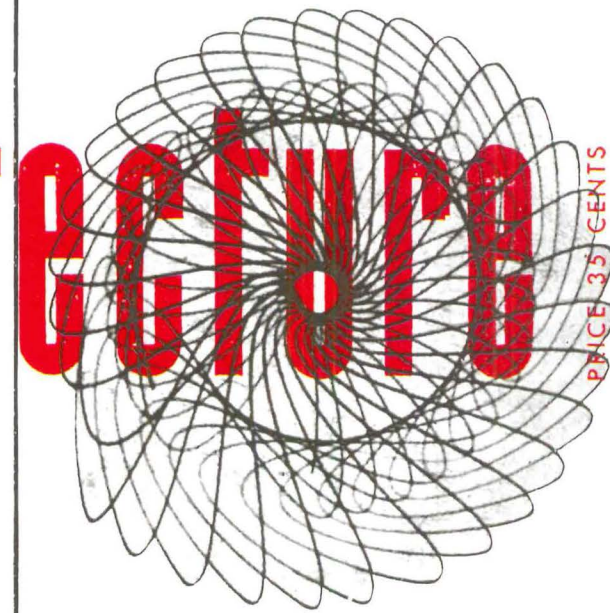


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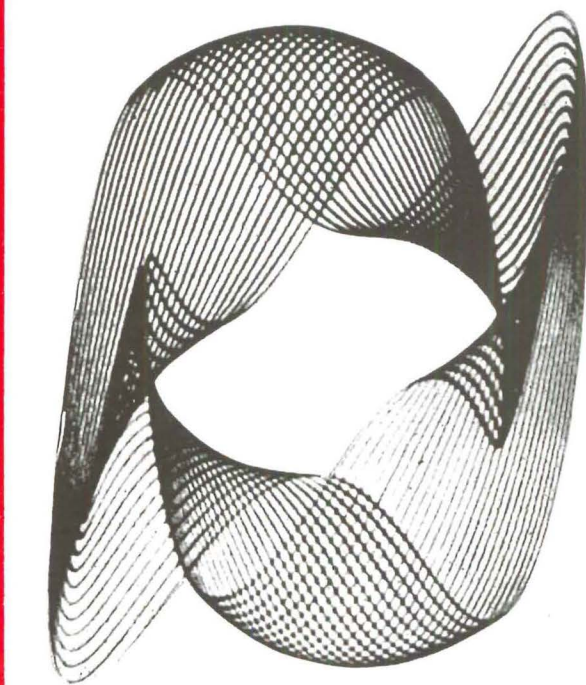
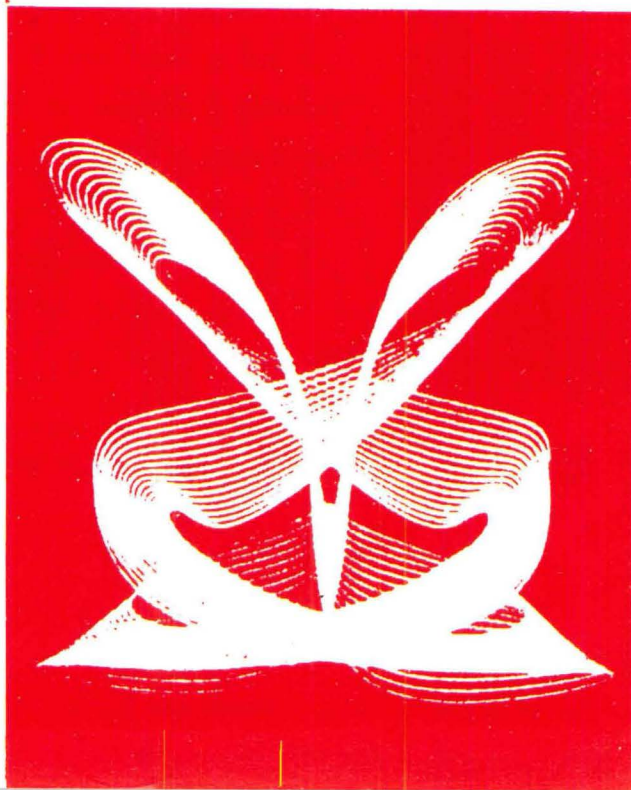
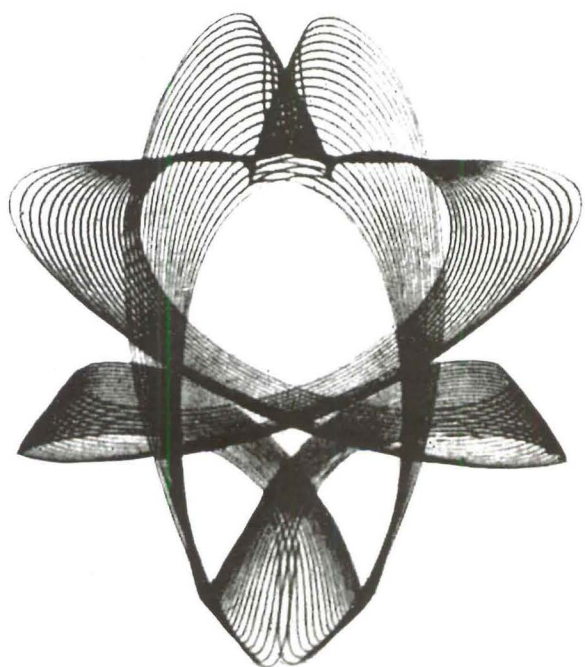
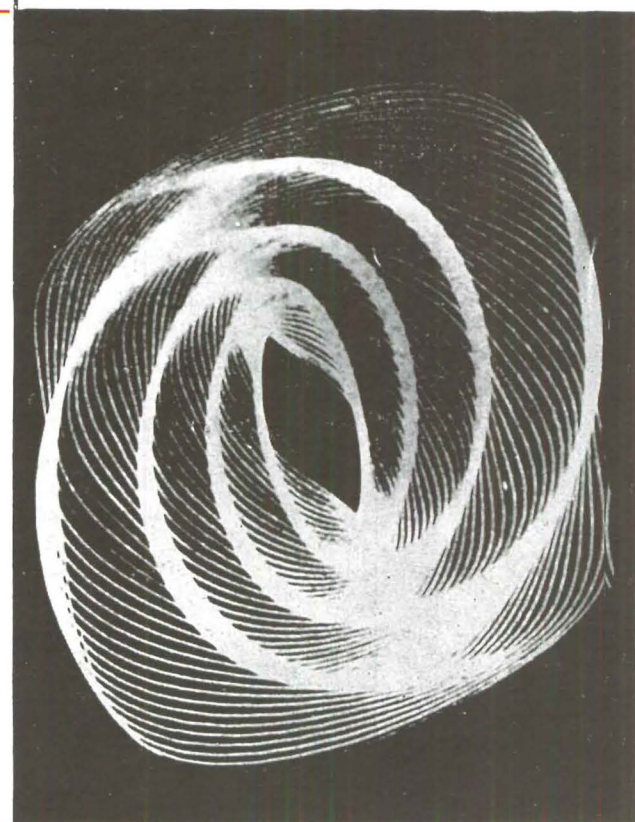
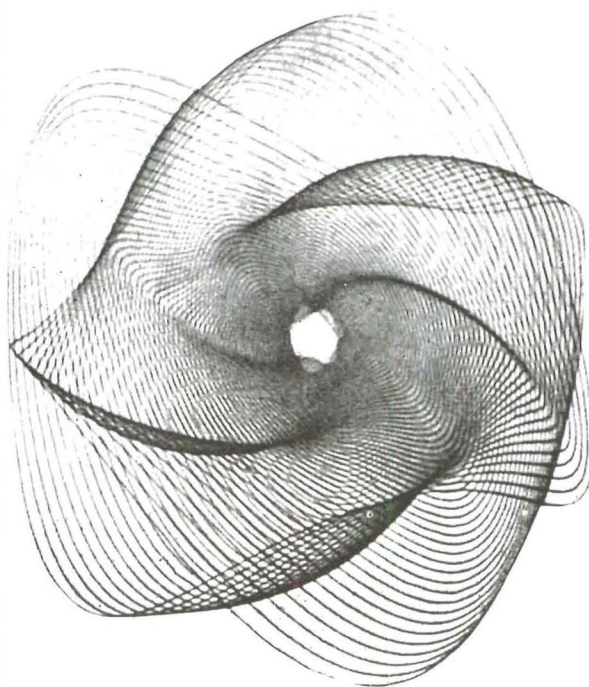
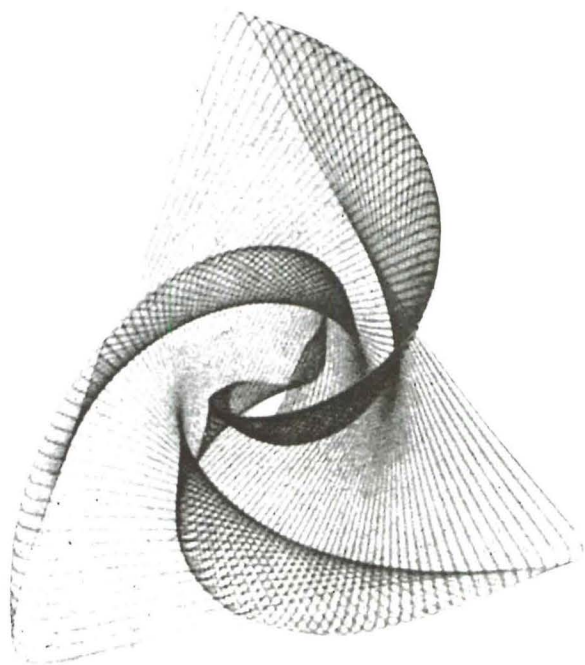


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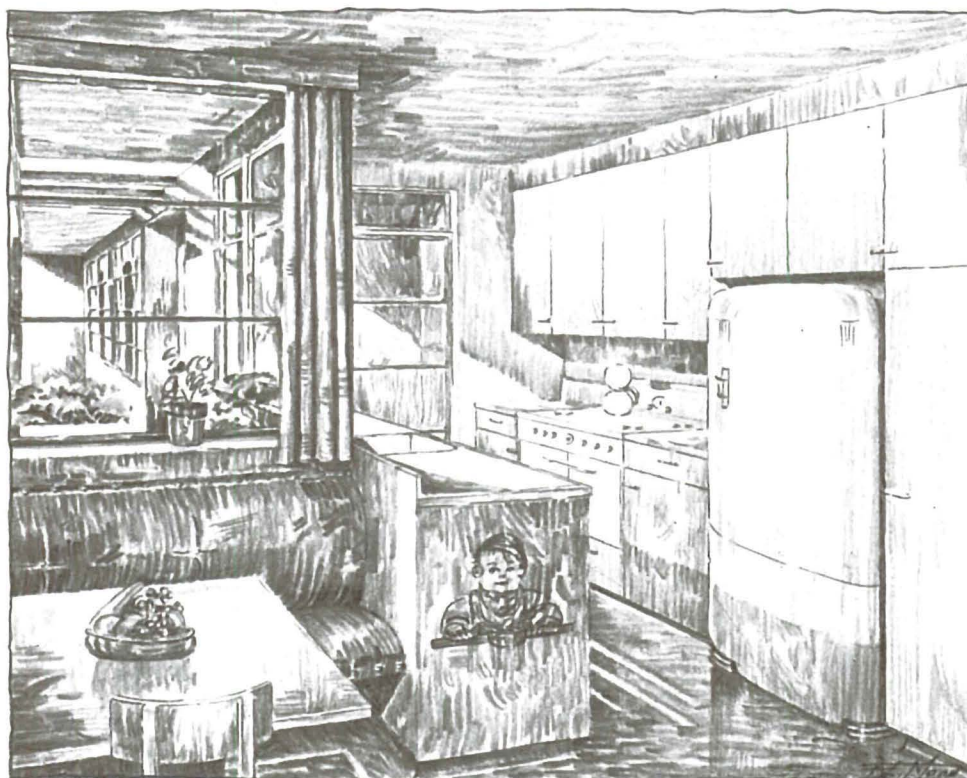
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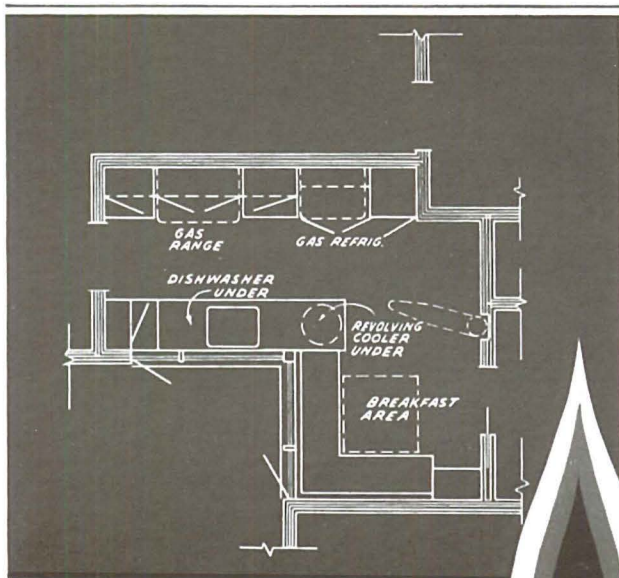


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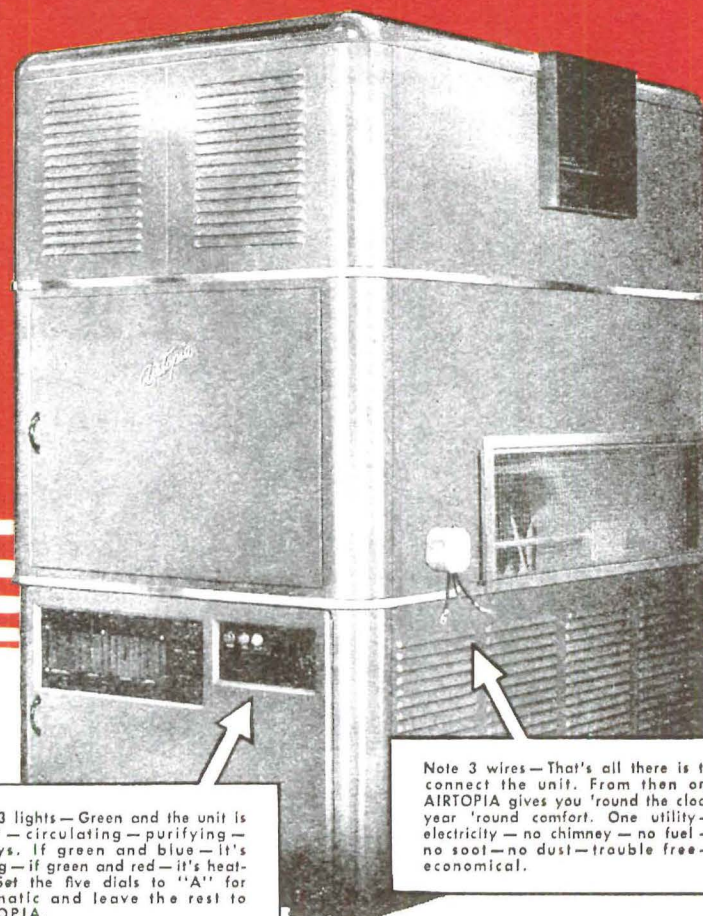
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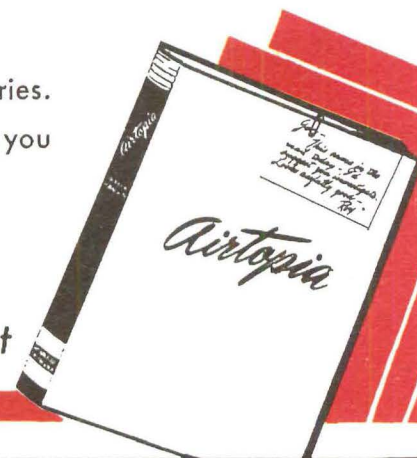
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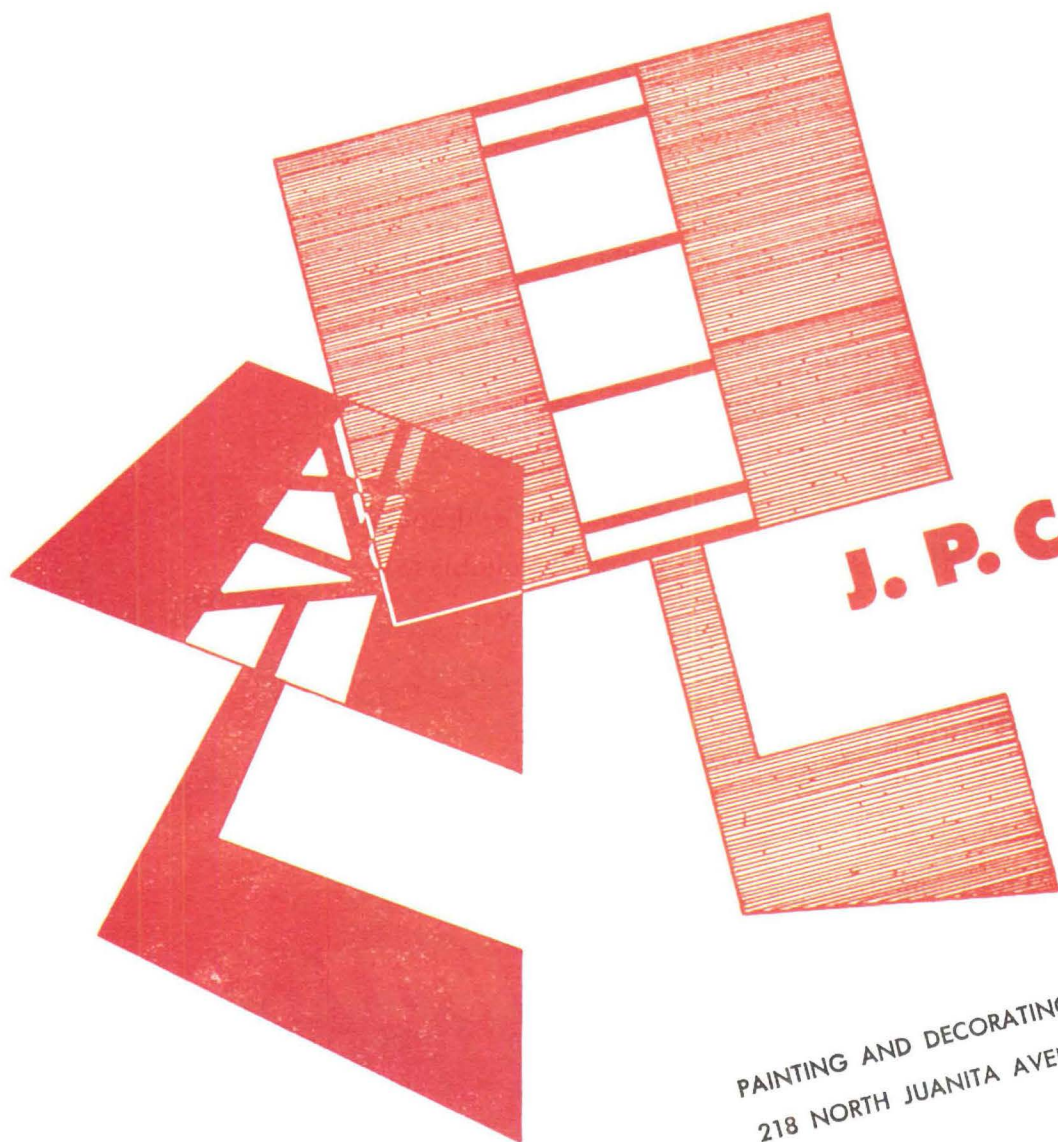
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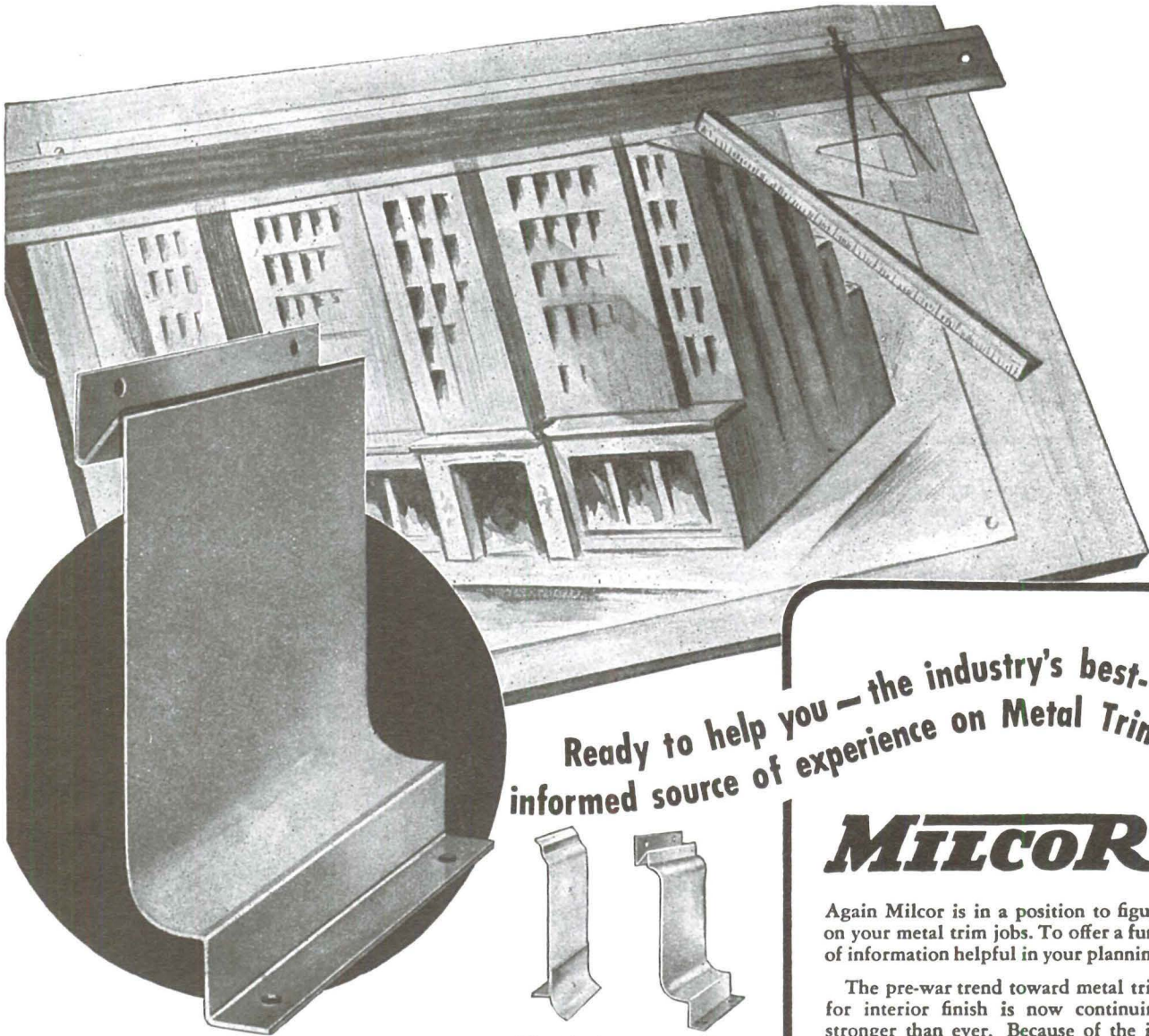
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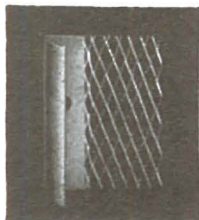
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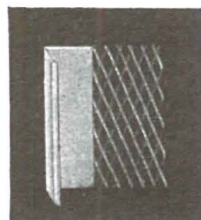
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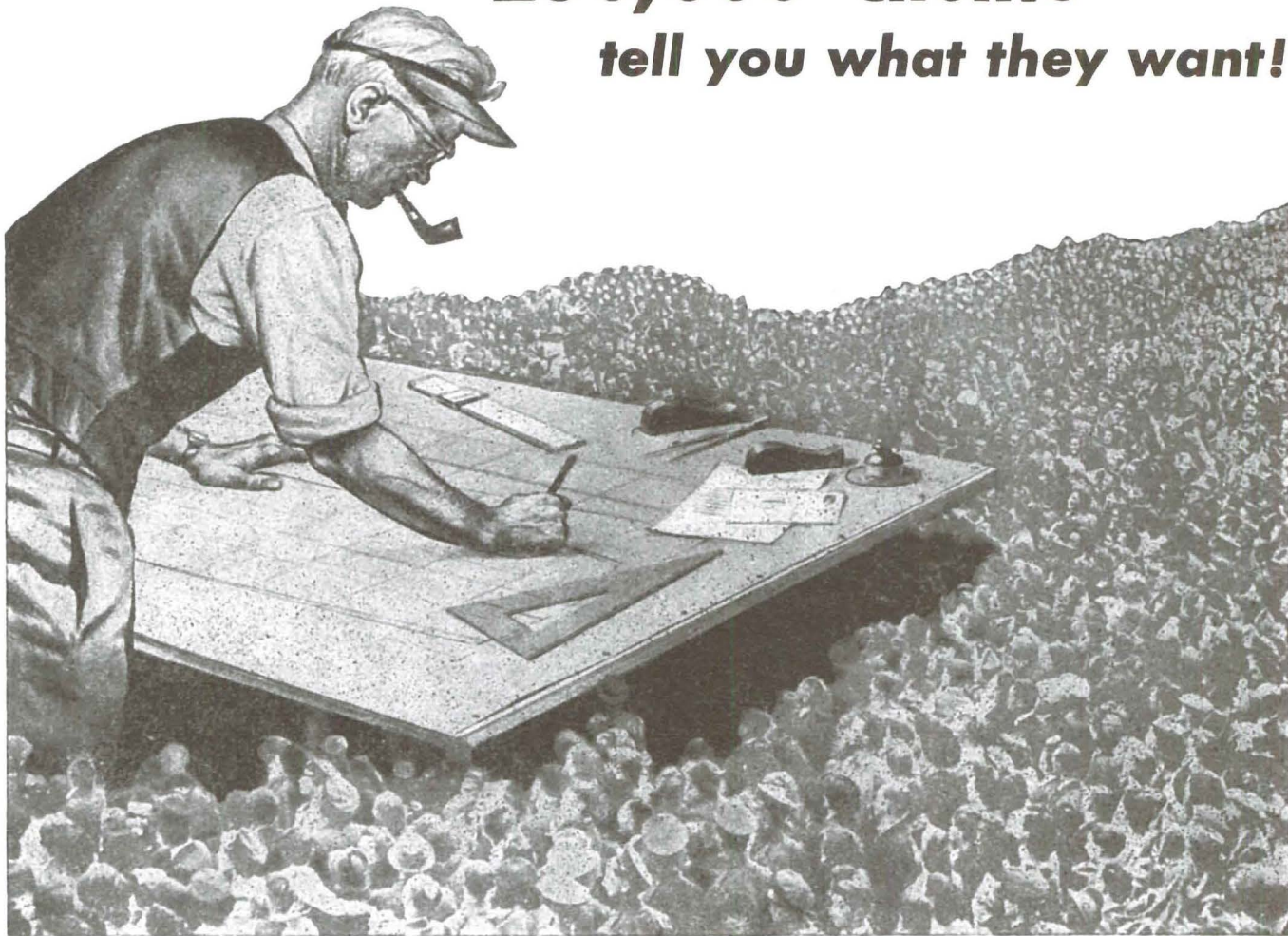
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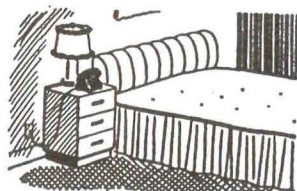
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ART

The word "relationship" has long been in use in discussion of the properties of art. In varying shades of comprehension relationships of such things as forms, lines, and colors have come to be recognized as elements in the structure of painting. Indeed, it is by virtue of its contained relationships that any art has existence, whether it be sculpture, music, poetry, architecture, or any other medium of expression. It is, above all else, the essence of organization—the order which is imposed upon chaotic and *unrelated* elements. Unfortunately, these relationships are too often conceived of as being in a vacuum; as having an *absolute* existence, independent of anything beyond or outside of themselves, like art for art's sake. This restrictive and static attitude toward art is responsible in a great measure for the present day difficulty in understanding art, particularly abstract art. It is evident that the more an art form consists of relationships—in other words, the more abstract it becomes—the more general is the supposition that such art is about "nothing!" But contrary to meaning nothing, an abstraction seeks to represent the most essential nature of things.

Most people inquire of something which they do not understand: "What is it?" "What does it mean?" It is seldom that such a question is raised about pictorial art, because we believe that its meaning is self-evident. We think it would be pretty stupid to ask of a landscape, or a portrait, or a still-life—*what does it mean?* But just what *does* a landscape mean? The artist who paints what he *sees* in the world about him believes he has an inexhaustible source of material for a faithful portrayal of "reality." The artist who paints how he *feels* about his personal world believes his reactions are of interest to everybody. In a few square feet of canvas we are never permitted to see more than a few square yards of the vast and complex organism which is the world, the universe, which is life. Are these meager fragments *Reality*?

What is in a landscape? A pleasant vista, a dramatic geological formation, a nostalgic memory? Is this the meaning of art? And what is in a portrait, a nude, pictures of men hanging around the corner drug store? Do these convey the meaning of life or are they merely self-important people, "interesting" physiognomies? Are the nudes depicting exhibitionists or ladies of easy virtue? Are the idlers, the posed by-standers, fellow-men with whom is established a tangible bond of sympathy, or do we look upon them as we look upon clowns, or animals in the circus—as curiosities? Is this the meaning of art? And what of the still-life? Do we justify the pictures of fruit, flowers, and bits of crockery because we like good things to eat, because we can't have a vase of real flowers to look at, because the dish is a lovely color?

Actually, it is when we get to the still-life that we begin to hear its defense in terms of relationships—as if a relationship could not exist without a couple of apples and a wine glass! As if the artist could not conceive of colors and shapes without a visible object to guide his brush! One of the chief attacks upon abstract art is that "it is all alike." Such an observation implies that we can see only what we can *identify*. It means that we have seen enough faces, enough lemons, enough trees not to have to *look* at their painted replicas. A mere glance will suffice. Automatically our consciousness registers the shape of a house and we are comforted. This we know. "This is a painting of a house; it is similar to the house I and all the people I know live in." But what does the painting *mean*? Does it mean that we are so insecure in our uncertain lives that we must surround ourselves with reminders of our two by four world—the world bounded by the flowers in the backyard, the food at the dinner table, the overcrowded street car on the way to work, the neighborhood movie at the end of a fatiguing day? These so-called "portraits of America"—the picnics, the old swimming hole, the soda fountain clerk, the red barn, and raking in the hay—do these contain the meaning of art?

