

art & architecture

INTERIOR

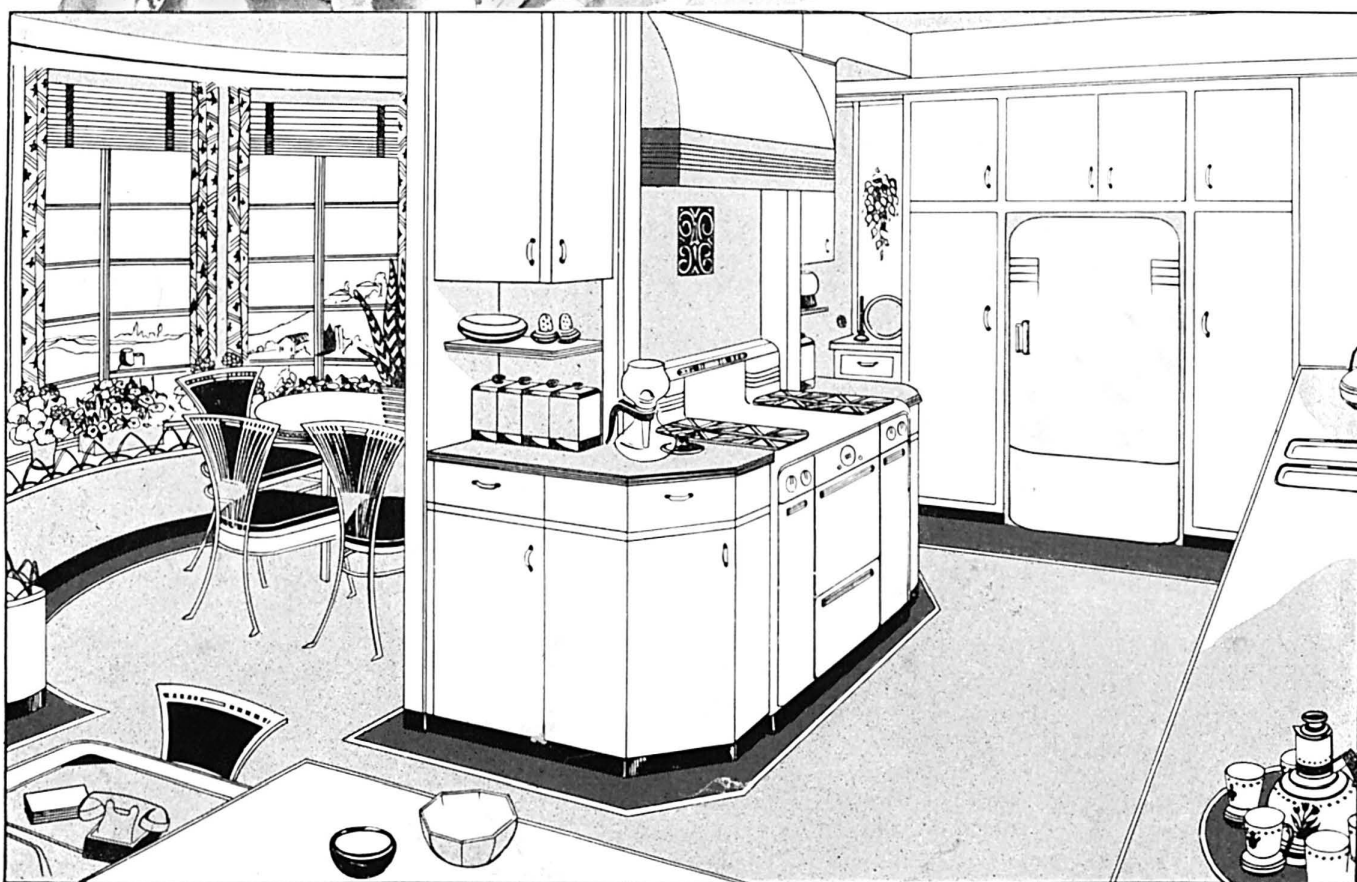
ma her

HONORABLE MENTIONS SECOND ANNUAL SMALL HOUSE COMPETITION • INTERIORS CASE STUDY HOUSE #1





A dream kitchen, yes... but  
you can make it real for your clients



**S**HE who plans a post-war home dreams of a kitchen that's modern and beautiful as well as practical . . . one she can show with pride to admiring friends. ★ In this appealing design, everything is accessible from the work and serving-center, including dining-room and breakfast-bay. ★ Equipped with CP gas range and silent gas refrigerator, it also shares with other rooms, the low-cost convenience of automatic gas hot water service and space-heating. ★ Your gas company offers helpful consultation in planning kitchens.



T H E P A C I F I C C O A S T G A S A S S O C I A T I O N



## *Their patio will be designed on a gas range*

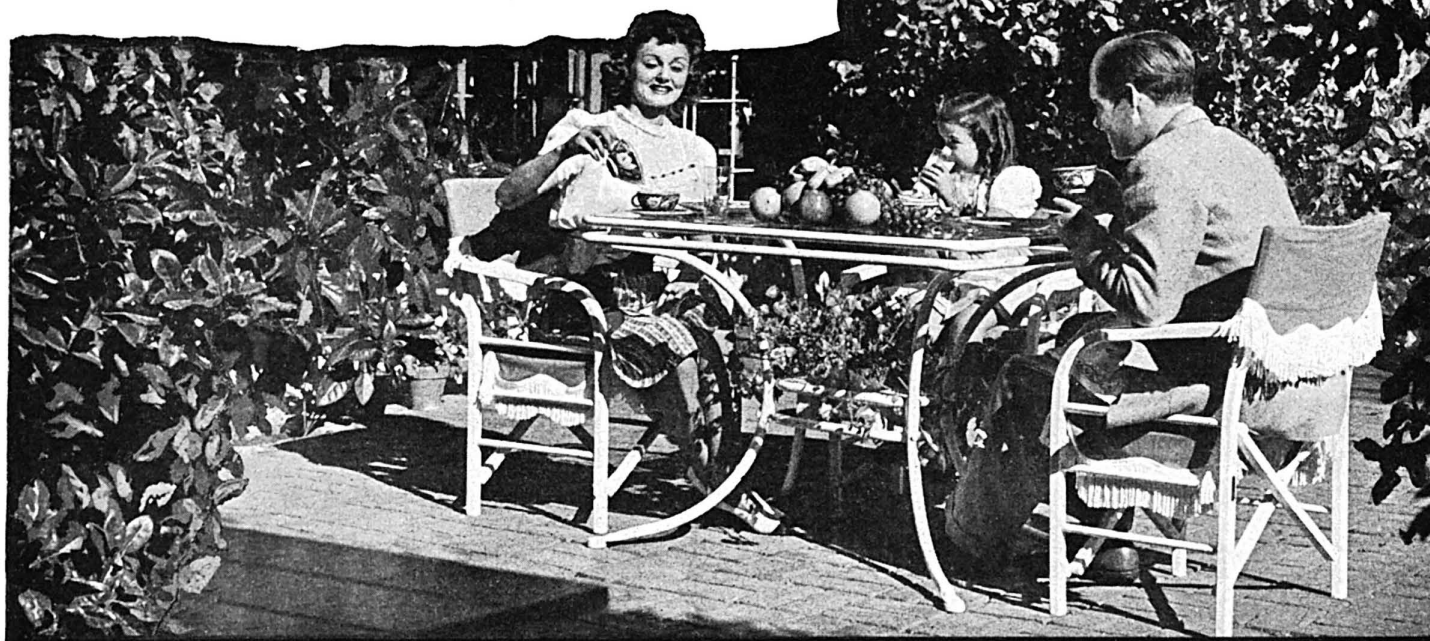
The meals they serve in the patio will depend on the range they have in the kitchen. So they'll be looking for the most modern and efficient one they can find. That's why we are keeping our eyes on them, designing our ranges\*—to catch their fancy, yes—but also to serve their needs, to save their time, to help design their future home.

\*One of our ranges will be in ARTS AND ARCHITECTURE'S Case Study House #1.



*Western-Holly*

THE MARK OF EXCELLENCE  
ON GAS RANGES



*Products of* WESTERN STOVE COMPANY, Inc.

CULVER CITY, CALIFORNIA

LOS ANGELES: FURNITURE MART • SAN FRANCISCO: WESTERN MERCHANDISE MART





## Every time you specify a Shower-head...remember

WHENEVER YOU SPECIFY A SHOWER HEAD REMEMBER TO PROTECT THOSE BATHROOM WALLS.

This is such an important statement, we feel that it cannot be repeated often enough.

A quarter of a century ago nobody gave bathroom wall protection much thought. The need for it hadn't become apparent. It wasn't until showers became so popular that bathroom wall protection assumed real importance . . . and it wasn't until somebody tore out a cracked plaster wall that it was discovered just how dangerous those walls might become.

Those inevitable cracks became more than an unsightly nuisance . . . they permitted water, coursing down the walls, to penetrate behind the plaster, to rot lath and studding.

Keene cement, tile, linoleum . . . and many other materials . . . were tried and none succeeded in giving

sure, lasting protection. Then Colotyle was introduced. Everybody recognized its beauty, its modern styling . . . but it wasn't until the manufacturers of Colotyle developed their Tub-Rim Seal and Spring-Tite Corner that this new plastic-coated wall sheet gained acceptance. **THIS WAS THE FIRST REAL SOLUTION TO THE WALL CRACK PROBLEM.**

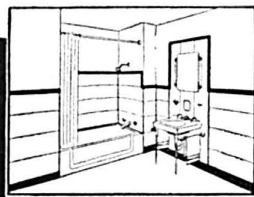
Colotyle one-piece walls, engineered to compensate for such things as foundation settling, lumber shrinkage and bathtub expansion and contraction, provide sure and lasting wall protection. More than that, Colotyle's rich plastic-coated surface provides a depth of beauty not possible with any other material.

When you draw a shower-head into any bathroom plan, be sure to specify Colotyle Plastic-Coated Wall Sheets for the protection you must give those bathroom walls . . . and for the beauty that Colotyle alone can give.

★

*Results of the \$1500.00 prize competition for Western Architects will be announced in the next issue.*

**PROTECTION  
PLUS  
BEAUTY**



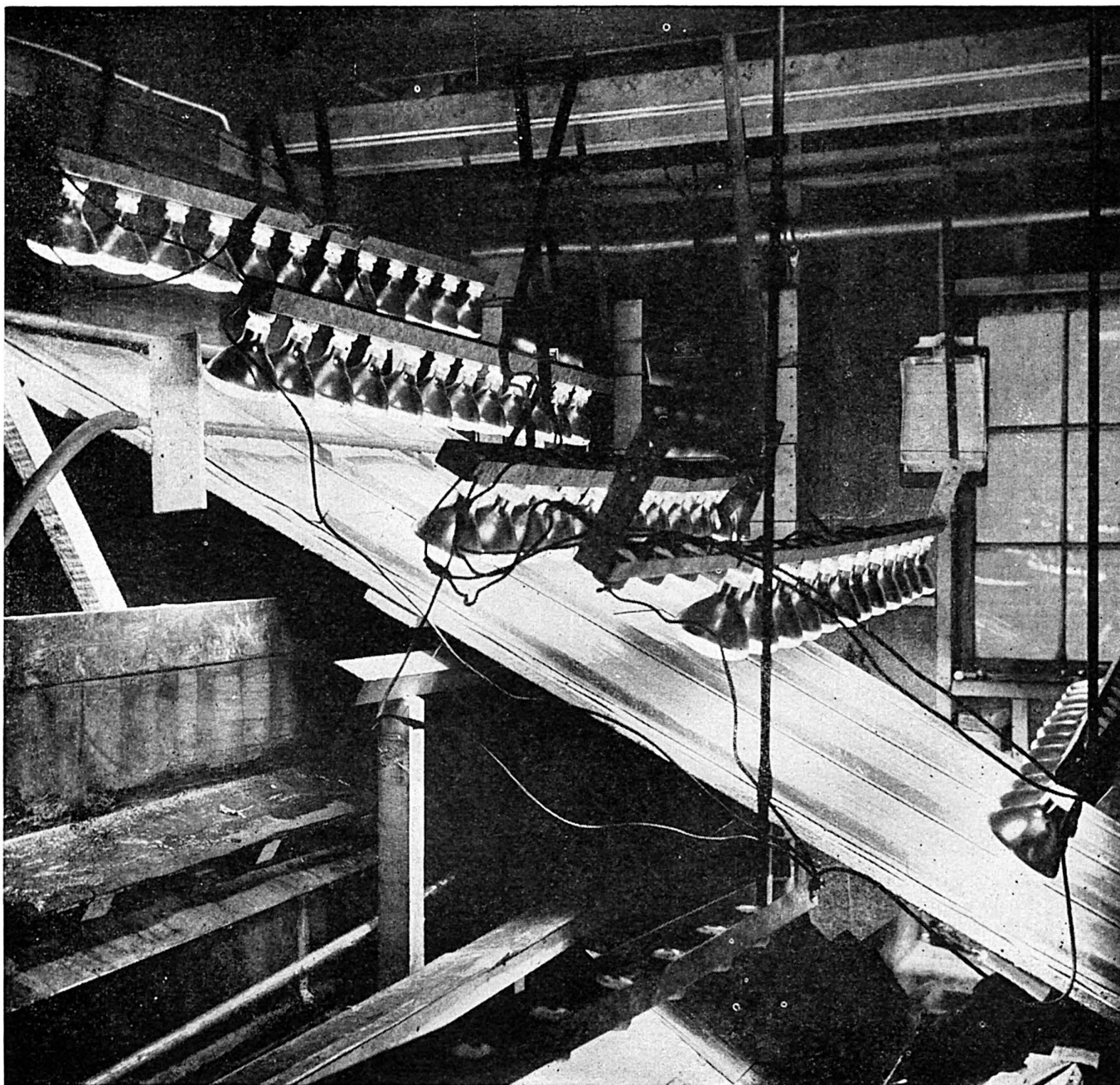
**COLOTYLE**

*The Original Plastic-Coated Wall*  
**FOR BATHROOMS and KITCHENS**

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★ Although COLOTYLE will not be available again until after the war, you can learn how COLOTYLE protects bathroom walls by sending now for the folder, "First Aid to Bathroom Walls."





*Tests on experimental roof panel being conducted in the Revere laboratory.*

## This picture will mean a lot to you

Here is a photograph of one of many laboratory tests conducted by Revere during the past three years to determine if the usual methods of specifying and installing sheet copper for gutters, roofing and the like, were the best that could be devised.

Result: some radically new ideas were developed on the specification and application of sheet copper on buildings for new construction and repairs.

The information thus obtained is now being compiled and when ready will be made freely available to the profession. You will find it invaluable, because it reduces sheet copper con-

struction to a matter of engineering design, assuring satisfactory performance. On request we will put your name on our list to receive a complimentary copy of a forthcoming new Revere manual for architects and workers in sheet copper. Write Revere Executive Offices.

# **REVERE**

**COPPER AND BRASS INCORPORATED**

*Founded by Paul Revere in 1801*

Executive Offices: 230 Park Ave., New York 17, N.Y.





Julius Gregory, New York architect, designed this dri-bilt home in Dobbs Ferry, N. Y.

The interior beauty of structural Weldwood Walls is well illustrated in this Bayott Weldwood hall and stair-well. Modern design is carried out with flush doors matching the wall.

Other parts of the house are paneled in Weldtex and other Weldwood hardwoods.

## BEAUTY and the BUDGET

His client demanded unusual beauty . . . yet provided a relatively modest budget.

It was the usual stumper. But this architect solved it . . . easily.

He designed a dri-bilt home specifying Weldwood Plywood.

Dri-wall construction cut labor costs considerably by saving six weeks in building time. And his client got a structurally better house.

He brought the interior to vibrant life with Weldwood Hardwood Plywood rooms . . . paneling in Mahogany, Walnut, Oak and Birch. A luxury? Yes, in appearance. But the cost? . . . well within the budget . . . and much

less than you would expect.

He specified economical Weldwood Utility Panels for walls that were painted and papered. They provide a permanently smooth hardwood under-surface . . . free from checking or grain-raise.

Now his client has a home that will give him permanent satisfaction at a minimum cost for upkeep. *Weldwood Plywood Panels are guaranteed for the life of any structure in which they are used.*

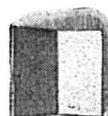
Perhaps his experience suggests something to you.



Waterproof Weldwood, so marked, is bonded with phenol formaldehyde synthetic resin. Other types of water-resistant Weldwood are manufactured with extended urea resins and other approved bonding agents.

### THE MENGEL FLUSH DOOR

Light . . . Strong . . . Permanently beautiful. Matches perfectly with Weldwood Walls.



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### HERE'S WHY YOUR CUSTOMERS

#### WILL WANT WELDWOOD:

##### STRUCTURAL ADVANTAGES

Dri-wall construction cuts building time as much as six weeks . . . eliminates dangers of warping, swelling and cracking in sash and woodwork due to the tons of water in plaster walls. All standard grades of Douglas Fir plywood are made in Weldwood's giant West Coast plants.

##### DECORATIVE FEATURES

Weldwood . . . in genuine mahogany, walnut, oak, knotty pine, figured gum, birch and Weldtex (striated Weldwood) . . . achieves the warmth and beauty of wood-paneled rooms at unbelievably low cost. Modern streamlined production has made this possible.

Inexpensive Weldwood Utility Panels, with satin-smooth hardwood faces, provide ideal wall surfaces for paper or paint . . . never show checking or grain-raise.

##### ECONOMY

Final results balanced against investment show Weldwood Plywood construction to give far more value per dollar than old-fashioned materials.

Because Weldwood can be installed rapidly . . . inside and out . . . building time is cut down, with resultant savings in labor cost.

##### DURABILITY

Weldwood Plywood Panels are crack-proof and are guaranteed for the life of the building. Weldwood walls are permanent walls, requiring no upkeep.



For more cheerful, more interesting rooms  
*"Open" your walls with GLASS*



Cheerfulness goes hand in hand with daylight and outdoor beauty.

And so, why not plan your postwar houses to bring in the daylight and make the most of outdoor views? "Open" the rooms to both—with glass.

In some climates, large windows have presented a problem of heat loss on coldest days. But that problem has now been answered by Libbey-Owens-Ford's amazing new Thermopane, the windowpane that insulates.

Because Thermopane is such a simple and practical way to insulate glass areas, it enables you to provide the charm of bigger windows with new standards of comfort and heating economy. In windows, Thermopane looks like regular glass—but what a difference it makes!

Thermopane is described briefly at the right. But if you want all the facts . . . the sizes, weights and types of glass in which Thermopane can be fabricated . . . insulation values . . . how to install Thermopane, write for copies of our illustrated Thermopane book and our new Technical Data Sheets by Don Graf. Libbey-Owens-Ford Glass Co., 1435 Nicholas Bldg., Toledo 3, O.



*Thermopane*... the windowpane that insulates  
**Makes big windows practical in any climate**

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 fits of bigger windows, with as-  
 surance of winter comfort and heating economy.



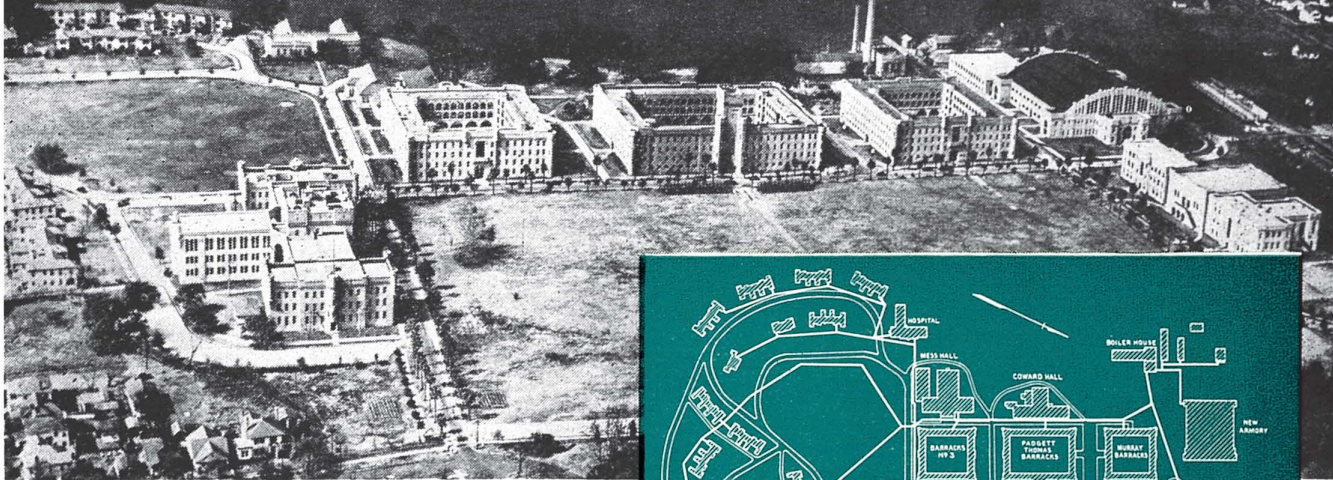
**LIBBEY • OWENS • FORD**

*a Great Name in* **GLASS**

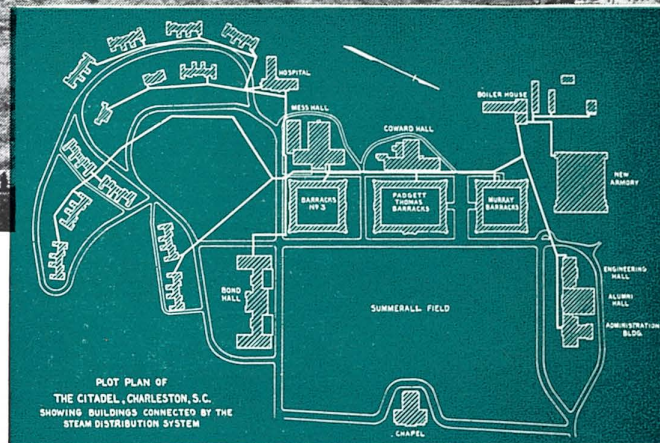


# *Central Heating at the Citadel*

## SUGGESTS AN IDEAL POSTWAR MODERNIZATION PROJECT for INSTITUTIONS



**RIC-WIL** CONDUIT INSULATES  
AND PROTECTS STEAM PIPING  
to buildings on 78 ACRE Campus



Steam Pipe Line being installed in  
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The Citadel, The Military College of South Carolina founded in 1842, was one of the pioneer institutions to incorporate the advantages of central heating—installing such a system in 1904. Greatly enlarged, this system is still giving satisfactory service.

In 1920, planners of the new Citadel, looking far into the future, provided central heating for the new home of the college as a matter of course. New additions in 1926-27, 1936-37 and subsequently have made necessary expansion of the central plant and distribution lines. Today every permanent building on the campus except the chapel, is heated from the central plant.

### *Any Institution Can Enjoy These Advantages of Central Heating:*

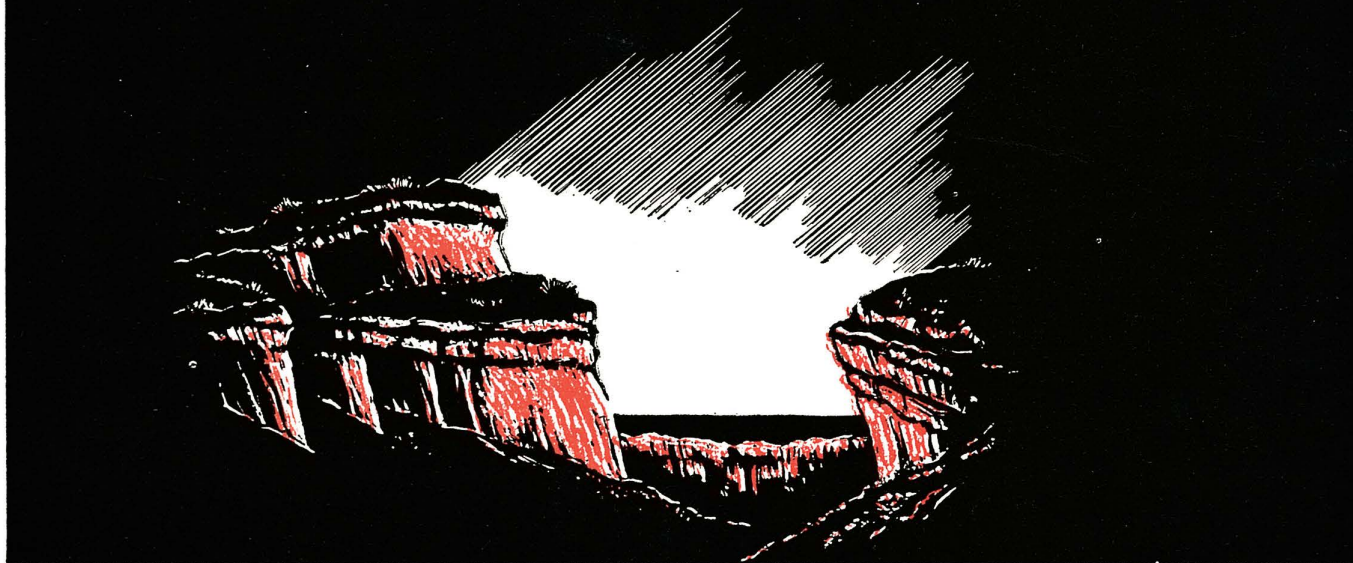
- Savings of 15% or better in overall fuel consumption.
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*Engineers and architects with present or post-war projects on their boards, will find the new Ric-wil Catalog No. 44 a valuable source of information on efficient Central Heat Distribution for institutions, industrial or commercial building groups, housing projects and municipalities.*

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## ...IN SUPER-TOUGH PAINT FINISHES

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The major appeal of paint is color. Color has the magic-like quality of transforming the drab and commonplace into the bright and cheerful.

Color is our business. We specialize in the manufacture of color

in super-tough paint finishes. Colors that are distinctive in appearance, practical in application, and in keeping with the times.

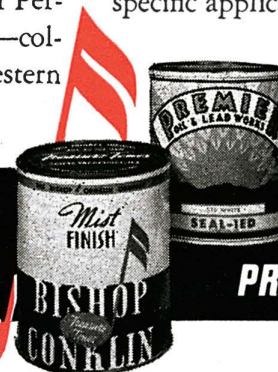
Treasure Tones for example, offer you the last word in pre-harmonized, decorative colors in new ready-to-use paint finishes which are unparalleled in beauty and durability. Another example is our Permanent Sash and Trim colors—colors especially designed for Western

outdoor decoration and processed in violet-ray-proof liquids to make them the most durable under the sun.

