

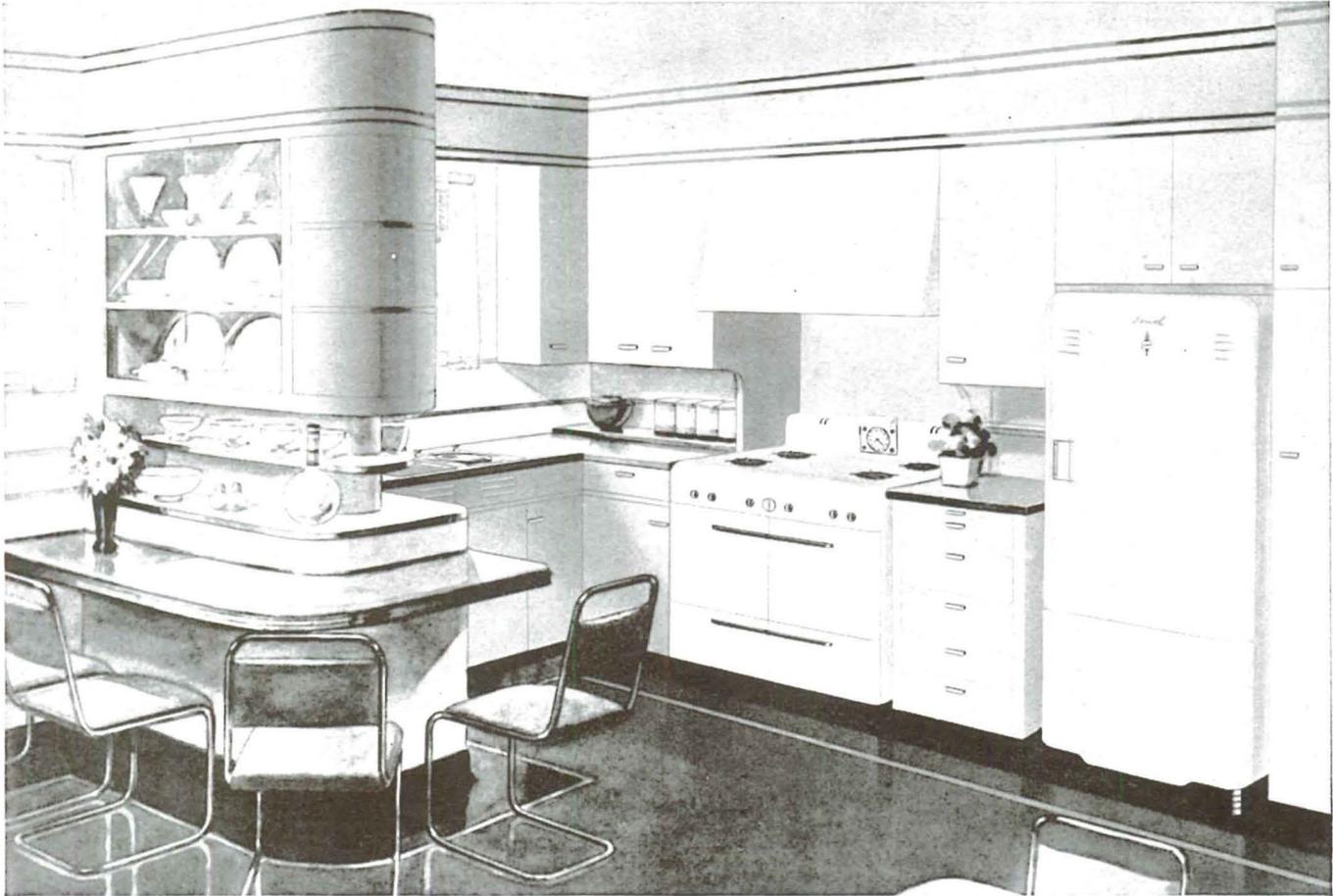
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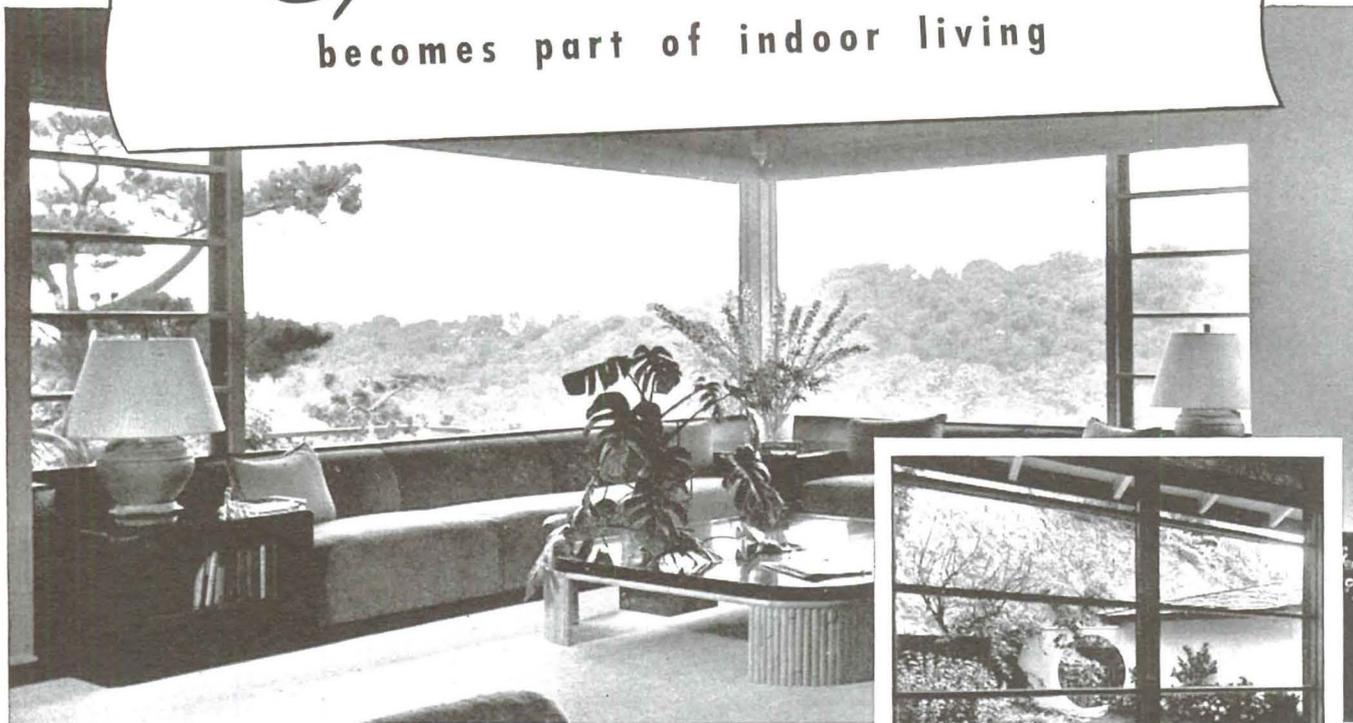
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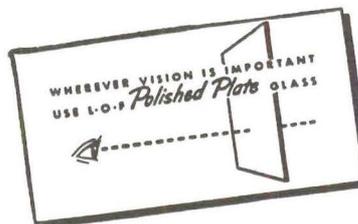
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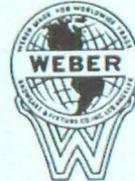


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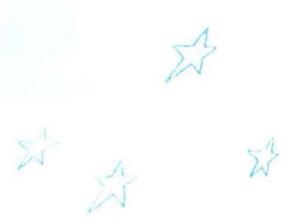
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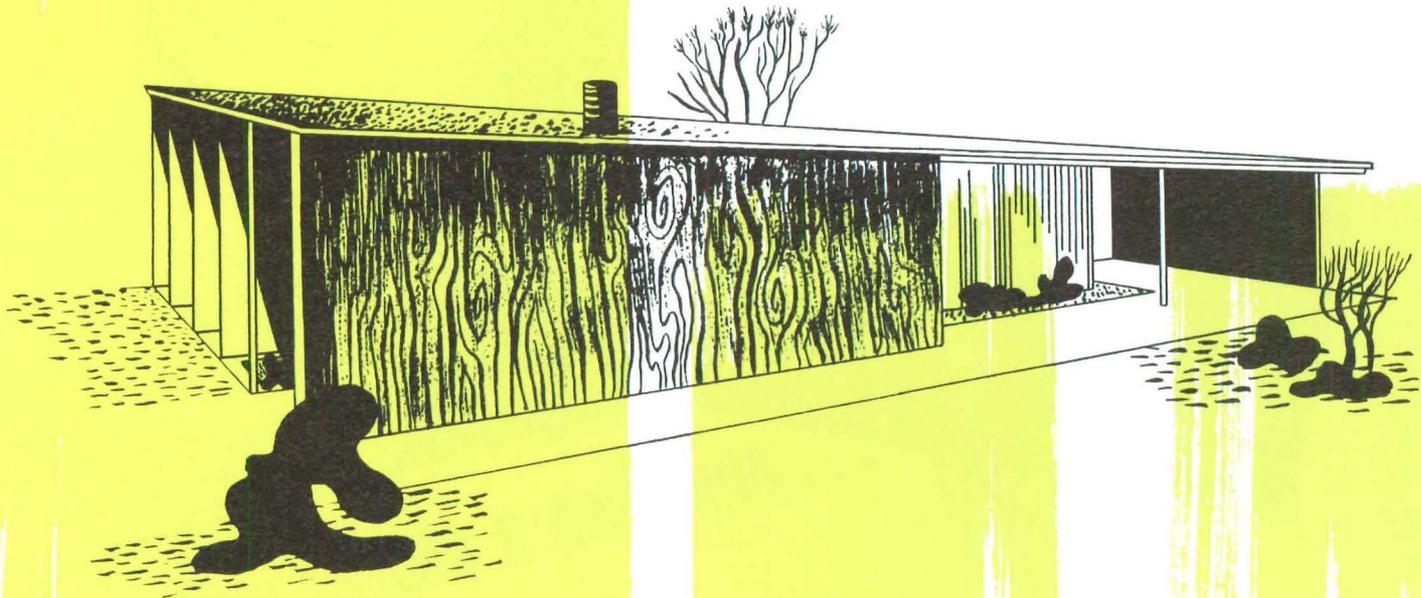
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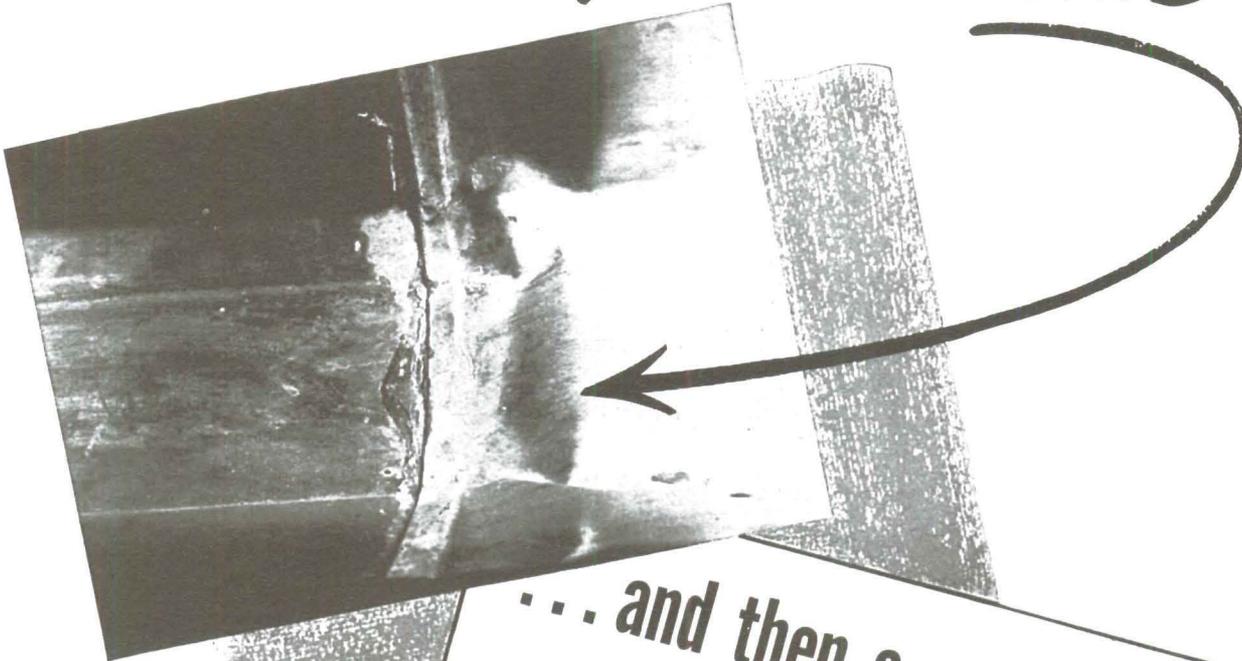
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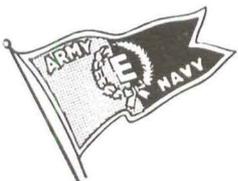