Art is as elusive to define as love and religion—or life itself. And perhaps this is so because art has something of love and religion and life at its core. Not pictures *about* love, not pictures *about* religion, not pictures *about* life; but the essence of all that is profound in the nature of man. As our knowledge of the nature of the universe increases we find repeated confirmation of what primitive man knew intuitively—that *reality* cannot be seen, or touched, or heard. But it can be *comprehended*. What we see, what we feel, what we hear contributes to this comprehension, but by themselves they are not reality. We know well enough that in the natural

continued on page 18

\$7,500⁰⁰ in Cash Awards

United Wallpaper, Inc. Announces

THE INTERNATIONAL WALLPAPER DESIGN COMPETITION FOR 1946

Closes August 31, 1946

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2. Mailing . . . Address all entries to International Wallpaper Design Competition, 3330 W. Fillmore St., Chicago 24, Illinois, U. S. A. Name and address of contestant must be on outside of package.

3. Eligibility . . . Everyone, everywhere, is eligible except employees of United Wallpaper, Inc., its Advertising Agencies, Judges, and members of their families.

4. Judging . . . Entries will be judged impartially on the basis of originality of thought, appropriateness of design and color, color harmony, and suitability to wallpaper production. Decision of the judges will be final. Duplicate awards in case of ties. Designs not awarded prizes may be offered to sponsor at standard design fee prices. Winning entries become the exclusive property of United Wallpaper, Inc.

5. Specifications . . . Submit designs on illustration board or drawing paper to actual scale. In addition to background color coat, any number of colors up to twelve, may be used.

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7. Entries . . . You may submit as many designs as you desire. Entrant may win any number of prizes offered. Entrant's name and address must appear clearly on back of each design.

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9. Return of Entries . . . Sponsor cannot guarantee return of entries; however, sponsor will undertake to return safely, within a reasonable length of time, all entries when return postage and entrant's name and address is enclosed in envelope securely attached to back of each entry.

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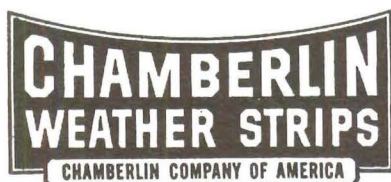
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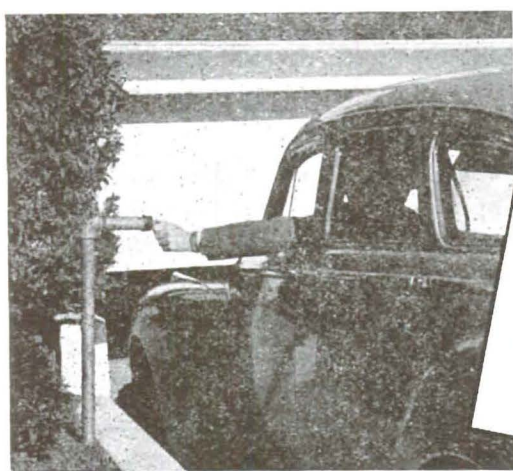


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ART

SAN FRANCISCO NOTES

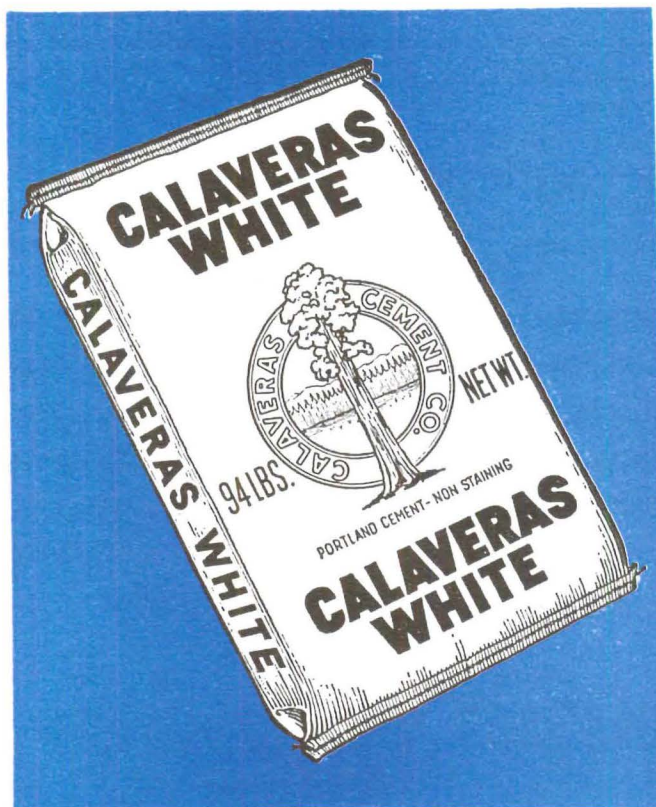
The San Francisco Museum of Art, always interested in contemporary trends, and aware of the increasing tide of abstraction which is eating at the walls of objective art in the Bay Region, is holding a large show of the cream of the local crop of non-objective art. With this there is a small selection of the work of French abstractionists, originals and reproductions, to show some of the origins of the movement. It is of course easy to trace the direct influence of the several fathers of abstract style through the rest of the exhibition, but there seem to be fewer Picasso, Braque, and Ozenfant babies than usual, and more original expression. Perhaps in time there will evolve a distinctive Bay Region breed.

This show includes among the examples of "abstract" art a good many pictures which are not by any means objective, but which use objective material as inspiration and point of departure. This is then simplified, rearranged, stylized, and used abstractly as elements in a composition, much as a good cook uses raw materials to create a satisfying stew, or, perhaps, a fancy cake. (Those who feel that this method is more likely to produce a poor brand of hash should remember the miles of objective pictures suggestive of mush, which line so many galleries.)

There are other pictures in which the change from objective appearance is very slight, a change designed to increase the emotional impact of the object and to convey the artist's feelings about it with greater intensity.

Not that this show lacks "pure" abstractions. In fact many of the San Francisco artists whose paintings have been tending toward abstraction are now going all the way. Dorr Bothwell, Jane Berlandina, Hamilton Wolf, and Tom Lewis are among these. Charles Howard and Madge Knight, James McCray, Philip Pinner, Claire Falkenstein and George Harris have been doing abstractions for a long time. Adaline Kent and many more have been working in abstract sculptural form also. Others, such as Amy Flemming, continue to use objective forms, but modify them to create an abstract

continued on page 26



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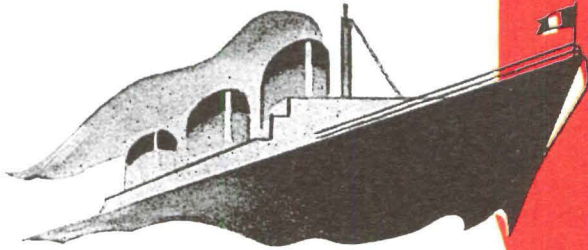
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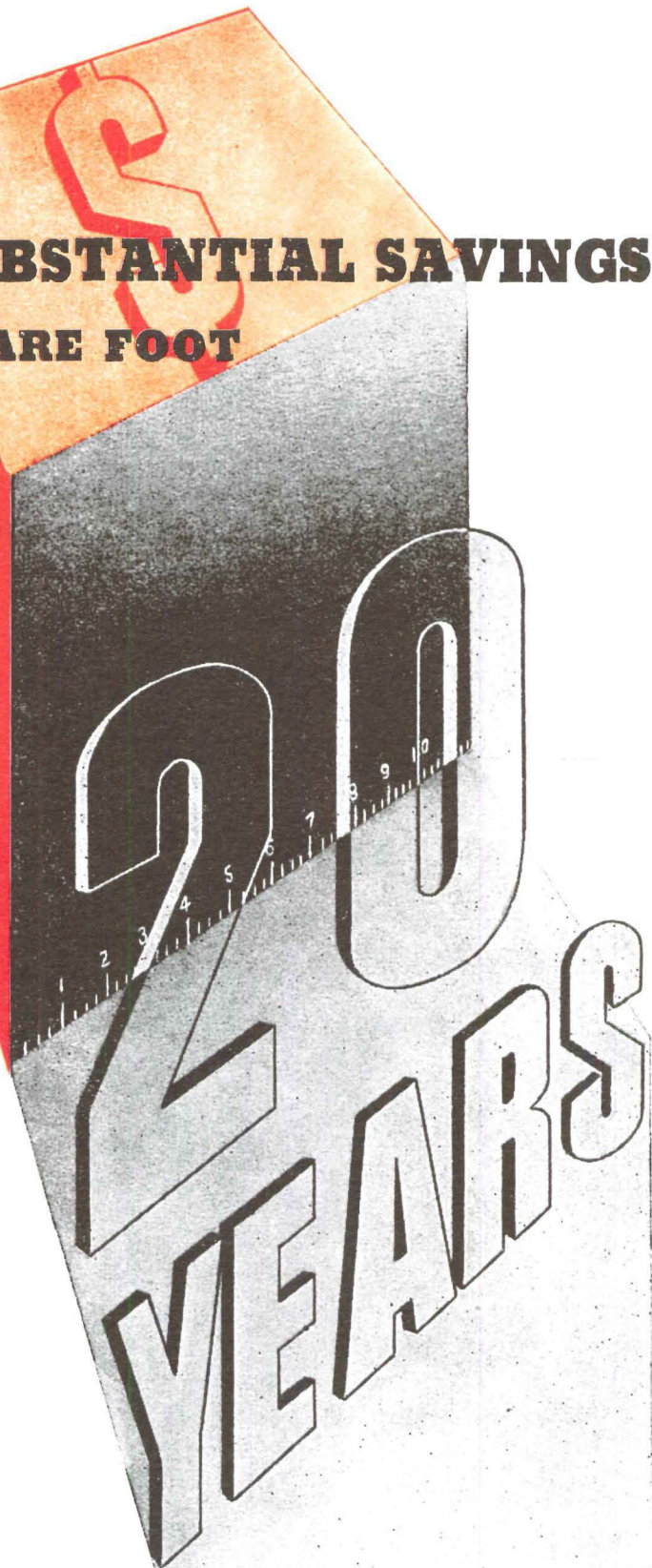
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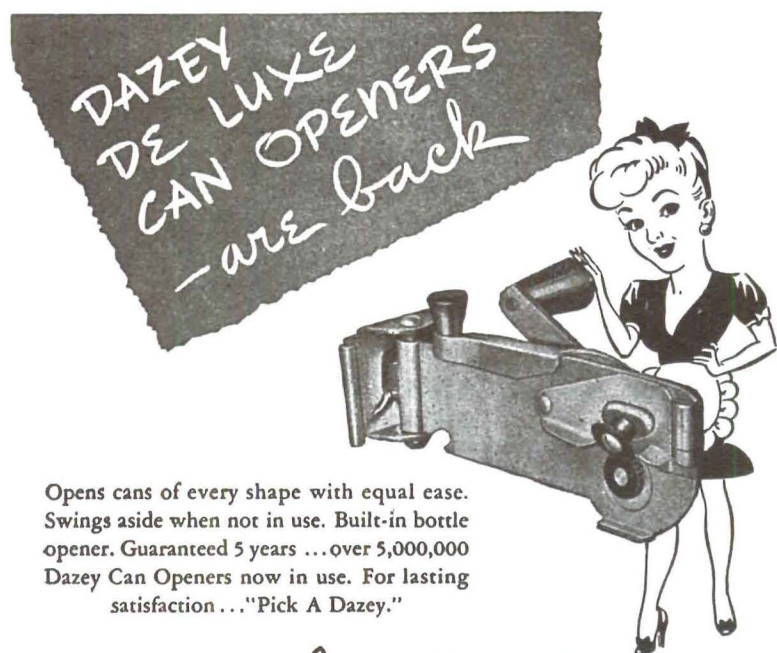


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BOOKS

HOME OWNERSHIP: IS IT SOUND? by John P. Dean. 215 pp. New York: Harper & Brothers, 1945. **THE BOOK OF HOUSES** by John P. Dean and Simon Bienes. 144 pp. New York: Crown Publishers, 1946. \$2.00—A colorful public official, nationally prominent several years ago for his forthright, forceful statements, retired from his turbulent office to his strenuous newspaper column. His vigorous assaults on public evils resulted in much that was good. He was requested by a group working for the passage of a progressive housing measure to write in support of it. The names of the important people who were backing the bill, he waved aside. He was unable to write *for* anything. Give him the names of those who were opposing the bill and these he would write *against*.

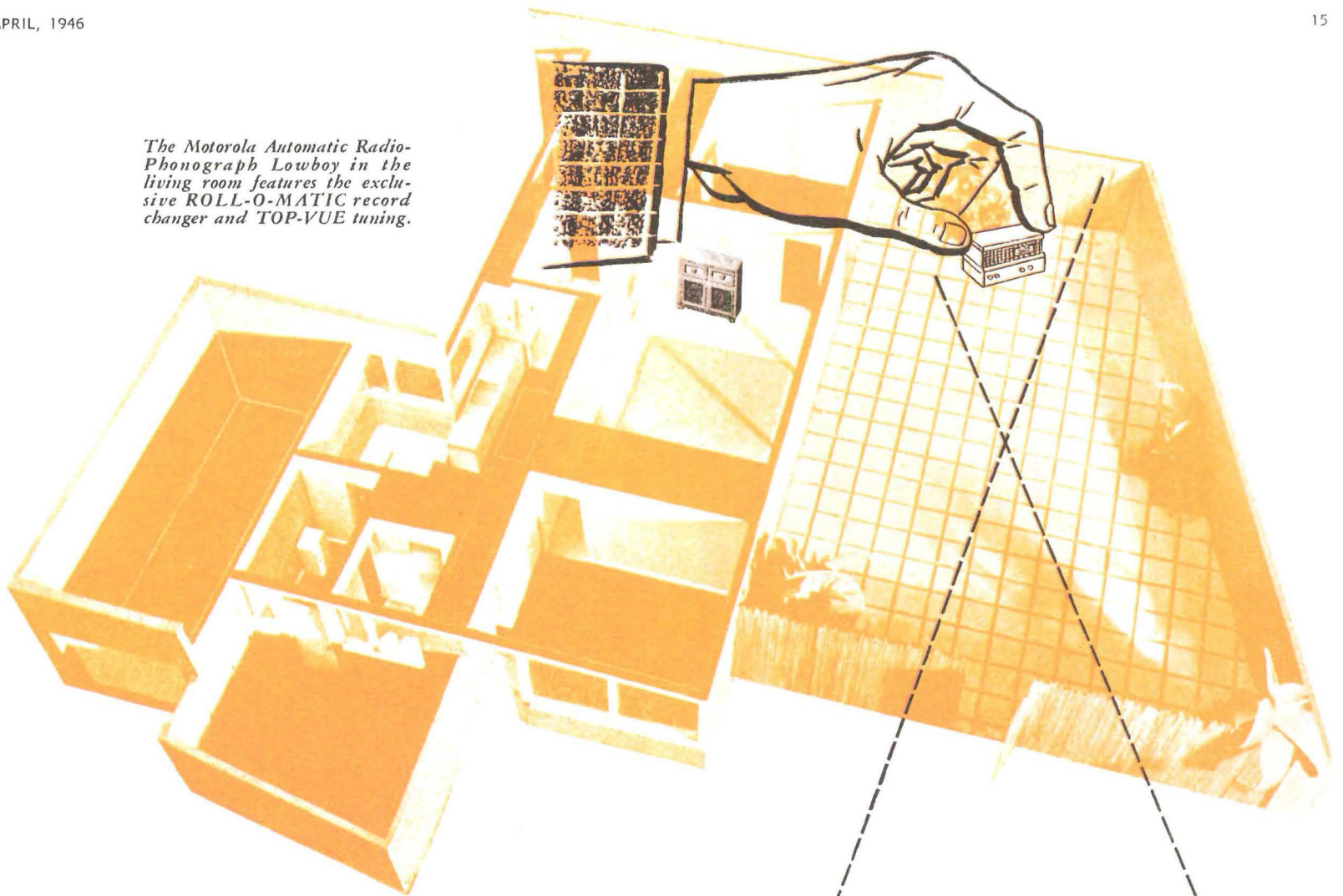
In words less vitriolic and in a manner less violent, John P. Dean in his impersonal, scholarly, study on the theme "Home Ownership: Is It Sound?" writes *against* home ownership. His reason for choosing this side of the question is that the case *for* home ownership is well known. That side has been so often proclaimed and vehemently shouted at us that it is an accepted part of our American folklore, unquestionable as the story of the cherry tree and the hatchet, as the political value of log-cabin birth. The falsity for some families of the own-your-own-home theory and the too little known and discussed difficulties which are purchased with the home, need to be equally well proclaimed. The author has made known some of these adverse facts.

His basic premise is that the home should rightfully be regarded as an aid to healthy family life and not merely as a commodity merchandised by the well-organized real estate industry. On this basis a candid, amply documented analysis is presented of the present uneconomic process of home purchasing. The various confusing pressures at work, the high prices when home purchasers have money to buy a house, the quick obsolescence of high-cost home equipment, the risk of shoddy construction and of design that soon make the house unsuitable, certain depreciation of the house, and danger of unfavorable neighborhood changes total on paper to make home ownership an unsound investment for the average family. "If well-designed, efficiently constructed houses were consistently supplied at a reasonable cost to purchasers, the risks of home ownership would be reduced. But such a situation would be in contrast to the prevailing complexities of the house-building industry. And with *caveat emptor* governing the real estate market, purchasing families lacking technical assistance gamble heavily on the local home production machinery." The author shows what satisfaction with the home might be possible under more favorable conditions.

One of his first moves is to discredit the sticky, emotionally charged sentiments clinging to the idea of home—the bait offered by the home-selling interests. "This home sentiment feeds on childhood attachments, strengthened as they are by the selective forgetfulness of memory, and thrives on the stress our culture places on the family." Government, free-enterprise business, building supply manufacturers, the real estate industry, exert emotional pressure on families to avoid calm dispassionate consideration of what a home will mean to them when weighed against the other things that will have to be sacrificed to get one. The susceptible home purchaser may easily overburden himself financially with loss to his family of other values. This combination of pressures and family emotional perspectives perpetuates a tradition of houses far below the level which enlightened housing and planning make possible. Consumer demand, unenlightened as it is, has hampered progress in house design. Surveys show that the vast majority want an inefficient, poorly planned conventional house—separate living and dining rooms on the street side; windows looking directly into the neighbor's; houses placed on the middle of the lot; Dutch, Cape Cod, Colonial, and the usual other styles, quaint and foolishly reminiscent of the past. Progress will not be made until a family sees its future house not in a romantic vision of vines and roses but in the practical view of what will best serve its total needs. The author conclusively proves the need of consumer education.

As an alternative to home owning, a wide movement should be started to provide for home seekers attractive and adequate rental quarters. "If families were shown places to rent where provisions were made for children, recreation, community life, and the aesthetic demands which only the harmony of green, open spaces and well-planned buildings can provide, they might bypass the temptations of a second-rate home ownership." (continued on page 57)

The Motorola Automatic Radio-Phonograph Lowboy in the living room features the exclusive ROLL-O-MATIC record changer and TOP-VUE tuning.

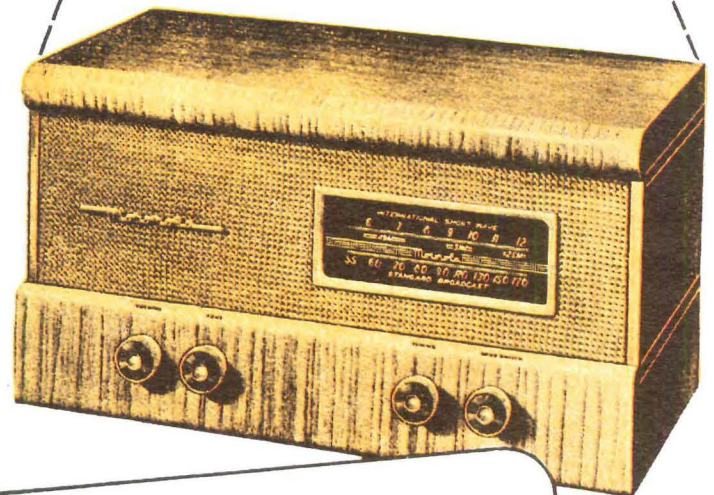


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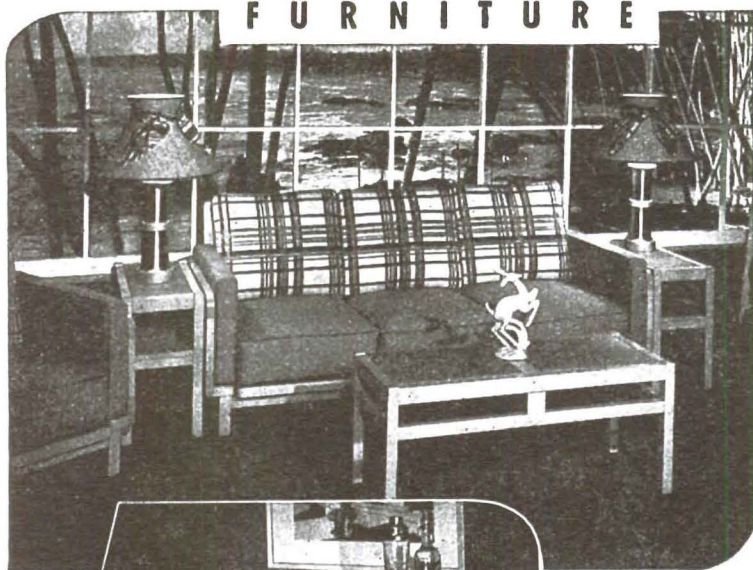


Motorola
A-M
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F-M
Radio

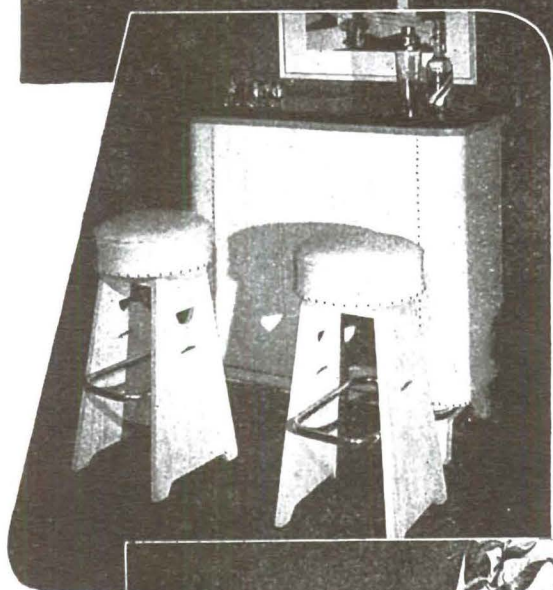


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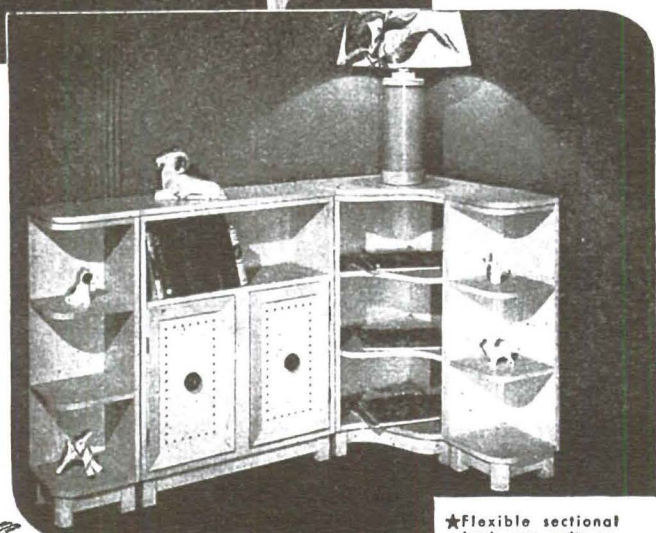
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MUSIC

The stage gleamed with the polish, brass, bulk, and organized confusion of a well-kept restaurant kitchen: at each side a grand piano, keys to the footlights, raised lids diagonal across the stage; between the pianos three kettle-drums writ large in the unaccustomed central position; behind, partially hidden, a xylophone and percussion equipment. The scene was interesting but to anyone even slightly familiar with the score of the *Sonata for Two Pianos and Percussion* by Bela Bartok it was an incorrect setting of the instruments. The intent of the *Sonata* is to produce the richest possible tone from the two pianos and to intensify and qualify this tone by the use of other instruments of related character, making the ensemble a percussive instrument of unusual variety and range. One could see, therefore, that the pianos were facing in a direction which would not enhance their tone and that the kettledrums were too prominent, both audibly and also visually, for anything less than a solo lead accompanied by the pianos. The additional fact that the two pianists faced the back of the stage, while the gifted young female tympanist alone in the center faced the audience, gave the music altogether the wrong perspective, adding to the original error in balance, a distracting, though very competent, show of adolescent grace above the kettle-drums. Under the circumstances the music sounded as one would expect, and the kettle-drum solo was the best part of it. The two pianists performed digital prodigies on the two keyboards in a small, colorless tone, which did no more than accompany the kettle-drums with what anyone not knowing the score could not help but consider far too much secondary matter; and the xylophone, snare drum, and other apparatus came in from time to time with an effect more startling than explicatory. Those listeners who needed to be convinced were baffled and displeased. It is too bad that so much initial enthusiasm, so much work by the players, and an opportunity to hear an important composition which as far as I know has never before been played in this country in its original form—it has been played, I believe, in the later version for two pianos and orchestra—should have had no better effect than to give the opponents of "modern music" further weapon for argument without satisfying those who wished to hear it. The *Sonata* was the second part of a *Music Guild* concert at the Wilshire-Ebell Theatre, March 13, and was played as a memorial of the composer, who died in New York last September of leukemia.

The first part of the program began with a tenuously delicate reading of the Hugo Wolf *Italian Serenade*; it ended with a precise and equally tenuous reading of the *String Quartet, opus 18*, by Ernest Toch, a work of the composer's youth, which began well enough with a rhapsodic violin recitative but refused to come to an end, its later fits and starts being punctuated by bursts of bewildered audience applause. Both performances were by the London String Quartet, three members of which faintly assisted Loyd Rathbun in a superbly robust, suave, and controlled reading of the oboe part of the Mozart *Quartet for oboe and strings*. Loyd Rathbun is an instrumentalist of such quality that he should be not merely watched and applauded but given every opportunity of playing solo and chamber music for his instrument.

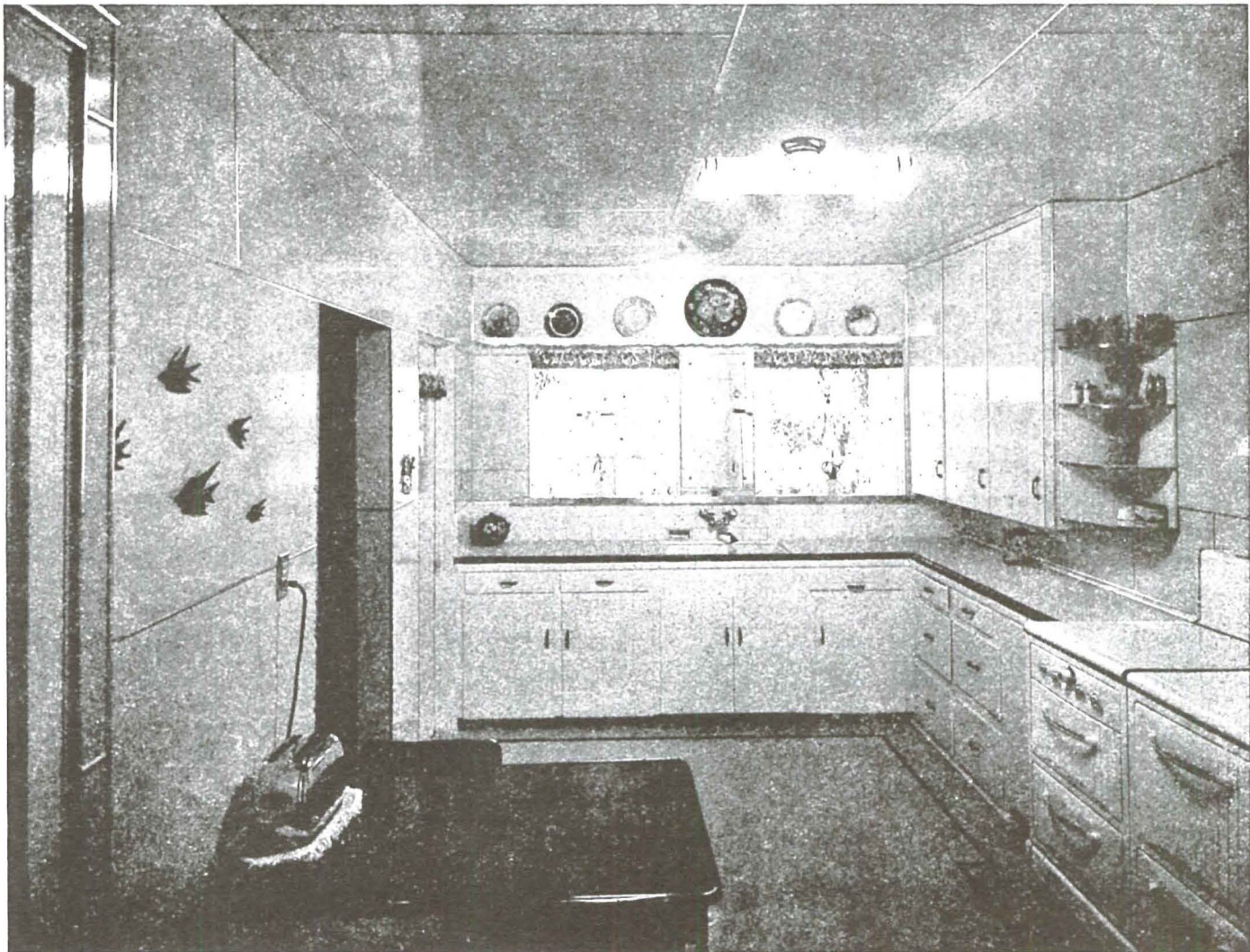
Since the death of Bela Bartok last September there has been a notable outburst of active public attention to his music. *Time*, the *Weekly Newsmagazine*, has quoted in Bartok's favor the terrors of public misapprehension and indifference, of which its own *Music* column is at all times so discouraging an example. *The Nation*, whose music critic trembles at a Balanchine nuance, comparing the abstract formalism of that ballet-master to the piano concertos of Mozart, has said nothing about Bartok. The English *Gramophone* subordinates a sour commentary on the late composer to a lush memorial of John McCormack. Elsewhere, however, one finds a more sensitive, if dreadfully belated perception of Bartok's worth. *Musical America* and *The Saturday Review of Literature* speak with a feeling of genuine creative loss. *Music and Letters* featured the first detailed study of the six quartets, remarking that these constitute the most important quartet series since Beethoven's. The author unfortunately dismisses the quartets of both Brahms and Schoenberg on a technicality of count, thus avoiding in the latter instance a necessary comparison of the utmost importance for the understanding of contemporary music. This comparison, though not made, is within the grasp of the editors of *Music and Letters*, since the preceding issue contained an equally thorough and enthusiastic survey of the four Schoenberg quartets.

