

# arts & architecture

JANUARY

ANNOUNCING THE "CASE STUDY" HOUSE PROGRAM

*matter*



**SHE WILL BE PROUD OF HER KITCHEN IF....**

*it's Modern,  
Beautiful, Practical,*

**"ALL GAS"-Equipped**



**P**LAN the kitchen for its modern role as housewife's headquarters, gay party-rendezvous, rival to the dining room for family meals. ★ This design, practical as it is appealing, features step and work-saving arrangement. The mechanical servants are all-gas: CP (Certified Performance) gas range; silent gas refrigerator; automatic gas water heater; a gas-fired heating system that fills this and every room with clean, uniform, healthful warmth. ★ Your gas company will gladly collaborate in your kitchen planning . . . and in preparing "all-gas" specifications, the West's first choice.



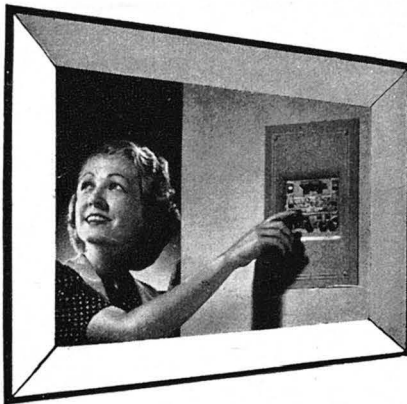
**T H E P A C I F I C C O A S T G A S A S S O C I A T I O N**



**YOU'RE PLANNING  
TOMORROW'S HOMES  
NOW...**



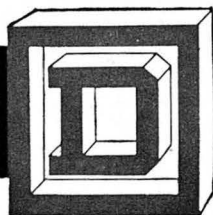
**Include the modern convenience and protection of**  
**SQUARE D MULTI-BREAKER**



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

Because it costs little if any more than fusible equipment—often actually less, the Multi-breaker merits a place in every future home of every price class. The story is the same, whether you're planning individual homes in the upper cost brackets or are concentrating on low cost pre-fabrication and multiple housing. It applies equally well in the commercial building field.

A Square D Field Engineer will be glad to work with you in arriving at the best electrical specifications for any project you are planning. Your Square D Electrical Distributor carries a complete stock of Square D electrical control equipment.



**SQUARE D COMPANY**

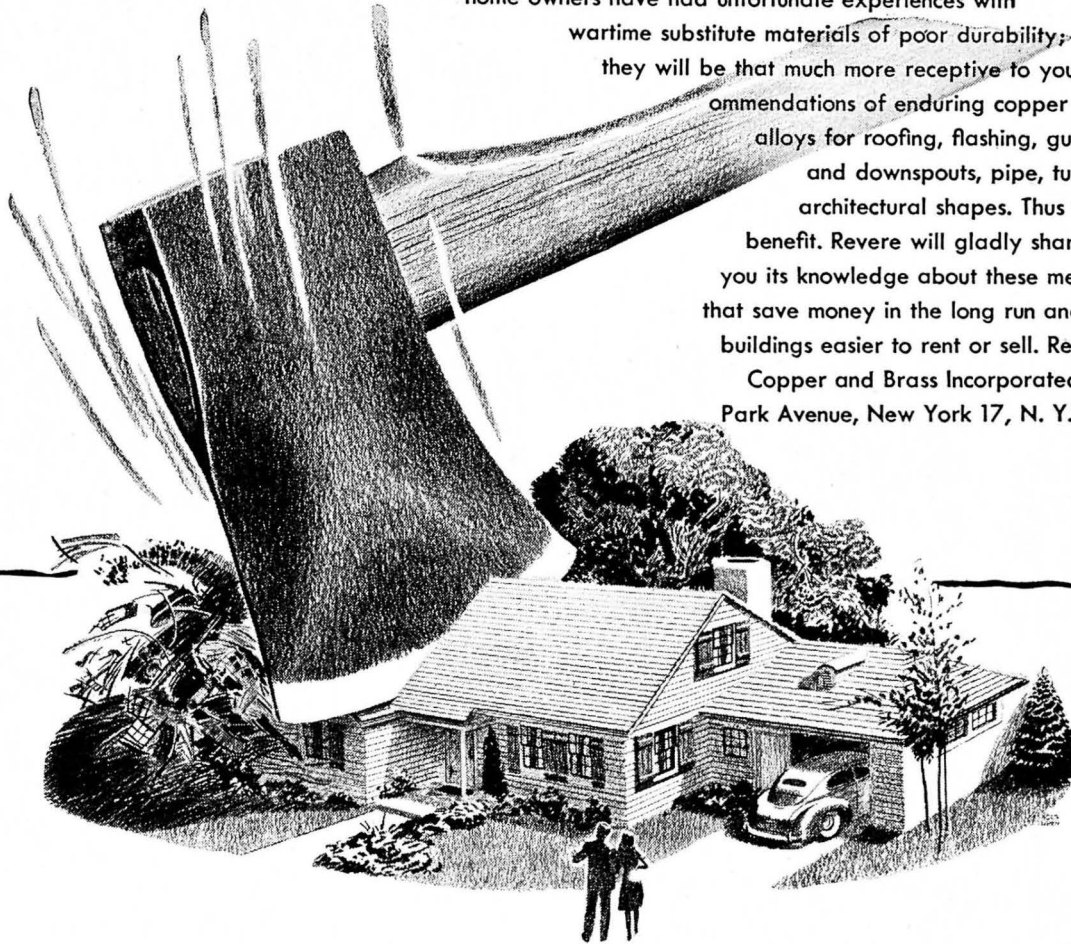
LOS ANGELES

• DETROIT

• MILWAUKEE



While we await the time when new houses can be built freely, let us not forget the needs of our present homes. Many of them require essential repairs now. A large proportion deserve modernization. Revere's current national housing advertisements (such as the one reproduced here from The Saturday Evening Post) are designed to stimulate the home owner to think about these things and consult the architect, builder, contractor. Many home owners have had unfortunate experiences with wartime substitute materials of poor durability; they will be that much more receptive to your recommendations of enduring copper and its alloys for roofing, flashing, gutters and downspouts, pipe, tube and architectural shapes. Thus all will benefit. Revere will gladly share with you its knowledge about these metals that save money in the long run and make buildings easier to rent or sell. Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.



## Chop away the undesirable...

It is true that we need millions of new homes as quickly as we can build them.

But, in the excitement of planning for them, let us not neglect the countless millions of sound, sturdy houses already standing, that are the cherished centers of our life. War, and its conservation of materials has left its scars on them too. Now is the time to plan to repair this enforced neglect...

And, as you plan, to take advantage of the new developments in home design and equipment!

Here's what you can do for *your* home. First, repairs. It is possible today to obtain paint, lumber, even metals for replacement, to stop leaks, to restore the appearance as well as the soundness of your house. See your local contractor now.

Second. Modernization. Perhaps an old wing should be chopped off, a new one added, the bathroom remodeled and an extra one installed, a partition removed to create one big room out of two small ones, a "picture window" put in one wall of the living room, all to make the house fit the needs of the family for pleasant, easy living. The kitchen may need redesign, re-building and re-equipping, to save steps, labor, time. Throughout, many small changes perhaps can reduce housekeeping to a minimum. All this calls for planning. See an *architect* now. Discuss with him what should and can be done while there is still time.

BUY WAR BONDS . . . Keep them for the future

When making repairs or planning for the future, specify sound materials. Copper is the metal of permanence, ageless, non-rusting, used for enduring roofs and flashings, gutters and downspouts, termite shields, weather stripping. Both copper tube and red-brass pipe provide hot and cold water, heating and air conditioning lines which are non-rusting, non-clogging, which safeguard the color and flow of water, and protect beams, walls, ceilings against leaks. Copper and its alloys give long service wherever they are used. Make repairs that end repairs by using copper and its alloys. When peace comes, Revere will again be able to supply you freely.

**REVERE**  
COPPER AND BRASS INCORPORATED  
Founded by Paul Revere in 1801  
Executive Offices: 230 Park Ave., N. Y. 17, N. Y.

*This advertisement appears in The Saturday Evening Post, January 13, 1945*



# COLOTYLE CORPORATION *announces* *a Prize Competition for Western Architects*

An authorized  
A.I.A. Competition

**\$1500.00**  
**IN CASH PRIZES**  
*... for the BEST*  
**BATHROOM DESIGN**  
**Using COLOTYLE Walls**

ENTRIES MUST BE POSTMARKED NO LATER THAN MIDNIGHT  
FEB. 15, 1945. WRITE TODAY FOR COLOTYLE DATA  
AND YOUR ENTRY NUMBER.

<b>GRAND PRIZE</b>	For the best entry submitted by a Western architect or draughtsman . . . . .	<b>\$500.00</b>
<b>Sectional Prize</b>	For the best entry submitted by an architect living in Washington, Idaho or Montana . .	<b>\$250.00</b>
<b>Sectional Prize</b>	For the best entry submitted by an entrant living in Oregon, Nevada or Utah . . . . .	<b>\$250.00</b>
<b>Sectional Prize</b>	For the best entry submitted by an entrant living in California or Arizona . . . . .	<b>\$250.00</b>
<b>10 Honorable Mention Awards, \$25.00 each . . .</b>		<b>\$250.00</b>

What are your ideas of the best post-war bathroom designs for moderately priced homes? What are the trends in bathroom design as you note them? Colotyle Corporation is offering rich cash rewards for the best ideas submitted, which use plastic-coated Colotyle Wall Sheets on the walls. This contest is designed for Western architects and draughtsmen only. Thus limited in scope, it offers even better opportunity to participate in the awards than a national competition.

Four eminent Pacific Coast architects and one ar-

chitectural publication editor comprise the jury. They are: Chas. Matcham, A.I.A., Los Angeles; Eldridge T. Spencer, A.I.A., San Francisco; Victor N. J. Jones, A.I.A., Seattle; Pietro Belluschi, A.I.A., Portland; and John Entenza, Editor of Arts and Architecture magazine. The competition is under the supervision of Robt. McClelland, A.I.A., professional advisor.

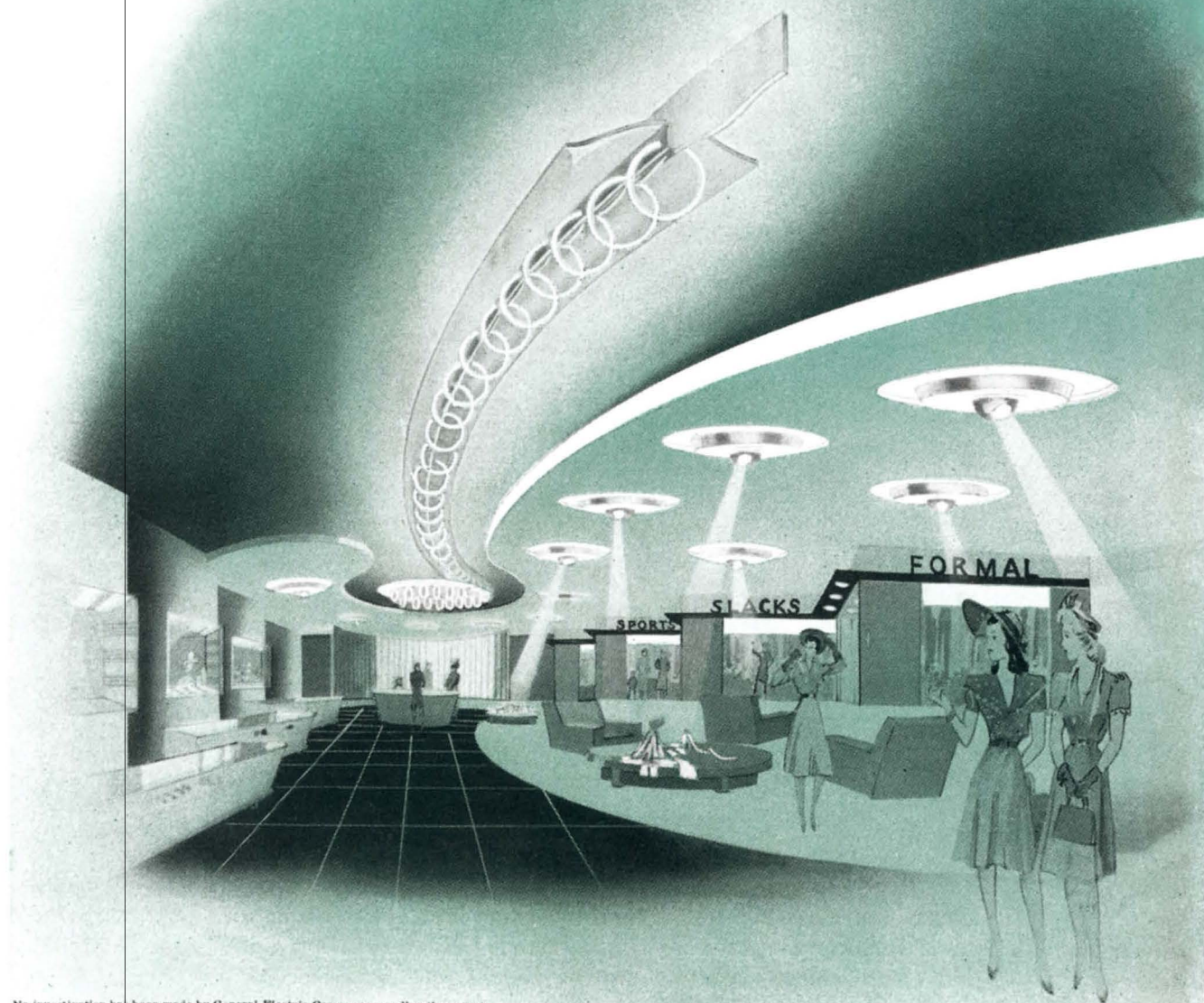
Complete product and competition data is available to all entrants. Write today to . . .

## COLOTYLE CORPORATION

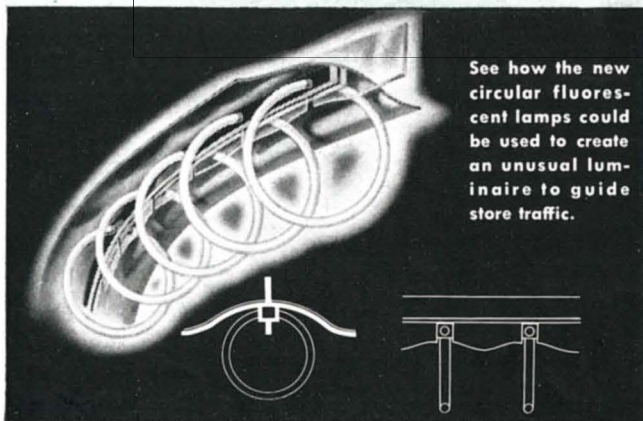
*Largest Manufacturer of Prefinished Wall Sheets in the West*  
**AURORA AT MERCER, SEATTLE 9, WASHINGTON**



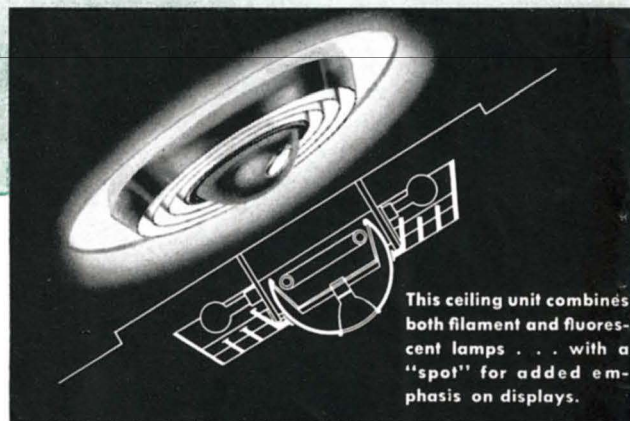
# Light to direct



No investigation has been made by General Electric Company regarding the patent situation on the design or construction suggestions shown in this advertisement.



See how the new circular fluorescent lamps could be used to create an unusual luminaire to guide store traffic.



This ceiling unit combines both filament and fluorescent lamps . . . with a "spot" for added emphasis on displays.



# Customer Traffic—

## FOR THE POSTWAR APPAREL SHOP

**GENERAL ELECTRIC** presents another visualization in its series of postwar lighting perspectives by leading architects and designers. G-E offers them not only as a help to you but as a stimulus to your creative thinking. Here you see a suggestion for lighting a women's apparel shop by Walter Wurdeman and Welton Becket, A.I.A., Los Angeles.



*Here's one way to give a store more selling power:*

"In planning women's shops, the basic objectives include such psychological subtleties as atmosphere, emphasis, and the direction of store traffic . . . all of them jobs for light.

"Thus, in this sketch of a postwar woman's ready-to-wear store, the continuous luminaire above the promenade picks up the inward movement suggested by the street display window and leads shoppers to the innermost sales areas of the store.

"Likewise, new forms in light units lend themselves to more fluid planning and the creation of graceful flowing lines of light which are particularly desirable in providing atmosphere for a women's store.

"At the same time, light can focus the customer's attention on selected merchandise and give it dramatic presentation . . . emphasis that means sales."

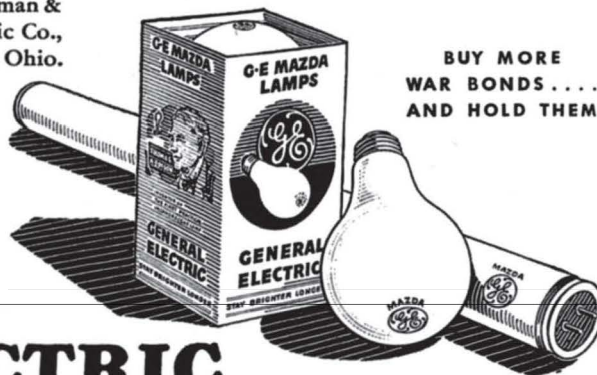
This new booklet "Light to build Customer Traffic" pictures more fully the strikingly modern but decidedly practical lighting ideas of Wurdeman & Becket. For your copy write General Electric Co., Div. 166-AA1, Nela Park, Cleveland 12, Ohio.

THE CONSTANT AIM OF G-E LAMP RESEARCH

IS TO MAKE G-E LAMPS *Stay Brighter Longer*

**G-E MAZDA LAMPS**

**GENERAL  ELECTRIC**



BUY MORE  
WAR BONDS . . .  
AND HOLD THEM

Hear the G-E Radio programs: "The G-E All-Girl Orchestra", Sunday 10:00 p.m. EWT, NBC; "The World Today" news, Monday through Friday 6:45 p.m. EWT, CBS; "The G-E Houseparty", Monday through Friday 4:00 p.m. EWT, CBS.



# FOR HIGH SPEED, HIGH QUALITY CONSTRUCTION

## USE CEMESTO

*The Complete Wall Unit  
Adaptable to Almost Every  
Building Job*

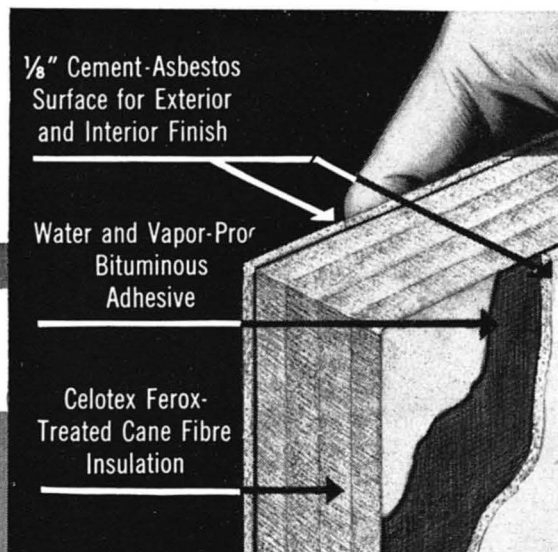
### IT'S AVAILABLE NOW!

CEMESTO is making building history on scores of projects in the West. For instance, Cemesto is being used by Drycemble Houses to build 37 nursing school units in California and Arizona. In prefabricated form, Cemesto was used in the construction of the huge Naval Hospital at Corona, California. The demonstrated quality and speed of Cemesto construction has stirred the interest of architects and builders in its peacetime possibilities.

The secret of remarkable Cemesto's versatility lies in its make-up. Cemesto is a fire- and moisture-resistant wall unit composed of a Celotex cane fibre insulation core, with cement-asbestos covering on both sides. Its rigidity eliminates the need for intermediate support. It combines a hard, smooth exterior and interior finish plus insulation. Its warm gray surface needs no painting.

Cemesto construction can be cut to required sizes at the factory, resulting in amazing speed and economy in building walls and roof decks. There is no sacrifice in construction quality. It is truly a multiple-function material of many applications in both large and small jobs.

Cemesto comes in standard 4' wide panels 4', 6', 8', 10' and 12' long and in thicknesses of 1 1/8", 1-9/16" and 2". Can be used either vertically or horizontally.



Modulok Cemesto Wall Units go easily into position in constructing the Naval Hospital at Corona, California.

**FREE!** Two booklets, "Cemesto with Wood Framing" and "Cemesto with Steel Framing," are ready. They contain complete information on Cemesto and Cemesto construction for architects and builders. Write for your copies today. The Celotex Corporation, Dept. A&A-7, Chicago 3, Illinois.



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

**CELOTEX**  
REG. U. S. PAT. OFF.  
**CEMESTO**  
REG. U. S. PAT. OFF.  
**INSULATING WALL UNITS**

**IMPORTANT!** Without obligation, we will be glad to provide any technical assistance you may need regarding the use of Cemesto Wall Units. A note to us will bring a thoroughly trained western Cemesto representative to your desk.



## POSTWAR LIVING

*will be on the brighter side*



George Fred Keck, Architect

● Much brighter rooms are on the way, with an abundance of healthful, cheerful, eye-saving daylight. Indoor and outdoor beauty will be blended . . . by "opening" walls with glass, for full enjoyment of gardens, flowers and views.

These are the benefits of *Daylight Engineering* that add up to a quicker "yes" from prospects . . . that promise better satisfaction on the part of homeowners . . . that insure lasting property values.

The pictures on this page show what *Daylight Engineering* can do for a living room. Same room . . . same furnishings . . . but compare them and you'll see how smart use of glass gives a house extra appeal. Remember, larger glass areas need not be a threat to winter comfort or heating bills. For Libbey-Owens-Ford has developed an

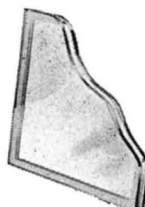
amazing windowpane that insulates—Thermopane.

The benefits of Thermopane are described briefly below. For full information, write for our illustrated Thermopane Book and for Data Sheets by Don Graf. Libbey-Owens-Ford Glass Company, 1415 Nicholas Building, Toledo 3, Ohio.

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

Thermopane provides effective insulation because a layer of dehydrated air is hermetically sealed between its two panes of glass. Thanks to the patented Bondermetic Seal, used to prevent dirt and moisture infiltration, there are only two glass surfaces to clean.

This double-glass windowpane fits into a modified sash, just like a single pane of regular glass . . . stays in all year. It's a modern, practical way to provide the benefits of bigger windows, with assurance of winter comfort and heating economy.



**LIBBEY • OWENS • FORD**

*a Great Name in GLASS*



*Grip* LATH and  
METAL CLIPS  
Give You The  
**FINEST FLOATING  
WALL SYSTEM!**

*Grip* Lath  
PATENTED

THE FIREPROOF INSULATION

**A GREAT  
COMBINATION**  
For Better  
**PLASTER  
CONSTRUCTION**

YES! — Plasterers, building contractors, architects and housing authorities all agree on this amazing system of better plastering.

GRIP LATH — "The Modern Plaster Base" — has many superior features. ★Fireproof ★Durable ★Economical ★Insulator ★Resists Expansion ★Resists Contraction ★Better Bonding ★Uniform Thickness — Strength ★Uniform Suction ★Square Edged.

★ METAL CLIPS — The Burson design that revolutionized plaster construction offers many advantages. ★Crack resistant — permits lumber shrinkage without transmitting strains to plastered surfaces ★Highly Soundproof ★Less Weight — Less Costly — Saves Time.

TOGETHER — Grip Lath and Metal Clips offer you a Floating Wall System which is truly the greatest achievement in plaster wall construction yet developed.

**SCHUMACHER  
WALL BOARD CORPORATION**

4301 FIRESTONE BLVD. KImball 9211  
SOUTH GATE, CALIFORNIA

**BUY WAR BONDS**

Ask Our Representative For Full Details and  
Specifications on Grip Lath and Metal Clips.



# Caldrons of Color



## ... FROM MASTERS OF HARMONY

You may look to us for the newest colors in paint as well as in paint finishes. We specialize in both.

For years we have been successful in developing and producing outstanding new colors in durable paint finishes for every decorating purpose.

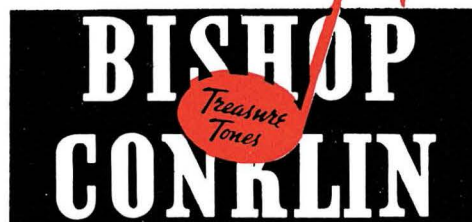
TREASURE TONES for example, offer you the last word in pre-harmonized decorative colors, in new ready-to-use paint finishes which are unparalleled in beauty, ease of application, durability and economy.

Our research laboratory is constantly developing new materials and processes to make paints more beautiful—more durable and painting easier.

CALADIUM is another good example. A new decorative coating with extreme durability. Covers every surface—even covers over asphalt without bleed-thru. Caladium coated surfaces reduce inside temperature to an amazing degree due to its remarkable sun-heat deflection properties.

And SEAL-IED, an oil-base, velvety-flat paint for walls and ceilings that seals and hides in one operation. *One coat* covers right over wallpaper, old kalsomine, plaster and other porous surfaces and produces a durable finish that is actually washable.

