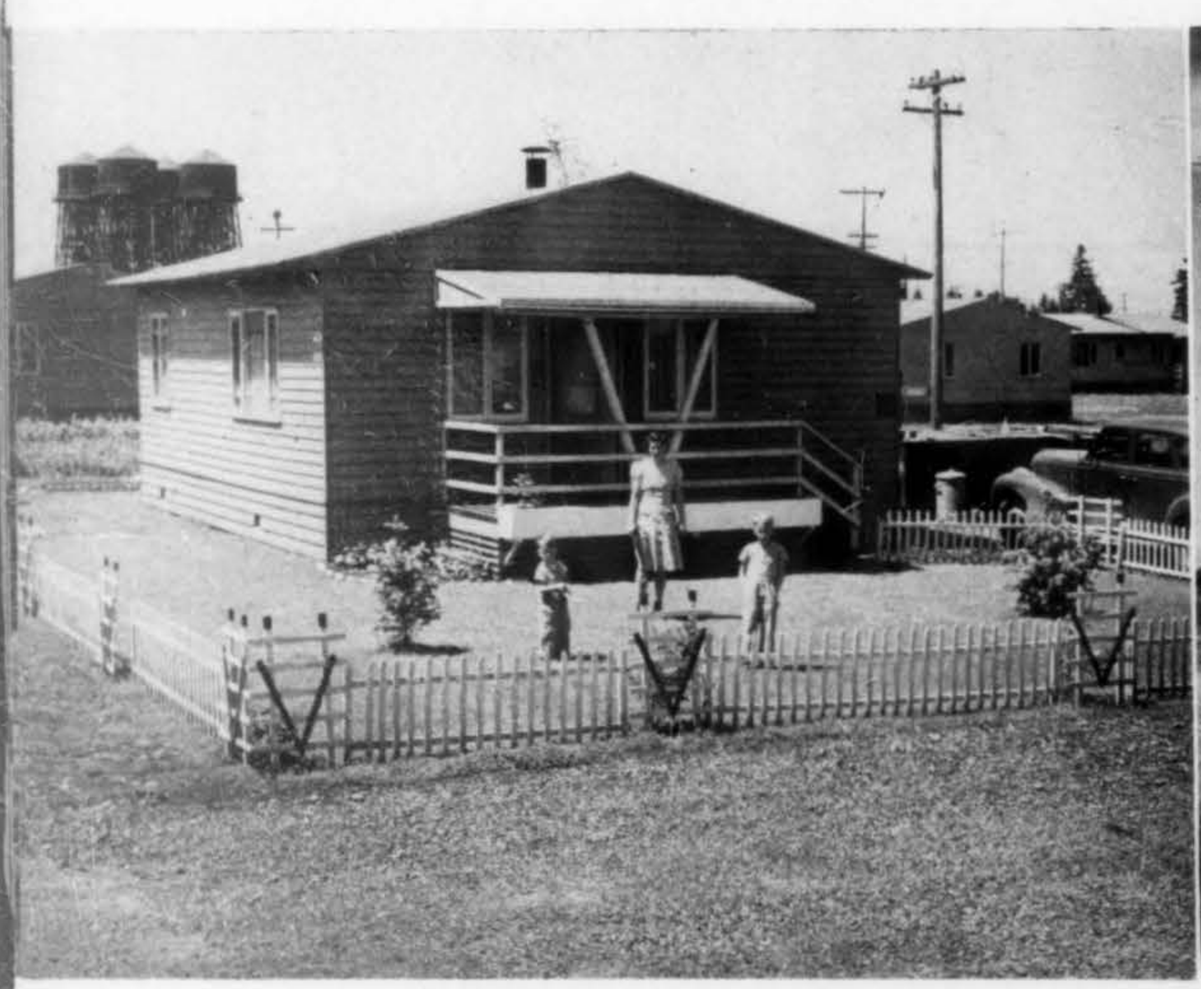
Burton Homes, 1,500-unit row house project, is the only "war city" of its kind in Vancouver, in that all dwellings are of two-bedroom size.

ment cost will be about $3,100,000 including the cost of the 135 acres of land.

Fruit Valley Homes, a project designed primarily for the needs of the Aluminum company of America (reduction plant), is located on a 70-acre tract. The original plan called for 300 permanent type dwelling units in 285 one-story buildings, 15 of which were duplexes.

Construction on these units was started in August 1942 and the first units were occupied in February 1943. 200 row-house units of temporary dwellings construction on which was started in February on a 20 acre tract adjacent to the permanent site.

The permanent units are of conventional design, using beveled cedar siding, shingled roofs, and lath and plaster interiors. Each unit has a



McLOUGHLIN HEIGHTS DWELLING UNITS, SHOWING TYPICAL CUL-DE-SAC ARRANGEMENT ▲ MANY TENANTS HAVE DECREASED THE UNIFORMITY BY ADDING FENCES, SHRUBS

The project is composed of 271 buildings: 110 with four units; 114 with six units; 47 with eight units—the latter group are of the two-story design.