Bartok interest came nationally to a focus in one memorable week continued on page 58

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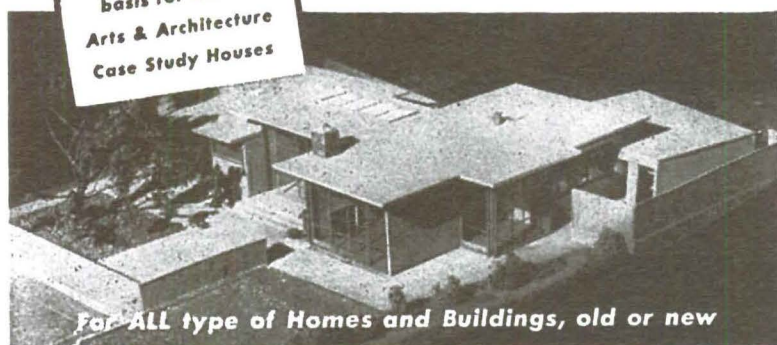
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ART

continued from page 10

world nothing is constant except change. Nothing stands still; everything is relative and is known through its relationship to something else. The pulse of the heart is a relationship, one beat following upon another in an ordered succession. Life depends upon ordered change, sometimes so slow that it can be known only abstractly, sometimes so cataclysmic that it *seems* completely disordered. But man (at least) is not merely an aggregation of living cells, however wondrous. He is also something spiritual. (There is not the space here to answer the protests of the materialists. It must suffice now to observe that a concept of that attribute from which the word spirit derives—"the breath of life"—has been possessed by man since his recorded beginnings and is accepted here in recognition of man's awareness of something more than merely a physical existence.)

To approach reality, then, in any profound sense, it will be seen that reality (to man) is both material and spiritual. Not one, nor the other, separately, *but both in relation to each other*. Once we are able to comprehend the nature of reality as such we have the key to an understanding of the lesser relationships of which art consists. Abstract art is abstract because it is predicated on a concept of such a Reality. It is a misnomer to speak of a certain type of descriptive art as "realism." Actually it is nothing more than a veneer of surfaces; a shell from which all life has been extracted, and therefore void of true reality.

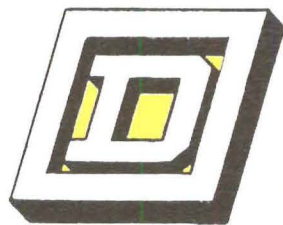
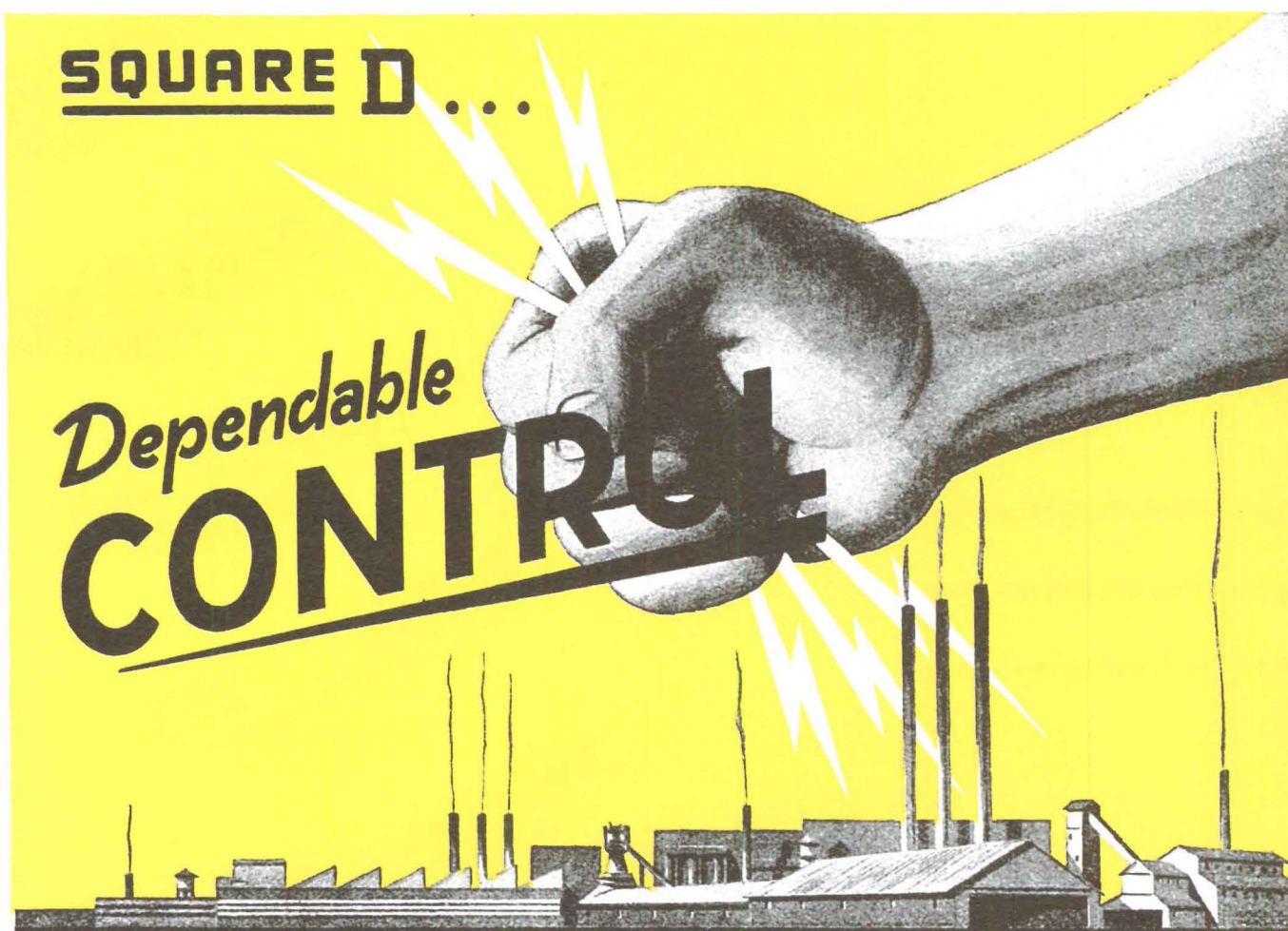
There is yet another relationship of art. It is the relationship between the painting (or other art form) and the spectator—a relationship that has achieved no more recognition than the relationships which constitute Reality, hinted at so briefly above, but which, more than any other, provide the clue to the question: what is the meaning of art. Without a doubt there are some people so constituted that they can never comprehend the meaning of art. Art, to them, is at most a picture to be hung on the wall or in a museum. Some people cannot do arithmetic; others cannot read a philosophical book. And some do not care what is the meaning of art. Others would like to understand but do not know how to begin. There are many factors today which prevent a normal functioning of art, and therefore a normal understanding of art—more exactly, *a participation in art*. Though there is no immediate prospect of regaining a healthy art (dependent upon a healthy social structure) it is always possible for the receptive individual to know and experience the meaning of art. *But we have to do something about it.*

Art, which might be called nourishment of the spirit, is not automatically assimilated like the food we take into our bodies. We know well enough that we cannot read anything without knowing the meaning of the words which are written, anymore than most of us can understand someone speaking Chinese. But the Chinaman understands what is being said, because he has learned that language. So, too, has art a language, and until its alphabet and its grammar are learned it can communicate nothing, or almost nothing. Comparisons are often misleading, and this one is no exception. Art, unlike the problems connected with learning a complex modern language, makes no such taxing demands upon the student. With its ancient and common origin based on a surprisingly few visual elements, one has only to examine the graphic symbols of all ancient peoples to realize how universal were their means of communication through art—and therefore to discover how natural, how *innate* is the language of art. It has been only since art's tower of Babel that it has become so confusing, so unintelligible, and therefore with so little meaning.

When looking at a work of art we must know what to look for—and look for it! This means that our minds must be active, searching, alert; not an empty vessel waiting for the floods. Words are a poor medium with which to translate the meaning of art, and all but useless to describe the meaning of abstract art. Can one explain what a musical work by Bach means? True, music has a much more direct channel to our inner understanding than painting. We can even hear music passively, merely letting our emotions respond. But *full* comprehension of great music comes through a complete awareness of what it contains. It is certainly possible to gaze upon a painting and allow it to arouse emotional responses without doing anything but looking. But we can arrive at the content of that painting only by contemplating it—"reading" it.

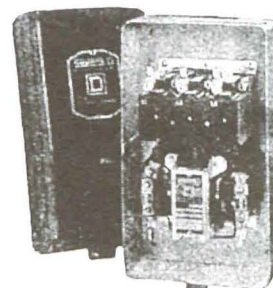
In a way it is easier to explain what *not* to look for in such a reading. If all we see in a painting are objects we can identify we are seeing scarcely any more than we can see every day in our

continued on page 26

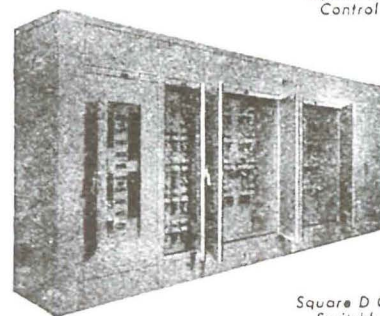


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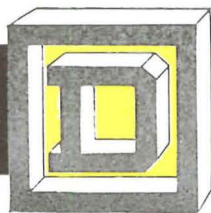


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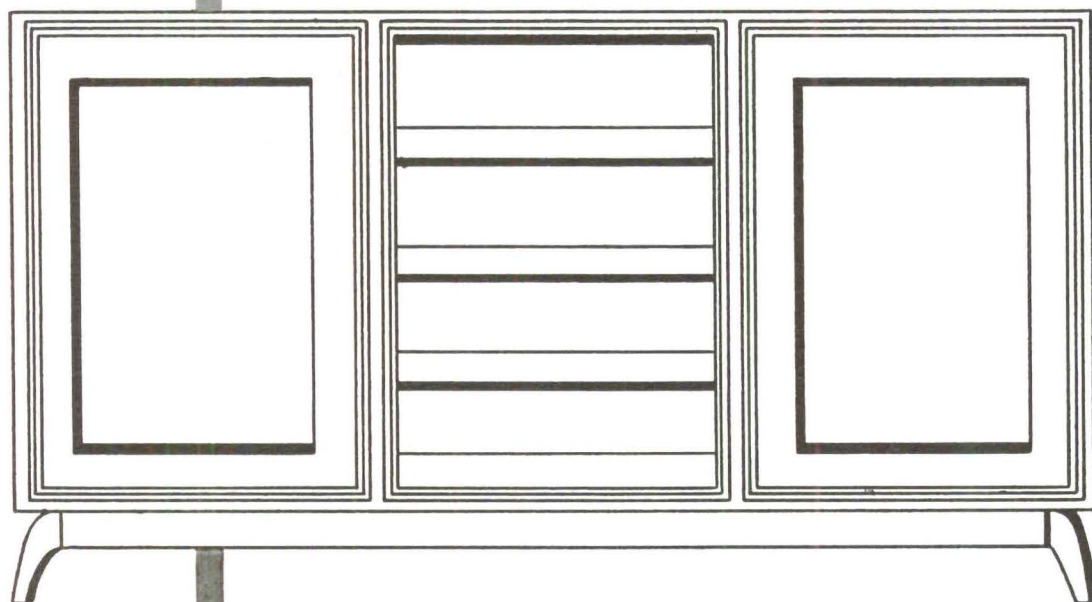
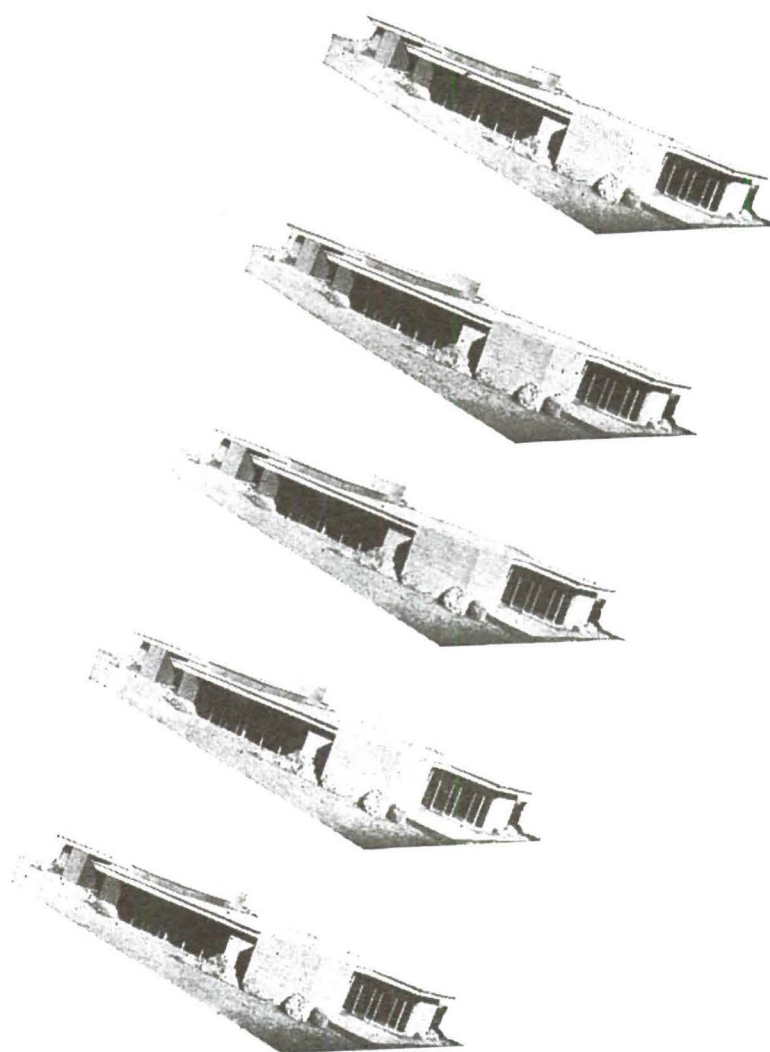
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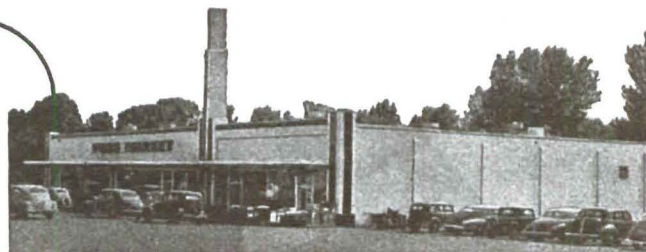
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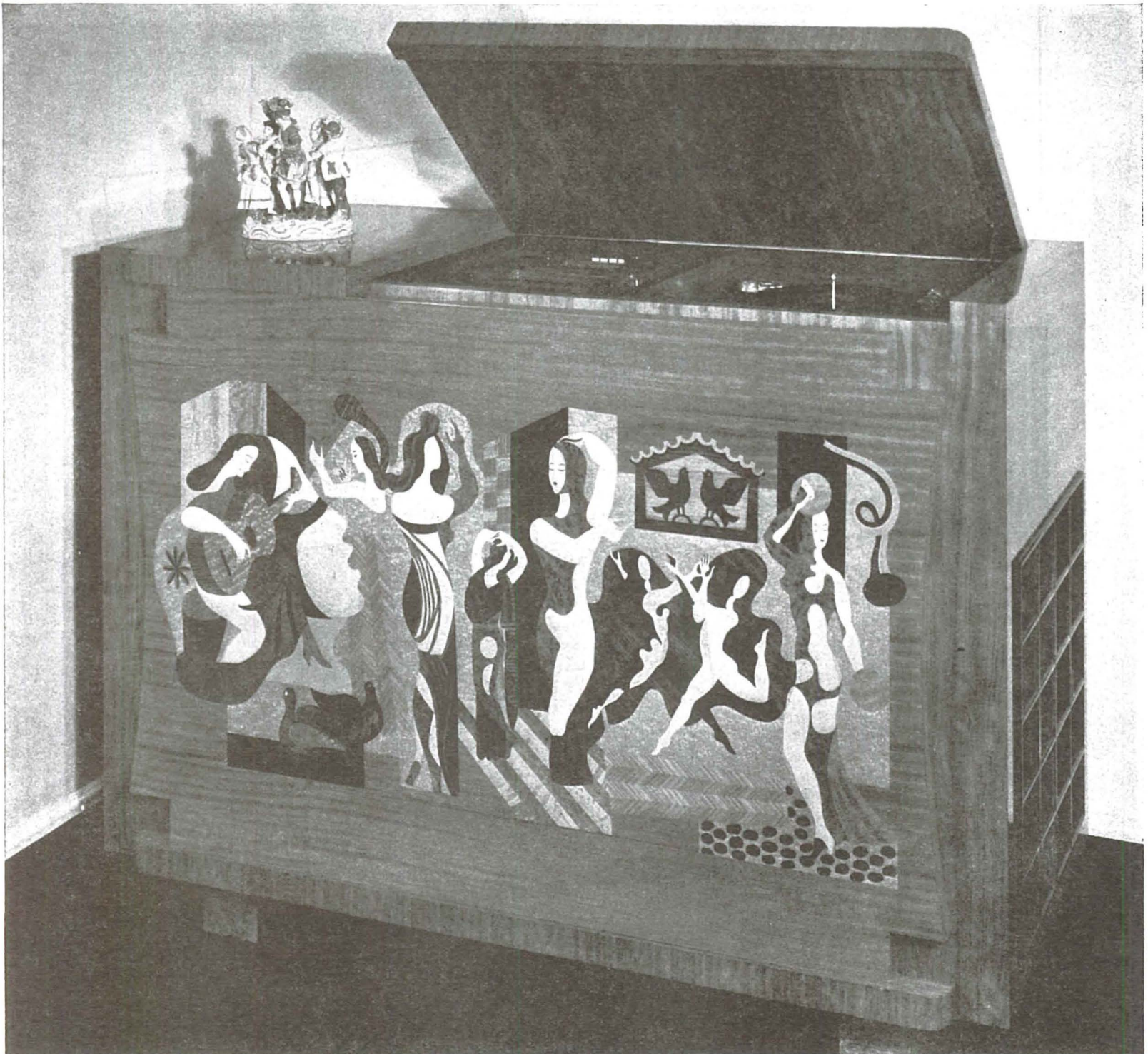
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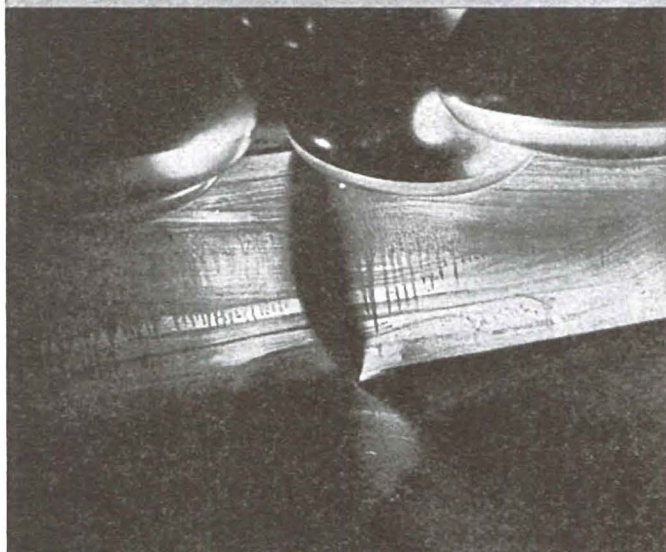
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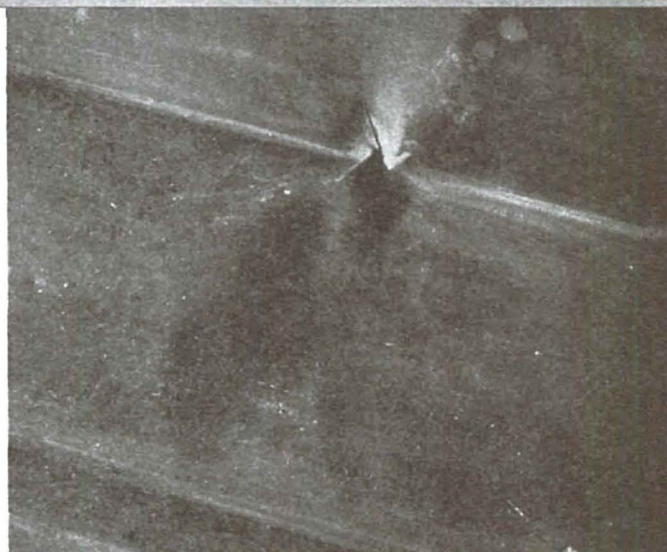


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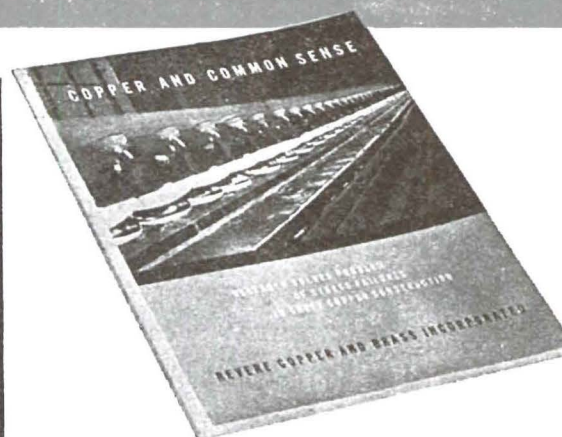
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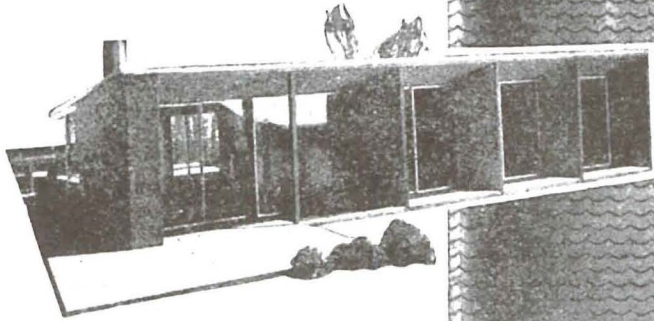
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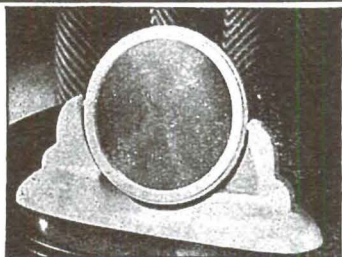
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ART

continued from page 18

lives, or things we have once seen, or can see in photographs. We may need such crutches to remind us of what we possess, or would like to possess, but this is hardly a worthy function of art. Art, essentially, has nothing to do with material values. It can serve as a reminder of things we know—yes; but things that are intangible, as the bond between friends. Art is never the thing itself, but a symbol of our knowledge and experience and aspirations as they relate to our most profound concepts of reality. We can make reality a mud-puddle or we can make it encompass the universe. Like life, art gives us only what we put into it. In both we are forever pioneers if we desire to find meaning and greatness in either.

The *American Contemporary Gallery* in Hollywood is presenting during March and part of April an exhibition of paintings by two of its annual competition winners. All in all it is a pleasant show. Jeanne deWolfe and Dale Owen tied for second place in the 1945 contest last autumn and are now sharing the gallery walls in the first exhibit of its kind for either of them. Both paint abstractly, with Miss deWolfe tending more toward the non-objective than Dale Owen who still clings to more traditional concepts, though couched in the modern vein. He also uses pigment more sensuously in order to strengthen his emphasis on mood. With Jeanne deWolfe color is little more than a film, a nebulous or shimmering nuance which floats in undefined space behind a surface linear design, though sometimes it is registered within the pattern of lines to become a defined dimensional area. She works within a restricted palette, giving preference to greens, yellows, and red-vermillion against the predominating white ground, clouded with grays, upon which her black lines float. Her work has somewhat more freedom and dash to it than that of Owen's. Perhaps this is because he has set himself to reach "into our inner feelings through mood"—a mood which is somber in color and complex in form. deWolf's emphasis upon pattern rather than structure suggests a leaning toward the decorative. Her large panels with their consciously repetitive motifs indicate an adaptability to textiles. As a young painter it would seem that she has a definite future in such a field of design.

—GRACE CLEMENTS

ART—SAN FRANCISCO NOTES

continued from page 12

composition. Theodore Polos, whose paintings have always had a brooding emotional melancholy, is represented in this show by a definitely surrealist picture. Margaret Peterson has a very effective painting in her usual style.

There is a discernable influence of Mondrian, here and there, or at least the same preoccupation with vertical and horizontal lines: there is also a tendency to break up the picture into several small areas, each a separate composition, held together by color and by the wide lines dividing the areas. Sometimes wooden strips replace the division lines.

The San Francisco Museum shows also a room full of decoratively painted peasants done in bright yellows, reds, and browns against a dark background, by Wilma Stambaugh; a large exhibit of prints and photographs called *Moscow Today*, and paintings by Mexican artists, as well as part of the permanent collection.

After the abstractions at the Museum the show of Herman Struck's pictures at Gump's seems startlingly objective. Struck paints cows being herded over snow, Indians, boats and other picturesque objects, all done in a very crisp, workmanlike manner, and left at that. A cow is a cow, is a cow, and it is nothing more. Those who do not wish to be disturbed in their ideas of what things look like wear peaceful expressions as they look at this show.

Other entirely objective shows are one called *Army Air Forces*, chiefly portraits of flyers by Major Charles Baskerville, at the De Young Museum, and another of paintings by David Lox of Transportation corps activities, at the same place. There is also a room of cement figurines by Emil Lazarevich which suggest Chinese and early Greek inspiration, mostly static poses with movement carried by the lines of drapery. One called *Orpheus* is perhaps the most interesting. It is more asymmetric than most, as is the little figure, seated, called *Dance Pattern*.

Beniamino Bufano, William Hesthal, Edward Hagedorn, and John Stoll are having a joint exhibition, beginning March 25, at the Fuller Galleries in Oakland.

—DOROTHY PUCCINELLI CRAVATH

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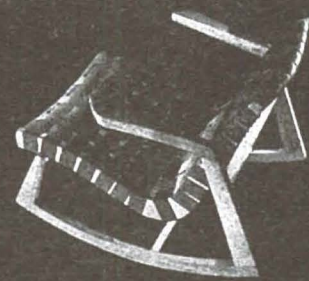
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notes

IN PASSING

WHILE WE ARE BUSY WITH concerns over the recent discovery that we are being ruled by a coalition of conservative republicans and democrats (rather we are being over-ruled by them) another more interesting, and we hope longer lasting, coalition is in the making. Heretofore public affairs have never been the concern of objective science, on the theory perhaps that the truth of the laboratory is better translated to the people through the politicians and the economists. Now, however, there is a coming together of the people and their scientists in what must become pressure on all fronts to force realistic decisions that will control atomic energy.

In their new roll, the men of science are proving themselves to be the most intelligently international-minded group of men in the country. And they display an amazing talent in grasping the complexities of politics. That they are winning the complete confidence of the people is only disturbing to those who rule a democracy through confusion and frustration; and that they have come off so magnificently in their self-appointed task of educating the members of both houses of Congress is a tribute to their tact and tenacity and great patience. This unexpected reservoir of first rate leadership is one of the brightest spots on the darkening international front.

It now becomes the duty of the enlightened men of politics and finance to join in this alliance in order to do what must be done if the world is to survive. It is difficult to understand and almost impossible for most of us to realize that our human society was rendered obsolete on the Day of Hiroshima.

It is possible that a large part of what is considered public apathy is really an intuitive dread, an instinctive fear of the utter finality of this tragic scientific victory. For decades people have given credence to the possibility that science would reach the heart of the secret controlling the energy of matter. True, they had not thought of it in terms of science but they have been fearfully aware and fascinated by the laboratory, attributing to it an almost mystical ability to solve eventually all problems of the material world, including the one last mystery that is now, unbelievably, an accomplished fact. In the face of this knowledge it is not strange that the reaction is one of fear and inadequacy. Many of us hoped that the road to peace through international control could be covered step by step as people were able to grow and realize an ever widening social responsibility. But now we are forced to concede that an immediate organization of world sovereignty is the only alternate to world suicide. This, then, is the problem for which we are so ill prepared. We stand bewildered before a decision that calls upon our best intelligence and complete selflessness, and it is no wonder that we face our future with dismay, realizing that we have been unable to reach unanimity on matters which are now definitely the nursery problems of man and his society. We have made only the barest of beginnings on the problems of race prejudice, sub-standard living, industrial slavery, and even the primary objectives of man's freedom. We are now being forced to realize that only a complete revolution in the character of man's society as it is now constituted presents a possibility of survival. It is a large and terrifying order. That it can be filled by humanity will be the measure of humanity's right to exist.

Putting aside the immediate fear for the physical safety of human beings, momentarily we are dazed by the realization that the control of nuclear energy represents such an immense resource of power that it is completely beyond the scope of any existing economic imperialism to accept or fully contain it. It becomes obvious, then, that in the joining of this struggle the limitations, the constrictions, and the tightening of our resisting economy will confront us with the threat of strangulation if annihilation through military conflict doesn't get there first.

What the situation demands is a larger logic, a vastly wider conception of man's purpose and intentions and a final acceptance of the world-wide relation of all men at the level of international sovereignty over the material means by which men live.

All this and much much more is being said in numerous books and broadcasts and articles and reviews. Up to now it has been said best in two small books that should be brought to the attention of everyone. They are obligatory reading. One, *In the Name of Sanity*, by Raymond Swing, is the clear statement of an honest and reasonable man whose mind, trained in objectivity, comes at last upon an issue that forces him to set out on a great crusade. The other, *One World or None*, is a series of straightforward statements by men most intimately associated with the science that made possible the Day of Hiroshima. This is in no sense merely a recommendation of these books. There will be more, and perhaps better ones on the subject, but for now they contain the thinking that must become the most important part of the world's conscience. There is no longer any choice, and the solution must be by unanimous consent within the very narrowest limits of concession.

This is a time that no private opinion can be justified by the mere insistence of anyone's right to have it. These circumstances force any opinion to justify itself on the basis of facts which are no longer debatable, but exist with terrifying finality that changes the nature and the form of not only man's political and social and economic conceptions but also the entire fabric of his human philosophy.

The words of the creative science that has forced the decision are completely conclusive. "The people of the United States together with the peoples of the rest of the world must demand that their leaders work together to find means of effective international cooperation on atomic power. They must not fail. The alternatives lead to world suicide. There is no time to lose."



the artists:
Max Ernst
Ivan Albright
Horace Pippin
Stanley Spencer
Abraham Rattner
Leonora Carrington
O. Louis Guglielmi
Dorothea Tanning
Eugene Berman
Paul Delvaux
Salvador Dali

artists in competition

ELEVEN DISTINGUISHED ARTISTS COMPETE IN A STRUGGLE WITH THE TEMPTATIONS OF ST. ANTHONY

by Harriet Janis

■ Many people love the challenge of constructive competition. Most art competitions, however, are deadly affairs involving paintings distinguished to a large degree only by their common mediocrity. Judges frequently add to the pall that hangs over such occasions by their undiscerning selections, and the only ray of light falls upon the few prize winners. The other entrants, generally adding up to the hundreds, eventually get their paintings home, prospects gone, and out of pocket for packing and transportation at least one way. This item alone may at times total more than the prize money, a fact no more palatable because it is absorbed in separate doses by each of the many artists submitting pictures.