In our laboratory and in our plant we will continue the process of manufacturing new colors and paint finishes ever more satisfactory to the user and ideally adapted to specific applications.

# BISHOP-CONKLIN

Treasure  
Tones

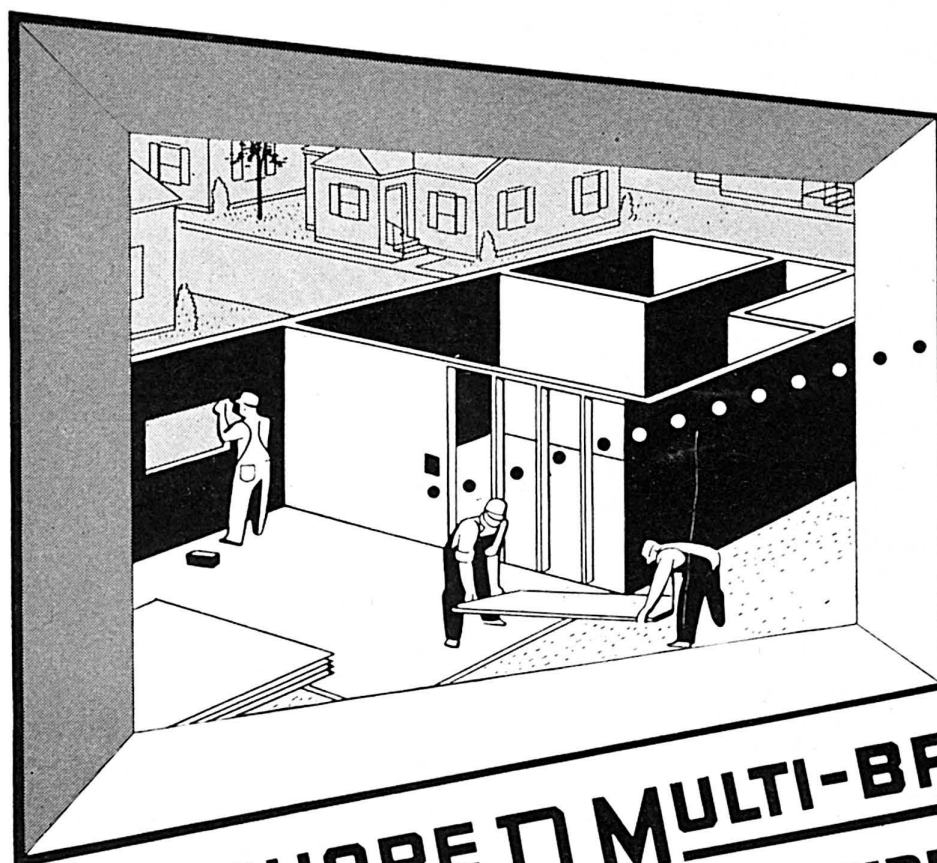


PREMIER PAINTS



SOLD THROUGH INDEPENDENT PREMIER PAINT DEALERS





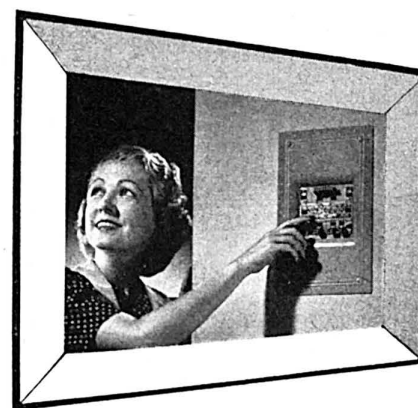
## THE **SQUARE D** MULTI-BREAKER FITS INTO EVERY PICTURE OF MULTIPLE HOUSING

*large units — small units — prefabricated or otherwise*

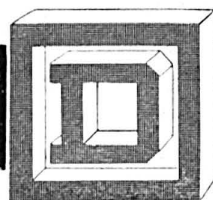
**W**HETHER it's a small group of cottages or a planned community, complete from homes to schools, stores and churches, there is a Square D Multi-breaker installation to fit the picture... exactly.

The annoyance of changing fuses simply isn't in keeping with tomorrow's scheme of things—especially since Multi-breaker convenience and protection costs little more than the fusible equipment it replaces—often actually less.

Your nearby Square D Field Engineer will be glad to work with you in arriving at the best electrical specifications for any project you are planning.



The Multi-breaker eliminates fuses completely. When a short circuit or dangerous overload occurs, the circuit is cut off automatically. A simple movement of the shockproof lever restores current after the cause of the overload has been removed. There are no delays—nothing to replace.



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HAVE 1 OR 2 THINGS  
TO DO BEFORE  
APRIL 16

REMEMBER—\$55,000 IN AWARDS—AND  
A VALUABLE REFERENCE FOR YOUR FILES

If you have already obtained your program for the General Motors Design Competition you have only one thing to do—forward your solution before the closing date, April 16, 1945.

If this competition has escaped your attention until now, you have two things to do—get a copy of the program from the Professional Adviser now—and submit your solution before April 16th. Forward the coupon to get the rules, program and other needed materials. Act now, so that you will have as much time as possible to develop a winning solution.

You will want a share of the \$55,000 in prize awards: 5 distinct competitions, with 5 First Awards of \$5,000 each, 5 Second Awards of \$2,500 each, 5 Third Awards of \$1,000 each, 5 Fourth Awards of \$500 each, 20 Honorable Mentions and 20 Special Awards of \$250 each.

Practicing architects, builders and contractors will want the book "Design for Dealer Establishments," which will afford an interchange of ideas with other leading members of the profession. This book will reproduce many of the winning plans and design details, plus other reference material. It will be sent to all who enter a solution that meets the minimum requirements of the competition. Enter one or more solutions by April 16th.

COMPETITION APPROVED BY  
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George Nelson, A. I. A., Professional Adviser, c/o The Architectural Forum,  
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I intend to enter the GENERAL MOTORS competition. Please send me the  
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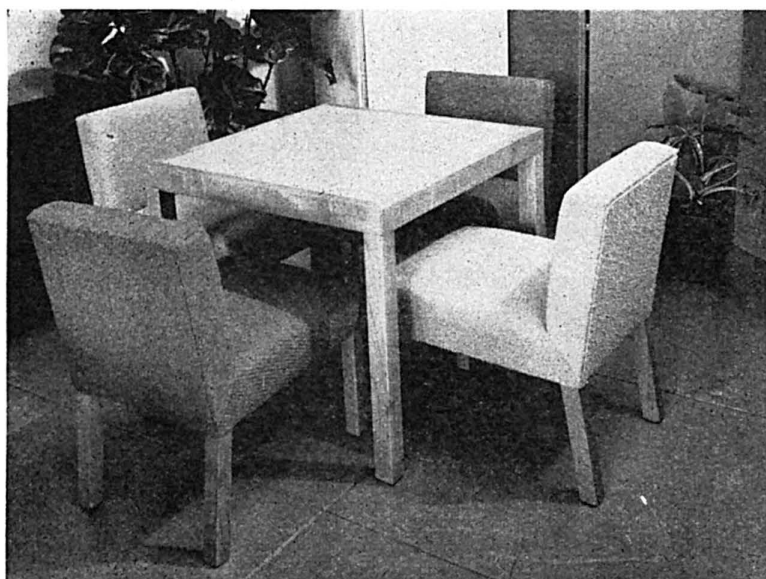
City \_\_\_\_\_ State \_\_\_\_\_

Check one: Architect \_\_\_\_\_ Designer \_\_\_\_\_ Draftsman \_\_\_\_\_ Student \_\_\_\_\_

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AA-3





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Although the American Contemporary Gallery exhibit of war drawings by Richard Haines is now past, their unusual accomplishment as well as the artist's approach bears a note of comment. In spite of the fact (or perhaps because) he has not been an artist war correspondent, has not been in any battle areas, Mr. Haines has produced the most vital visual record of this war that has yet been seen here. This undoubtedly is because the artist has a purpose and a point of view which goes beyond the reach of official war propaganda. Furthermore, his drawings are more concerned with the *nature* of war than with the *declared* purpose of war. There is no flag waving, no triumphant marching, no thrill of heroism. As he has simply stated it: "I have tried to show the pain, the weariness, the endless clutter and unreality surrounding the men, living and dying; the waste, the brutality of man's inhumanity to man; in the hope that this work may in some measure prevent from reoccurring, these fruitless years when men make war."—GRACE CLEMENTS.

## SAN FRANCISCO

There are certain tendencies evident in the Ninth Annual Drawing and Print Exhibition of the San Francisco Art Association—one of the important February shows at the San Francisco Museum of Art—which add up, with indications in other recent shows, to a growing trend here toward abstraction. One by one, artists who have been known in the past for their interpretations of more or less literal material, are hopping out of that familiar nest to soar off into the free and rarified atmosphere of the abstract. One of the earlier birds in that limitless dimension is Clay Spohn whose Contemporary Landscape, a drawing, was awarded the Artists' Fund Prize. James Budd Dixon, one of the more recent converts to abstraction, gained an Honorable Mention for his Rake's Progress in Three Stages. His three drawings demonstrate the possibilities of mechanical draughting techniques when manipulated with imagination. Philip Pinner's Flight From Shock, another abstract awarded an Honorable Mention, combines free line with mechanically contrived shapes. Pinner has been experimenting in the abstract for some time—much influenced by Mondrian. But in this show he has broken away from that influence and in his other entry, Platonic Concept, a mechanical instrument drawing in color, has achieved the most promising work he has yet shown here . . . and, according to the "arm chair" jurist of this department, a much finer piece of work than his award winner. Other abstractions of note: Charles Howard's "Untitled", a drawing and Claire Falkenstein's Stone Assemblages, drawing on canvas. Other Honorable Mentions went to Michael Chepourkoff for his Self Portrait in ink, to T/Sgt. Edward Chaves for Lolla, an ink drawing of a standing nude and to Hans Jelinek for The City, a wood engraving of considerable skill.

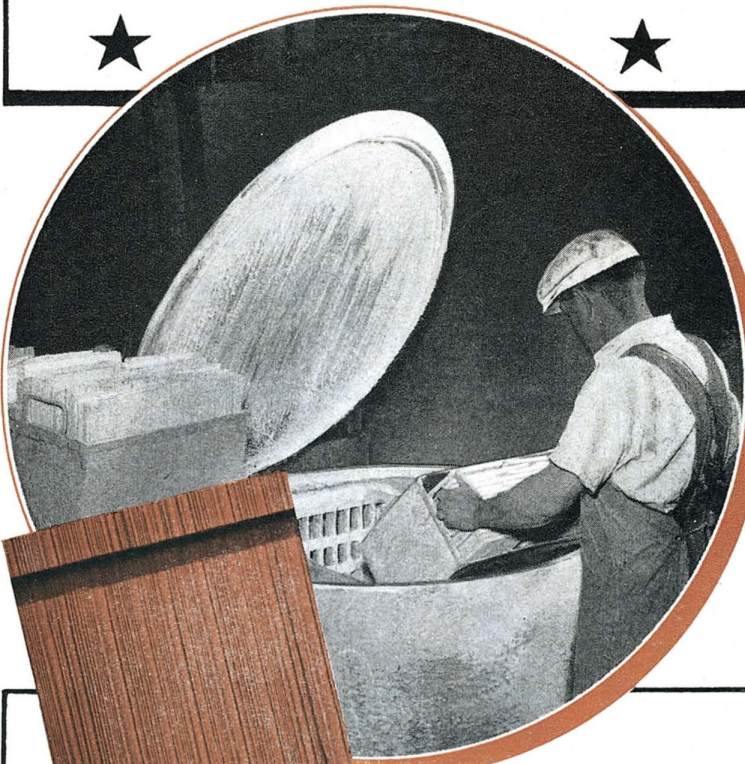
The San Francisco Art Association Purchase Prize was awarded Irving Norman for Laissez Faire Industrialism, No. 2, a pencil drawing. There is no quarrel here with any kind of art which incorporates social propaganda—but when it is done it should be worth looking at for the sake of its aesthetic content alone. Some of the Mexican masters, such as Rivera and Orozco, have done admirable things which also are powerful pieces of propaganda. But Irving Norman's prize winner is static and uninteresting as a work of art. Able, technically, yes, but its principal value can hardly be more than a piece of propaganda on a theme that is somewhat stale at this stage of the social revolution.

As a whole the Ninth Annual Drawing and Print Exhibition covers a wide range of technique and mediums with an excellent standard of quality throughout. While the show is smaller and familiar names are missing there can only be wonderment that so much good work is being done.

San Francisco, has, among its large Chinese population some artists of unusual ability. Several years ago the Chinatown Artists Club was formed and they have recently held their Fourth Annual Exhibition at the de Young Museum. Nine artists participated with a total of thirty six works in water color and oil. Best known of this group is Dong Kingman who has gained national recognition with his water-colors. To this show he has contributed some of his best work. In his Landscape, a vista of mountains, pine forests and mists, he has caught the inherent sense of mystery characteristic of such a scene . . . and there is a lovely feeling of the fleeting quality of the moment. Siu Chan's My Father, an oil, displays a vigorous attack with good color. Peter Lowe has some first rate abstract compositions—he can be singled out as an artist who will be worth watching. His entries City, Farm House and Sun

continued on page 21

# PRE-STAINED



**CREO-DIPT**

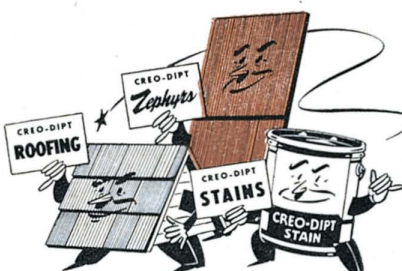
## Zephyr

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**FOR POST-WAR HOMES**

Creo-Dipt ZEPHYRS are PRE-STAINED on both sides of the outer wall . . . require no painting. Six distinctive pastel colors are available—will blend with any architectural design. The thorough, patented staining process guarantees long life . . . the "Smartest Thing in Siding."

**COLOR** Illustrated on the panel is the popular Zephyr RUSSET color.

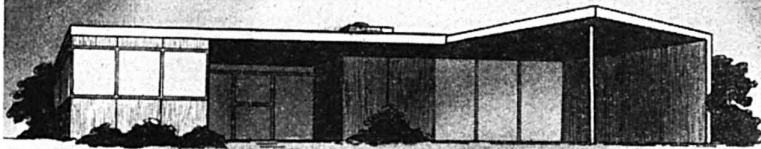


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**WOOD WILL  
PREDOMINATE  
IN THE  
"CASE STUDY"  
POSTWAR  
HOMES**

**BOOKS**

**ARCHITECTURE IN THE NETHERLANDS**, By Paul Bromberg, Published by The Netherlands Information Bureau, New York, 1944.—This compact little book deals with Dutch building and city planning up to the time of the Nazi invasion of Holland. It comes to us at an opportune time when we are facing what promises to be the biggest program of city building and housing construction that the United States has ever known. The people of Holland have an impressive record as pioneers in the planning of cities and in public housing, a record from which we may glean much as we start afresh in tackling the problem of rebuilding our economically decadent and socially blighted cities.

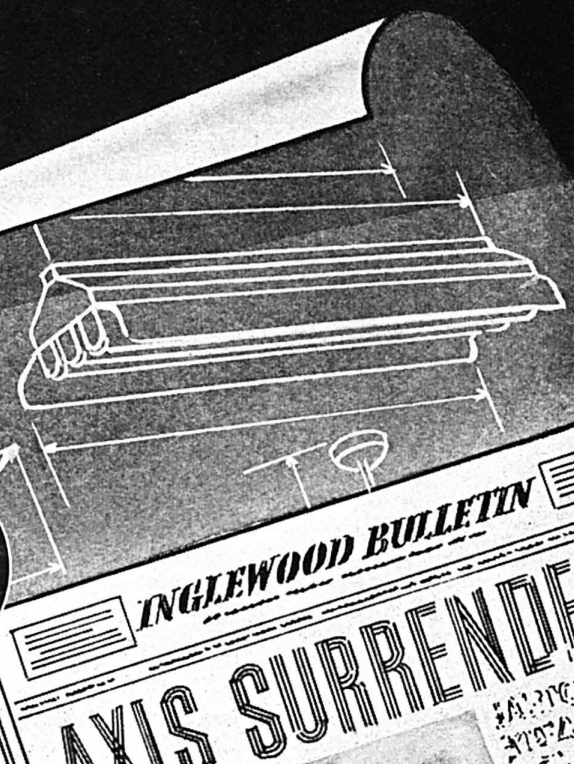
The Dutch have always prided themselves on freedom and this has led to free development and fruitful experiment in the field of architecture. In Germany before the coming of Hitler socially significant housing and planning flourished with the general political freedom the country enjoyed. But as the Nazis grew in power architectural styles were subjected to approval and were required to conform with a so-called Aryan tradition; meanwhile, the more highly principled planners and architects turned refugee. Holland remained free to practice modern housing and planning, and demonstrated political freedom by continuing to show Charlie Chaplin's "The Great Dictator" up to the very day the Nazis overran Amsterdam, blew up Rotterdam and trampled The Hague. The architecture they destroyed is described in some detail and illustrated in many well-chosen photographs; what the Nazis could not destroy—the neat craftsmanship and sense of civic integrity of the Dutch people—is also discussed throughout the 94 pages of the booklet.

Dutch architecture has always played a functional role. Renaissance paintings by Dutch masters show large window spaces, simple, continued on page 21

**PENDING PEACE**

Innovations in commercial and industrial lighting, developed by Smoot-Holman engineers, are well past the formative stage, but production awaits "V" day. Men, machines and material are needed now for war work, but when Peace comes we'll again be providing the newest and finest in lighting equipment.

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U.S. WAR  
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# CINEMA

## comment and criticism

During the past few weeks, I have had the good fortune to see a number of Documentaries, all of which were shown preliminary to their being voted upon for final awards in the Academy of Motion Picture Arts and Sciences annual "Oscar" presentations. Varying in length from one to seven reels, and in context from the story of the V-1 Bomb to a United States Army Signal Corps film, *Resisting Enemy Interrogation*, the films were all of them for the most part interesting, and what is equally significant entertaining. The Documentary Film, that type of motion picture which re-creates or re-enacts actual present day circumstances or events, is relatively new in the motion picture field. The Russians and the English were among the first to experiment with this purely expository type of film, and have turned out some classic examples of motion pictures of any type at their best. The United States followed some years after, and *March of Time*, although dressed up in something resembling newsreel fashion, is for the most part documentary. An outstanding early American documentary was *The River*, a Pare Lorentz produced subject which won wide acclaim. There can be no doubt that these films can be highly entertaining. They certainly can have visual appeal, and even if they say something, (and the 'even if' is used advisedly,) Documentaries can hold audience attention.

Unfortunately you may not have a chance to see many of these films referred to above. *Fighting Lady* was made available for public inspection as was *With the Marines at Tarawa*, but there were other eminently worthwhile and satisfactory pictures which exhibitors and theater owners have been afraid to play, or unwilling to play.

The question naturally arises whether or not there are Hollywood producers who have the courage to produce for commercial exhibition, rather than producing them without schedule or program and with little hope of giving these non-fictional motion pictures the widest possible exhibition. Theatre chain operators are apparently afraid to show these pictures unless they are sponsored by major producing and distributing outfits. Yet there are several compelling reasons, aside from their entertainment value why pictures of this type can be and should be shown. The current film shortage which is very real and very acute in the film industry, is almost forcing theatre owners to the single feature policy. It is fairly well established that audiences generally prefer one picture and a good short subject and a newsreel to the interminable double bill. The present "brown out," which forces theatres to curtail their showing time so as to not run over the midnight deadline, will make them cut down the number of reels which they show during a single day. A substitute for that second feature will have to be found, for the duration at least, and the Documentary might well be it.

Among the other films shown on the Academy program was the Office of War Information's *Arturo Toscanini*, a symphony in sound; *Congo*, a picture of the Belgian African colony at war, an amazing record of progress from primitive jungle life to a progressive and intelligent handling of this important territory, produced and directed for the Belgian Government by Andre Cauvin; *New Americans*, the story of one man who arrives in this country an immigrant and his assumption of citizenship status; *Beachhead to Berlin*, story of the invasion of the Continent; and *Western Approaches*, a particularly fine British documentary which tells the thrilling story of one convoy crossing from New York to a port somewhere in England.

It may be admitted that the theme of these titles may not sound as exciting or colorful as a Technicolor musical with Betty Grable or Rita Hayworth, but the films have much to commend them. In the post-war world motion pictures should play an important part in educating people to peace. Documentaries carefully and intelligently made, with an eye toward establishing and maintaining good world-wide relations can be our best ambassadors. Hollywood entertainment films, as a matter of fact, have proven themselves in many instances ambassadors for us. Sometimes these films reflected us in a good light, and sometimes they did not. But a carefully scheduled program of Documentaries for exhibition here and abroad as well can be a forceful spokesman for the kind of world we want to live in.—ROBERT JOSEPH.

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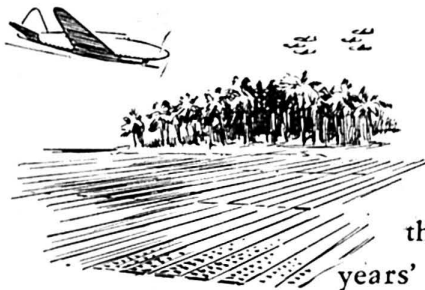


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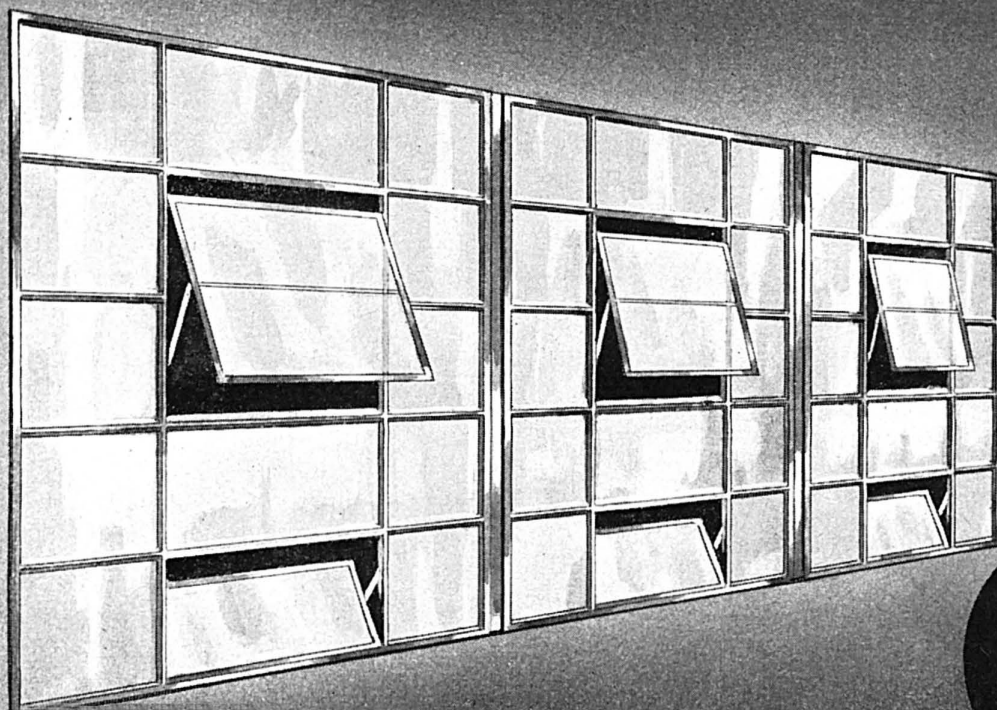
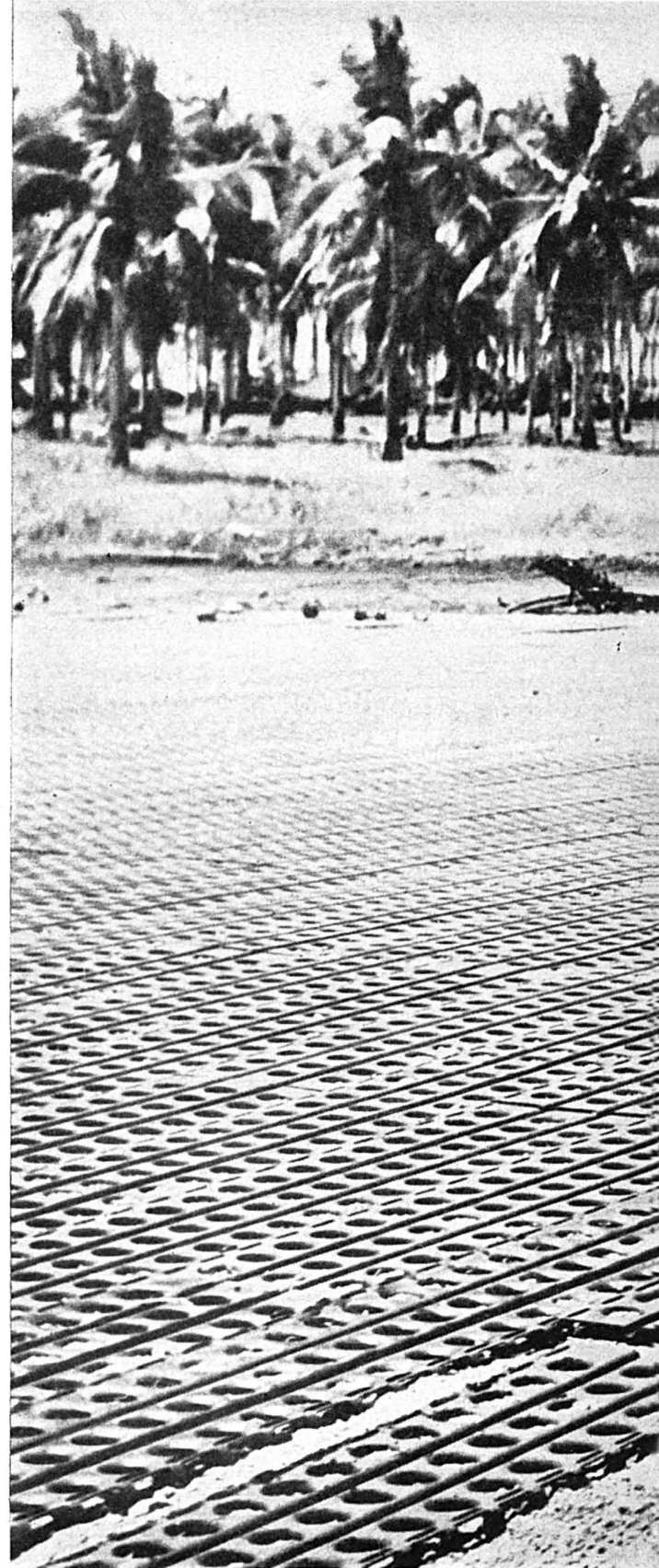
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## MUSIC

The conductor was Otto Klemperer. This physical giant, disciple of Mahler, stricken in mid-career and saved by a brain operation, seemed destined never again to conduct an orchestra, perhaps never even to walk. With courage that expressed his musical determination he disciplined himself to manage his great height above the slow and unsure movements of his feet and returned to his symphonic work. Orchestral managers, fearing the possible consequences of his ailment, offered him few opportunities. But wherever an orchestra was given him for one performance the resulting concert was a triumph of musicianship. In 1942 Klemperer returned to his old orchestra, the Los Angeles Philharmonic, for a single Hollywood Bowl concert. It was the outstanding performance of the season. In the summer of 1943 the same thing happened. At last Klemperer was invited to conduct a single program of the winter season.