From out of our years of paint experience—our new ideas, materials and processes—will continue a constant flow of glorious new colors and amazing new paint developments to brighten a peaceful world of tomorrow.

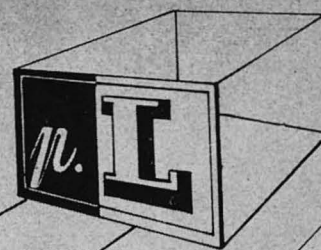


SOLD THROUGH INDEPENDENT PREMIER PAINT DISTRIBUTORS

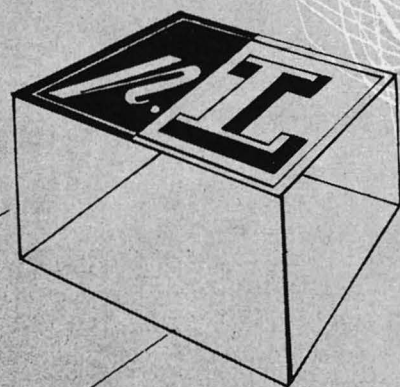




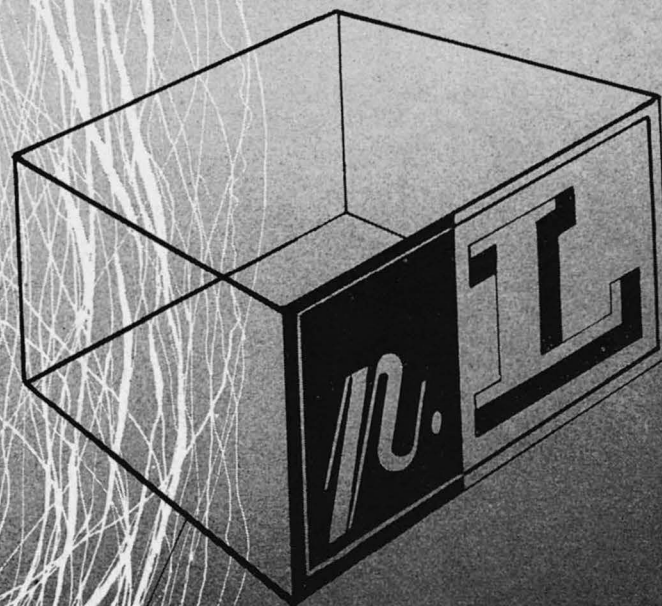
*furniture*



*interior design*



*interior remodelling*



**LÁSZLÓ** *inc.*

*362 north rodeo drive • beverly hills • crestview 62091*



# arts & architecture

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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$3.50 a year; to Canada and foreign countries, \$5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.



# E. K. WOOD LUMBER CO.



## Will be ready for the "case study" POST-WAR HOMES

We are following with keen attention the development of new building materials and techniques . . . so that we may serve you at the very start of the post-war home construction era.

**WE NOW MANUFACTURE OR SUPPLY**  
Douglas Fir, Redwood, Sugar or Ponderosa Pine, Sash and Doors, Millwork, Concrete Form Panels, Insulation and Insulation Board, Plaster Board, Sisal Craft Building Paper, Roofing, Woodlife Water Repellant, Builders Hardware.

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## ART

### LOS ANGELES

There are not many people today who do not feel that there is something wrong with art. Everywhere one finds the symptoms of a deep-seated malfunctioning: in the indifference or contempt of the layman toward art and the artist; in the wishful and misguided interpretations of the critic endeavoring to find significance in contemporary art activity; and in that activity itself as pursued by the majority of present day artists. There is an increasing amount of talk about "art related to life", coupled with a sorry absence of the fundamental knowledge necessary to understand what constitutes such a relationship. Not the least fallacious of these suppositions is that predicated on the belief that existing standards of art have merely to become adapted to existing social patterns in order to make art fecund.

In having found so little of use to him, the non-art patron (viz., the majority of the population) rightly regards art as a bore, an indulgence of eccentric personalities, or a luxury item of the privileged class. To the extent, however, that the members of this group condemn art because they cannot understand it, or wish to reduce it yet further to an imitative technical feat, they are no more in the way of bringing art back to a social necessity than the artist who pins his faith in mass distribution of his product, or in advertising, or in the museum, or in forming organizations to "protect his rights". Art can truly function only as it is intelligible, and hence, as it transmits knowledge. For this it is as necessary to be in possession of a commonly understood "language" as communication through words is dependent upon a common tongue. That we no longer have such a language—such symbols—is manifest in the frequently repeated plaint: "What does it mean?" We have forgotten the use of symbols because we have lost sight of the purpose of art. Instead, we have evolved a kind of personal symbolism based on the *private* association of ideas, and "art has come to be a sort of private autobiography of the artist." It is little to be wondered at that the artist now fashions his efforts to "reach the public" on the same pattern as that used by any other manufacturer of non-essential commodities. Like the latter, he conceives his product as a leisure-time embellishment, and maps out campaigns to entice the surplus dollars from the reluctant pockets of those who seek their pleasure in "the finer things of life". Art reduced to this level becomes an item for interior decoration, and is of about as much consequence as antique furniture or gold-plated bathroom fixtures.

As long as art is a commodity and not a way of life, as long as it exists apart from the stream of man's day by day existence, having little or nothing to do with the structure of that existence, art will remain for the most part a parasitic activity of psychotic personalities. It is not without significance that we have a saying: "Business before pleasure"—with its suggested corollary that business is *without* pleasure. In the truest meaning of the word art, business—all industry, is without art today. The ancients—all primitive peoples—lived to work, and art and work were synonymous. Most of us now work in order to live. If man has been reduced to a cog in a vast and complex piece of economic machinery, almost every detail of which is without beauty, can he be expected to understand beauty? If spiritual values are absent in the society of which he is a part, if a common purpose and understanding has been lost, and material values alone constitute man's aspirations, then indeed there can be no art. If, as Aristotle said, the general end of art is the good of man, can that good be achieved in man's occasional visit to a museum (the contents thereof being largely undecipherable to him) or his even more infrequent purchase of a so-called work of art for which he has no more use than to hang on his wall or place on a mantle?

Before we can have an "art related to life" we must first re-define "art" in terms of life; and before we can attempt this we must re-evaluate what we mean by "life". If life has no other purpose than to sustain itself (or, as at present, to destroy itself) it is pure mockery to speak of art as existing at all, other than through the isolated efforts of principled men, whose work, nevertheless, remains unacceptable to the people as a whole. It is an invention of modern times (i.e., since the Renaissance) that great art is not recognized by one's contemporaries and must wait for posterity to be given its due. Such a (continued on page 19)





\$55,000  
DESIGN  
COMPETITION

DETAILS ON FOLLOWING PAGES



Recognizing its dealers' demands for improved facilities for their customers, and in anticipation of a greatly expanded postwar business—

# GENERAL MOTORS CORPORATION

announces

## A DESIGN COMPETITION

for

## AUTOMOBILE DEALER PLACES OF BUSINESS

Conducted by The Architectural Forum

**The Problem Involves the Use of Buildings and Grounds for Showrooms and Offices, Service Facilities, Parts and Accessories Merchandising and Used Car Display.**

The vast improvement in design, operating efficiency and economy, which has made the automobile a universal means of transportation, has outdistanced the facilities and locations in which these cars are sold and serviced. Most of these buildings are outmoded and inadequate in terms of today's standards, even more so in terms of tomorrow's.



Recent surveys show that many General Motors dealers plan to correct this situation as soon as building restrictions are relaxed. As its contribution toward an improved standard of automotive sales and service facilities, General Motors believes it should call on the creative talents of the architectural profession in arriving at forward-looking solutions to this unique and important problem.

General Motors has therefore established

## 60 PRIZE AWARDS TOTALING \$55,000

to induce the widespread participation of architects, designers, draftsmen and students in the competition.

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

*SEE FOLLOWING PAGE FOR AWARD DETAILS*



# \$55,000—60 PRIZES

Rating	PLANNING PROJECTS				*DESIGN DETAIL	TOTAL
	PASSENGER CAR AND COMMERCIAL (Average Size)	PASSENGER CAR AND COMMERCIAL (Medium Size)	PASSENGER CAR EXCLUSIVELY (Large Size)	COMMERCIAL EXCLUSIVELY	STRUCTURAL AND DECORATIVE	
1st	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$25,000
2nd	2,500	2,500	2,500	2,500	2,500	12,500
3rd	1,000	1,000	1,000	1,000	1,000	5,000
4th	500	500	500	500	500	2,500
20 Honorable Mentions at \$250 each	1,000	1,000	1,000	1,000	1,000	5,000
Subtotals	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$50,000
20 Special Awards at \$250 each						5,000
Grand Total						\$55,000

\*The awards for design detail are in addition to the awards for the planning projects.

This competition is limited to residents of the continental United States and Canada. Employees of General Motors or its subsidiaries, of The Architectural Forum or of advertising agencies serving the above, are not eligible. Competitors must register in order to receive the program and complete instructions. The competition closes at midnight, April 16, 1945.

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

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

Name\_\_\_\_\_

Firm (if any)\_\_\_\_\_

Address\_\_\_\_\_

City\_\_\_\_\_ State\_\_\_\_\_

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

Other Occupation\_\_\_\_\_

AA



## ART

continued from page 14

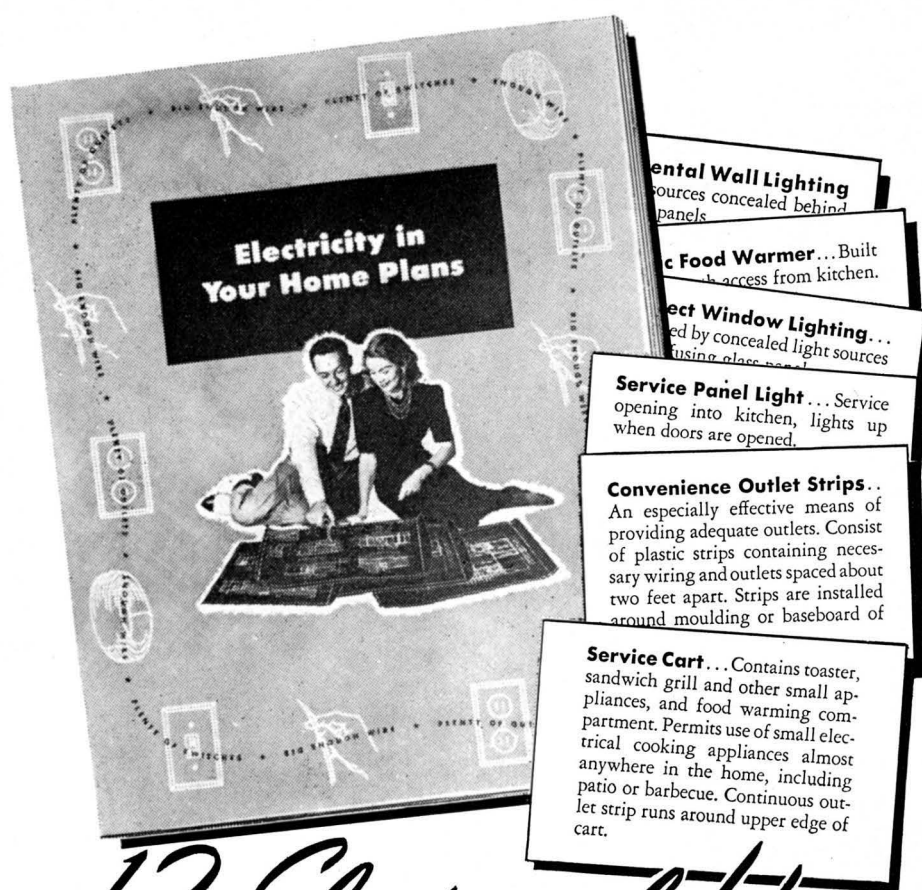
notion is not only a condemnation of the art which has been produced since then, but of the whole culture of which it is a product. The ray of hope which is yet but dimly penetrating the darkness is neither cradled in industry's indulgent patronage of contemporary artists, nor measured by the meter which tabulates the Sunday thousands who traipse through our museums, nor reckoned by the dollars wheedled from a war-prosperous populace. Rather its source is to be found in the industry of men who believe in the inherent dignity of man, who recognize no division of races but one race; in men of principle, whoever they are, whatever their tools may be, who are seeking the means to achieve a peace on earth and a brotherhood of man. In their living and in their work is a reflection of an order which might emerge again in the future, obscuring the disorder of the present. These are the men—the artists, to whom we may look for the re-creation of a universal language which all may once again understand.—GRACE CLEMENTS

## SAN FRANCISCO

Art has come a long way in America in the last ten or fifteen years but it still has a long way to go. The general public has come to know that art—painting, sculpture, drawing—is practiced by a great many people for pleasure and for profit. Business has found that art can be made to pay dividends because people like to look at pictures. But the significance of art, its true place in our culture and society, the fact that it forms the spearhead of our progress is still not understood. How little this is understood by matter-of-fact business men—at least some of them—is illustrated in this minor episode in the Navy's search for office space in San Francisco (the story was recently told by an amused participant). Office space, in large units, is now at a premium in this city and the Navy needs more. The situation is such that the Navy has had to resort to condemnation proceedings and in this particular case a hearing was being held to determine whether the occupants of a certain building should be forced to vacate or no. The occupants had formed a committee to search for other possible space which the Navy might be persuaded to accept and they thought they had found the very thing. The whole fourth floor of the Veterans' Memorial Building, they said, was empty—except for some pictures on the walls and those, no doubt, could be left there for decorative value. To date the Navy has not taken over—probably because the fourth floor of the Veterans' Memorial Building is the San Francisco Museum of Art. At about the same time, as a note of contrast, the annual display of the collection of a former San Francisco business man, the late Albert Bender, was taking place on that same fourth floor. Bender was a great friend and contributor to the cause of art and artists during his life in San Francisco. His collection includes the works of leading artists of our time in America and of the world as well as works by Bay Area artists, both those who had arrived and those who were up and coming. Dr. Grace L. McCann Morley, director of the San Francisco Museum once wrote of Bender's philosophy: "Albert M. Bender believes that art flourishes only if it is understood, appreciated, purchased as it is produced. He does not expect every painting or sculpture to be a masterpiece, he knows that every good work has importance for its own time because of its living quality, he is content to let the future discern the masterwork if he can lead the public to see its own time reflected worthily in its art, and can help the creative artists to live while they work."

A few months back the paintings of Josef Scharl were shown at the San Francisco Museum of Art and it was readily apparent that he was an artist of unusual individuality and ability. During the Christmas season the de Young Museum has shown his illustrations for a complete edition of Grimm's Fairy Tales (published by Pantheon Books of New York at \$7.50). The illustrations are line drawings, some black and white and others hand colored with simple handling in primary red, blue and yellow. Scharl is undoubtedly one of the outstanding illustrators of our time. His work is imaginative and varied, rich in good draughtsmanship and as appealing to a grown-up as to a child. The Grimm brothers, themselves, could not have wished for more appropriate illustrations for their work or a man more fitted for the task. For Scharl is of peasant origin, born in Bavaria and brought up in the colorful background of the folk art of that land. Thus he brings to his illustrations an innate understanding of the fancifulness and grotesquerie which the stories require.

Another of the de Young exhibits, that of Charlotte Berend, includes both oils and watercolors. The curious thing about this (continued on page 25)



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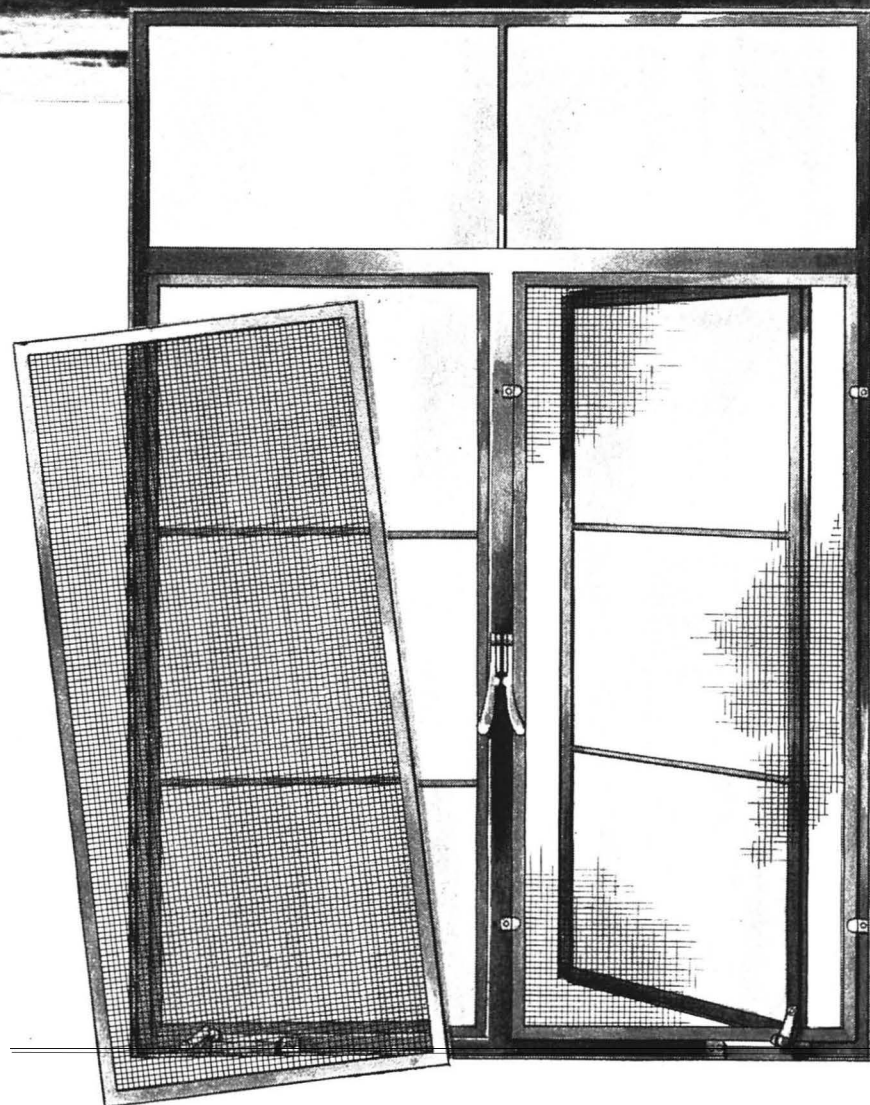
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# CONSTRUCTION PRODUCTS

# MUSIC

The material of this column has been paraphrased from *The Rise of Music in the Ancient World East and West* by Curt Sach, W. W. Norton & Co., Inc., 1943. Except the marked quotations the language is that of the paraphraser. I have thought a summary of this material to be of importance for two reasons: first, because it marks a new high in the study of the origins of music as an art; secondly, because a work of such technical importance is not likely to reach a large audience, unless the attention of many readers has been specifically drawn to it. Though the book as a whole is tough going for amateurs, it contains many passages of broad general interest which serve as a background to the understanding of our own music. Scientific theories about the origins of music have been until recent years deliberate fictions which seemed probable to their inventors but afforded little information to the student: Imitation of animals, elaboration of mating calls, expansion of speech or language have been brought forward as explanations, in addition to historical or mythological tales. None of these has recognized the fact that music does not evolve in accordance with the development of racial culture. Archaic musical devices are often found in a highly developed local civilization. The ancient songs survive like characteristic gestures of the spiritual and motor impulses common to the race.

"Music begins with singing." Singing is a continuous accompaniment of every action in the primitive life. "It conveys poetry, and in rest and peaceful work diverts, elates and lulls; it gives hypnotic trance to those who heal the sick and strive for luck and life in magic incantation; it keeps awake the dancers' yielding muscles, intoxicates the fighting men and leads the squaw to ecstasy." Primitive singing is not an extension of the speaking voice; it is a strained, unnatural vocalism, intended to be as unlike the speaker's natural voice as possible. The author does not intimate whether this artificial means may be explained as in some way differentiating the singing spirit, the unconscious or subconscious, from the deliberate being. Probably a religious connotation may be given it, as a form of prophetic utterance or speaking with tongues. The art is rather this manner or technique of singing than the tones sung. This art quality survives in the proper playing of many non-European instruments, particularly in Chinese music, which has

become by internal concentration an art of separately articulated tones.

The eighteenth century notion of primitive freedom, popularized by Rousseau, has diverted attention from the fact that the primitive life is in reality almost uniform. "Despite all differences in temperament, character, and intelligence, every act, be it practical or artistic, is understood by the fellow tribesmen, much as an animal's act is understood by its fellow creatures." Primitive poetry and music are closely related and as unlike conversational speech as possible. "Art denaturalizes nature in order to raise it to a higher, or at least a different plane." Music, like gesture and dancing, is a form of motor response with meaning supplementing action.

"The earliest melodies traceable have two tones." The use of these tones, though rudimentary, is not without order, resembling the singing of children or the *basso ostinato* of modern music. The poetry which the music accompanies is also based on repetition, with slight changes to sustain interest. Variation of the final tone produces a compound unit of motif and reiteration, a semi-cadence and a cadence, articulating what would be otherwise mere repetition. This cadential contrast between the unfinished and the finished act is also illustrated in the dance, the stepping out and the return, the contraction of the muscle and the release. This union of two phrases to form a period creates on a primitive level the "most fertile of musical structure schemes, the *lied* form."

Melodies of two tones differ in the width of the interval from a second to as much as a fourth. "Roughly speaking, peoples whose dances are somewhat expanded use larger melodic steps than those whose dances are more or less closed." This inseparable relation between music and motor impulse expresses the performer's temperament and is as true for tribes, peoples, and races, under primitive conditions, as for the creative individual. Melodies of two, three, or four tones with occasional extra tones may have great emotional intensity and pathos. Such melodies are elaborated by addition only and lack organization. The units can neither be organized as forms nor the forms in turn integrated into extended compositions.

Primitive music is of three main sorts. It serves as a vehicle for words (*logogenic*). It breaks forth as the expression of violent emotion (*pathogenic*) in cries of anger or pleasure and continues in diminishing power and in descending tone patterns to the extent of the singer's vocal endurance. The third sort of music is a combination of these two extremes (*melogenic*). It uses the emotional variation to give pathos to the meaning but subordinates the emo-

(continued on page 25)

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# BOOKS

**THE CROSS AND THE SWORD** (George Doherty; Harper's Magazine, January, 1945) Not a book, but a preliminary survey of a book that is being written, *The Cross and the Sword*, ten page article in the January issue of *Harper's Magazine*, is more worthy of comment than any of the full length volumes that have come on the market in the past month. George Doherty writes about the growth of Fascism in Argentina: reveals it in all its ugliness, all its bigotry; in its denial of reason, its sadism, its malignance, its threat of epidemic; in short, in all its resemblance to European Fascism of the past, to latent Fascism in the United States of America. Also, he removes the hush-hush from the topic of Argentine Fascism in relation to the Catholic Church.

This hush-hush in the United States is as ominous as Fascism itself is in the Argentine; because, in the septic gelatin of contradictions in which Fascism grows, it covers a source of Fascism in our own land. It masks a belief, the worse for being extensively sincere, that Fascism and Catholicism go hand in hand.

This belief, unavowed and uncorrected, is a break for the forces of despotism—the groups that manipulate disaffected minorities. In Germany they made a mistake: they attacked on two fronts at once. They attacked both Jews and Catholics, thus uniting them. The Argentine situation, unless clarified by such analyses as Doherty's, will provide shining opportunity to avoid this tactical error in the United States. The procedure will be simple: tell all Catholics that all Jews are Communists; tell all Jews that all Catholics are Fascists—look what they've done in the Argentine! Unite each group by providing it with the other as an enemy; then set group against group, neutralize both, and move in the Storm Troopers. Tell BIG lies. Spread confusion, disunion, suspicion. Divide and conquer. Oh, yes—it's old stuff. We've been reading it for years. We recognize descriptions of it on the printed page. The trouble is, we don't recognize it on the Pico bus, and at cocktail parties, and even at times (mercifully few, so far) on the radio. Yet everyone who keeps his mind moderately awake must have observed already how the Argentine situation has been used to promote group hostilities.

It is a singular fact that religious prejudice should be so inflammable in this, of all countries, where not one person in ten has any theological convictions; where not one person in ten thousand knows enough about any form of Christian doctrine to be able to carry on an intelligent discussion about it. Though Christianity is nine tenths Jewish, rabble rousers will find belief when they say there is a wide gulf between Judaism and Christianity. Though theological differences between Christian sects never reach the point where they could affect ethical conduct, they have been exploited to the point of rioting. Since people don't know the truth, tell them any sort of lurid fiction, and you'll get away with it. Tell them about the Protocols of Zion. Tell them about the Knights of Columbus Oath. Millions will accept one or the other; and both will find ready credence among many hard headed individuals who, for lack of proof, will not believe in God.