In contrast there is an alternative in an art competition planned to give adequate compensation to each participant and in addition award a large prize; to provide a stimulating idea to be used in common by the artists; to furnish a challenge for all by inviting only artists of highly creative talent, among them some of the foremost of our time; to invite a group of judges noted for their integrity and artistic insight. Recently, such a competition, far from being a product of the imagination, has been carried out.

Held for use in connection with the Loew-Lewin film *Bel Ami* that will appear in the fall, it will be, because of its revolutionary terms and the phenomenal results obtained, undoubtedly the subject of much interest and discussion for some time to come. The resulting pictures, painted on a single theme especially for the competition and reproduced here, involve eleven artists of distinguished national and international reputation: Ivan Albright, Eugene Berman, Leonora Carrington, Salvador Dali, Paul Delvaux, Max Ernst, O. Louis Guglielmi, Horace Pippin, Abraham Rattner, Stanley Spencer, and Dorothea Tanning. The plan, unique in contemporary art circles, follows the classical Greek competition formula in which poetic dramatists wrote plays based on a common subject.

The contest theme, a religious one, was prescribed for a group of paintings from which one is to be used in the film version of the Guy de Maupassant novel. This film is now being directed by Albert Lewin, who brilliantly demonstrated the possibilities of art for the cinema in *The Picture of Dorian Gray*. Those who are familiar with the novel will know that the subject of *The Temptation of St. Anthony* was substituted for that of *Christ Walking the Waters*. Apparently the Hays Office suggested a substitution, and the choice of the *Temptation* proved to be one that the participating artists felt was a stimulating traditional subject entirely sympathetic to major phases of the modern spirit. This is further evidenced by the generally fine, and in certain instances—notably of Ernst, Albright, Dali, Carrington, and Delvaux—even inspired works contributed.

Being urged to adhere to uncompromising esthetic standards, the artists invited were also afforded the greatest latitude in interpretation. In order to make possible a result that would conform to the highest art world




Max Ernst
 surrealist
 born in Germany—1891
 living in the United States

STATEMENTS OF THE JUDGES

MARCEL DUCHAMP: "Jurors are always apt to be wrong. The only argument in favor of this jury is that the three differed in their selection of the 1st, 2nd and 3rd prizes, showing how close the decision was. But even the conviction of having been fair does not change my doubts on the right to judge at all."

ALFRED H. BARR, JR.: "In an age when traditional legends and symbols have almost disappeared from art the St. Anthony competition seems to me exceptionally significant. Its centuries old subject involved living artists in rivalry both among themselves and in a sense between themselves and some of the great artists of the past. Memories of paintings by Bosch and Ensor, Teniers and Callot and above all Schongauer and Grünewald greatly complicated the problem of awarding the prize. For as a member of the jury I felt I ought to weigh not only esthetic quality, in the narrowest sense, and psychological pertinence, but also the factor of originality. Consequently I found it very hard to choose among the top three or four competitors."

SIDNEY JANIS: "If this competition is any indication of what artists can do when inspired by a well chosen theme, then happily I reverse my former stand against art competitions. The subject, *The Temptation of St. Anthony*, evidently caught the imagination of the painters for the level of the work submitted was remarkably high.

"Because any one of several of the paintings was worthy of the prize an additional responsibility was placed upon the jury to make the final award. It was most gratifying to serve with Alfred H. Barr, Jr. and Marcel Duchamp, whose liberal viewpoints and open-mindedness made possible a decision that, however close, was acceptable to all the jurors."



level, it was necessary to exert control only to the extent of asking painters who, by reason of their natural trends, might be expected to respond to the subject in a truly imaginative manner, and this was done. All of the timeless and universal *Temptations* in Christian painting would from our modern point of view be classified as surrealist in direction. Therefore several of the competing painters will be found to be members of the surrealist party; the others habitually employ various types of fantasy essentially surrealist in emphasis, as any significant contemporary presentation of the *Temptation* seems to demand.

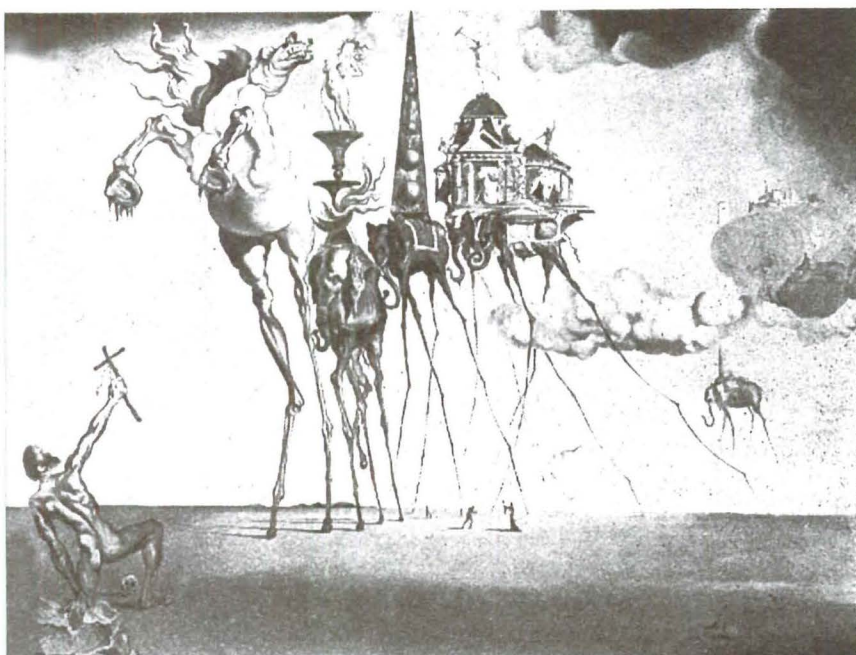
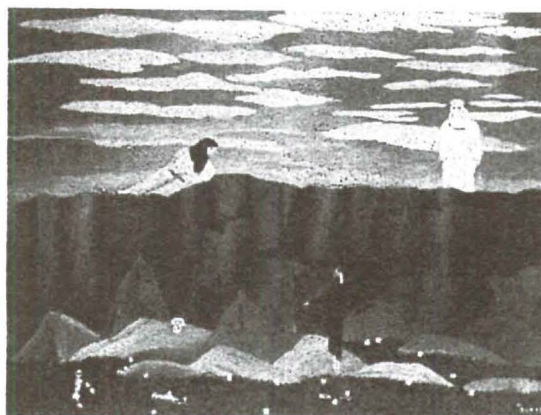
Further, it was desired that the participants should be contemporary artists using advanced ideas and techniques. Since according to the novel, the painting was done

Salvador Dali
surrealist
born in Catalonia, Spain—1904
lives in the United States

Ivan LeLorraine Albright
born in Chicago, Illinois—1897
lives in Warrenville, Illinois

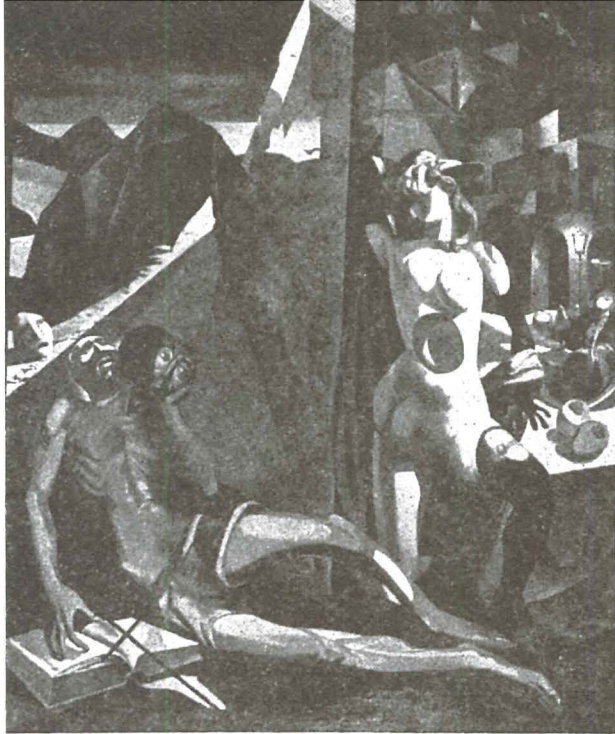
ARTISTS IN COMPETITION (continued)

Horace Pippin
primitive
born in Westchester, Penn-
sylvania—1888
lives in Westchester, Pennsylvania

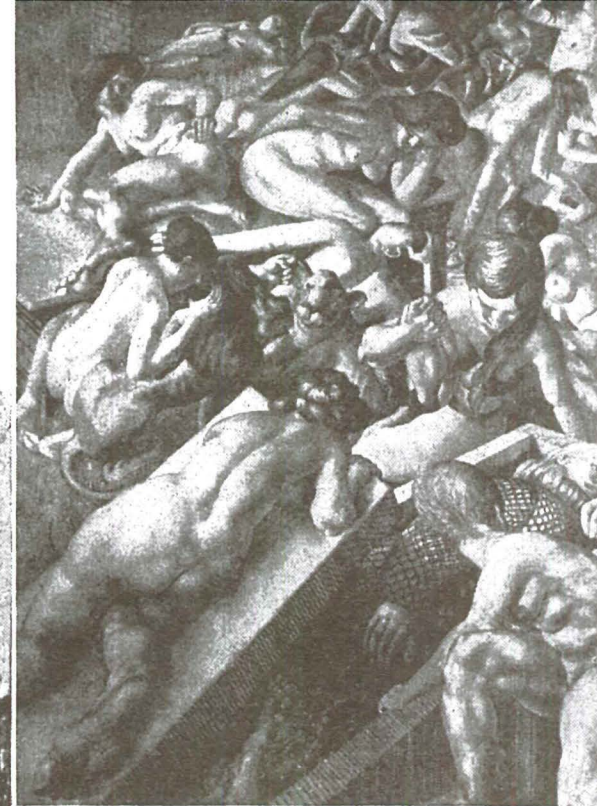


in 1885, the artists selected, frequently using Victorian and other 19th century motifs, seemed best qualified to retain their own advanced styles and at the same time paint pictures which would not be "dangerously anachronistic" in their 19th century story context. This delicate problem involving important living 20th century artists and an important fictional 19th century painting contribution, was in a manner of speaking automatically disposed of by the choice of artists, as the works by Ernst, Albright, and several others so admirably attest. The plan further provided the following terms: some four months in which to complete the pictures (required size a minimum of 36" x 48"); \$500 to each artist for painting his picture; transportation to the place of judging (Budworth's in New York) and eventually back to the artist; insurance coverage; a \$2500 prize for the winner, whose painting is also to be used in the film; each artist including the winner to retain possession of his picture.

The number of painters asked was obviously determined by the budget available for competition purposes. The idea for this competition was worked out at an enthusiastic conference between Albert Lewin and myself in Hollywood. A high spiritual level was one of the important objectives and this was more than achieved in the great esthetic and conceptual distinction of the main body of paintings turned in. (continued on page 52)

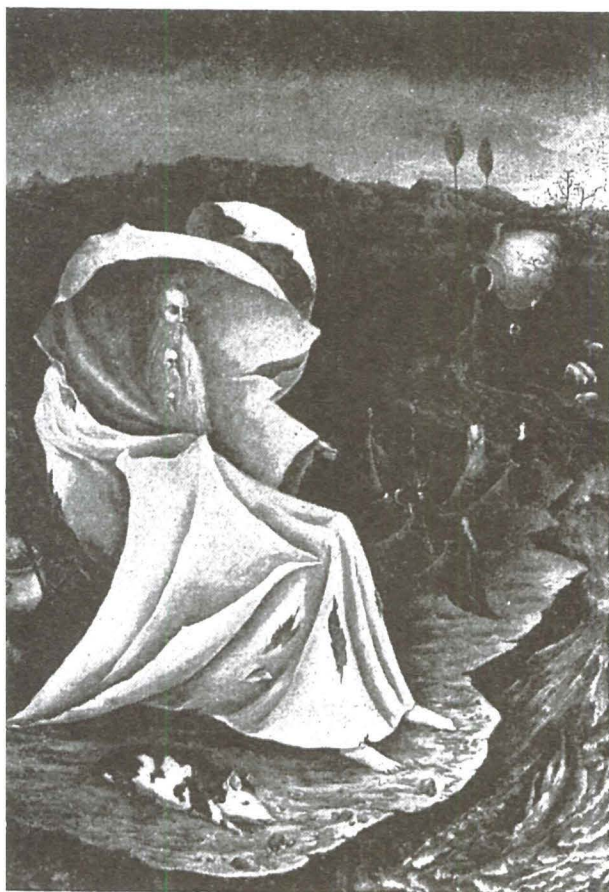


Eugene Berman
neo-romantic
born in Russia—1899
lives in Hollywood



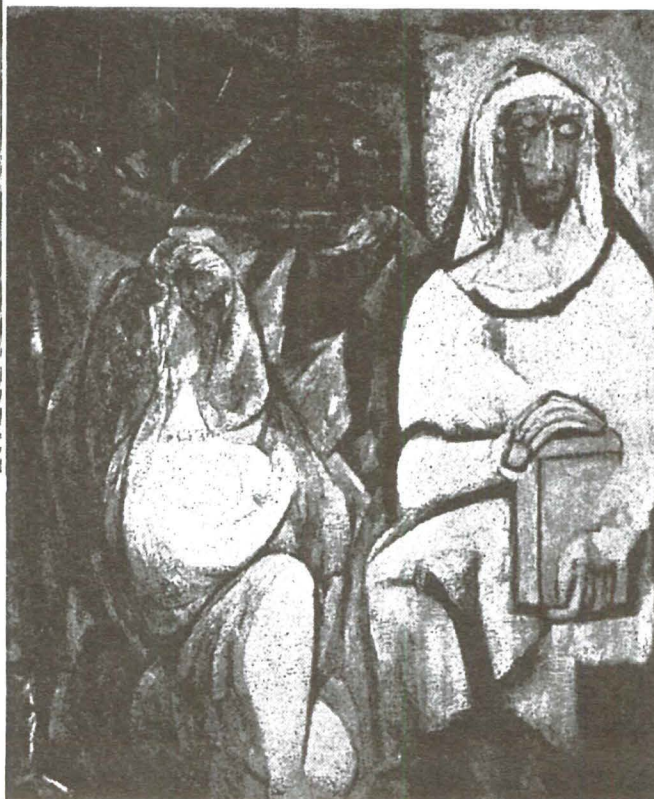
Stanley Spencer
magic realist
born in Cockam-on Thames,
Berkshire, England—1892
lives in London

O. Louis Guglielmi
magic realist
born in Milan, Italy—1906
lives in Brooklyn, New York



Leonora Carrington
surrealist
born in Lancashire, England—
1917
lives in Mexico

Abraham Rattner
expressionist
born in Poughkeepsie, New
York—1895
lives in New York



Dorothea Tanning
surrealist
born in Galesburg, Illinois—1913
lives in Nebraska

angel got two wings

Hurry Angel hurry: hurry down to the pool
I want you to trouble the water this mornin'
To bathe my weary soul.

Angel got two wings to veil my face;
Angel got two wings to fly away;
Angel got two wings to veil my face
And the world can't do me no harm.

BY RUDI BLESCH

In this old spiritual is hidden the racial catastrophe that gave birth to all the music of the American Negro. Three hundred years ago the Negro, forcibly exiled from his native West Africa began to sing in America the work songs of his home. Tragically appropriate—for he was brought here to labor without pay—they were also then, and are still today almost purely African in form and melody.

From these field chants, punctured by the percussion of axe or cane knife, the Negro took his next step. The spirituals that soon began to resound in the open fields and to rock the bare, wooden country churches were the first music definitely to transform European melody by African rendition, the first music, in short, clearly Afro-American. The first Negro music to elicit white praise, the spiritual, with its offspring, the blues, is the fountainhead of racial inspiration from which jazz was, later, to flow. So, in the New World, a body of religious Negro music was created and it was made—at certain times and in certain sects—to include as it still does to a considerable degree) the dancing, which also continued to be carried on as an activity separate from the church.

The slavery church did not bring the bright angel of deliverance which the Negro sought. The dark angel came often, descending by night and day, for to natural death and that of exposure and ill-tended disease was added the appalling rate of suicide and infanticide among the rebellious slaves. Nor did Emancipation bring immediately or ever wholly the freedom of political and social equality. But art to a creative race is a deliverance of sorts and the opportunity to practice and create it a kind of freedom. Music was to be this fairer angel, an angel with two wings. One, dark, was African music; the other, bright, was the melody of the white man; shielding wings that would veil the black face, bitter symbol, inescapable cause, of shame; wings of deliverance on which to fly away home. This fusion of two musics as remote as black from white came with the spiritual and was to find its greatest expression in jazz.

The spirituals are a part of Negro double entendre, are full of hidden meanings just as all Afro-American vocal music is. If God is presented to the converts as a just God, the Negro faced with injustice is appealing to justice when singing of his woes to Him. Singing of Egypt he sings of slavery; appealing to Moses he invokes the genius of his own race; and the River is a symbol of many references: the great streams of Africa, and liberation as well as death, so that Beulah Land means freedom as often, perhaps, as it signifies Heaven. In a very real if indirect sense the Negro churches were stations on the underground railroad which was being surveyed and built long before it began to carry runaway slaves north in the days before the Civil War.

Slave speech aimed in two directions; disarmingly simple, it was also code. Language like drums could conceal while conveying messages. The visitor to New Orleans' Congo Square could watch the African dancing and ceremonial, hear the music. How could the Negro prevent this? But if he asked for a translation of African words or an interpretation of symbolism he met a blank wall.

The number of spirituals evolved during slavery was immense. Their creation was continuous. Any gathering of the devout in a small church, in open air services, or by a riverside for baptism, might see new ones arise in the spontaneous chanting of texts. Most were forgotten as soon as sung; others, remembered, became standard, although the variants throughout the South of any one spiritual would be almost as numerous as the churches.

Only a small proportion actually came directly from white hymns; many were influenced by them; the vast majority sprang from the native Negro creativeness. There is not, for example, only one *Swing Low, Sweet Chariot*. That sung today is a chance survival. The early version adopted by the Hampton Student Singers as shown in the 1874 collection of

their songs is entirely different. A title by no means indicates a certain piece of music, but merely a text to which a spiritual has been improvised.

J. B. Towe writes (in *Cabin and Plantation Songs, As Sung By the Hampton Students*, 1874) of the creation of a spiritual, *En Dat Great Gittin'-up Mornin'*, "The student who brought it to us . . . has furnished all that he can remember of the almost interminable succession of verses, which he has heard sung for half an hour at a time, by the slaves in their midnight meetings in the woods. He gives the following interesting account of its origin:

"It was made by an old slave who knew nothing about letters or figures. He could not count the number of rails that he would split when he was tasked by his master to split 150 a day. But he tried to lead a Christian life, and he dreamed of the General Judgment . . . and then made a tune to it, and sang it in his cabin meetings."

In the early creation of Afro-American music a tune might perform both secular and religious duty. Many spirituals were used as work songs. *Bright Sparkles in de Churchyard* was thus used by hands in the tobacco factories of Danville, Virginia, and another, *I Hope My Mother Will Be There*, came to be called "The Mayo Boys' Song" in Richmond from its habitual use in the Mayo Tobacco Factory there.

Many people think of the spiritual as the sophisticated and almost completely Europeanized pieces that Robeson, Hayes, Anderson and Maynor sing. Actually these are even more remote from Afro-American sources than Mendelsohn's *Scotch Symphony* is from the skirl of highland pipes. The Negro himself, reacting to social pressures, was among the first to denaturize his own music. The earliest concert spirituals are perhaps those of the Fisk Jubilee Singers. These began in 1871 and many composers, like Burleigh and J. Rosamunde Johnson, have continued to produce a music that is not only more easily intelligible to white listeners but subtly flattering to them, as well. That the peculiar power of improvised communal singing is lost in these gilded lilies is another matter.

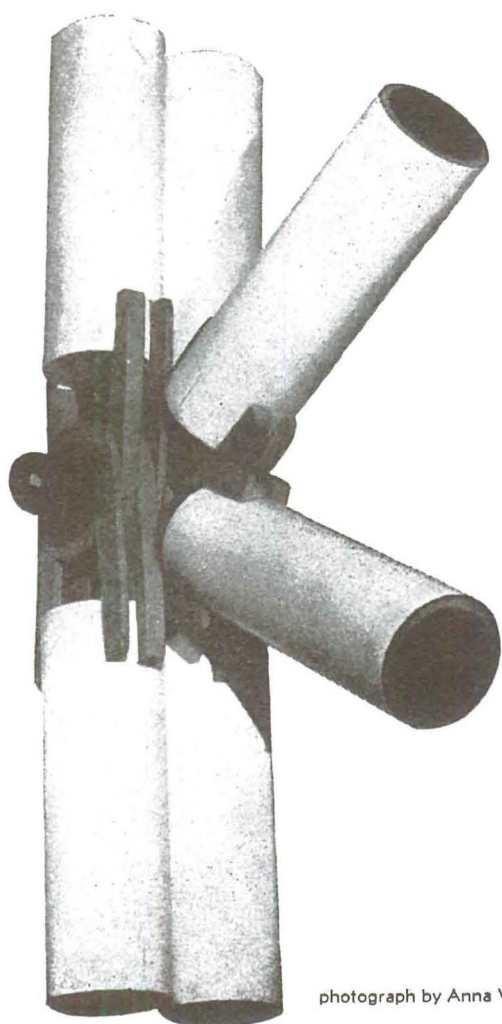
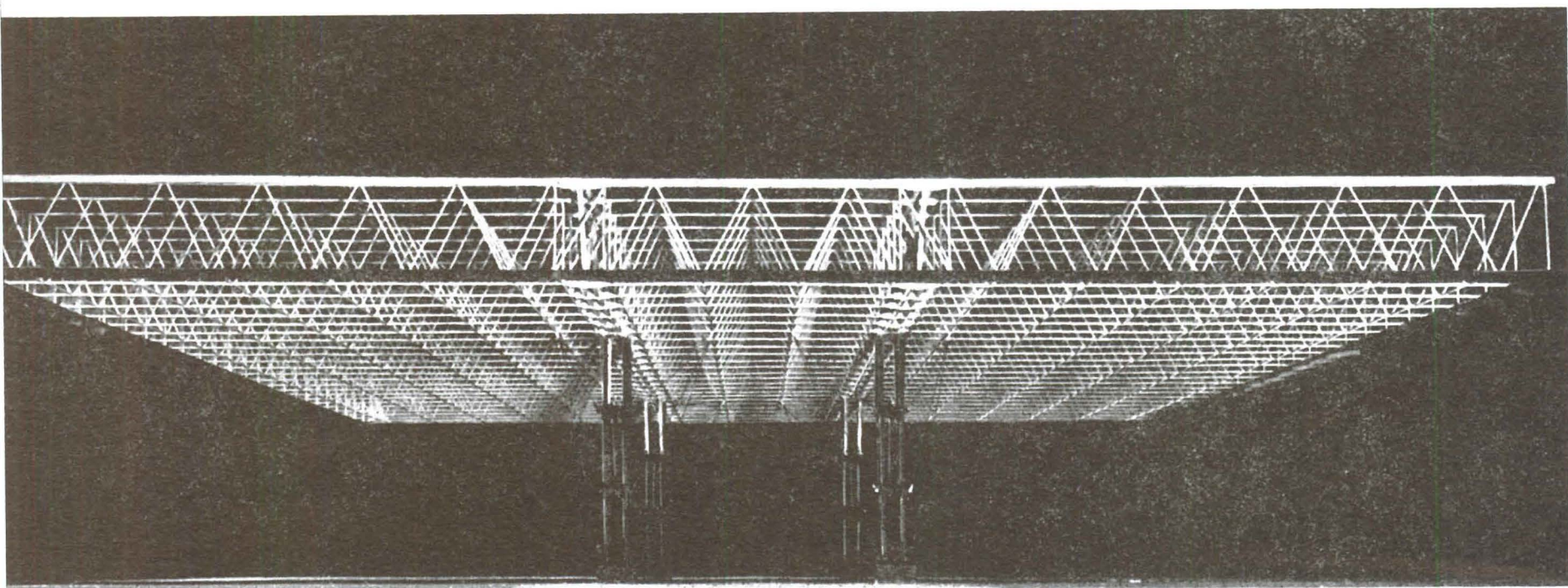
But the deep, native creativity of the American Negro, subsisting on (continued on page 50)

A part of the article, "Angel Got Two Wings" is from Mr. Blesh's book, "Shining Trumpets" A History of Jazz, to be published early next fall by Alfred M. Knopf, Inc.



CONSTRUCTION

A REVOLUTIONARY STRUCTURAL SYSTEM



■ The problem of structural fluidity over large areas is approached with a completely fresh conception by Konrad Wachsmann in what he has called **Mobilar Structures**. What at first appears to be a giant plaything put together from a child's building set, is actually a remarkable half-inch scale model of an airplane hangar of this revolutionary construction. The great truss roof, which would actually measure 140 by 200 feet, is cantilevered boldly out from four supports of incredible lightness. The floor area is almost entirely unobstructed, and the removable external walls permit maximum freedom of circulation.

Mobilar construction was conceived by Konrad Wachsmann, president of the General Panel Corporation, whose architectural inventions had already established him as a leader in developing interchangeable members for building construction.

Wachsmann worked out details with two partners, Charles and Albert Wohlstetter. Paul Weidlinger calculated the stresses and functions of the construction and the final results were shown recently at The Museum of Modern Art.

Two basic inventions form the root of Mobilar

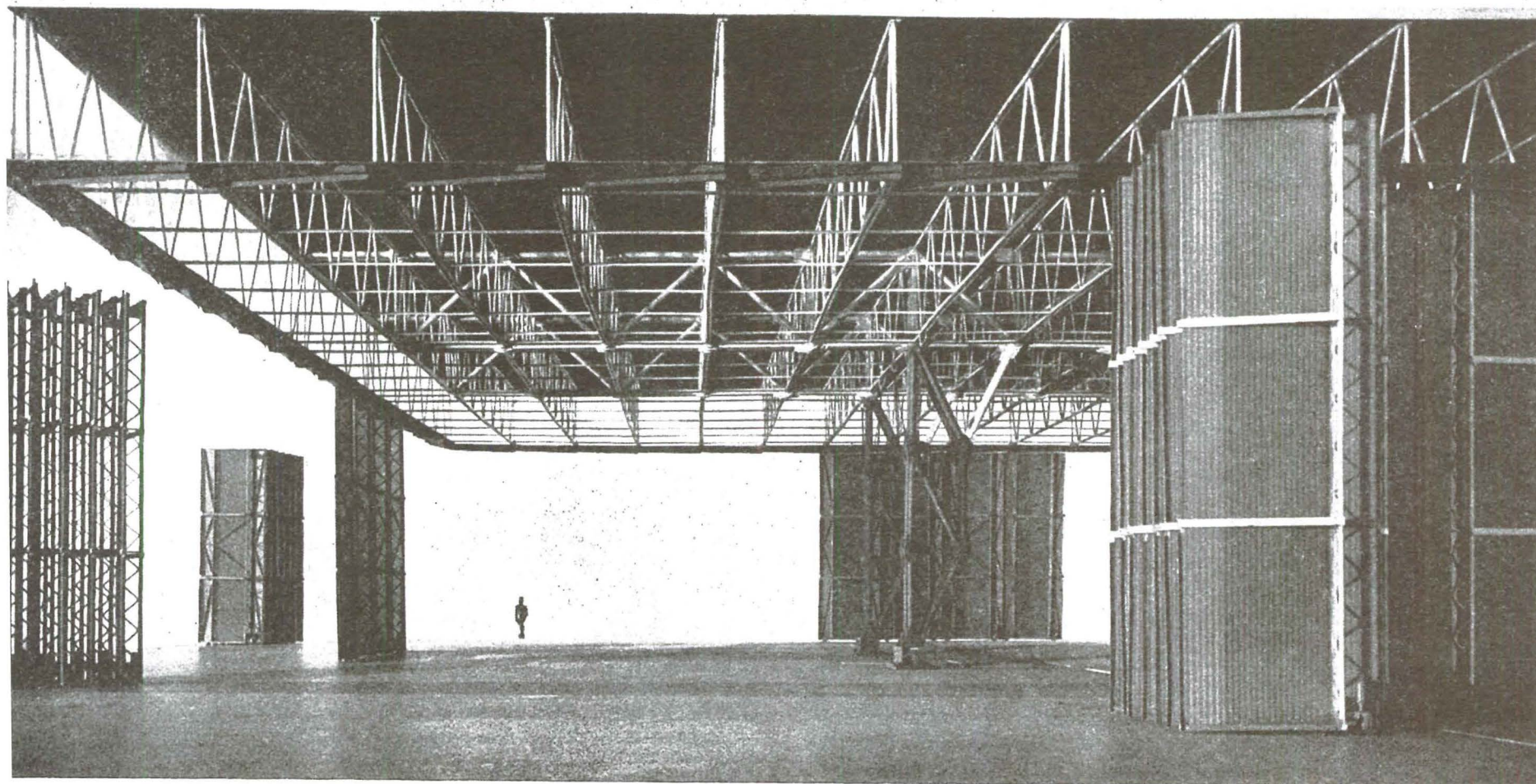
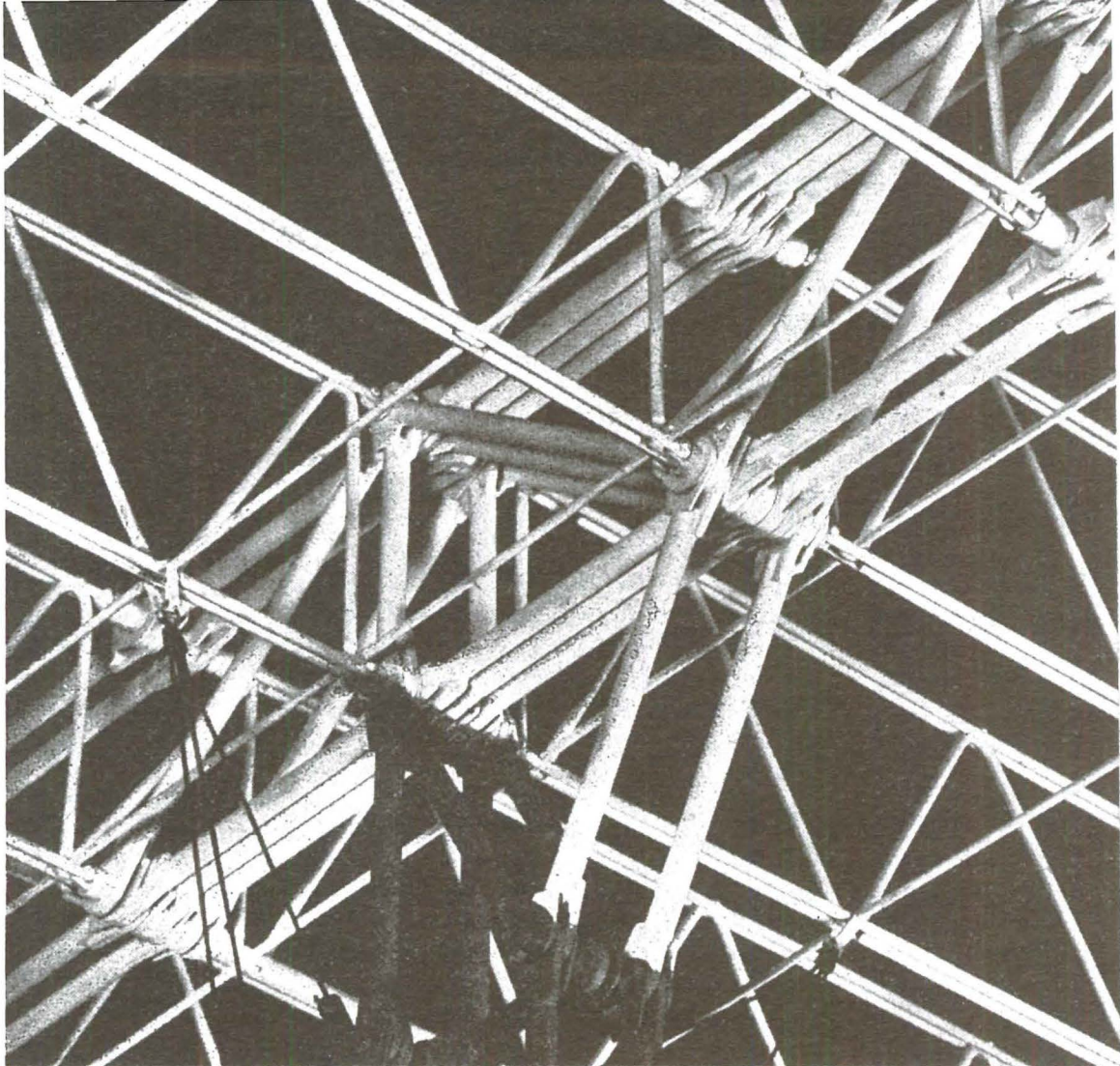
(continued on page 50)

BY KONRAD WACHSMANN

Konrad Wachsmann, architect
Paul Weidlinger, Engineer
material courtesy The Museum of Modern Art

Opposite page:
airplane hangar—roof structure
mobilar tube joint—part of a truss

This page:
main truss and column seen from below
airplane hangar—general view with doors
partly removed



INDUSTRIAL DESIGN

PART 2

This is the second of three articles on industrial design. It deals with the way in which the form of the tools of living is established, a creative act performed by the industrial designer. The first article stated how the rise of industrialism conditioned the industrial designer's conception of form. The third article will consider the problem from the point of view of the public which uses the products of industrial design.