A community facility-administration building, elementary school, and two day nurseries are scheduled for the project which will be ready for occupancy in late August.

Like all row house units the buildings are of frame construction with concrete floors covered with asphalt tile or other composition floor coverings. Buildings have shake exteriors laid on paper-covered studding. Interior walls and ceilings are of gypsum board and attics will be insulated. Second floor units have hardwood floors. All units will be completely furnished except for dishes and linens. The develop-

kitchen, utility room, living-dining room, bath, and from one to four bedrooms. Thirty units have one bedroom; 190 units, two bedrooms; 75 units, three bedrooms; and five units, four bedrooms. All units are one story. Appliances include an electric range, electric refrigerator, and electric hot water heater, and coal space heater.

Work is now being rushed on a community facility and administration building which will contain offices for the management staff, a maintenance wing, a community hall with kitchen and clubrooms. Fruit Valley's location made the authorization of a commercial center necessary, and it is now under construction. It will house the usual stores and services necessary for the area.

All row house units will be furnished in the same manner as other such units.

An elementary school is being designed by FWA to serve this project.

The estimated cost of the permanent project including the community facility building is $1,590,000 while the row-house project is estimated at $448,000 including the commercial center.

Fourth Plain Village, a project of 200 units, is the only one of Vancouver's many thousands of units of war housing that is located entirely within the city limits. It is the only project supplied by the Vancouver municipal water system.

Like the Fruit Valley project, Fourth Plain Village is a permanent type development composed of one-story dwellings of frame construction with

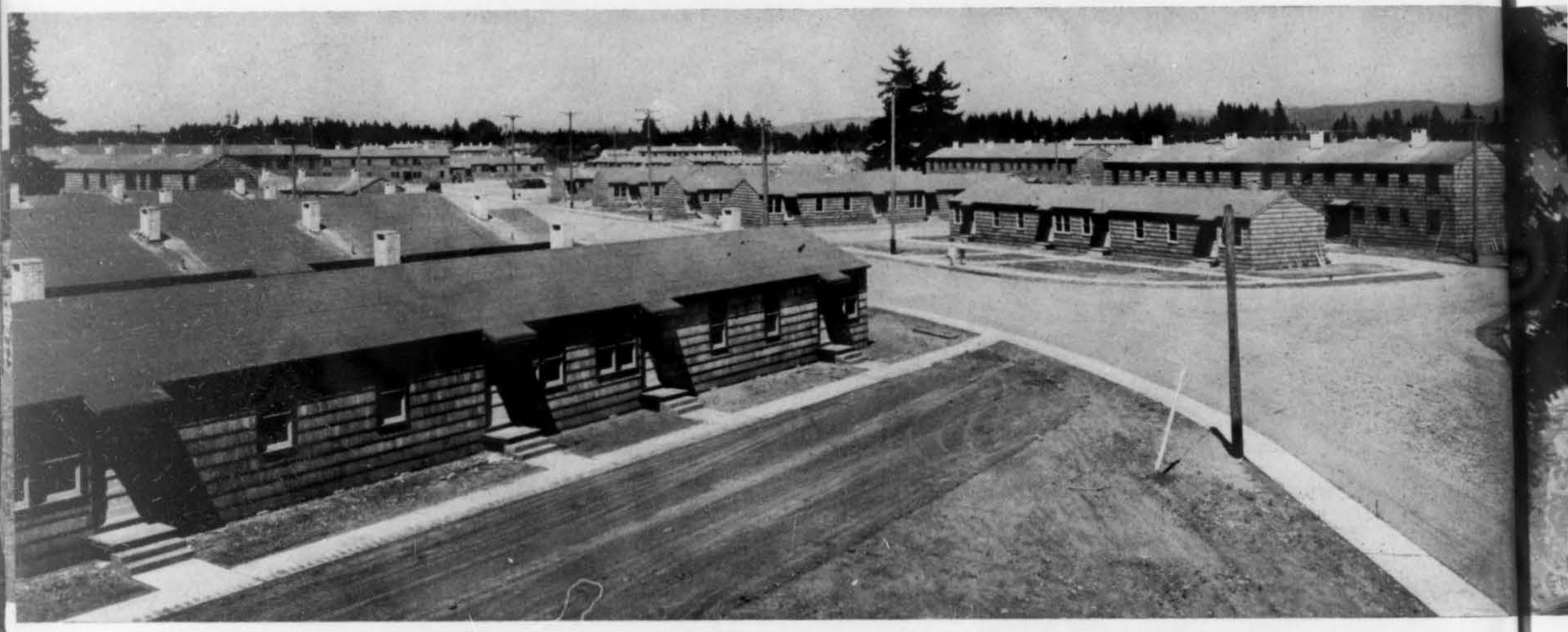
OGDEN MEADOWS ▲ THE PROJECT CONTAINS 218 BUILDINGS OF EIGHT OR TEN UNITS EACH

A NATURAL PARK IN BACK OF THE OGDEN MEADOWS COMMUNITY BUILDING WHICH MAY BE USED BY TENANTS ▲ TWO OVER-ALL VIEWS OF THE 2,000-UNIT PROJECT

cedar siding, shingled roofs, lath and plaster interiors, and concrete foundations. There are 20 one-bedroom units, 125 two-bedroom, 50 three-bedroom, and five four-bedroom. The first units were occupied in February 1943.