For this reason the book Doherty projects, and the article he has written as its forerunner, represent something more than just

(continued on page 47)

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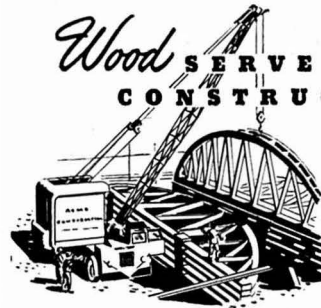
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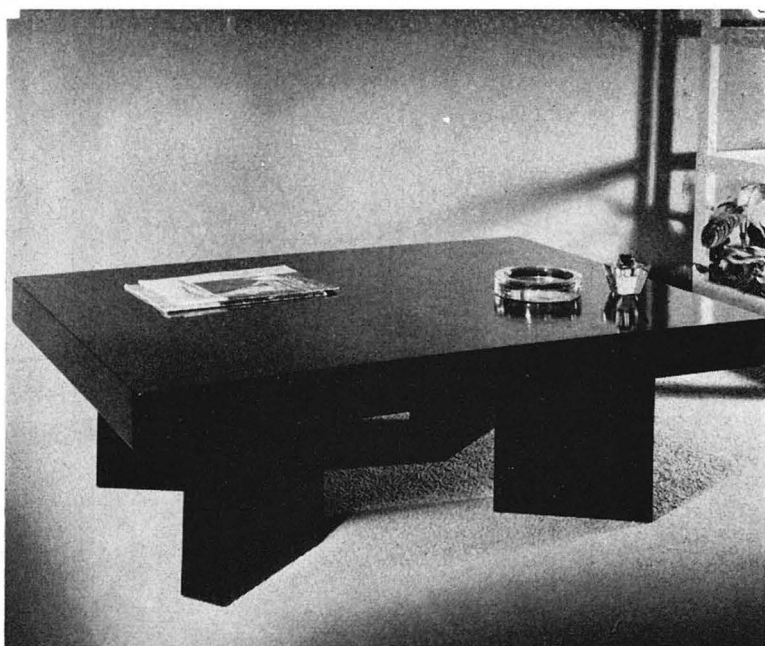
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## MUSIC

### IN THE CINEMA—ballet, folk dance, and pantomime

In view of the current craze for ballet, one wonders why Hollywood has not seized upon the full length dancing pantomime, with continuous musical accompaniment, to relieve the monotony of one dramatic picture or musical comedy after another. A great many films contain individual dance sequences, but these are usually a mere sauce to the entertainment. Most musical comedies are replete with tap dances and spectacles of the revue type, but there has been little or no attempt in American films to tell an entire story by means of ballet pantomime, in the manner of the stage troupes (Ballet Russe, Ballet Theater, and others) now touring the country. During recent years a few shorts devoted entirely to ballet were made by Warner Brothers, including photographic reproductions of *Gaite Parisienne* and *Spanish Fiesta*, (*Capriccio Espagnole*) with the Ballet Russe de Monte Carlo; *Carnival of Rhythm*, featuring Katherine Dunham and her negro dancers, and one or two others. Then there were several feature pictures in which a ballet company or a ballerina appeared, but always as part of a revue or a drama. *The Goldwyn Follies* (1937) used the American Ballet; Irina Baranova appeared prominently in *Florian* (M.G.M., 1939); and some beautiful choreography was contained in a Paramount picture (1941) made from *Ballerina*, the life story of a ballet dancer which was renamed, characteristically, *The Men in Her Life*. More recently, dance sequences that are an integral part of the plot have been incorporated into such films as *Cover Girl* (Gene Kelly and Rita Hayworth) and the entertaining all-Negro picture, *Stormy Weather*, with Lena Horne.

But since the popularity of full-length screen ballet has not been tested in Rural Corners, Iowa, the American cinema industry, with one exception, will not venture upon the thin ice of a new and distinctive form of motion picture entertainment. That exception is Walt Disney, whose latest film, *The Three Caballeros* is essentially a full-length dancing spectacle and pantomime, embodying a radically new principle of cinema production: the combination of live characters and cartoon figures on the same screen.

*The Three Caballeros* is authentic Latin-Americana, a tour through the colorful regions of Brazil and Mexico that provides a rare opportunity to view and hear the folk-dances and songs of our southern neighbors, and be entertained as well by the three comical birds who symbolize the countries involved: José Carioca, a Brazilian parrot, Panchito, a Mexican rooster, and Donald Duck.

In the main portion of the film, José takes Donald to the beautiful city of Baia in Brazil and introduces him to the first of three Latin-American musical stars to appear in the picture, Aurora Miranda, who dances and sings a *samba-jongo* by the famous Brazilian popular composer, Ary Barroso, *Os quindins de yaya*. This variant of the most characteristic of Brazilian dances, the negro-influenced *samba*, can best be described as a two-step with a bounce. Its syncopated accents, occurring immediately after the downbeat of a measure and before the first beat of the next are the inspiration for a scene of pure enjoyment as Donald and José indulge in an orgy of hip-swaying and bouncing.

Arriving in Mexico, the rooster Panchito joins the company, and the three birds sing the theme song of the picture while dancing part of the Mexican national dance, the *Jarabe Tapatío*. This spirited step, usually done by a couple, originally represented the *charro's* (Mexican cowboy's) courtship of an oriental princess (China Poblana) who, according to legend, had been captured by pirates, sold as a slave, and was finally courted by a handsome *charro*. The climax of this dance is reached when the man throws his huge *sombrero* on the floor and the girl accepts him by dancing within the brim.

After viewing the Mexican children's Christmas celebration, Las Posadas, Panchito takes his companions aboard a magic *serape* and they fly from place to place finding music, dancing and romance wherever they go. The first step is Lake Pátzcuaro in the state of Michoacan, a fisherman's paradise where they see one of the many regional *jarabes*, called *Jarabe Pateño* (danced by the California Padua Hills Players). This is a rapid dance in alternating  $\frac{7}{8}$  and  $\frac{3}{4}$  time with much stamping and clicking of the heels (*zapateados*). At one point the dancers (continued on page 48)



**ART**

continued from page 19


artist's work is that it presents two qualities of work—one mediocre but the other quite good—as if Miss Berend was in reality, two people. Her oil paintings, mostly portraits, have little beyond average competence to recommend them and many of her watercolors are in the same category. But in a number of her watercolors, seemingly more recent ones done in Santa Barbara, she has achieved results of an individual and satisfying character. Such compositions as *The Wharf in Sunshine*, *After the Storm*, *After the Rain*, *The Beach* and a number of others, in which she uses a combination of line-like strokes and simple masses of color in a very free manner, she demonstrates that she has the ability to combine poetic expression with an economy of means and thereby achieve excellent watercolors.

The Legion of Honor continues with the *Sanity in Art Society Exhibit* (the less said about this the better) and a show of *Canadian Painting*. The latter is interesting, though hardly comprehensive, and indicates that Canadian art is still groping toward that elusive quality which identifies a people. Canada is still too young for that—and perhaps we in America are too.—SQUIRE KNOWLES.

**MUSIC**

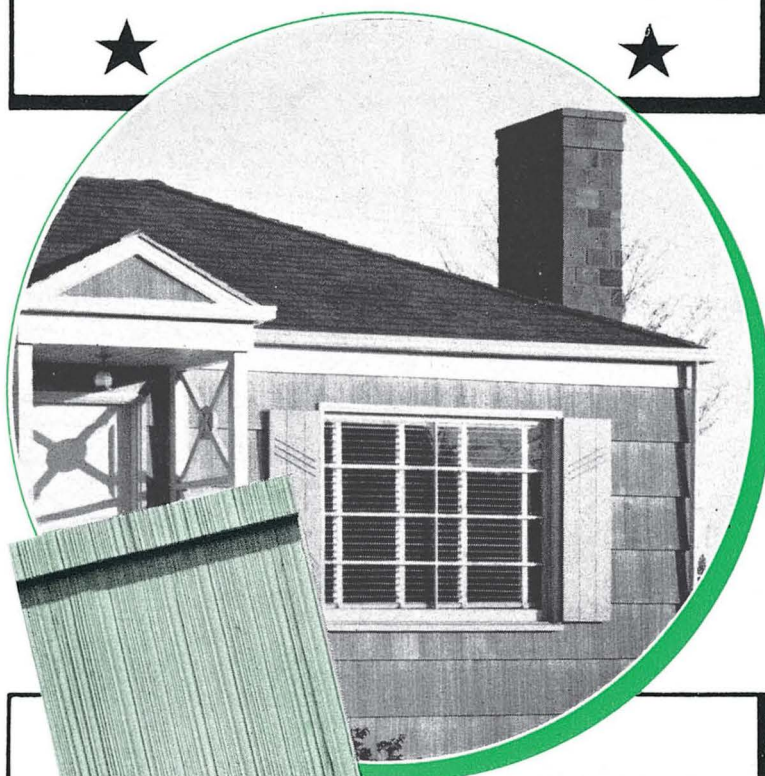
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tion to the understanding of the words. This is the beginning of deliberate art in music. What began as undeliberate motor impulse is now disciplined by the structural use of intervals. The size of the interval and the manner of passing across it as well as the articulation of the tones reflect the singer's feeling about the meaning of the words. "Yet despite crossing and interbreeding, the original dualism of the two opposite principles still shows even in the complexity of higher musical styles. Their innate traits appear as in Mendel's hares and dandelions—in the tidiness of Chinese music and the fiery pathos of Balinese orchestras, in the strictness of Indian dance songs and the unbridled freedom of Mongolian laments. They are even more apparent in the characteristically European alternation between static, 'classical,' styles, which have the accent on form and balance, and dynamic styles with 'endless melody' and unbounded passion." Primitive music at first develops in verse or phrase units without rhythm. With the growth of deliberate emotional elaboration the motor response adjusts itself to the feeling of the music, producing rhythm, sometimes reaching physical intoxication. To the simple bodily supports of rhythm, clapped hands, slapped body, stamped feet, the primitive singer adds rattles, clappers, stamping tubes, and drums, thus eventually creating instrumental music. The rhythmic pattern is determined not only by the nature of the individual but also by the shape and playing position of the instrument. This combination of intuitive utterance controlled by tribal patterns with a fixed technical means determines the technique of the particular instrumental art. "Vocal and instrumental styles never mix and seldom converge in early music. Melody is not an abstract conception to be indiscriminately realized either on instruments or with human voices." Voices and instruments freely sound together in different melodies and rhythms. Besides this entertaining confusion primitive music occasionally develops a true vocal polyphony. "Despite such achievements, primitive music depends on routine and instinct rather than on knowledge - - - The mental process necessary to pass from imitative reproduction to conscious creation was beyond the capacity of primitive men. This eventually developed when the conflux of tribes, somewhere in Asia, had produced the phenomenon that we call 'high civilization.'"—PETER YATES.



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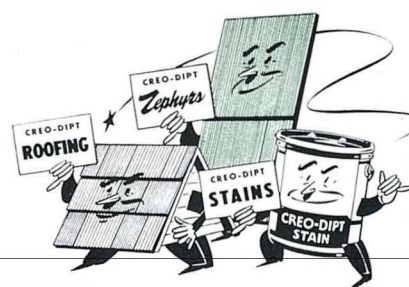
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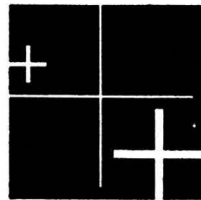
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# notes

## IN PASSING

WHILE WE ARE AS BADLY confused as the next one and certainly in possession of no pipeline that leads into the innermost secret heart of the backroom of international politics, we do, within limits understand the meaning of words and we have been known to count up to ten on certain occasions. We know, for instance, that peace does not mean war and we know also that for all practical purposes black does not mean white. Therefore we know as well as we know the nose on our face that world cooperation does not mean the cooperation of a few of the great in order to manage the rest of the little. We also know that if a peace worth a tinker's damn is to be established, it must not be dependent upon the over-lordship of an international organization which commands nothing but the kind of lip service we have been giving the ten commandments for four thousand years. The world we are fighting for is not one in which we can any longer maintain a civilization on the basis of anybody's right hand not knowing what somebody else's left hand is doing. This business of the benign pat on the shoulder as we pick the pockets of our fellowmen must be put in the category of dirty pool, if we expect to get anywhere with world organization.

An association of nations if it is to be regarded merely as an international washing machine into which we can thoughtlessly throw our dirty linen will come to the common end of all mechanical contrivances as soon as the first little monkey wrench gets tossed into it. It sounds pretty pompous perhaps to talk about moral forces in the midst of the vast, incredible immoralities of our time, but the only hope of sensible men must be to direct a conviction so certain and so unswerving to the end of a good peace that it cannot be denied. That means that none of us as people or as nations can any longer indulge in the colossal stupidities and hypocrisies that got us into the mess in the first place. We can no longer make the excuse of ignorance—we know what wars are about and we know within reason what makes them come about. But more important, we know now and understand the means by which we can prevent war.

There are no unsurmountable complications, assuming that the majority of all human beings have no desire to kill one another. War is a disease, the cure for which we have known for a long time. A large part of that cure must be on the basis of our commitment to the world as fellow members of the great congress of human beings. We can no longer indulge in hysterics when what we think of as our own honor is attacked, if we refuse to regard the honor of others a part of our own. We can no longer think of world affairs as something to be cut up and tailored to the last stitch in order to suit our own very individual tastes. If because we are big and strong we intend to make the world take our kind of medicine and like it then let us at least have the decency to stop pretending about the mantle of nobility under which we intend to cover up such a tattered and tawdry objective and for our own sakes, be prepared to take the consequences.

If, however, we honestly believe in the things for which we are letting our young men die, then there is no time to be lost in resolving the confusions and contradictions that now beset us into a solution that is worthy of a worthy objective.

Who among us is not utterly confused by this spectacle of allied men and tanks and guns shooting down a people for whom and with whom we are fighting a war for what we call freedom? No doubt there are a thousand ways in which this incredible situation can be explained. But within the explanation itself lies the inference that in our approach to all the problems of settlement we will bring thinking that has been conditioned by a sense of power and a sense of our own great strength. If our performance and the performance of our allies is to consist in the flexing of our muscles in order to frighten one another, then we are a far way from establishing a world that is based on any of the first principles of decency. Too many of us argue that in a realistic attitude we must be prepared to make concessions and compromises. That is only true when the intention behind those compromises and when the direction of those concessions are demonstratively good in terms of the welfare of all people. Even then the process is suspect and is to be most carefully handled—after all, a hand grenade is sometimes a good and liberating thing—it all depends on where you throw it. At the moment, we are happily bloated with good intentions, but a careful examination of those intentions might be an excellent idea before some of them explode in our face. As the new world is born we must remember that all good people everywhere are father to the idea and it is unbecoming of us to assume the attitude of sole parent of a thing which has been the secret wish of all mankind since it first perceived the difference between lightness and darkness.

Eventually the guy who passes around exploding cigars gets one pushed in his own face by mistake, and is suddenly turned into a revengeful fiend because in his confused knuckle-head he is sure that the world is against him.

The cards are now being dealt for the greatest poker game in history. Let us hope that by the grace of God, and our own good sense, we are playing with an honest deck.

# NOTES ON PIET MONDRIAN

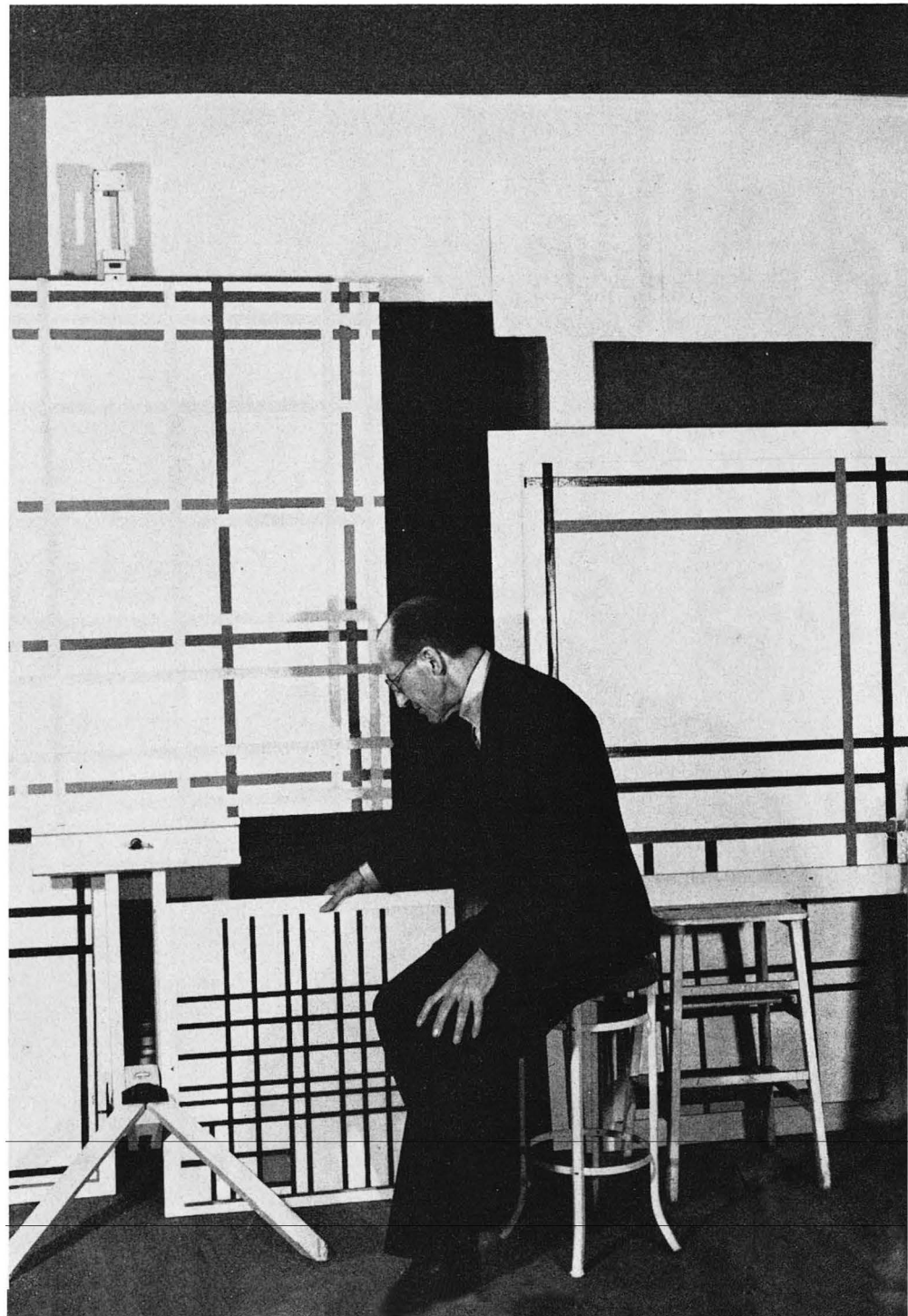
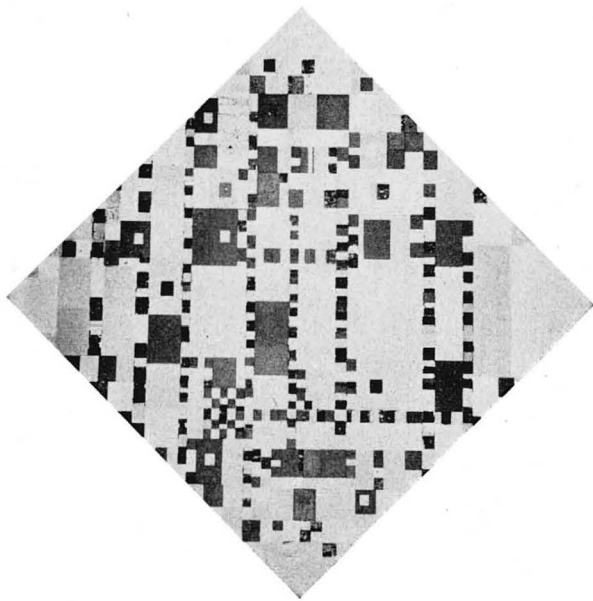
by Harriet Janis



Himself a personality of international prestige in the world of 20th century painting, a world studded with strong personalities and bristling with challenging points of view, Piet Mondrian at the age of 68 entered a new phase of activity. This new and vital period was launched immediately after his arrival in New York, in October, 1940, an artist in exile by reason of the tyranny abroad. Born in Holland, he had been living in Paris since 1910, except for an interval between 1914 and 1918 during the last war when he returned to neutral Holland and with Van Doesburg modestly formed the de Stijl group there, which was to have far reaching influence on international style-architecture and modern design. Mondrian left Paris in 1938 and went to London, where war again caught up with him, and at the persuasion and with the assistance of his disciple, Harry Holtzman, the American painter, he finally came here.

Mondrian had advanced to a time of life when he might have been expected to have difficulty making an adjustment to a strange environment; but consistently progressive and young in his orientation, he was, on the contrary and from the first, responsive and outgoing. The stimulation of the new life here conditioned the changes that characterized the new phase of his painting. In this connection it is an interesting fact that for the first time since he had rejected naturalism in its entirety thirty years before, he gave to his pictures

Lower left: "Victory Boogie-Woogie" 1943-44, Mondrian's last painting unfinished at the time of his death. Collection: Valentine Dudensing. Below right: Mondrian in his New York studio, 1942, with paintings "New York" 1941, and "New York City" 1942, on easels and "Composition with Blue Square", 1940, in his hand. Opposite page—top: Mondrian, January 1944. Far right: Mondrian's writing table, 1944, and the east wall of his last studio, 1944, (photographs by Glarner). "COMPOSITION" 1917—OIL—BY PIET MONDRIAN







titles with representational meanings. The paintings *New York, New York City*, *Boogie Woogie*, *Broadway Boogie Woogie* and *Victory Boogie Woogie* (reproduced) were dedicated to the new sources of inspiration. Remnants of naturalism were still present in his cubist pictures, 1910-14, (example *Pier and Ocean*), but his last works despite the titles are totally abstract both in "genesis and form."

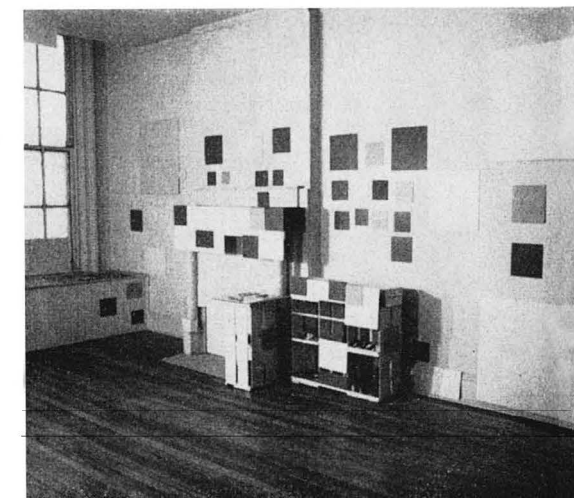
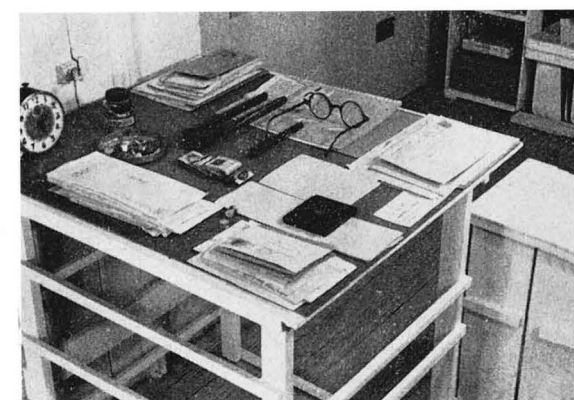
The number of artists inspired by personal contact with him, especially by the zeal with which he dedicated himself to perfection as he saw it, is out of all proportion to the very few who were influenced by the formal elements of his style. This style, in its purity of spirit, precise equilibrium and immaculate painting surfaces proved an insurmountable achievement for the many painters who in the quiet of their studios and away from the public eye, tried their hand at it. The arrangements of rectangles in primary color that make up the bulk of Mondrian's life work were deceptively simple for, of all artists, he was involved with universals. The search for reality which goes on from birth and which in the painter is diverted essentially into the art form as a search for new pictorial realities, was pursued by Mondrian with direct logic from the particular to the general, from concrete representation to abstraction. "I tested the value of destroying particularities of form and thus opening the way to a more universal construction," he wrote.

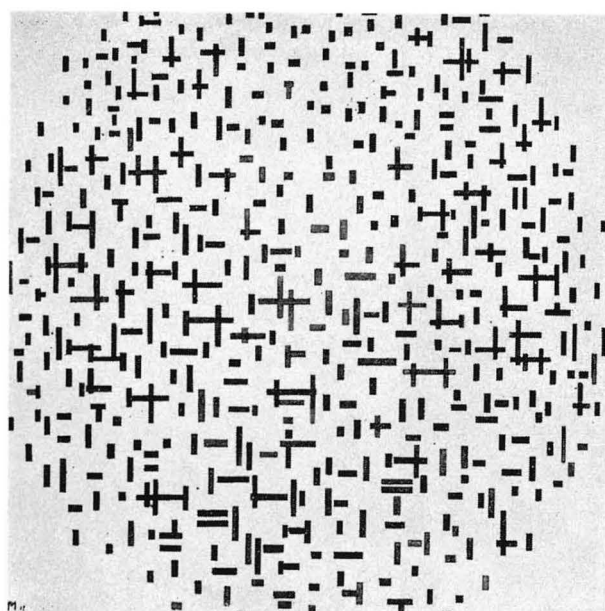
It seemed as if he himself had this universality, this quality of timelessness, and that he was destined to live on indefinitely while other mortals passed away. Still, this imposing side of his personality could recede to the point where it seemed at variance with the iconoclasm and severity of his pictures, with the potency of a psychologic drive that had manifested itself for over thirty years in painting composed of horizontal and vertical lines. At such times he was a figure head come to life, an authoritative yet wholly approachable person with warm affection for people, lively interest in the pulse of a modern city and in our native boogie woogie piano, as well as refreshing catholicity of sentiment in his acceptance of the painting styles of other artists. Only at work did he demonstrate the single-minded tenacity of purpose, the search for perfection that converted his assortments of elementary geometric areas into entities of highest esthetic.

His favorite vista in New York was from the corner of 34th Street and Eighth Avenue looking north at the facades and masses of the buildings concentrated in this section. His favorite haunt was Café Society, Downtown, which he frequented and where he went especially to hear Albert Ammons, Meade Lux Lewis and Pete Johnson, the Negro boogie woogie pianists who played there.

Among his friends here were surrealist painters, Max Ernst in particular, all of whom he met on democratic terms somehow never possible in Paris, where difference in point of view sufficed to constitute the a priori basis for personal animosity. Through this contact, surrealists, who have specialized in the study of the processes of creative activity, began to understand the compulsive aspect of his creative mechanism—the irresistible, subconscious motivation that takes control of conscious action—and perceiving the correspondences with their own processes, were able to achieve a tolerance for work so antithetic to their own.