BY ERNEST K. MUNDT

• In spite of the difficulties caused by the lack of support as explained in the first article of this series, the industrial designer is pressed to produce by his own quest for form or by the exigencies of keeping a factory in production. To make things worse, the designer's task has become greater than ever: he is called upon not only to give form but also to furnish the idea which is to be put into form, the idea which in earlier days was given in a more coherent social and religious tradition. This responsibility is certainly too great to rest with a single person; but the designing artist has been pushed into such an exalted position, mainly through the classifying efforts of art historians, that everything is expected from him.⁽¹⁾ In older days, the designer had his ideas given to him by the cultural atmosphere of which he was a part. "The artist," to quote Dr. Coomeraswamy again, "was usually, and except by accident, anonymous, signing his work, if at all, only by way of guarantee: it was not who, but what was said, that mattered. A copyright could not have been conceived where it was well understood that there can be no property of ideas, which are his who entertains them: Whoever thus makes an idea his own is working originally, bringing forth from an immediate source within himself, regardless of how many times the same idea may have been expressed by others before and around him." Today, with less help, the designer is supposed to do more and to do it rapidly.

Lacking leisure to let things grow, the industrial designer is tempted to make shortcuts on his way to form. These temptations may be put into two groups. The designer is tempted to copy or to adapt forms which have been developed in previous periods of civilization; this group is "traditional." The other group is "modern;" it tempts the designer to substitute the mechano-mathematical derivations of the scientist for the live form of the creative mind.

The historic past intrigues the designer, because it seems to respond better to our habits than the present. (The reason for this strange fact may be, as M. de Exupery points out, that our ideas and our language have not kept up with the development of other fields; they still are connected with things past). This predicament, to a great extent, is to blame for our difficulty in arriving at an inclusive conception of present day life and in finding a form for it. To take an example from a field where the designer meets with an "artist," an architect, the common practice of building a home in "colonial style" and of surrounding one's self with things colonial in living-room, and bedroom, but of having everything "streamlined" in kitchen, bath, and garage is indicative of this attitude which future psychologists may well choose to call typical for a split personality. Form, as we understand it, is either integral and pertains to all our patterns of behavior, or else it is no form at all. It is obvious that this way to apply tradition is sterile; and it is dangerous because such application frustrates efforts in healthier directions.

As for the modernists, their case is an illustration of how pressing is our need for form and how dire is the plight of our designers. Investigating the disturbance of air around an object moving at high velocity, the aerodynamists have evolved a shape resembling a falling drop of water. This shape is right insofar as it answers

the condition of least wind resistance. It is a very specific and a very theoretical answer, since any object made has to answer many more conditions than just that of least wind resistance; indeed it is an answer particularly void of human significance. But the water drop is a shape, and it is correct as far as it goes. In their hunger for modern form, designers jumped at the idea, and presently the market was swamped by objects wrapped up in "streamlined" surfaces, from the passenger car, on which they may have some justification, to flat irons which move much too slowly to be influenced by air disturbances, to floor lamps which should symbolize rather the opposite of fast movement. One may accept the streamlined shape to some extent as a symbol of our fast moving time, but its application has certainly been exaggerated. The needs of the human being and of the airplane are really too divergent to allow their being subsumed under the same formula. The human being, conscious of his rights as an organic creature, should object vigorously to being considered an appendix to mechanical conceptions. It seems as if these attempts, traditional or modernistic, to arrive at a solution of the form problem are doomed to failure because they leave too many factors out of consideration, factors which have decisive influence on our daily life. Things, however, seem complicated enough as they are, and additional matter may be hard for the designer to incorporate into his working knowledge. This complexity may be an indication that the problem is being approached from the wrong angle. To use a simile: if a builder were confronted with a heap of the structural parts of a bridge and asked to put them together, he would be unable to do so: the bewildering multitude of pieces would seem prohibitive. If he were permitted, on the other hand, to begin his work with a consideration of the principle of suspension, the requirements of capacity, and the potentialities of steel, the builder would comprehend the bridge's form and thus be able to construct it. In similar fashion, by looking at his problem primarily, as a function of man's needs, the industrial designer may find a way to form. Interpreting man, whom he wants to serve, through the mediation of external principles like traditions, processes, and markets has not led him to an answer. Beginning with man's needs as the prime determinant, focusing his interest on the facts of organic life which have not changed in our experience, and putting the possibilities of our industrial age under the classification of tools, the designer may see a better chance for an integral interpretation of (continued on page 56)

(1) It may be desirable at this point to clarify the relative position of the artist and the designer. The humanistic art historian, while extolling the great individual artist, looked askance at what he called the "minor arts," a term which comprised for him all those creative effects concerned with something useful. This very quality of usefulness excluded most objects made from glass, clay, wood, or metal from the realm of the "fine arts." Even the position of architecture was affected by this arbitrary differentiation which made only sculpture and painting, besides literature and music, worthy of man's highest efforts. These classifications can hardly be applied sensibly to some of the greatest periods of art when unity of coordinated cultural efforts prevailed; and they should be abandoned in our time when the appreciation of art begins to be directed less by humanistic individualized concepts and more by a sense for social importance. There is no reason why the creations of the designer should be considered qualitatively different from the work of the painter. They are both artists. In this essay, the terms designer and artist are used as synonyms.

SMALL DWELLING UNIT

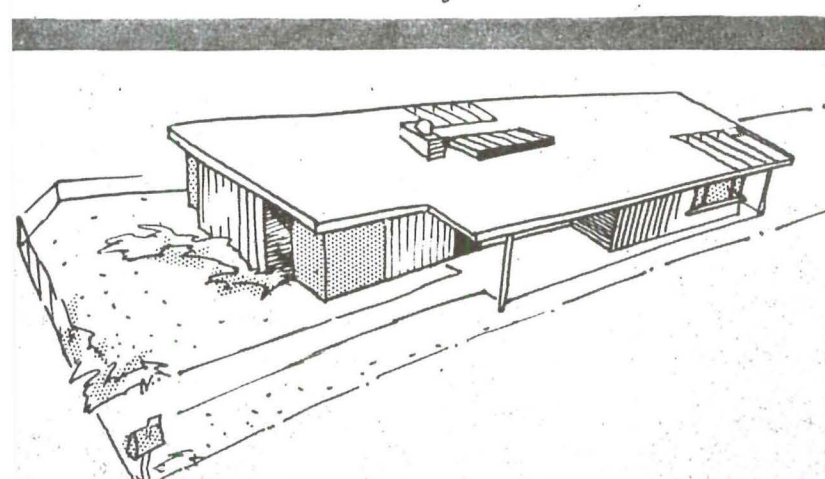
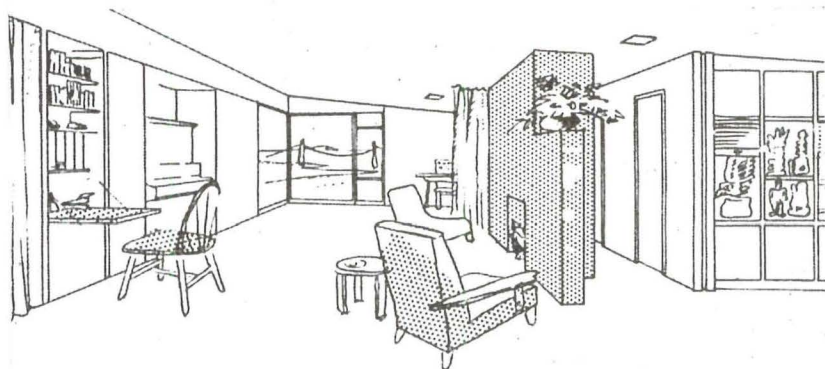
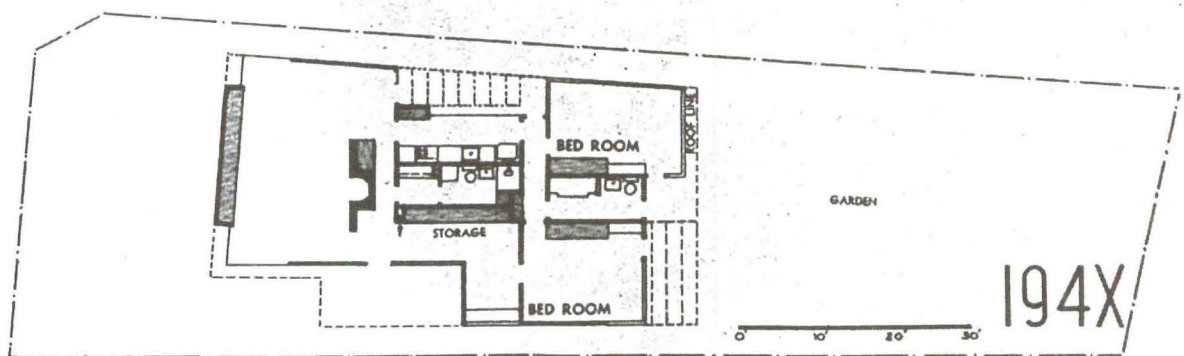
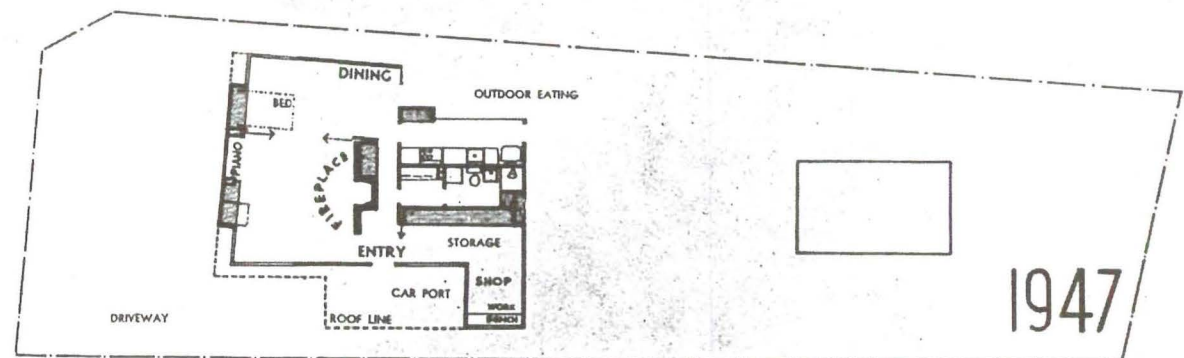
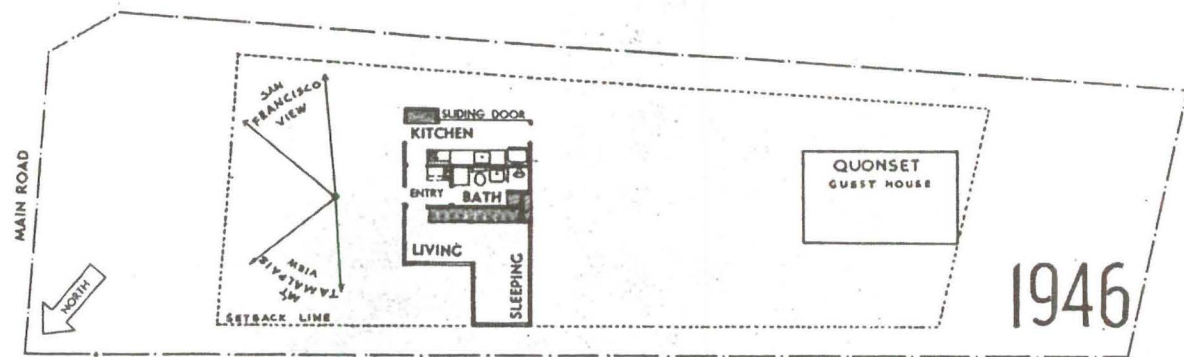
■ The fairly level site for this project offers two panoramic views—southeast toward San Francisco and north toward Mount Tamalpais.

Present building costs and limitations determined the decision to build a minimum house with provision for expanding when conditions permit. The first project (for 1946) consists of a \$500 Quonset hut and a kitchen-bath-living unit of 420 square feet, both placed within the set-back lines of the lot which is 42 feet wide. A sliding or folding door in the kitchen will allow this space to be used as an outdoor work area for the greater part of the year.

The 1947 addition of 500 square feet provides a living area centered around a free standing brick fireplace. Two corner windows (actually glass doors) take advantage of the two dominant views. A closet wall on the west side contains an indoor bed, space for upright piano, and a closet-library combination. A curtain or folding partition will separate the sleeping and dining alcoves from the remainder of the living room. There is a passage to the kitchen, wash-room, and storage room behind the fireplace. The owner's art collection from India, Japan, and China will be kept in the closet-wall of the storage room. Space for art work and writing is also incorporated in this L-shaped "private museum."

The future plan—194X—calls for two bedrooms and a bath, 590 square feet. This addition will replace the Quonset hut. A larger garden will result by this replacement.

Construction: concrete floor slab with radiant heating; stud walls with board and batten redwood siding; interiors, redwood; fireplace equipped with Heatilator; tar and gravel roof with slight pitch toward the back of the house.



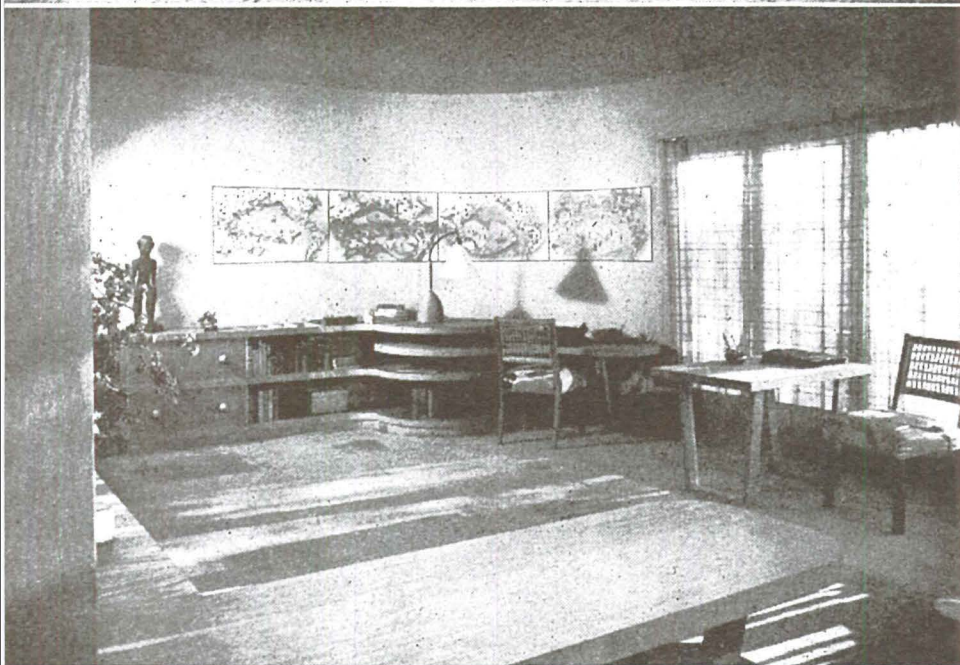
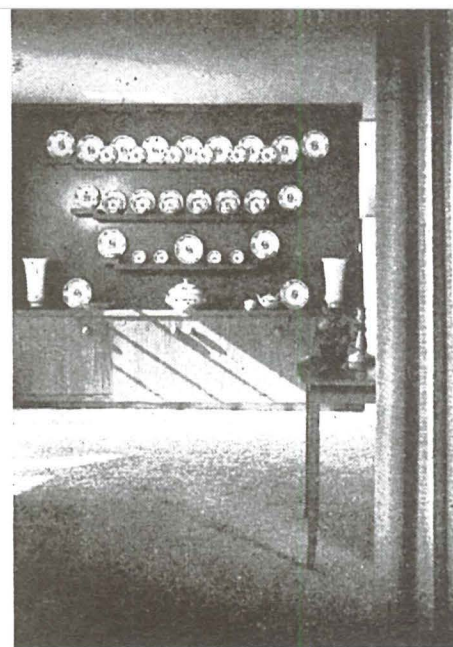
living space devised for three successive extensions

Location: Marin County, California

Owner: Miss Jean Robertson

Designer: Jan Reiner





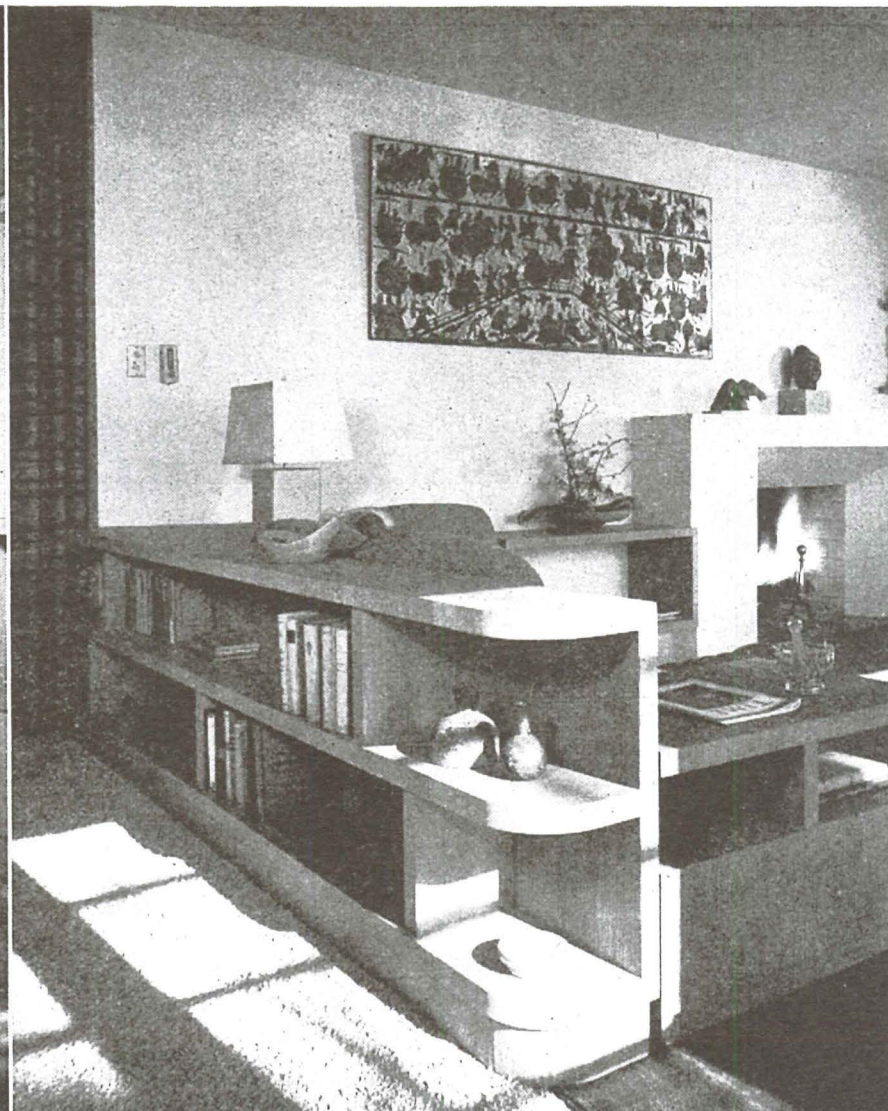
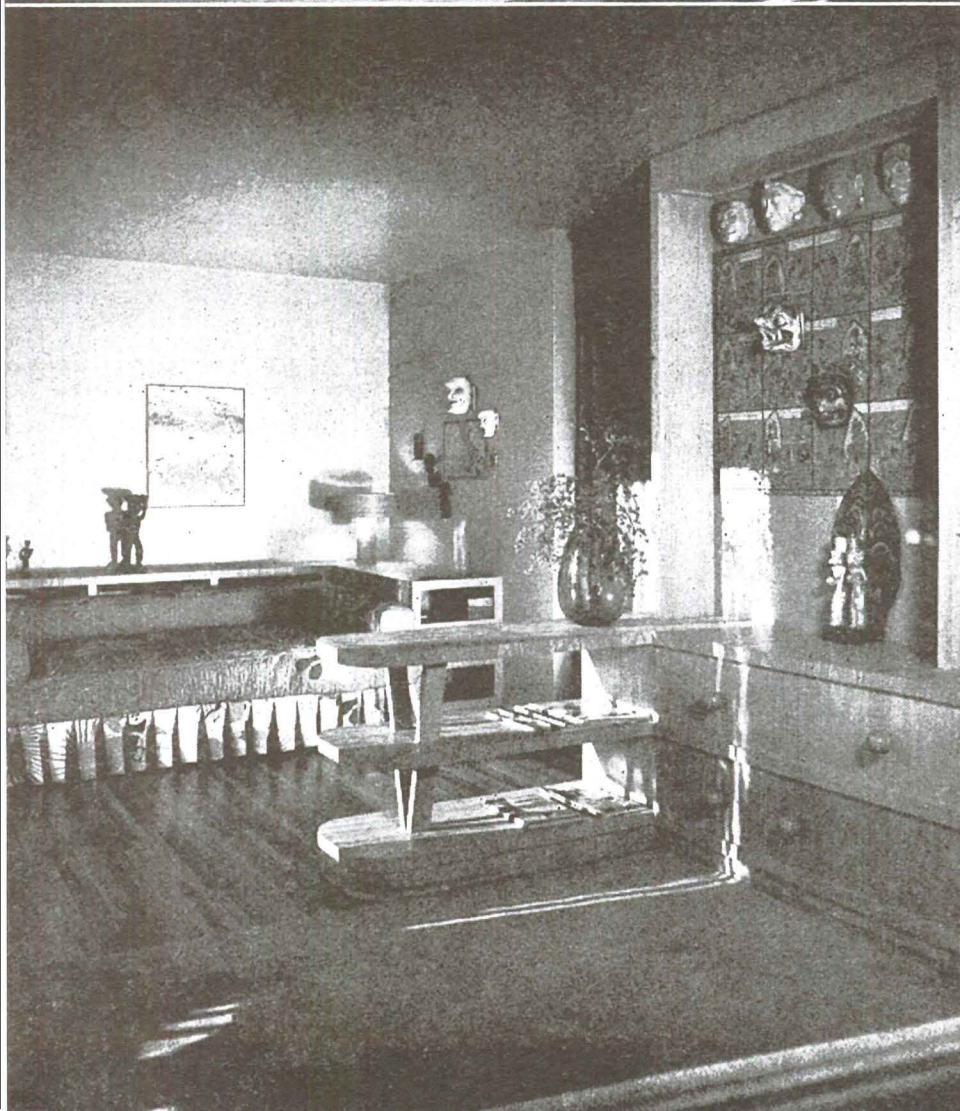
INTERIORS FROM A HOUSE FOR VICKI BAUM LERT

Upper left: eating area in natural walnut. Drapes, white and deep green raw silk. Upholstery in gray and red. Rug, gray.

Center: study—built-in desk unit in oak with cork top. Lower left: bed arrangement, shelves in oak. Cover, red raw silk with applique in green and chartreuse.

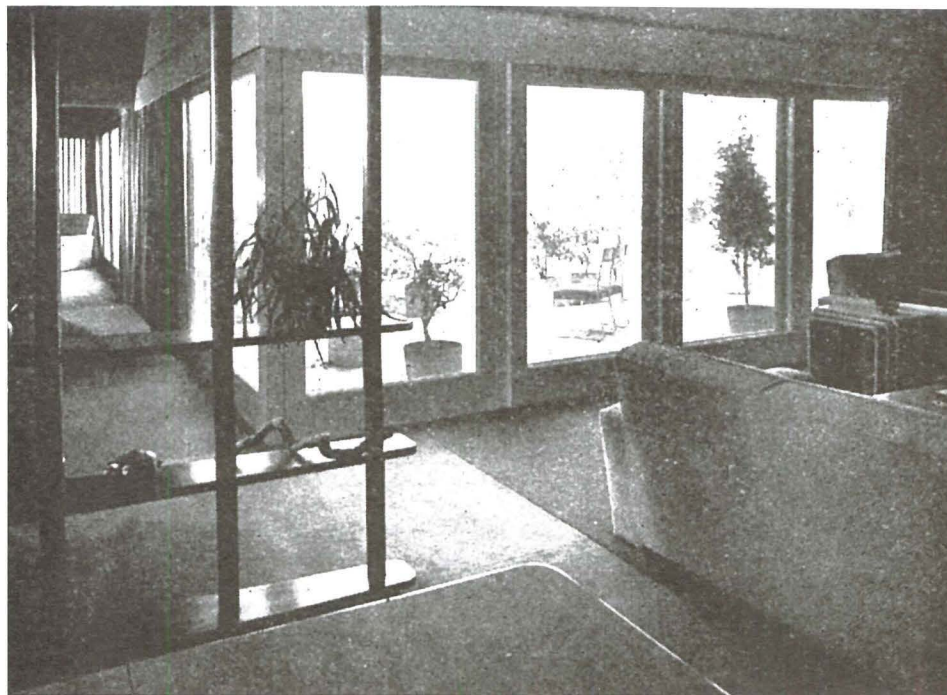
Lower right: corner arrangement in oak.

Upper right: china cabinet in natural wainut with deep green background. Draperies, gray.



INTERIORS

GRETA MAGNUSSON GROSSMAN, DESIGNER

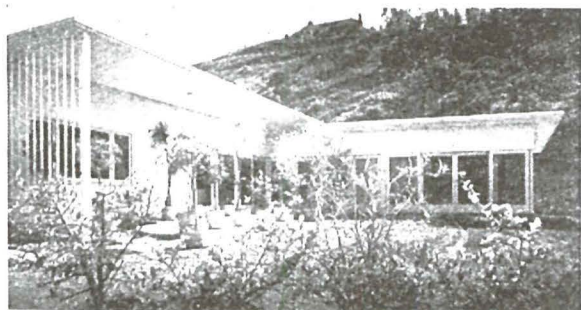


INTERIORS, JULBER HOUSE

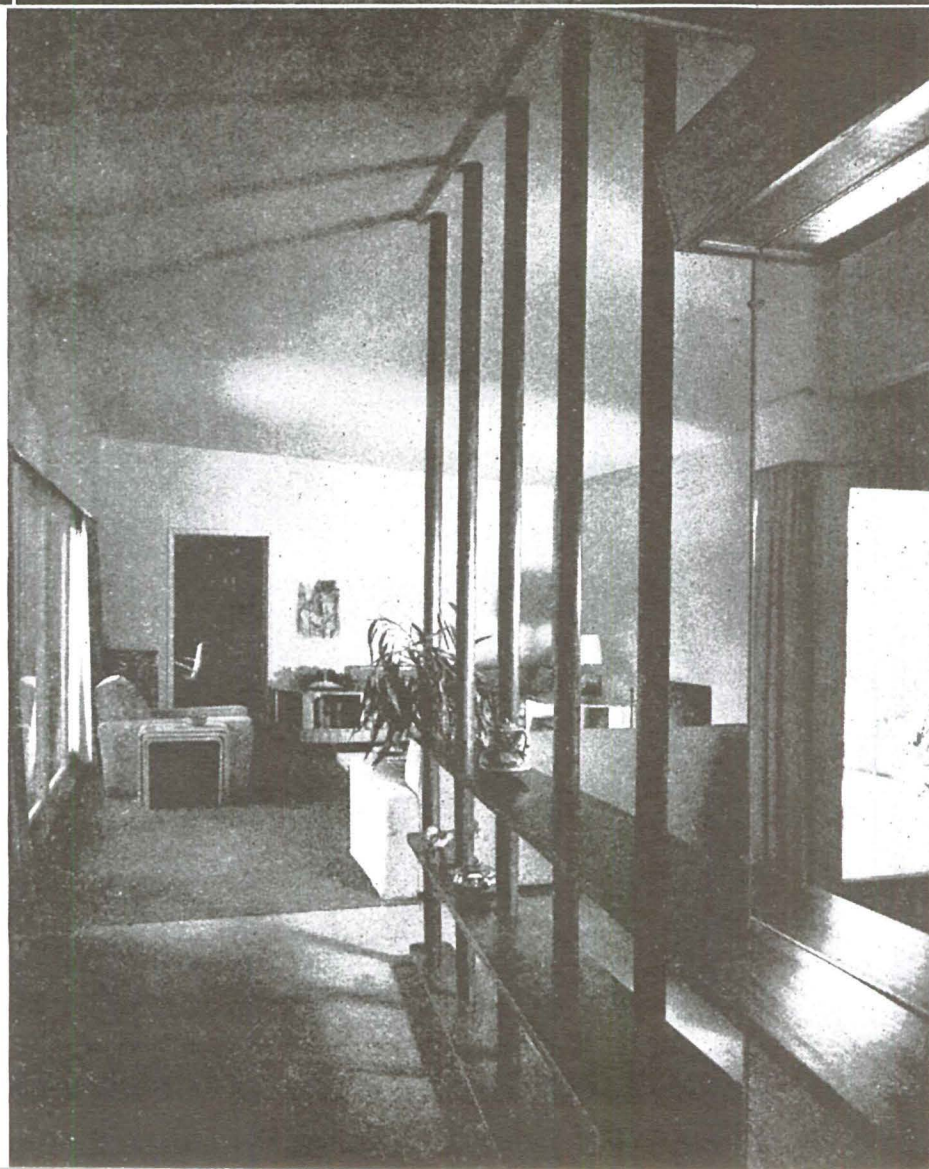
Upper left: wood, gum; walls, very light gray and chartreuse; sofa, gray; chair, chartreuse.