The development is so situated that it is convenient for employees of the Bonneville Administration, civilian employees of Barnes General Hospital, and other civilian workers at the army post; and also to workers employed by the city of Vancouver and many of the smaller service industries in the city.

A community facility and administration building, containing offices for the project staff, community meeting room with kitchen, and rooms for club meetings, is part of the project. The estimated total cost of the development is $846,000.



BOTTOM AND OPPOSITE PAGE, TOP: ABANDONED STABLES WERE CONVERTED TO DWELLINGS FOR SHIPYARD WORKERS DURING THE ACUTE HOUSING SHORTAGE IN 1942

Fourth Plain Village is close to Bagley Downs and will be served by the commercial center in the latter. An elementary and junior high school are to be erected nearby to serve both Fourth Plain Village and Bagley Downs.

When all projects are completed, war time public housing will have added to the Vancouver area 57,000 persons. Another 12,000 new residents are now housed in privately constructed dwellings, most of them having been built with FHA-insured mortgages. This amazing growth is seriously overtaxing every available facility in the Vancouver area. Streets and highways cannot handle much longer the traffic created by 12,000 new automobiles—many are being

widened and several new arterials are being constructed by FPHA, Federal Bureau of Roads, and the State Highway Department.

Vancouver's war housing projects have the largest development in the field of publicly-constructed shopping centers in the United States, and the provisions for these centers (three of which are in operation and two under construction) have been fully justified, for the Vancouver stores had neither the facilities, equipment, personnel or stocks to meet the trebled demand. Many features incorporated in the planning of these centers have postwar possibilities: shoppers like the covered walks, adequate parking areas, and a landscaped court in the center of Commercial No. 1. The construction of shopping centers by the government, made necessary by the fact that private concerns did not feel justified in making the capital outlay required for buildings considered for temporary use, may have a considerable effect on postwar commercial developments.

PURCHASE OF RACE TRACK PROPERTY MADE POSSIBLE DEMOLITION OF STABLES TO MAKE WAY FOR 2,100 MODERN ROW-HOUSE UNITS, SHOWN BELOW AND OPPOSITE PAGE, CENTER

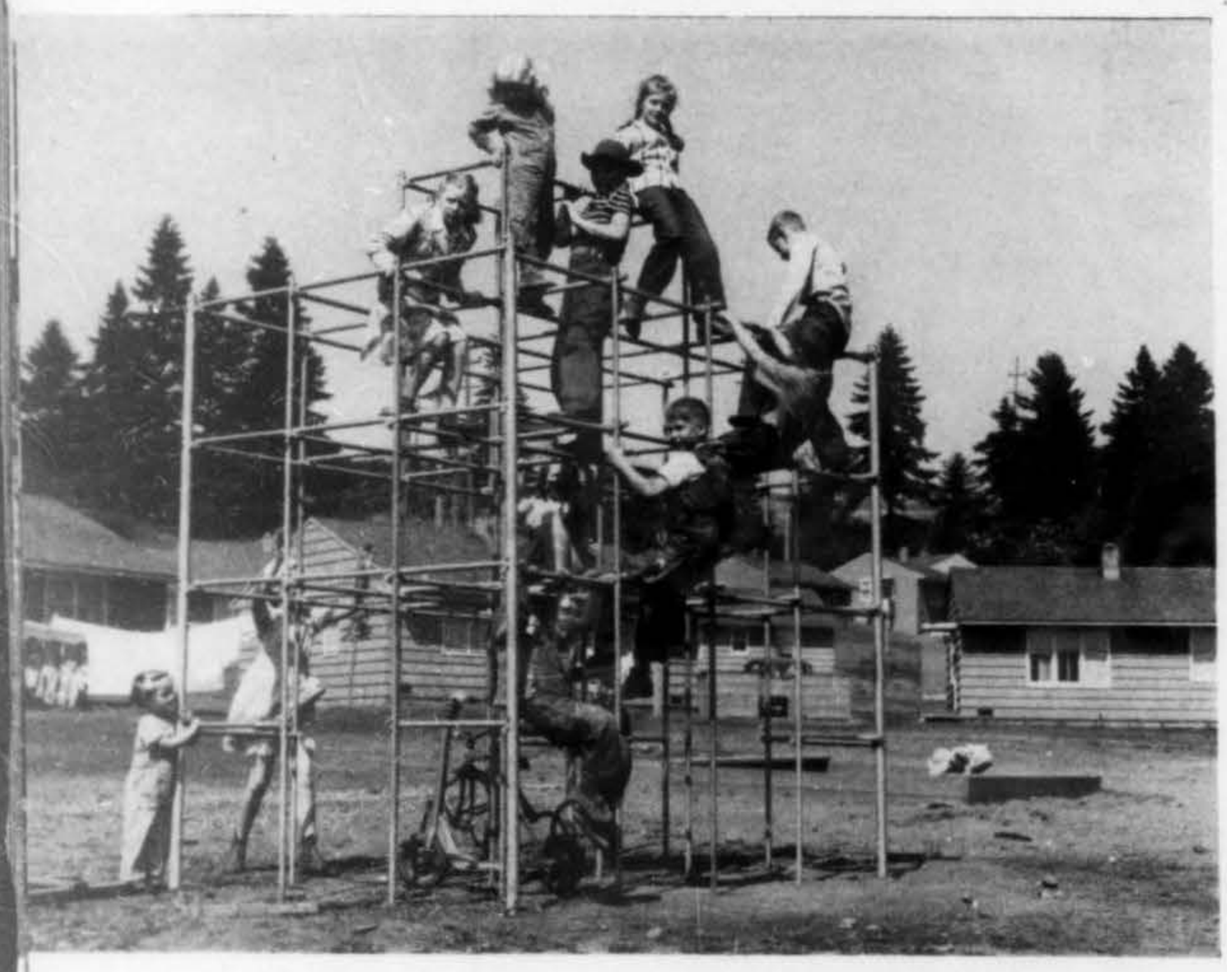
School building has been behind the population influx with the result that Vancouver's schools have been trying to meet the situation by operating two shifts daily. Even with the completion of the eight project schools (three already completed on McLoughlin Heights, and five to be constructed, one for the Heights and four among the other projects), a two shift operation will probably be necessary throughout the area. All schools on the housing projects are to be operated by the Vancouver Consolidated School District.