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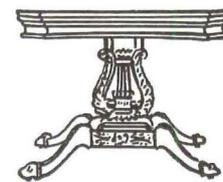
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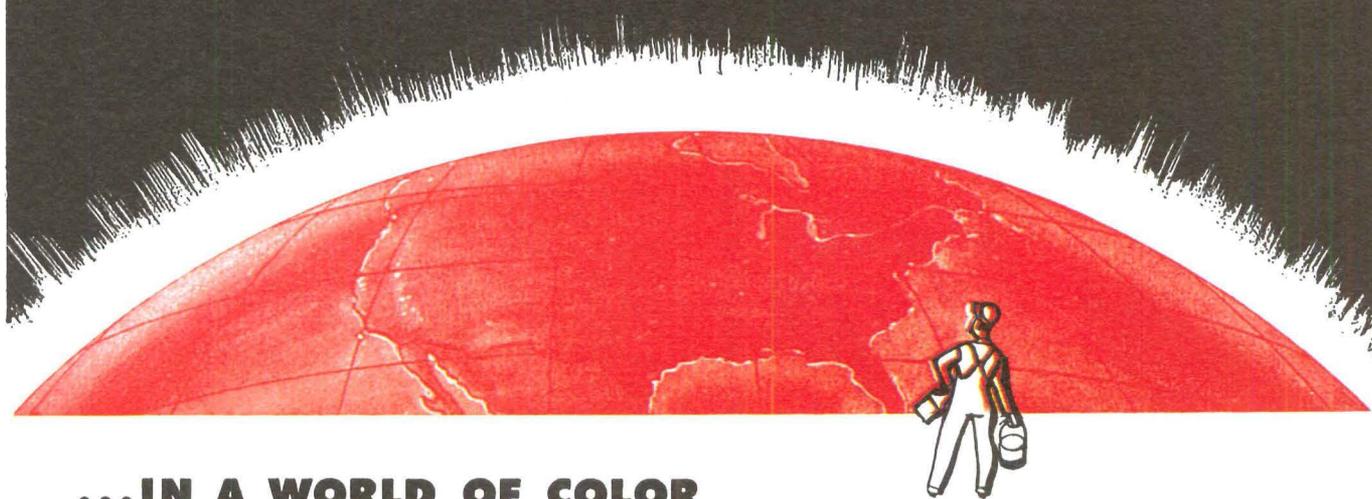
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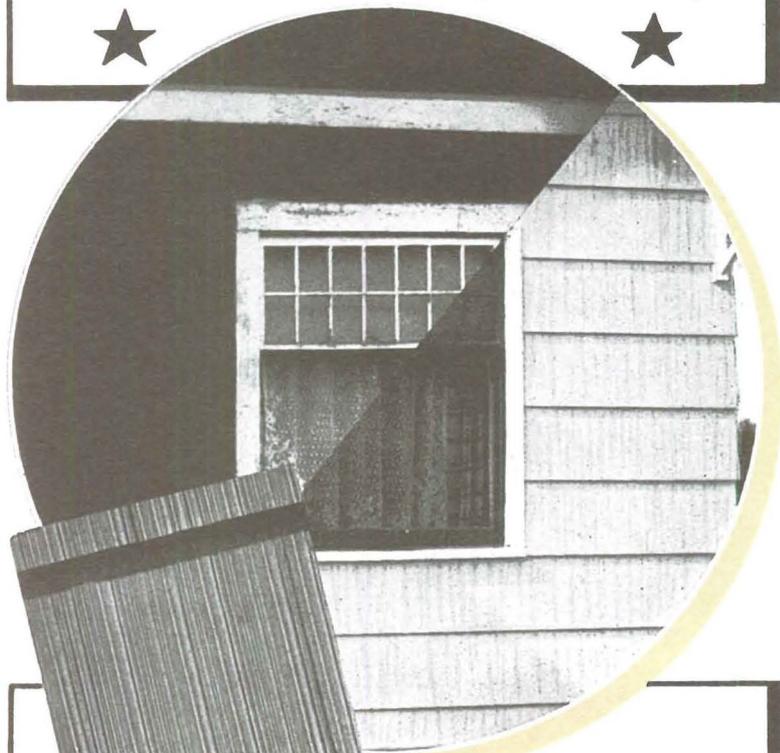


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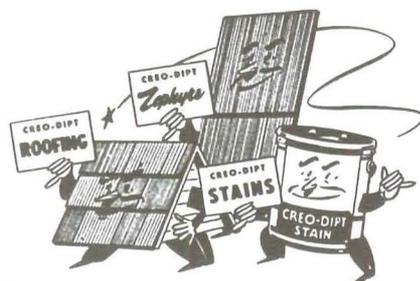
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ART

LOS ANGELES

It is a rarity today to find an artist who is actually satisfied with the long traditional relationship between the artist and the dealer, the gallery, the museum, the critic, and the public. At the same time there is practically none among them who is either ready or willing to reject this relationship. Instead there seems to be a perennial hope that reform within the existing framework will ultimately, once and for all, rectify matters and everyone will be at peace. It is unfortunate that as yet so very few artists have been able to see that the answer to their problem lies less in a patching up of the status quo than in changing it. The solution will come about not through eliminating the eternal ills of the present set-up—not by improving the museum and gallery network; not by merely doing away with the "evils" of the jury system; not by acquiring a dealer whose integrity is above question; not by seeing to it that more public monies are expended for "art"; not through a benevolent patronage nor a patronage by industry; not in having more tolerant art critics or a greater buying public . . . The solution lies in none of these places but WITHIN the artist himself. Its core consists of a completely new set of values. The sooner the artist scraps the old notions of "bettering his circumstances" and sets about to discover what he is doing *as an artist* and *as a human being*, the sooner he will be in the way of doing for himself what no one else can possibly do for him.

As we see the endless rubble of destruction currently predominating both the physical and the spiritual world, it is more than ever important to remember that man's creative efforts, wherever they may exist or however hidden from casual view, are the only means whereby we may attain the dignity and the freedom to which man aspires. *Creative* men are seldom to be found in high places today. Such a time as ours is predicated on the antithesis of all for which creative men live and work. Perhaps *no* recorded period of history has honored its poets and its philosophers. The hemlock which Socrates drank may serve as a grave reminder that this is true. And yet perhaps we have not sought widely enough. In other times and places, among civilizations of which we have only the most fragmentary relics, or of which our occidental heritage forbids understanding, it is possible that the artist *did* function in his society and therefore *was* honored as a part of it. Might we not at least strive to regain such integration?

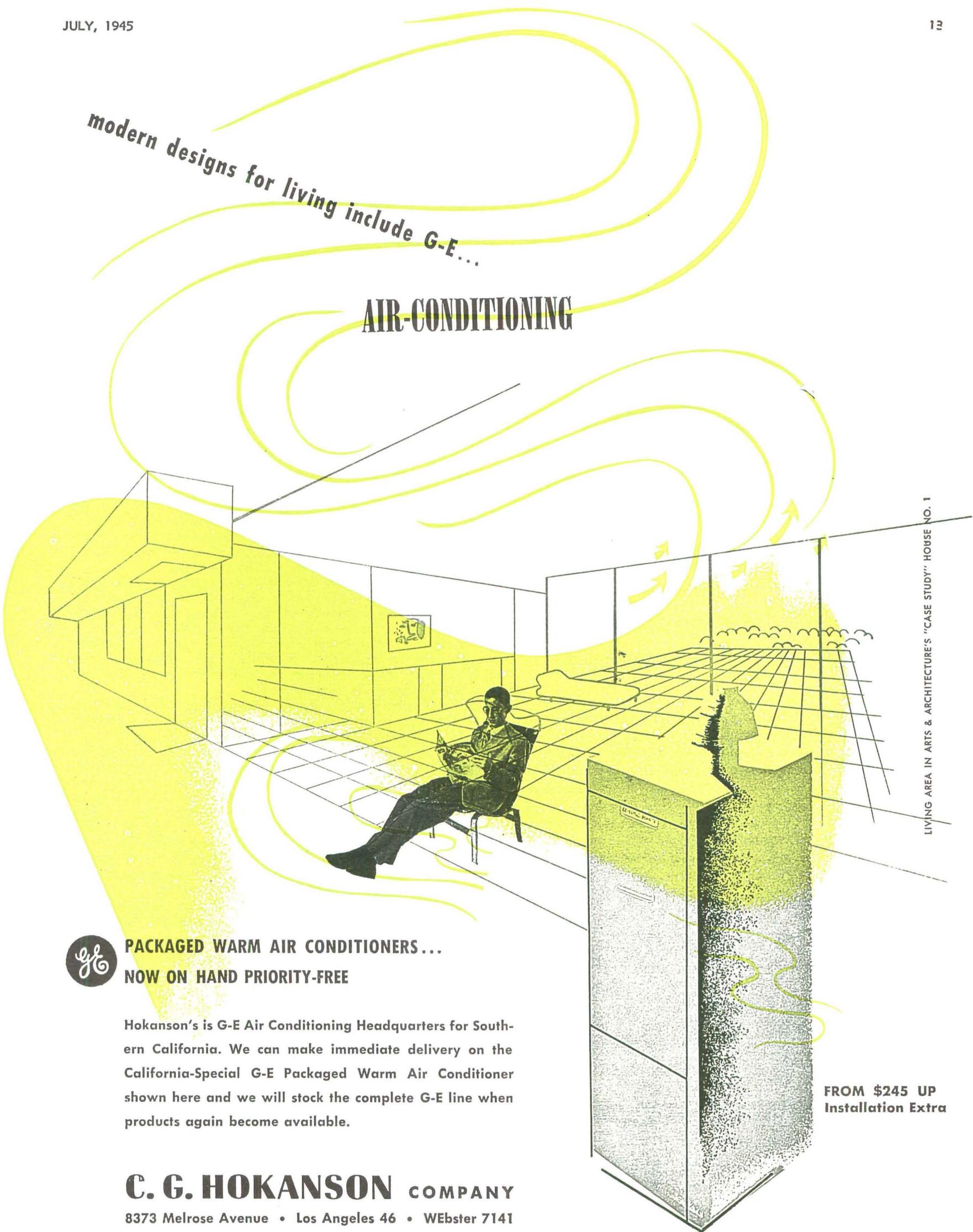
That there should be such a thing as an "art world"—a special world, having no more to do with FUNCTION than the fretwork adorning an 1880 house—is a denial of ART. Its very nature excludes the one thing to which it gives lip service. On the occasions when art IS to be found it is in spite of and not because of this special art world's peculiarly channelized efforts. Too many *artists* are excluded from it because there is no genuine provision for the *explorative* in art. If art hasn't an "official" stamp of approval and thereby rendered fit to be tasted and digested by the anonymous consumer, it is generally deemed too much of a gamble for consideration (let alone investment). These artists outside the pale do one of two things: they attempt to batter down the doors which exclude them from the "favored company," or they devote themselves to their work. Though neither is a solution which is intrinsically healthy, there is at least encouragement to be found among those who consciously or instinctively reject outworn and non-functioning relationships with the world of art.