The concert began with the *Overture to Iphigenie en Aulide*. There is no better beginning of a symphonic concert. It was played in the Wagner version, with the concert ending that is one of Wagner's best gifts to the symphonic repertoire. This overture establishes the distinction between the listener and his surroundings which is the necessary condition of the theatre; it withdraws the listener from passive receptivity and elevates him into an awareness suitable to the hearing of the most concentrated music. For this reason it was fitting that the next composition on the program should be the *Second Chambersymphony* by Arnold Schoenberg.

The *Second Chambersymphony* was begun during 1906 in a style and state of mind reminiscent of the earlier string composition *Transfigured Night*. But the mind which had already grappled with the evolution of the *First Chambersymphony*, a work of revolutionary concentration, was no longer lyrically relaxed. The sentiment of the earlier mannerism quickly is excluded, and the slow current of sombre melody expands into a web of polyphonic tensions. Contrasts of tightly related material, orchestrated in many soloistic parts and unusually married doublings, draw towards an ending that is like the semicolon of a sentence—a pause reaching forward, the drawing of a breath. And here, in spite of many sketches towards a conclusion, the work remained unfinished, during a period of 34 years. At the end of this time a request that the work should be completed for performance drew Schoenberg again to a consideration of his problem. Out of the many sketches already in existence he put together *con fuoco*, like fire and the patterning of flames, the multi-instrumental detail of the second movement, this fire fore-telling a future of concentrated chamber music for the symphonic instrument. For since a symphonic orchestra contains many expert soloists, why should not the multiple facets of their many parts be fragments bringing together in one complex the quality of their individual skills? Thus reasoning Schoenberg has turned the art of ensemble playing into many new difficult paths. The course of the chambersymphony reflects the evolution of this reasoning. But Schoenberg intricately curbs his powers in full flight and returns to the earlier material of the first movement. Such an event had occurred before, when Wagner prepared the concert version of his *Tannhauser Overture* with the extended elaboration of the *Venusberg* music. But this chambersymphony is far more of a piece. It equals the best symphonic writing of the twentieth century, the *Fourth Symphony* of Sibelius, the *Fifth Symphony* of Vaughan-Williams.

After this concentrated listening rest, and entertainment for the idle, was provided by a *Brazilian Fantasy* for piano and orchestra by the Brazilian composer Mignone. In spite of pleasing South American mannerisms, the chattering macaw screech of a high trill with which the piano begins, and several native instruments, this is no more than a brilliantly fresh and superficial offering for the would-be virtuoso pianist. It was played by Bernardo Segall, a young, powerful Brazilian pianist, whose ability as a demonstrator was even more amply exhibited by the next composition, the *Todtentanz* by Liszt. As a piece of pianistic showmanship this work stands by itself. With great thumpings by the pianist, whose tone weakened in the passages of dexterity, and close, nervous inter-play between the orchestral and solo instruments, this work was given an effective, if quite meaningless, performance. Liszt intended this music as a serious description of serious events; and though the entertainer who confused the very serious musician had more than a fair share in the writing, the musical thought does go some way

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**ART**

continued from page 15

Bath are powerful, sure in design, good in color. Other excellent works are shown by David Chum, Chang Shu-Chi, Cheechin Cheung Lee, Hu Wai Kee, Goodman Loy and Longsum Chan.

At the de Young also is a one-man show of the works of Joseph Levin, Russian born artist now a resident of this country. His works are divided between gouache and oil and are concerned with catching the spirit of Paris where he spent a greater part of his "painting days." It is obvious that he has been strongly influenced by the early modern—Cezanne, Van Gogh and others and sometimes there are reminiscent touches of Picasso. But in spite of these obvious influences Levin has created his own style and interpreted the city and its people in a very capable manner.

The Legion of Honor has been showing "One Hundred Years of Portrait Photography" an exhibition of original photographs being circulated by the Museum of Modern Art. All the great names in American Photography are included: Matthew Brady, Edward Steichen, Man Ray, Ansel Adams, Charles Sheeler, Alfred Steiglitz,

Edward Weston and many others.

For bibliophiles: Two of the most interesting books to appear recently are *Language of Vision* by Gyorgy Kepes and *The New City: Elements of Planning* by L. Hilberseimer, both published by Paul Theobald, Chicago.—SQUIRE KNOWLES.

**BOOKS**

continued from page 16

easy-to-keep-clean interiors. Built-in furniture is to be seen, logical for a nation of sea-goers. Such functionalism is also expressed in broader planning: the restricted area of the country required careful use of both agricultural and urban land; dikes had to be planned and built for protection from the sea; canals were put to use; the soft land limited the height of cathedrals and, lastly, the temper of the people naturally limited extravagancies in building design. The Dutch learned early that it is not individual masterpieces of architecture that determine the appearance of cities, yet it was not until the industrial age and the development of the

continued on page 24

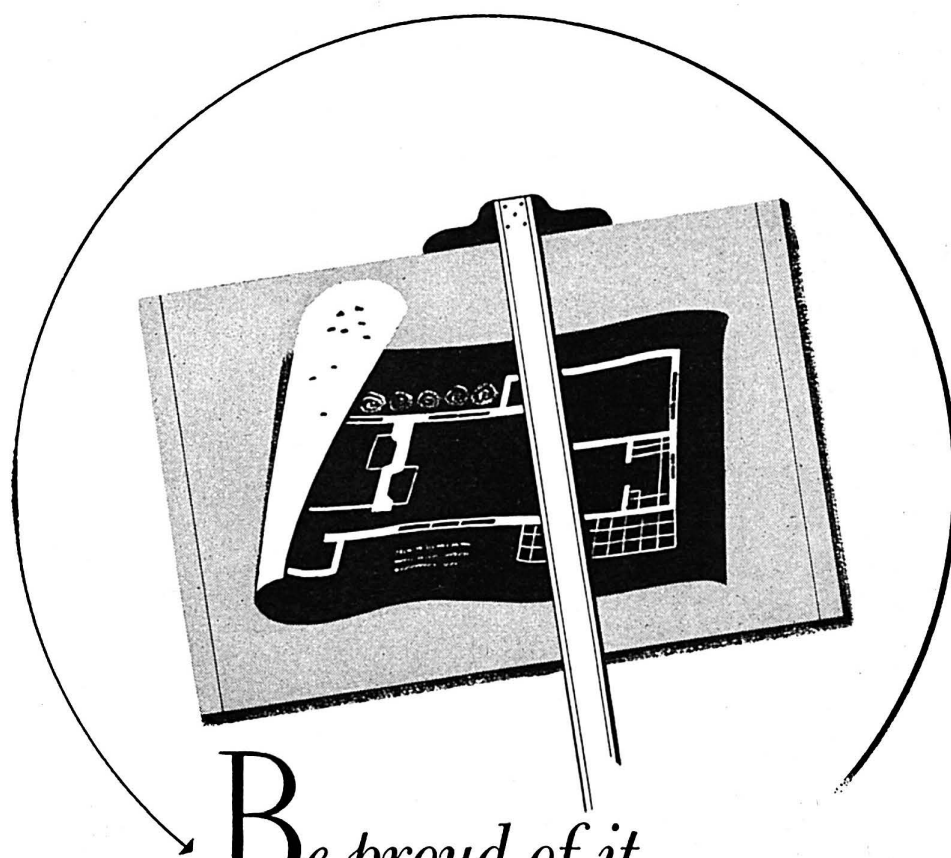


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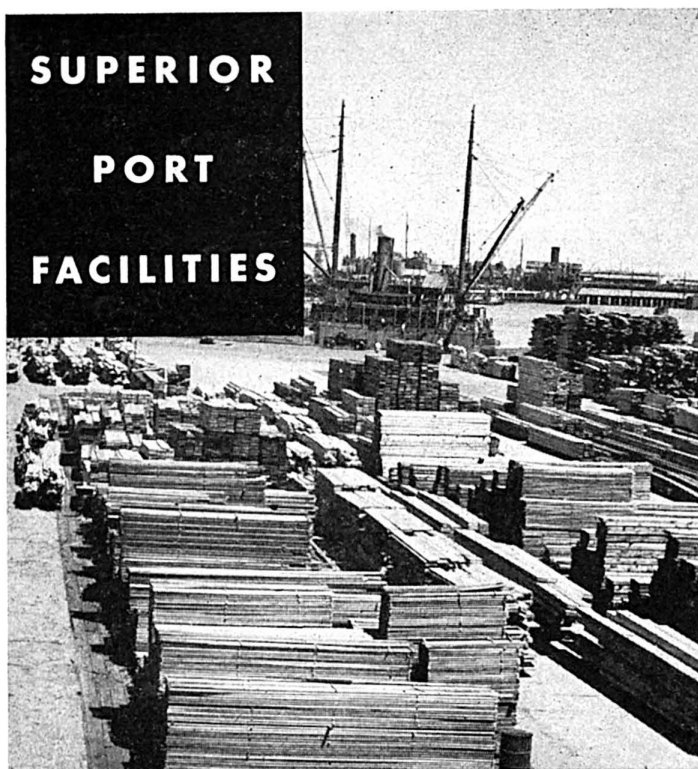
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# MUSIC

## IN THE CINEMA

Chopin and George Sand—the shades of these famous lovers have been evoked in two recent films of merit: *A Song to Remember*, in which they appear as protagonists, and Oscar Wilde's *The Picture of Dorian Gray*, in which music expressing Chopin's passion for his paramour is a motivating force.

Heavily and admirably Victorian, the picturization of Wilde's novel boasts of several especially painted portraits of Dorian Gray as a young man (by Henrique Medina), and as a foul and lecherous degenerate (by Ivan Albright, of mortuary door and funeral wreath fame). The exceedingly handsome young man (played by Hurd Hatfield) who so thoroughly imbibes the hedonistic philosophy of Lord Wooton (George Sanders) that he wishes he would stay eternally young while his portrait grows old, and not vice versa, is also an accomplished pianist. In search of pleasure, he wins the love of a young Cockney singer by the witchcraft of his physical charm and Chopin's music, specifically, the dark and passionately exciting D minor Prelude. But it is this music which also leads to his undoing: upon the advice of Lord Wooton, Dorian tests the girl's morality by suggesting that she remain in his apartment one night. She intends to leave, but his playing of the Prelude breaks down her resolve (behaviorists, please note). In a high moral dudgeon, he subsequently breaks their engagement and she commits suicide. It is at this point that Dorian first notices a change in his portrait: definite signs of cruelty are in the visage that decades of debauchery will eventually make horrible and repulsive. A final use of the Prelude as a dramatic force occurs when the girl's brother, who has long sought to revenge himself upon Dorian, is drawn to a waterfront dive by the sounds of stormy music, and there finds his quarry.

*A Song to Remember* is a decorative, if historically distorted life of Chopin (played by Cornel Wilde), in which the affair with George Sand and the composer's Polish patriotism are the leitmotifs. An almost continuous background of the composer's greatest works make this film one of the cinema's musical milestones. Miklos Rozsa compiled the score, introducing the selections and bridging the gaps between them with motivic developments and sequences in the style and spirit of Chopin, so faithfully and artistically that not one inconsistent note or hint of stylistic impurity is heard. With the exception of the solo pieces performed on the screen and the last montage, all of the quotations from Chopin's piano music have been orchestrated.

If one disregards the short introduction and transitions, the main title music is all Chopin, an orchestral version of the majestic Polonaise in A flat major, with its tremendous succession of chords, *fortissimo*, followed by an *ostinato*, and the equally monumental E major Prelude. The opening scenes show us the music teacher, Professor Elsner (Paul Muni), observing Chopin's talent as he plays the early Mazurka in B flat; then the revolutionary meeting between Poles and anti-Czarist Russians against a background of Chopin's *Revolutionary Etude*, the accompaniment having been simplified to allow for dialogue. Inflamed by patriotism, Chopin refuses to play in the presence of the Russian Governor, and is forced to flee Poland. Again we hear the *Revolutionary Etude*, which Rozsa uses as a leitmotif of the Polish insurrection, followed by a motif of nostalgia, the tenderly lyric D flat major Prelude, as Chopin takes leave of the girl, Constantia.

Elsner and his pupil go to France, and the scene dissolves to the of Paris now take on a more roseate hue for the two Poles; as refuses to negotiate a contract with the unknown emigres (music during this scene is the lyrical second theme of the G flat major Valse). Only after the great Franz Liszt publicly recognizes Chopin's genius by playing with him the aforementioned A flat major Polonaise does Pleyel agree to publish his works. The streets of Paris now take on a more roseate hue for the two Poles; as they walk to a restaurant in which Chopin is to meet George Sand for the first time we hear the gay initial melody of the G flat major Valse. The theme associated with their love is the warm and rich E major Etude, most beautiful of them all.

Tragic news from Poland upsets Chopin to such an extent that his initial concert is a fiasco. The critics are all unfavorable—all except George Sand, who conspires with Liszt to right matters. At a

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## BOOKS

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motor car that city planning and public housing questions became a matter of life and death to the Dutch technicians.

Along with their interest in utility the Dutch also realized that as language goes beyond mere communication to become literature, building goes beyond shelter to become architecture. As early as 1885 the Dutch architects began breaking away from Gothic and Renaissance influences, when P. J. H. Cuypers revived the straightforward craftsmanlike attitude toward building native to his people; later on an even sharper break with the past came with the work of the great Dutch architect, Hendrik Petrus Berlage. Berlage turned to the United States and the work of Frank Lloyd Wright and Louis Sullivan for inspiration and support of basic principles of functional design.

Increased building activity after World War I brought about a further emphasis on the inseparability of form and function. Masterpieces of a new architecture clearly expressing new building techniques and social needs began to emerge. Among these are the magnificent all-glass Van Nelle Factory in Rotterdam designed by Brinkman and van de Vlugt to meet the highest standards of working conditions, the "De Volharding" Cooperative by J. W. Buys in The Hague, and the famous City Hall at Hilversum by W. M. Dudok. These works called attention to the Dutch as leaders in adapting the new technical methods to the social needs of our times. Modern schools, reflecting the theories of progressive education, hospitals, hotels and museums began to emerge making a maximum use of new construction methods. Even more important than the new construction methods, the new architecture reflected a social attitude based on the changing needs of the human being, a desire for a more friendly architecture—more responsive to human needs. The author Bromberg states, "The new architecture aims to materialize the benefits of the social evolution, and one of its essential tasks is the promotion of human freedom."

This statement is nowhere more true than in the field of housing. Holland has had a comprehensive housing law since 1901, providing for local housing authorities, establishing standards for housing construction by cooperative building societies and requiring development plans to be made by towns. Since the advent of this law, Holland, in proportion to its population, has been more active in housing than any other country in the world. Over 200,000 new dwellings have been financed by public funds.

Like all old European cities Amsterdam, Rotterdam and the Hague have had their slum areas, considered by tourists as the "picturesque" sections. It is estimated that before the war, Amsterdam alone needed to build 4500 new homes per year in order to clear the slums. 150,000 dwellings have been destroyed by the war and the bombs of the Nazis. At the writing of this booklet Holland faces a shortage of 350,000 dwellings. Slum clearance since 1901 in Holland reduced tuberculosis from 19 per 10,000 inhabitants to 5 per 10,000; alcoholism and juvenile delinquency were likewise reduced.

Cooperative housing societies, tenant groups organized to provide better housing for the members, have played an important part in the low-rent housing movement. Here is a feature worthy of study by our own labor unions, for often these housing societies were sponsored or made up of trade union groups. A real opportunity may be at hand in California for such groups to be formed and take part in the housing movement under the coming Urban Redevelopment legislation now introduced in Sacramento. Unlike practices in this country, the Dutch city governments took a liberal attitude toward the housing movement, encouraging such cooperative housing societies and employing top-flight builders like J. J. P. Oud, who was City Architect for Rotterdam during the "twenties," and is best known for the famous Kieftshoek housing community.

The booklet reviews the city planning work of the Dutch and points out how municipalities used the Master Planning process to weave together the fabric of streets and highways, private and public housing, parks and recreation areas, and farms and factories. Each town of more than 10,000 inhabitants was required to make a Master Plan for its development and all new housing had to conform to that Plan. Amsterdam has shown a continuous tradition of town planning since 1900. It is one of the few cities in the world where official planners have been allowed to apply modern principles when designing the extension of the city. There is some material on the reclamation of the bottom of the Zuider Zee, the resources planning project which increased by 10% the arable

continued on page 24



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### BOOKS

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surface of the whole country; about 180,000 acres of land were reclaimed.

This generously illustrated publication of the Netherlands government is well worth study by technicians in the building and planning fields and by all lay citizens who wish to use our democratic power to build better cities in postwar California.—FRANCIS VIOLICH.

### MUSIC

continued from page 20

beyond the *Danse Macabre* by Saint Saens. The grotesque should be more than showmanship; it should have a thrill of terror even as it amuses; and like children at Hallowe'en the audience should imagine behind the mask a mystery more absolute than the performer's face.

From the first appearance of Klemperer on the stage the response of the audience was a continuous ovation. The audience had not forgotten its towering conductor, the great musician. After the overture, after the chambersymphony, a miraculous performance, the response was more than gratifying; it was imperious. Plainly as speech it told the managers of the orchestra that Klemperer should be taken back, should be given a fair share of the season. Here was a master of music, tempered by suffering, disciplined in courage, ready to be returned to full-time work.

But it was in the *Fifth Symphony* by Beethoven that Klemperer made clear the full musical effect of the spiritual discipline he has undergone. The *Fifth Symphony*, too much taken for granted by audiences and conductors, by orchestral musicians who have lost all freshness of contact with the living music, was here reconsidered, revalued, thought afresh. One had never imagined there could be such a wealth of passionately interesting instrumental detail. Every solo, down to the kettledrum in the third movement, was heard like an inspiration, not renewed but fresh. And the proportioning, which makes this perhaps the most difficult of the major symphonies to perform adequately, to make a whole, here drew into fluent perspective every detail of the solos. The performance was a triumph; the audience could not and did not ignore it. The hall was swept with applause and cries of praise.

For Klemperer this must have been a sweet homecoming to the hall that had heard many of his earlier triumphs. The courage that has brought him back again to music must still drive him forward to a new durable position as conductor of a major orchestra. Somewhere in this continent with its hundred or more symphonic orchestras there must be a place to reward and fix before the public a musician and conductor of so much genius.—PETER YATES.

### MUSIC IN THE CINEMA

continued from page 22

musicale given by the Duchess of Orleans, the Hungarian requests that all lights be extinguished for his performance; in the dark Chopin takes his place and plays the B minor Scherzo, receiving a general ovation. Infatuated with Sand, he deserts the Professor and goes to her country place at Nohant, thence to Majorca, where the full flowering of his love is mirrored in the E major Etude and the lyrical theme of the Sonata in B minor. He has reached the summit of his career—we see a montage of short scenes to create the impression of happy prosperity: music being prepared for

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publication, polonaises, valse, ballades; the printing machines in operation; Chopin writing still more masterpieces, and people buying them. To accompany the rapid shift of scenes and to intensify the mood Rozsa employs a musical montage of optimistic pieces in fast tempo, including an A flat major Valse, the famous third Ballade, and two favorites of the virtuoso pianists, the Fantaisie-Impromptu and the G flat major Etude, op. 25, No. 9.

The headlines tell of a Polish uprising (leitmotif: the *Revolutionary Etude*), which is profoundly disturbing to Professor Elsner, but a matter of little import to George Sand, back at Nohant with Chopin. Pleyel proposes a concert tournee, but the composer, tired and ill, refuses. His mood, one of melancholy resignation, finds expression in the G minor Ballade. Constantia arrives from Poland, bearing with her a precious bit of native earth, and suggests to Elsner that Chopin be asked to give concerts for his country's benefit; the earth shall remind him of his erstwhile patriotism (Rozsa comments upon this scene by paraphrasing the two themes initially associated with Poland). When Elsner seeks out Chopin for this purpose, Sand interferes and the composer refuses his request. After a bitter dispute between the rivals for Chopin's allegiance, the Professor is forced to give way, but leaves the Polish earth as a potent champion of his cause. Chopin wavers—we hear the conflict between a theme of fate associated with Sand (the A minor Etude) and the lyrical Polish motif; his decision to embark upon a great concert tour to raise funds for his native land engenders a violent quarrel with his mistress and they part. The ensuing montage of his tour through the capitals of Europe is the film's musical high point. The succession of numbers is like a necklace of jewels—the A minor Etude; the simple and moving third Ballade; the Military Polonaise in A major, a veritable symbol of Polish resurgence; the brilliant Valse in A flat major, op. 42, and others, ending with the virile A flat major Polonaise already cited in the main title music.

After the last concert, Chopin shows that he is in the last stages of tuberculosis, and collapses. The death scene is illuminated by the majestic and tragic sounds of the C minor Prelude, played first by Liszt in an adjacent room, then by the unseen orchestra as the film's epilogue.—WALTER H. RUBSAMEN.

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# notes

## IN PASSING

WE ARE TOLD THAT RECONVERSION will officially begin on D (standing for Demobilization) Day, meaning of course that we must have our economic machinery well oiled and running in high gear in order to accommodate the eleven million men and women from the armed forces who will be added to the millions of war workers. Reconversion meaning, we suppose, a "going back" to peace time economy. It is the "going back" that is likely to throw us if we don't watch out! We speak of peace as though it were a return—a relaxing "into"—a gentle, sweet, and effortless thing in which man no longer has to think of the rigors and cruelties of war. We seldom think of it as a continuation of war, or that part of world struggle that is the time of integration and digestion of what has immediately gone before, into a wider frame and a longer view than we possessed when it became necessary to lance the boils of our world sickness by violence.

But this peace, if it is ever to be realized, will not be a "going back" into anything. It will be a terrifying step forward into a world point of view about which we, unfortunately, know very little. True, we have had opportunities to prepare ourselves but, by and large, most of us remain completely unaware of what the future can really mean. Translated into facts of production, and distribution, we see it all in telephone number quotations—of masses of material—of sums of money—of uncounted manufactured units—of exports, imports, raw materials, world credit—and it becomes very difficult to relate one's self as an individual to what seems to be the colossal intricacies of a bookkeeping system so vast that all of its implications and complications cannot possibly be contained in the mind of any one man. But the broad long view can be contained in the minds of all men—and the intentions and the inferences and the directions of what we do in the counting house will condition and shape and give form and substance to what we so glibly call "peace."

It seems too simple to re-state the obvious fact that none of us in all the world can ever return or look with any hope to the restrictive economic nationalism of our immediate past. But it is that uneasy knowledge and the struggle to avoid the unknown inevitable that troubles most of us at this crucial hour of world affairs.

Perhaps the change will come gradually, though certainly not painlessly, and we will be in the midst of a new reformation long before we actually know it, or at least before we are willing to acknowledge it. Between then and now, however, the only thing that can save us from the tortures of internal upheavals will be a sincere effort to maintain an honest point of view with an open mind.

The opposition—and we might as well speak bluntly about it and call it the fascist opposition—can only thrive when we give way to confusion and when we indulge our prejudices and when we insist upon opinions based on emotions rather than facts. We must begin to think then, not of a peace which will restrict war by force alone, but we must begin to think of peace in terms of a state of mind translated into the kind of action that will make war unnecessary—which of course throws upon us without any equivocation or quibbling the obligation to devise and adjust our world economy so that there will be no need or excuse for any man or any party or any people in any country to force the issues of their discontents into the barbarisms of destruction.

We shudder to think of the books that will be written and the speeches that will be made and the libraries that will gradually bulge to bursting with printed matter about the whys and wherefores of this war. Understanding of the vast and intricate network of events and provocations that lead to conflict cannot be expected of every man—but every man must demand of every other man that the mechanics of peace be so adjusted that war will no longer become the last resource and necessity of discontented peoples.

All this is very easy to say—and at the moment there are those who are almost too sure that it is easy to do. "Easy" perhaps as rolling off a log—into boiling oil. We can only hope that despite the *Chicago Tribunes* and the *Father Coughlins* and those other "patriots" whose purpose it has been to exploit free speech and pervert democratic privileges, we can at last hew to a good straight line toward the world's very real wish for the good life that can no longer be denied and that rests within the best and gentlest of all words, "Peace on earth, good will toward men."



● When war descends upon a people it redesigns the face of the land in a strange pattern of destruction and waste. It intensifies every emotion and herds people together to witness and bear the pain, the boredom, the privation, the endless clutter, the challenge to faith and reason, the incredible fatigue, the brutality and the private agonies of death and despair.

The artist, as one of the people, may or may not feel more deeply the impact of war but if he has the vision and inclination he can with his ability, translate the imprint on men's souls of the unreal reality they experience, record the numbing and inarticulate emotions and reveal as a damning indictment the brutal treatment of innocent peoples. His statement, in all humility, can serve to remind us in time of peace, the quality of suffering that war brings to the world.

Reading the cold figures, the mounting cost of men and materiel, we are apt to overlook the individual. When men go into battle it is a deeply personal experience in which his world and vision is compact and limited to the small area surrounding himself. He is the material of which the weird machinery of warfare is built and upon which it feeds. The man behind the charged wire of the concentration camp, the tired soldier, the victim of battle fatigue, are isolated shapes in the overall picture of war, but it is the emotions of the individual, the projection of one's self in his place, that I have tried to capture in these drawings and in so doing hold a mirror up to each of us to feel ourselves as one of them. In making these drawings the medium of brush and ink on rice paper I found to be the most direct way of transforming the thought into a visual experience. The use of the tortured line and distorted shapes expressed my idea more clearly than any conventional means I could use.