Another building program is now being rushed to provide seven child care centers for the projects. These will contain from one to four rooms with a heating plant and kitchen facilities to take care of the pre-school children of working mothers.

Spectacular as Vancouver's building program has been, the methods employed by management to promote the livability of the housing projects is none the less noteworthy. Police and fire protection are provided by the Housing Authority, the former through an arrangement with the county sheriff whose housing-project deputies are paid by the Authority. The Authority maintains its own fire department with a chief of long experience and a staff that eventually will reach 36 full time men.

Bonneville power, purchased by the Authority from the Clark County Public Utility District, gives the projects the cheapest household electric rate in the United States. Electricity is used for cooking in the 1,000 permanent houses, the 4,000 demountables, and the 2,000 war apartments. Because of the copper shortage, it is necessary for the 5,386 row-house tenants to use coal. All dwellings are heated with coal and it is expected that during the year 1943-44 the units will consume 90,000 tons of coal (cost of which is included in the rent). The problem of supplying and distributing of this coal is a major task for the Housing Authority. Garbage collection is provided by the Authority and is done on a contract basis by a Vancouver sanitary service.

CHILDREN'S PLAY SPACE BEHIND ROW-HOUSE UNITS OF SHINGLE CONSTRUCTION, McLOUGHLIN HEIGHTS ▲ SEVERAL PERMANENT-TYPE DWELLING UNITS IN SITE B



A broad program of adult and child recreation, fostered by the Project Services Department, is one of the most important elements in management's responsibility to its tenants. Its importance is magnified by the fact that tenants are in-migrant families, most of whom have no ties of blood or friendship in this district. The recreation program has been unified with that of the city of Vancouver to attack the problem of morale on a common front. These war cities are beginning to have their share of organization life and groups now established include Girl and Boy Scouts, social groups for high school and junior high, garden clubs, softball leagues, card clubs, sewing clubs, first aid classes, a unit of the State Guard Reserve, and a number of other activities. With the opening of the schools this fall, parent-teacher groups will be established.

RIGHT: A GROUP OF HOUSES ON SITE 2, McLOUGHLIN HEIGHTS, DESIGNED TO USE A MINIMUM OF CRITICAL MATERIALS, ONE OF FEW SITES HAVING LAWNS AND SHRUBS

The religious life of these war housing communities is being sponsored by the Vancouver Council of Churches, representing the evangelical protestant churches, the Roman Catholic church, Church of Latter Day Saints, and other denominations which are expected in due time. Services are held in community and school buildings on all projects.