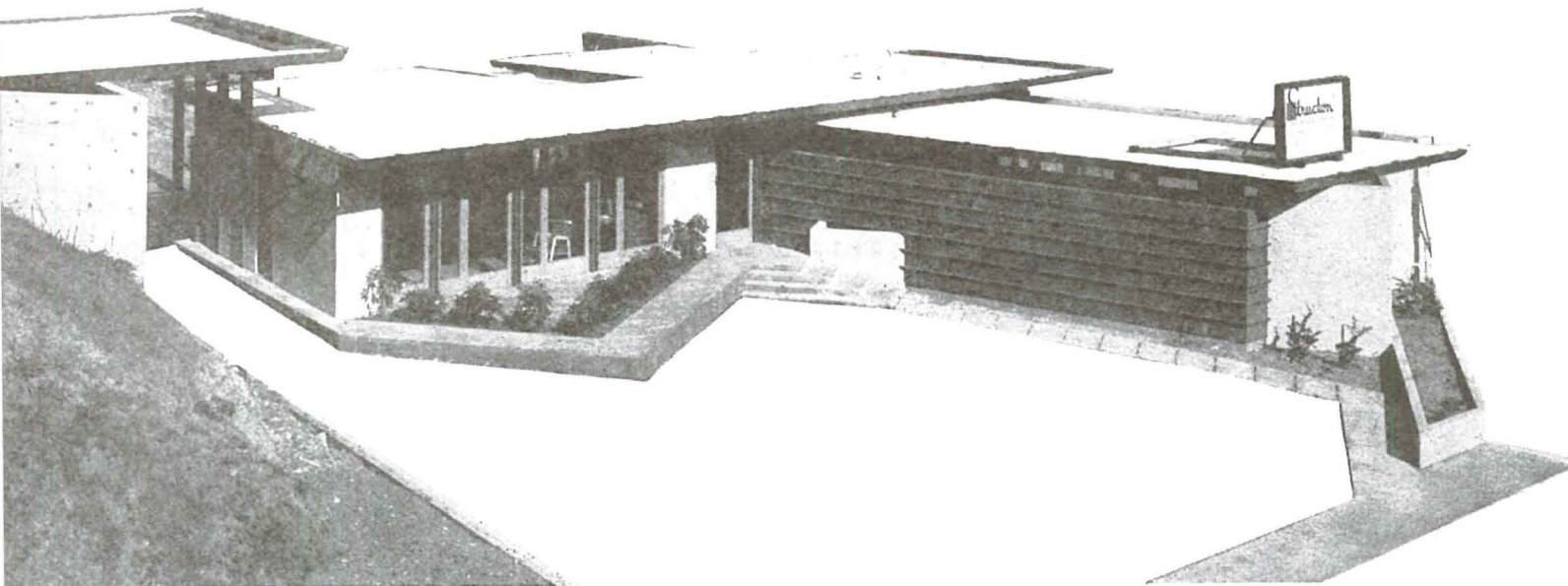
Upper right: wood, gum and sassafras; textiles, gray and chartreuse; rugs, green and brown.

Lower right: wood, gum; on walls, sassafras; textiles, gray and chartreuse; rug, green.



Exterior of the Ovady Julber house by A. Albert Cooling, Designer





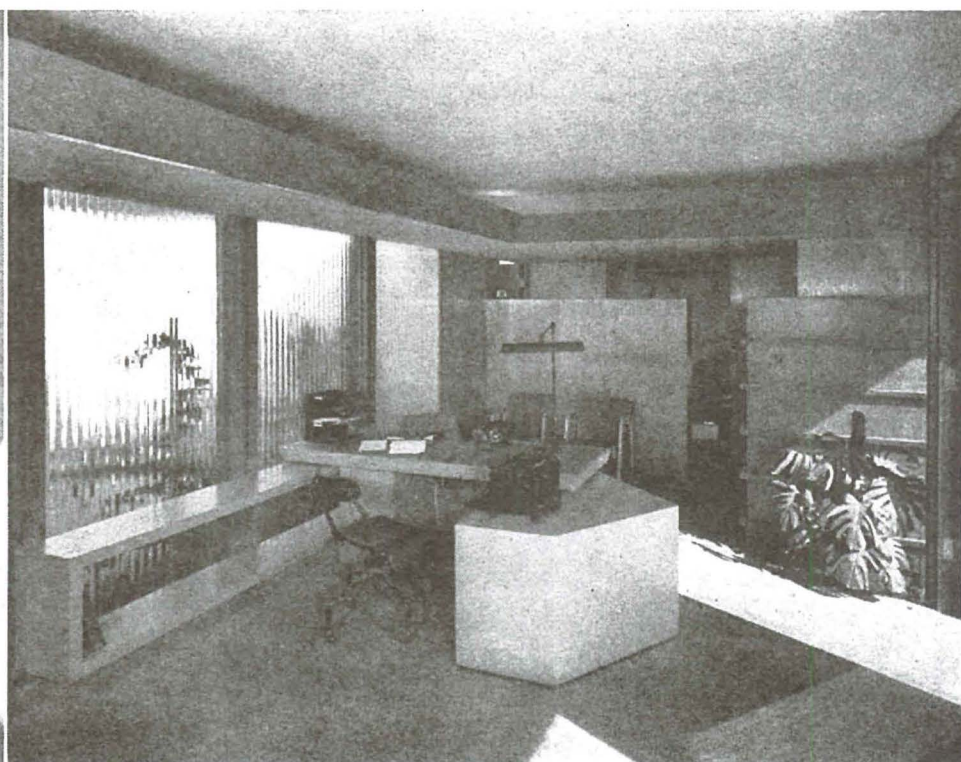
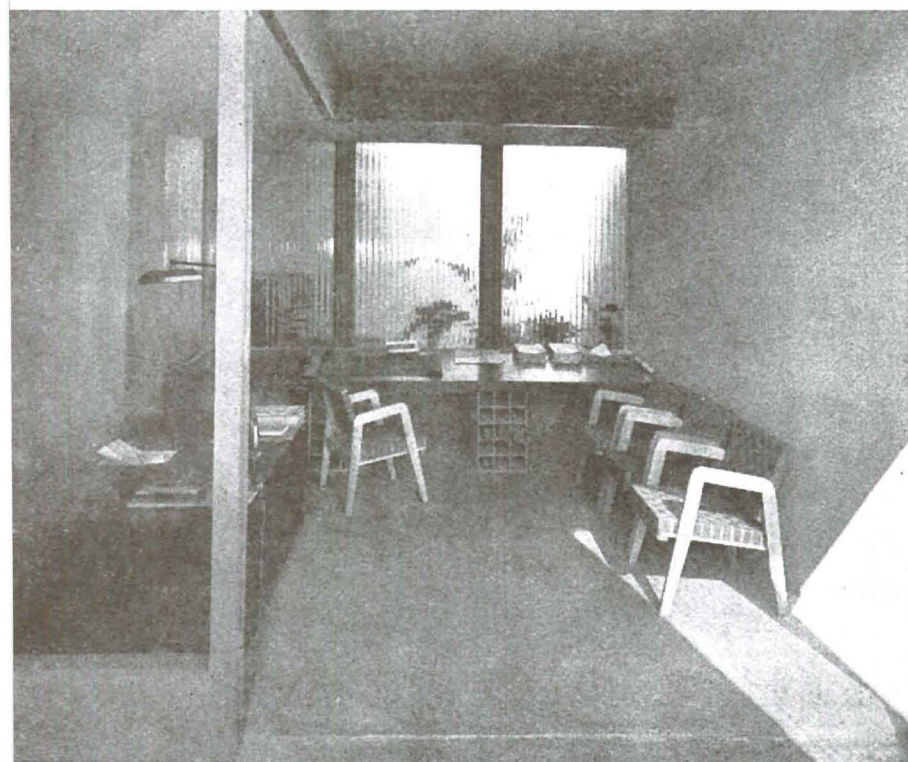
PROJECT: architect-engineer-contractor offices and work space.

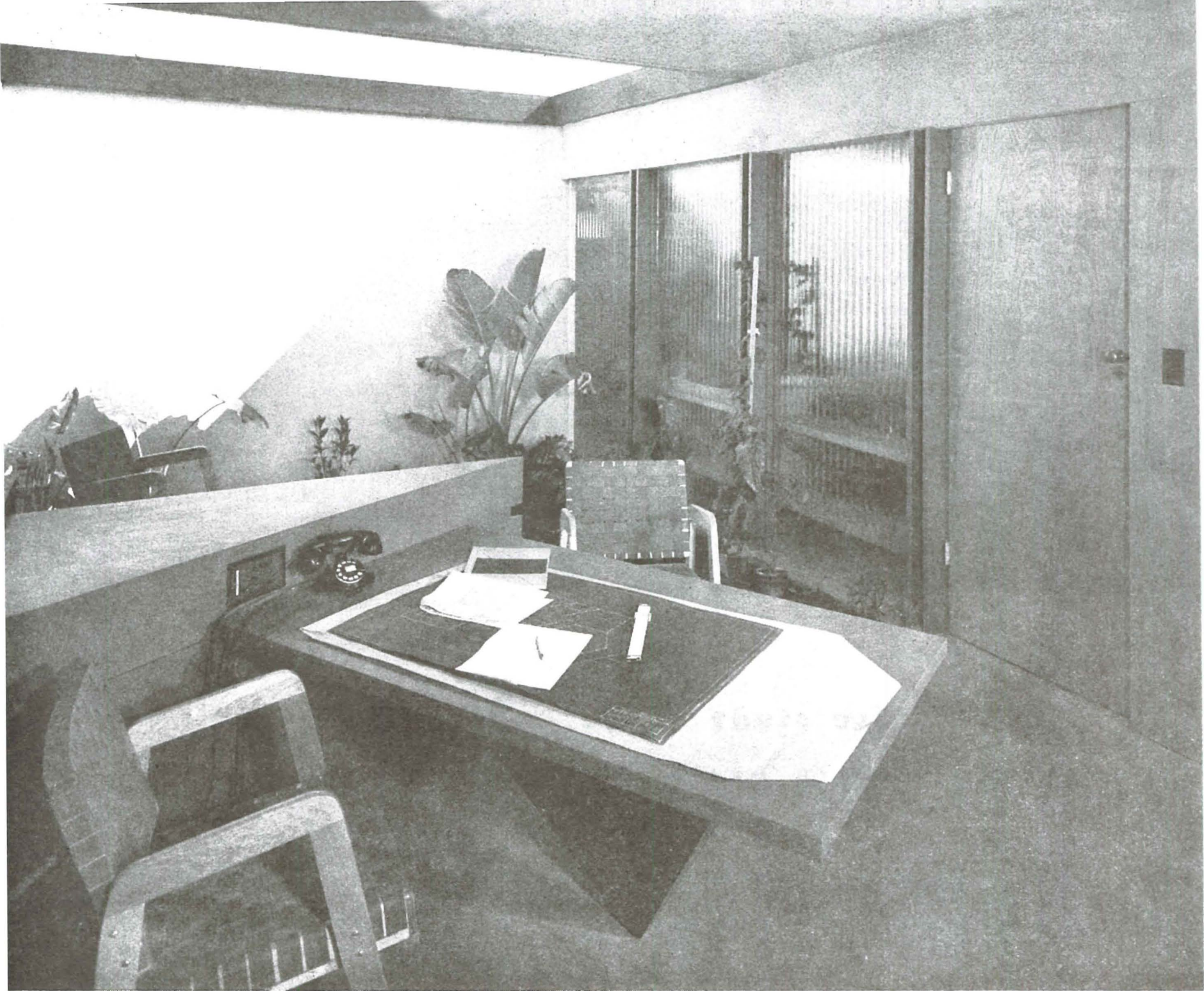
Site: a corner lot with frontage of 110 feet on a main boulevard and depth of 170 feet. Due to a nearby underpass thirty feet on the front of the lot is a steep slope.

OFFICE AND DRAFTING ROOMS

REQUIREMENTS: reception room, estimator's room, two private conference rooms, drafting room, general office, concrete storage vault for truck loading, yard space, access to main boulevard—a suitable area in which to design and sell modern architecture.

MATERIALS: walls of plaster, sand finish—same texture and beach sand color inside and out; slab doors and adjacent walls of clear varnished birch plywood. Ceilings of plaster, acoustic finish—same texture and chartreuse color inside and out. Interior and exterior concrete slab floors of olive green. Wood trim of Douglas fir, painted red, is used on interior and exterior. Each room has an individual patio with the wall as a screen for plantings. The top soil is heated by pipe coils. Furniture built by carpenters on the project. Electrical conduit laid under the floor to avoid cutting wood structural frame. Radiant heating and cooling by conventional hot (or cold) water system laid below the floor. Pipe coils in each room at different spacing, distance below floor and layout system for experimental data. The conventional domestic hot water heater is also used for heat.



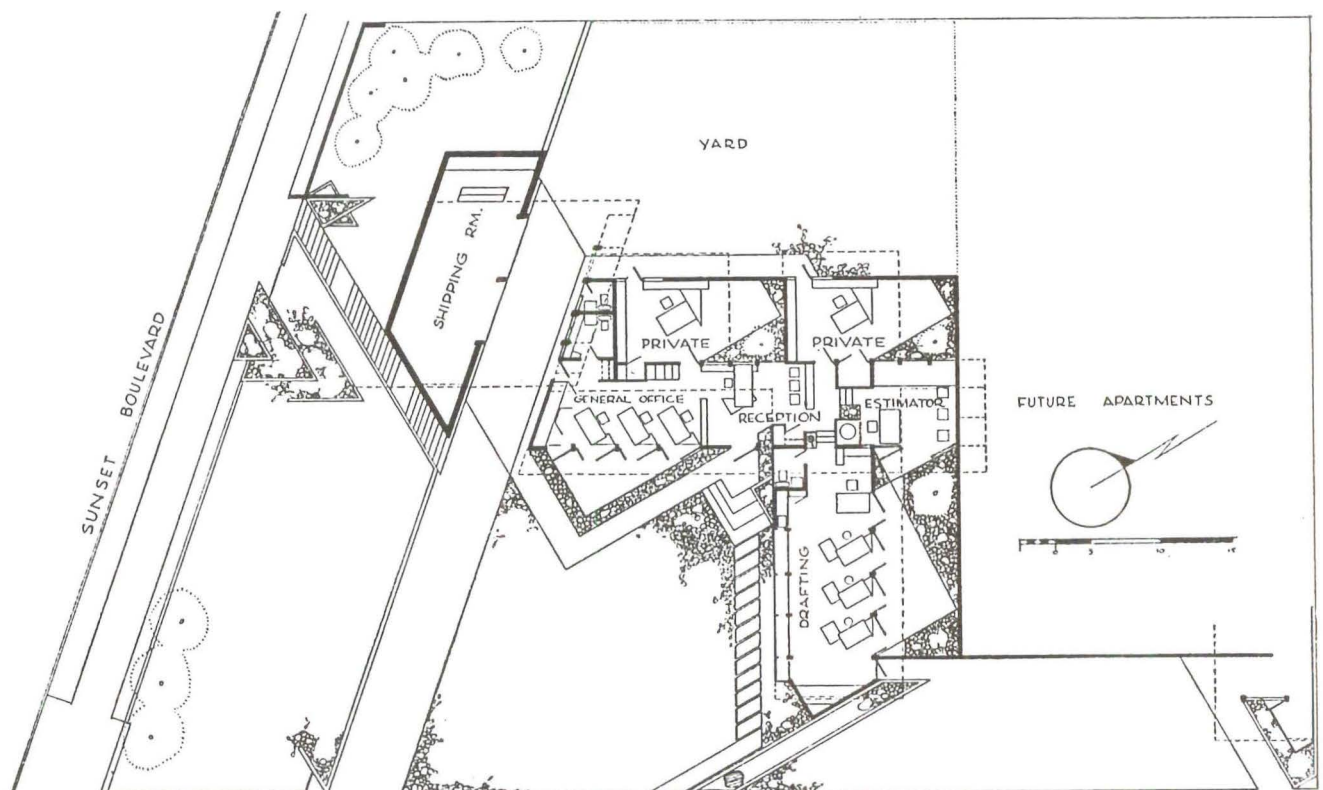


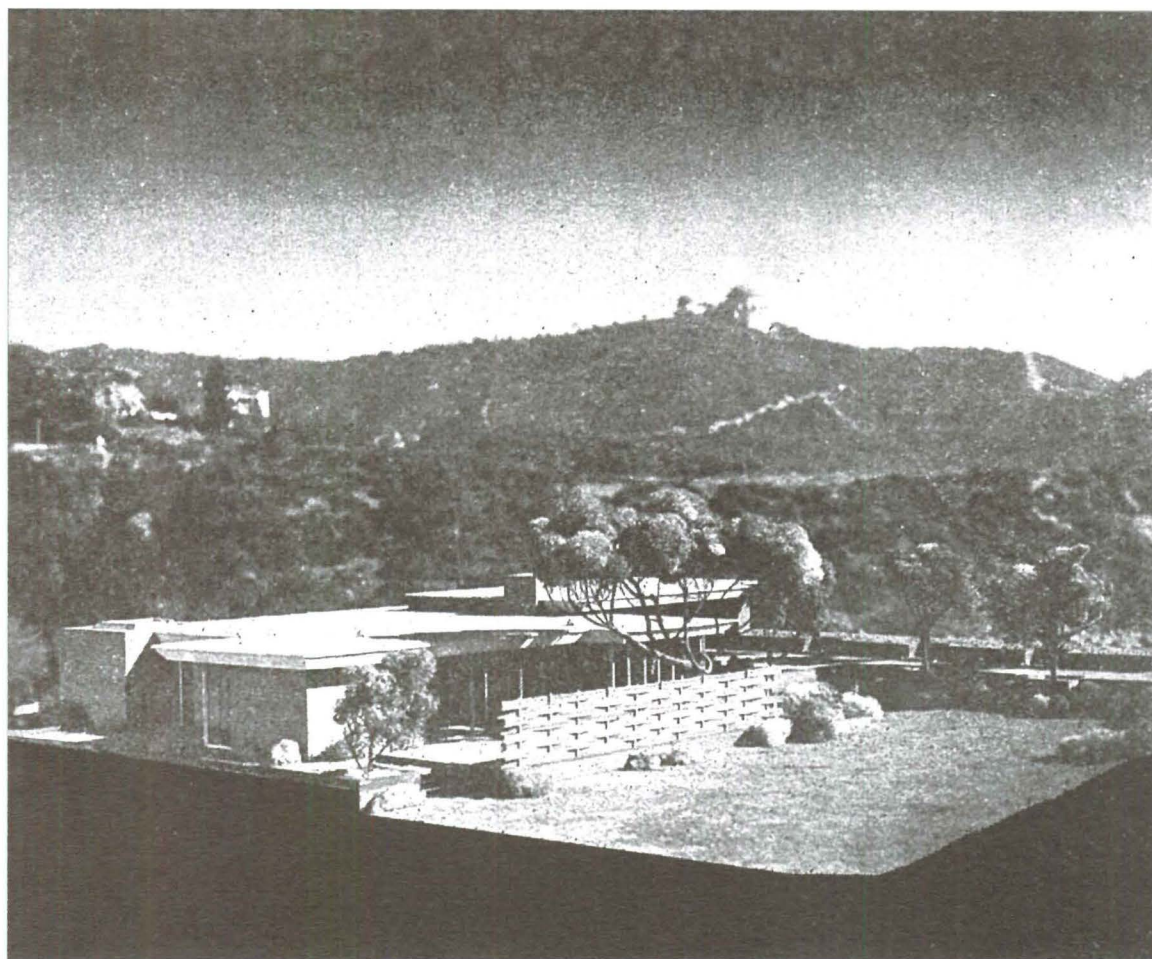
photographs by "Dick Whittington"

location: Los Angeles, California

architect: Henry Robert Harrison,
office of Structon

construction: Structon

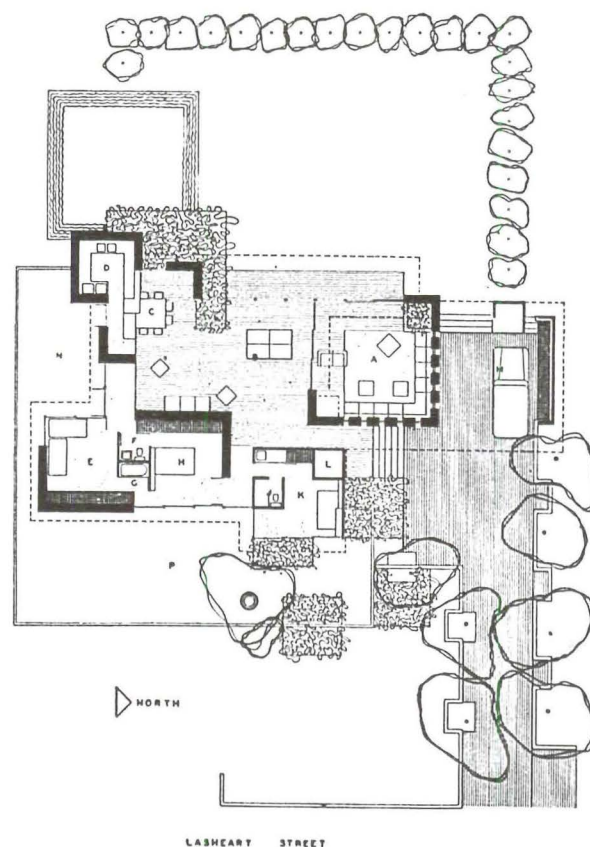




case study house # 5

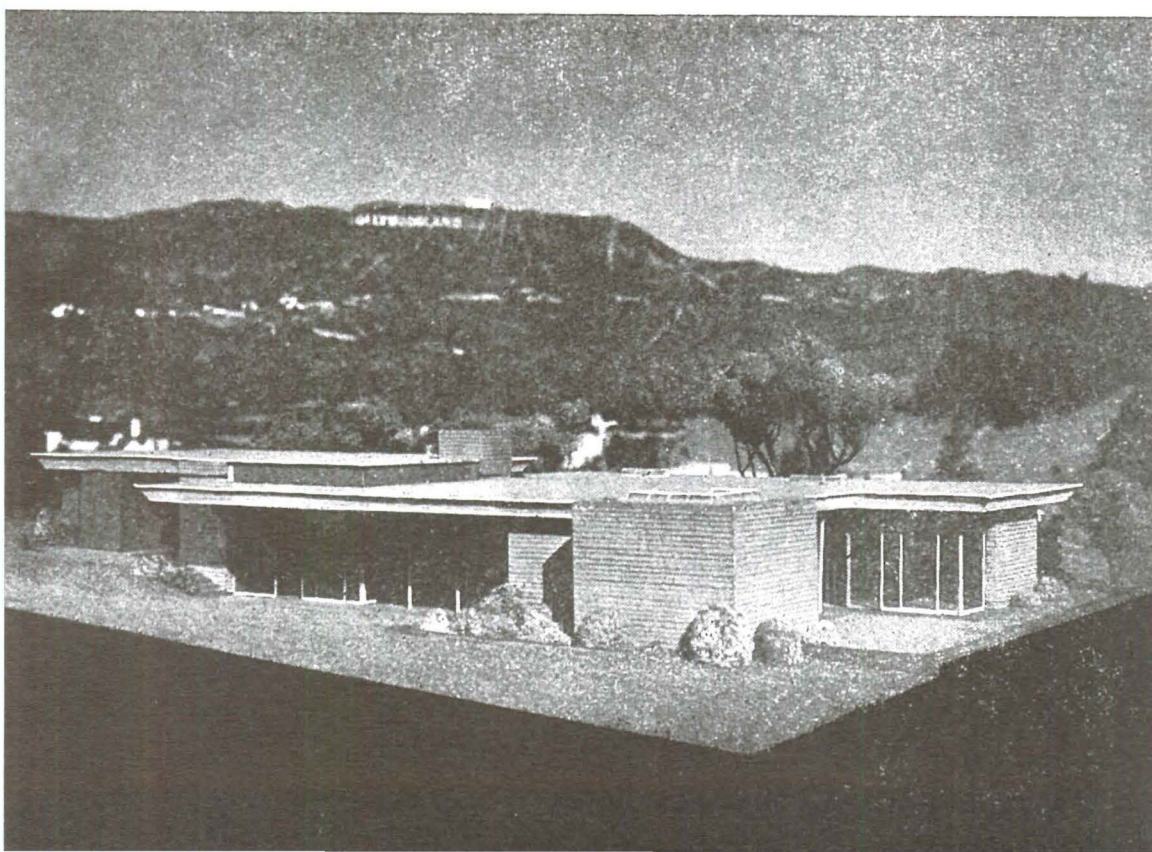
WHITNEY R. SMITH, A. I. A., ARCHITECT

THIS IS ADDITIONAL MATERIAL ON THE FIFTH OF THE SERIES OF STUDIES BY NINE NATIONALLY KNOWN ARCHITECTS FOR ARTS & ARCHITECTURE'S CASE STUDY HOUSE PROGRAM. THESE HOUSES WILL BE BUILT BY THE MAGAZINE AS CLIENT AS SOON AS CONDITIONS PERMIT.



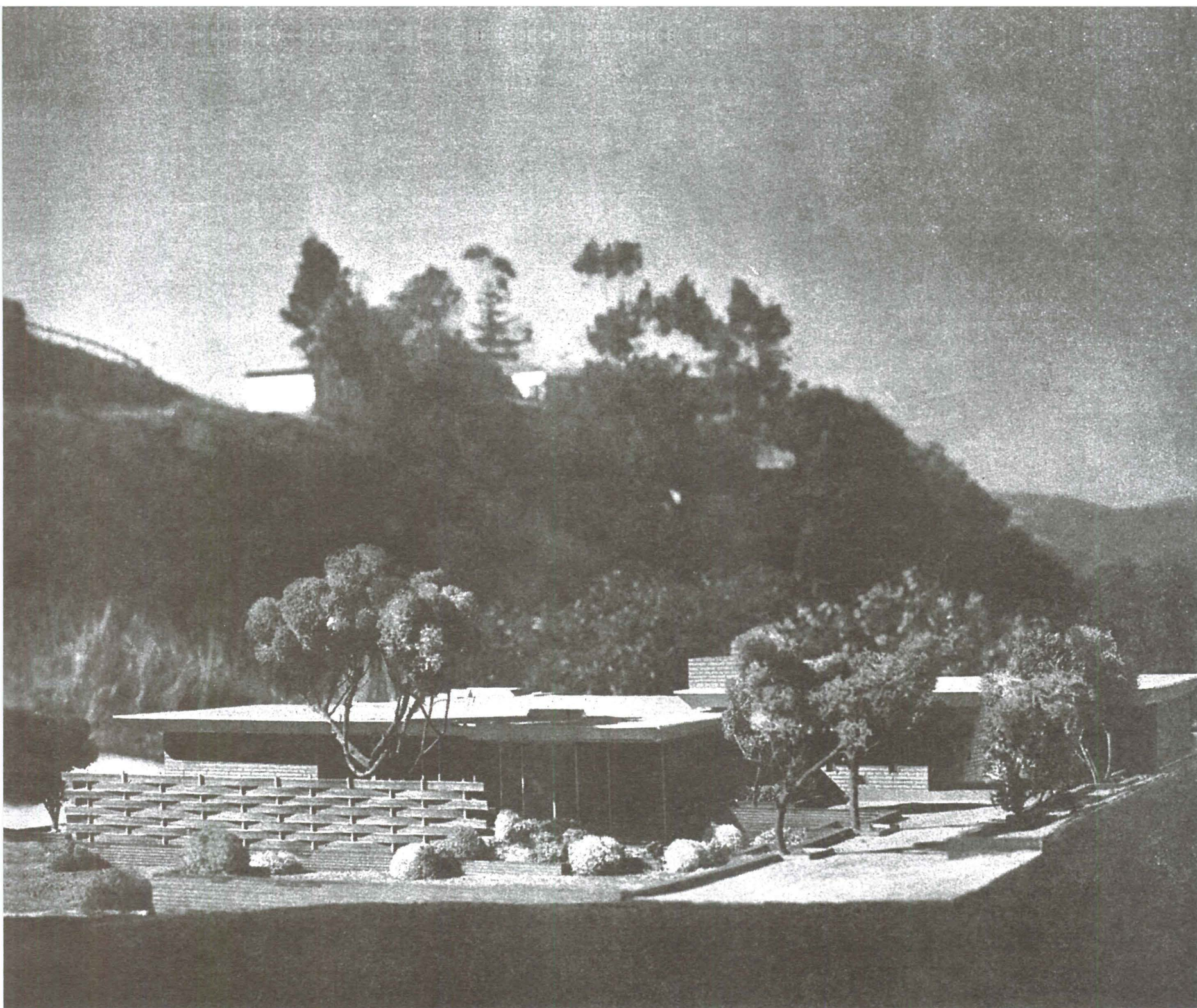
■ The "Loggia House" by Whitney R. Smith which was shown in the September issue, is here further explained by photographs of the newly completed model. It will clarify the pattern and the spirit of the house, showing the free use of space and the conception of living islands under one roof, related in general scheme, but each enclosing a complete special purpose unit. The model photographed against the hills will suggest the character of the completed house in its relation to the outdoor areas, and show more clearly the success with which the design creates a fluid living pattern particularly suited to Southern California.