OPPOSITE PAGE:

WALKING WOUNDED

BATTLE FATIGUE

*Richard Haines*

BELOW:

MARCH OF DEATH — BATAAN

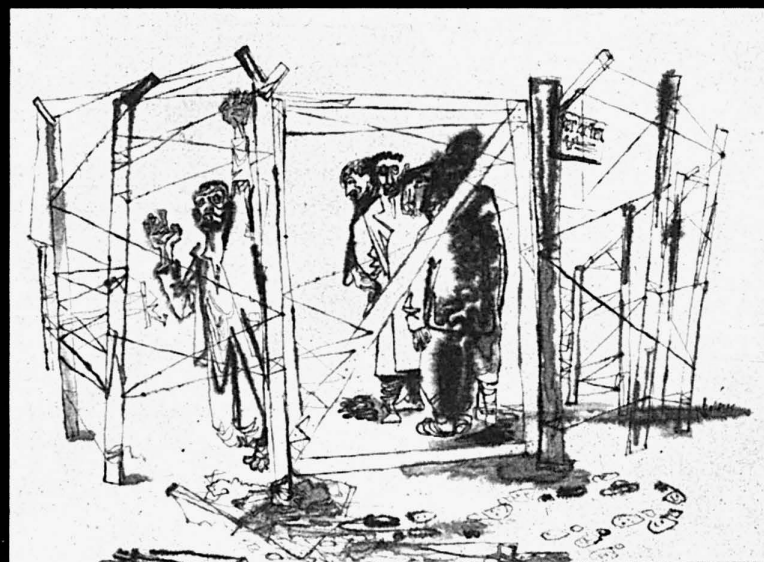
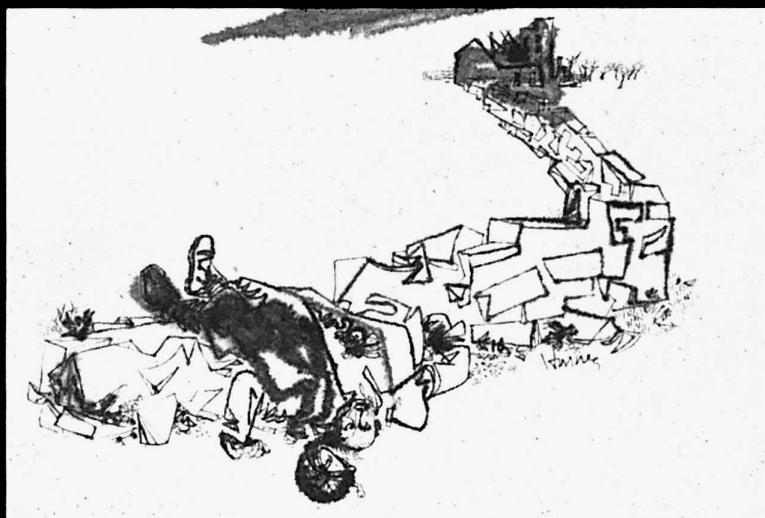
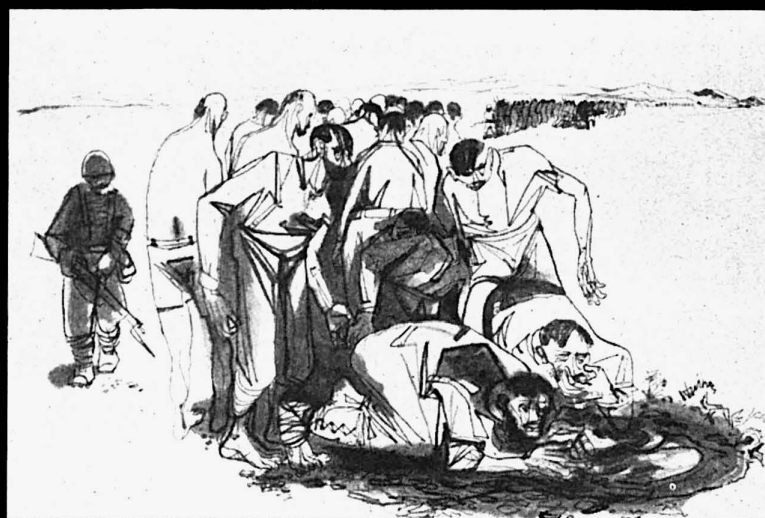
ROLL CALL

THE FALLEN

PROTECTIVE CUSTODY

Drawings from Richard Haines' exhibit winning the Annual Competition of the American Contemporary Gallery in Hollywood. Haines has studied and painted in Europe and has won seven national competitions under the section of Fine Arts, Public Buildings Administration, Washington, D. C. He is represented in many private and public collections. And is now at work on war products at the Douglas Aircraft Company in Santa Monica, California.

courtesy American Contemporary Gallery







## CARLOS

## CHAVEZ

BY PETER YATES

• Among the several current divisions of opinion is that one concerned with the nationality of music. Some agree with Vaughan-Williams, who in his book *NATIONAL MUSIC* contends that, if it is to speak for living, music must have strong national origins. Others argue that music is above and beyond nationality, is in fact like mathematics an international language, spoken among the nations with no more than the slight variation of a local accent.

Charles Ives has written: "The man 'born down to Babbitt's Corners,' may find a deep appeal in the simple but acute 'Gospel Hymns of the New England camp meetin',' of a generation or so ago. He finds in them—some of them—a vigor, a depth of artistic feeling, a natural-soil rhythm, a sincerity, emphatic but inartistic, which, in spite of a vociferous sentimentality, carries him nearer the 'Christ of the people' than does the *TE DEUM* of the greatest cathedral . . . If the Yankee can reflect the fervency with which 'his gospels' were sung . . . he may find there a local color that will do all the world good. If his music can but catch that 'spirit' by being a part with itself, it will come somewhere near his ideal—and it will be American, too, perhaps nearer so than that of the devotee of Indian or negro melody. In other words, if local color, national color, any color, is a true pigment of the universal color, it is a divine quality, it is a part of substance in art—not of manner."

This folksy language comes as close as any to expressing the ideal of the composer who wishes to combine the native color of his own idiomatic environment with something of what he conceives to be the national spirit of his people, and to mingle these in the deep, silt-laden current of the European mainstream. The art of America mingles with the art of Renaissance Europe in the same way that the art of Renaissance Europe mingled with that of classic Greece. Compared with this long-reached mingling the art of modern Europe has become that of a province. In the western hemisphere Europe is no longer the mainland of human experience.

The polyphonic era was the classic period of music; the era of Beethoven and Bach the Renaissance. American music joins the European mainstream in the work of Beethoven, reaching thence back towards the long web of the polyphonists. In American music, properly conceived, Beethoven and Bach become radical, the polyphonists the conservative and classic element. Inability to recognize this essential derivation aborted the earlier Amer-

ican music, too nearly borrowed from the currency of Brahms, Wagner, Liszt. Intuitive participation in this natural inheritance, brought to us in the traditions of our two determining periods of immigration, the middle seventeenth century and the middle nineteenth, has preserved the work of Ives through thirty years of the waning of fashionable contemporaries, has given the musical language of Roy Harris an importance it could not otherwise have won by purely formal merits.

Carlos Chavez is an American composer, born and educated in Mexico, trained by Mexican teachers. Like his fellow composers from the Americas, north and south he made his way to Paris. Unlike most of them he was at once repulsed by what he found there; he came home as Orozco and Rivera had come home before him to work in the traditions and with the native pigments of his homeland. Unlike the graphic artists, who could at once immerse themselves in a tradition of mass and color running back twenty centuries, who found a great plastic medium fully developed even in the little toys of the market place, Chavez must begin in a culture where all music was borrowed cheap. Between the ancient aristocratic idiom buried in the Indian countryside and the faint struggling to establish polite music in the salons of the cities the people sang *LA PALOMA* and *LA GOLONDRINA* and danced a bastard Spanish.

Chavez disposed of his experimental juvenilia and went to work. He visited the Indians and studied the traditional religious dances, Aztec ritual preserved and performed as an adjunct to the super-imposed Catholic festivals. In the museums he sounded the many preserved Aztec instruments. The scale was pentatonic and sometimes diatonic. He did not borrow isolated cultural melodies and exploit them in a syrup of Europeanese. He did not go so far afield as Villa-Lobos from the use of European methods. He remains in the European tradition and, though sophisticated by Stravinsky, derives strength from Beethoven and the polyphonists. The piano *PRELUDE NO. 8* is as splendid an example of two-part counter-rhythmic polyphony as may be found in modern music.

Born in a revolutionary culture, maturing in a society controlled by men who had been active revolutionists, a great culture and a society seething with creative individualism, a time as violent and daring as Italy of the Renaissance—we from our choked eclectic cities, dodging the traffic, waiting the air-raids, look down upon this nest of insurgent genius, contemptuous of its struggles, until we

have seen them, safely in the gallery, recreated in Orozco's drawings—Chavez found no need to strike against but rather struggle with, organize, create order within revolutionary chaos.

Such is the history of Chavez, told by his admirers; it is for this that his enemies have charged him with musical dictatorship. He took over the foundering orchestra of the Mexico City Musicians' Union; known as the Symphonic Orchestra of Mexico it completed its sixteenth consecutive season in the summer of 1944. It is noted for its original and varied programs. From 1928 until 1934 Chavez was Director of the National Conservatory of Music; instead of continuing to produce isolated performing musicians he reformed its methods and directed its curriculum towards the creative development of a native culture. As Chief of the Department of Fine Arts of the Secretariat of Public Education he carried forward his characteristically Mexican belief in the values of indigenous art and the immediate relationship between local art and local life.

As composer and conductor Carlos Chavez is well known in the United States, where he has conducted every orchestra of importance. He has made his way into the front rank among conductors; he is still growing. His reputation as a composer depends upon a handful of stony compositions which make their least impression at a first hearing and improve steadily with acquaintance. *SINFONIA INDIA* and *SINFONIA ANTIGONA* are two concise, hard works for orchestra, which, whether conducted by Chavez himself in stoic Indian character or by Beecham in Mozartian brilliance, can be included in the small group of the most durable compositions from the Americas. Both performances have been recorded. A *SONATINA* for violin and piano and a *SONATINA* and *SONATA* for piano have been published also a group of songs. Several of his other compositions have been published or recorded in an album entitled *MUSIC OF CHAVEZ*. The *PIANO CONCERTO* has been performed a number of times, including at least two performances on international broadcasts. To my mind the *TEN PRELUDES* for piano are the definitive production of his genius, written with a polyphonic breadth and counter-rhythmic tightness that become more impressive with every performance.

"It is the mark of the people on any country which gives it the feel it leaves in a man's mind. Even the sense of time in a country is the sense of the people in it now and before now."\* This statement, inapplicable to that sensation of the unpeopled characteristic land one finds in the music of Villa-Lobos or Sibelius, applies particularly to the music of Carlos Chavez. This stony, brilliantly colored, concise, impersonal music has the force of cruelty not easily compatible with the relaxed, authoritative, but genial and unpretentious manner of the composer. It is the ancient nature of religious Mexico, of that aristocratic cruel ritual which shaped the culture of the Aztec people, that comes through again in the aristocratic, honest, and in the truest sense traditional music of Chavez.

\*Archibald MacLeish, Introduction to *Our Singing Country, A Second Volume of American Ballads and Folk Songs*, collected by John A. Lomax and Alan Lomax; New York, The Macmillan Co., 1941.

# 5 designs

AWARDED HONORABLE MENTION IN ARTS & ARCHITECTURE'S SECOND ANNUAL ARCHITECTURAL COMPETITION SPONSORED BY THE UNITED STATES PLYWOOD CORPORATION

LT. (J.G.) HARRY WEESE, USNR, is a registered architect in the State of Illinois. After having travelled in Europe, he received a Bachelor of Architecture from M.I.T. in 1938, and later that year won a fellowship to Cranbrook Academy of Art. In 1939 he received first award for Midwest Region, Productive Homes Competition, and was research assistant in housing at M.I.T. He practiced architecture with Benjamin Baldwin and in 1941 received with Mr. Baldwin one of the first prizes in the Museum of Modern Art's Organic Design Competition. In October of 1941, he enlisted as Yeoman 3c, USNR and became Chief Engineer of a 1620-ton destroyer in February of 1944.



I. M. PEI, A.I.A., A.S.A.P., was born in China in 1917 and came to the United States in 1935. Bachelor of Architecture, M.I.T., 1940 and M.I.T. Travelling Fellowship 1940. He was research assistant at the Bemis Foundation, 1941. Wheelwright Fellowship, Harvard Graduate School of Design 1943. His architectural and engineering experience has been in New York, Los Angeles, Boston, and Cambridge, and he is now doing research for the National Defense Research Committee. He was co-winner with E. H. Duhart of the second prize in Arts and Architecture's First Annual Small House Competition.



GEORGE A. STORZ received his bachelor of science degree in 1942 at the Illinois Institute of Technology, Chicago, where he studied architecture under Mies Van Der Rohe and city planning under Ludwig Hilbersheimer. He was co-winner with George Larson of the second prize in the Kawneer Store Front Competition sponsored by Pencil Points, and in 1943 he received honorable mention in Arts and Architecture's First Annual Small House Competition. He is now employed in the Engineering Department of Consolidated Aircraft Corporation.



JANET AND MILTON CAUGHY worked together on Arts and Architecture's Second Annual Small House competition. Janet studied at the Design Laboratory in New York, and won an honorable mention with Milton in the recent Modern Hospital Competition. Milton took his architectural degree at Yale University and later worked under George Howe on the New York's World Fair. He was with Marsh, Smith and Powell of Los Angeles, California before engaging in Navy construction work.



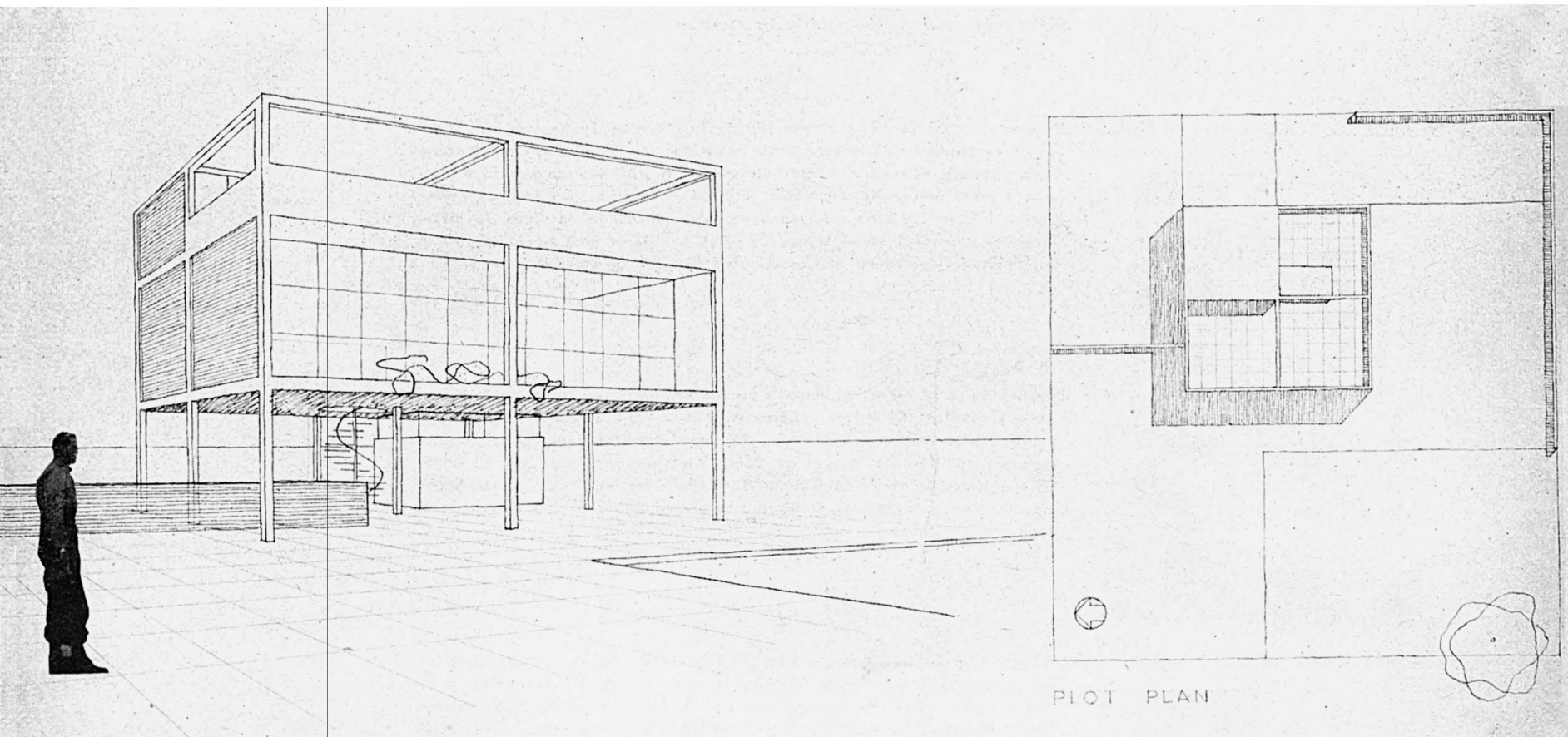
ROBERT T. COOLIDGE holds a B. A. in Psychology from Tufts College, and in 1940 received a Bachelor of Architecture from Harvard University; in 1941, a master's degree in Architecture from Harvard University. He was instructor in Architectural Design, Cambridge Graduate School of Smith College from 1941 to 1942, and instructor in the V-12 Program of Harvard University in 1944. Throughout an eight year period—1937-45—he has been self-employed and in various Boston firms, including Adden, Parker, Clinch, and Crimp, The Aberthaw Company, and the Office of Walter F. Bogner.

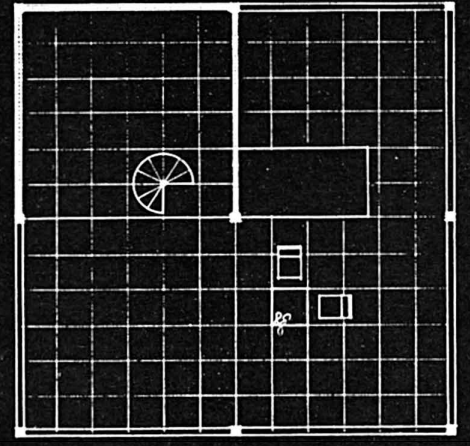
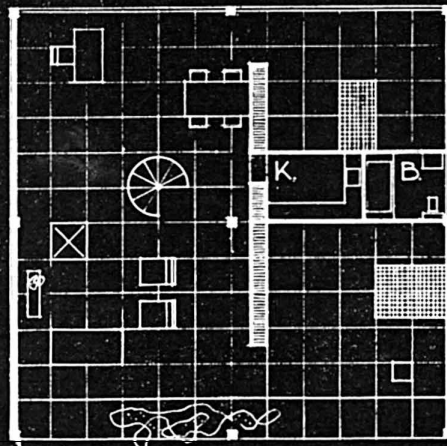
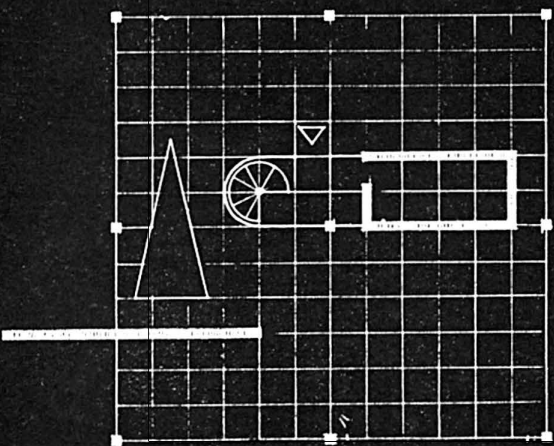
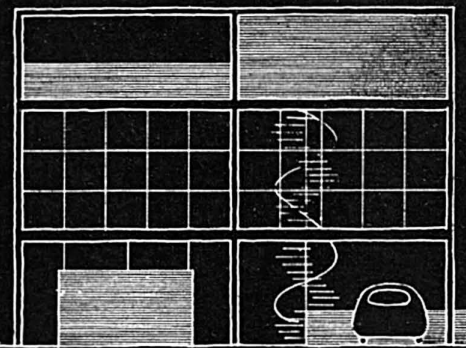
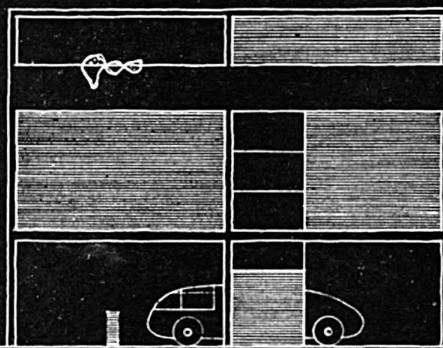
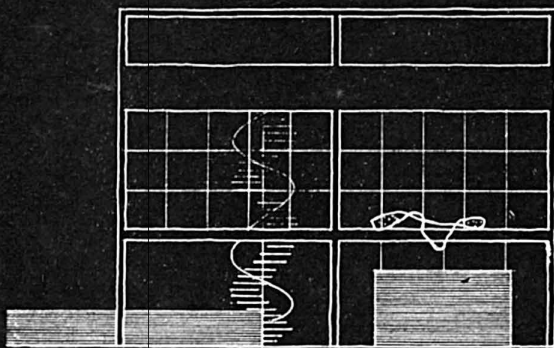
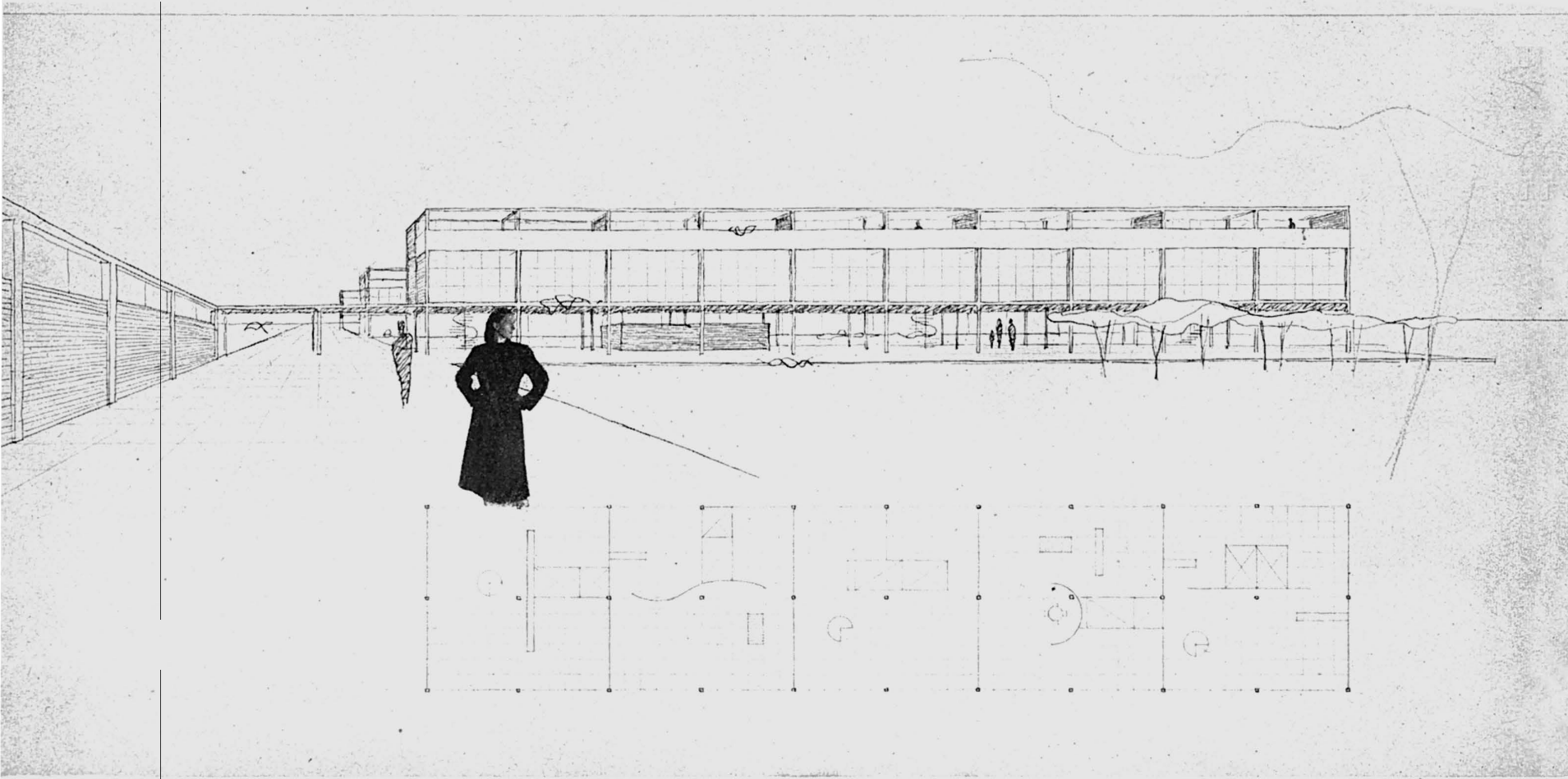




## GEORGE A. STORZ

• This house of reinforced concrete construction, with brick fill, is shown first as a single house on a large lot and then in a group of row apartments in a park. The kitchen, bathroom, and wardrobes are prefabricated units completely independent of the main structure. Many variations in plans are possible as indicated in the apartment unit. In the single house the ground level is open and is used as a car-port, entry, and shade terrace. There is also a utility and heating room. By raising the house into the air, the only ground preparation necessary is for the footings. The house has a feeling of lightness. The first floor is entered by a prefabricated circular staircase enclosed in glass. This is the main floor of the house. Two walls are entirely of glass, with an east-west exposure. The kitchen is in the interior, lighted by a skylight. Continuing up the circular staircase to the roof terrace, we enter a recreation room, which may also be used as a guest room or future bedroom. The roof garden is excellent for sun-bathing in privacy. The deck gives a commanding view of the countryside. Meals may be served there by means of a dumb waiter from the kitchen. The apartment unit, using this same concrete skeleton, would be very efficient and economic to build with standard forms and a regular system. A common laundry is provided on the ground level with the rest in a shade terrace, and recreation facilities inside and out. A grocery is provided underneath one of the units. Garages are adjacent to the units on the service drives. Each apartment still has its own private sun deck and roof garden, and there is a common area of green about the units to be used by all. In this common area are located all recreational facilities, a school, and perhaps a community center. All roads are outside the common area and one would have the feeling of living in a park. The skeleton structure proposed for the row apartments would make an excellent type of structure to be converted from exposition buildings into a housing development for permanent use, as has been proposed many times. Once the structure is there it is a simple matter to rearrange interior partitions, which are all prefabricated, to suit almost any need. The exposition would thus contribute something really worthwhile.