(continued on page 30)





#### NOTES ON PIET MONDRIAN (continued)

They ceased to accuse him of sterility in his art, to assume that, because his paintings were abstract, they were devoid of implication, as well.

As for Mondrian, he was capable of unreserved admiration for artists as different as Picasso, Ernst, Model, and the self-taught painter Hirshfield. He paid homage to the latter by appearing at the opening of the Hirshfield show held last summer at the Museum of Modern Art. At a little informal picnic in the garden, these two men, both in their seventies, and both, though at opposite poles of sophistication, compulsive painters, sat at opposite ends of a long table of guests. The contrast between them is dramatically emphasized by their opinions of each other's work. Hirshfield voiced the sentiment typical of the self-taught artist, who, even when he possesses a powerful and sure intuition in his own painting, invariably shows the weakness of unintegrated judgment in his appraisal of the work of other artists. Indicating a painting by Mondrian, his comment was one of amazement that "a museum would pay money for that." On the other hand, Mondrian, with the broad critical acumen of the true initiate, could evaluate objectively and comparatively the esthetic content of Hirshfield's work, wherein he perceived one of our strongest contemporary talents.

In spite of Mondrian's stature and the historical importance of his position in 20th century painting, he did not have a one-man show until he was 70. Previously the largest showing of his work had been the inclusion of nine paintings in the Cubism and Abstract Art exhibit at the Museum of Modern Art in 1936. In 1942 the Valentine Gallery gave a retrospective exhibit including paintings done in America and a group of works done abroad and altered here, clearly revealing the difference in spirit between both and inadvertently demonstrating the conflict resulting from the attempt of any artist to merge two periods of his work, even within a convention as closed as that of Mondrian. Also shown in this exhibit were several paintings of the classical style dating from 1920, the style by which he is perhaps best known, a group of his 1910-14 pictures showing cubist and impressionist influences, and earlier still, one or two of his drawings of flowers.

From the beginning Mondrian showed the general trend which developed

later as his personal style. In retrospect he wrote, "Even at this time I disliked particular movement, such as people in action." The pictorial transition in which he began to deviate from the natural aspects of reality, came with cubism in Paris in 1910. This path he followed with the directness of an arrow flying toward its target, although the many years it took to reach its objective reduced the flight of the arrow to a seeming slow motion. Mondrian participated in the cubist point of view until 1914. He later wrote: "Gradually I became aware that cubism did not accept the logical consequences of its own discoveries" and he excluded all curved lines until "finally my compositions consisted only of vertical and horizontal lines which formed crosses, each one separate and detached from the other." Thus Mondrian's rigid and logical acceptance of the intent of cubist geometry, foreshadows his later rejection of the third dimension entirely, for a logic which he evolved based upon a two dimensional ideal geometry.

Because of the crosses which appeared in his pictures, though in a less obvious manner, throughout his life, it has been said of Mondrian that he was dominated by a Christian complex. This observation is perhaps more obvious than discerning, for the presence of the symbol is so general throughout our culture that, in or out of direct context, it may suggest, but certainly need not inevitably imply, religiosity. As an example, though centuries apart in point of time, there is still an interesting similarity between the pattern and the spirit of Mondrian's crosses and the designs on the patriarchs' robes in 14th century Russian icons. Mondrian's plus and minus period and the black and red crosses on the ivory-white robes are strikingly similar as abstractions, although the symbol in the Russian icons has naturally a consciously religious inference which if it results at all in Mondrian, does so only incidentally in his abstract employment of horizontal and vertical lines. These he says, "are the expression of two opposing forces; they exist everywhere and dominate everything; their reciprocal action constitutes 'life'." Mondrian was ascetic, frugal, monastic, religious in the austerity of his principles; his work generalizes a religious spirit which might be said to have diffused his whole personality, and one evidently wider than that contained in any specific religious dogma.

In his generalizations Mondrian followed a progression that was to lead him to the pictorial constants which aided in formulating the *de Stijl* theories of neo-plasticism, 1917. These proved to be the fundamentals inherent in the canvas itself—horizontal and vertical direction and two-dimensionality—and expressed in primary color. At this time the composition in his pictures, conceived on one plane and with neither a base nor internal focal point is a composition virtually suspended in space. Crosses are extended into lines, black lines which establish a running continuity, creating breaks of varying length as they leave the canvas and return to pass compulsively through the composition. They intersect planes unequal in size and color density, consisting of gradations of white countered by small areas of yellow, red, and blue. The planes and the black lines create a structure composed of static areas and of movements which establish the validity of the pictorial unity by achieving for the complete picture exact equilibrium within itself and in its relation to outer space.

Not until he came to New York did Mondrian alter this theme. Then, colored lines began to supplant the familiar black ones and the spaces to enclose other areas. His last two pictures contain several variations of white, a return to the occasional grey of his 1917 phase, and a meatier use of pigment. The lines which formerly were of single color, are broken in his last two pictures into segments or intervals of various colors.

Of such minute variations as the extension of a line, its change from black to color and then to dots and dashes of color, are Mondrian's phases composed. Nevertheless his canvases have the power to convince, perhaps mainly because they embody a striving for purity of expression, for maintaining the spiritual integrity of the concept, which carry over to the observer. The artist's hand, like the needle of a recording machine, engraves into his picture a graph of his natural temperament, his background and environment and his thoughts and feelings at the moment of recording. Mondrian has a nervous sensibility shielded behind discipline and rigorous control; the infinite care and patience with which the picture is nurtured bring into prominence an ardor almost romantic.

He was highly articulate and explained his aims with unusual conciseness and logic, and it is evident from his writings that he was a theorist carrying his approach almost to the farthest point of pure esthetics. Because of this, it was a revelation to see how he worked, as one could observe in his studio. Totally unexpected was his method of laying out the lines of the composition with streamers of tape, of adjusting and changing them continuously and to the minutest degree before and even after painting. This continual and obsessive tinkering with the equilibrium of the picture makes one realize it was the objective result, not of an objective process, but of a purely subjective one, the opposite of what even Mondrian believed he was achieving; (continued on page 48)



# FUTURE CITIES

## A CHALLENGE

by Simon Eisner

Sitting on a mountain, looking down on the presumably civilized world below, it is good to be free of the noises, smells, and congestion of the city. How readily we fall prey to the theory that these annoying conditions are the city, and that they are inevitable wherever we locate our living and working complexes.

As a matter of fact, can you imagine any city, anywhere which does not torment its occupants with shrieking sirens, clanging bells, honking horns, and the grating of iron wheels on iron street car tracks? Can you imagine a large city anywhere without an overhanging pall of smoke from improperly located and carelessly operated industrial plants? In which city would you say the traffic and parking problems have been adequately solved? It is no wonder, that the future of the city is being viewed with more than a little alarm. It has created an environment which has made people subject to nervous and respiratory diseases; it has helped create jitterbug mental reflexes. We think of our cities, not as the most advanced form of social and cultural development, but in terms of its obnoxious characteristics and of the thoughtless and unplanned activities which are permitted within its boundaries.

The city as a cultural, social and economic entity, has real values not found elsewhere in human relationships. That it does not deliver the goods in any of these categories, that the physical structure is confused and obsolete is not the fault of the cities, but of the illogical bondage which does not permit its change without disruption. False values are, in the long run, destroying all of the positive values which the present city possesses. Owners of urban real estate have been awakened with a jolt to this realization. Existing conditions have compelled many central business district associations, as well as individual owners to show active interest in proposals for the redevelopment of the urban center. They know what it means to them in dollars and cents. This planned urban redevelopment could preserve the many real values in the centers which are now lost because of surrounding confusion. It must be repeated that redevelopment does not necessarily mean tearing down everything, regardless of its potential value, but it will mean the freeing for more efficient use those elements of our communities which will strangle with the less valuable parts, unless we do the required job.

One day this war will end and people of the world will be confronted with the task of rebuilding many cities. Not all of those to be rebuilt will have been destroyed by the war itself, although the piles of rubble and junk which litter the continents of Europe and Asia remind us that the enormity of this problem will be almost beyond human comprehension. We in America, will have to tackle the job of rebuilding our cities because American people cannot long tolerate the continuance of obsolete, confused, inefficient, and anti-social conditions which our inertia and neglect in the past has permitted to come into existence. Reflected in our idealism and expressed in the energies of our productive capacities, (which must not be permitted to dissipate to meaningless inactivity after the war) is this spirit which will not rest until we get the best possible environment for ourselves and our children. Realism

will not allow large investors to sit idly as assets disintegrate into ghostlike remains.

It is important to realize that the city is not something to be considered apart from the social, cultural, economic system in which it exists. Basic changes will not be made at a rate more rapid than the changes which are made in the underlying system. The city will certainly not change first and the system after it—we know the city has always lagged far behind progress made in the social and economic conditions of our time.

The disintegration of the city is well on its way. People have abandoned the most desirable commercial and residential locations in cities, close to the centers of activity, in order to escape from annoyances and inconveniences. This unplanned decentralization has created satellite communities about the periphery of all large cities, as people have tried to gain better living conditions while remaining as close as possible to the city upon which they depend for economic, social, and cultural sustenance. One of the reasons for the rebuilding of our cities is to overcome the necessity for this unplanned decentralization, otherwise we will have chaos, and the cost of providing the amenities and services required to preserve the health and general welfare of all of our people will be an impossible burden upon taxpayers.

The cities have shown the damage done by the unplanned, unrelated, and economically unsound subdivision and construction permitted and encouraged by the "let things take care of themselves" policies of the peace-time years. The processes of deterioration were accelerated by the construction during the "no time for planning" phase of the war effort. The war did not cause our cities to deteriorate, it merely accentuated the conflicts, confusion and inadequacies which already existed. Had a plan for the logical development of our cities been ready before the war, the housing and industrial developments constructed for the war effort would have been properly placed and would then have become a part of the assets of the community. This is not all, for there would have undoubtedly been more efficient production for the war too. As it is now—who knows what sort of a ghost we will have, how large he will be or how long he will continue to haunt our conscience as a reminder of lost opportunities which might have turned waste to great material gain—merely by the application of planning practices.

Perhaps the most important reason for our continuing to tolerate the city as it is, is the lack of understanding among the people about what we want a city to be. We have been too absorbed in producing the automobile and the airplane and becoming addicted to their uses, to see what they have done to the cities, to our homes, and to our way of living. The city has not been able to keep up with the "flivver" and now we are just going to have to take time out to catch up with the technological revolutions which have taken place. The catching up process is possible and necessary, under our present social and economic system.

The adoption of an overall *master plan* will be necessarily the result of lengthy research and analysis. However, there are immediate steps, details of which follow (continued on page 50)

# people make art

by Emma Lu Davis

● The American Contemporary Gallery in Hollywood, is showing the drawings and paintings and brilliant chalk studies of a group of novices—strictly greenhorns. They are students at the People's Educational Center.

These people are people like Mrs. Nestor, a middle-aged shop proprietor; and Richard Gill, a Puerto Rican pharmacist; and Miss Adeline Drew, a precise school teacher, who grumbled and tied herself in knots for the first session and then cut loose with a bang; and Ham Wright, a physicist from Cal. Tech; and a girl who had always "doodled" animals but was afraid to try to draw seriously; and a lady who wished she could think up a better color scheme for her living room; and some Douglas engineers who said they hadn't any "talent" until they found they had lots of it; and many others.

These people started drawing because they shared with most of the rest of the population a real longing to be able to express themselves in form and color. Like most other people they had believed that such expression was only for special people, for "artists."

I started teaching them because I have learned past any shadow of doubt that:

1. Most people enjoy line and color and would like to use them and feel frustrated because they cannot.
2. Most people are timid and inept because they have been badly taught and conditioned, bored and frightened as children.
3. The opinion about art for the past several hundred years has been that it was a God-given specialty for specialists with a strong emphasis on snobbery. The ordinary guy had better keep his great big clay feet out of it.

Well, it seems to me that we are entering a new era, with different social values and approaches. If the Age of the Common Man is around the corner, surely a part of it should be a re-evaluation of arts and aesthetics. The arts must come down off their high horse whose name is "Fine" and

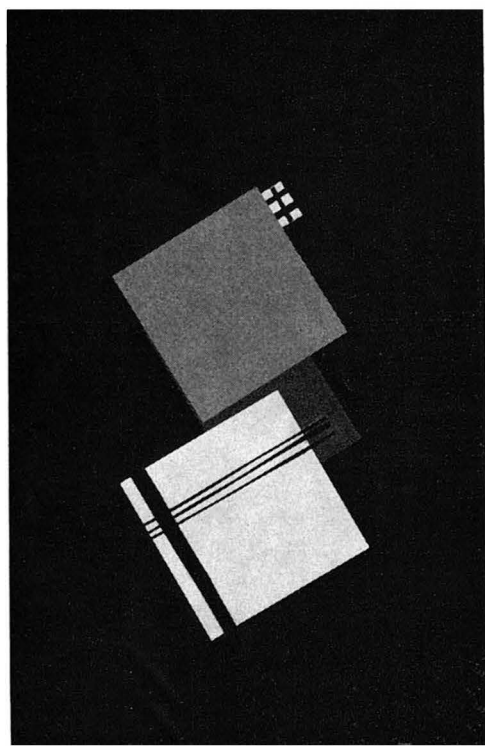
rejoin the stream of life. For hundreds of years they have been severed from the lives of most people. They must be fused again with those lives.

In my own field I have found that part of the solution is a new approach to teaching. Teaching of beginners must be on a very simple level. It must consist of an orderly, developing series of problems which excite the interest of the student, which give him jobs at which he can succeed, and which avoid or undercut the unscalable psychological cliffs which indoctrination and experience have built up in his mind. You can seldom take these fortresses by direct assault. Better leave them standing while you filter in and occupy the territory behind. Then they will very nearly melt down themselves.

First of all, to understand this approach, let us take a look at the drawing and painting background of the average person. Most small children draw naturally. Their approach is technically crude; it is also abstract and stylized. Willie and Susie smear and scribble about happily and unselfconsciously until they are four or five years old. Then the surrounding social values begin to shape them. They show mother a drawing and she says "what's that? Oh, it doesn't look THAT way!" (Discouragement.) Their father says "I never could draw a straight line." (Nobody can do it.) The other kids say "cy'mon, you don't wanna draw, that's baby stuff." (It's for sissies.) As they grow older they hear of the uproarious parties of so-and-so who is "artistic," his extra-marital antics and frequent trips up the river to Reno. (Art is not only sissy it is socially maudlin and generally pretty liquorous and lewd).

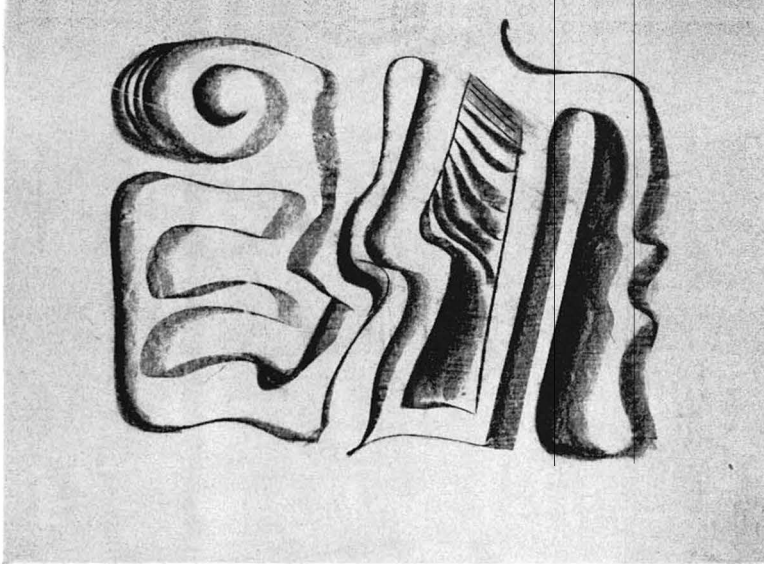
The upshot of all this is that the average citizen thinks he wouldn't touch drawing with a ten-foot pole. Meantime he feels cheated because something he enjoyed doing was put out of his reach while he was still young enough to want it.

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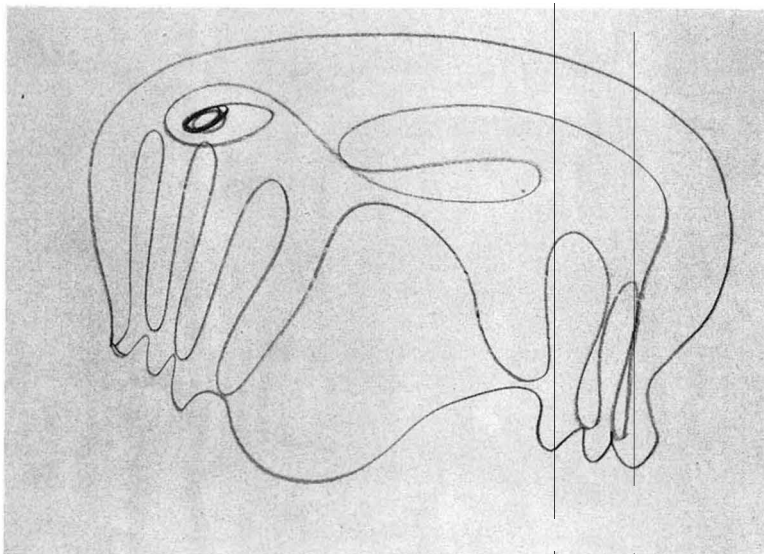


◀ This was a problem of balance and arrangement. It was explained to the students that our eye and mind recognize the same two dimensional equivalents of weight and balance to which our bodies respond. Children learn that if a heavy person and a light one sit on a see-saw, the heavy one must sit nearer the middle. If we take the central axis of a drawing as the point of balance, the same rule applies. In most instances, these exercises were worked out with shapes cut from paper, which could be moved freely to accomplish the desired balance. Drawing by Anne Villard, who has had previous training.

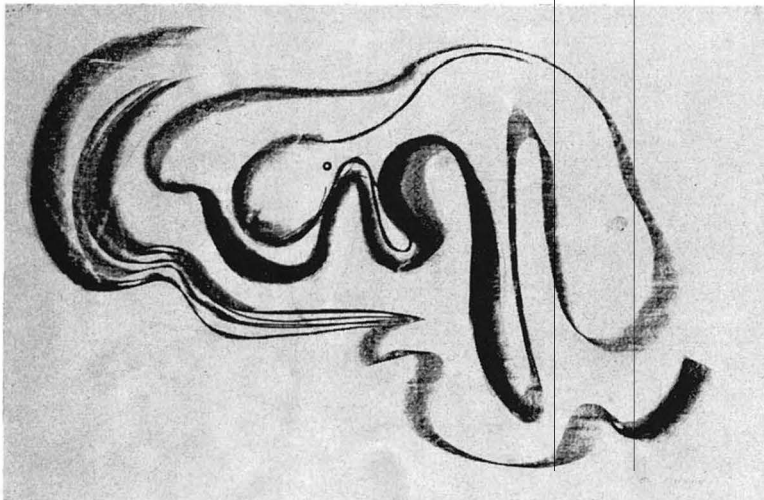




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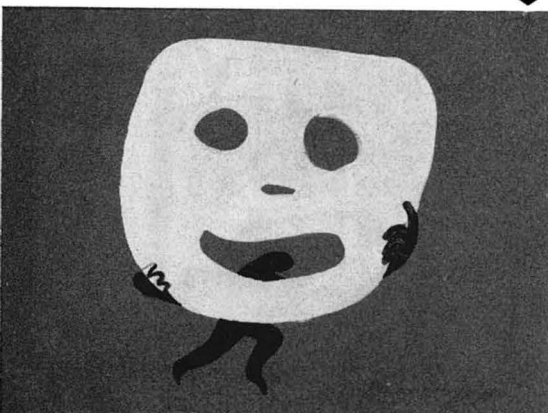


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The purpose of this problem was to start students to developing their own symbols for abstract ideas. "I am afraid of People" is by a girl who worked in Production Illustration in an aircraft plant. She has had technical but little aesthetic training, and seemed confused and emotionally tense. This painting, whose subject was intended to provide a deep personal outlet, is the best and clearest thing she has made.



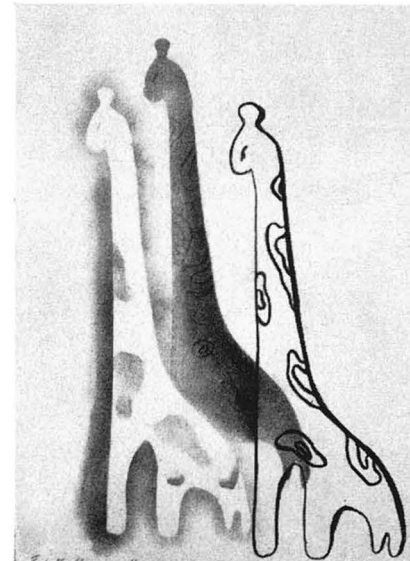
When students begin to draw they use a very pinched, tight, timid line. This is because they think a "realistic" delineation is a point by point survey of details rather than a free and intelligent summary of meaning and motion. In this manner of thinking, they have not noticed the strength and beauty of pure line. Under this assignment, students were directed to draw a continuous line which vaguely reminded them of an animal, and with the freedom to follow random associations. The drawings represented here are remedial, specifically intended to release the tightness and the sense of conventional obligation of the student. The success of the problem is best judged by the vigor and feeling the students were able to express.

2 Mr. Wright is a physicist with no previous training. He easily draws in a timid, involved manner, unless otherwise guided.

1 Mr. Braswell is an architect whose training has made him cramped and pale in the treatment of conventional art subjects.

3 Exercise in line drawing by William Braswell

Edith Braswell, a mathematics teacher, had always "doodled" but never had the courage to try serious drawing. She has a simple and humorous approach to representing animals and has quickly developed a feeling for design. In this exercise students cut stencils from paper and made arrangements by rubbing charcoal dust over the positive and negative stencils.



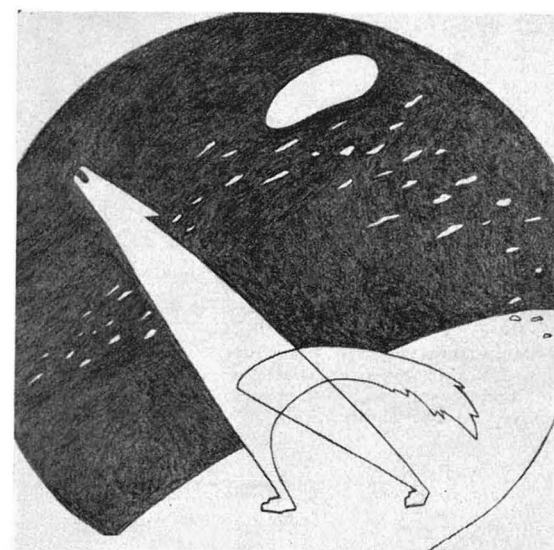
Students were told to make a design for a plate using as subject an animal, a fish, or a bird. This was the second problem, the first dealt with line only. These designs for plates are studies in shape and have two purposes: they give students a chance to appreciate the quality of shape by a simple massing of black and white; and, they are an exercise in neat and careful workmanship.

1 Mrs. Nestor, who drew this, has never done any drawing. Shy and self-deprecatory, she and her daughter laughed at the idea of her trying to draw. Working very diligently, she has produced drawings of unusual originality. Her animals seem to be from an inner world of imagination.

2 "Howling Wolf." Ruth Emmanuel is the daughter of an art teacher and has had a suffocating amount of stiff, conventional, art school training. She sought desperately to break away from stifling realism, and the drawing on this plate is simple, strong, and vividly expresses a lonely reaching.