Quoting from the original statement of the architect, "... The central area for family living and entertaining is articulated. The lounge, loggia, and kitchen-dining areas can be either isolated from one another or, by slid-



MODEL BY EDDINGTON—JULIUS SHULMAN PHOTOGRAPHS

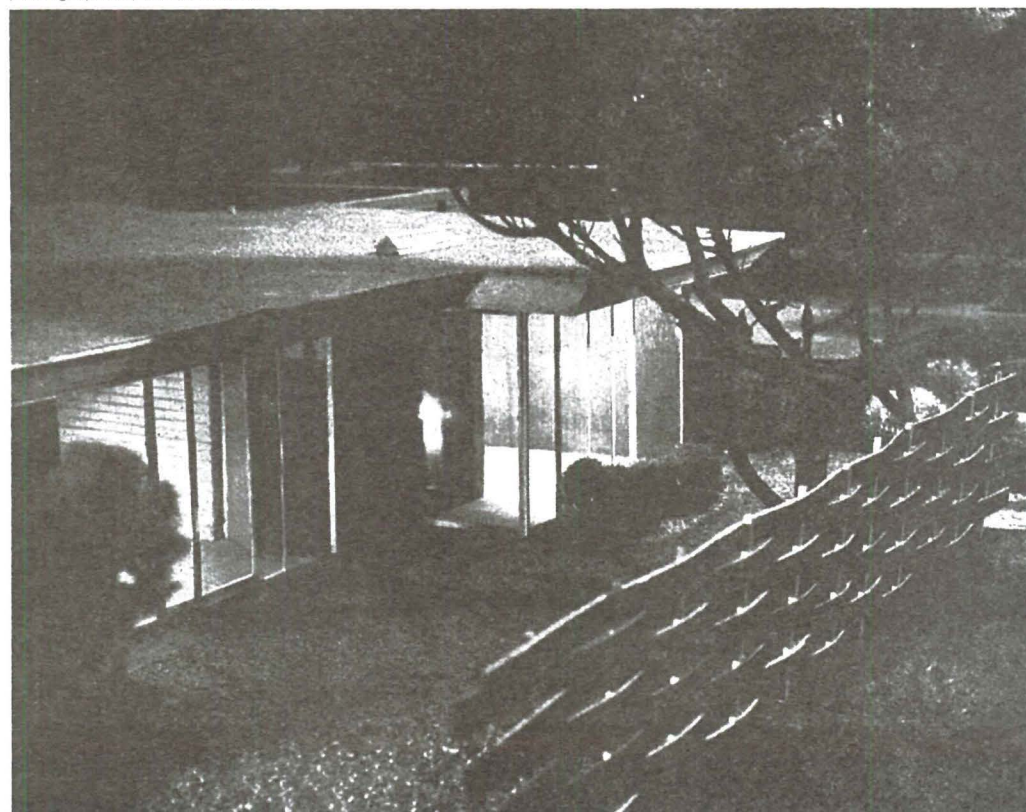


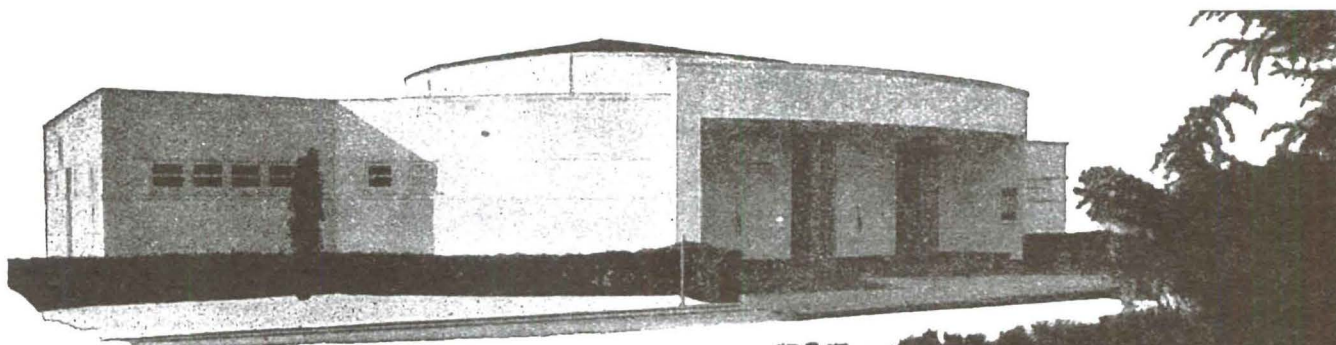


photographs by Julius Shulman

ing back the glass doors, opened to each other and to the garden. The lounge chairs can be brought out from against the wall in a variety of arrangements, grouped for conversation or games or music. The storage shelves can house a library and myriad supplies. The piano, ping-pong table, and garden bathing pool merely indicate some of the possibilities for rich and varied activity in the indoor-outdoor living possible in Southern California.

The kitchen, screened from the dining area by a buffet counter and storage cabinet, is planned for efficiency. The workspace receives direct skylight. The vista is appropriately to the service and children's play-yard. Bathroom fixtures are separated for simultaneous service. Throughout the house there is adequate general storage and closet space."





University of Washington Penthouse Theater, Seattle—a striking, attractive, all-plywood structure. Outside walls are of 3/8" Exterior type plywood over 3/8" plywood sheathing.

Exterior type Douglas fir plywood is made with completely waterproof synthetic resin binder especially for permanent exposure to weather, water or abnormal moisture conditions.

Exterior type plywood has been used for years in buildings of all kinds—in box cars, reefer cars, trooper sleepers—in war craft, work and pleasure boats.



Be sure to specify only EXTERIOR TYPE for outdoor use. It is easily identified by the "grade trade-mark" EXT-DFPA on the edge of every panel.

Exterior Type Douglas Fir Plywood

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Modern streamlined effects come natural with large, rigid panels of durable Exterior type Douglas fir plywood. As a matter of fact, this sturdy material has proved itself superior for exterior siding on almost every style of home, farm building, business and industrial building.

The big panels cover wall areas with a minimum of handling, sawing, fitting and nailing. They hold nails or screws right at the edge without splitting, bend to simple curves without breaking. They lend strength and durability to any structure.

Write the Douglas Fir Plywood Association for any technical data you desire. Such material is sent free to any point in the United States.

DOUGLAS FIR PLYWOOD ASSOCIATION
Tacoma 2, Washington

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new developments

building and materials

• A new corporation aimed directly at the nation's awesome need for houses selling for \$6000 or less has been formed in New York under the name, Shelter Industries, Incorporated. Donald Deskey, industrial and architectural designer who is president of the company, said the firm will be producing equipped, factory fabricated houses at a rate of 200 a month before the year's end.

Erected price to the owner will range from \$4997 to \$5891. The price will include gas or electric kitchen range, cabinets, refrigerator, lighting fixtures, circulating warm air system, hot water heater, springs and mattresses, and complete plumbing and wiring equipment.

"Primary aim of the company," Deskey explained, "will be to produce homes to fulfill the G.I. Home Building Program in response to the recent plea from President Truman's housing expediter. Wilson Wyatt, who stated that 1,200,000 houses must be built in 1946 alone to alleviate the desperate housing situation facing most returning G.I.s."

Shelter Industries has tied in its production with two major manufacturers: Ingersoll Steel Division of Borg-Warner Corporation and U. S. Plywood. The houses are designed to incorporate a central utility unit being manufactured by Ingersoll. The unit is a package providing furnace, hot water heater, plumbing, tub-shower combination and all other bathroom fixtures and complete kitchen equipment. Weldtex, a striated plywood designed by Deskey and developed in collaboration with U. S. Plywood, has proved a weather resistant building material and is the other big feature of the houses.

• Like many techniques developed in aircraft factories because of exacting demands for both lightness and strength, Metalite, a new building material, is being eyed by other industries and may soon be given scores of ground activities.

Metalite is essentially a sandwich. Between two thin sheets of high strength aluminum alloy is a core of balsa wood. The three pieces are bonded under moderate heat and pressure, either flat or in molds of any required shape. It was designed by engineers of the Chance Vought Aircraft Division of United Aircraft Corporation. For a year it has been used for stabilizers of Navy and Marine Corps Corsair fighter planes.

Engineers now see Metalite for use in "a washing machine which would glide into a kitchen corner at a slight pressure of the hand," radio cabinets, boxes where it is desirable to save shipping weight, cabinets, and many parts of prefabricated houses.

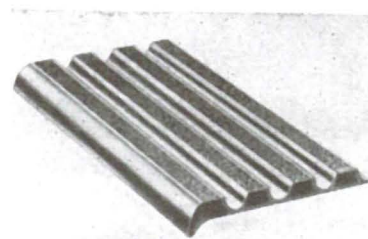
• A window that opens and closes like a Venetian blind has been designed for both home and industrial use by the Hardin Manufacturing Company of Los Angeles. Strip panes of glass are supported in aluminum alloy frames. Each frame is pivoted along its top edge on a steel shaft. All frames open and close simultaneously and can be locked in any position. The whole assembly is mounted in an aluminum alloy main frame. Hardin executives term it "the perfect sash, offering maximum light transmission, ideal ventilation and modern beauty."

• Expansion of Hammel Radiator Engineering Company of Los Angeles from 7500 square feet of factory space to 33,000 square feet is on its way following recent ground breaking ceremonies for an addition to the plant at 3348 Motor Avenue.

The original company started at that address in 1936 with the small plant. It had increased in size to 21,000 square feet by 1942. In June of that year it was destroyed by fire. Rebuilding was completed two years ago. Except when production was impossible immediately following the fire, Hammel was engaged in war work as well as manufacturing gas and oil heating equipment. New machinery, modern ovens, and a re-vamped conveyor line are being installed to increase the output which will be possible with the new addition. Hammel is owned by A. S. Martinson and six associates, R. A. Martinson, F. O. Suffron, R. E. Washburn, L. K. Silvrants, William Ensley and L. M. Hull.

• A new sealer, Bondex Hydraulic Waterproofing, has been developed by the Reardon Company of St. Louis to check leaks in base-

ment walls that previously have been remedied only by excavating around the foundation. It is a powder which is mixed with water on the job and may be applied with brush or trowel.



• Pointing out that 3400 persons are killed every year in public buildings from falls, a big percentage of them on stairs and ramps, Wooster Products Company of Wooster, Ohio, has announced two new safety treads for use in commercial buildings, factories,

and public buildings. First is the Wooster Safe Groove Tread of steel, yellow brass, or white alloy bases with lead or abrasive grit fillers (illustrated). The other is the Wooster Abrasive Cast Tread in iron, aluminum, bronze or nickel. The firm reported that a "special formula" in casting the anti slip properties of the tread reduces accidents on stairs, ramps, and floor areas.

• American Tile & Rubber Company of Trenton, N. J., is now in production of a new tile, Amtico Panolene. More resilient, quieter underfoot, and more impervious to oil and grease than earlier products, is easily cleaned and picks up no permanent blemishes from cigaret burns and stains. Sizes range from 4x4 inches to 9x12 inches. There are 13 patterns available in 1/8 and 3/16-inch gauges.

• Nationwide distribution by the United States Plywood Corporation of Firzite, a wood sealer and softwood hardener, has been announced. Firzite is a resin and oil product used on fir plywood and other woods with pronounced hard and soft growths. It prevents face checking, lays "wild" grain and provides an even foundation that helps keep grain from showing through coats of enamel or paint.

• A sheathing with a newly developed, asphalted-gypsum, weather-proof core is being marketed by the United States Gypsum Company. Officials of the firm reported it will cut the amount of lumber needed for home building and will reduce sheathing costs from a third to a half of the previous average.

Edges of the material are tongue and grooved for wind-tight fit and strength. Only four nails per stud are needed under wood siding or stucco and no building paper is required.

appliances, furnishings, gadgets

• A radiant heat installation under a conventional hardwood floor withstood a tough test this winter by maintaining comfortable room temperature while the mercury outside dropped to 12 degrees below zero.

The system was designed for a house in Cooperstown, Pa., by P.A. Edwards of the G. F. Higgins Heating Company, Pittsburgh. Mr. Edwards used a heat transfer coefficient of 1.75—half that used for systems installed in concrete floor slabs—in calculating the necessary quantity of pipe.

Element under the living room and first story bedroom floors is a grid with 1½-inch header pipes and 1¼-inch grid pipes spaced on 11-inch centers. Sinuous coil elements are used for the kitchen and other rooms.

The wrought iron pipes for the system were hung from 2x8-inch joists on which conventional sub-flooring and hardwood finish flooring had been installed. Sleepers were nailed 12 inches below the sub-flooring and layers of aluminum-coated insulating paper were tacked on top and bottom of the sleepers. A ¾-inch thick semi-rigid insulation board was nailed to the underside of the sleepers.

A hand-fired coal boiler heats the water to a mean temperature of 140 degrees. A small pump on the return main circulates it. Balance cocks on supply lines leading to each room make it possible to regulate temperature individually for each.

• Seeking designs for the Magic Chef "Gas Range of Tomorrow," the American Stove Company is getting 400 entries a week in a contest offering \$18,000 in prizes. A study of the entries shows designs by housewives, architects, designers, students, artists, sculptors, salesmen, servicemen, bankers, shut-ins, two men serving time in federal prisons, and two persons who worked at Oak Ridge on the atomic bomb project. Architectural Forum is sponsoring the contest.

• A well-designed 120-page booklet, "Ceilings Unlimited," has been made by the Miller Company of Meriden, Conn., as a guide to simple, modern, commercial lighting. It tells the story of the Miller Fluorescent Troffer lighting system for offices, stores, schools, public buildings and factories, and may be obtained by writing to the factory. The Miller Company pioneered in the development of the Continuous Wireway system of fluorescent lighting which was adopted and made standard practice for industrial lighting.

• Westinghouse is offering an "Electrical Living" booklet with designs for wiring and lighting of homes. Illustrations are from the Walt Disney production, "The Dawn of Better Living." The 4-page booklet includes ideas on planning and equipping kitchens, laundries and other rooms. It outlines four degrees of electrification according to the size and type of home. Price of the booklet is 10 cents.

• A third booklet, "Handbook of Residential Wiring Design," has been published by the Industry Committee on Interior Wiring Design for architects and builders. Floor plans are used to illustrate modern wiring standards. Latest authoritative experience of the electrical industry is cited. The Industry Committee, located in room 2650, 420 Lexington Avenue, New York City, is composed of representatives from 10 trade associations and technical societies in the electrical field.

• Among improvements in fluorescent lighting is the Benjamin Electric Mfg. Company's "Springlox" safety lampholder. It simplifies insertion of the lamp: contacts are automatically centered in the lamp socket. There is no way the lamp can be removed from the socket except through a pushing movement into the socket until the opposite end of the tube is cleared.

• Adaptable for both homes and hotels, a new model convertible sleeping unit has been announced by Arnot and Company of Baltimore, originators of push button sleeping units for ships and railroad cars.

The new model, Number 12, requires no structural changes for installation and is used for converting an extra room or single hotel room into a "one-room suite." A handsome divan by day, it becomes a full-size single bed made up ready for sleeping merely by pushing a button.

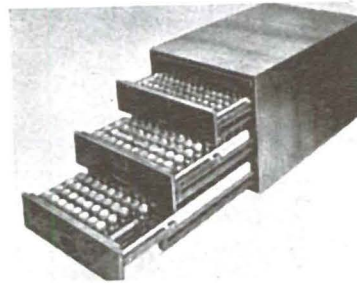
• "The world's largest manufacturer of wallpaper and wallpaper products," United Wallpaper, Inc., has announced a design competition open to both professionals and amateurs with \$7500 in prizes. The contest opened in April and ends August 31. Grand prize winner will receive an award of \$2500, of which \$1500 is for submitting the best wallpaper design and \$100 for the best in one of six classifications: living room, dining room, hall, bedroom, kitchen, and bathroom. There is a prize of \$1000 for the best design in each classification. Complete information may be obtained by writing to International Design Competition, United Wallpaper, Incorporated, 3330 West Fillmore Street, Chicago.

• A DDT impregnated wallpaper that kills moths, ants, flies, mosquitoes, silverfish and other insects venturing across it has been developed by the Trimz Company, Inc., of Chicago. The wallpaper contains a 5 percent solution of the powerful insecticide in the top coating. It is non-hazardous to humans and domestic animals and is effective for a year or more. It is known as Trimz ready-pasted cedar closet wallpaper.

• A 10-inch plastic slide rule, Plas-Ten, is the newest development of the Frederick Post Company, Chicago. The Plas-Ten has razor sharp graduations and is a smoothly operating rule. It comes in a heavy leather case.

• Bluer blueprint paper, with consequent improvement in the sharpness and definition of white lines, is promised by Monsanto Chemical Company of St. Louis and the H. P. Andrews Paper

Company of New York. The improvement is effected through application of Syton, a modified silica product, as a water solution to the base paper before coating with light-sensitive materials. With the new treatment it is possible to bring out pencil lines without markedly affecting the overall quality of the print.



• Complete standard gage sets in durable cabinets easy to use as alphabetical letter files are being marketed by United Precision Products Company of Chicago, Ill. Illustrated cabinet No. 500 contains 471 gaging members, sizes .030 to .500 of an inch in increments of .001. Each member has its own plastic collet. There are seven new light-weight handles and four drifts to fit all size ranges. Size of gage is stamped on collet. A four-drawer cabinet, No. 600, contains 501 gaging members from .500 of an inch to 1.000 inch. In both cabinets the gaging member with collet is removed only by drift.

• Parva Products Company of West Haven, Conn., has worked out another eight-in-one gadget for artists, architects, draftsmen, carpenters, engineers and home craftsmen. The instrument combines letter weigher, rule, magnifying glass, french curve, compass, protractor, spirit level, and mitre: \$2.

news

• Scientific application of color in industrial plants is eliminating one of the prime sources of industrial accidents, according to E. D. Peck, general paint manager of the Pittsburgh Plate Glass Company.

Prior to the war most plant walls were painted white and machinery a dull, drab gray, Mr. Peck pointed out. This combination of reflecting and absorbing colors robbed the worker of whatever illumination was available, placing him under mental and physical strain.

Wartime need for miracle production led manufacturers to investigate every means of stepping up efficiency, he continued. As shades of green, ivory, blue, yellow and other interior decorators' colors replaced traditional gray, white and black, production increased. Use of eye-rest colors spotlighted moving parts, switches, levers and wheels. Result was greater safety in every plant in which scientific color was used.

• Architectural acoustics will be a subject of intense technical research as part of a five-year program set up by the Massachusetts Institute of Technology. An acoustics laboratory has been established at the Institute, prime purpose of which will be giving training in the acoustics field where now a shortage of competent engineers and scientists exists.

Problems to be studied in architectural acoustics include the physical properties of acoustic materials and structures and functional acoustic design. Experimental full-scale rooms will be built to study sound absorption, distribution, and transmission in various types of structures. Dr. Richard H. Bolt, assistant professor of physics, is director of the new laboratory.

• A ready-mixed paint that dries to a finish approaching silver chrome has been announced by Alumetone Corporation of 1523 Grande Vista, Los Angeles. It sets in 20 minutes, dries in two to four hours and can be used either with brush or spray gun. A smooth, high gloss surface resistant to both heat and rust results. It is intended for indoor or outdoor application on metal, wood or glass.

• A new, overhead garage door made of heavy gauge aluminum has been announced by the Wilson Foundry and Machine Company of Pontiac, Michigan. It is called the Wilson E-Z Lift Garage Door. Features are all welded construction, fully enclosed, dual lifting mechanisms with Oilite and sealed-in ball bearings, U-shaped bracing struts for maximum strength, and corrosion and rust proof finish. It is manufactured in one piece to fit all standard 8x7-foot door frames. It can be painted, but does not require it.

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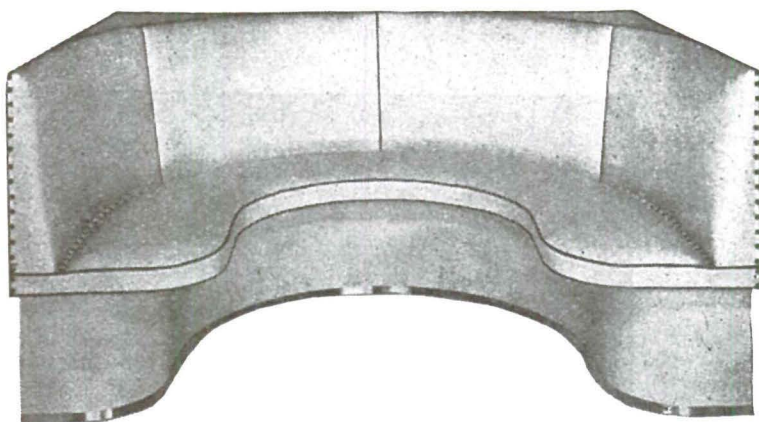
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- Reported to be 82 percent more efficient than glass diffusing panels is the new Guth white plastic diffuser which snaps on or off 40-watt fluorescent lamps. Lamp brightness is reduced 30 percent, minimizing direct and reflected glare.

CONSTRUCTION

continued from page 36

construction. First is an eye and pin connection by which eight-foot lengths of tubular metal can be joined in almost any desired combination. The second is a self-supported and self-propelled wall unit which can be rolled away and removed completely from the building.

The eight-foot tube which becomes the standard part in the structure itself has a double eye welded to each end. The eye consists of one heavy plate, a space of the same thickness, and a light piece. Inside face of the heavier plate is on the precise diameter of the tube. When two tubes are to be connected, therefore, the four plates splice together with the two heavy pieces on the inside. A pin slips through the eye and is held in place by a screw cap at each end. The load is directly along the axis of the tube.

Load requirement will determine the thickness of the tube walls for specific structures, but the outside diameter will be made in only one or two sizes. Parallel pieces can be used where the load is to be heavy. Standard length and identical eyes and pins make it possible to fit even a complex structure together like a child's Erector set.

The Mobilar wall unit is an eight-foot-wide panel supported by two sets of nine-inch wheels. The wheels retract two inches when the unit is in place as a wall. At the top of each unit are two spring plungers that latch into a channel on the underside of the roof, securing the wall to the structure. Metal channels running horizontally along the unit link it to the next one at two places while still allowing it to move up beside it. When a series of units forms a wall, there is a wind-proof seal of flexible rubber gasket at each juncture.

With this arrangement, one panel, a whole wall, or all walls can be opened. If a wall were to be removed a relay would start with a unit at one end. Wheels would be lowered by air pressure stored in the tubular framing, jacking the unit up into mobile position. A third-horsepower electric motor would roll it beside the next unit which also would jack up. The two would roll beside the next in the series and the action would be repeated until all the units were in a horizontal stack at one end of the building. Power could then be disconnected and the stack towed away and stored. Light-weight property of Mobilar construction, simple support well inside the building, and complete independence of walls make it ideal for any type of structure in which large unobstructed areas are needed. First example built was an airplane hanger, but it is adaptable also to recreation halls, railroad stations, factories, and warehouses.

Despite the obvious advantages of Mobilar Structures over standard type buildings in all these categories, engineers who developed the system report construction costs will be no more—and possibly less—than the costs of present methods. Licensee of Mobilar Structures is the Atlas Aircraft Products Company of New York.

ANGEL GOT TWO WINGS

continued from page 35

the level of a remarkable folk-music, does not succumb easily to the varied temptations of false sophistication. Outside the large centers of colored population the creative ferment still goes on. In the churches of two sects in particular, the Baptists and the Church of God in Christ, the singing is participative and strongly creative. In the latter sect, holy dancing—so long proscribed in American Negro churches—is not only permitted but encouraged. The fresh conjoining singing and dancing, almost inseparable in Africa, has here given a strong impetus to the outpouring of a music not only dramatic but amazingly beautiful. The unarranged choral spiritual is different in several ways from the general tendencies of European music (American music, of course, is in the European tradition). Although involving technical terms it is useful to list these, at least, since it is the sum of these different qualities that give the spiritual its own special value just as it is from the relation of these qualities to African music that the spiritual produces such strong emotional effect upon singers and listeners, both.

The spiritual, even when transformed from a white hymn, generally is built from five or six-tone scales rather than from our extended diatonic scale. The range or compass of melody is accordingly narrow and the melodic line simple. This produces a concentration or compression of feeling. Harmony is never elaborated and is frequently simplified to the barest of tonic-dominant progressions. This, however, does not lead to monotony because several factors

give great expressive variety. The first of these is the antiphonal use of the call and response in which (as in Africa) the leader or soloist sings phrases to which the chorus responds. These calls and responses are constantly lapping over to form polyphony or counterpoint. The second factor is the wide employment of free improvisation by the whole group. The third factor is the wide range of permissible timbres, which range from pure to "dirty" tone and include guttural, shrill, falsetto and many others. This relates to Negroid lingual characteristics and expands the expressive range of tone quality quite as effectively and strikingly as has been done in the enlarged modern symphony orchestra. The last factor is rhythm which, as in all true Negro music, cannot fairly be separated from melody. The tune is always sung rhythmically and frequently rhythmic repetitions of one note form the melodic line itself. The spiritual is as rhythmic as jazz. On the beat established by the stamping of feet, the clapped hands syncopate in single, double, or triple figures and the choral work is sustainably syncopated and full of delayed and transferred stresses and cross rhythms. Frequent, too, as in jazz and African drumming, are the combination of several separate rhythmic patterns or, often, meters. The words of the spirituals may vary endlessly, improvised as are those of the blues. Often they are scarcely distinguishable as English, so completely do Negroid phonetics transform them. The African languages are, as is fairly well known, tonal as Chinese is, that is to say based on variations in the vowels. Apart from this lingual aspect there is the poetic. The words of spirituals have the special and recognizable attributes of Negroid imagery. Like the music, this poetry flows from the unconscious, free and rich.

The spiritual is by no means the only music one hears in the churches. Everything connected with unsophisticated Negro services is musical and African, projected in an air of deep, simple feeling and excitement that mounts until the air seems surcharged with a somber yet exultant magic. The prayers, declaimed or chanted, draw shouted responses seemingly at random but each "Yes, Lord," "Hallelujah," or "Amen," fits into a complex rhythmic and tonal pattern. To us, with our prepared scores and carefully rehearsed "interpretations," this pattern, evolving from the group-unconscious, seems almost a miracle.

The preaching is true music, too, chanted melodically within the narrow range of African melody. No mere prose, it is inexorably rhythmic, its unpredictable cross-rhythms centering around a silent pulse as accurate as any metronome. Swept up in this rhythmic flow of improvised folk poetry, the congregation responds with words or with those melancholy, quavering, downward moans that haunt the beautiful music of Africa as much as the American spiritual. The sermon, as it combines with the congregational responses, is a devotional declamation of rocking periods, an improvised tonal poem of dark imagination and passionate clarity.

A part of the service is the testimonial. A communicant arises and pours out confession, supplication, or praise of the Deity and the "good life." These testimonials frequently conclude with the testifier leading off with a spiritual. All join in and soon the rhythmic footbeats and handclaps begin. Rocking with mounting rhythm but seldom with quickening pace, the singing may go on for many minutes while the fervor and tension mount.

Frequently one sees in the churches the mysterious phenomenon of possession which also is a concomitant of West African religious rites. With one worshipper the possessed state comes on gradually; with another the seizure may be instantaneous. In one case it resembles a motionless and rigid catalepsy, in another the person is vitalized into inspired action, dancing, singing, or the utterance of the sounds of spiritual possession. In such an activity the Negro follows the pattern which has enabled him to avoid the romantic and the sentimental in his artistic creations, the pattern that leads him to express deep emotion in a catharsis of rhythmic action comprised in sound and movement.

It would seem to the close observer as if the subject's consciousness focuses upon a different field or plane of experience than the one we are accustomed to call normal. In cases of active possession (with dancing, etc.) this new focusing occurs while the subject simultaneously keeps in contact with his surroundings. The state of possession might be compared roughly with the print of a photographic double exposure or, more accurately, with the projection of a double exposed cinema film.

During possession something may occur like an involuntary suspension of the psychological conflicts of the subject thus producing a harmonization. This could explain, at least roughly, the refreshed state in which the subject returns from even the most active possession to fully resumed use of his normal faculties. Possession, in any event, would seem definitely not to be identified, as it has tentatively been, either with hysteria or mild epilepsy. When active, it leaves intact—even seems to heighten—physical and mental power and accuracy; and the after-effects are invariably to be observed as beneficial.

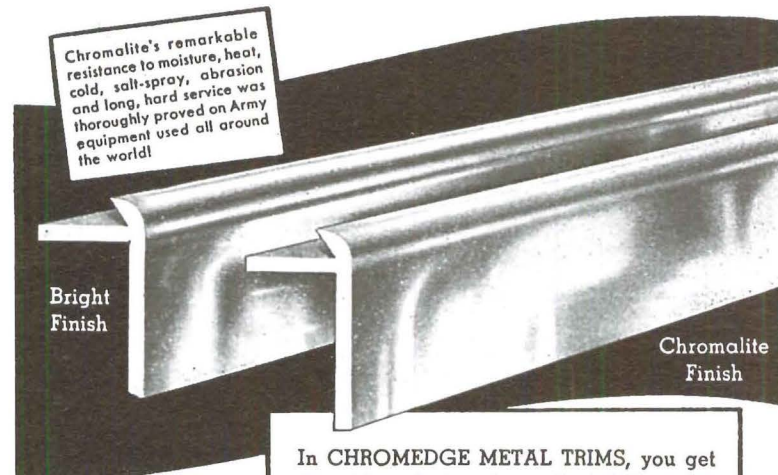
In New Orleans, uniquely, church singing, its offspring the blues, and the music and instrumentation of the brass band combined to nurture a new music, jazz, that, developing, drew from many other sources.

The funeral service, a very important part of Negro ritual everywhere, assumed an added feature in New Orleans with the use of the brass band in the procession. Playing spirituals softly at a slow, syncopated tempo, the band accompanies the hearse and mourners to the church where the corpse in an open coffin lies while the praying, preaching, and singing go on. After the services, the band, playing dead marches, leads the cortege by a winding route through the narrow streets of the Old Quarter. Gathering followers by the scores and hundreds, it proceeds until the cemetery is reached. After the coffin has been lowered into the grave, the procession heads slowly homeward to dirges intoned by the brass over which the clarinet wails and laments in

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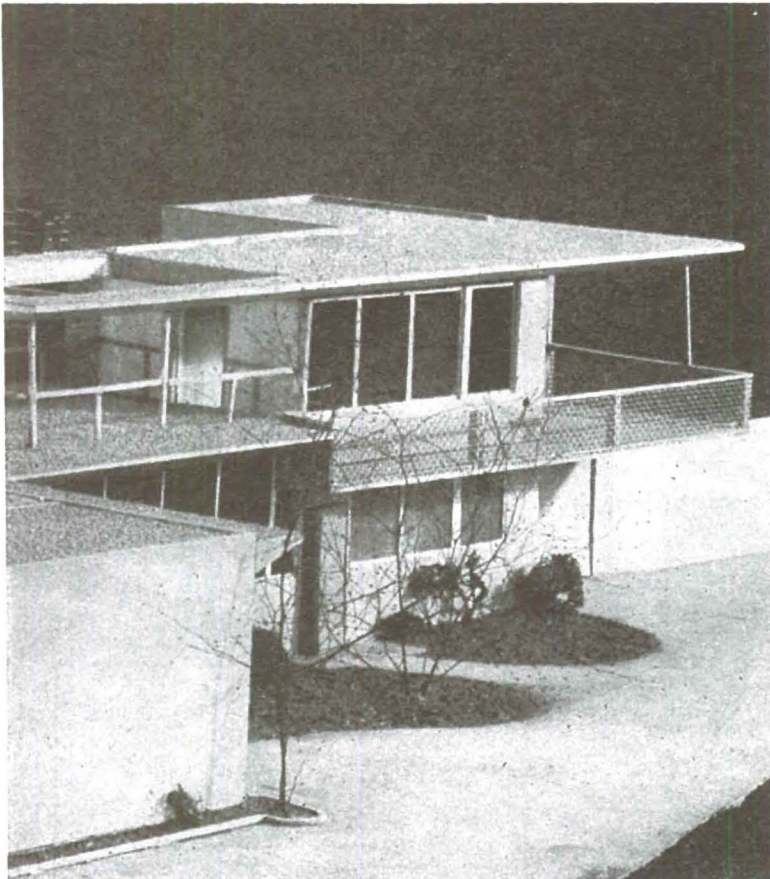
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those African strophes in which we can so clearly hear the origin of the ancient Hebrew laments, the Syrian, Arabian, and Flamencan improvisations. A few blocks from the cemetery gates the snares roll out, the trumpets sound a high, punched, double note, and the band begins to play:

Oh, didn't he ramble?