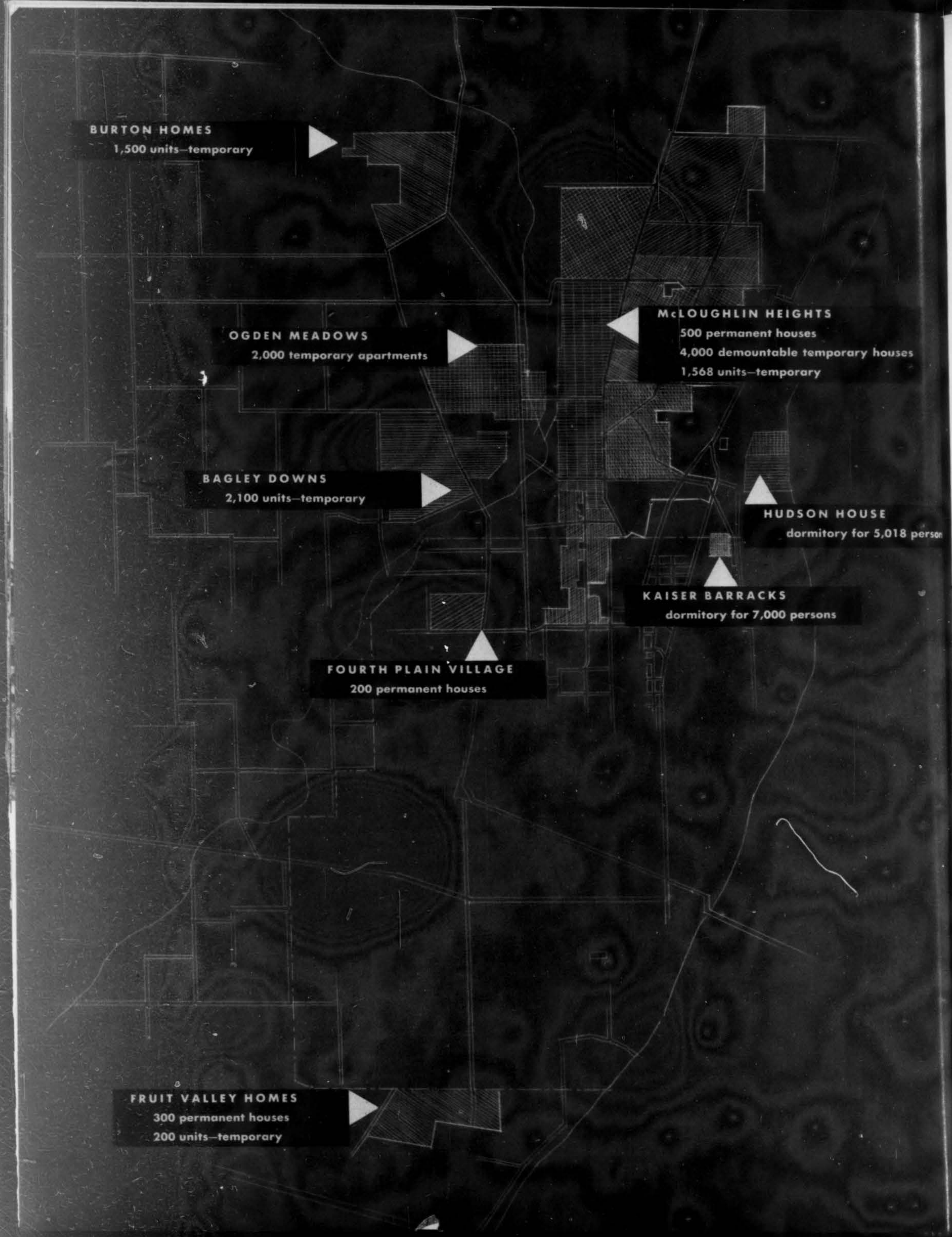
A successful boys' camp was held this summer in a wooded ravine on McLoughlin Heights where youngsters could "rough it" under proper supervision. Personnel was provided by the Vancouver Kiwanis Club and facilities by the Housing Authority. A Victory Garden contest was sponsored on all projects with $1,000 in prizes. Over 3,000 gardens were planted by project families. A project fair, where vegetables, flowers, home economics, and handicraft exhibits will be displayed, is scheduled for September. All these community activities are publicized by a small newspaper published by the management.

In addition to the medical centers established on some of the projects, Northern Permanent Foundation, a Kaiser-endowed institution, maintains doctors on the various projects. The county health department has an office on McLoughlin Heights and sponsors free clinics to immunize against contagious diseases that otherwise might endanger the thickly populated housing areas.

The whole policy of the Housing Authority management is to keep the morale of war workers as high as possible within the scope of its facilities.

RIGHT: TEMPORARY ROW HOUSES IN FOREGROUND AND PERMANENT HOMES IN BACKGROUND, FRUIT VALLEY HOMES ▲ THE PROJECT CONTAINS 200 TEMPORARY UNITS

SITE PLAN OF VANCOUVER HOUSING AUTHORITY PROJECTS ▶


BURTON HOMES
1,500 units—temporary
OGDEN MEADOWS
2,000 temporary apartments
McLOUGHLIN HEIGHTS
500 permanent houses
4,000 demountable temporary houses
1,568 units—temporary
BAGLEY DOWNS
2,100 units—temporary
HUDSON HOUSE
dormitory for 5,018 person
KAISER BARRACKS
dormitory for 7,000 persons
FOURTH PLAIN VILLAGE
200 permanent houses
FRUIT VALLEY HOMES
300 permanent houses
200 units—temporary

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

official bulletin

● In announcing the new official state-wide bulletin of the State Association of California Architects, it gives us a great deal of satisfaction and pleasure to be able to appear in an architectural journal such as Arts and Architecture. There are many things which should be clearly understood in such an arrangement, particularly by the reading public. First of all, the editorial policy of Arts and Architecture remains at all times the affair of the editors. By the same token, the items appearing in the State Association bulletin will continue to be the professional policy of the State Association of California Architects.