There are probably more of these artists than we suspect. In Los Angeles alone there are a number who rarely or never are seen through the customary channels of art. Such a one is Peter Krasnow, and yet he is perhaps among the most important creative men in this country. Peter Krasnow does not "make" the pages of the national magazines. It has been seven years since his work was to be seen in the Museum, and two years since his last one-man exhibition—and that in a little-known community center gallery. Obviously his work does not come to the attention of the critics, because they are obliged only to "review" the things that are publicly shown. Nor do "talent scouts" from other cities necessarily seek him out since their efforts are largely guided by the local records of recognition in the customary quarters. Peter Krasnow stands here not as an exception but as a symbol of the creative artist. There was a time when Krasnow was prominent

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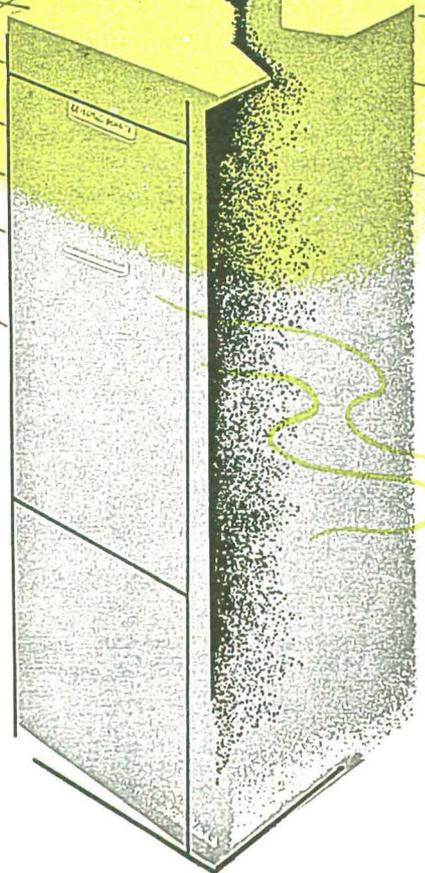


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BOOKS

ARGENTINE RIDDLE—(Felix J. Weil; John Day Co., \$3.50). In this country there is strong feeling for Argentina and against her, but the feeling follows too strictly along party lines to be classed as opinion. Reactionaries win enemies for Argentina by attaching to her the familiar and now unfragrant label of "bulwark against Bolshevism." Radicals, and even liberals, call her the breeding place of Fascism in the Western Hemisphere. In general, people are more ready to fight about her than to find out about her. Inflammatory gossip finds a ready ear and a devout belief.

Argentine Riddle is neither gossip nor inflammation. It is therefore likely to gather dust on the shelves of the booksellers. Weil surveys the political setup of Argentina, provides statistics—subject to shrewd analysis—about her economic past and present, and charts probable future trends. In the main, he writes as an economist, not as a politician. He is himself an Argentine. He has taught economics in Buenos Aires colleges, has worked on fiscal problems with his country's various governments, is now associated with Columbia University. An advocate of democratic processes, he takes time out now and then for comment and criticism; but he never confuses them with his job of fact finding.

In politics, he sees Argentina as a country where the privileged class of landowners (estancieros—it seems to be the Argentine word for Junkers) is making a last ditch fight, and a dirty one, to maintain its privileges; which for a century it has exercised for its own gratification, not for the general welfare. The plot is familiar: so familiar that with a few changes of names and nouns it might be the story of any of a dozen other episodes in history. It is the same fight that brought about Nazism and changed Fascism from its avowed initial program of tolerant socialism. Naturally, therefore, it follows the Nazi and the Fascist procedure.

It is not Weil's opinion, however, that it has been strongly influenced by either Italy or Germany. The estancieros of Argentina, he thinks, have an abundance of ideas of their own, and might well have given a few pointers to the late Mr. Hitler. Argentina has changed its government many times in history, sometimes through what was reported as revolution; but it has not changed its rulers, says Weil. Whatever the government, it has been the front for the same old estancieros.

Sadly, but firmly, Weil disposes of the theory that Argentina is a land where a small body of tyrants is holding down a population redolent of democratic spirit and of love for all the world, especially for the United States of North America. The tyrants, he reports, are there, all right. They have been there almost without interruption: imported from Spain until the beginning of the nineteenth century, thereafter grown at home. They are no more in power now, and no less, than they have been all along. They are merely showing their teeth more and more frankly, under the impact of terror. The popular front is not kept down, says Weil, for the simple reason that it does not exist. He pictures a servile white collar class, a disillusioned, cynical, hopeless peasantry that looks upon revolt as futile, since revolt would do only what it has done before: change the aspect of the government, but not the government. Democracy cannot be smothered in Argentina, because it has never been born.

The fear that is driving the estancieros to overt use of force is not, therefore, fear of a popular front. It is a fear of another enemy—industrialization. High rank in both income and snobbery has been based on land ownership and maintained by the landowners. The industrialist, however wealthy, has been debarred from real power over the government, and from the hallowed gatherings of those families which, like such families in other countries, offer debatable certification for calling themselves "first." Weil compares Argentina today with our own South before the Civil War. Life among our plantation owners was, for the plantation owners, pleasant and graceful, with information strictly rationed, with education frowned upon, and with intelligence canalized into maintenance of the *status quo*. But the tide of industrialism rose irresistibly and flooded the agricultural South in the nineteenth century. Now, in the twentieth, it is flooding even Argentina. The estancieros, chagrined at this impertinence of destiny, are now determined that if industrialism comes to Argentina, it will come on their terms. If they cannot resist it, they will at least control it. Some of our Morgan and Dupont groups glow with what they

continued on page 19

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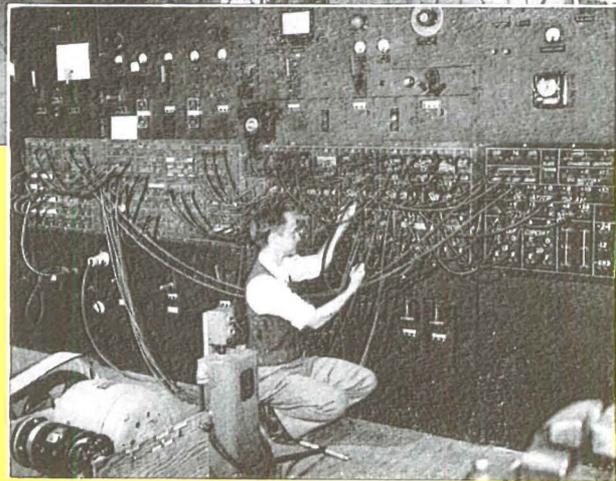
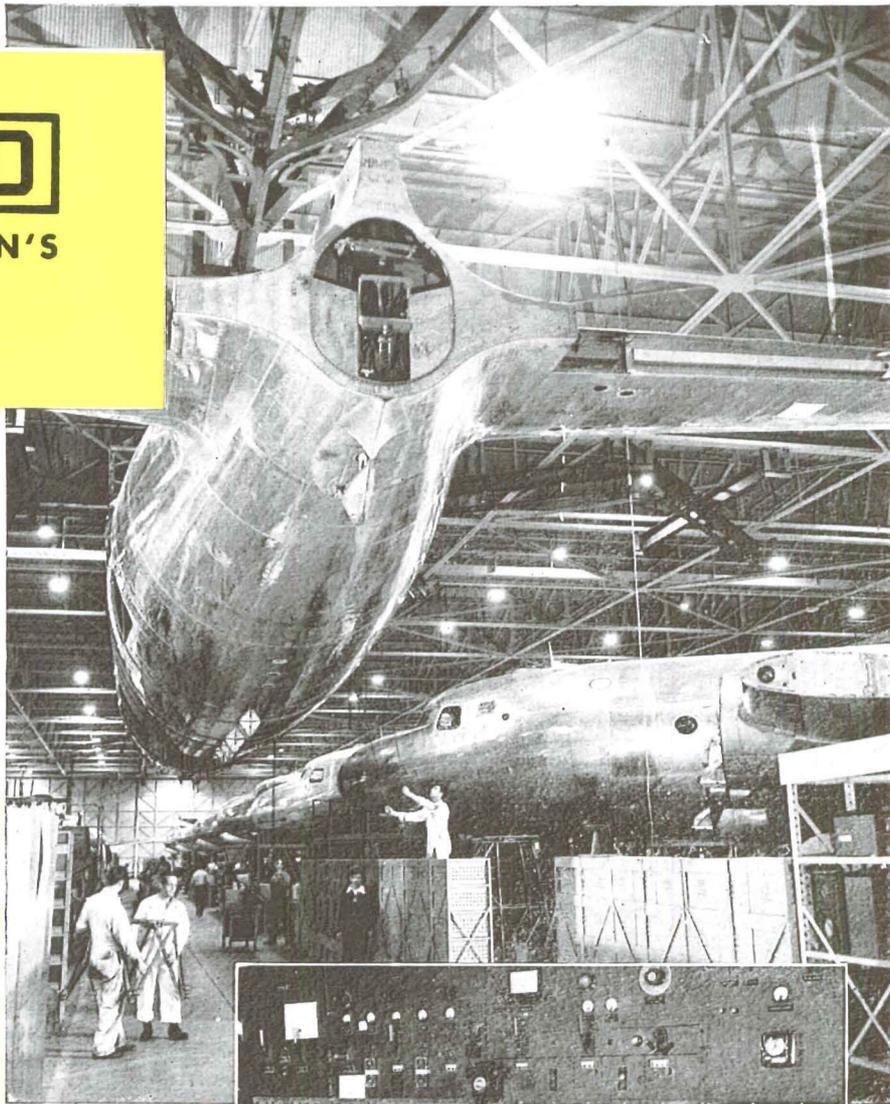
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LOS ANGELES 21