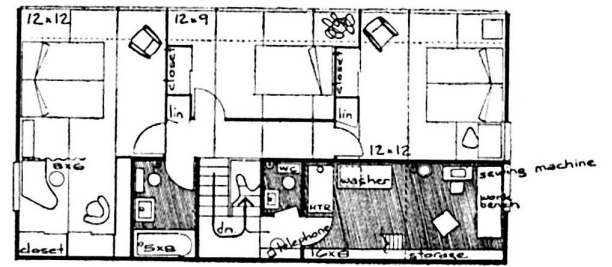
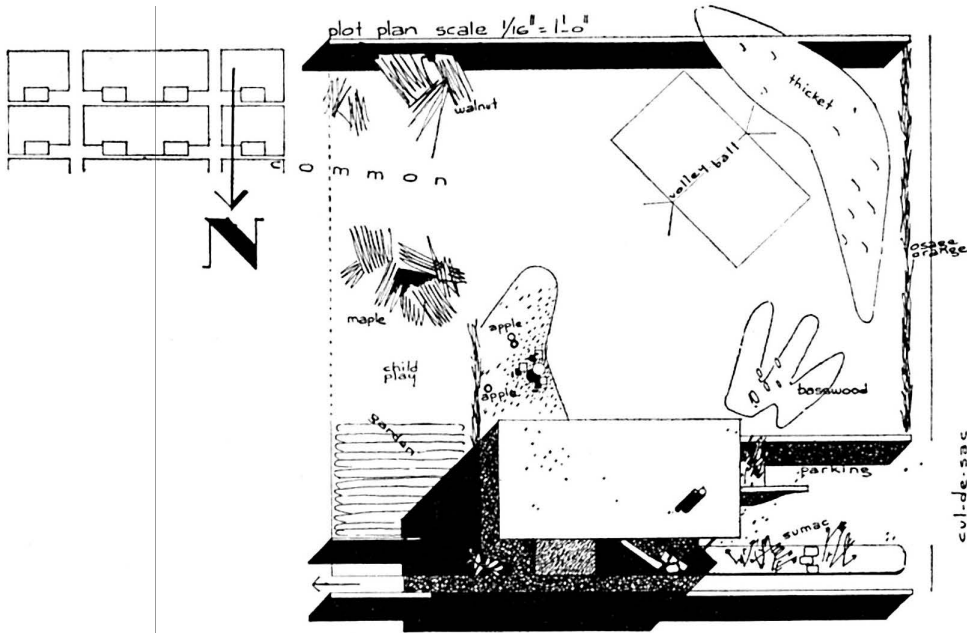


GROUND FLOOR

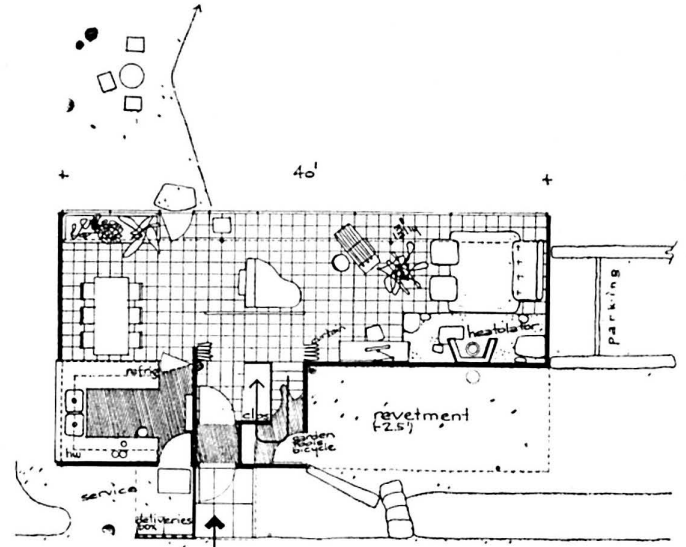
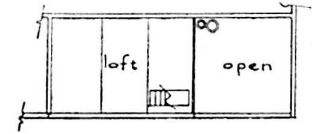
1ST. FLOOR

ROOF PLAN

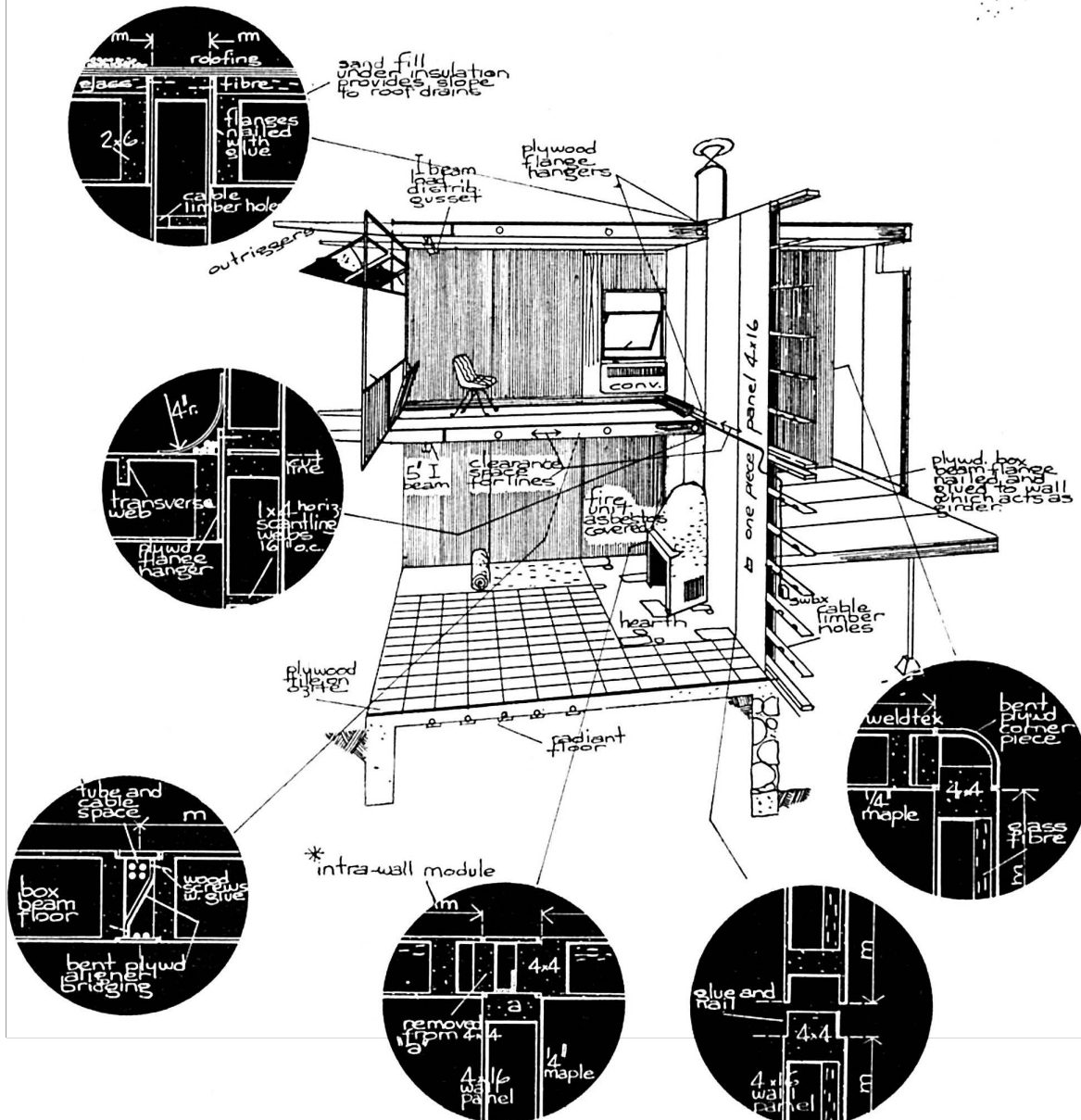




second floor plan  
scale  $\frac{1}{8}'' = 1'-0''$



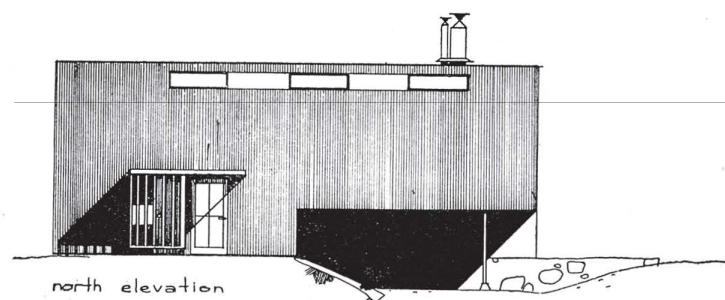
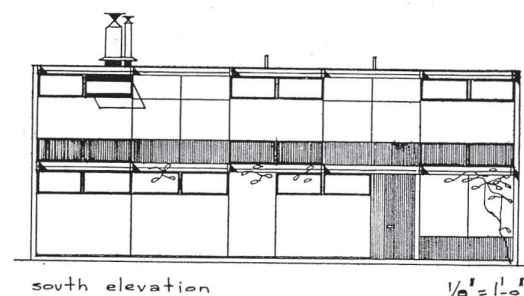
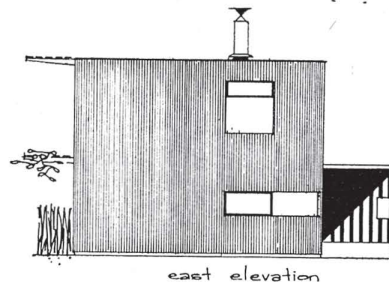
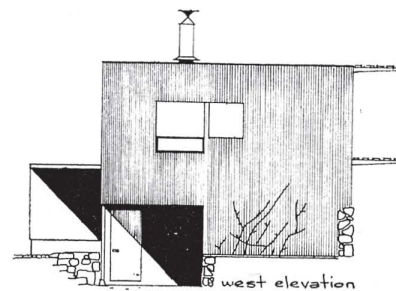
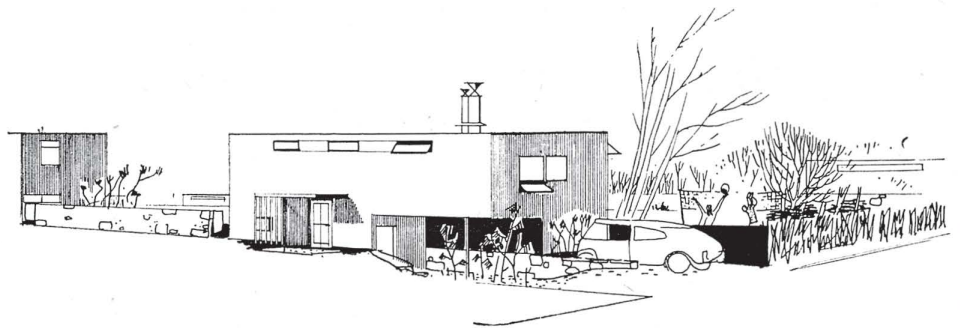
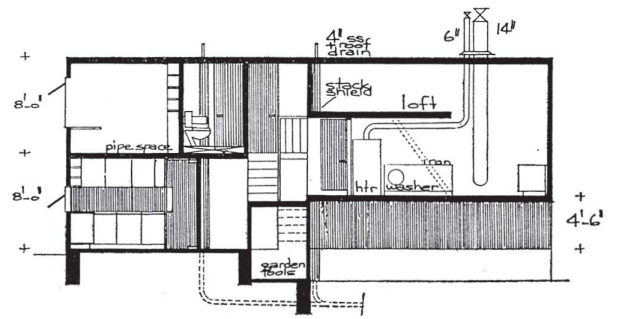
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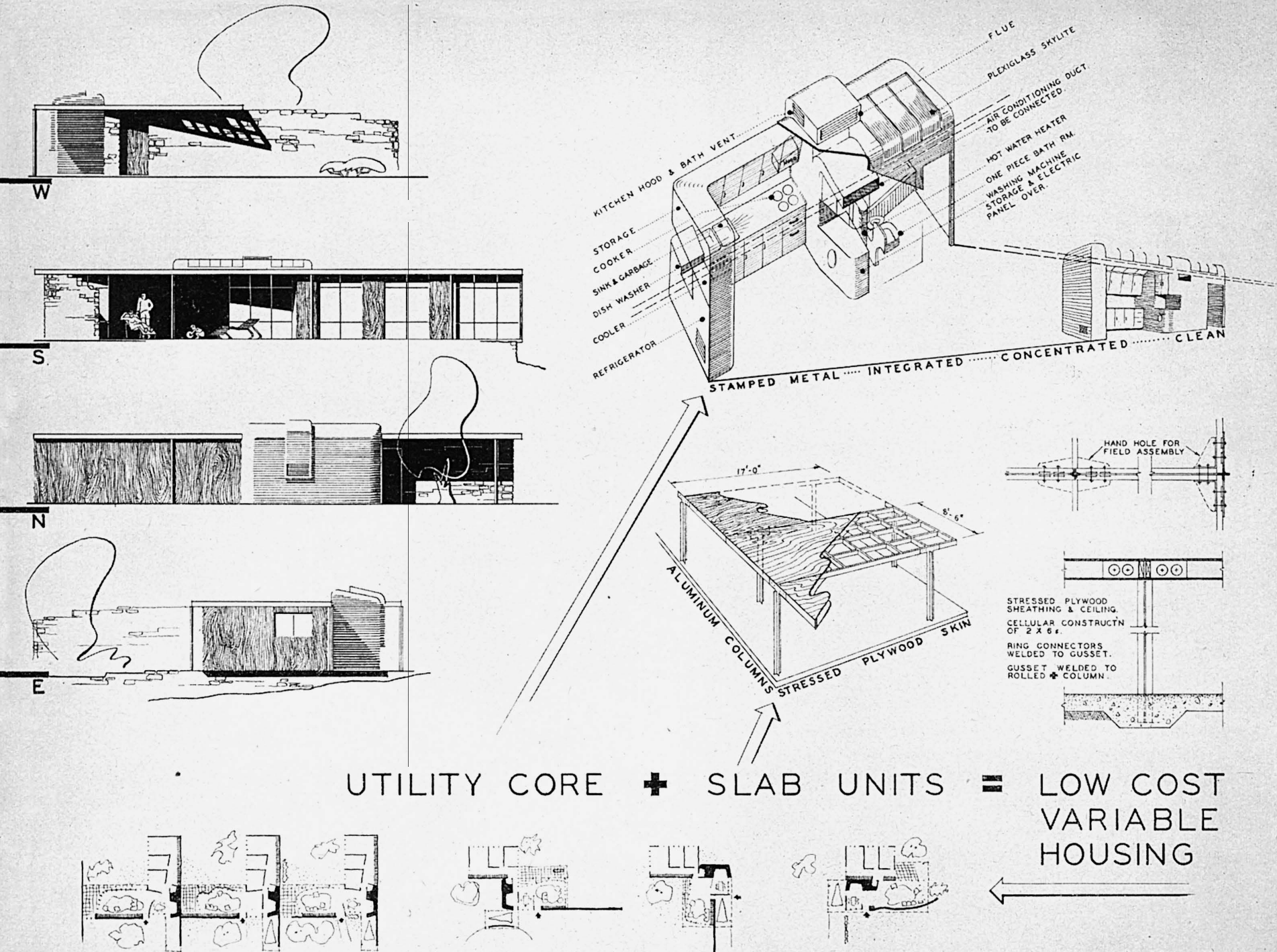


**PLANNING** Health, privacy, and convenience are the determinants of this mid-western house suited to a planned neighborhood environment in which standards and values are collectively and permanently safeguarded by zoning, public land reserves, and agricultural belts. Individuality is provided for within four walls. As an extension of the living areas the work-studio is the crux of the ground plan and is central at the half level. Varied recreation-work activities are here amply contained. Storage, heating, telephone, and subsidiary bathroom benefit from this location. Below, a two and one half foot revetment shelters the car. The kitchen is located and compactly fitted for food preparation only. The house faces south for winter solar heat and summer breezes. A protected open space is created by blanking off the back of the adjoining house and by judicious planting. The 100x100 plots have access to cul-de-sacs. This particular prototype is but one of the several existing within the community. Row and multiple housing complements the free standing house in fulfilling varied demands. The occupational pattern of the community is representative. The majority of its inhabitants have learned during the war the value of planned production in industry. In production for peace, planned housing should find more common acceptance, especially considering a large new group, previously without voice, who will not be able to afford adequate shelter.

**CONSTRUCTION** Stressed-skin panel system, intra-wall, module designed that the small contractor may compete with housing cartels. Wall panels 4x16 are glue assembled in factory or in situ from templated sheets of weldtex (Ext) and hard-wood plywoods covered with templated paper protection (Int.). Standard box beam floors are hung between finished walls. Cutting and fitting is minimized. Pipe, cable spaces, and tolerance are provided. Nails for setting glue are located on guide lines, thus panels may be cut for openings and other alterations without difficulty. Blocking is introduced to reinforce the cut skin. Aluminum alloy sash units clamp into cut in situ openings. Flush plywood doors come mounted with hardware fitted in alloy bucks. Interior non-bearing partitions are made of flush doors splined together. 4-piece knocked-down bathroom unit has all connections pre-fitted to portable double floor. Soil stacks, riser piping, and vitreous lined insulated metallic stacks do not cut structure, and have bent plywood covers. Manifold forced hot water heating allows the use of either radiators or convectors.



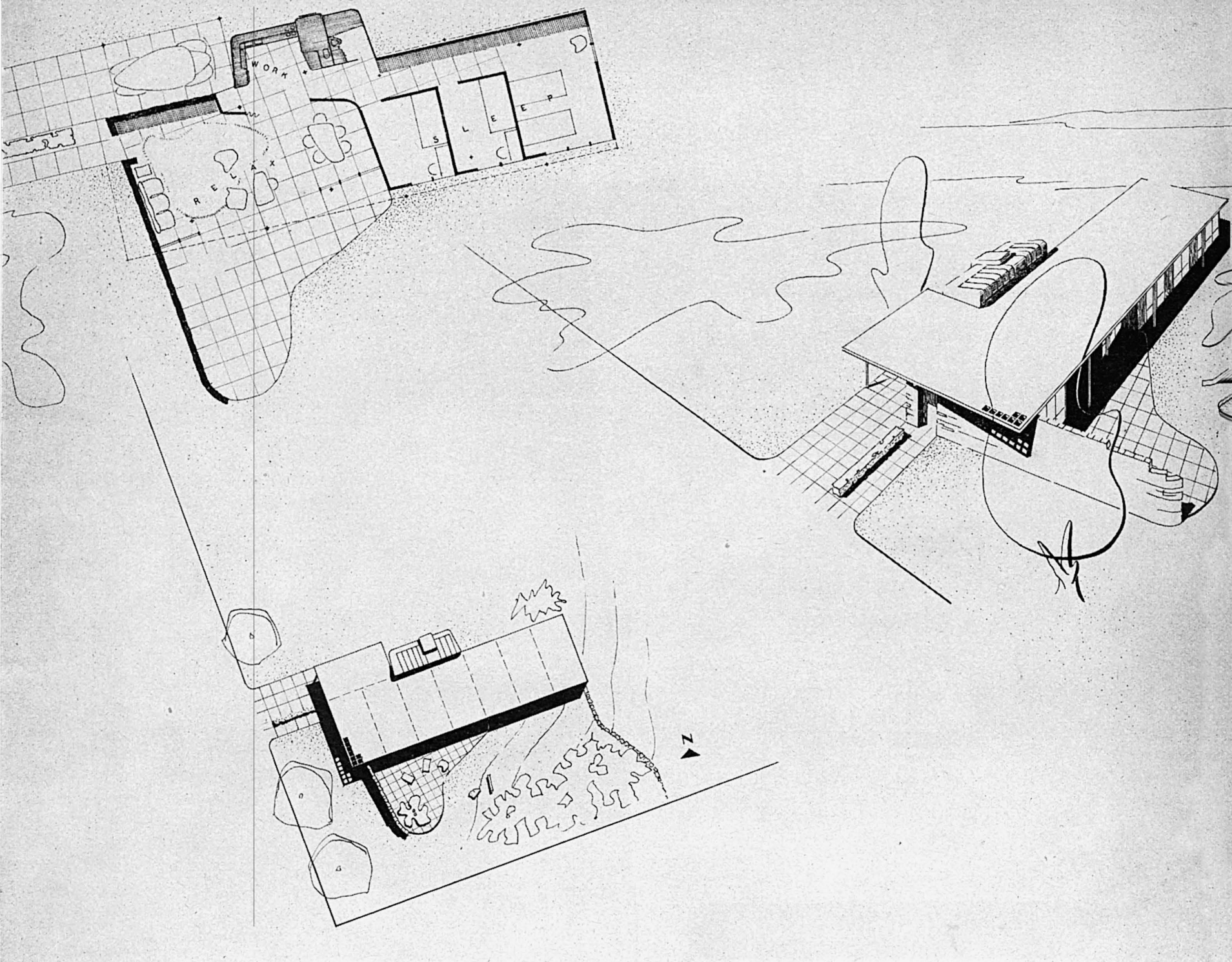




JANET AND MILTON CAUGHEY

• This house is an example of a system of building based on factory built, field assembled units. There are four elements: the roof slabs, the utility core, movable partitions, and standardized storage. These elements can be arranged in great variety by the individual architect, giving expression to the living habits and tastes of a particular family. Industrial management with its standardization, machine processes, and elimination of waste can produce more efficient, more compact units at a low cost. A system such as this would make it financially possible for architects to apply their planning skills to the low cost house, thus opening a new field and at the same time eliminating the jerry-built house.

The **UTILITY CORE** is a concentrated, prefabricated "package" containing all mechanical equipment that is now standardized but loosely and inefficiently related in many in-



stances. In this scheme, the mechanical devices have been integrated, and the result is a single unit, similar to an automobile or a modern lunch wagon. We are thus standardizing 33% (by cost) of the house; a part which even now admits little variation except in the inefficiency and high cost of installation. This utility core (6' x 17') is towed to the site where temporary stiffeners (at floor level) and wheels are removed. It is then set on a concrete slab and services quickly connected. The kitchen and bath are each one piece, stamped metal with no dirt catching cracks or waste space. Kitchen, bath, and heating might also be manufactured as three distinct parts of the larger unit with the possibility of various combinations and models.

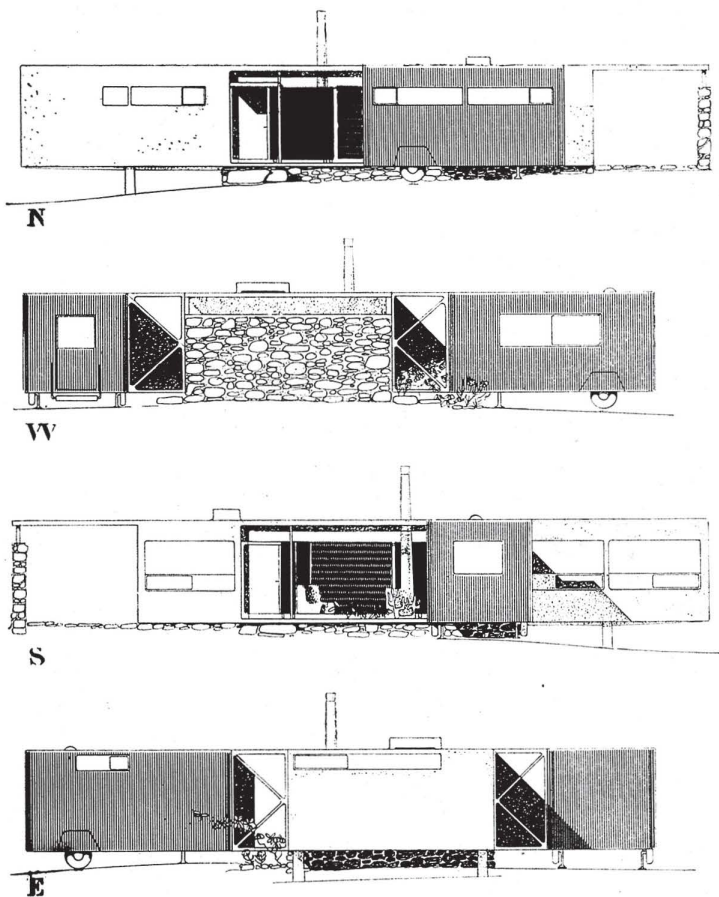
The SLAB UNITS—are 8' -6" x 17' -0" skin stressed, glued plywood modules. They are delivered from factory to job in flat packages where the columns with their ring connector-type joint are attached, and they are set up in various combinations to fit the architect's plan. The advantages of

the free planning, available through the use of point support, are well known. The columns are poured into the floor slab to take half the moment resulting from horizontal forces. The connector-joint develops the remaining moment and thus eliminates the usual knee brace. One gusset is placed to take the wind in one direction, the next to take it in the other.

PARTITIONS are assembled from 2' -10" x 8' -0" insulated plywood faced units in combination with various heights of steel sash. These partition sections have continuous electrical outlets which plug into each other and into the floor. The sections are attached to the roof and floor in such a way that they may be readily relocated.

STORAGE facilities are standardized into various pieces of movable "tailored" furniture which can be combined in any way. Sizes are 1'-8" deep x 8', 6', and 3' heights according to sill levels. Functions include: wardrobes, china and linen closets, desks, chifferobes, and radio-phonographs.





I. M. PEI

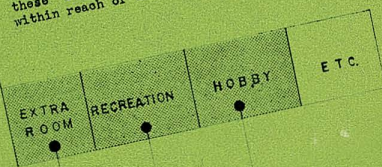
## C-S-U PLAN

### ESSENTIAL ELEMENTS (100% USE)

House for the average American should be planned to include only these essential elements; but these must be provided with the highest possible standard of comfort and convenience consonant with the living standard of the period.



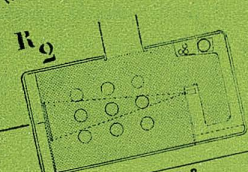
**'LUXURY' ELEMENTS (10% - 25% USE)**  
These represent liabilities to the average income group and therefore should not be included at the expense of more essential elements. The Community-Share-Use-Plan is devised to bring these 'luxury' yet highly desirable elements to within reach of the average thru cooperative means.