This bulletin is unusual from another standpoint, namely, it is the first time that the Northern and Southern Sections of the State Association have entered into a joint venture of this sort. This augurs well for the profession of architecture in the State of California, both from the interest of the public and its protection in problems of planning and construction, and from the greater realization of the profession of its responsibility toward these problems. The post-war era, with its myriad problems which require planning in the highest sense of the word, necessitates a closer understanding between the public which must have a planned program, and those equipped by training and instinct, the architects of the state, who must work out these plans. That the medium through which these interests meet is a publication of such understanding and forthrightness in its editorial policy, and in its exposition of work, is indeed a fortunate fact for both the public and the profession.

It may be well in our opening statement to bring out certain truths about the profession of architecture and to once and for all abolish certain fallacies. It seems that in order to bring out the truths more clearly, it first becomes necessary to challenge a fallacy. A common thought among the public and clients as well is that when they retain an architect, they are buying a set of plans and specifications. Architects do not sell plans and specifications!

Service is what the architect has to sell! Service is what the building public pays for, whether it is connected with office buildings, churches, schools or, most important, residences. The function of an architect is to help owners obtain buildings that are practical in plan and in operation—that are financially sound—and that are of good appearance. In other words, the building must be designed to suit the *owner's needs*. And that holds true whether the needs are those of an owner building a modest home —the school board building a new school—the congregation requiring a new house of worship—or Uncle Sam requiring a munitions plant, a shipyard, a plane plant, a camouflage job, or a housing project!

Architectural service, therefore, does not consist merely in selling sets of plans and specifications. What are the plans and specifications for? . . . They are merely documents upon which to base a legal contract—they are instruments of service—a means of expressing ideas concretely in order that the buildings desired can be constructed of wood, stone, steel, plaster, and other physical materials. Remember, plans and specifications are but a small part of architectural services. Due to the fact that Arts and Architecture has a wider circulation among the public generally than the architectural magazines which have an almost exclusive circulation among the profession, we will be able to quickly clear up another fallacy. We refer to that fallacy of the public's conception of an architect being a long-haired theorist, wearing a beret and flowing tie. If there is anyone more intensely practical than the well-trained modern architect, that person is yet to be found. All that is necessary to test that practicability is to look at the modern office buildings—the new homes—and the niches that have been found for the architect in this terrifically practical and desperately cold-blooded war — his place as plant and structural protection expert, camoufleur, designer of the greatest factories ever known to man. Ford's Willow Run plant designed by a long-haired theorist? Consolidated, Lockheed, Vega, and the Douglas plants designed by an impractical beret and flowing tie wearing panty waist? Heaven forbid — every one of these plants was planned by architects — and they were completed ahead of schedule, without a hitch — so that production of

materiel of war could be accelerated to such a point that never again will there be too little too late for those boys out there fighting our battles.

Everywhere we look we see the work of the architect. But we do not realize the fact that before the beautiful church could be built — before the complete home became a reality — before the schools could be constructed with safety, filled with sunshine and health—they had to be designed by the architect . . . Yes, indeed, the modern architect is a very practical man—or he does not remain an architect for long!

As time goes on you will become more acquainted with him through these pages. He will discuss his problems—blow off steam—air his pet theories and grievances—and you will find that he is a very human fellow—quite approachable and willing—yes, eager to discuss your problem with you.

Now that you have become a little more acquainted with Mr. Average Architect and the service he renders, you are to be introduced to the organization to which he belongs and which will sponsor this monthly Bulletin.

The State Association of California Architects is an organization composed of every architect in the State of California. As soon as an applicant has passed the state board examinations and has received his certificate permitting him to practice as an architect, he automatically becomes a member of the State Association. This association is also an affiliate of the national architects' group, the American Institute of Architects.

Due to the fact that the State of California is of such size, it has become necessary to divide it into two sections known as the Northern Section with headquarters in San Francisco, and the Southern Section with headquarters in Los Angeles. Each section has its complete set of officers and executive board members. The state officers consist of the president and treasurer of one section and the president and secretary of the other section, with the state president being from each of the sections alternately. In this manner complete collaboration is obtained over the entire state. Due to war and traffic conditions it has become necessary to create a section of the Southern Section in San Diego.

The aims of the association are: to create a better understanding between the public and the architects; to encourage the architect to continue to equip himself more and more in his profession in order that he may be of more service to the public and the community; to increase the interest of the public in better designed, better built buildings; to become better acquainted with his brother architects in order that he may learn all their experiences and profit therefrom; and to fight all legislation regarding construction not in the public interests, and support that which will be of public benefit; and finally through study and human understanding to raise the standards of design and construction in the state.