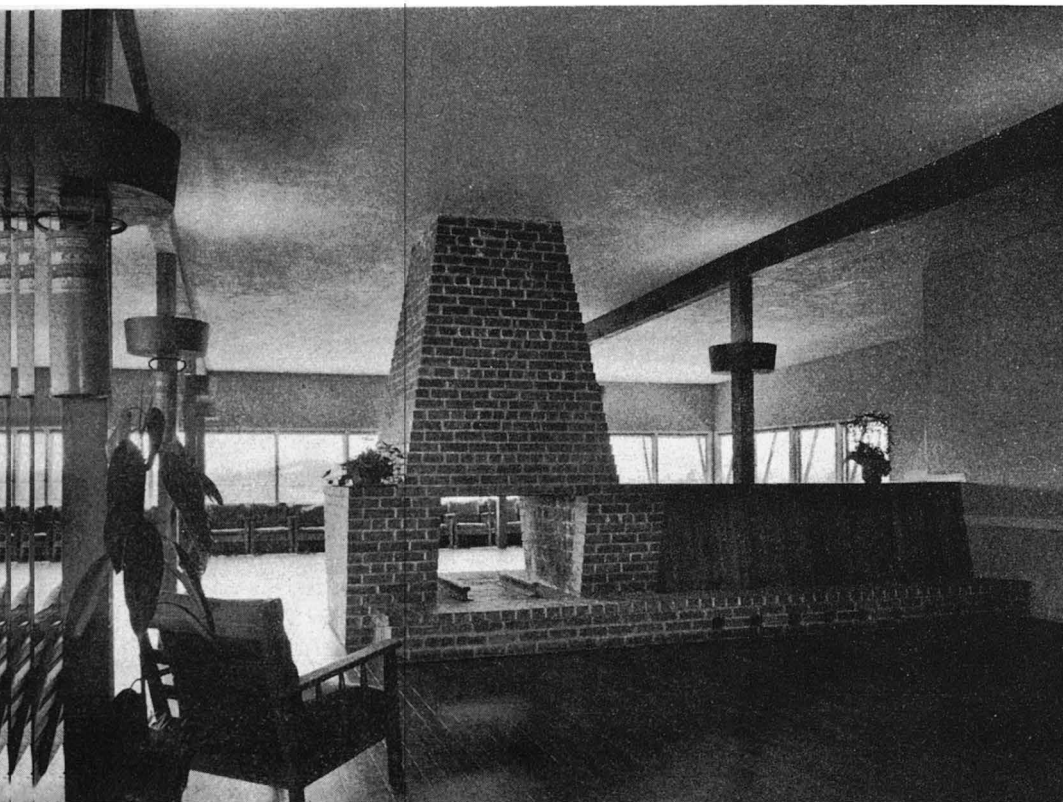
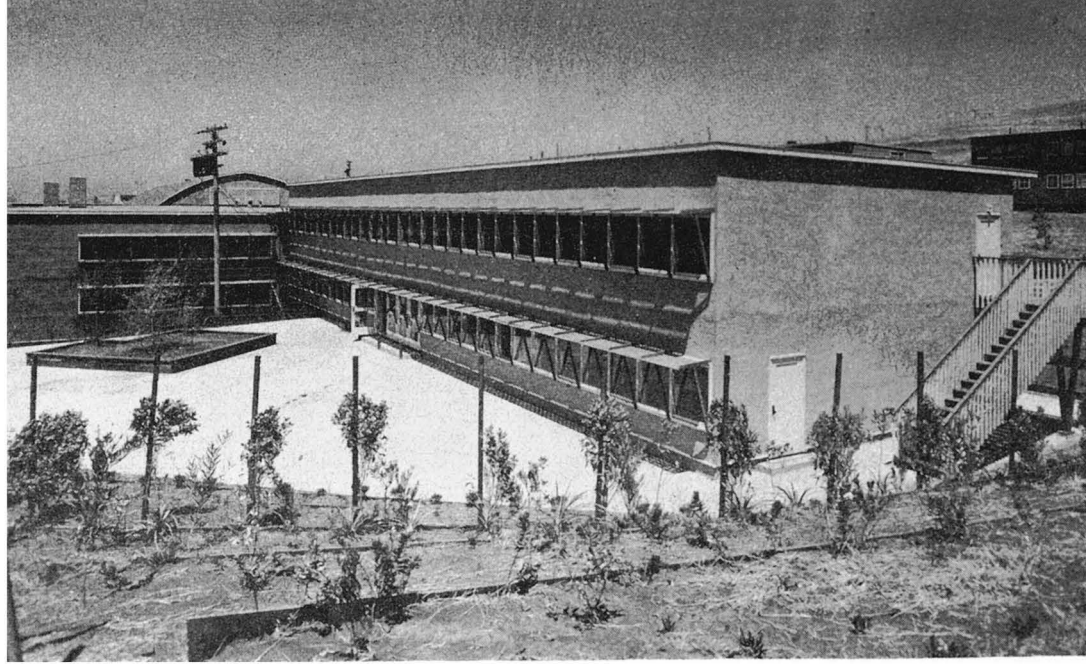


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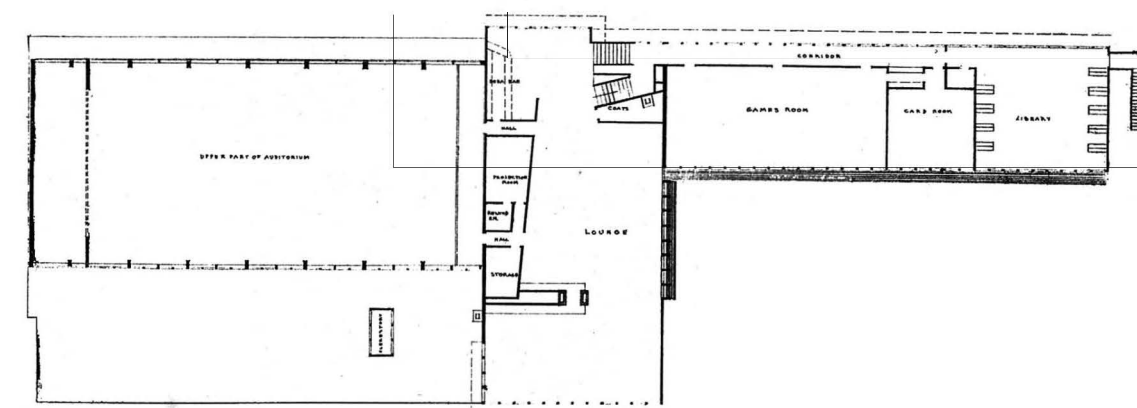
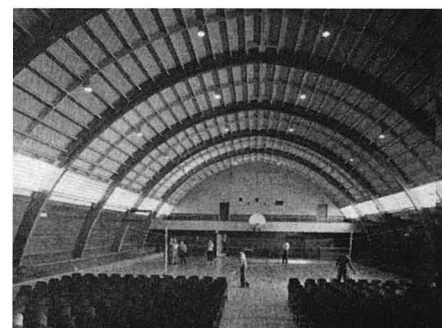
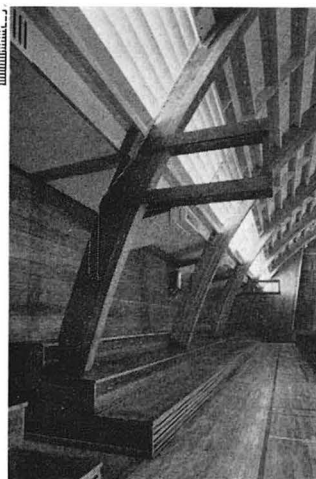
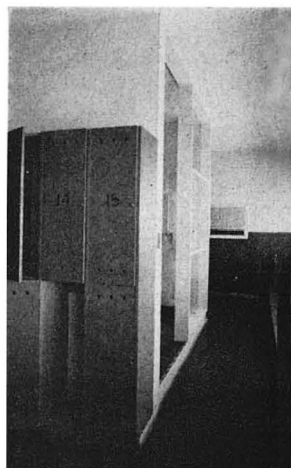
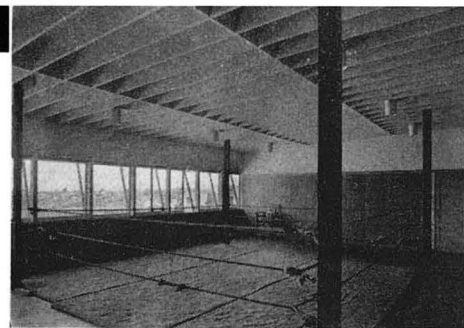
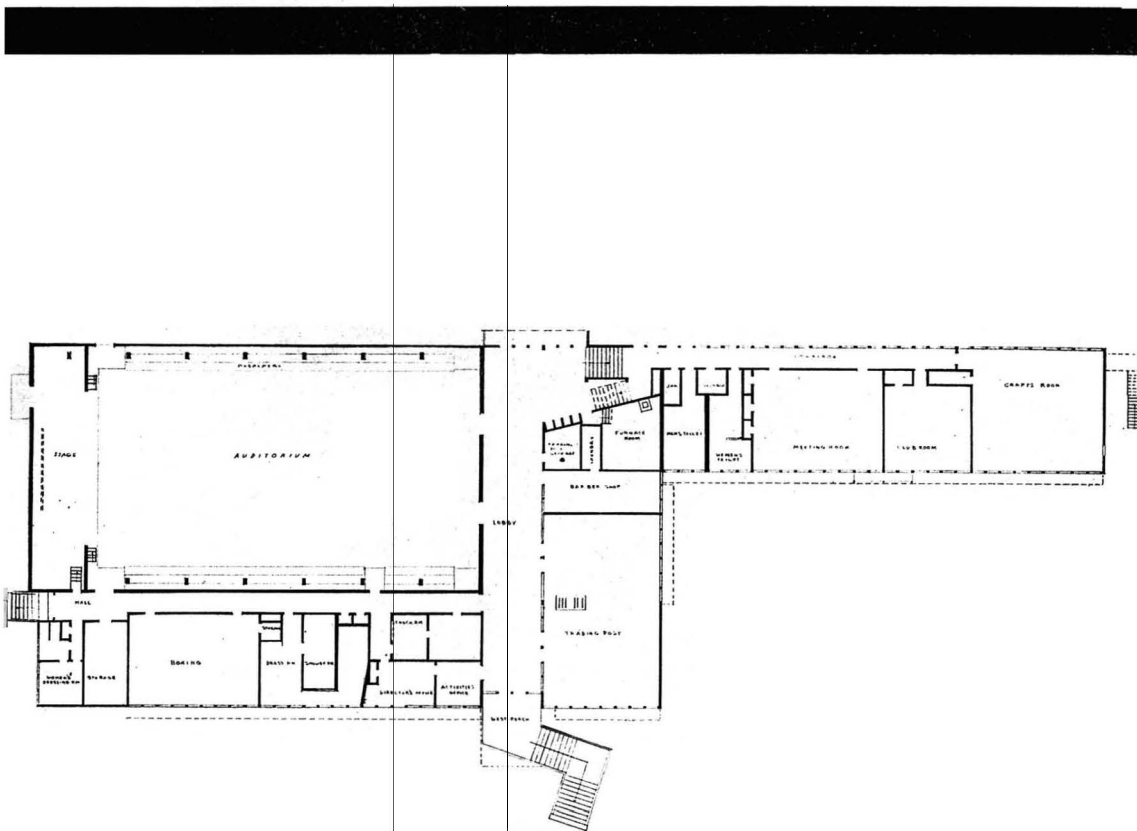
Top left: main entrance with auditorium wing beyond. Top right: view from the south with dormitory units in background. Center left: the large fireplace forms a focal point in the lounge. Center right: stairwell connecting the two levels of the south wing with auditorium. Right: an over-all view from the south. Opposite page: boxing ring, wooden lockers for gymnasium, and two photographs of the auditorium.



# recreation center

**T**HIS building is the recreation center for approximately 300 men working in Mare Island, who occupy the surrounding dormitories. These are the F. S. A. Dormitories that lie south of Vallejo and east of William Wilson Wurster's Carquinez Heights project. The building fulfills the very urgent need inasmuch as the only nearby available recreation was in the saloons or at crap games. The building is intended to serve the project as a whole including all groups and races. The building is temporary and it is the intention of the authority to tear it down after the war. Although there is some movement against this, there are enough reasons in the location, site plan, and construction to make it seem the best thing to do. The only excuse for the site is that it was the only centrally located piece of land big enough to take the building. As it is, the building is squeezed between an existing power line and the road and during the planning stage it was necessary to take twenty feet off the road. Access to the outdoors and the outside recreational areas that should be in conjunction with such a building were not possible in this site. Unfortunately, baseball fields, basketball and tennis courts are located at considerable distance away. Construction is based on F.P.H.A. standard specifications for temporary buildings which were obviously not intended for long range use.

The long narrow wing was raised a half a flight from the entrance level in order to avoid too deep a cut at the south end. The sun shades were placed over the west windows so that it would not be necessary to draw shades except in the late afternoon. The terrace outside of the meeting room seemed the best way of disposing of the surplus earth without hauling it too far. Actually until a "windbreak" of trees begin to function it is much too windy for use. It was intended to make the building quite brilliant in color but the architects were somewhat subdued by the Army "camofleurs" who were still functioning at the time of building. The plans were begun in the engineering department of the Farm Security Administration under the direction of Mr. Vernon De Mars who later functioned as Consultant on the job. It was done for the Housing Authority of the City of Vallejo with Maurice J. Wilsie as Executive Director.

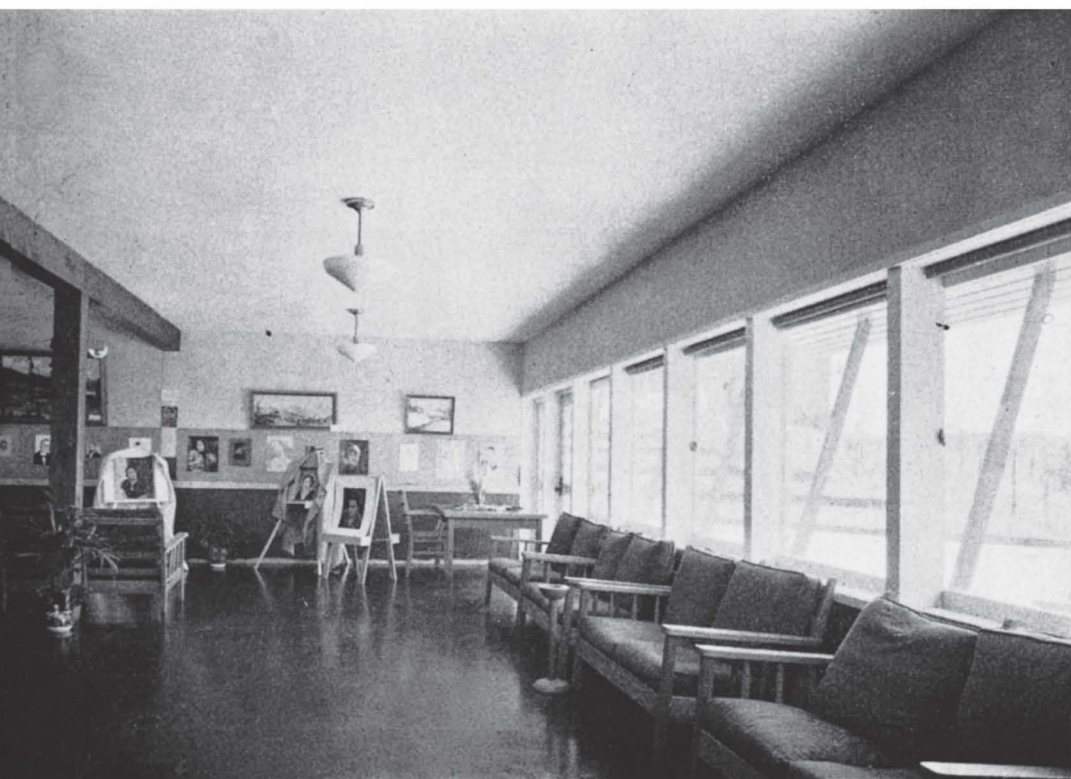
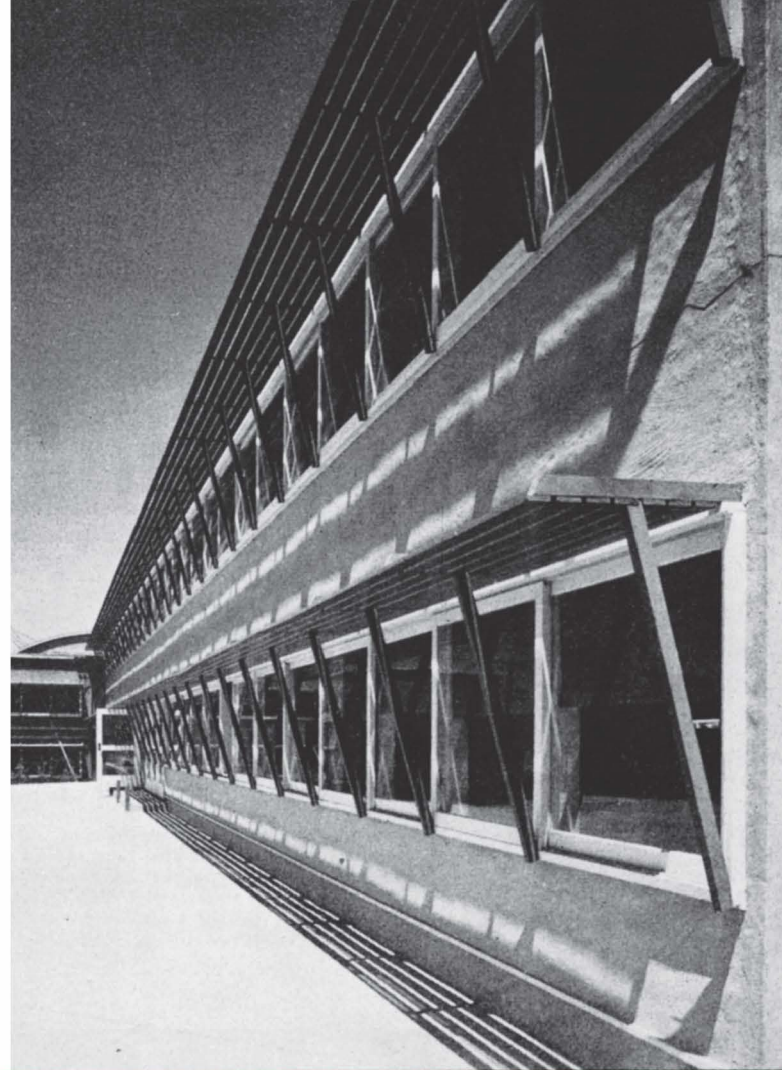
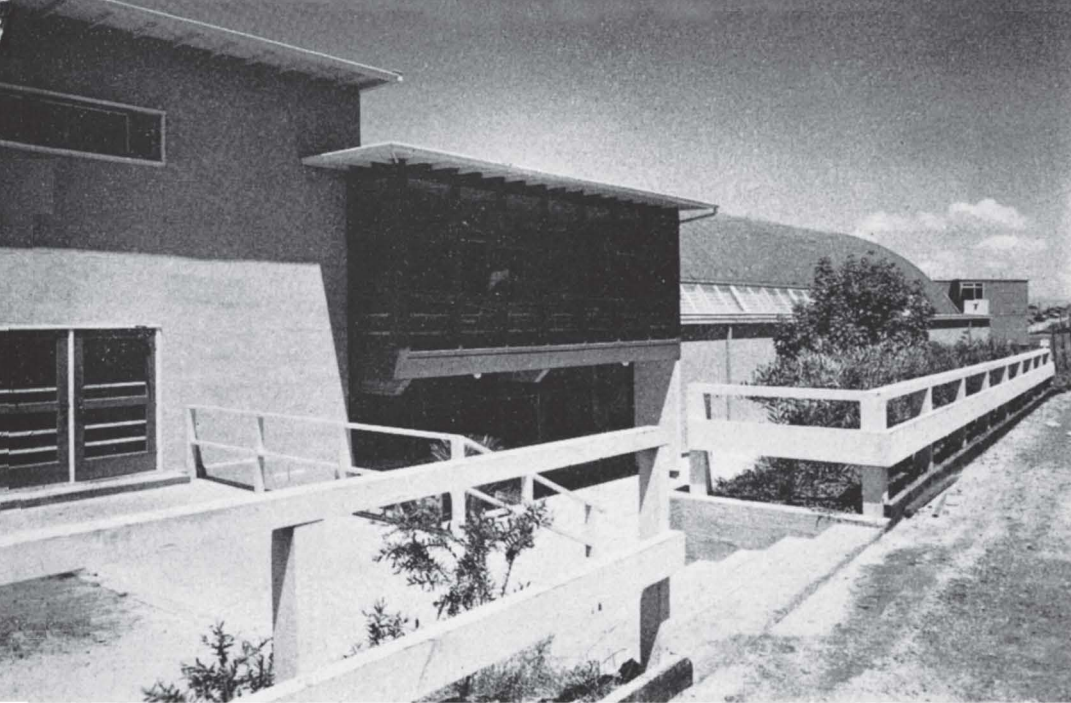


Tenant Activities Building,  
Hillside Dormitories, Cal. 4215  
Housing Authority of the City of Vallejo  
Vallejo, California

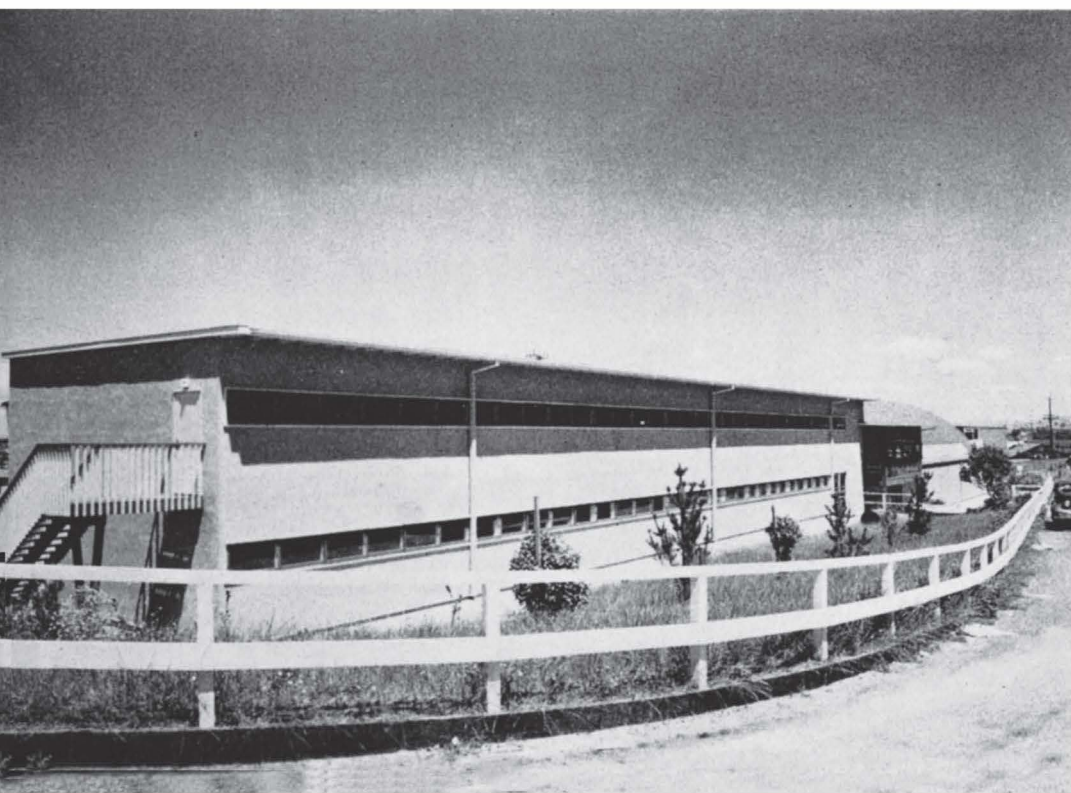
associated architects: Theodore C. Bernardi  
James D. Wickenden  
Frederick L. Langhorst  
John C. Funk

structural engineer: A. V. Saph, Jr.  
mechanical engineer: James Gayner  
electrical engineer: Lyle E. Patton  
landscape architect: Garrett Eckbo





An interesting detail of the construction is shown in the photograph above of the windows on the west side. Fixed wooden louveres form a protective overhang and the wooden sash is arranged to slide horizontally, with large single panes of glass to simplify installation and maintenance.





# ANNOUNCEMENT

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## the case study house program

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Because most opinion, both profound and light-headed, in terms of post war housing is nothing but speculation in the form of talk and reams of paper, it occurs to us that it might be a good idea to get down to cases and at least make a beginning in the gathering of that mass of material that must eventually result in what we know as "house—post war".

Agreeing that the whole matter is surrounded by conditions over which few of us have any control, certainly we can develop a point of view and do some organized thinking which might come to a practical end. It is with that in mind that we now announce the project we have called THE "CASE STUDY" HOUSE PROGRAM.

The magazine has undertaken to supply an answer insofar as it is possible to correlate the facts and point them in the direction of an end result. We are, within the limits of uncontrollable factors, proposing to begin immediately the study, planning, actual design and construction of eight houses, each to fulfil the specifications of a special living problem in the Southern California area. Eight nationally known architects, chosen not only for their obvious talents, but for their ability to evaluate realistically housing in terms of need, have been commissioned to take a plot of God's green earth and create "good" living conditions for eight American families. They will be free to choose or reject, on a merit basis, the products of national manufacturers offering either old or new materials considered best for the purpose by each architect in his attempt to create contemporary dwelling units. We are quite aware that the meaning of "contemporary" changes by the minute and it is conceivable that each architect might wish to change his idea or a part of his idea when time for actual building arrives. In that case he will, within reason, be permitted to do so. (Incidentally, the eight men have been chosen for, among other things, reasonableness, which they have consistently maintained at a very high level.)

We will try and arrange the over-all plan so that it will make



fairly good sense, despite the fact that building even one house has been known to throw a client off balance for years. Briefly, then, we will begin on the problem as posed to the architect, with the analysis of land in relation to work, schools, neighborhood conditions and individual family need. Each house will be designed within a specified budget, subject, of course, to the dictates of price fluctuation. It will be a natural part of the problem however to work as closely as possible within this budget or give very good reasons for not being able to do so.

Beginning with the February issue of the magazine and for eight months or longer thereafter, each house will make its appearance with the comments of the architect—his reasons for his solution and his choice of specific materials to be used. All this predicated on the basis of a house that he knows can be built when restrictions are lifted or as soon as practicable thereafter.

Architects will be responsible to no one but the magazine, which having put on a long white beard, will pose as "client". It is to be clearly understood that every consideration will be given to new materials and new techniques in house construction. And we must repeat again that these materials will be selected on a purely merit basis by the architects themselves. We have been promised fullest cooperation by manufacturers of products and appliances who have agreed to place in the hands of the architects the full results of research on the products they intend to offer the public. No attempt will be made to use a material merely because it is new or tricky. On the other hand, neither will there be any hesitation in discarding old materials and techniques if their only value is that they have been generally regarded as "safe".

Each architect takes upon himself the responsibility of designing a house which would, under all ordinary conditions be subject to the usual (and sometimes regrettable) building restrictions. The house must be capable of duplication and in no sense be an individual "performance".

All eight houses will be opened to the public for a period of from six to eight weeks and thereafter an attempt will be made to secure and report upon tenancy studies to see how successfully the job has been done. Each house will be completely furnished under a working arrangement between the architect, the designer and the furniture manufacturer, either to the architect's specifications or under his supervision.

This, then, is an attempt to find out on the most practical basis known to us, the facts (and we hope the figures) which will be available to the general public when it is once more possible to build houses.