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A GOOD BRIDGE TO CROSS

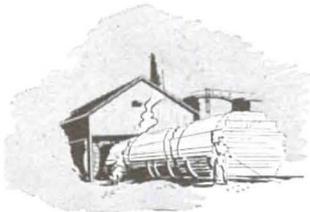
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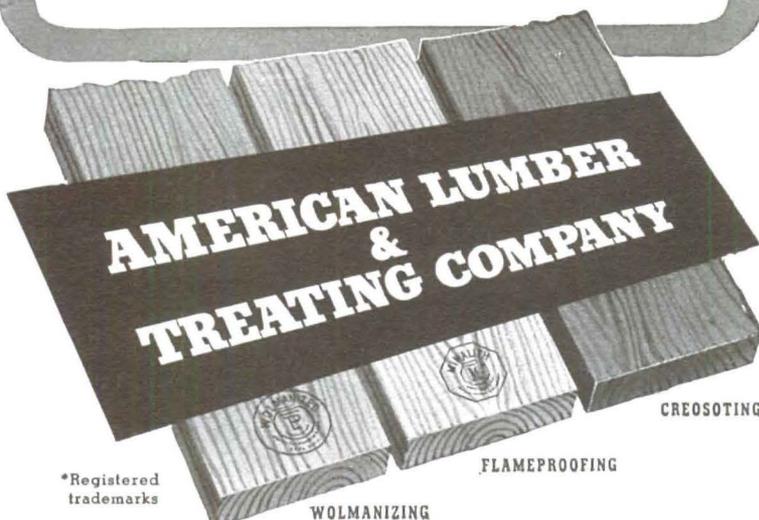
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CINEMA

comment and criticism

FILM PROGRAM FOR GERMANY

PARIS—Although little has been published in American magazines and newspapers on the subject, a great deal of Allied Army and Office of War Information thought has been given to the problem of what kind of motion picture program to undertake within the German Reich in areas occupied by Allied Forces.

From the outset it might be wise to indicate that all of the thinking, which has taken place on this complex problem, has emphasized one salient point: films of any kind—newsreels, documentaries, shorts and feature-length programs must not be intended as entertainment for the Germans. If the Germans are entertained by what they see, that is merely an unimportant adjunct of the over-all film program for the German Reich.

Acting in concert the Office of War Information and SHAEF'S Psychological Warfare Division forces operating under Brig. General Robert A. McClure, who is now information chief of the United States Group Control Council for the United States Zone in Germany, had evolved a thoroughly flexible yet comprehensive plan of action for films. The plan, as expressed by General McClure, was "for the total Allied control of German information services—a program whose end view is toward the gradual return of those services to German hands after all Nazi and militarist influences have been purged from them. This program embraces all newspapers, radio transmitters, publishing, and entertainment enterprises in those areas of Germany controlled by the Supreme Allied Commander. It is designed to meet two requirements: namely, the immediate one of maintaining order, and the much-longer-range objective of re-orienting the German mind after 12 years of Nazism."

The first phase of SHAEF's plan is currently operative in those areas of the Reich which it controls, and includes the complete closing down of all German motion picture theaters, and, according to some reports, test showings of official atrocity documentaries and newsreels.

The second phase of the film plan for Germany will be the gradual reopening of selected film theaters throughout the Occupied Area. Although there is no definite indication when this will come, it may take place about the same time that the final lines of demarcation for Germany are drawn, and the Supreme Allied Council, representing the United States, France, Russia, and Great Britain in Berlin begins the gigantic task of governing the Reich. This second phase will be operated under the aegis of the United States Group Control Council for the American Zone, with the assistance of technical experts from the Office of War Information.

"Films," states General McClure, "will be shown to the German people. Obviously they will be carefully selected. The main items perhaps, will be a weekly newsreel and selected documentary films produced by the Office of War Information and the British Ministry of Information. We shall also arrange for the importation and exhibition of certain Allied feature films, when it is felt that the time has come to give the German people full-scale cinema shows." A score of Hollywood subjects, produced within the last four or five years, have been selected for the purpose stated by General McClure. The choice was made after extensive surveys by qualified committees in Washington, New York, and London, operating under the Combined Chiefs of Staff, the State Department, and the Office of War Information. Great care was exercised in the selection of the features to insure, first, American film making at its best; and, second, a story approach which would coincide with the definition of Allied policy in the German area.

Specially schooled and trained OWI motion picture executives are already in Germany, and some are in New York and London prepared to begin the Psychological Warfare Division operation. These include Hollywood writer-director Billy Wilder, Fred Schwartz, head of the New York Century Circuit, and William Montague, newsreel expert. Together with a number of key assistants they will put into operation the various steps of the over-all plan. Parenthetically it should be noted that the British Ministry of Information is currently an intrinsic part of the SHAEF-Psychological Warfare Division operation. Russian forces in their area will continue to operate in liaison with the Allied program,

continued on page 44

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MUSIC

MOZART—HIS CHARACTER, HIS WORK by Alfred Einstein, translated by Arthur Mendel and Nathan Broder; Oxford University Press, 1945. Readers who would appreciate what has been happening during the last fifteen years in music should look first at the little book *Mozart* by Sacheverell Sitwell, published in 1932.* The limitations of public acquaintance with the works of Mozart indicated by that book now seem to us almost incredible; yet in reading the chapter *Some Little Known Masterpieces* one wonders whether it would be possible in a world of limited and stunted repertoires to hear this music. Today even the more casual knowledge of Mozart's music would probably find this text inadequate. Many amateurs very possibly derived their first intense interest in Mozart from reading this enthusiastic and very well written little book.

For the same readers the great Mozart scholar, Alfred Einstein, editor of the third edition of the *Koehler* catalogue of Mozart's music, has designed a new and far more penetrating study of the life and work of Mozart. It is a study rather than a biography, the biographical portion consisting only of a group of essays divided under two headings, *The Man* and *The Musician*. *The Man* contains studies of Mozart as traveler, as genius, as lover, as freemason, and as patriot, and student. The title of the second chapter, *Genius and Human Frailty*, indicates the nature of Einstein's rounded consideration of his subject. *The Musician* includes studies of Mozart's universality, his imitation of and affinity with his contemporaries, his creative process as shown by fragments of unfinished compositions, his use of counterpoint—and in particular the revolutionary impact upon his art of the discovery of Sebastian Bach—and his choice of keys and key relationships.

The remainder and the greater part of the book is devoted to a detailed survey of Mozart's compositions, in a cumulative process beginning with the chamber music for strings and continuing through divertimento, symphony, clavier, and concertante works to the final synthesis of these diverse instrumental elements in the clavier concerto. A further section covers the church music, songs, and independent arias, leading to a final section devoted to study of the operas.

Throughout these several sections Einstein articulates and affirms the few chief and the many lesser influences which shaped the evolving character of Mozart's music. The chief influences were, first, the discipline and training of his father; his boyish admiration and mature appreciation of the music of John Christian Bach, youngest son of Sebastian; his awakening to the significance of Haydn; and last, the revolutionary effect of his discovery of Sebastian Bach. Around these chief influences were gathered the stylistic tendencies of the times, which Mozart learned, outgrew and then transformed; the expanding awareness of instrumental possibilities and combinations; and the ripening of local and national idioms of music toward a common European speech.

Mozart enthusiasts will deplore certain omissions, particularly in the summary of the solo clavier works. Scarcely a word is spoken of the many sets of variations, which were certainly not ignored by Beethoven. This omission, echoing a similar indifference in the earlier biography by Otto Jahn, does scant justice to a group of delightful, pianistically effective, and intrinsically beautiful compositions which are usually ignored by pianists. The personal quality of the variations on *Ein Weib ist das herrlichste Ding* (which I translate inaccurately but obviously *A Woman's the Darlingest Thing*), deserves more than the abrupt sentence with which it is dismissed. A distinguished pianist has called this work Mozart's *Diabelli Variations*. One of the last of Mozart's compositions, it reflects more accurately than many larger works of his final period the alternating exhilaration, irony, and bitterness of the last years of his life. Study of Mozart's variations, many of which were first conceived as improvisations, provides the best means of appreciating his natural ability as a pianist.

As a whole this book is weighty, packed with information, authoritative in analysis, and should prove a long-time companion for anyone interested in the music and the character of Mozart. Although not having read the book in the original German, there is reason to believe that the text has not been made easier to read by its translation into English. The style fails generally to convey

*Mozart by Sacheverell Sitwell; New York, D. Appleton and Company, 1932.

the extraordinary warmth and charm of Mozart's music. It is more effective when the author is puncturing many of the long accepted notions about the angelic Mozart, in unsentimental descriptions of the childish lack of development which hampered the musically mature composer in dealing with other personalities, employers, acquaintances, or female friends, and in pointing out the origins of many of Mozart's later problems in the peculiar nature of his family life. His cold appraisal of the relations between the Mozarts and their principal employer, the Archbishop Colloredo, does much to repair the "judgment of history upon this Prince of the Church." "He did not wish, or did not wish to have it recognized, that he had a genius in his service . . . What Colloredo needed, on the other hand, was not a genius, always wanting to go on leave, but a conscientious musician, faithful to his duties." The Archbishop's grudgingly repeated forgiveness of the Mozarts, father and son, for their many escapades, and his long retention of Leopold Mozart in his service have been insufficiently considered by biographers romantically eager to find a villain for the story of Mozart's not particularly happy life.

Readers will regret that the index of this book, while it contains an invaluable brief of the complete *Koehler* catalogue of Mozart's works, does not relate individual items to the discussion of these items in the text. But the book is stuffed with virtues and will require more than a single reading, if all that it contains is to be used. To Mozart lovers it is a gift of importance.—PETER YATES.

BOOKS

continued from page 14

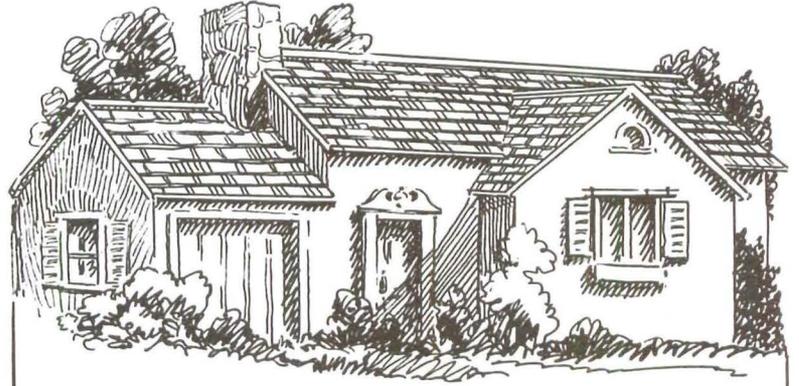
imagine is a fellow feeling when the Argentine dictators denounce the Bolshevik Menace. By "Bolshevik Menace," the Morgan and Dupont groups mean labor unions and all proponents of wages and hours legislation, social security, and other sinister measures for the betterment of working conditions. They assume that the Argentine dictators mean the same thing. But they are wrong, according to Weil. Argentina is not that far advanced. When the dictators of Argentina scream about the Bolshevik menace, they mean, forsooth, these very Morgans and Duponts! When they look under the bed, they see industrialization.