We feel that our participation in this publication will afford the profession the opportunity to clarify its position to the public, that we can speak more effectively of the architect's creative and technical skills in their relation to the public interest; that we will be in more intimate touch with the public pulse, and can more accurately reflect the people's desires and can better serve those who are calling for full war efforts and full post-war developments.

It will mean that the actions of the profession throughout the state can be more closely unified.

To the architects of California this bulletin will serve as a medium for the exchange of ideas. This is your bulletin. Your comments and suggestions are as welcome as your support is important. Each issue will contain messages from both the Northern and Southern Sections. Each month will bring comments from the public. We are fighting the greatest battle any nation has ever fought to maintain its freedom. We must be ready to serve even more than we have, and our efforts have been great in every branch of the service as well as in the particular and peculiar field in which we have been able to serve. We must fight the good fight to the finish—while the tide has definitely turned, this is only the beginning, and the road is still long and hard. Many will suffer and die before the final victory is ours. So we must fight on!

And we must work! We must still work harder to produce the weapons and materiel of war, either directly in the plants themselves, or we must turn our planning abilities to use for the benefit of the war effort. So we must continue to work yet harder—and for longer hours at winning the war!

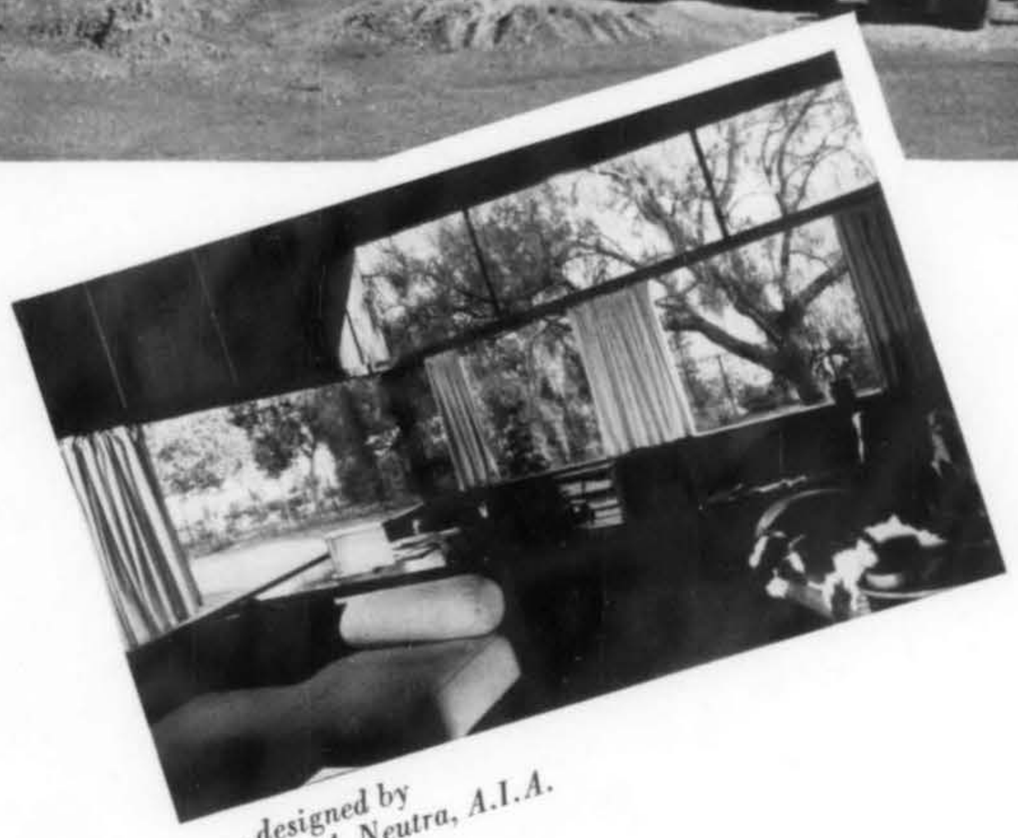
And we must win the peace!

The Father of Our Country, George Washington, once said, "In peace prepare for war!" He might have added for our very particular benefit, "and in war prepare, plan for peace." It seems that it has taken a war to teach us to prepare for peace planning; it has taken a war to awaken us to the tremendous waste of not planning. So let us on a sound practical basis, worthy of architects in truth, lend our training to post-war planning—to planning for a better future in which the four freedoms will take tangible shape from plans and specifications prepared with an eye to the benefits of humanity as a whole and our state in particular.

This initial bulletin, therefore, is dedicated to fighting and working for the winning of the war, and planning for the winning of the real peace!

WHAT WILL "THE BIG ORANGE TRUCKS" HAVE TO DO WITH THE HOUSE OF TOMORROW?

Consolidated is now furnishing all truck-mixed concrete for the huge $100,000,000 Kaiser steel plant under construction at Fontana, Calif.