It is important that the best materials available be used in the best possible way in order to arrive at a "good" solution of each problem, which in the over-all program will be general enough to be of practical assistance to the average American in search of a home in which he can afford to live.

We can only promise our best efforts in the midst of the confusions and contradictions that confront every man who is now thinking about his post war home. We expect to report as honestly and directly as we know how the conclusions which must inevitably be drawn from the mass of material that these very words will loose about our heads. Therefore, while the objective is very firm, the means and the methods must of necessity remain fluid in order that the general plan can be accommodated to changing conditions and conceptions.



We hope to be able to resolve some part of that controversy now raging between those who believe in miracles and those who are dead set against them. For average prospective house owners the choice between the hysterics who hope to solve housing problems by magic alone and those who attempt to ride into the future piggy back on the status quo, the situation is confusing and discouraging. Therefore it occurs to us that the only way in which any of us can find out anything will be to pose specific problems in a specific program on a put-up-or-shut-up basis. We hope that a fairly good answer will be the result of our efforts.

For ourselves, we will remain noncommittal until all the facts are in. Of course we have opinions but they remain to be proved. That building, whether immediate or far distant, is likely to begin again where it left off, is something we frankly do not believe. Not only in very practical changes of materials and techniques but in the distribution and financing of those materials lie factors that are likely to expand considerably the definition of what we mean when we now say the word "house". How long it will take for the inevitable social and economic changes brought about by the war years to affect our living standards, no one can say. But, that ideas and attitudes will continue to change drastically in terms of man's need and man's ability to satisfy that need, is inevitable.

Perhaps we will cling longest to the symbol of "house" as we have known it, or perhaps we will realize that in accommodating ourselves to a new world the most important step in avoiding retrogression into the old, is a willingness to understand and to accept contemporary ideas in the creation of environment that is responsible for shaping the largest part of our living and thinking.

A good result of all this then, would, among other things, be a practical point of view based on available facts that can lead to a measurement of the average man's living standards in terms of the house he will be able to build when restrictions are lifted.

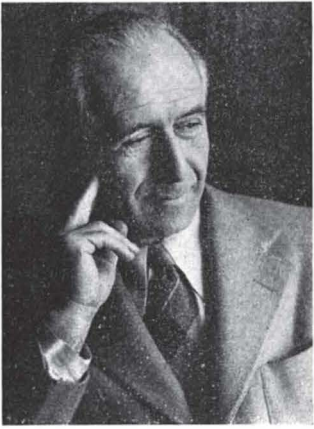
We of course assume that the shape and form of post war living is of primary importance to a great many Americans, and that is our reason for attempting to find at least enough of an answer to give some direction to current thinking on the matter. Whether that answer is to be the "miracle" house remains to be seen, but it is our guess that after all of the witches have stirred up the broth, the house that will come out of the vapors will be conceived within the spirit of our time, using as far as is practicable, many war-born techniques and materials best suited to the expression of man's life in the modern world.

What man has learned about himself in the last five years will, we are sure, express itself in the way in which he will want to be housed in the future. Only one thing will stop the realization of that wish and that is the tenacity with which man clings to old forms because he does not yet understand the new.

It becomes the obligation of all those who serve and profit through man's wish to live well, to take the mysteries and the black magic out of the hard facts that go into the building of "house".

This can be and, to the best of our ability, will be an attempt to perform some part of that service. But this program is not being undertaken in the spirit of the "neatest trick of the week." We hope it will be understood and accepted as a sincere attempt not merely to preview, but to assist in giving some direction to the creative thinking on housing being done by good architects and good manufacturers whose joint objective is good housing.  
—THE EDITOR.

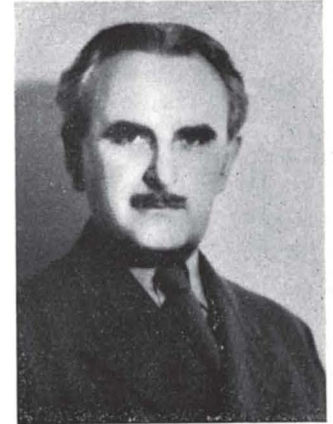




Hella

**D**AVIDSON (designer) studied in Germany, England, and France. He came to the United States in 1923 and established private practice in 1925. He is recognized for the first modern designs of stores, restaurants, offices, single and multiple residences and interiors in Los Angeles and Chicago. He has been instructor at the Art Center School in Los Angeles since 1938. In 1937, he received recognition from the Royal Institute of British Architects; first prize winner in the Pittsburgh Glass Competition in 1938. His work has been published in *Deutsche Kunst & Decoration*, *Moderne Bauform*, *Nuestra Arquitectura*, *Architectural Record*, *The Forum*, *Arts & Architecture*, and *House & Garden*.

Angeles Municipal Airport. He has taught architecture both at the University of Southern California and at Scripps College. He is a fellow of the American Institute of Architects.



**R**ICHARD J. NEUTRA was born in Vienna, Austria in 1892 and came to the United States in 1923 after having been in the practice of architecture in Europe. He has been in Los Angeles since 1926. Member of American Institute of Architects. He has practiced in California, Oregon, Texas, and Illinois. He was elected as the first American delegate of Les Congres Internationaux d'Architecture Modern and is now president of this world-wide professional organization. A city planner, housing expert and consultant, he is now architect and consultant to the Planning Board of the Insular Government of Puerto Rico.

The following architects have accepted commissions in cooperation with the Case Study House Program.



Park

**S**UMNER PAULDING, architect and city planner, was born in Ionia, Michigan, June 14, 1892. He attended the University of Michigan from 1911 to 1913, and received his Bachelor of Arts degree from the Massachusetts Institute of Technology in 1916. He has traveled and studied in Europe and in Mexico. He is the designer of many country estates; the Catalina Casino for William Wrigley Jr.; the men's campus at Pomona College, and he is chairman of the American Institute of Architects for the designing of Los Angeles Civic Center. He also worked with John C. Austin in the designing of the Los



**S**EERO SAARINEN of Saarinen and Swanson, was born in Kirkkonummi, Finland, in 1910, and came to the United States in 1923. Attended art school in Paris (sculpture), Yale School of Architecture, Yale Scholarship to Europe.



From 1936 to 1939 he did extensive city planning research and other architectural work. From 1939 to 1942 he was associated with Eliel Saarinen and Robert Swanson, building Crow Island School, Winnetka, Illinois. When associated with Perkins, Weiler and Wile, Tabernacle Christian Church, Columbus, Indiana, and Centerline Housing Project, Centerline, Michigan, were built. He has competed in several competitions, including the Smithsonian Gallery of Art Competition in which his entry was awarded first prize and first prize in Arts & Architecture's First Annual Architectural Competition. Now working for the Office of Strategic Services, Washington, D. C.



Sturtevant

**W**  
WILLIAM WILSON

**URSTER**, of Wurster & Bernardi, born in California. 1895. Educated in the public schools of Stockton, later entered the University of California, spending his vacations working in the office of an architect. After travel abroad he returned to New York, working with the architectural firm of Delano & Aldrich. Returned to California in 1924 and entered private practice. In 1943 Mr. Wurster closed his architectural office in order to devote his time to war and postwar architectural problems, doing special research on Urbanism and Planning. Carried on this research at Harvard as a Fellow in the graduate school of design. Now Dean of the School of Architecture and Planning, Massachusetts Institute of Technology.

**e**

**CHARLES AMES**, born in St. Louis, Missouri. Studied architecture in St. Louis and Washington Universities. Travelled abroad. Practiced architecture and industrial design in the Middle West. Developed the Experimental Design Department of Cranbrook Academy of Art, working with Eliel Saarinen. Won two first awards in the Museum of Modern Art's Organic Design Competition. He is identified with the war effort through the development of his process for moulding wood and the design of essential items and the techniques for their manufacture.

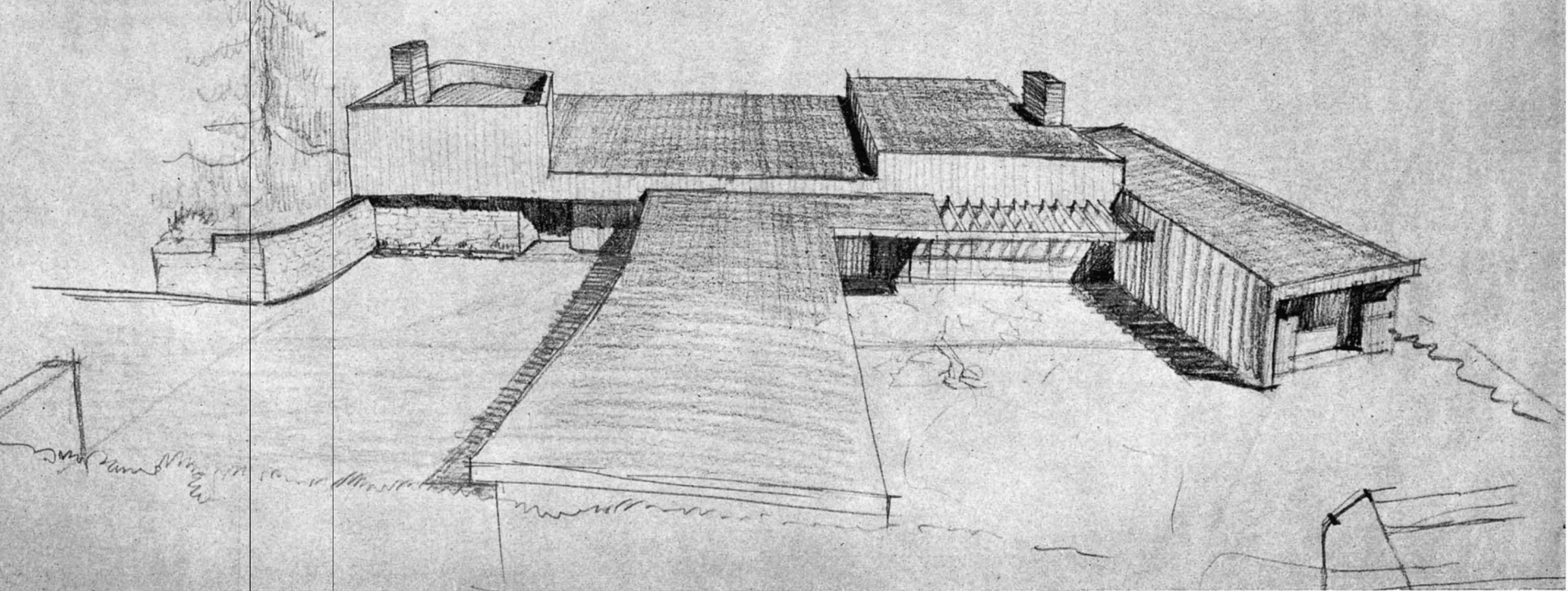


**r**

**RALPH APSON** was born in 1915. He spent two years at Alma College, Alma Michigan, and three years at the College of Architecture, University of Michigan. He received a scholarship at Cranbrook Academy of Art and studied architecture and civic planning under Eliel Saarinen. Co-winner of first prize for Festival Theater and Fine Arts Building for William and Mary College Competition. Prize winner in Ladies Home Journal Small House Competition; Owens-Illinois Small House Competition; Owens-Illinois Dairy Competition; Kawneer Store Front Competition; 1938 Rome Collaborative. He was co-designer of the "Fabric House" and the "Cave House." His work has been chiefly in the residential field and in housing. He is now head of the Architectural Department at the Institute of Design in Chicago. Member of C.I.A.M. In addition to architectural practice he is also designing furniture for several manufacturers.

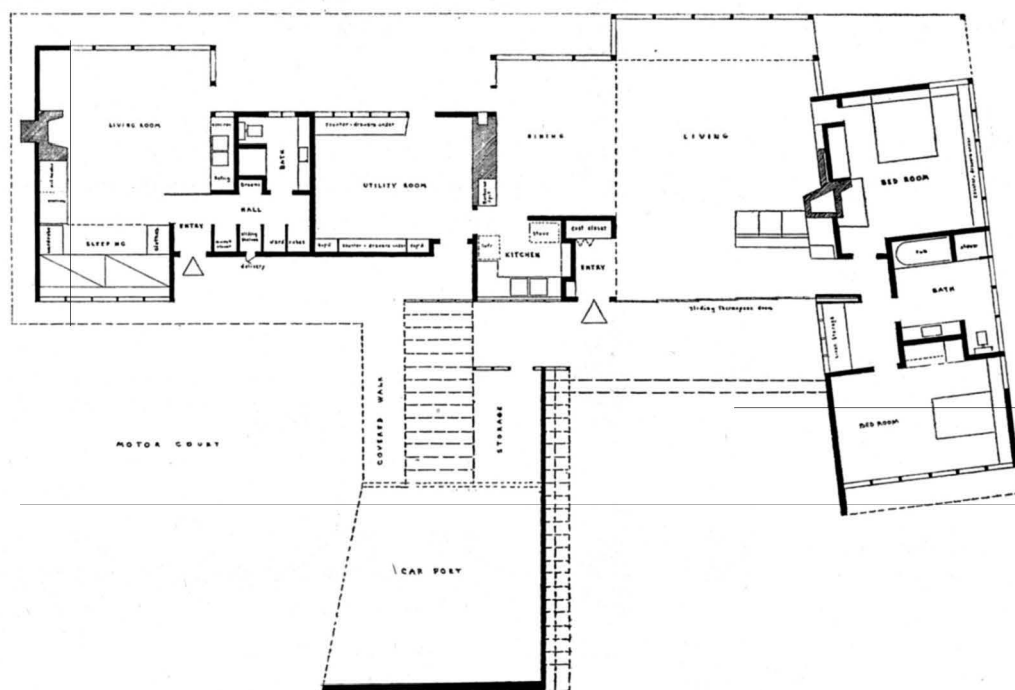
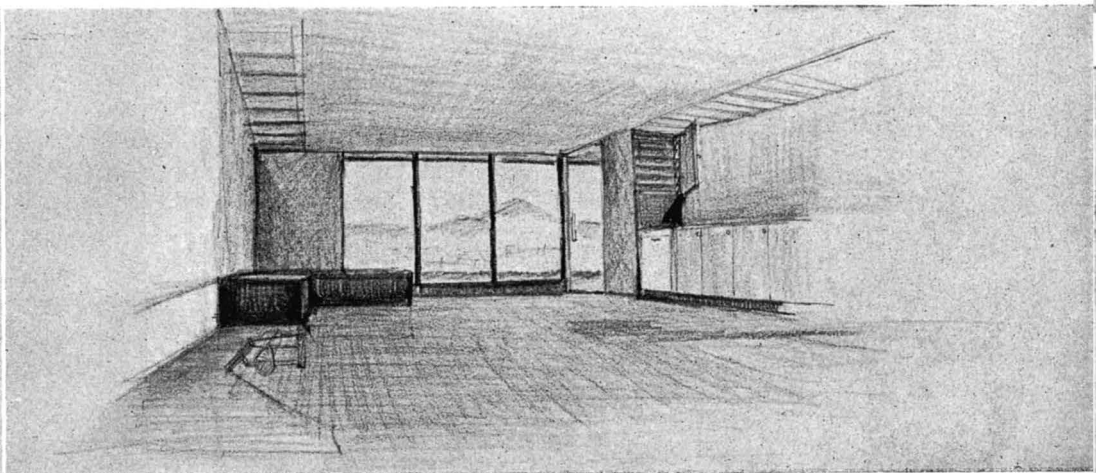
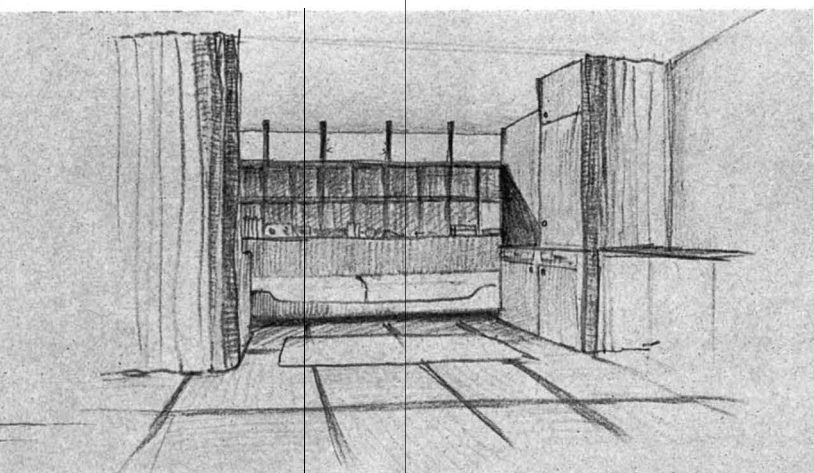






# STUDY FOR A SMALL HOUSE

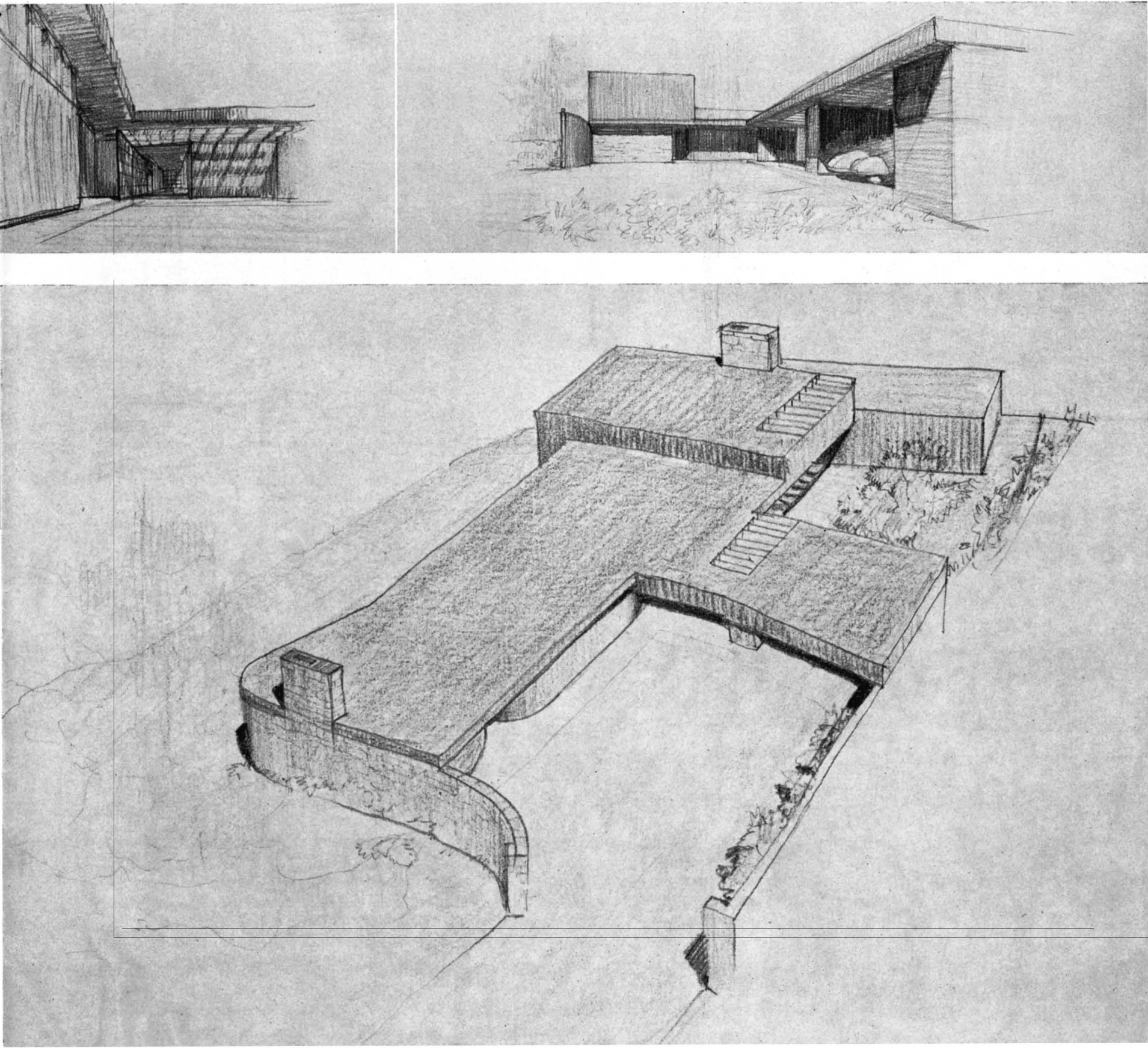
for Dr. and Mrs. D. C. Burke  
Portland, Oregon  
Pietro Belluschi, Architect



■ This is a study for clients who intended to build a portion of the project in which they could live for the duration, and which could later become a studio. As the plans were developed, it was found that costs for this partial completion of the project were excessive under war-time conditions, even though priorities could have been obtained for the physician client.

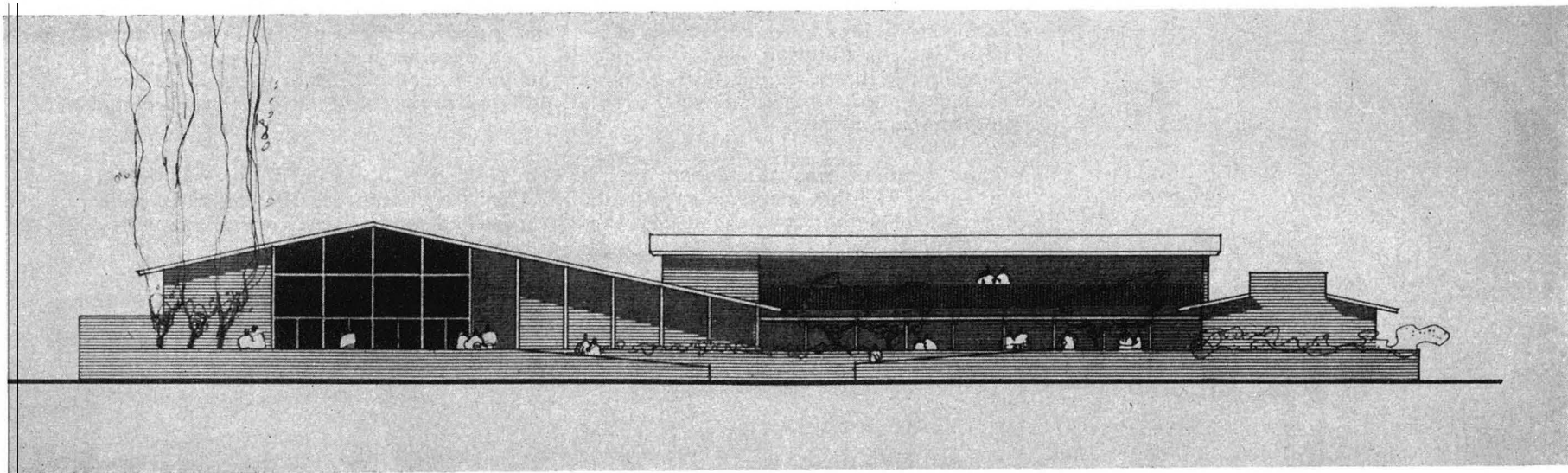
This idea, however, was abandoned, and it was decided to wait until the completion of the entire building could be undertaken. The site chosen for the house is on a piece of property overlooking the city that commands a magnificent view of the valley and mountains.

The sketches shown are studies made of details as an outgrowth of discussions between the architect and clients, and while the illustrations do not represent finals, they do show the direction of thinking by the architect and the clients in terms of the end result they wish to achieve.