**HOSPITALIZATION UNIT**  
Hospital room equipment; can substitute as guest unit to ease large seasonal demands. (for utility, see guest unit)



**GUEST UNIT**  
Linen and other hotel supplies optional; adjustable utility connections. (utility junction boxes preinstalled on site)



**RECREATION UNIT NO. 2**  
movie projector and screen; folding seats-capacity 9 - 12 persons; educational and other films as ordered.



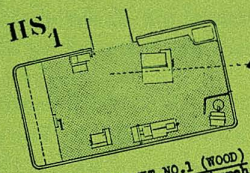
**RECREATION UNIT NO. 1**  
soda bar; pingpong table; radio phonotelevision unit and desired recordings; many kinds of cards and games.



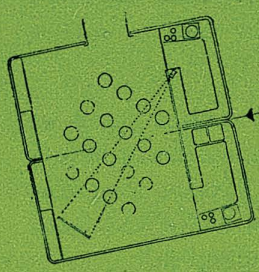
**HOBBY SHOP UNIT NO. 3 (PHOTO)**  
dark room and equipment; supplies optional; photographic equipment.



**HOBBY SHOP UNIT NO. 2 (METAL)**  
bench and tools; band saw; jig saw; lathe; cutting and crimping machines; grinder etc. and power transformer.



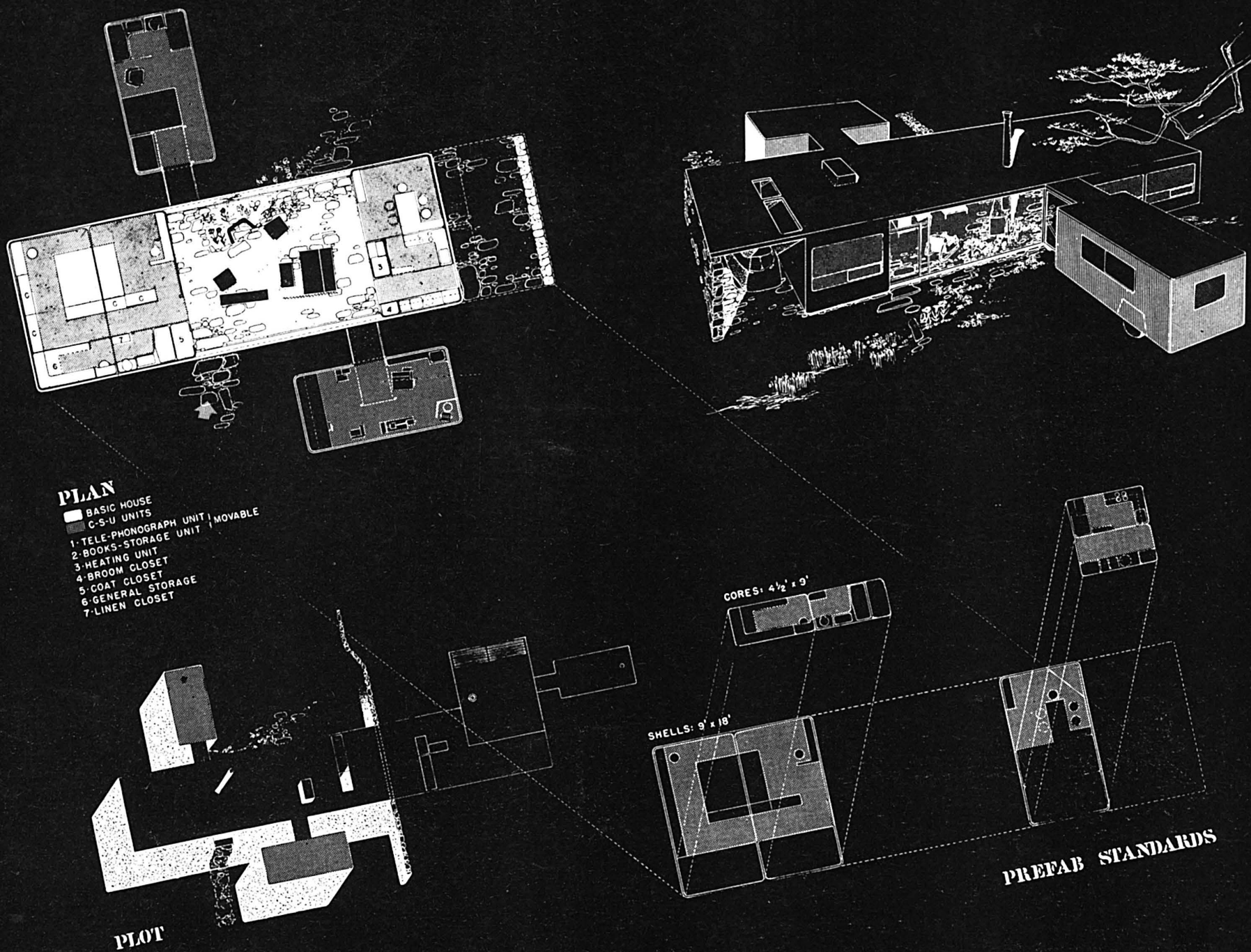
**HOBBY SHOP UNIT NO. 1 (WOOD)**  
bench and hand tools; bench saw; sander; turning lathe; power transformer.



**RECREATION UNIT COMBINATION A**  
seating capacity 18 - 24 persons; dancing capacity 12 couples;

$$R_A = R_1 + R_2$$





## THE HOUSE

The house takes advantage of factory assembly economy. Two standards are used throughout: 9' x 4 1/2'. Fabrication may be of plywood, metal, or plastic materials. Standardization, however, ends here. The shell can be treated as a free space. A larger space can be had by combining shells. The core, on the other hand, comes in many pressed types. In the house illustrated, four such types are used (kitchen, laundry, bath, and storage). Each core occupies one-quarter of a shell space, fitting into it with standard connections. This enables the architect to arrange his space in any manner he chooses, a desirable feature when working outside of the "minimum house" bracket.

The factory therefore, would consist of two plants: the manufacturing plant, making only standard shells and core types and other built-in conveniences; the outfitting plant, assembling the necessary parts according to specifications.

This basic house, within the reach of the working American, is given additional living flexibility, heretofore available only to the higher brackets, through the C-S-U Plan outlined below.

## C-S-U PLAN

The basic idea of the Community-Share-Use Plan is graphically shown below. Briefly, the plan enables a working American to limit his investment to the basic house only and still have, when the occasion demands, the other conveniences of good living, such as an extra room for guests or a well equipped shop.

Such conveniences are provided under the plan through cooperative enterprise by means of mobile units for recreation, hobbies, extra quarters, etc. The mobile unit common to all types, consists of a 9' x 18' shell with a connecting passage extendable from a side or an end as the situation requires. The house, in turn, is equipped with one or more ports to receive the passages. Thus the mobile "luxury" or convenience unit is attached to the house in temporary fashion, enlarging the home-owner's

living range. A standard port could be installed easily in an existing house should its owner desire to avail himself of the benefits of CSU Plan. A house under the CSU Plan provides for its occupants:

- Higher standards of comfort and convenience for the essential elements of living
- Economy of maintenance of simpler basic unit
- Economy of land use resulting in more free space for gardening and outdoor recreation
- "Luxury" living standards for average wage earner

The plan would be financially feasible by virtue of the following:

A woodworking shop (HS1) for example, consists of:

Mobile Shell .....	\$500
1 bench saw .....	150
1 band saw .....	50
1 sander .....	35
1 lathe .....	150
Bench and hand tools .....	175

Total cost of unit.....\$1060

Assume an annual overhead cost of about \$120 for insurance, taxes, and sinking fund for contingencies; and, 40% of the annual return for maintenance. Thus, to amortize the unit in 10 years:

$$.60 N a - \$120 a = \$10.60$$

$$10 \quad 10$$

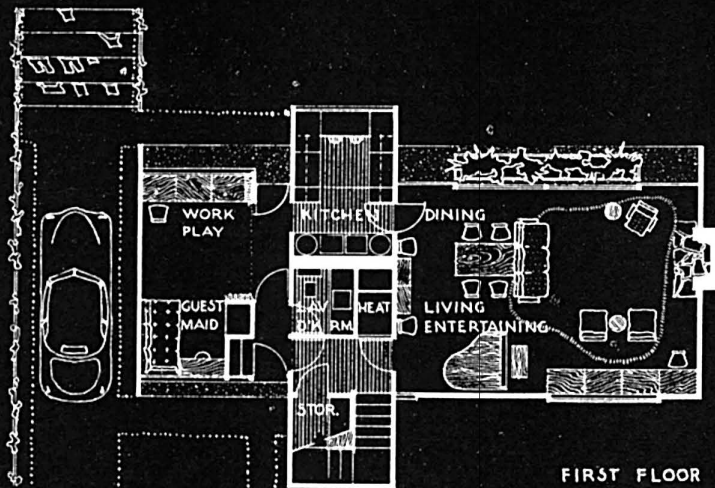
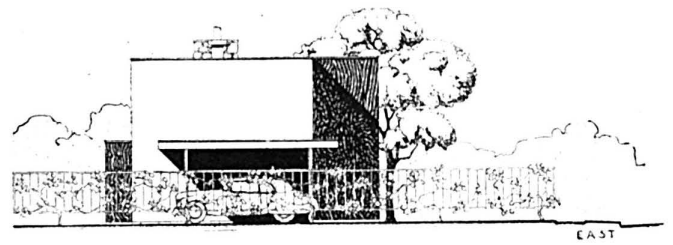
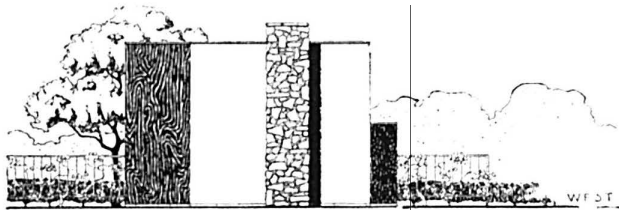
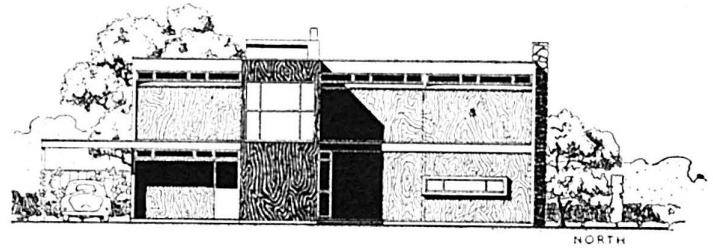
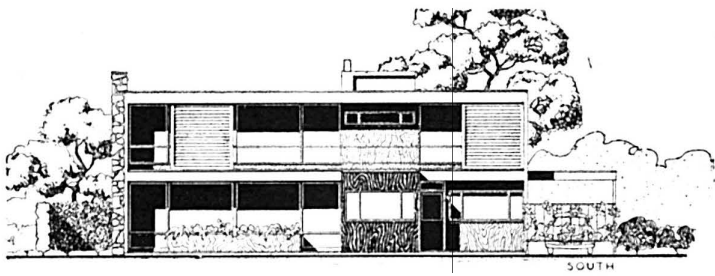
If the community figures on a 3% return, the yearly receipt (N) should be;

$$(.60 N - 120) 8.53 = 1060$$

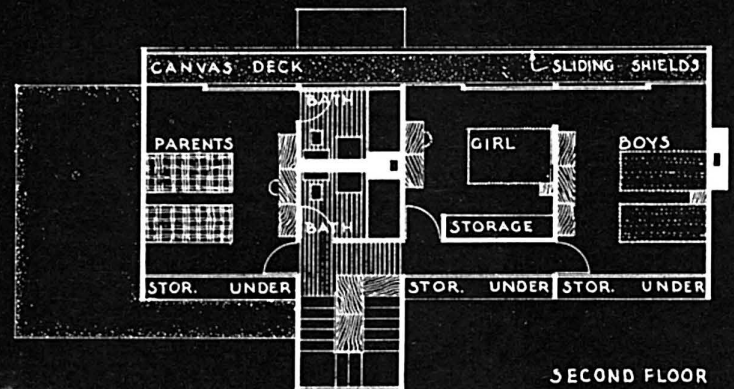
$$N = \$407$$

Thus, if the unit is rented two thirds of the year it would be necessary to charge about \$1.75 per day as rental to users (for 5-year amortization—about \$2.50 per day). Similarly, the guest unit (G), being initially less costly and requiring lower maintenance should be available at \$1 per day, excluding linen.

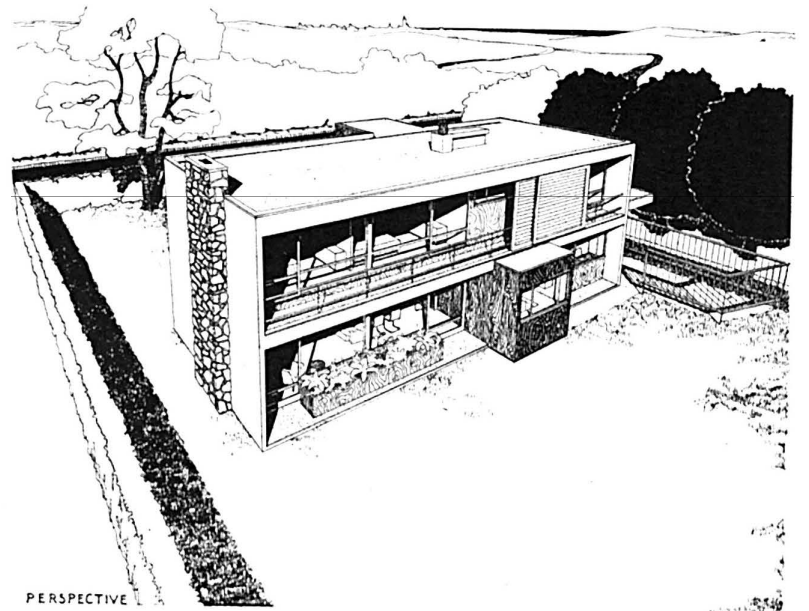




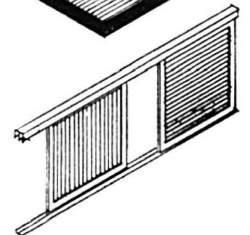
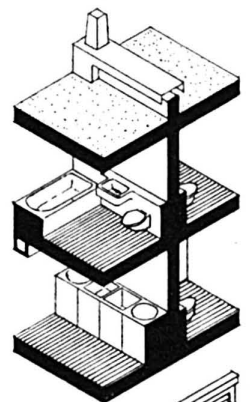
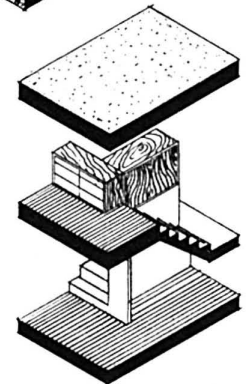
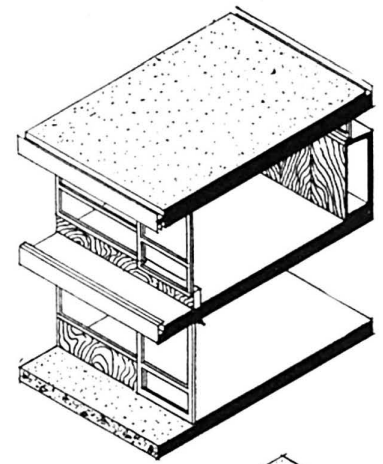
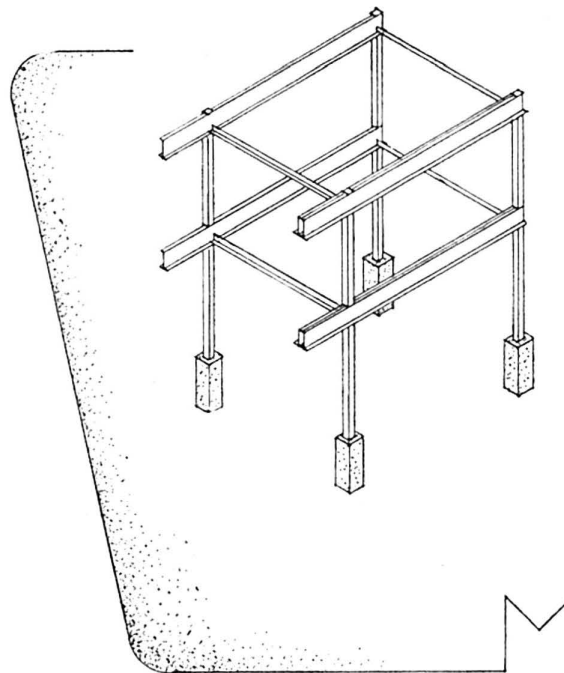
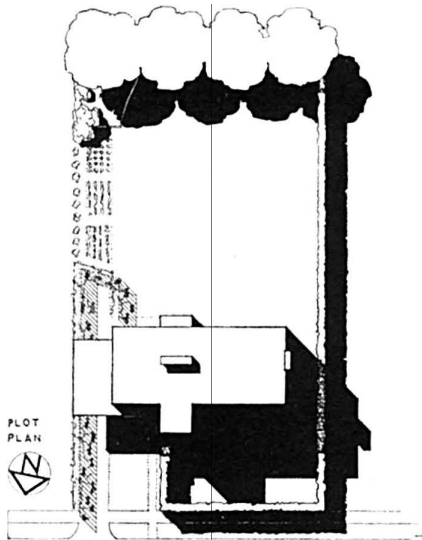
FIRST FLOOR



SECOND FLOOR



ROBERT T. COOLIDGE

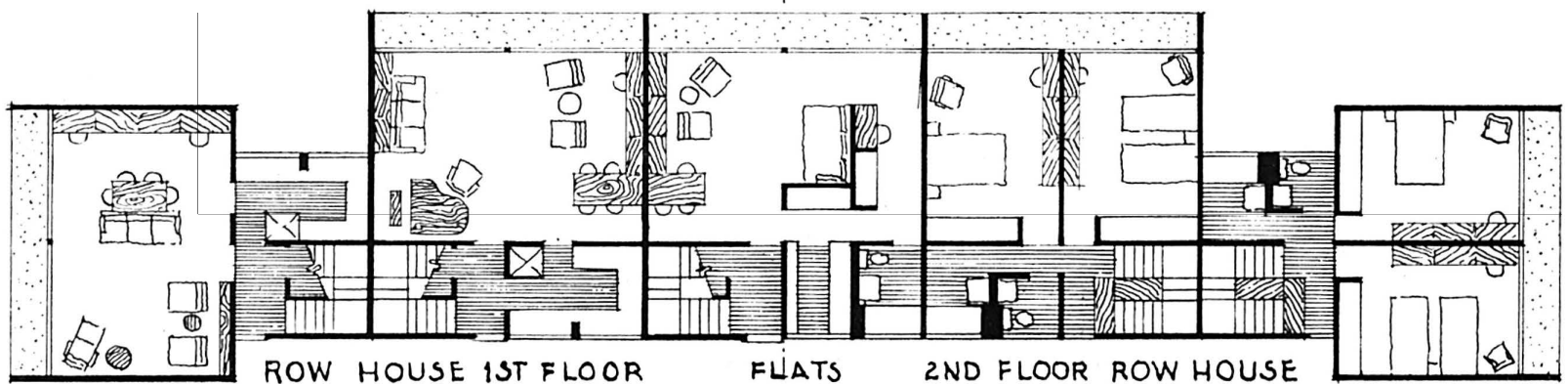


GENERAL BAY SKELETON  
GENERAL BAY SECTIONS  
STAIRWAY BAY PREBUILT  
SERVICE BAY PREBUILT  
ACCESSORIES AND EXTRAS

COMBINATION

- Here the house complex has been reduced to three parts:
  - a) the general living space to be subdivided at will
  - b) stair and general storage space
  - c) service space providing for interchangeability of fixtures and equipment

A general unit size of twelve by twenty feet is formed of panels of standard size plywood and other building materials to be erected by crane; while a stair and service bay of eight by twelve feet makes possible pre-building these units. The core of the service unit will be pre-built and include ventilation for the areas it serves so that they may be independent of peripheral locations in the plan where feasible. These sizes above all make possible the combination of these units in any order and number to form integrated buildings though the units themselves may be marketed by the bay.





# case study house

J. R. DAVIDSON, DESIGNER • GRETA DAVIDSON, COLLABORATOR

CONTINUED FROM FEBRUARY ISSUE

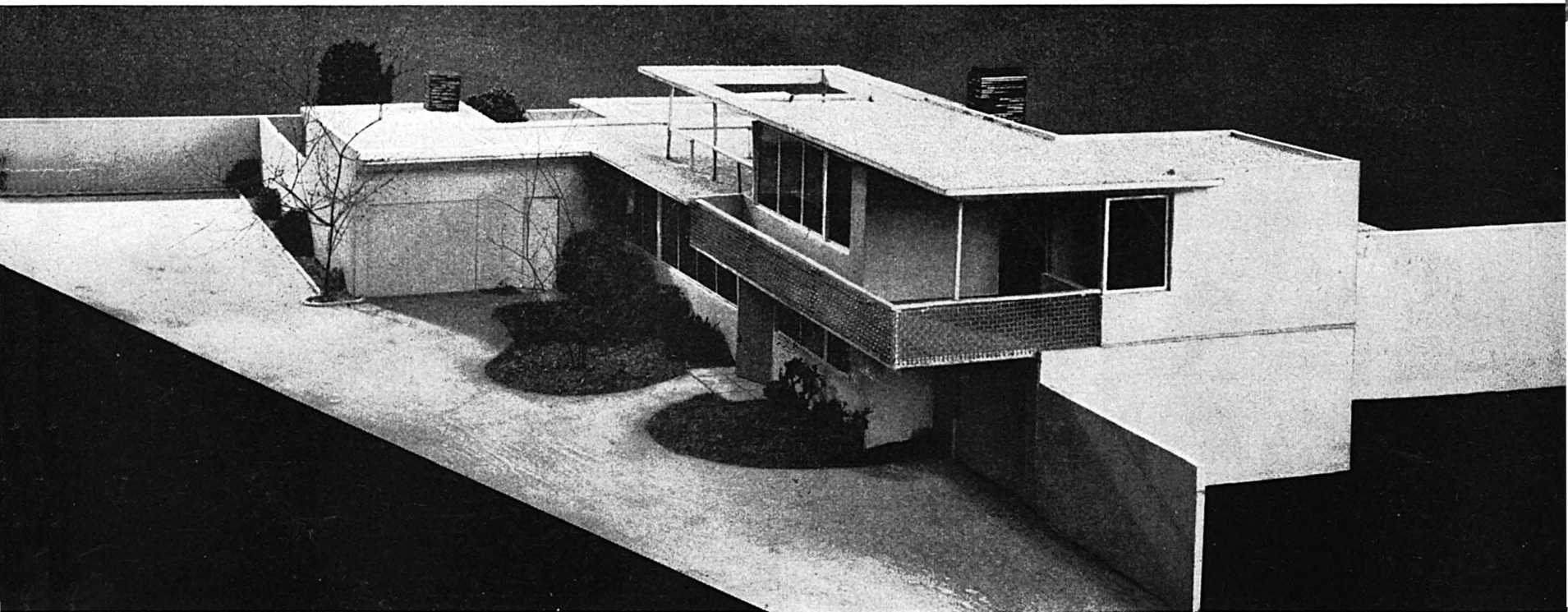
●Additional investigation of building material and appliances has shown that manufacturers, with a few exceptions, for obvious reasons are not yet in a position to release definite information concerning their postwar plans. Because of this, my specifications will be open to change and, I hope, improvement (with permission of the sponsors of the Case Study House Program—thank you!)

**FLOORS** on the concrete slab will be finished with natural buff colored cement in a not too smooth surface. With occasional waxing, the floor will acquire a pleasant gloss; it will be easily cleaned and cool in summer. Small rugs will be used at seating groups. Bedrooms will be carpeted entirely. Kitchen, laundry, and bathrooms will have asphalt tile.

**WALLS** in bedrooms and hall, as well as the wall over the fireplace in the living room, are to be of improved insulation board, painted. Where built-in furniture is not used, all other walls in the living room will be glass or naturally finished plypanels matching the built-in furniture. This plywood treatment will be extended to the east wall of the large terrace and outdoor living space.

A choice of colored structural glass, plastic bakelite panels, or porcelain enameled steel sheets is proposed for the bathroom walls. These materials have integral color finishes, glossy or semi-glossy, and need little attention. Installations are made in large panels with a minimum of joints.