Eventually, Weil thinks, industrialization is bound to come to Argentina. The government there, despite measures which, on paper, seem to encourage industrial development, has really fought it at every turn. The account of how the government has accomplished this feat of double dealing is one of the most absorbing portions of Weil's book. But the fight is against hopeless odds. Industrialization will come anyway; and with it will come organization of labor, demands for better living conditions, and eventually, a genuine popular front, which of its own force will clear away dictatorship. Interference from the outside, particularly from the United States, seems inadvisable to Weil, and above all else, unnecessary. At the same time, in a chapter titled "The Big Chance of the United States," Weil declares that this country, without calling out the marines, can still promote democracy in Argentina.

Finally, in a division of the book called "Good" capital versus "Bad," Weil tempers, by implication, the general discouragement of his report on the status of the popular front in Argentina: "The charge has been made that British and other foreign capital was 'bad' capital, interested only in profits and not in raising the population's standard of living; that it prevented the building of good roads, of rural grain elevators and many other things which would have averted poverty." Who are the people who have made these charges; who cares whether the population's standard of living is raised or not? Weil is not specific. By his own account, he cannot mean the estancieros; it has been to their advantage to keep the standard of labor down, because wages have stayed down along with it. Later, "The Argentines feel that the moral mortgage on their country's future which the British and other foreign capitalists claim to have, has been more than paid off by the immense profits taken out of the country in the course of many years." *What Argentines?* The estancieros, who have been coddled by British capital? And if not the estancieros, then who? Weil here implies a body of national political feeling strong enough to demand consideration by foreign investors. This is not the feeling of an obedient middle class, of a despondent peasantry.

Argentine Riddle is a book for slow reading, for repeated reading, and for reference. It offers few opinions and many facts to a world that has too few facts and too many opinions.

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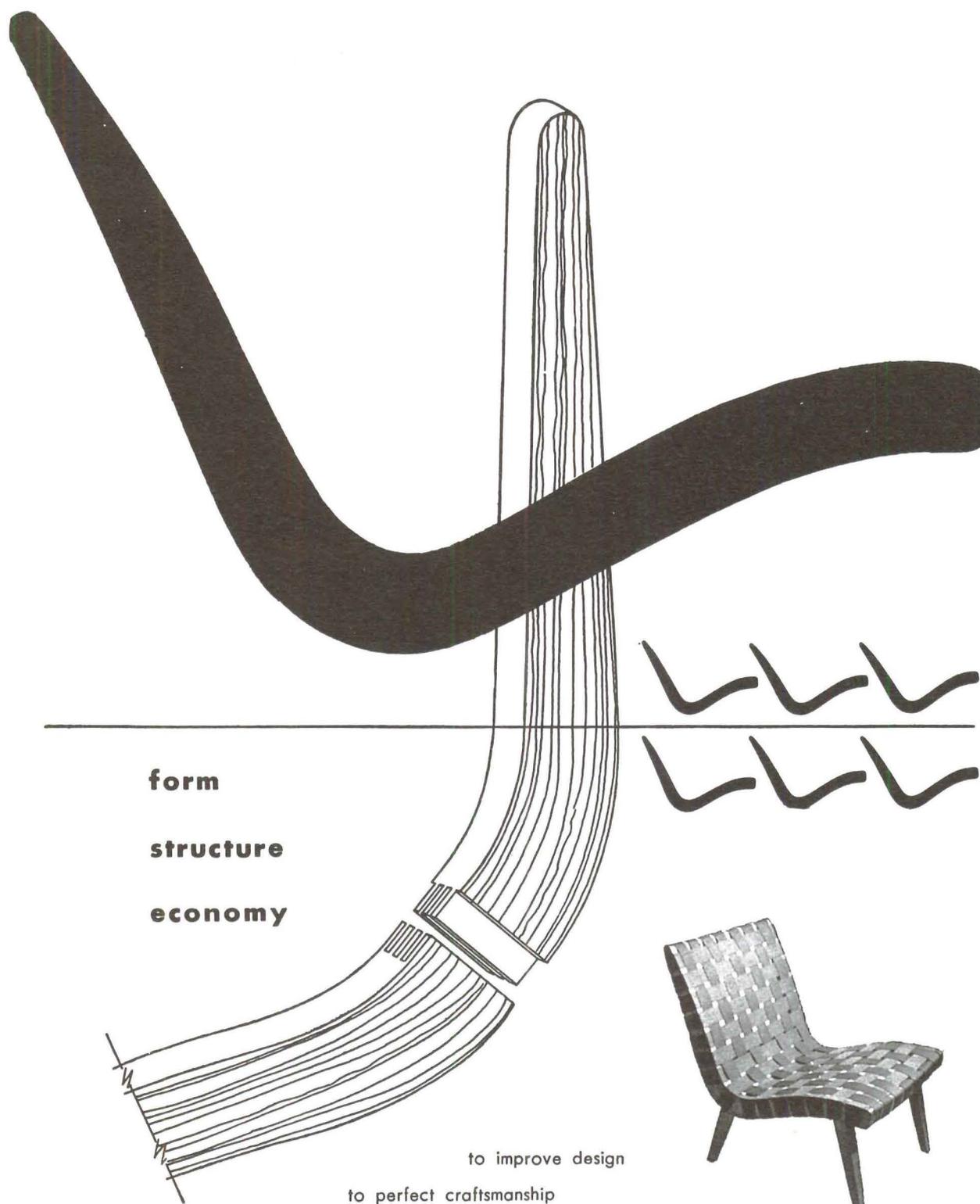
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Living

notes

I N P A S S I N G

THE ANVIL CHORUS IS BEATING out its brains on one side of the stage and the little men with the big hats are frantically pulling out their mangy rabbits on the other. Up front center, the big scene is being played in the midst of explosive confusions. One moment the whole idea is very, very clear but before one logical conclusion is permitted to follow another there is always a maniacal divertisement, a rushing on stage of frantic people with drums, who, with much show and bluster, drag red herrings between the principals and the audience. Perhaps it is the off-stage music that really holds the thing together. It is grim, insistent stuff always threatening to march on and take over the proceedings again as soon as the clowns have beaten the empty air and one another with inflated bladders.

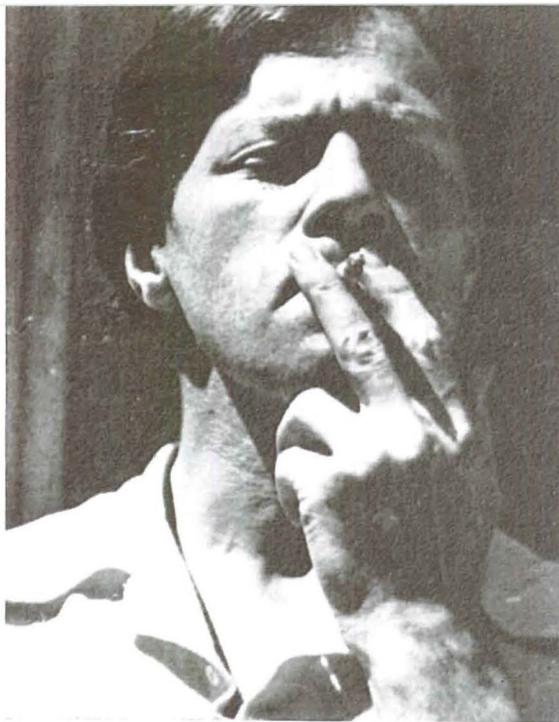
With the rest of us sitting as audience, there is a terrifying familiarity in all this japing business. We have seen it before with certain variations: a change in costume here and a slight turning of the same old line there. The white light of virtue is a little more grayed out. The thunderbolts of evil slightly blunted and not always hitting the mark. We know this play. This sickening interminable struggle to get said at last the message that man has been writing for himself since he picked up his first rock and tossed it at his neighbor in the cave across the street.

At last we in the audience begin to realize that these proceedings are really a mirror held up to our true nature. This time we bring to this performance a little more knowledge, a little more understanding, and an impatience to get on with the piece; to bring it into a sharper focus, to eliminate the jokers and the fake sentimentality and the whole hood-winking caboodle that contributes nothing but the empty sounds of fury against the now painfully flimsy painted drops.

And seeing in this glass darkly many of us realize now that all this is really our own performance; that we, and no others, are all those people wearing the funny hats and making those tragic sounds. It is time we stopped putting on a gigantic medicine show whenever we face a basic issue in the life of mankind. The solution, whatever it is, is not to be found in any shell game. No magical theatricality can make virtue really triumph in the end. Particularly when so few of us are not ever sure where virtue really lies. In our gradual growing up surely we are beginning to learn that we are not always right and that sometimes, in many forgotten ways, we contribute to and often actually create the viciousness that we are forced to destroy in the end. No man is without some guilt, no nation is as pure as the driven snow. Our "goodness" is not ours alone, nor is the world's weakness a thing in which we have no share. No man on stilts knows with any greater certainty than the midget the ache for peace that sends all men into these strange gyrations of war. One great fact, the fact of peace itself, does not need to be dramatized. We don't have to sell it to one another, we don't have to bargain for it, we certainly can't buy it. It is not to be arrived at by smooth talk with or without bullets. A smack in the mouth doesn't make Jack a good boy. It merely sends him off sulking to develop his muscles so he can give back a kick in the head.

The most generally understood world wish for peace is the one affirmative upon which all people agree. It is the one thing that every man knows about every other man, it is the one common denominator of people's thought, it is a dream dreamt everywhere in the world and it is man's hope, a hope which can only be realized when he is free from the nightmare of compulsions that drive him through political and economic hypocrisies in his search for it. None of our inventions will ever make the foolish man on stilts really as tall as he pretends to be. Nor can we create a private or a public world of any real value out of our idiotic delusions of grandeur. Each man must attack that portion of the problem closest to him and make himself a part of the solution of the whole.

And so if we can take off our false faces and come out of the madness that has been driving the world crazy for God knows how many hundreds of years, we might be able at last to close down this tired old act of deception and open up a human performance in the real world in which mankind can forget its drunkard's dream and make sense and happiness out of fact instead of fantasy.