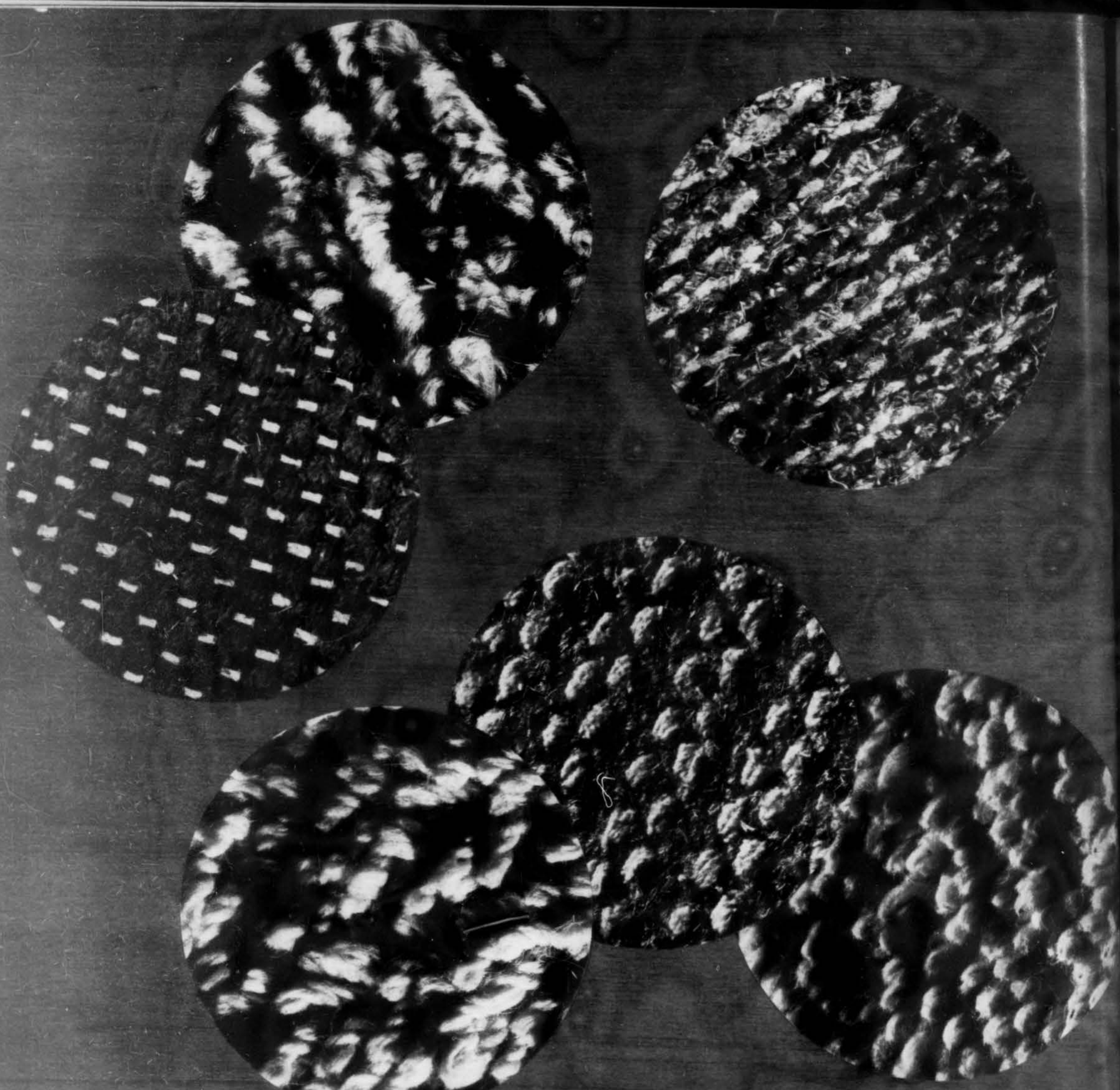
. . . designed by Richard A. Neutra, A.I.A.

Right now "the big orange trucks" of Consolidated are busily engaged in hauling materials to government building projects. Tomorrow — when peace has been restored — they will roll to the sites of thousands of "houses of tomorrow" in Southern California. From strategically located yards in Culver City, Beverly Hills, West Los Angeles and Los Angeles, they will supply the pent-up demands of a civilian population for the new homes it is doing without so the war effort will have our best.

★

Consolidated Rock Products Company

2730 South Alameda Street **Los Angeles, California**



TEXTURES FOR YOUR HOUSE OF TOMORROW

Your house of tomorrow will be a thing of beauty . . . far more comfortable and efficient than you can imagine . . . the long war years of waiting will make you exacting. Nothing but the best will suit you. So it is logical that you will choose rug textures and colors by Klearflax . . . rugs which already have won the approval of discriminating buyers in the West and throughout the nation. Combine your color and your texture and have "custom" rugs at little expense for your home of tomorrow, or if you want them now, they're available. There's a Los Angeles showroom at 812 West Eighth Street. See your decorator or write KLEARFLAX, Duluth, Minn.

CO-SPONSOR "DESIGNS FOR POST-WAR LIVING"