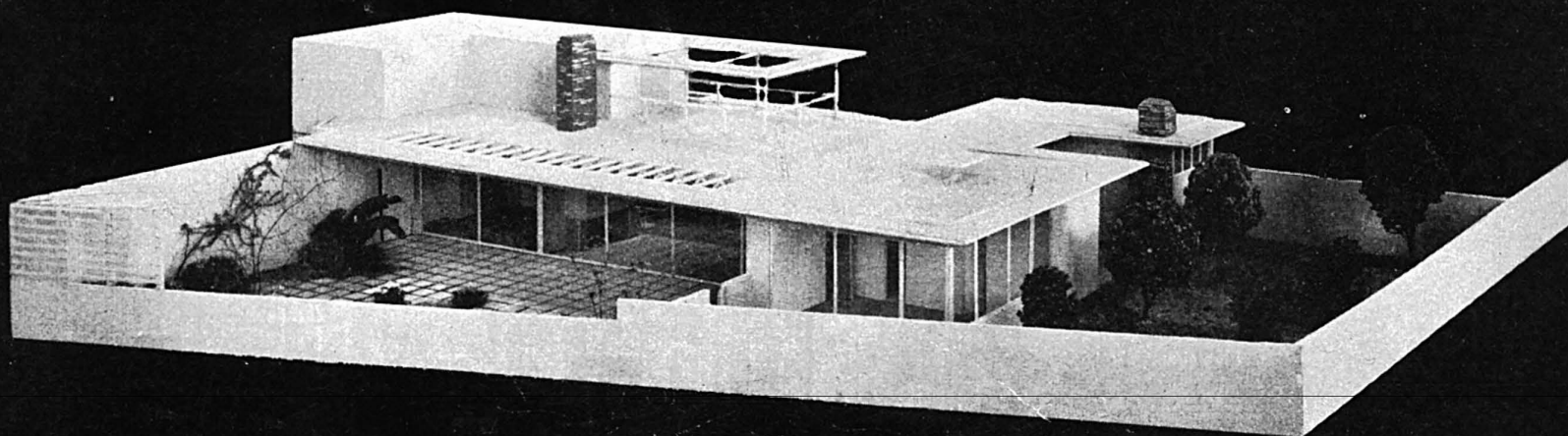
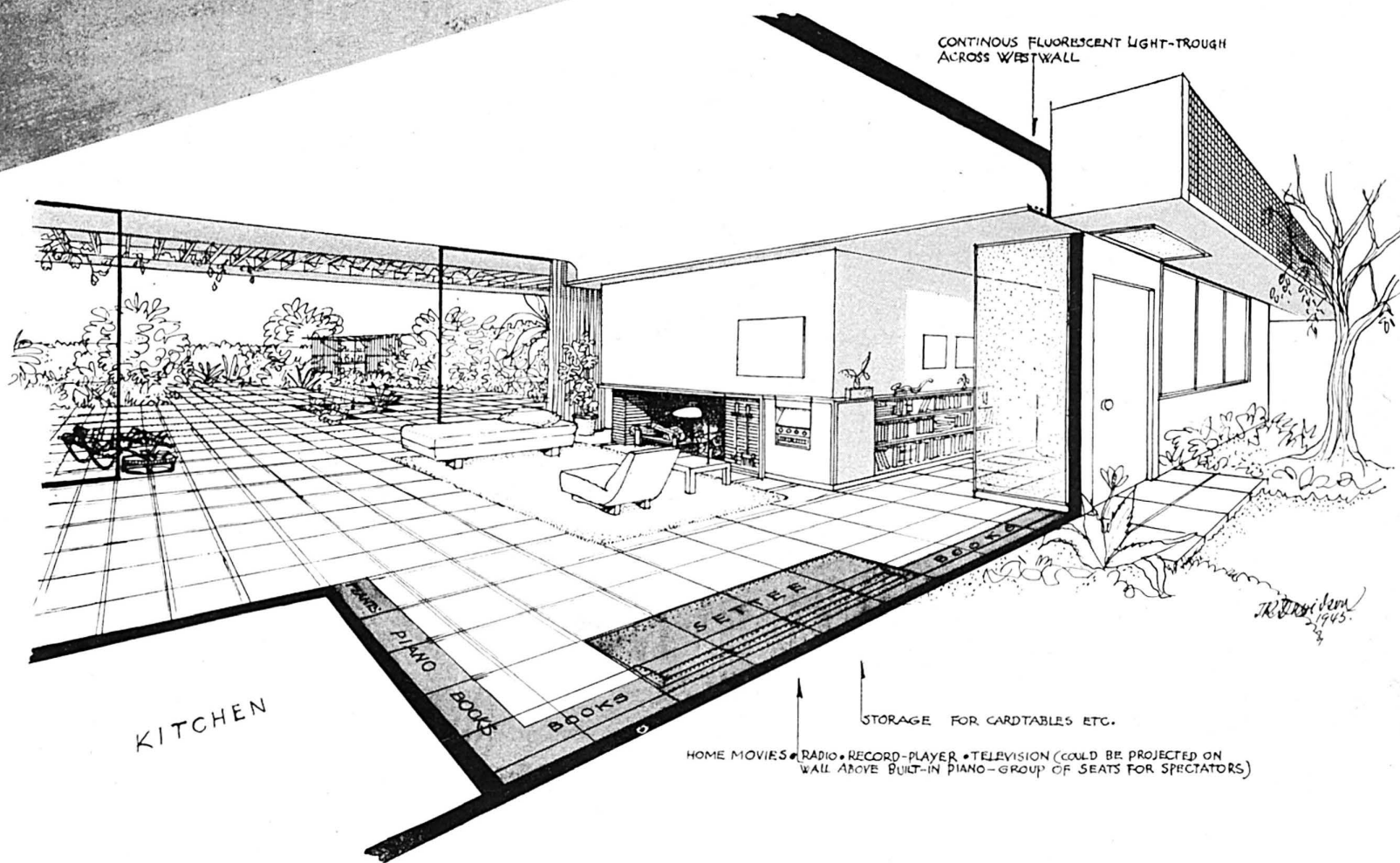
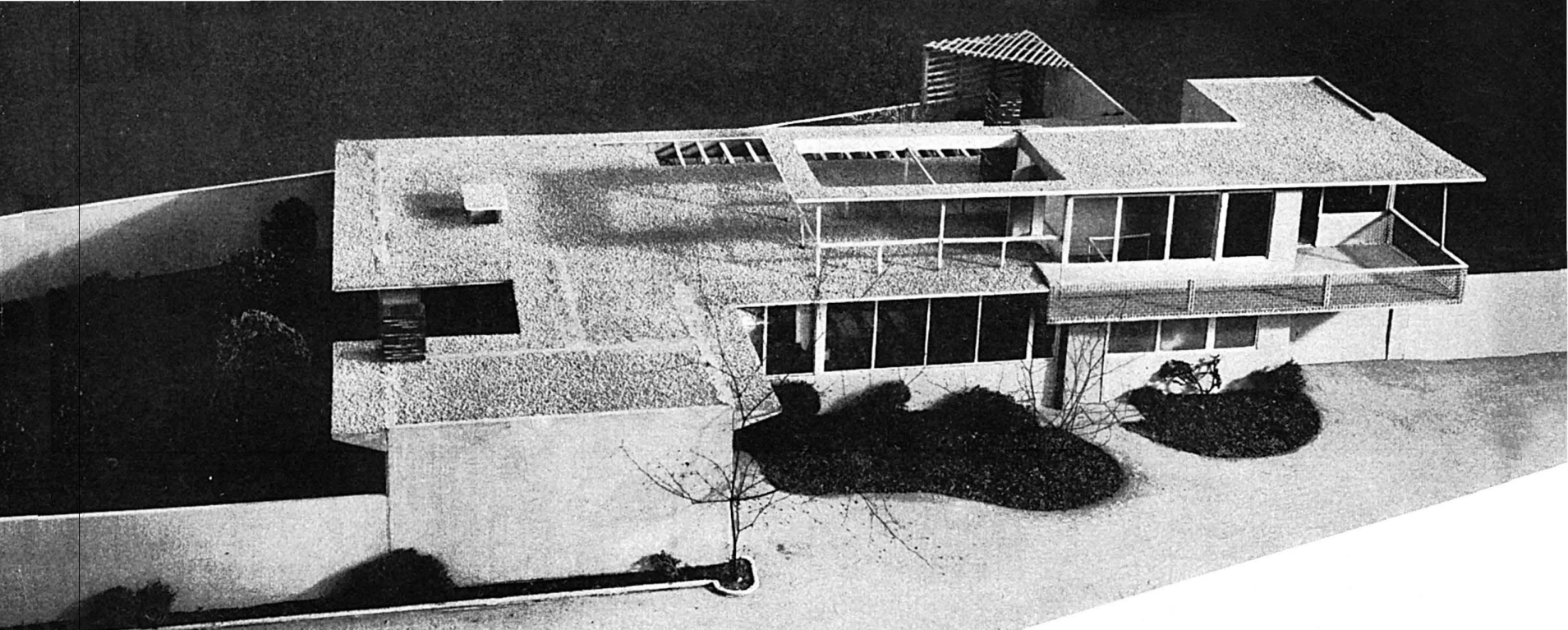
**CEILINGS** will be of the same painted insulation boards as the walls with heat insulation material in blanket form above the ceiling. The attic space is to be 100% ventilated. The



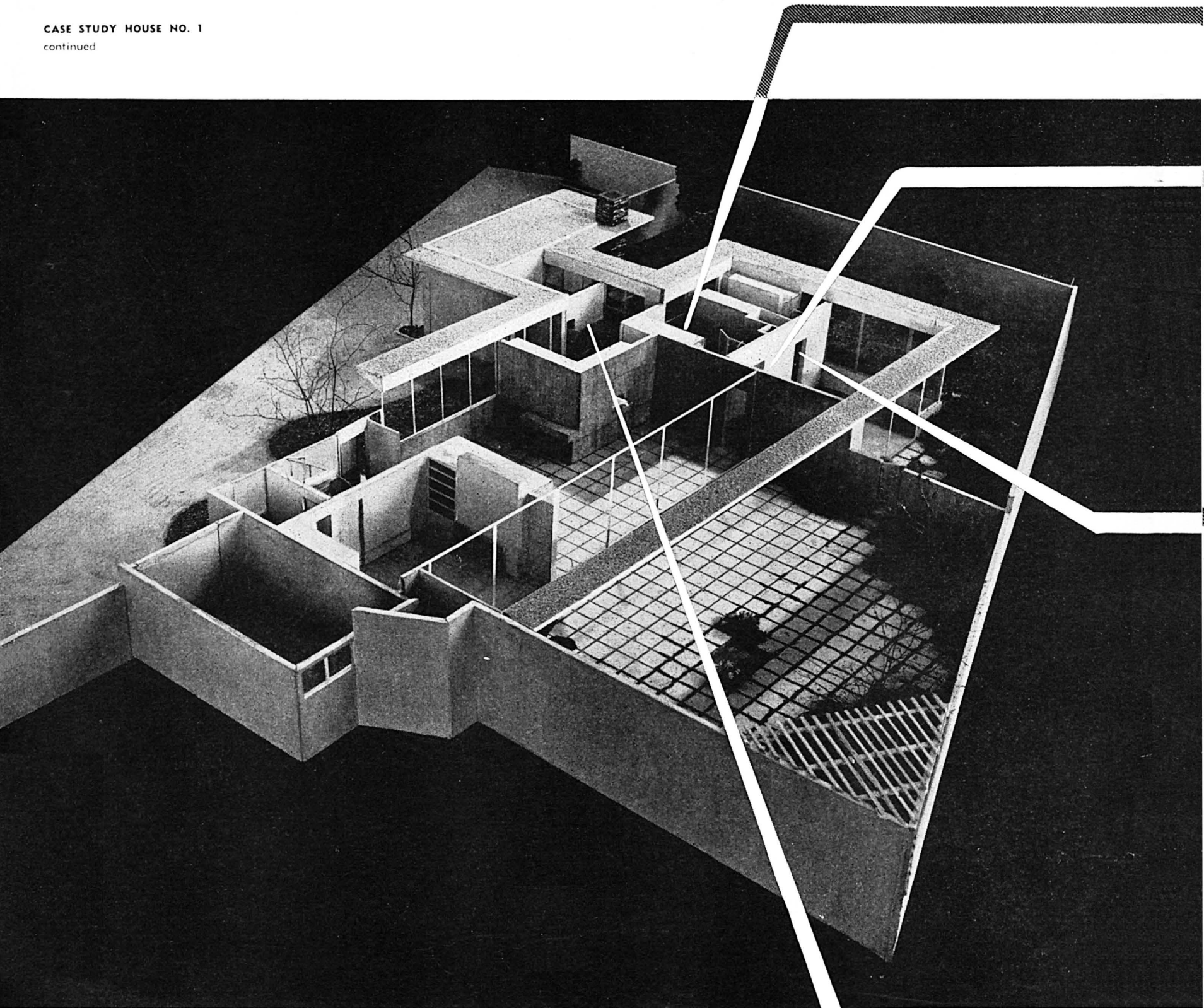
Photographs by Thomas Yee  
Model by Eddington Studios

predominant part of the ceiling in the master bath-dressing rooms (from window-wall to the south end line of the wardrobes) will be of a translucent plastic with fluorescent light tubes over the plastic installation. The remainder of the ceiling (over tub, shower, and toilet compartment) will be of a sound absorbing material. The same acoustic material will be used in the kitchen and laundry.

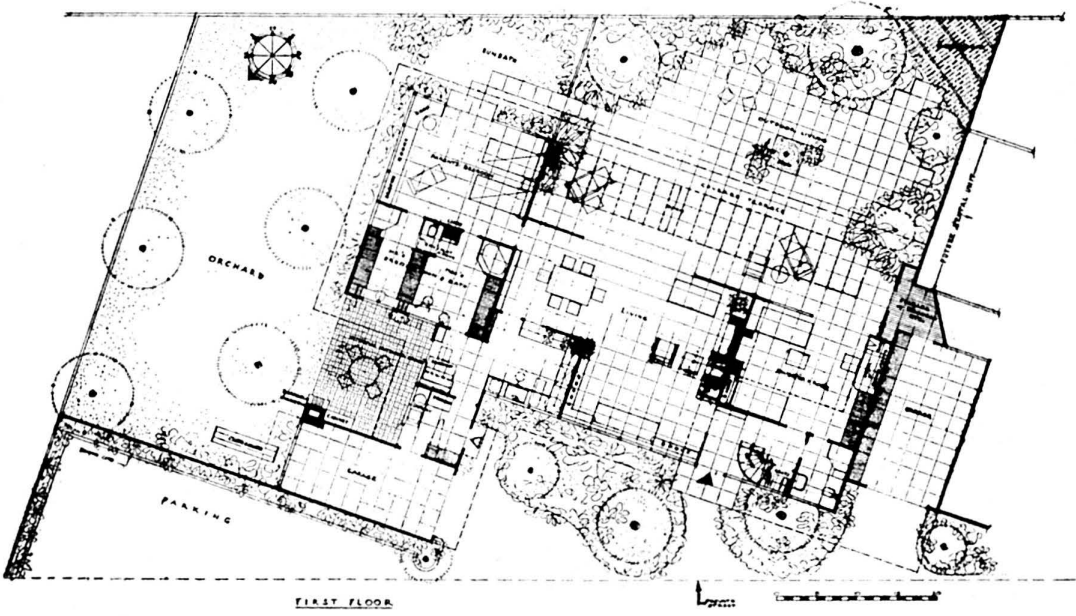
**THE COLOR SCHEME** should be subdued to avoid glare and to provide a background for living rather than for color itself. It is suggested that the furniture and plywood walls be left natural, perhaps slightly stained with a protective transparent coating. Doors located in painted walls should be painted to match. All curtains in general will blend with other colors used. Accents will be achieved through the color used on seat covers. Curtains throughout will be of fire-resistant spun glass weave, and upholstery materials will be of a new plastic—washable, mothproof, and resistant to many deleterious influences.







Photographs by Thomas Yee



A silver-screen will be located on the wall above the piano (high enough to avoid the head of a piano player and at a slanting angle allowing spectators to relax on settee at the north wall and couches). This location is directly opposite a built-in television and home movie projector. When not in use, the screen disappears into a pocket behind the piano.

Fresh air fireplace units in both fireplaces are engineered to draw fresh air from outside directly into rear of the firebox. This will avoid the dissipation of oxygen, and will circulate warmed air in addition to the radiation of heat from the open fire. All sliding room and wardrobe doors will be equipped with space saving and quiet gliding hardware. Automatic garage doors which open and close both upon arrival and departure by pressing a button either in the car or in the house. An exhaust fan will be used in kitchen and bathrooms to eliminate steam and doors. All wardrobes will have airvents to air clothing. Foam glass blocks will be used as insulation under floor slab and radiant heating pipes which will eliminate heat loss through the ground and give protection against moisture and cold. All lavatories and sinks to have foot or knee control in accordance with the conditions around the fixture in question.

A soundtrack connecting future home talkies to loud-speaker of radio by separate switch will be installed. The lighting system will be shown in detail later. In general, diffused indirect lighting with additional ample light concentration for reading and working areas is planned. In areas requiring protection against insects, rust-proof plastic screens, which eliminate stains on surrounding finishes, will be used. At this point, no consideration can be given to those radical changes and innovations, which despite understandable enthusiasm, are still in the talking stage. If and when they are made available to the commercial market, serious consideration will be given them in the necessary re-planning of details when the time to build is at hand.

**LIVING ROOM:** wood of gray oak. Wall over fireplace very soft gray-blue. Ceiling and light cove, light warm gray.

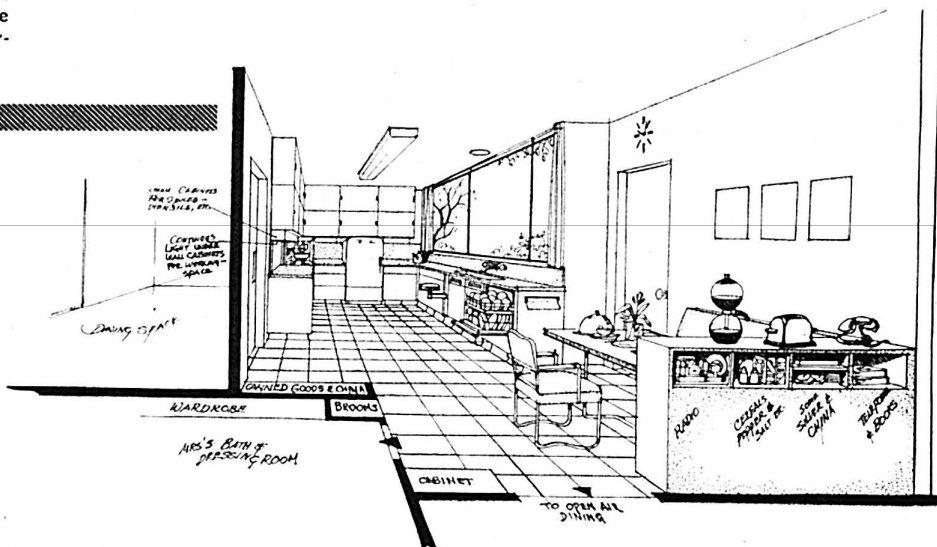
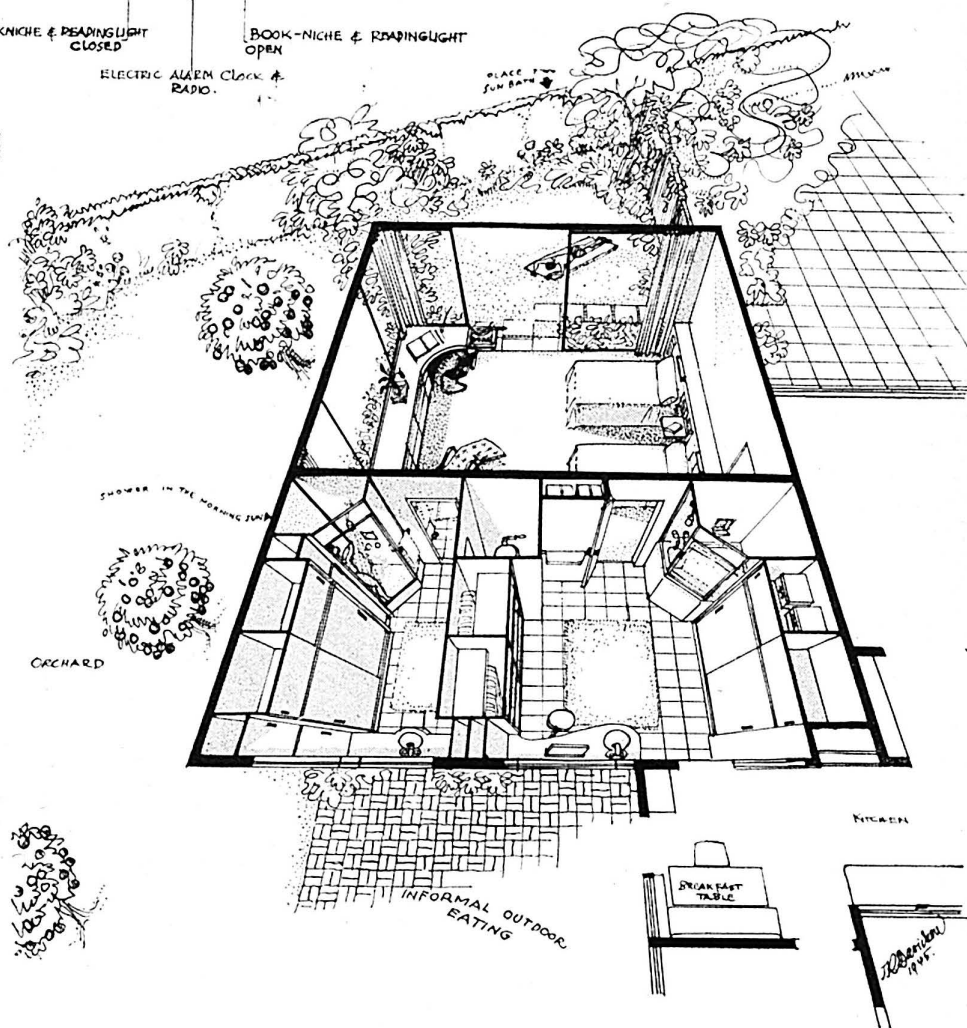
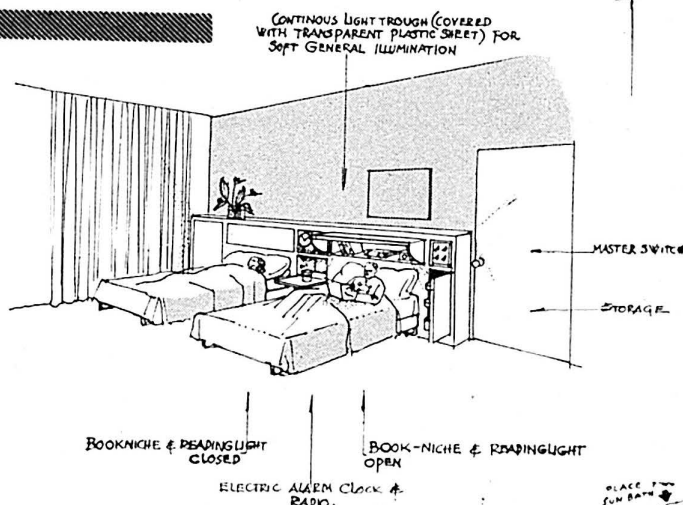
**ENTRANCE HALL:** gray-blue, matching living-room, on both walls and ceiling, and continued on soffit of light cove.

**PARENTS' BEDROOM:** furniture in bleached birch. Walls and ceiling pale lemon yellow. Carpeting of rough uncut weave in darker gray and beige-two-tone.

**MR.'S BATH-DRESSING ROOM:** same pale yellow in one of the aforementioned bathroom wall materials, including wardrobe doors and built-in dressing tables. Asphalt tile of floor in a darker warm-gray, mottled.

**MRS.'S BATH-DRESSING ROOM:** very soft grayish pink on walls and wardrobes. Asphalt tile in plum color.

**KITCHEN:** lower part of cabinets of steel will be finished in white porcelain enamel to match built-in range and sink. All working surfaces and splashback reaching to bottom line of upper cabinets are to be of stainless steel with pebbled, glareless, and scratch-proof finish. Upper cabinets in pale dove blue. Ceiling in darker blue. Walls and built-in furniture of breakfast area in pale lemon yellow for cheerfulness.







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 How Many Seconds Will You Buy?

YES, Millions of square feet of Schumite Laminated Plank are now in use, and the numerous projects now under way will add to its long list of satisfied users.



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# general specifications for case study house no. 1

• An effort is being made to integrate into the Case Study Houses the magazine Arts & Architecture will build, as soon as practical after the lifting of current building restrictions, the best of the new techniques and materials and equipment developed during and because of the war with the best of the old techniques and materials and equipment which merit being carried over into postwar house construction. No techniques or materials or equipment which will not be available freely to the general public within the first year after the resumption of residential construction will be used in these houses. Thus the layman, when he inspects the Case Study Houses, can be sure that he can have a similar house without waiting . . . and because of this the task of specifying for the Case Study Houses places an obligation on the magazine Arts and Architecture and the men who are designing the houses. Following are broad specifications for Case Study House Number One as developed by its designer, J. R. Davidson, and the magazine, with the help of the general contractor, Ray A. Myers of Myers Brothers. Just before Case Study House Number One is built detailed specifications will be published, not only listing trade names but cost-to-the-consumer prices.

## screens

Lumite Screen Cloth, produced by the Chicopee Manufacturing Company, New York City: A new plastic insect screen cloth woven from Saran, developed from brine and petroleum; possesses the tensile strength and durability of metal but is unusually flexible; will not rust or corrode; comes in colors and never needs painting; is non-inflammable.

## circuit breakers

Square D Multi-Breakers, produced by the Square D Company, Detroit and Los Angeles: Eliminates fuses completely; when short circuit or dangerous overload occurs circuit is cut off automatically; simple movement of shock-proof lever restores current; no delays and nothing to replace.

## glass

Thermopane, produced by the Libbey-Owens-Ford Glass Company, Toledo, Ohio: Windowpane which insulates because a layer of dehydrated air is hermetically sealed between two panes of glass; fits into modified sash like a single pane of regular glass; chosen because it cuts down heat loss in large area of glass; modern practical way to provide benefits of bigger windows.

## paint—interiors

Treasure Tones, produced by Bishop Conklin Company, Los Angeles: Pre-harmonized decorative colors in new ready-to-use paint finishes; offer wide range of colors, ease of application, durability and economy.

## paint—exteriors

Caladium, produced by Bishop Conklin Company, Los Angeles: Decorative coating with extreme durability; covers every surface, including asphalt (without bleed-through); reduces inside temperature because of remarkable sun-heat deflection properties

## heating

Central Insulated Pipe Conduit System, produced by the Ric-Wil Company, Cleveland: Promotes cleanliness; decreases fire and explosion hazards; reduces smoke and soot; gives uniform and clean heat whenever needed; saves up to 15 per cent in fuel consumption; will adapt to radiant heating equipment.

## water heater

SMITHway Permaglas Automatic Gas Storage Water Heater, produced by the A. O. Smith Corporation, Milwaukee and Los Angeles: Permaglas lined with special SMITHway glass; unchanging and unaffected by time; permanently fused to heavy-gage steel and elastic enough to bend with steel; fiberglas insulation, extra heavy to prevent loss of heat; "hidaway" controls add to beauty and prevent damage; pyramid base, provided with

adjustable jacks to level heater and to take weight off pipe connections; 60-gallon capacity, 30,000 B. T. U. input, 35-gallon per hour recovery, 67-3/8 inches high, 24-3/8 inches in diameter.

## kitchen cabinets

St. Charles Steel Kitchens, produced by the St. Charles Manufacturing Company, St. Charles, Illinois: Made of high quality furniture steel; full faced doors with stiles and rails concealed; shelves electrically welded in place; adjustable shelves; easy to clean; no warping; custom made to comply with modern design.

## garage doors

Overhead Doors, produced by the Overhead Door Corporation, Hartford City, Indiana: Opens or closes from car seat; built as complete unit with tracks and hardware ready to install; has patented weather tight closure; opens by sliding upwards thus avoiding extra driveway space consumed by outward opening doors.