Photograph by Lisette Model

Ersa Model's

AMERICAN CITY

by Harriet Janis

● Model's portrait of the American city, the theme of virtually all of his paintings, is a portrait of himself becoming an American. Looking at those of his pictures selected for reproduction is like experiencing a series of images on a film screen as the camera brings them into close focus. Each is a moment in time but together the paintings form a continuity, not only of time, but of psychological and plastic ideas as well. They make a gay and sad narrative of the painter's adjustment to a bewilderingly new and strange environment, a narrative of astonishment, loneliness and isolation. They are the chronicle of the artist's attempt to reach into the warm and intimate life of a city, the life created by work, by need, and by the routine of daily living.

Ersa Model (pronounced Mo-dell) came to New York as a tourist in 1938. Although he had been a painter in Paris, where he lived for sixteen years, his career as an artist truly belongs to America. It was here that he found a new direction, here that his work has had a sudden and rapid growth, and his full creative powers have found release. He paints as do all of our young advance-guard artists, in the international tradition. One of the most gifted of these younger painters, he combines abstract and surrealist elements with an inventiveness and command that give full expression to his emotional and psychological drives. These are drives common to all who reach our shores, involving as they do the process of adjustment known as "Americanization." It is Model's method of projecting them visually that is unique.

Model was born in Russian Siberia (1901) near Vladivostok. Shortly after the first World War, he migrated, drifting half-way around the globe before he settled in Paris. He traveled—savoring of many places on the way—mainly in Japan, China, Italy and France, and put in at many of the ports of legendary adventure including Singapore, Bombay, Port Said. Time, with which he says he has lost any real connection since childhood, time "mathematically determined and put in the scale of a watch," eventually brought him to that mecca of the world-weary traveler, New York. Here, with citizenship impending, he intends to remain. If, in the course of these travels, the pattern of cities impinged upon his subconscious, it was not until Model came here that he began to articulate this in his work. So repeatedly has the city been the theme of his American paintings that one must conclude it has become for him a symbol, the painting form in which he at last finds a place to rest from wandering. Here are some titles of his pictures: *Park, Terminal, Vertical View, Downtown, Street,*

Outlook, Passerby, City, American City. Painters of cities such as Utrillo usually have one or two basic compositional themes on which they improvise, but Model's plastic ideas, especially his spatial ideas, vary basically, so that almost all of his pictures differ in composition, giving that variety which increases the stature of an artist when his work is considered as a whole.

Model's most striking gift is his use of color, which is always bold and intense, and although colors are frequently subtly mixed, the effect is that of pure spectrum hues, reds through violets. Numerous black lines and numberless black dots intensify the vitality of the color, which, nevertheless can be decorative or penetrating, according to the need. His pictures appear as gay as a cluster of flags, and still they draw the spectator beyond the curtain of color into a world that reveals the pensive and profound side of the artist's nature.

City, painted in 1943, is a series of rectangular slabs representing buildings. These pasteboard facades, colored red, magenta, violet, yellow, electric blue, and grass green, are spotted by black smudges representing windows. There are no doors to the buildings, nor have the streets, consisting of areas or squares mainly deserted, any entrance or egress. A few persons, scarcely recognizable as such, anonymous and insomniac figures, inhabit the city. Each paces his small area alone, without apparent knowledge of the presence of others and without means of communication. Against the verticality of the city, and cutting through its heart, is an elevated structure of steel cross-beams carrying a multi-colored ghost train, symbol of escape, as it weaves through and appears intermittently between the buildings. The sky, of bottle green, in which are set a red crescent sun and a green ovoid moon, is also horizontal, encroached upon and pushed by the city up into a narrow band close to the top of the frame.

More lifelike by far, than the sleep-walking figures, is the face of a girl in a cigarette advertisement high up over the town, as high as the moon, a face almost shocking in its electric vitality and in the hypnotic intensity of its unblinking and feline gaze. This picture owes much to the telescoped memory of first impressions. The facades playing against each other and working back in space like the planes of an old-fashioned collapsible valentine or a panoramic Easter egg, correspond to the unfolded panorama of the city as seen from an incoming ship or, because the city's squares are in the same focus of vision as the buildings, or as if seen from an airplane. The gay, bold, uncompromising color, the unexpected,

vivid Egyptian face and the obsessive repetition of spots designating windows, convey an emotional excitement which at first glance conceals the inner tensions of new loneliness and old longing. Drawn in a free, Dufyesque, calligraphic convention, though more abstract, the painting evokes a mood that is light and spontaneous. Only after the air of desertion has penetrated into the consciousness do the gayly colored buildings seem to become tombstones inscribed with mockery—the whole strongly illuminated city a graveyard.

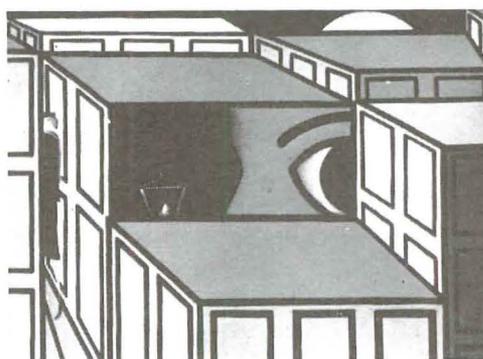
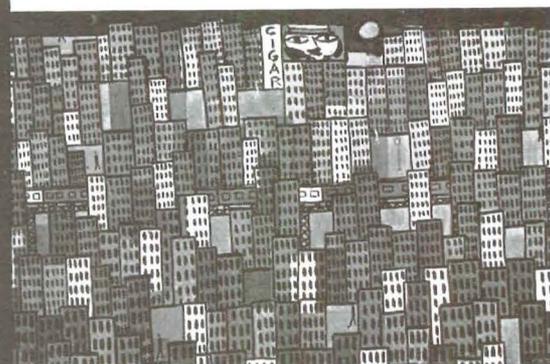
The fifth picture, reproduced, *American City*, 1943, brings the observer and the scene in closer contact, almost as if the airplane were now about to land. The facades are larger, more open face. Although there is the same psychological disposition of the subject matter—based on the vacant and lifeless city—the overtones are not as ominous as they were in the previous painting. They are instead, perhaps, gently sad, like the evanescent sadness of Spring. Individuals still pace the lonely squares, each a ghostlike figure, and like the invisible man, faceless, formed of atmosphere swathed in clothes. Still, this time if they remain less than human, they represent definite personalities through posture and connotation of clothing: a demi-mondaine, a lady, a turbaned officer, and in the foreground and up in a tiny peep-box set in with an American flag, average citizens. Here the city covers the entire canvas except for a small, bitten-out area of sky containing a yellowish white ring which stands for the sun. There is a definitely suggested recession caused by the lesser elevation of the buildings toward the top of the picture, a recession that gives the feeling of a curve, possibly the curve of the rounded earth beneath. The colors are luscious, more subtle and with more body of pigment than those of *City*. Here we find sky blue, periwinkle blue, lemon yellow, the deep orange of Chinese persimmon, cochineal magenta, rich forest green. The blue of the sky is repeated as if by reflection in several of the buildings—the sky subtly displaced—and the other colors, each a pattern formation in itself, create a color-polyphony corresponding to that in nature, almost as if a landscape of rolling country with an abundance of trees and grass and flowers, like a symbolic metamorphosis through memory, were discernible through the walls of the city.

Closer still is the picture *Oceanside* 1943, and if the scene appears to open up considerably, this is a neat piece of deception on the part of the large areas of direct, strong, decorative color—red, yellow, blue and green—and the generous cut and pattern of the rectangular windows. For no oceanside is visible; if *American City* seems to recall the memory of a landscape through the maze of a city, this picture seems to impose the memory of the city on a seascape, to impose it so strongly that it blots out the seascape entirely, and only the title of the picture and a boardwalk railing in it remain to suggest the subject matter. Thus it is apparent that Model brings with him wherever he goes the personal problem posed by the city.

In a plastic arrangement of rectangles, cleanly defined as in Mondrian's work, is a nostalgia akin to Chirico's early metaphysical pictures. The buildings make a screen enclosing two lone figures, a man and a woman who are placed in plastic segregations which keep them forever apart. Chirico's *Enigma of the Hour*, 1914, postulates the same tragic and frustrating inevitability for two personages placed in a relationship of similar tensions. They stand before empty-windowed arched buildings that similarly close off the scene beyond. Escape in Model's painting is over the rail, not

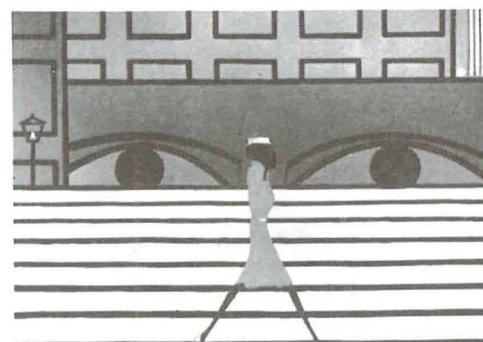
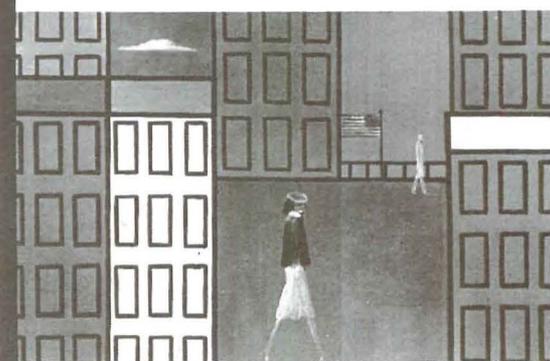
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THE CITY
private collection



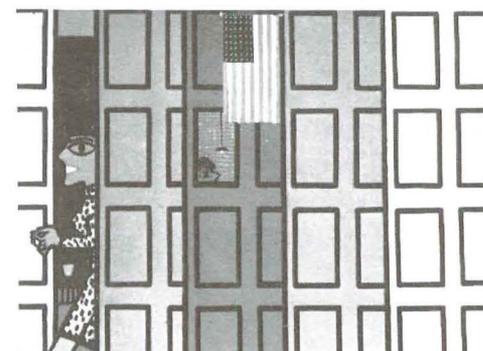
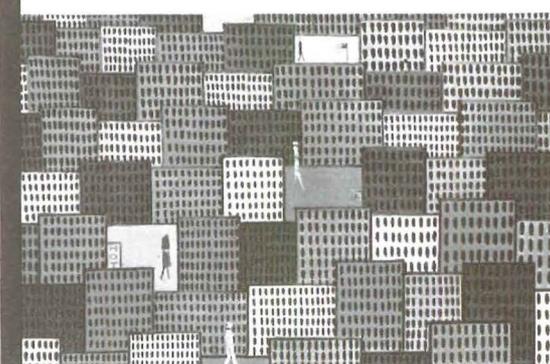
OCEANSIDE
oil, 1943
Janis collection