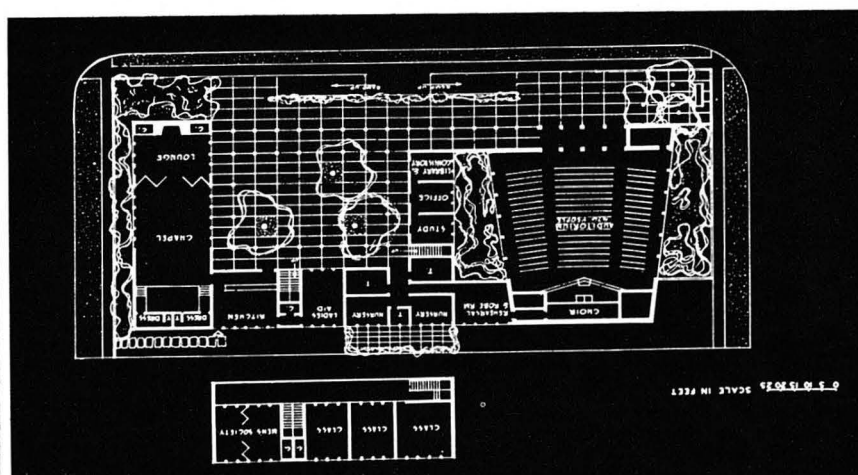
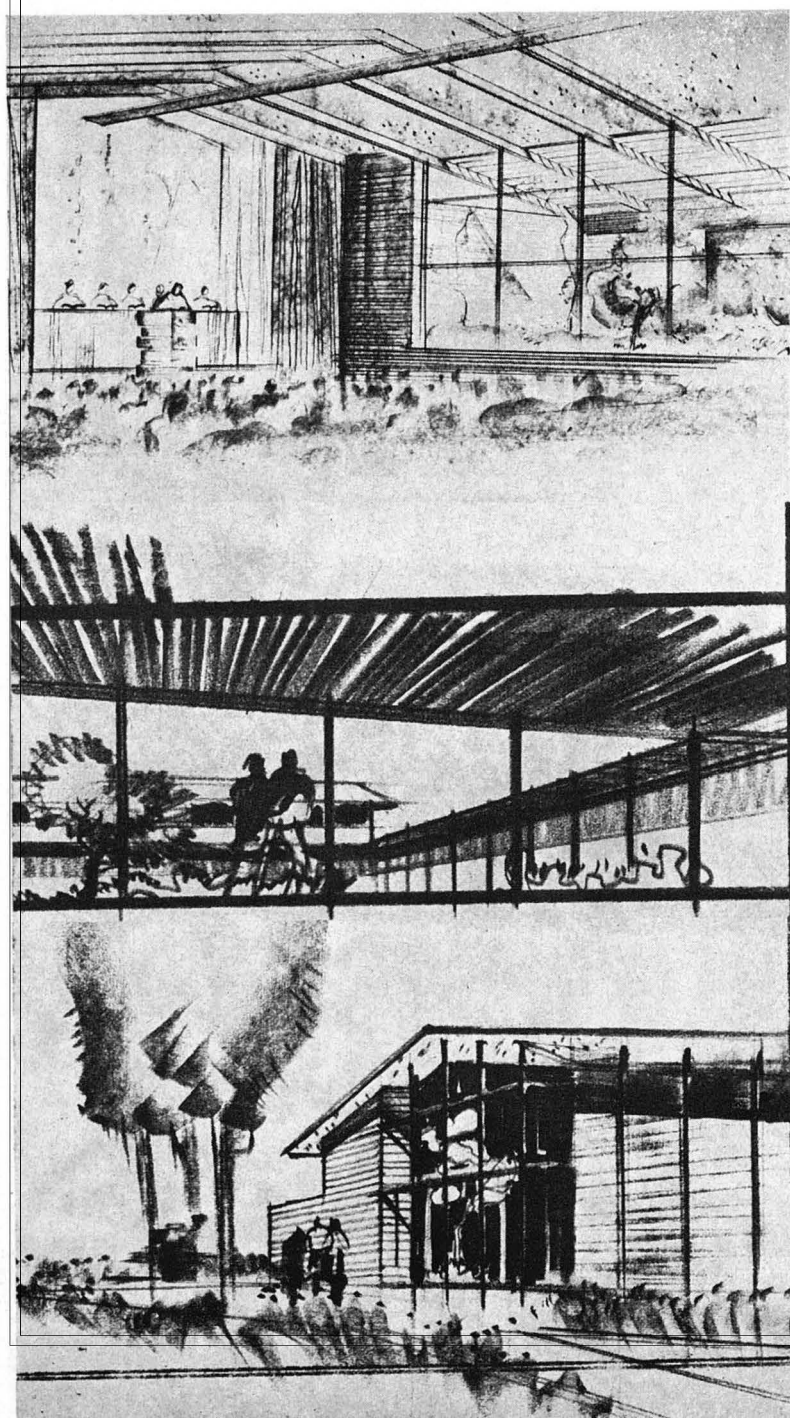




# small church



Whitney R. Smith, A.I.A. ARCHITECT:



● This building is designed to fit the philosophy and to meet the practical needs of the Christian Reformed Church. The following program outlined by the church for the architect states the requirements so clearly that more than half the problem was already solved:

- 1) Church auditorium with seating capacity of approximately 400-500. Choir loft, and cloak rooms.
- 2) Chapel for congregational meetings, banquets, classes, prayer.
- 3) Lounge for social activities.
- 4) Library (1,000 books), tables, chairs.
- 5) Consistory room, reception room, and office with storage space.
- 6) Choir room.
- 7) Kitchen with service windows to chapel, double connecting doors.
- 8) Ladies' meeting rooms. a) Ladies' Aid. b) Ladies' Guild. Possibly same room but separate storage space. c) Mission Society—same as Guild but separate storage space and cupboard.
- 9) Men's Society. Men's meeting room, approximately 26'x18' or larger. Built-in bookcases. Soundproof with small but adequate platform. Conference table.
- 10) Sunday School Class Rooms for approximately 75 children. Four primary classes, three secondary classes, and one young people's class.
- 11) Nursery. Two rooms—one for play; one for sleeping, with toilet room connecting.
- 12) Ladies and men's lavatories.

The result is a quiet unassuming background for worship and social activities. It does not copy any style. It does not imitate any environment. It creates its own solution for its own purpose.

The construction of the building is planned for re-enforced brick, redwood, and glass, materials which speak for themselves. Instead of the usual expensive tower there is a group of trees. Auditorium opens on two sides to enclosed gardens. Other rooms also open to planting, and the plan as a whole integrates indoor activity with the dignity and beauty of the outdoors.

# new developments

## COLOR "SELECTOR" BOOK WELL RECEIVED

Architects and retail lumber dealers have expressed their enthusiastic approval of a new, colorful and useful Color "Selector" Book released by the West Coast Stained Shingle Company of Seattle. Recognizing the need for a handy reference manual on roofing and sidewall color combinations, this progressive manufacturer of commercially stained Creo-Dipt roofing shingles and Creo-Dipt Zephyr sidewalls has produced a spiral-bound manual to accommodate an insert of six complete sectional views of a house, with the roof sections on separate flyleaves from the sidewall sections.

Five roofing colors and six sidewall colors are illustrated, and the "Selector" feature provides a total of 30 different roofing and sidewall color combinations. All available colors are likewise illustrated on the inside front cover of the book along with suggested combinations. Here, each roofing and sidewall color is given a number, and the corresponding number is tabbed on the flyleaf pages. The operator can then conveniently choose the desired color combination from the "Selector" section, and refer back for actual color specifications.



View showing West Coast Stained Shingle's new Color "Selector" Book. Thirty complete Roofing and Sidewall color combinations are made possible by the "selectivity" feature.

Other popular sales features of Creo-Dipt Zephyr Sidewalls, such as distinctive appearance, double insulation, long life, and the fact they are economical and easy to apply, are briefly and effectively described on the sidewall "Selector" pages. On the inside back cover of the book is the suggestion to "Rebeautify with Creo-Dipt Stains", which was included to complete the manufacturer's line of products. Naturally, this Color "Selector" Book is adaptable for use in establishing specifications for new home construction as well as for selling remodeling jobs.

## ELECTRICITY FOR POSTWAR HOMES

Postwar plans of builders and architects give promise of a new era of comfort and convenience in homes of the future. All signs point to electric living in this new age. There will be an increasing abundance of electrical power, the most flexible servant mankind has ever known. New and improved electric appliances in every room will banish forever much of the drudgery of housework and bring far greater enjoyment, comfort and economy to every member of the family.

Now is the time to plan ahead in order to reap the full benefits of electric living, for they cannot be enjoyed without adequate wiring—which simply means wiring that can pass these four requirements—1, Enough outlets for present and anticipated appliance and lighting needs; 2, Enough circuits of large enough wire to distribute the electric load properly; 3, Modern protection for all electric circuits, and 4, Wiring and wiring devices of high quality.

How many are "enough" outlets? In your 194X home there should be an individual electric outlet for every portable appliance and for every portable lamp you own or plan to buy in the future. Plugging too many appliances into a single outlet or a single circuit not only results in inefficient operation of equipment, but frequently causes interruption of service due to overload.

Enough circuits of large enough wire to distribute the electric load properly insure the efficient operation of all appliances. When too many appliances are connected to the same circuit some of them are "starved" because of voltage drop. Overloading circuits cuts down your lighting, making lights burn dim

or flicker when you turn on an appliance that draws a lot of current. Overloading circuits makes your motors run slower and hotter and gives you less service for your money. By splitting the load and providing more circuits of larger sized wire, all appliances can receive sufficient electric power.

Every circuit in your postwar home should be protected against the dangers of short circuits and sustained overloads by an automatic circuit breaker. This acts something like a drawbridge, which opens and closes to allow a large boat to pass through. In the event of a short circuit or overload the circuit breaker opens the circuit and you close it again when the trouble has been remedied, thus avoiding damage to the wiring in your home. Naturally high quality wiring and wiring devices are always the most economical in the long run for they will service you for many years.

The added cost of better wiring in your new home is only a fraction of the cost of adding or changing wiring after the home is built. The old saying, "it's not the first cost it's the upkeep that counts", applies particularly to the wiring of a new home.

Better wiring in a \$6000 home, for example, will cost only about \$120 more than minimum wiring . . . approximately two per cent of the total cost of the home. This represents less than one dollar per month, when the extra cost of better wiring is spread over a 20 year financing period.

A little more money spent while your home is being wired . . . a little careful attention given to the planning of the wiring in your 194X home . . . will pay big dividends in future happiness, economy, pride of ownership, and increased resale value, in the years to come.

## FICKS REED ANNOUNCES TWO NEW LINES

The Ficks Reed Company of Cincinnati has raised the curtain on two new lines of furniture—something unusual in these days of material shortages, priorities and restrictions. A Wand Willow line will replace its Kane Kraft line, introduced two years ago. A Pickled Pine line will replace the company's Century Cypress line.

Wand Willow consists of smooth wood dowels, framed and decorated with smooth pliant South American willows. Wand Willow furniture is offered in a rainbow array of new enamel colors correlated with the company's new 1945 upholstery covers. An outstanding style note of the season is a wheat finish—natural willow antique with white.

For its new Pickled Pine line, Ficks Reed has taken a traditional American wood, Southern Pine from Arkansas, and transformed it into smart and exciting recreation room, club room, porch and terrace furniture. Ficks Reed is featuring many of the designs which the Kirkpatricks of Grand Rapids created in the former Cypress furniture, which designs proved exceptionally popular.



One of the new Wand Willow pieces from one of the two new lines introduced by Ficks Reed for 1945.

Ficks Reed also is presenting an outstanding cover group. There are seven new colors augmented by four unusual new prints and four new stripes, all harmonizing with each other and with the new finishes. In addition, it is offering a new line of lamps plus a number of smart decorative accessories, such as rugs, pictures, etc., all in the same mood as the two new lines of furniture.

Deliveries for 1945 will be on a quota basis, but the company hopes to increase its production over 1944. It has adequate stocks of raw materials, upholstery covers and springs to provide spring-filled cushions in all pieces.



### WINDOW SIZES COORDINATED BY INSTITUTE

Use of metal windows in postwar buildings will be greatly simplified, and considerable savings effected, as a result of the coordination of window designs and dimensions and reduction in number of standard types, just approved by the member-manufacturers of the Metal Window Institute, who represent more than 90% of the country's productive capacity in this field. Standardiza-

tion of metal windows falls into two groups: 1. Residence casements will be manufactured in dimensions ideal for residential construction. 2. Non-residential windows of different kinds and makes, such as Intermediate Projected, Intermediate Combination, Psychiatric, Security, Pivoted, Commercial Projected, Architectural Projected, and Housing Windows, will be designed in uniform standard sizes, and will be interchangeable in the wall opening.



**Ric-wil** FURNISHED MORE THAN 25,000 FT. OF PREFABRICATED INSULATED PIPE CONDUIT

### For Terrace Village Housing Unit No. 2 in Pittsburgh

*Fuel savings of 15% or better are made possible in this mammoth project by a central heating system. Ric-wil pre-fabricated pipe units provide the insulation and protection for the entire underground distribution system.*

A total of 83 buildings, comprising 1851 living suites, are supplied with heat and hot water from a central plant, through an underground distribution system containing over 25,000 lineal feet of Ric-wil pre-sealed Insulated Pipe Units. High-pressure steam from the plant is piped through Ric-wil steam conduit to six scattered stations where hot water is generated and circulated through Ric-wil conduit to all the buildings, for heating and hot water supply. Thus the project realizes the economy of steam, and the temperature control and convenience of hot-water heating.

### Any Community Can Incorporate These Advantages of Central Heating in Their Postwar Plans

- Savings of 15% or better in overall fuel consumption.
- Elimination of furnace or boiler tending by consumer.
- Promotes cleanliness in buildings heated.
- Provides extra room in building basements.
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- Gives uniform, clean heat quickly, whenever needed.

*For information about Ric-wil Conduit for central heat distribution, get in touch with your nearest Ric-wil agent or write to us direct for our new Catalog No. 44*

*Line of Ric-wil conduit from anchor to boiler house (top, left). Note shallow, narrow trench.*

*Installing connector band. All necessary accessories are pre-fabricated and shipped with order.*



**RIC-WIL** INSULATED PIPE CONDUIT SYSTEMS  
THE RIC-WIL COMPANY - CLEVELAND, OHIO  
AGENTS IN PRINCIPAL CITIES

### MASTIC SURROUNDS FOR WINDOW INSTALLATION

In view of the intensive study that the entire building industry has been giving to the subject of standardization and simplified construction practices for postwar building, the patented steel window insert or mastic surround, as manufactured by The William Bayley Company of Springfield, Ohio, is of special interest. As a marked advance toward simplification of installing steel windows in buildings constructed of concrete or concrete frame, faced with brick, it has indications of rapidly becoming a universally adopted practice in all building of that type.

These surrounds are formed of galvanized, rust-resisting Armco Ingot Iron and are furnished in two types suited for the two types of concrete construction. By being attached to the forms before the concrete is poured they provide a recess in the jambs and across heads of the finished openings in which steel windows are to be installed. The recess in the surround or insert is filled with a natural colored, stainless, plastic fill. This fill is protected by a rope covering. When the window is to be installed the window erector removes this rope. The window is then raised until inserted into the plastic fill at the head, after which the jamb of the window is placed into the jamb surround.

The manufacturer maintains stock lengths on these surrounds, in order that quick shipment may be made. Inserts are shipped in sturdy crates which insure complete protection. Clips and complete erection instructions are included with each shipment.

### COLOTYLE BATHROOM COMPETITION JUDGES

Announcement is made of the judges in the Colotyle bathroom design competition. Four leading Pacific Coast architects, selected by the Western chapters of the American Institute of Architecture, and one architectural editor have been named. Charles Matcham, A. I. A., of Los Angeles; Eldridge T. Spencer, A. I. A., of San Francisco; Victor N. Jones, A. I. A., of Seattle; Pietro Belluschi, A. I. A., of Portland, and John Entenza, editor of the magazine Arts & Architecture will meet in Seattle at the close of the contest, which ends February 15, 1945.

They will select one grand prize winning design which will receive \$500 in cash, three sectional prize winning designs, which will win \$250 each, and the 25 honorable mention awards of \$25 each. The competition, authorized by A. I. A., is sponsored by the Colotyle Corporation of Seattle, manufacturer of Colotyle plastic-coated wall sheets, under the supervision of Robert McClelland, A. I. A., professional advisor. Only Western architects and draughtsmen are eligible to submit designs of bathrooms using Colotyle plastic-coated walls.

According to Mr. A. M. Kinney, president of the Colotyle Corporation, entries are coming in in good shape. He said, "There has been so much interest in bathroom designs, that we are proud to sponsor this contest, which will serve two purposes: first, to stimulate thinking about new bathroom designs for postwar homes; and second, to show what the new trends are." A total of \$1500 in cash will be awarded. The \$250 sectional prizes are limited geographically; one section being comprized of Washington, Idaho, and Montana, a second of Oregon, Nevada, and Utah, and the third of California and Arizona.

Plans are now being formulated to build the prize winning bathroom and exhibit it in leading cities of the Pacific Coast. Write to Architectural Service Department, Colotyle Corporation, Aurora at Mercer, Seattle 9, for details. Each entrant will be assigned a number which shall identify his entry. Complete data files will be mailed to all entrants.

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### STEEL KITCHEN CABINET PROMOTION

The American Central Manufacturing Corporation, Connersville, Indiana, has appointed the Campbell-Ewald Company, Detroit, as its advertising agency, effective immediately. American Central has been a pioneer in the steel kitchen cabinet industry, and markets its product under the trade-marked name of "American Kitchens" either in separate units or as a complete ensemble, including sinks. While today engaged entirely in war production, the company will enter the postwar market with expanded facilities for the distribution of its "packaged kitchens" and has already appointed wholesale distributors to cover more than 90 per cent of the national retail potential. American Central is currently advertising in American Home, Better Homes & Gardens, Good Housekeeping, House Beautiful, Newsweek, Parents', Sunset, American Legion Magazine, Farm Journal, and a selected list of architectural, building and appliance publications.

### FOLLIN SEES MORE FARM BUILDING

Stimulated by the current high level of farm incomes there will be a record breaking volume of new construction on American farms after the war which will result in better living for the nation's 7,000,000 farm families and lead to increased efficiency in the production of farm crops, according to Douglas Whitlock, president of The Producers' Council, national organization of manufacturers of building materials and equipment. Manufacturers of building products, the federal government, and agricultural colleges should cooperate in an intensive research program designed to improve the quality of postwar farm construction and to bring within the reach of farm families the modern home conveniences and equipment which city dwellers take for granted as everyday necessities, Whitlock said.

In the past, because of low farm incomes during peacetime, many farmers have had to be content with the plainest kind of homes and make-shift farm buildings, poorly constructed of inferior or unsuitable materials, to the direct detriment of their incomes. Many millions of dollars have been lost on farms because valuable animals and poultry were not properly protected against the weather and were kept in unsanitary structures. In addition, millions of bushels of grain have been lost because of inadequate storage space on farms. In the last ten years before the war, the average non-farm family spent for new housing alone twice as much as the average farmer spent for all farm construction, including barns, hog and poultry houses, dairy barns, and storage places, as well as dwellings.

Expenditures for new farm buildings equalled only 19 per cent of the amount spent for new highways in the same 10-year period, only 72 per cent of the total spent for new industrial plants, and only 30 per cent of the expenditures for public utility construction. However, the high farm income of the last few years, together with the loans available to returning service men under the GI Bill of Rights, will enable many farmers to catch up with their building needs. Assuming an economy of virtually full employment after the war, and price levels about 30 per cent higher than in 1940, the Council's Market Analysis Committee estimates that expenditures for new farm construction will average about \$585,000,000 annually during the five-year period starting twelve months after the end of the war.

This estimate is almost double the high mark of the past 15 years, \$300,000,000, reached in 1929, and again in 1941 when the nation's farmers were preparing for their great war-time contribution, and compares with the exceedingly low average of \$139,000,000 for the 5-year period, 1931-35, and an average of \$220,000,000 for the years 1936-40. Maintenance and repair of farm structures is expected to reach a record volume of \$725 million on the average during the five postwar years, bringing the total expenditures for farm construction, including both new building and repairs, up to the impressive total of \$1.3 billion annually.

### BOOKS

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another political report. As a student of both Catholic Christian theology and Argentine political trends, he is qualified to point out the disparity between the two. Over against Argentina's anti-Semitism he sets the denunciation of anti-Semitism in which Pope Pius XI, in 1938, called it a movement in which Christians can have no part whatever . . . Spiritually we are Semites." Nationalism, another Argentine doctrine, was codemned by the same Pope in 1926, 1932, 1938.

In his book, no doubt, Doherty will find space to oppose Argentina's doctrine of "rule by the elite" with labor encyclicals of Pope Leo XIII. When the C.I.O. Political Action Committee was under attack from the Tories last fall as being "Communist," a writer in a Catholic periodical commented that the social program of the C.I.O. Committee was the nearest thing to the Leo XIII encyclicals that has as yet been advanced.

"Argentine nationalism," says Doherty, "is based not on the Catholic religion but on the reactionary Spanish political traditions which in many Spanish countries powerful Catholics have wrongly contrived to associate with the Church . . . The task of getting rid of these parasites is a vitally important one for Catholics in all countries."

To identify Catholicism with Fascism is as illogical as to identify Semitism with Communism, and it can serve no purpose except to inflame religious bigotry; and inflammation of bigotry can serve no purpose except to open the way for the Fascists. Publications that pride themselves on their tolerance and liberalism have recently forsaken both tolerance and liberalism to hurl the Fascist charge against Catholicism. Now, when Pravda assails the Vatican, or when the Vatican assails Pravda, the shots are exchanged in an overt and declared war, over clearly defined issues. Each side has the dignity of a convinced combatant. But when an American "liberal" magazine adds a shrill, kibitzing treble to the Pravda bass, it becomes merely mischievous. The article by Doherty is a helpful, if abbreviated, statement of fact; and fact, as a rule, is the best antidote for the poison of bigotry.—PATTERSON GREENE.



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## MUSIC IN THE CINEMA

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make the sign of the cross with their feet, in keeping with the legend that missionaries long ago tried to teach the Indians the sign, without success, until they made it with their feet and the natives did likewise.

From Patzcuaro the *serape* flies to Vera Cruz and dips down to view a classically beautiful spectacle, a group of girls in long flowing dresses, among them the famous Carmen Molina, dancing the *Lilongo* to traditional steps of the region, while weaving in and out with graceful, leisurely movements.

Passing the beach at Acapulco, the three adventurers return to Mexico City for some night life. Donald becomes completely intoxicated with Mexico when he hears the lovely Dora Luz sing *Solamente una vez* by Augustin Lara. In his trance he sees, against a background of swaying flowers, Carmen Molina dancing the *Zandunga*, the traditional dance of the Isthmus of Tehuantepec.

In keeping with the measured, stately stride of the women of that region, the dancer turns slowly and gracefully from side to side in triple time, dressed in the embroidered costume of the Tehuantes, with ruffled lace on the skirt, arms, neck and an elaborate pleated headdress. The legend behind the *Zandunga* tells us of a young man whose mother has sacrificed much to send him to Oaxaca so that he may study poetry and music. When he hears that she is dying, he rides for six days and nights to reach his home town, only to have her expire as he enters the courtyard. His grief is reflected in the sad music of the dance.

The background changes to cactus and we are in the state of Chihuahua, watching Carmen dance the *Jesuita* in *charro* costume and spurs. This dance, marked by heel-clicking and stamping in polka tempo, has been freely varied for the sake of the picture. After other adventures, the film ends in a paean of music and fireworks.

A start in the direction of screen ballet had been made in *Fantasia*, but the medium, that of animated cartoons without live characters, was far from ideal, and Disney's story occasionally did such violence to the original conception of the music that it was a bitter pill for the musically educated to swallow. In his version of the Pastoral Symphony, for example, Beethoven's program was misinterpreted to the point of distortion. It is a matter of common knowledge that the composer was not bent on painting a detailed picture, but wished only to recreate in tones his response to the beauties of nature and the simplicity of rustic life. General moods, not minutiae, are indicated by the programmatic designations contained in the symphony: "the awakening of joyful emotions upon arrival in the country"; "jolly get-together of the peasants"; "the storm"; "shepherd's song"; "feelings of joy and gratefulness after the storm". Into Disney's version, on the other hand, crept many details of description that can only be called aberrations from the original conception. I still shudder as I remember the scene in which coy cartoon glamour-girls with fluffy blonde hair are chased by centaurs. This to illustrate Beethoven's enjoyment of nature as he strolled along the brook in Heiligenthal! Rather is it an indication that anything sexy, no matter how banal or unrealistic is still thought by Hollywood to have tremendous audience appeal. Fortunately, similar lapses in taste are entirely absent from *The Three Caballeros*.

The times cry out for legitimate screen ballet in which the dancers are human beings and the plot is natural and credible, without either of the touches that so often spoil the effect of a good production: artificial glamour which is inconsistent with realism, and tear-jerking with an eye to the box-office.

To sustain an audience's interest in a full-length cinema ballet it may be necessary to adopt the varied program of ballet as performed on the stage, which consists of three or more contrasting pieces in one evening. What a delight it would be to see and hear Stravinsky's *Petrushka* on the screen, for example, or an American folk-dance spectacle! Contrast of mood could be provided by such classic ballets as Tchaikovsky's *Swan Lake*, which attract as much by the stylized postures of the prima ballerina and the symmetrical beauty of the tableaux as by the graceful music.

The lavish decor of the cinema could be used to full advantage here, for the emphasis is entirely on spectacle rather than on the plot. But a cinema audience would soon grow uneasy were the plot to be consistently subordinated to spectacle, hence, to my mind, the future of cinema ballet lies in modern dance pantomime of the Diaghileff variety. Contemporary music that expresses the American genius for rhythm, in combination with a credible story told in pantomime—this would be a new and legitimate artistic medium for the motion picture.—WALTER H. RUBSAMEN.

## NOTES ON PIET MONDRIAN

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and that the search, the untiring search, for an exact equilibrium corresponded with some inner need which changed continuously though minutely, just as one strives almost desperately to maintain an equilibrium that may be the last safeguard against sickness at sea.

*Victory Boogie Woogie* was virtually completed a few weeks before his death, but a quiescent or static zone, a small rectangle which did not function properly, conditioned changes in the entire work. Constant shifting of the equilibrium of almost every part of the picture was necessary, and his death intervening, the picture remains in an unfinished state, pasted over with innumerable pieces of colored papers. Still, the gaiety of broken color, the general acceleration of movement, the complex and varying rhythms in this work, all show that Mondrian was in process of fecund growth to the end.

Possibly the most sustained quality of his pictures is their equilibrium, so variously and arduously achieved. Equilibrium—an equilibrium obtained in diverse and complex motion—was for Mondrian the expression of his personal

philosophy and perhaps the goal of his inner life. This might well have represented for him—as for others ultimate significance or immutable permanence might represent—not only a retreat from, but a security within, life itself. As Frederick Kiesler, a fellow member of de Stijl, has written, “He is the master of asymmetric balance.” Equilibrium means security in life, then, as its lack meant chaos, and this individual need for security was itself broadened, in his unvarying custom, to an impersonal scope—the individual’s need for inner harmony became expanded to the desire for universal harmonies. The same struggle against insecurity accounts for the precise order of his pictures in concept, in form and in the meticulous application of pigment down to the last completing brushstroke, and this order thus becomes a basic factor tending towards equilibrium.

By virtue of the profundity and universal reference of his personality, and while working in the most frugal and austere of forms, Mondrian was able to convert his inner tensions into esthetic tensions, constructive in their power to create an authentic esthetic. Even further, it could inspire other artists, and, with de Stijl, “make the public aware of the possibilities of pure plastic art and endeavor to demonstrate its relationship to and its effect on modern life.” In spite of the charge that it was an ivory tower art, the relationship of Mondrian’s work to modern life was varied and important. It articulated in part the mass need for cleanness of design and lack of ornament. It affected directly the de Stijl point of view and later through this influence on the Bauhaus, the esthetic and utility of furniture and industrial objects of all kinds. Architecture now known as international-style owes its floor plan treatment and distribution of masses to the de Stijl principles of functionalism which Mondrian helped to formulate.