## weather strips

Chamberlain Weather Strips, produced by the Chamberlain Company of America, Detroit: Oldest and best known weather strips; company assumes full responsibility for the satisfaction of every job because work is expertly installed under close factory-branch supervision by factory-trained mechanics.

## pipng system—plumbing and heating

Streamline Copper Pipe and Streamline Fittings, produced by Mueller Brass Company, Port Huron, Michigan: Assures maximum resistance to rust, clogging and vibration; affords permanently reliable conducting system insuring efficient service from fixtures and radiating units.

## worktops—kitchen and laundry

Allegheny Metal, produced by the Allegheny Ludlum Steel Corporation, Pittsburgh: A time-tested stainless steel, highly chemical-resistant; bright, close-textured; sanitary factor high, cleaning easy, life and service long; unaffected by any food or fruit acids; no staining or tarnishing; easy to form and machine; low maintenance and depreciation costs.

## glass block

Insulux Glass Block, produced by the Insulux Products Division, Owens-Illinois Glass Company, Toledo, Ohio: A functional building material with high light transmitting ability will be used to bring daylight into baths, thus increasing sanitary and convenience factors; requires little attention to keep clean; insulates against outside sounds; aids in heat retention.

## table tops

Formica, produced by the Formica Insulation Company, Cincinnati: Is harder than many metals but won't tarnish or corrode; harder than ebony but will not crack or chip; does not stain; not dulled by ordinary wear; comes in colors and shades to harmonize with any decorative scheme and lends itself to inlays and patterns; includes a cigarette-burn proof grade.

## cabinet hinges

Soss Invisible Hinges, produced by the Soss Manufacturing Company, Detroit, Michigan: Permits flush, streamlined surfaces; provides greater opportunities for unusual designs; eliminates broken surfaces; avoids rapped knuckles.

## kitchen and bathroom walls

Marlite, produced by Marsh Wall Products, Inc., Dover, Ohio: Plastic finished wallboard available in a wide variety of popular colors and patterns; easy to install and easy to keep clean; resists grease, alkalis, acid fumes, heat and dirt; has long life; does not dull due to ordinary wear.

continued on page 48

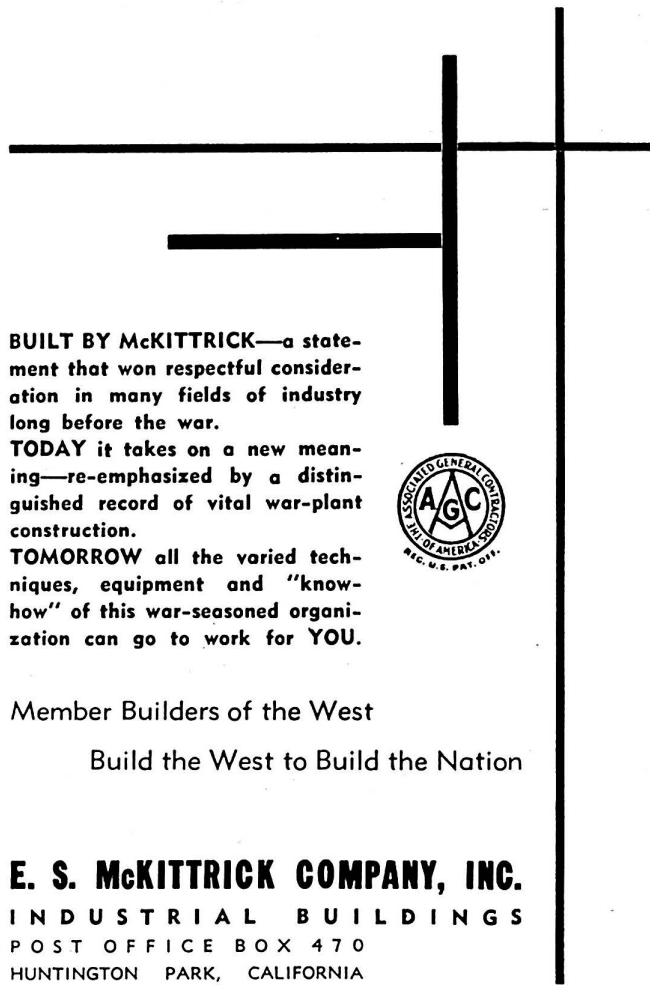


## NEW INFRA-RED GAS WALL HEATER

Panelray, the vented gas wall heater, radiates millions of infra-red rays from floor to body height. Traveling at light's speed, these healthful rays penetrate and warm you *instantly*, from head to toe. Panelray fits any room, old or new, upstairs or down. Write for booklet telling complete story.

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continued from page 47

**insulation**

Kimsul, produced by the Kimberly-Clark Corporation, Neenah, Wisconsin: Low cost blanket insulation which is quickly and easily installed; one of best known heat stoppers; "k" factor is 0.27; is only many-layer insulation; density does not vary, thus eliminating heat leaks through unprotected spots; can't shift or settle; rows of stitching hold blanket shape and prevent sagging; lasts life of structure.

**lighting and wiring**

Engineered by the Lamp Division, General Electric Company, Nela Park, Cleveland, Ohio: Adequate wiring and practical lighting thus emphasized; wiring will call for definite pre-figured percentage of building budget.

**treated lumber**

Wolmanizing Process, developed by the American Lumber & Treating Company, Chicago: All wood members coming in contact with concrete or masonry will be Wolmanized by the volume pressure process to retain not less than .35 pounds per cubic foot of dry salt chemical; this is required by law as protection against rot and termites.

**rugs**

Klearflax, produced by Klearflax Linen Looms, Inc., Duluth, Minnesota: Linen rugs produced in a wide variety of textures and colors, making possible adaption to and accentuation of any decorative tone; time-tested to show phenomenally long wear; chosen for particular facility in adaption to modern design.

**fireplace units**

Bennett Fresh Air Fireplace Units, produced by the Bennett Fireplace Company, Norwich, New York: Draw fresh air from outside directly into rear of fireplace, thus avoiding dissipation of oxygen within the room; equipped with scientific engineered dampers, preventing smoke regurgitation; cost approximately the same as for recirculating types; reduces fuel consumption.

**fireplace screens**

Bennett Flexscreen Spark Curtains, produced by the Bennett Fireplace Company, Norwich, New York: Unipull one-hand control; no gap between suspension pole and metal fabric; curtains held snugly against side walls; provides safe overlap of curtains in center; provides simple fabric particularly adaptable to modern treatment; generous extra fabric provided for graceful draping and overlapping.

**wall switch plates**

Luminate Electrically Lighted Wall Switch Plates, produced by the Associated Products Company, Columbus, Ohio: Eliminate hazard of groping for switch in the dark because switches are always lighted; saves wall smudges; serves as automatic safety light at night.

**toxic water repellent**

Woodlife, produced by the Protection Products Manufacturing Company, Kalamazoo, Michigan: Assures relatively stable moisture content thus retarding swelling, shrinking, warping, grain raising and checking; guards against decay and termites; enhances painting and staining qualities of wood.

**flashing and gutters**

Revere Leadtex, produced by Revere Copper & Brass Incorporated, New York City: Lead coated copper; has high resistance to corrosion from air, water and acid solutions; will not rust, which eliminates upkeep and offsets slightly higher initial cost of rustable metals; resistance to corrosion makes thinner sheets, thus making application lighter and relieving load on structural supporting members.

(continued on page 52)

*Sound  
Conditioning  
with*

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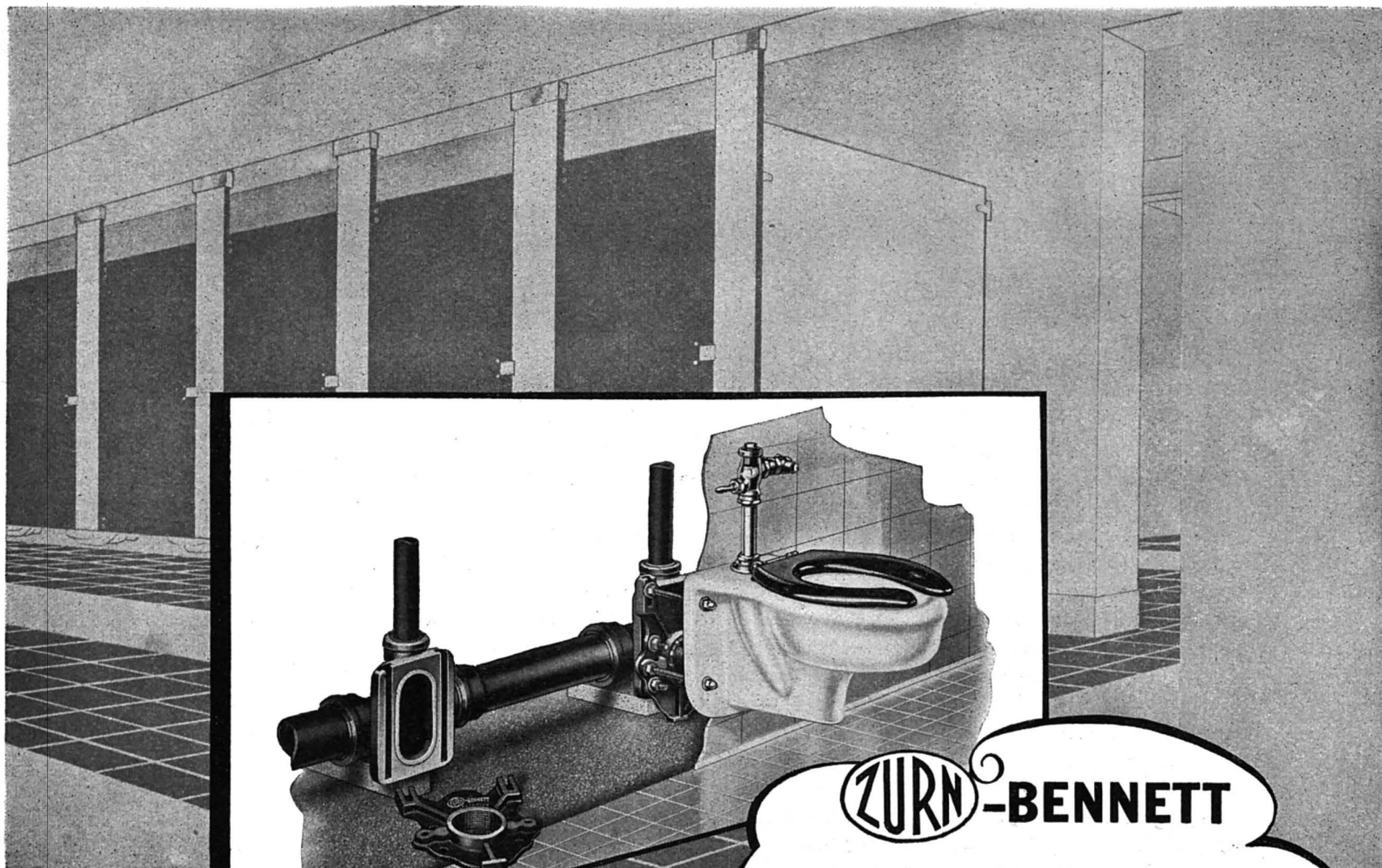
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## Questions and Answers

### FOR THOSE PLANNING TO BUILD POSTWAR HOUSES

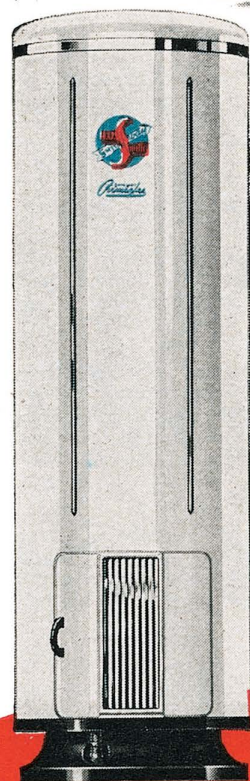
This is addressed to those who have questions to ask about the houses they are planning to build or would like to build in the immediate postwar period. It is addressed, especially, to people who may have become confused by the current claims and counter claims of the "miracle house" and the "debunk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

Owens-Corning Glass Company • Premier Oil & Lead Works • Kimberly-Clark Corporation • Fir Door Institute • Calatyle Corporation • Northern California Electrical Bureau • The Ric-Wil Company • Ilg Electric Ventilating Company • The Celotex Corporation • Libbey-Owens-Ford Glass Company • Kraftile Company • General Motors Corporation • General Electric Company • Southern California Edison Company • H. G. Knoll Associates • Harold Herlihy Company • E. K. Wood Lumber Company • Square D Company • American Lumber & Treating Company • Smoot-Holman Company • General Controls Company • Douglas Fir Plywood Association • Day & Night Manufacturing Company • Hammel Radiator Corporation • Klearflax Linen Looms, Inc. • Caco Steel Products Corporation • Formica Insulation Company • Ficks Reed Company • San Pedro Lumber Company • Rolscreen Company • Overhead Door Corporation • Payne Furnace Company • West Coast Screen Company • West Coast Stained Shingle Company • Schumacher Wall Board Corporation • Clinton Carpet Company • Drexel Furniture Company • Red Lion Table Company • Red Lion Furniture Company • Brown Saltman • Chamberlain Company of America • Pacific Coast Gas Association • Revere Copper & Brass Incorporated • Van Keppel-Green • American Rubber Company • Kawneer Company • California Panel & Veneer Company • Mueller Brass Company • Southern California Gas Company • Citizens National Trust & Savings Bank • Title Insurance & Trust Company • Schlage Lock Company • Harold E. Shugart Company • Bennett-Ireland • Calaveras Cement Company • Chicopee Manufacturing Corporation • Myers Bros. • Protection Products Manufacturing Company • A. O. Smith Corporation • Coleman Lamp & Stove Company • Crane Company • Crawford Door Company • Fir-Tex Company of Southern California • Hayes Furnace & Manufacturing Company • Kroehler Manufacturing Company • F. H. Woodruff & Sons, Inc. • The Modern House • Southern Counties Gas Company • Western Stove Company • J. A. Zurn Manufacturing Company • Ward Heater Company • W. A. Case & Son Manufacturing Company • Yale & Towne Manufacturing Company • Henry Weis Manufacturing Company • Marsh Wall Products, Inc.



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## furniture

Will be produced by the Kroehler Manufacturing Company, Naperville, Illinois, from original designs by J. R. Davidson, who is planning the house. In this manner the furniture will become an integral part of the design for the house.

## cement—floors

Calaveras White Cement, produced by the Calaveras Cement Company, San Francisco: The only white cement produced in the West; a true Portland cement of the highest quality.

## drapes

All drapes will be made and all draping hardware will be engineered and installed by the Modern House, Los Angeles. With wide fenestration proper handling of drapes becomes a major problem. The Modern House has had extensive experience in draping modern houses.

## kitchen range

Western Holly, produced by the Western Stove Company, Culver City, California: Modern in appearance and performance; mechanically sound; meets all technical requirements; fits into design for "all gas" kitchen.

## bath fixtures

Basins and Closets produced by the W. A. Case & Son Manufacturing Company, Buffalo, New York: Pleasing design; good mechanically; choice of colors; one-piece closets; quiet, non-overflow, non-siphoning. Tub produced by the Crane Company, Chicago: Modern styling; porcelain enameled iron recess tub; equipped with deviator over-rim supply and shower with pop-up waste and overflow.

## water hammer arrester

Water Hammer Arrester, produced by the Wade Manufacturing Company, Elgin, Illinois: Insurance against costly damage to piping, valves and fixtures; stops annoying banging and vibration.

## wood finish—floors

Minwax, produced by Minwax Company, New York City: Wood floor never needs re-scrapping because a little more Minwax in the original color completely restores worn areas; patchable without laps because the finish is in the wood; enhances and preserves true natural beauty of wood with a wax finish in authentic stain colors, or clear finish.

## resilient floor covering

Tile-Tex, produced by the Tile-Tex Company, Chicago Heights, Illinois: Composed entirely of inert materials; provides durability under severe service; moisture resistant; stain and scar resistant; non-slip surface; fire-resistant; easy to maintain; permanent colors; harmonious color effects; flexible.

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Panelray gas heaters, produced by the Day & Night Manufacturing Company, Monrovia, California, designed for use in bathrooms and master bedroom because they are noiseless; completely vented; give even temperature; direct heat warms floors; saves floor space; provides heat at body height; easy to light; complete installation above floor line; enclosed flame.

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# CALIFORNIA COUNCIL OF ARCHITECTS

## HOUSES ARE THE FUNNIEST PEOPLE

To Lew Lehr of movie fame goes the credit for originating the phrase "Monkeys is the funniest people." Had Lew Lehr been an architect he might have coined the above title. Houses are also endowed with personalities to those who appreciate the science of architecture.

Personality may be considered inherent within all animate objects and, as such, may be listed among their prime qualities as an objective attribute. Personality may be considered as endowed upon inanimate things through their subjective effect upon the persons enjoying their possession. Should the owner of a fine yacht assume a somewhat self-superior attitude toward his non-yacht-owning acquaintances, his friends and his attitude tend to endow personal qualities to the inanimate yacht and describe "her" as "proud," "stately," "aloof," etc. Should another yacht-owner be of the sporting type and an all-round good fellow, purely personal attributes will be endowed upon his inanimate possession and "she" will be spoken of as "trim," "sleek," etc. This indirect, yet nevertheless effective, endowment of personalized qualities to inanimate objects is so real as to be employed and recognized in every day life. Things we admire or respect receive the feminine personal pronouns in our address. We travel on a fine train and are impressed with its accommodations, but we say "She carries the finest club-car we've ever seen," or simply, "My! She's a beautiful train."

Should we find disappointment and inferior accommodations, we quickly revert to the neuter gender and we say, "Oh! That's a terrible train." Thus we have, within our own selves, endowed personal qualities upon inanimate things in which we find pleasure, and, have "neuter-ized" or denied the same personal qualities to those which warrant our disapproval. The intensity or degree of such personalization of our inanimate contacts is in direct relationship with our own personalities and reflects ourselves.

This inclination to personalize is conspicuously true in our relationship to our homes, houses, and residences. Academic exponents of the science of architecture would not distinguish between these three existing types of buildings. Their differences lie within the personal attributes endowed thereon and are both subjective and objective in nature. Thus, we might define these three types of buildings as follows:

A HOME is a human habitation which assumes the charms, delights, surprises, idiosyncracies, individuality, taste, and well-being of the occupant, and which is a setting for the living activities.

A HOUSE is a human habitation which provides housing for the occupant.

A RESIDENCE is a human habitation through which the occupant aspires to secure subjective qualities which are not within him, and which he attempts to create from without him through the inhabiting of a stage-set or illusion.

or, more briefly—

A HOME is a personalized habitation.

A HOUSE is as neuter as the noun. Neuter here nor there.

A RESIDENCE is an impersonation.

Homes, houses, and residences may be recognized or classified analogously with persons. They can be made to accept any personal attribute. Even the moral values are applicable. Poor, rich, happy, ill-advised, good, bad, pretty, ugly, contented, upset, serene, chaotic, strong, weak, pristine, frumpy, with good taste, vulgar, modest, presumptuous, are all adjectives that might be as aptly applied to homes, houses, and residences as they are constantly applied to persons. These allegedly impersonal and inanimate buildings may be virile, dynamic or philosophic. They may be lethargic, static, ignorant, or perverted. They can easily be bombastic, pretentious, social-climbing, insincere. There can be masculine or feminine qualities with all the recognizable features of each, and the architecture expressed therein will endure to posterity or will have its lineage expire in accord with the same naturalness.

However, a study of any phase of personality invites some introspection, and the "personalism" of architecture offers intrigue and fascination. The tradition of California reveals a great richness in homes. From the very early days to the present, California homes have been world famous. A home in California is the aspiration of multitudes. It is to be regretted that this tradition was rather overlooked, if not forgotten, in the allegedly glorious Twenties. Fortunately, the depression encouraged a return to the simplified but richer form of true California home. War prosperity can again divert from the ideals and standards so well enduring through-

## OFFICIAL BULLETIN

MARCH • 1945

out our tradition. The people of this day, and their architecture can again become a discrepant and heterogeneous monument to grossness and bad taste. As devotees of the arts and architecture, Californians can assure that the personality of their efforts shall warrant the progeny of true worth and value, of honesty, stability, and safe and wise planning.

The architects of the State of California have and are devoting themselves to the end that the people of California shall endure to a contented and prosperous posterity and that their buildings shall be true and consistent therewith. The California Council invites all lovers of the science to join with them in perpetuating this ideal.



# building industry directory

## OFFICIAL

COMPILED WITH THE COOPERATION OF THE CALIFORNIA COUNCIL OF ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

### ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

### ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

### ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

### ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

### BLUE PRINTING

20th Century Blueprint Co., 344 Bush, San Francisco, Douglas 5975. Complete Blueprint and Photostat Service. Motorcycle pick-up and delivery.

### BRICK AND CLAY PRODUCTS

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

### BUILDING MATERIALS

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

George E. Ream Co., 235 South Alameda St., Los Angeles 12, Michigan 1854—Plywood, Celotex, Upon Boards, Nails, Wire Nettings, Kimsul Insulation, Asbestos Boards, Expansion Joints, Doors, Roofings, Sisalkraft, Tempered Hard Boards, Celo-Siding, Caulking Compounds and Adhesives.

### CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, DOuglas 4224. Los Angeles, TU. 8606—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

Southwest Portland Cement Co., 727 W. 7th, Los Angeles, Tucker 2411—Victor Portland cement.

### CONCRETE CONSTRUCTION EQUIPMENT

W. J. Burke & Co., Inc., Los Angeles 21, 2261 E. 15th St., Vandike 2194; San Francisco 7, 780 Bryant St., Garfield 8768—Burke's Form Clamps, Tie-to Inserts, Keystone Expansion Joint, Asphalt Mastic Board, Rooshors, column clamps, round columns, concrete curing compound, concrete floating machines, etc.

### ELECTRICAL CONTRACTING

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminster 8169—Electrical contractors.

### ELECTRICAL MANUFACTURERS

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

### FLOORING CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

### FURNACES

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

### GENERAL CONTRACTORS

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181—General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.

Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

### GLUE

I. F. Laucks Inc., 859 E. 60th St., Los Angeles, Adams 7271; L. F. Phelps, Builders Exchange, 1630 Webster St., Oakland 12—Casein and resin glues for construction, resin emulsion and casein paints.

### GYPSUM WALL BOARD

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

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California Testing Laboratories, Inc., 1429 Santa Fe Ave., Los Angeles, Trinity 1548—Chemical analyses, inspections, physical tests.

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Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

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San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.

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American Houses, Inc., 625 Market St., San Francisco, Garfield 4190—H. P. Hallstein, Western Representative Southern Ca. Mill—Bar Co., 1022 E. 4th St., Santa Ana. Los Angeles Mill—Owens Parks Lumber Co., Los Angeles.

Hayward Lumber & Investment Co., Prefabrication Div., 4085 E. Sheila, Los Angeles, Angelus 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.

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Summerbell Roof Structures, 754 E. 29th, Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs, and all types of timber structures.

### SHEET METAL

Peterson, Harold E., 1350 Elmwood St., Los Angeles, Trinity 4886; Sheet Metal, Air Conditioning, Kitchen Equipment, Bronze, Aluminum and Stainless Steel.

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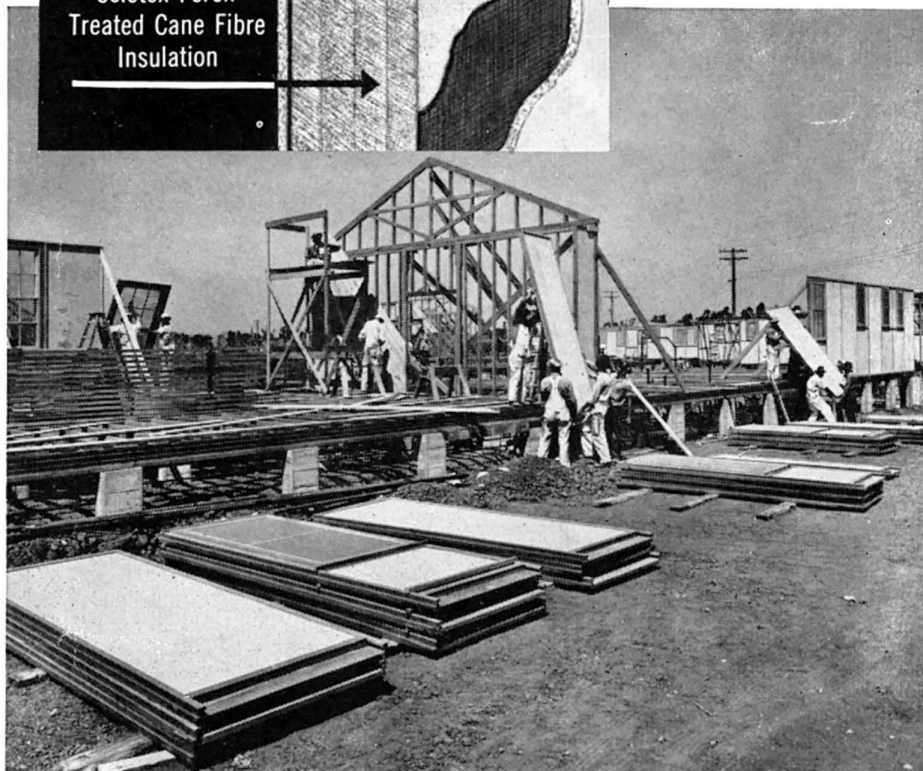
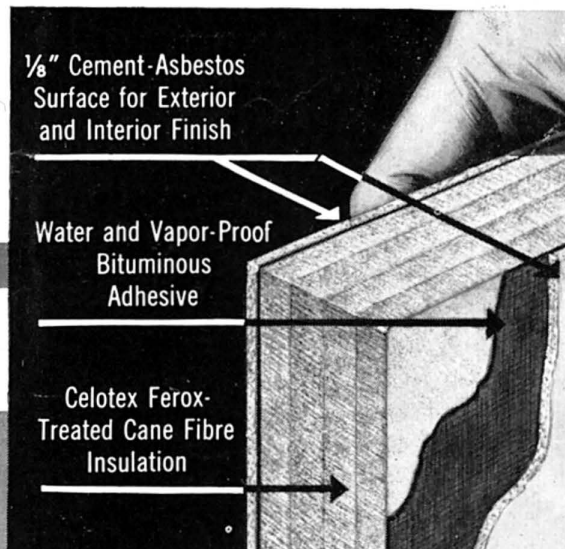
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Panorama view of part of Naval Hospital at Corona, California, built with Modulok Cemesto Wall Units.

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