OUTSKIRTS
oil, 1945

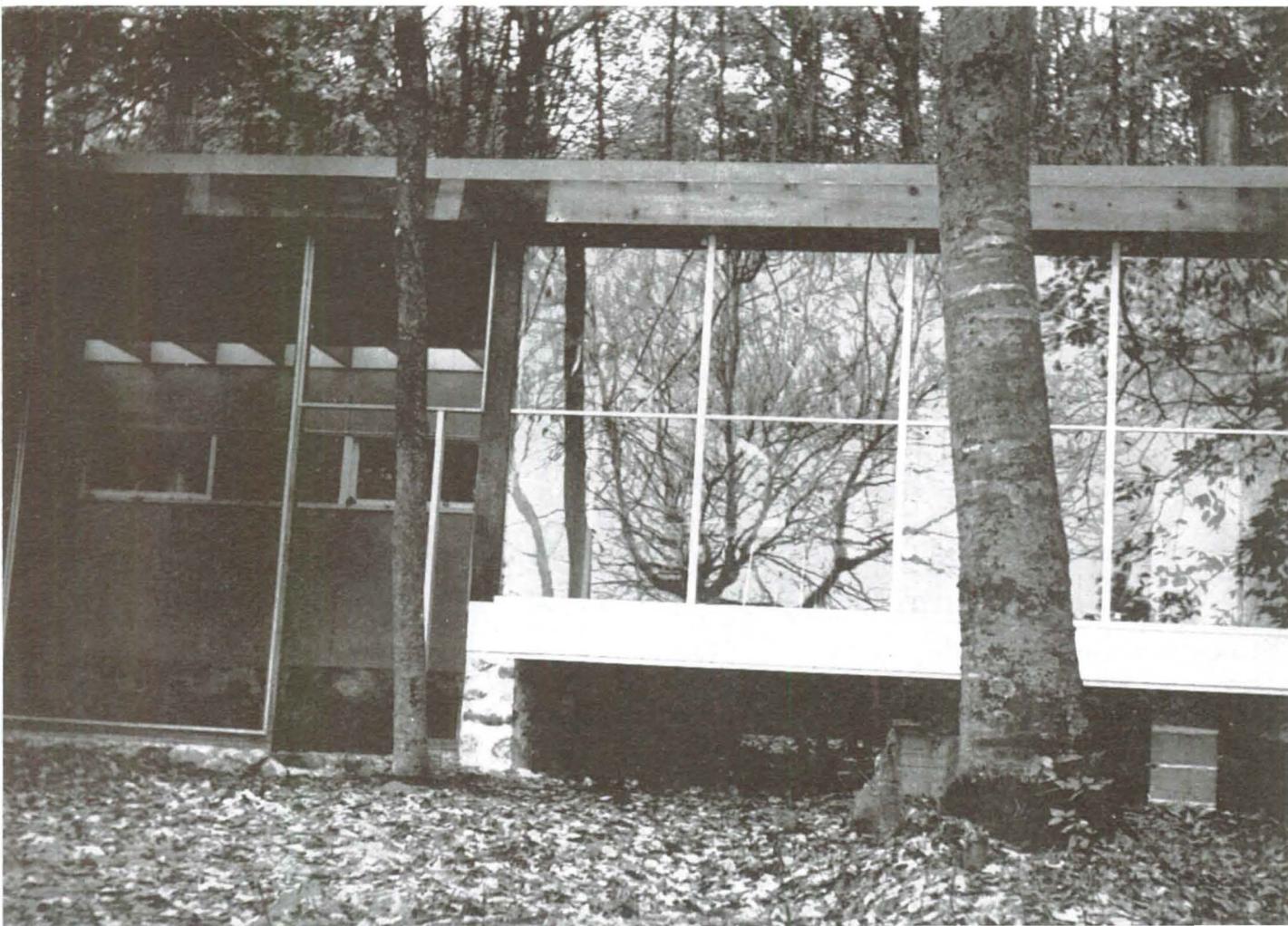
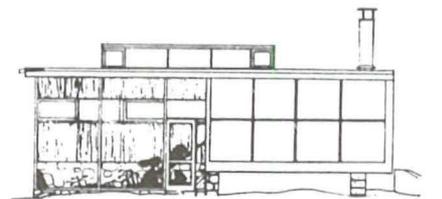
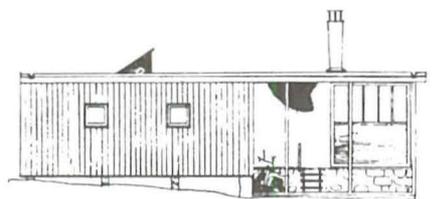
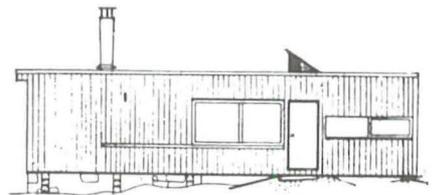
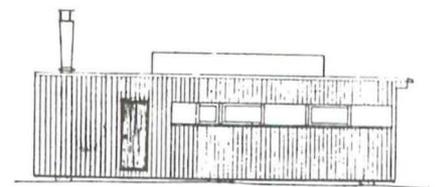


NEW CONTINENTAL
oil, 1945

AMERICAN CITY
oil, 1943
Rudi Blesh collection

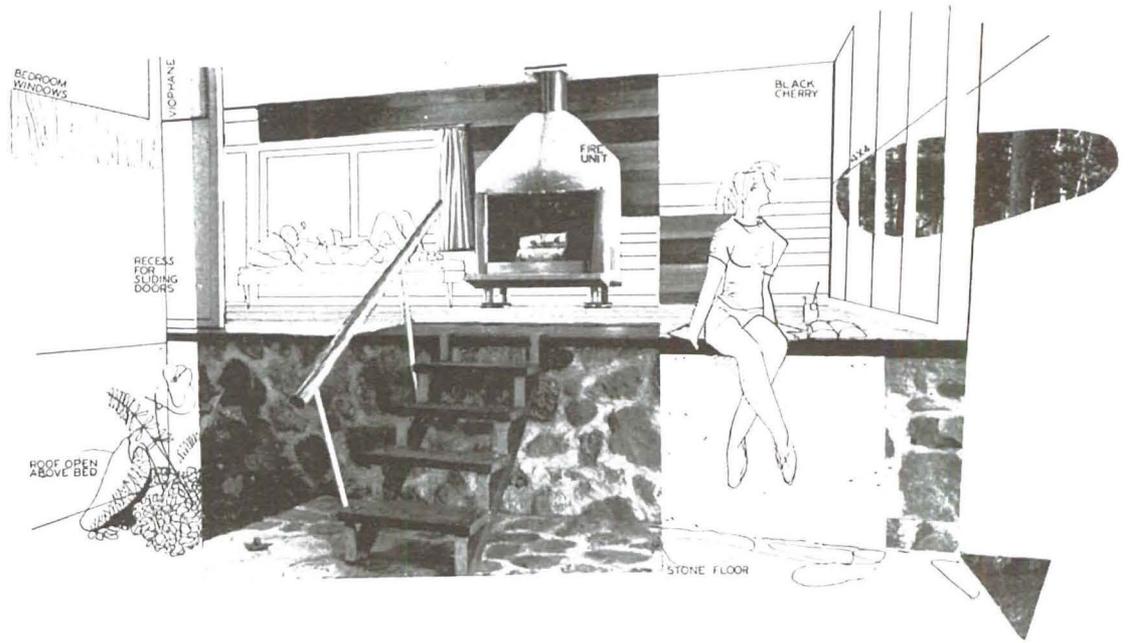


ON THE ATLANTIC
oil, 1945

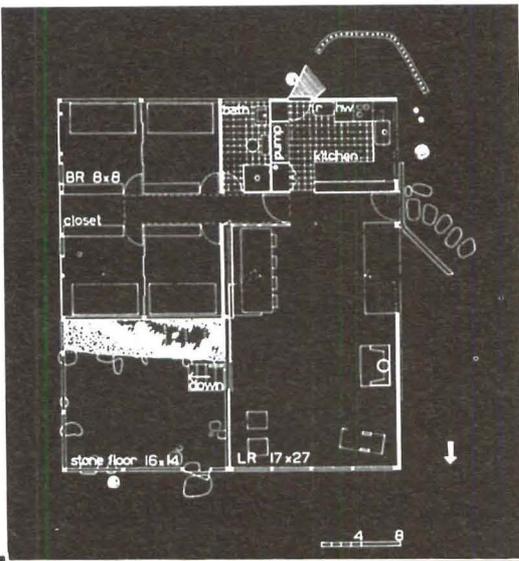


ABOVE: PHOTOGRAPH OF THE PRITCHARD HOUSE, LEFT, AND GLEN HOUSE, RIGHT; AND ELEVATIONS OF GLEN HOUSE.

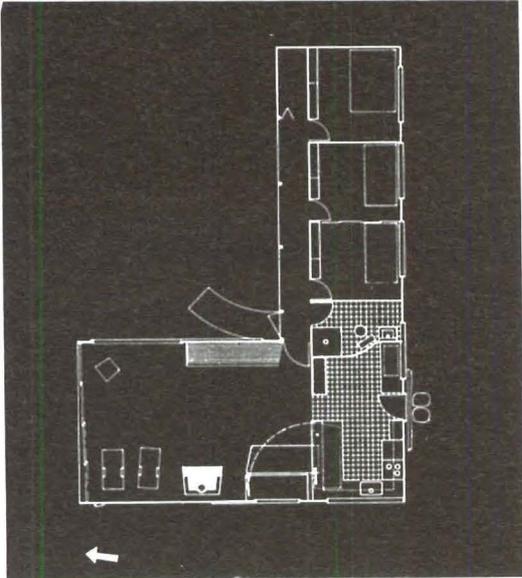
BELOW: GLEN HOUSE.



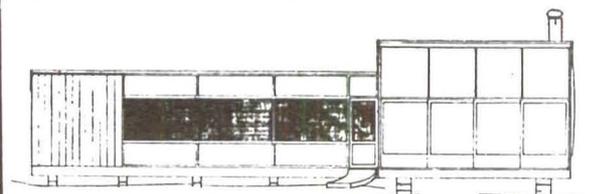
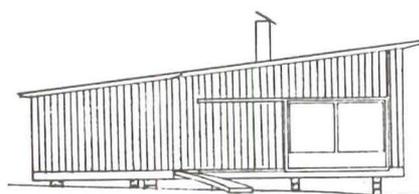
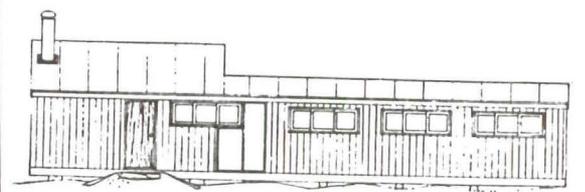
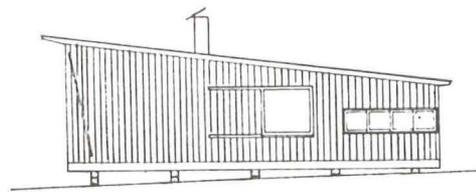
VACATION HOUSES ON A MICHIGAN LAKE