Mondrian had set up his studio here as he had abroad, in a manner consistent with his general esthetic approach and consistent therefore with the physical appearance of his pictures, impressively plain and antiseptic. It is fascinating and instructive to see how the artist moulds his personal environment in the forms of his own character. The combination of primitive and sophisticated living which, on the most meagre income, he manages to contrive, is somehow related to the ingenuity of man coping with nature in the settling of wild and remote regions of the earth. Mondrian’s studio attested to the heroic abnegation of a monk. And yet, because of the large areas of white walls upon which were placed bright spots of cardboard, it was as gay as a child’s world. His last place consisted of a kitchen, a large painting room and a tiny antechamber. It was furnished with a refrigerator, a victrola-radio combination, both gifts, a cot, a drafting table, and an easel which stood like an altar, alone at the end of the almost barren room. It was especially altar-like at night, when the floodlights on either side were centered on it. The few bookshelves and seats were wooden fruit crates painted white and reinforced with thin strips of wood, creating a distribution of areas that gave the eye the same pleasure as do neo-plasticist compositions. “They are like my paintings”, Mondrian said of them. The rectangular pieces of cardboard pinned to the walls were parts of a geometric-esthetic game which served with him, as an experiment in equilibrium, in which relationships were being continually studied. The infinite number of pinholes about these colored areas proved the dozens of times they had been shifted. All of them were separate, there was no overlapping, and there were no lines between them as there were in his pictures. They were floating spaces of color, probably the next step to have been taken in his new work.

Mondrian worked day and night on his pictures, generally for months on a single painting. Apart from the Russian suprematist, Malevich, whose *White on White* was almost the most attenuated form a painting could take and still remain a painting, Mondrian was the most advanced spirit in 20th century art. In view of this it is interesting to note that most of his pictures have found their way into collections all over the world.

After his death in January of last year, his studio was opened to the public by the painters Holtzman and Glarner, and this may appear to have its morbid and depressing side for such reasons as the presence for instance of eyeglasses only yesterday clouded with perspiration; yet the opportunity for such pilgrimages was important to the student especially since the studio was to be broken up shortly after the public viewing. Holtzman and Glarner also made a permanent film record of the interior and stills of the studio, as well as an elevation plan of the walls with their arrangements of rectangular cardboards in primary colors.

#### PEOPLE MAKE ART

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He usually has a sneaking hankering for another crack at it. Also many adults, particularly medical students, doctors, engineers and teachers, can see objectively and clearly the advantage of being able to make accurate perspective sketches. The tremendous development of industrial illustration (a galley in which the author of this article slaved for two years) has proved the usefulness of drawing. Similarly, medical illustrations have photographs licked a mile. The camera cannot judge, explain or edit. The brain can. Perhaps some readers will say “O yes, but that isn’t art.” Who says? A picture of an AN25 Clevis bolt and a picture of the Apotheosis of Saint Timothy and a lithograph of the Mexican workers accusing the assassin of a liberal teacher may differ in subject matter and in the materials with which they are made, but they are all pictures. They all tell a story. *They are all graphic communication.* A picture of the fuel system of a DC4 is a beautiful piece of understanding, judgment and individual initiative. It is meant to show the where and what and why of the fuel system in the clearest possible way. A Bauer geometrical abstraction or “non-objective” picture tells just as definite a story. It is a story about the pleasurable of shape juxtaposition and color juxtaposition. Let us digress a little further along this line of abstraction since it will all tie back into the story later on. I use abstracted subject matter a great deal in teaching, for very specific reasons and since so-called abstract

(continued on page 50)

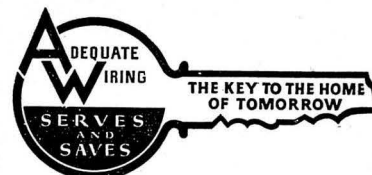
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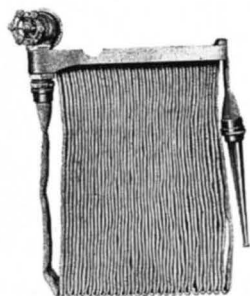


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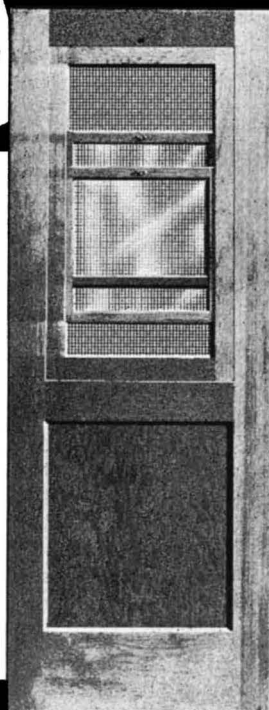
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## PEOPLE MAKE ART

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art is still a controversial subject, now is a good time to start talking about it. What I was going to say is: what's so abstract or non-objective about all this controversial drawing and painting? It is not so abstruse as an engineering orthographic of a hydraulic door actuating mechanism. It is no more abstract than a graph of foot pounds and man hours. When people say abstract they usually just mean a picture which has a new sort of subject matter such as a square or How You Feel About Your Mother instead of a nude woman, or a college President. Why is a square more abstract than a foot? Some people may not like a square but then lots of people don't like feet.

Now it is perfectly true that any approach in drawing subject matter which has not yet been widely understood and accepted will afford a temporary haven for the charlatan. Fifty years ago if you were too lazy or stupid to learn how to draw cow's legs you painted the cows up to their bellies in grass. Today, you could conceivably make some half-thought-out blotches or triangles and call it "Cow". But the people who really knew a bit would not be taken in. So let us return from abstract art as an abstraction and consider it as a phase in training—or reconditioning—students.

I have been breaking down my courses into three phases: line, shape (an area of surface set off by a closed line) and form (the illusion of volume). I found that if you asked a student to draw a landscape or a vase of flowers or a horse, he would tie himself in a knot, trying to remember how many knuckle-bones a horse has, and how the most popular artists represent "horse". The result would be neither a drawing nor a horse. So I give the students large sheets of newsprint and lithographic crayon and tell them to draw an unbroken line, swinging and weaving over the entire page, which sort of reminds them of a horse. This association is as tenuous as those that click into your mind when you see a wadded up scrap of paper on the street and think "that reminds me of a horse". It is partly by being able to open the door into such trains of association that one can start the student exploring his own thoughts and reactions instead of copying those of others. The drawings made in this way had great linear suppleness and power, entirely different from the crabbed, timid scratches of most beginners.

Another problem has been a hard pencil drawing. These are done on excellent paper and are small—about 5x7 inches. The subject is "draw a piece of drift-wood which sort of reminds you of a hand or a human figure". The subject merely serves as a springboard from which to take off. The drawings were extremely different and personal. The slowness with which one must work in order to produce a shade with hard pencil is conducive of meditation and in its shadowy tones lurks a half seen world which is easy to find and explore.

Many problems were much less personal and more specifically stated. In learning about balance and composition the students were given pieces of brightly colored paper to arrange on a background. The advantage of loose shapes of paper is that they can be moved about at will and different relations tried until a good one is found. The "shapes" of which I speak are our old friends the abstractions. Well, call them that if you will. They are squares and rectangles and triangles. We use these simple basic shapes because they free the student from involvement in subject matter and allow him to concentrate on the arrangement of size and color on his page.

I show the students that line can not only have variety of length and curve, and variety of width, it can also have meaning—convey emotion or idea. I tell them to make a line which darts and shoots across the page and one which is heavy, sagging, bulging out. They learn how to load color against the stressed points on the line so as to increase the impression of force or tension.

The classes do a lot of accurate, precisely constructed sketches of concrete objects. These sketches are large, made in crayon with a rough, bold line and all construction line shown. They are an exercise in the ABC of perspective geometry—out, across and up, the construction of volumes in three dimensions. Now, the reader will say, what are we doing with descriptive geometry and the abstracts. I think the answer is simple: in order to have a well rounded graphic vocabulary a person must be able to draw both objects and opinions and interpretations of those objects. A knowledge of perspective and construction is essential to one; a knowledge of arrangement, proportion, color and symbolism is essential to the other. In my mind the two tie together perfectly. I try to teach my students this.

## CITIES—A CHALLENGE

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in this article, that can be taken before adoption of a *master plan*. We must think continually of each project in terms of overall benefits and effects—until such thought can be crystallized into the form of a *master plan*.

This brings us to a most important step in the planning process. We must begin a campaign of education which will reach all of the people of our community. If the people realize their stake in the community they will not permit legislators to abolish planning legislation which provides a minimum of protection against practices by some unscrupulous men. As a consequence of this education of the people, and of their legislative representatives, more adequate tools will be placed at the disposal of the planning agencies and make possible advances in planning procedure. We must remember constantly that there is no alternative to planning save chaos.

Further, we must realize that we can not get plans into action any more rapidly than the public is willing to accept them. Public acceptance is related to education as it creates effective demand. (See cigarette advertisements) Inertia to change will lessen when people fully realize the desirability of change. They cannot know this without a complete understanding of the effect that these changes will have on their ways of living and on their well being. The more people realize that the complete interdependence of man

on man, of man on his environment, and their responsibility, whether they assume it or not, for everything that happens around them, the easier it will be to overcome resistance to the changes which will give them greater opportunities, freedom, and security. One of the jobs of the educational process is to prove that people can not ultimately escape assuming the burden of their social responsibilities.

Only a small part of the educational process has begun. Some schools have introduced social studies of the city in their civics classes. Some universities are giving courses in city planning, while others are devoting time to the framing of courses of study which will train technicians for the planning profession. Some professional magazines have taken a keen interest in city planning practices and techniques and have devoted a good deal of space to worthy projects and proposals. But this is still beyond reach of the mass of the people. We have to find ways of bringing the daily newspapers, the radios, the P.T.A.'s, Labor Unions, and service organizations into the crusade for better living conditions for all.

The education of the people should concern itself with showing how everyday personal problems could be simplified through the application of planning. To realize that hours saved by a planned transportation system will mean hours available for recreation in parks properly located and adequately designed or for other cultural and social activities, is to understand some of the positive benefits of planning. We must explain that it is entirely possible to have shopping districts so located that our wives and children will be safe from the dangers of traffic accidents. We must also explain what comforts and conveniences would be possible in well designed homes. These are but a few of the "little things" which people can understand, and we should open these vistas before we try to talk in professional gibberish and abstractions. All means should be used to capture the imagination of the uninformed, making him desire to participate in securing for himself, as well as for the community, the gains possible in a planned city.

An example of a subject which might be opened for study and discussion right now, is the rebuilding of cities, both in Europe and in the United States, as monuments to those who have endured so bravely the hardships of the war, and as living memorials to those who gave their lives in the struggle. This could be, in part, an answer in the history yet to be written, to the lie that we don't know what we are fighting for. Certainly no memorial could be so worthy of the participation of all of the people of the world, all of whom, in the post-war years could find opportunities to enjoy the living pleasures afforded by these fine cities, which they helped to bring about.

Many studies have already been prepared, and in some instances precise plans are ready to be used for major, significant, changes in our cities. These include freeway plans which would relieve us of many traffic difficulties which confront most of our large cities. Urban redevelopment plans for portions of the city are also being prepared. This will provide some opportunity to compare the old methods of living with the new planned methods. Plans for the provision of needed recreational facilities and for the reclamation of great sections of our beaches for public use are likewise nearing completion. That the plans for these projects precede an overall, broadly conceived, flexible master plan is their greatest weakness. We may have to do some projects over because of the end effects of the jobs done in a piecemeal way.

The preparation of a master plan, will take no short period of time. It is not enough to talk of making a "sketch" master plan. This plan must, in order to have any validity, be based on research and knowledge of the background, customs, and temperament of the people for whom it is being prepared as well as the knowledge of the underlying physical, and economic structure. This can not be confined only to the city, it must be in terms of the relationship between the city, the region and the nation as well.

If a city is to be rehabilitated for the best possible type of living we will have to find out, from the start, what the best uses of all land within its borders would be, and to start from that premise rather than from one based on how the land is now being used or owned. We also will have to study the fundamental changes of concept required in order to provide solutions to the problems of decent living in a world of tomorrow as well as that of today. Some communities have already been designed and constructed to standards which seem to indicate that they are going to meet these tests. Baldwin Hills Village, near Los Angeles, and Greenbelt and Greendale, in the East are examples of such planned communities which include interior street systems, shopping centers, properly located and efficiently operated schools, parks, play areas, and with open spaces, provision for proper building orientation, and with other facilities and services which will encourage community pride, spirit, and cooperation. How such communities can be projected in a comprehensive way, over our existing city pattern is almost inconceivable. It seems possible only if the reconstruction of the city as a whole takes place. This reconstruction may change with the development of new practices, but there would be little doubt that great and good cities will evolve if the work is done in conformity with a preconceived plan that has imagination, breadth of scope, flexibility, and above all, is based on a humanistic philosophy.

Europe has some real advantages when we compare its future with our own. One of these is, that it can approach its problems directly; there will be no concern with the demolition of existing structures, piece by piece, with the losses in fictitious financial and sentimental values, such as those which will confront a rebuilding America. Very few of us would want to go through the ordeal that Europe has endured in order to have such a beginning, yet at times it appears we shall be able to rid ourselves of areas, such as Bunker Hill in Los Angeles, only by some similar catastrophe. These areas, and every city has them, are deteriorated beyond all hope of restoration and yet they continue to yield financial returns to their owners far above the investment or risks involved. They demand services which cost far in excess of the

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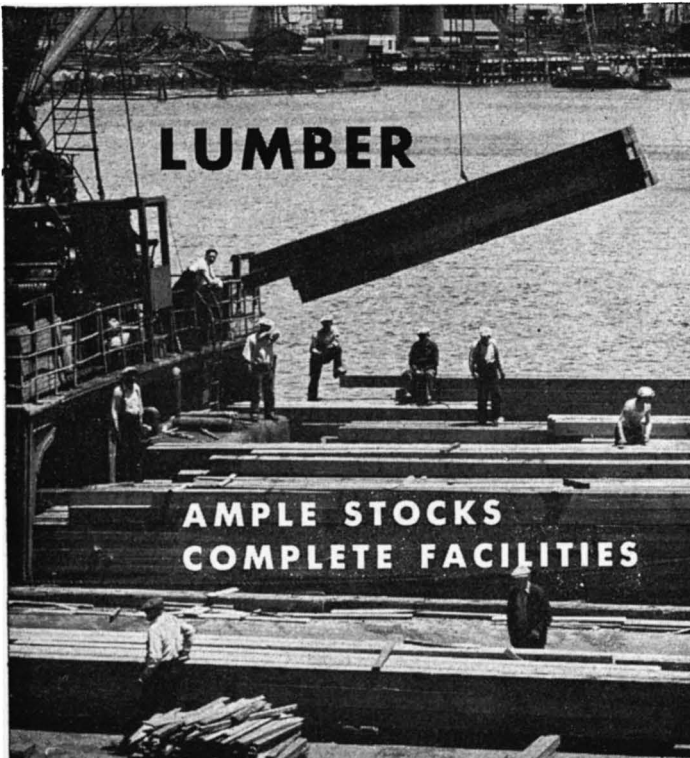
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### CITIES—A CHALLENGE

continued from page 51

taxes which they pay on the depreciated properties. We who suffer by their existence pay to keep them alive. Another advantage in Europe appears to be the readiness with which the problem of the ownership of land is being discussed. People in all walks of life are considering the necessity and desirability of public land ownership in the "blitzed" areas, in order to rebuild them without delay. The confusions which exists beneath the debris has caused the people there to conclude that it is far more important to provide living and working facilities for all so their communities may again take their places in the nation as living organisms, than it would be to become involved in a protracted effort to unscramble the jig-saw puzzle of land ownership and boundaries. That discussions of this nature should be going on in what has been termed "ultra-conservative" Britain should indeed be encouraging to those of us who live in "progressive" America.

One of the prospects for large scale city reconstruction will be in the Soviet Union. Planning there has never been considered a luxury and it is applied and effectuated at every level of human association. To admit that in the broad concept and not as it applies to the reconstruction of her cities would indeed be unreal, and no one can call the Soviet Union unrealistic. The result of her work may not meet with our expectations but the rebuilding will be done in terms of planning and in conformity with local, regional, and national customs and needs. We will be watching this reconstruction for what we may learn from successes, as well as for methods to avoid the mistakes which may be made in the experimental processes that we all must undertake as we strive to develop the better forms of cities.

Returning to our immediate problems. There are many which we can solve within the next few years. We will list some of the solutions that should be considered as we embark on the venture of accepting the challenge to make our future cities the efficient, liveable, centers of human association which they can be. We can build a freeway system which will reduce automobile accidents and much of the confusion and noise created by the mixing of local and through traffic, by left turns, by stop signals, etc. We will provide off-street parking areas and open the street to full use for moving vehicles. We can begin to establish better coordination within the civic family so as to effect economies and to assure the people that we will not build highways through our best reservoir sites and freeways through the best potential residential sections instead of around them. We can make our street car companies provide more modern equipment, either the "president" type street cars or electric busses. This will eliminate much of the noise now generated by old equipment. We can also apply effective methods of controlling smoke and fumes so that these will not be the nuisance that they are now, and make the industrial developments possible to live with until they are relocated in conformity with a master plan which takes into consideration the wind directions in the region as well as the relationship of these industries to the residential areas and to the means of transportation at the disposal of the workers and for the shipment of the commodities produced. We must provide sewage disposal systems available to all areas in which we expect human habitation for we must not allow the wastes to continue to be dumped untreated into the ocean. The disposal plant or plants should be located in a manner which will not be obnoxious to the communities along the coast. The basic consideration for location being the proper ultimate land use, rather than the immediate cost. It may cost us much more in the future to rebuild them in the places where they should have gone on the basis of best over all considerations. In housing construction we have an unlimited field, and we must supply great numbers of them on the basis of proper design and location in communities of a more modern type. If the architects have learned anything during the past lean years it certainly should have been the need to consider housing in terms of an overall pattern instead of on the basis of a single unit.

It would be incongruous, in a world whose people have expressed their commitment to the broadest international planning to contemplate that we will permit our cities to continue their present chaotic existence.

To quote our greatest Vice President, Henry Wallace, "We are eager to save ourselves. It was never easier and never more urgent . . . we must set our house in order so that our light may shine as a comfort and a beacon to the whole world".

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# CALIFORNIA COUNCIL OF ARCHITECTS

■ In order to protect the interests of the profession the Council is taking active steps to clarify certain political code and constitutional amendments which appear to affect the position of the architects in relation to State public works. The Council does not believe in legislating to make work for the architects, but does believe that the profession is entitled to the right to do all the architectural work of any public body, and insists upon protecting the rights of the architects and the public in this respect. Broadly speaking, architectural work can be classified as private and public. In the field of public work there are Federal, State and local government plants, buildings, schools and colleges. Of the total work available to architects, State work represents but a small proportion, but it is a very definite and concrete percentage.

During the war emergency, architects have become more appreciative and cooperative with the various governmental agencies and endorse the need of architectural bureaus within these agencies. The architects have, however, recognized a tendency on the part of many agencies to increase their architectural bureau to the point where the bureau assumes the design and supervision responsibilities rather than limiting its activities to that of programming and providing for the requirements of the agency served.

At this time, the State of California is undertaking a tremendous construction program and apparently the offices of the private practicing architects are to be denied this work because of interpretations of provisions of constitutional amendments and the political code. For your information, the following are quoted from the sections involved:

ARTICLE XXIV, Section 4, Paragraph 14-C CONSTITUTION OF THE STATE OF CALIFORNIA

"Whenever the appointment or employment of new or additional officers or employees of this State is hereafter authorized by law, such officers or employees shall be subject to the provisions hereof and included within the State civil service unless of a class excepted herein."

POLITICAL CODE, Section 363-M STATE CONTRACTS FOR ARCHITECTURAL SERVICES

"Whenever the department of public works, the division of engineering, the division of architecture, the state engineer or the state architect is authorized by law to prepare plans for a public building or other structure, the department, division or officer thus authorized may, with the approval of the department of finance, contract with a duly qualified architect for the performance of such work." (Added by Stats. 1929, p. 596.)

The Council has appointed a Legislative Committee and requests that each and every architect in the State who may have any information bearing upon State work, or any past or contemplated legislative enactments which may vitally affect the interests of the architect, contact a member of this committee. At present, the Committee consists of the following members:

Earl T. Heitschmidt	. . . . .	Los Angeles
Norman K. Blanchard	. . . . .	San Francisco
Harry J. Devine	. . . . .	Sacramento
Edward J. Maher	. . . . .	San Francisco
John C. Austin	. . . . .	Los Angeles
Adrian Wilson	. . . . .	Los Angeles

This is your committee and it is working for you.

It should not be necessary to remind you that as an individual you can have but little and fleeting influence upon the legislature and the lobbying forces opposed to your best interests, but that by acting as a unified profession you and your profession benefits. Under the Council the architects have achieved unity—let's make the most of it and go ahead together.—JOHN S. BOLLES, PRESIDENT.

## OFFICIAL BULLETIN



# building industry directory

## OFFICIAL

COMPILED WITH THE COOPERATION OF THE CALIFORNIA COUNCIL OF ARCHITECTS

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

### ACID-RESISTING MATERIALS

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

### ACOUSTICAL MATERIALS

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

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

### ACOUSTICAL TREATMENT

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

### ADHESIVES

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

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### BRICK AND CLAY PRODUCTS

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

### BUILDING MATERIALS

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

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

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

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

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

### ELECTRICAL CONTRACTING

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### ELECTRICAL MANUFACTURERS

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

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

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

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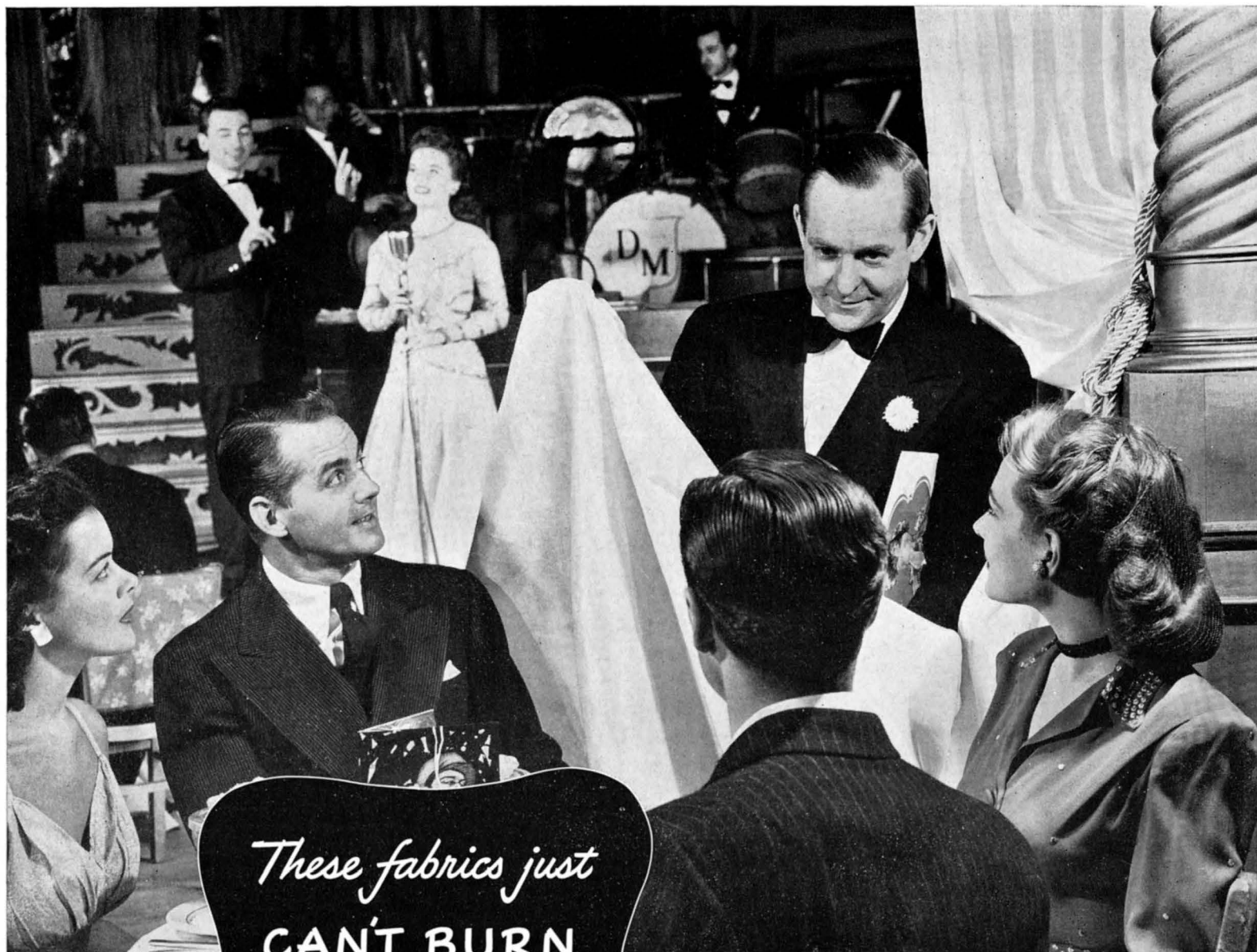
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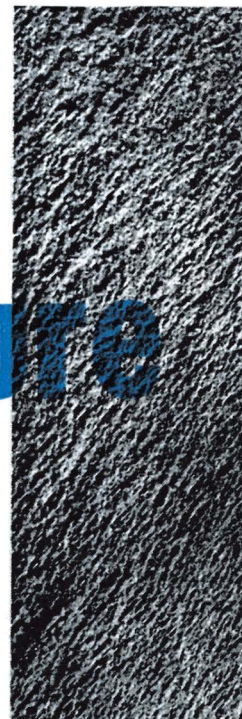




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