Didn't he ramble?

He rambled all around

In and out of town.

Oh, didn't he ramble?

Didn't he ramble?

He rambled 'til the butcher cut him down.

Like one vast, relieved sigh, the cheers of the crowd, mourners and all, burst out and to this wonderful jazz, life—like the dancing—begins again. Let it not be believed that the grief was less real than the joy. In the course of this ceremony, to its end, as in the double meanings of the spiritual and the blues, is the two-edged realism of Negro thought, a wisdom more somber than joy yet more sanguine than the deepest grief.

Phonograph documentation of the true spiritual is lamentably sparse while that on commercial records varies greatly in purity, examples of fine solo and congregational singing are obtainable from the Library of Congress Archives of Folk Song. Forthcoming records of the early types of spiritual, to appear on the Circle label, are the result of my finding a number of fine singers while doing research in the Delta country on the origins of jazz. It is to be hoped that Negro church services of the unspoiled sort will be documented in the motion picture. Only by the combined portrayal of sound and motion can the essence of these unforgettable scenes be captured. Such film documentaries would have not only the greatest natural dramatic appeal, but they would be esthetic documents that, however remote from the spirit of our western culture, would, nevertheless, possess the highest value.

It has long been apparent that the motion picture industry has, to put it mildly, failed utterly to present a fair picture of the American Negro and his place in our society. Not only does he represent one-tenth of our population—a fact which (one would think) would have a commercial effect upon Hollywood thinking—but he has had a deep and wide effect upon many aspects of American culture.

So far as I can recall spiritual singing in the church has been shown only once in the motion pictures. This was in *The Emperor Jones* where a highly dramatized, stylized staging actually lost in dramatic intensity as compared with the actual scenes in any church, and the equally stylized singing of the Hall Johnson Choir was used. The work of this group is that of the earlier Fisk and Hampton singers grossly sentimentalized. It is a strange misconception to believe that the use of Negro performers will necessarily insure an authentic Negroid performance.

Just as documentary films of African Negroes, cut and assembled into the film *Dark Rapture* proved a great success, so could true documentaries of the submerged, unseen life of the American Negro. And for the same reasons, because not the exotic setting but the magnetic power of Negroid art account for the popular response.

Such a series of true documentaries showing the American Negro as he really is and as he really lives would, finally, lead to the understanding of him which is the real cure of racial tensions. None could see the black people of America: the workmen, the mothers, the children at play, the humble and obscure blues singers, the fervent masses in the churches singing and dancing with true joy and reverence, and fail to see also the basic human dignity and worth of these dark fellows of ours.

ARTISTS IN COMPETITION

continued from page 32

The winning painting, a St. Anthony in the throes of extreme subjective torment, is by the pioneer surrealist, Max Ernst.* It was selected after a spirited three hour exchange of opinions on the part of the judges, Alfred H. Barr, Jr., Marcel Duchamp, and Sidney Janis. Their statements on the judging, published here, convey the fact that the decision was close indeed, for with a group of paintings ranking with the finest done by most of the artists participating, and with the requirements calling for a choice on the basis of esthetic achievement alone, it is probable that the decision was not simple.

There are many versions of the *St. Anthony* legend, but the Catholic Encyclopedia credits him with 105 years of life. It further records that, as the virtual founder of monasticism, he withdrew from the world and dedicated himself to the spiritual life with extreme religious zeal. Living for a time in a tomb, he was subjected to the legendary conflicts with demons and wild beasts found in so many of the St. Anthony paintings. At 35 (the age, according to other accounts, at which he died), he retired to an old fort on a mountain in Egypt and lived there in complete solitude for twenty years. Mentally and physically vigorous, he emerged to guide disciples, to preach against Arianism, to give spiritual comfort to doomed religious martyrs. He spent the last forty-five years of his life completely secluded on a mountain in the desert between the Nile and the Red Sea.

The pictures in this competition are extremely varied in interpretation and cover the various stages of temptation from the voluptu-

*Other choices of the judges: 2d place, Albright; 3rd place, Delvaux.

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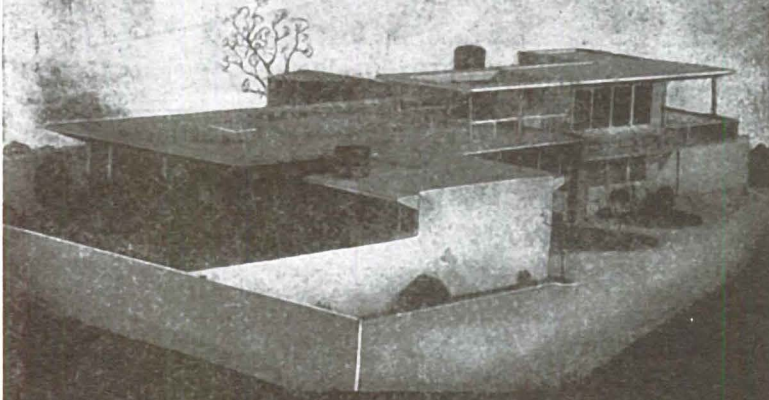
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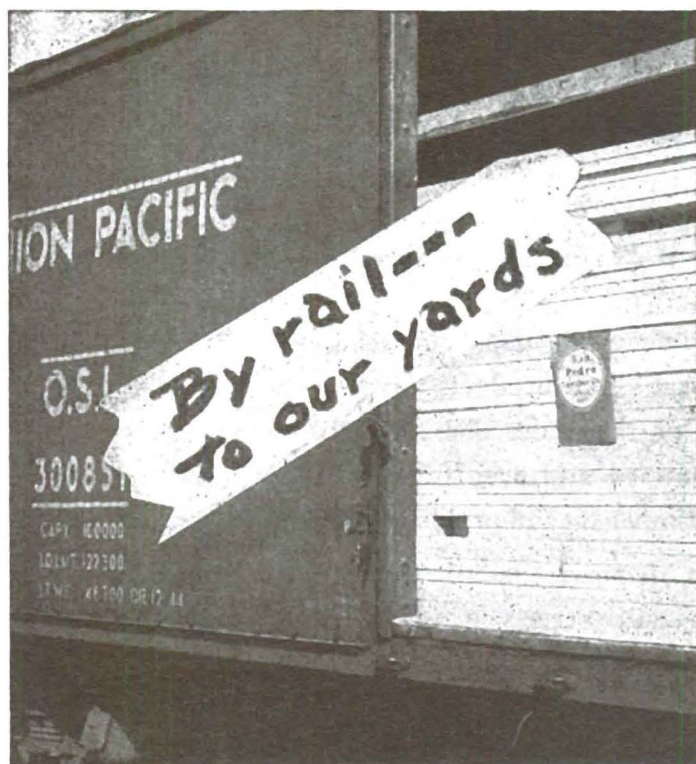
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ous elementary phase through that of delirious torture and torment to the emergence of spiritual purification. Day dream and nightmare, symbolism and starkly literal presentation are to be found among the paintings. Influences from Flemish, German, Italian, and Spanish religious painting are creatively used, as well as surrealist points of view so advanced that the hallucination dominates and Anthony is virtually obscured. The discussion of the pictures which follows touches only briefly upon their rich content.

Ernst: This brilliant painting, awarded the prize, seems to be the very crystallization and consummation of Ernst's decalcomania phase dating from 1938. In concept it represents the extreme ecstasy of self-torture. Repression and introversion have caused a sadistic-masochistic delirium of the type to be found in the work of medieval monks. The active phase of this state would be extreme perversion. The body of Anthony is arched in agony over a deep chasm, below which is a tarn of dreadful stillness and impenetrable depth. Crustaceous and horned animals of revolting ugliness and distortion persecute him, and the surrounding landscape is filled with double images which echo their horror. Woman on the pedestal of contemporary morals and woman as the insinuating Eve of the Garden of Eden both appear in the strange panorama of the middle ground, which seems like a stage set that will be moved eventually and permit access to the quiet of the distant landscape. This picture, using the modern techniques and general approach of the confirmed surrealist, is nevertheless in the great tradition of German medieval, or Gothic, romanticism, particularly close to the *St. Anthony* of Grunewald (1529), and makes its contribution to that tradition.

Albright: Here is another astonishing interpretation of the legend. Combining the phase of lust with the advanced stages of emotional crisis, Albright turns out a molten, writhing mass of animate and inanimate degradation that literally glitters with evil. In this version, two libidinous, abandoned and dissolute women, coarse, purple, fleshly Amazons with straw-colored hair, are dragging the frenzied mystic through the mire of his own hallucination. At this moment, his virtuous sackcloth is little protection against their power over his vigorous bronze body, or against the skulls and demons that peer out from the iridescent and jewel-like rocks of the landscape built by his obsessed imagination. This painting, like Ernst's, is Germanic. It is similar in spirit to a Cranach woodcut titled *St. Anthony Plagued by Demons*. Yet the mythological hybridization of animals, birds and reptiles in such German *Temptations* is replaced in the Albright by a realistic presentation of these existing on the American scene—jackals, mice, rats, bats, moles, frogs, sturgeon salamanders, serpents—cannily painted to strike animalistic terror in the heart.

Dali: It is difficult to imagine a more fascinating hallucinatory vision than that which Dali's *St. Anthony* is exorcising in the desert. It is just such a fantastically erotic procession that mirage-like, would confront a tormented anchorite doing penance on sands overlaid with the sulphuric atmosphere of a desert day. This Arabian Nights procession of desire fills the sky. The fabulous, cloudlike, phallic stallion is followed by arachnidian elephants supported, in the words of Dali, on "almost invisible spider legs of desire." Their symbolic panoplies are those of a Medusa-Venus, an androgynous obelisk, "churches" that metamorphose into Bosch-like faces and are consecrated to a Delvaux-like female torso, and a campanile. In the clouds is the Escorial remembered from Dali's childhood, as the sands are the memory of the beach at Cadaques. Surely this controversial artist shows, in this portrayal, the fertility and hypnotic power of his imagination, his rare gifts as a painter.

Carrington: This haunting picture of a highly spiritualized, almost disembodied St. Anthony is like a modern version of a Flemish primitive with surrealist overtones of the miraculous. With revelation and miracle it creates an aura of the supernatural. Free of the emaciated body that hardly seems to exist under the drapery billowing like windy tents, the sainted eremite has reached the very verge of pure spiritual elevation. So painfully attenuated is the spirituality of this white saint that it causes a feeling of anguish in the spectator. His triumph of intellect over matter, of spirit over flesh, is conveyed in an unusual trinity of rising heads, growing in size. The temptress in this painting, diminutive in scale, is like the luminous core of a malignant spider. Her crescent-moon head-dress and hunting horn are symbols of Diana, the huntress. Symbols, particularly age-old universal ones, such as the ram, the raven, a vessel being poured, abound in this picture and reiterate the theme of temptation vanquished by the spirit. For in this serene landscape, whose colors are those of a nocturnal rainbow, the struggle is almost over, victory almost won. The temptations, once so fierce, now are distant, dim, and pallid, like memories of another life.

Delvaux: This picture would seem to belong to the metaphysical poetry of Chirico's surrealism. The fact of Anthony is hidden behind a partition in this world of roofless corridors, partitions, doorways, and black, open sky, and only his kneeling gesture of penitence reveals his presence. It is the candy pink nudes, realistic yet highly unreal, that dominate the dream panorama. Stepping out front toward the spectator, they are like a close-up in a dream. The painter thus confronts the observer with a momentary feeling of the reality of temptation, and leaves him slightly aghast with the directness and daring of the suggestion. The suspense and humor of this presentation, worthy of Marcel Duchamp, make of it a completely original and essentially Dada version of the *Temptation*. This painting also furnishes the experience of pleasurable surprise in its use of color. Violets, blues, lime, lemon, pinks, grays and blacks create a subtle, sensuous, pale ambience that is at the same time full of spirituel.

Berman: This artist converts the symbolism of the *Temptation* into a handsome and lurid monument to the baroque spirit. A gaunt saint kneels on the monument before a tender cross of twigs, which in turn exorcises the veiled statue of a Victorian woman. The entire scene is overlaid with languid drippings and bright splatterings of decay, giving, more than anything else, the feeling of steaming spirits, hanging moss and confetti, or the aftermath of carnival.

Rattner: Anthony is portrayed as a quiet contemplative prophet given to the ascetic inner life in the midst of the temptations of the world. This picture, though solidly and forcefully painted, has the luminosity and translucence of stained glass in the sunlight. It is highly religious, even biblical, in feeling.

Guglielmi: Running vertically through this picture, the sharp demarcation between the lust for living and spiritual immolation, is like a schizophrenic split. In the futurist sequence of five positions of the head of Anthony, the artist gives a very interesting affective interpretation of the dissociative state of religious ecstasy. **Pippin:** Although the canvas is perhaps a little large for its treatment, it has nevertheless a strong and authentic primitive quality. If compared with a *Temptation* of Sassetta (Sienese, 1392-1450), Pippin's Twentieth Century *Anthony* will be seen to be even more archaic. It is imaginative in symbolic content. Anthony, clothed in a lion's skin, lies atop a range of gray mountains in the wilderness. A visitation of a blonde temptress with the face of a death mask appears against the ominous, heavily clouded, purple and cerise sky, while below in the fertile valley, a sternly moral figure of a Negress points to the skeletons strewn about. A transposition of the idea of life after death is poetically expressed in the relation between the white skeletons and the little white flowers that appear like a constellation on the green earth. This has the typical beauty of imagery found in Negro folk religion.

Tanning: Here we find the period of pure voluptuous temptation cast in an El Grecoesque mood. A great metaphysical wind blows the robes of St. Anthony into flamelike folds that metamorphose into dusty pink and gray-green female nudes. There is a visitation in this picture as well as in the Pippin—a nude illumined by supernatural rays of light from behind the cloudlike gust of fabric. The demons are malicious sprites and gnomes that bite and tug and tease. In the center of the picture, perhaps not visible in the reproduction, the aperture of the sky is a huge egg-shaped womb-like form that gives a psychological overtone to the concept.

Spencer: Fleshly indeed is this maze of odalisques provoking the harassed saint by their voluptuous attitudes and taunting him by their mating of animals. Thus, lying in his tomb and wrapped in sackcloth like a warrior encased in chain mail, surrounded by a phantasmagoria of the life he has forsaken, the saint clings grimly to the inner vision of the higher life he has chosen. So apparent is the meaning of this picture that one is amazed to read that the artist himself conceives its meaning in directly opposite terms: "... It is my intention to convey the impression that St. Anthony influenced his surroundings towards good rather than being himself influenced by them towards evil. ..."

The St. Anthony legend has a universal appeal because it is the basic drama between good and evil. The response to the theme of the various competing artists has resulted in a group of paintings that represent varied and fascinating approaches to this old theme. The remarkable esthetic achievement of the collection as a whole is strengthened by the fact that several of the paintings are historically important in stature and add the Twentieth Century point of view to the array of Temptations existing in formal painting from as early, at least, as the Fourteenth Century. The entire group of *Bel Ami St. Anthonys* will fortunately be toured by museums and other institutions both here and abroad.



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INDUSTRIAL DESIGN

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the problem of form and he may find results which are more organic and satisfying because they are closer to life.

It may be interesting at this point to relate some experiments which the writer had a chance to make with a group of students on industrial design. These students had had no previous training in design except through the usual two-dimensional approach derived from the concepts of the painter. To become acquainted with the palpable reality of the third dimension in an actual object, they first set to work with a piece of walnut or gum wood and a set of chisels, carving a bowl not previously designed on paper. This work established an actual experience of volume, of the relation between the potential amount of content and the amount of wood used to enclose it. It also established the meaning of some important details like the shape of the rim, for instance, which gave the bowl a definite character of holding together when bent inward and of dispensing when turned outward.

This job finished, the students were confronted with the problem of mass-

production. When told about the possibility of multiplying their bowl a thousand times by means of automatic carving machinery, they were decidedly opposed to the idea of seeing their bowls as they were endlessly repeated and displayed in the store windows in town. They felt that their designs were too personal; they sensed a certain indecency both in copying handicraft features automatically and imposing these very specific forms of theirs upon the general public.

This experience, limited as it may seem, furnished the students with a satisfactory set of conditions to be met by the industrial designer when creating an object for the market. First of all, the group decided that a wooden bowl intended for the mass-market ought to be designed with a mass-producing tool in mind. They chose to design it for the lathe. Then it was considered necessary to simplify the forms of the bowl—by means of omitting too personal details and by means of abstracting from the many possibilities some basic features. This simplification was to go beyond the technical requirements of the lathe, which produces circular or elliptic shapes only; it was to abstract and to utilize features which might be supposed to be commonly understood and appreciated.

At this stage of the design experiment the influence of the potential buyer on the design became a problem. What does the buyer want? This problem (it will be treated in detail in the third article of this series) was prevented from becoming too involved by deciding to aim specific designs at specific groups of people. One design was to appeal to farmers through its main features, which were resolved to be straightforwardness and solidity; another design was to meet the taste of the sophisticated market of a metropolitan city by means of elegance of shape and finish; a third design was to be acceptable in a community of skilled mechanics. After some discussion it was decided that what these latter people might understand best were precision and economy of means and material.

Note: As the students began to bring their ideas to paper, a secondary, though from the educational point of view rather important difficulty arose. The relation between the student's carving and drafting experience not having been established, their line work proved that they lacked clear spatial conceptions. With careful avoidance of authoritative suggestions, the student's designs were developed on paper as far as they could be visualized distinctly. Then they were tentatively executed on the lathe. The confrontation of drawing an object was to many students a decisive experience, since it demonstrated to them with emphasis the real character of a drawing: it was a tool only, a symbol, a language, a means of communication, the aesthetic qualities of the drawing as such having not necessarily much bearing upon the qualities of the object depicted. The students reshaped or remade their bowls with the corrections their senses of feeling and seeing demanded. Comparing scale drawings made from the final shapes with the original drawings proved to them more strongly the variety of qualities which a line on paper stands for than mere draftings and design work on paper ever could.

Finished bowls meeting these various requirements were then presented for final discussion. It was rather surprising to see, and this is why this story has been told at such length in this context, that the idea of an acceptable or good solution of the problem was established rather easily, by comparing and by suggesting certain features of different bowls to be combined, others eliminated. (Because the aesthetic qualities of the wood grain, of which every one had become quite conscious through working with it, were least impeded, the simplest and plainest designs were generally preferred.)

The results of these experiments were twofold. The students had learned to respect the innate properties of their material and had experienced the emotional and aesthetic qualities of the third dimension. The other result, of greater interest in the context of this article, was the establishment of the possibility of arriving at a usable, enjoyable, and generally acceptable form without recourse to historic shapes or modernisms like "streamlined design." These experiments seem to indicate that an achievable way to form exists for a designer who respects the qualities of his materials, who has his tools under control, and who understands the requirements of the people who are going to use his product.



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It would be rash to conclude that this basic philosophy of design necessitates that the artist recreate an entire culture. The achievable way to form which is explained above is far shorter than re-creation. It assumes much less. In reality, the tableness of a table and the bridgeness of a bridge have been established long ago and they are still valid. These essences which have been established by tradition remain the base from which the designer starts. These experiments tend to substantiate the validity of a statement assumed in what has been said above: namely that, if sufficient time is taken to study and to experience the specific qualities of materials and the techniques appropriate to shaping, the designer can learn to express a form idea adequately in any given material. Naturally, the designer must have creative ability. Moreover, these experiments emphasize the truth that industrial design is not entirely and not even mainly a problem of the designer's, but rather a problem of society, which has to help the designer somehow to see or to feel what form is adequate to its wants. In other words, a society which wants good form produced by its designers must itself possess form, at least potentially, upon which the designer can draw. This concept is too often overlooked. It is simply too much to ask from the form-giving artist to invent everything himself.

It may be well at this point to define the social position of the industrial designer. He feels that he stands between two camps: he sees the technical potentialities of industry to serve man; he also understands that there are needs of the public. The designer of stature knows that he has to complement the technological approach of the engineer with the requirements of man, because science, before it succeeds in turning from quantitative to qualitative science, taking human values into account, remains blind to what he may call man's soul. He knows that the greater part of the things important in a man's life has been beyond technique and science and is accessible only to a detached intuitive understanding such as the artist may have.

In order to meet this task as coordinator of industrial technique and human requirements, the industrial designer has to assume a specific attitude in which he considers himself neither as an artist whose highest aim in life is to express himself, nor as an advertising agent or package designer for an industrial producer. He must try to break the shell of narrowly individual preferences and too personal experience. A social sense of wider connotation than was accepted yesterday must enable him to fuse his own—or his employer's—lust for form with the needs of his fellow men, which have possibly not yet been articulated. Only a change towards this kind of altruism may earn him the confidence which he shall badly need when he begins to work.

BOOKS

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The author wisely observes that the defenses of the average family against the better-trained and informed real estate industry is pathetically slight and the family's ignorance is great. Certain governmental or institutional safeguards should be provided to discourage those who cannot wisely buy, to protect those who have already bought, and to help those who have bought and must leave their homes. Discussion of such factors as a reduction of interest rates to 2 percent, lowering of taxes, and of the cost of land by community ownership or control of prices would have increased the book's value in demonstrating how home ownership risks could be reduced.

The book is timely and important. A house building boom is already upon us and it will be exploited for all it is worth to fit a lazy public policy and the private scramble for profits. It will be expected to provide employment in an attempt to shore up weak spots in our social and financial structure. Less stressing of ownership of isolated family homes and more effort to attain larger social objectives by means of active community planning and building are preferable on all counts.

In *The Book of Houses* some of this material is reused. The same case is made in favor of renting. Next in order of choice for the average family should come the purchase of a second-hand house, then the new house ready-built. The building of a house for individual needs is discouraged. The interesting discussions of the financial and legal pitfalls of home ownership are presumably contributed by Mr. Dean. The omission of annotations and documentations indicate that this book was prepared for the popular market. The architectural chapters are less valuable than the financial and legal ones.

It is not encouraging that the authors of *The Book of Houses* passively accept the fact that few good modern houses are available to the prospective home purchaser. No effort is made to alter the situation other than the statement of the authors' belief that modern gives the most for the money. Simon Breines' architectural work is progressively modern and this negative stand was not to be expected. Good modern architecture is not a luxury product, as the book permits it to be considered, but is a necessity for modern living.

Illustrations include a few modified modern houses, but generally pictures of the existing hodgepodge of house styles are shown. Some intelligent criticism in the text of their shortcomings is rather cheering. On the whole, the book is just another spot in the rash of house books.

—LAWRENCE E. MAWN, A.I.A.

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MUSIC

continued from page 16

this winter. On the first Saturday afternoon CBS broadcast a prodigious performance of the *Violin Concerto* (written during 1939) by Yehudi Menuhin with the Philadelphia Symphony under Ormandy. One of the most utterly tragic compositions in music it alternately speaks to us and sings of a world blighted and devastated, a civilization going to its doom by fragments, mocking its fate. With outcries unlike anything except the Bach Passion-music the distraught roar and mockery of desperate mobs break up to stop the violin's prophetic eloquence. Here is no longer the defeat of the individual breaking into the world's tragedy, as in Mahler's *Ninth Symphony*, or the raging blackness of Beethoven's *Appassionata*, swept with the soul's tempest, but the tragic prophesying of a saint, shaken in his remoteness by the comprehension of fate, trying again and again to tell, to plead, even to dare hope, singing in the wonderful second movement of that longed-for peace—torn down and cried from his final argument, awarded chaos—and at the end he tries once more to speak. When one thinks of Bartok during those last years of the war's unavailability, how he traveled bravely between this country and his homeland, already Nazi Germany's unspoken ally, where he was hated by those forces in defiance of whom he refused permission to perform his work in Germany, realizing in this concerto the desperate grief and courage of his own real life; when one knows how in this country he was received without affection, with only private interest, his music avoided and rejected by concert managers and smart sophisticates; one will understand that this is no pretentious *Heldenleben* but the final crying out and pleading of a soul first hardened and then made gentle by bitterness. Now he is dead we celebrate his dying by a revival of his music. "We are glad you have lived," we tell his shade. Yet in our shame towards him we may find a little consolation: when he was almost penniless Columbia University set up a folk-music project to sustain him; Boosey and Hawkes began reprinting his entire works; when he was sick and hospitalized our own tough boys of ASCAP found the best surgeons for him and later buried him, though he was not a member; when he was already dying Koussevitzky commissioned him to write the *Concerto for Orchestra* (1944), which is like a solemn and at the same time humorous readying of the soul for death. One likes to think that in token of love for the country of his refuge and perhaps also to honor a former member of ASCAP he put in the last movement a tribute to the melody of Gershwin. George Szell and the New York Phil-

harmonic-Symphony broadcast this *Concerto* for Orchestra the day after the *Violin Concerto* broadcast. The following Saturday the Philadelphia Symphony under Ormandy, with Gyorgy Sandor, pianist, broadcast the *Third Piano Concerto*, the composer's last work (1945). The clarity and brilliance of the performance revealed music as concentrated, subtle, and rugged as the Schoenberg *Piano Concerto*—I say rugged, because these are works made to last, but it is the ruggedness of a fine watch intended for endurance—with an internally defined orchestral coloring that puts to shame the neo-classicists. Structurally it is of course not easy to describe after hearing only one performance. The first movement sweeps along with a Mozartian clarity of texture to a miniature flute solo with which it delightfully and astonishingly ends. The second movement is a solemn theme and variations, the theme vigorously stated by the piano and repeated at the end. The third movement is the work's glory and one of the highest glories of modern art, a fugue of the largest proportions, in which every part is at all times clearly and soloistically delineated, while the piano, never lost or smothered, flies in joyous freedom through the counterpoint. The final section of the fugue shows the theme apparently in augmentation filled out by more and more springing ornamental detail, like a garden or a sea of beauty. This is a work that will soon have its permanent place in the repertoire of every serious pianist.

In these last years Bartok had gone beyond the idiosyncratic artist, "the setter of folk-tunes," beyond the in some ways stony and rebellious violence of spirit that held his lovers at arms length during the twenties, as he always held strangers at arms length in his presence—cold, with the face of an ascetic, with the great blue eyes of Mozart, disciplined, a tale-teller of children's music. He was called a disciple of Stravinsky; he also learned from Schoenberg; but he never gave up his own esthetic, to break down harmonic limitations, incorporating in his music those folk-melodies that reach to the pre-harmonic past. He never deviated from his own inevitable upward growing, until it all came out at last, in ultimate flowering, during the ten years before his death.

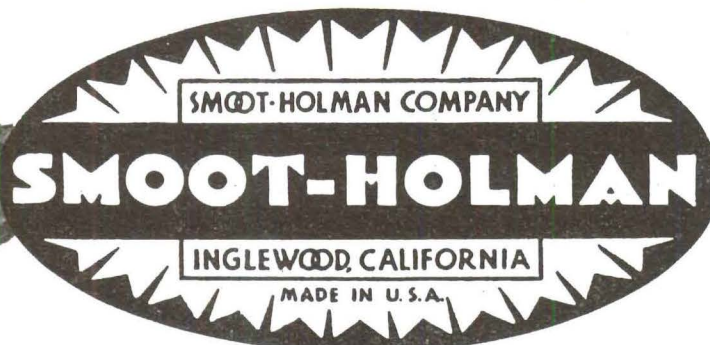
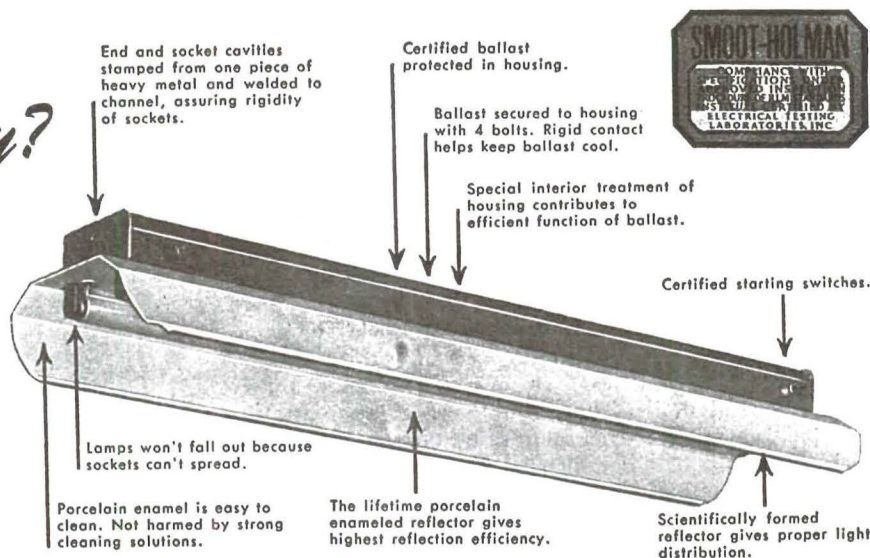
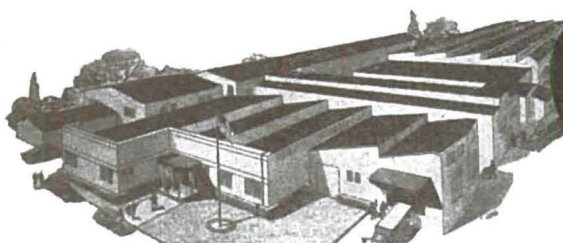
Evenings on the Roof, which began its existence in April 1939 with a program entirely devoted to the music of Bartok*, will honor his memory in two concerts of his music at the Whilshire-Ebell Theatre in Los Angeles, May 27 and June 3.

—PETER YATES

*The program of that first Evenings on the Roof concert: *Music for Children* (piano group), *Hungarian Peasant Songs*, *Second Sonata for violin and piano*, *Rumanian Dances for violin and piano*, *Piano Sonata*—played by Orlene Burrow, violinist, Radiana Pazmor, soprano, Frances Mullen, pianist.

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