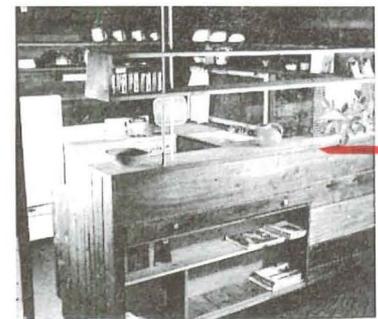
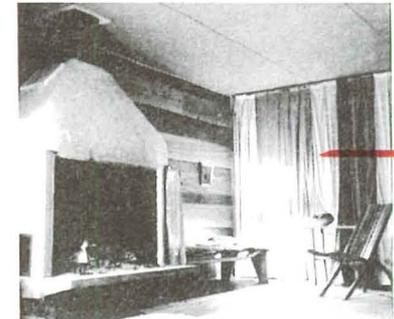
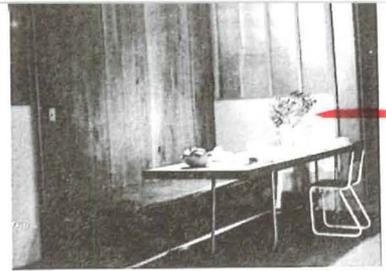
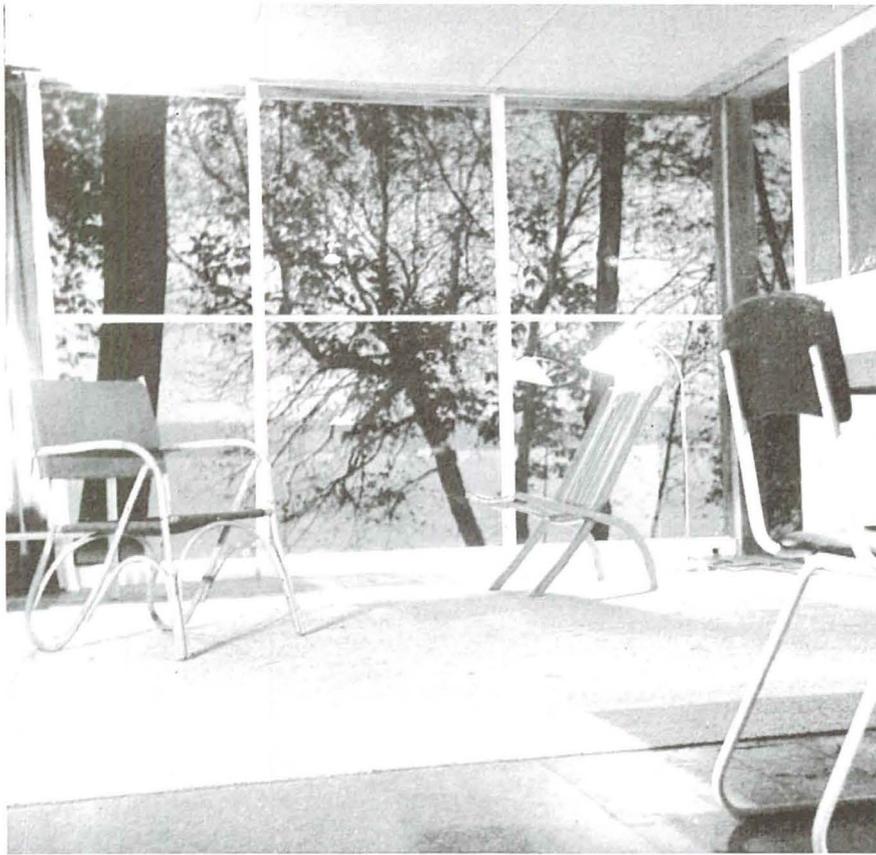


GLEN HOUSE
 Glen Lake, Michigan
 John Weese and
 Harry Weese, architects

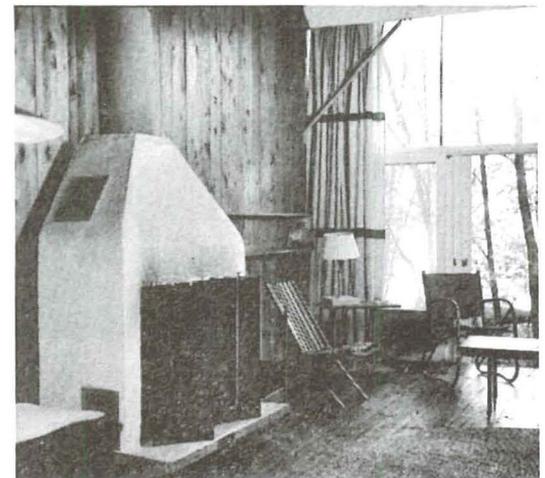
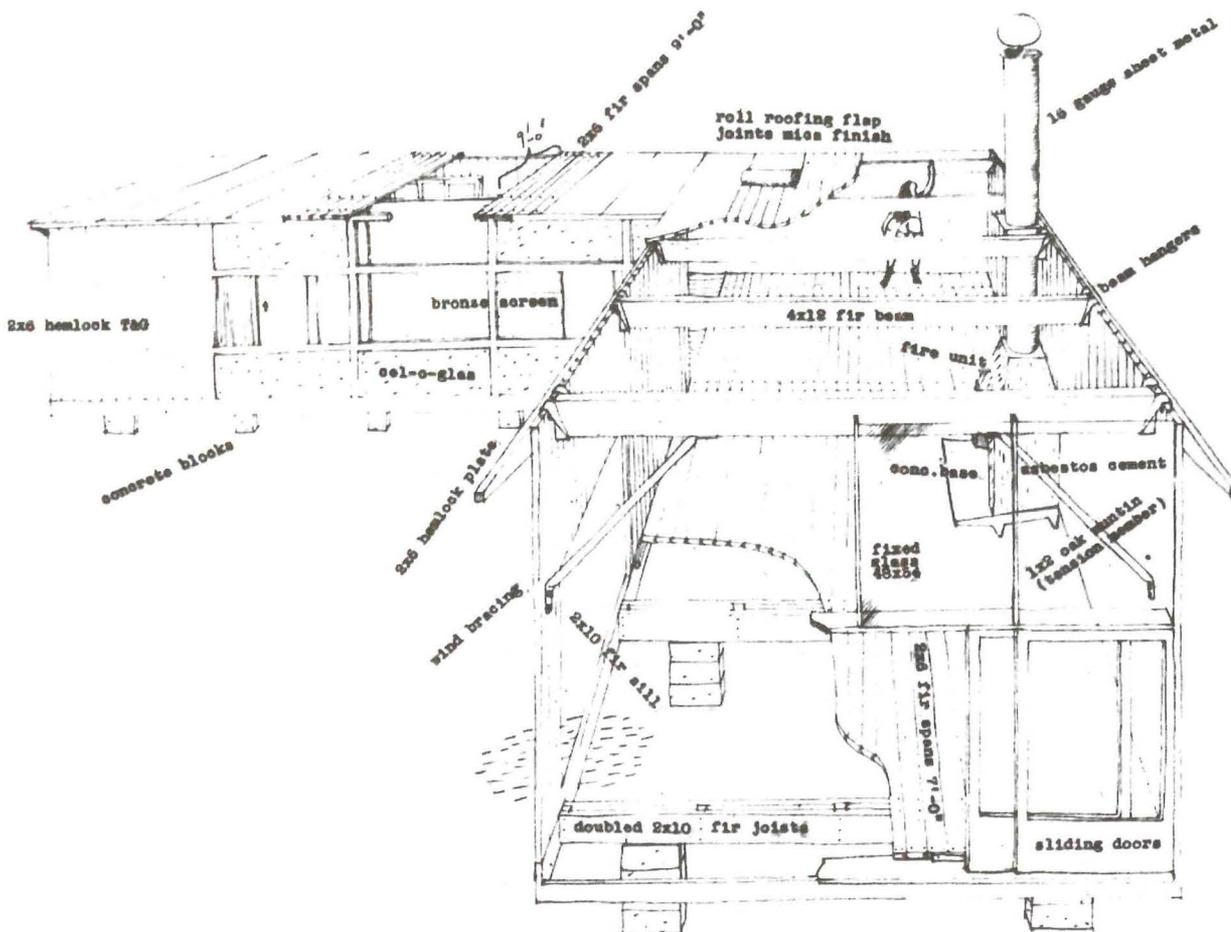


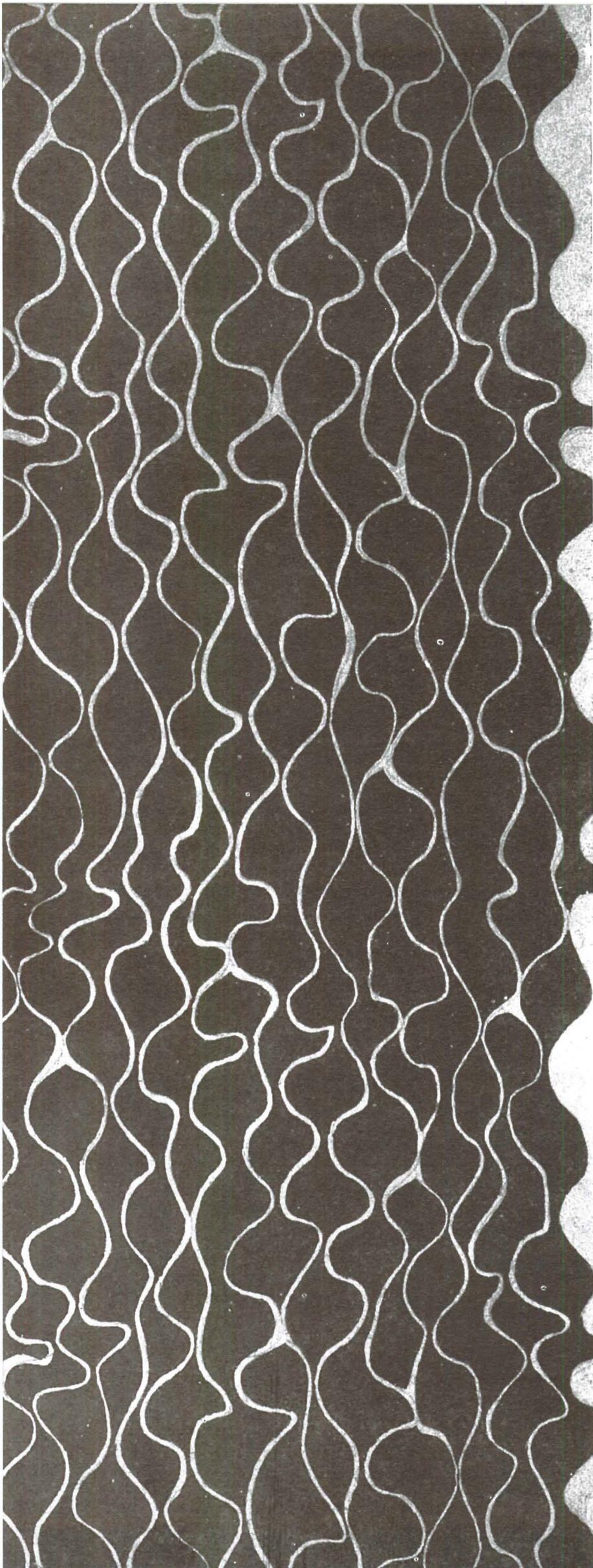
PRITCHARD HOUSE
 Glen Lake, Michigan
 Harry Weese, architect



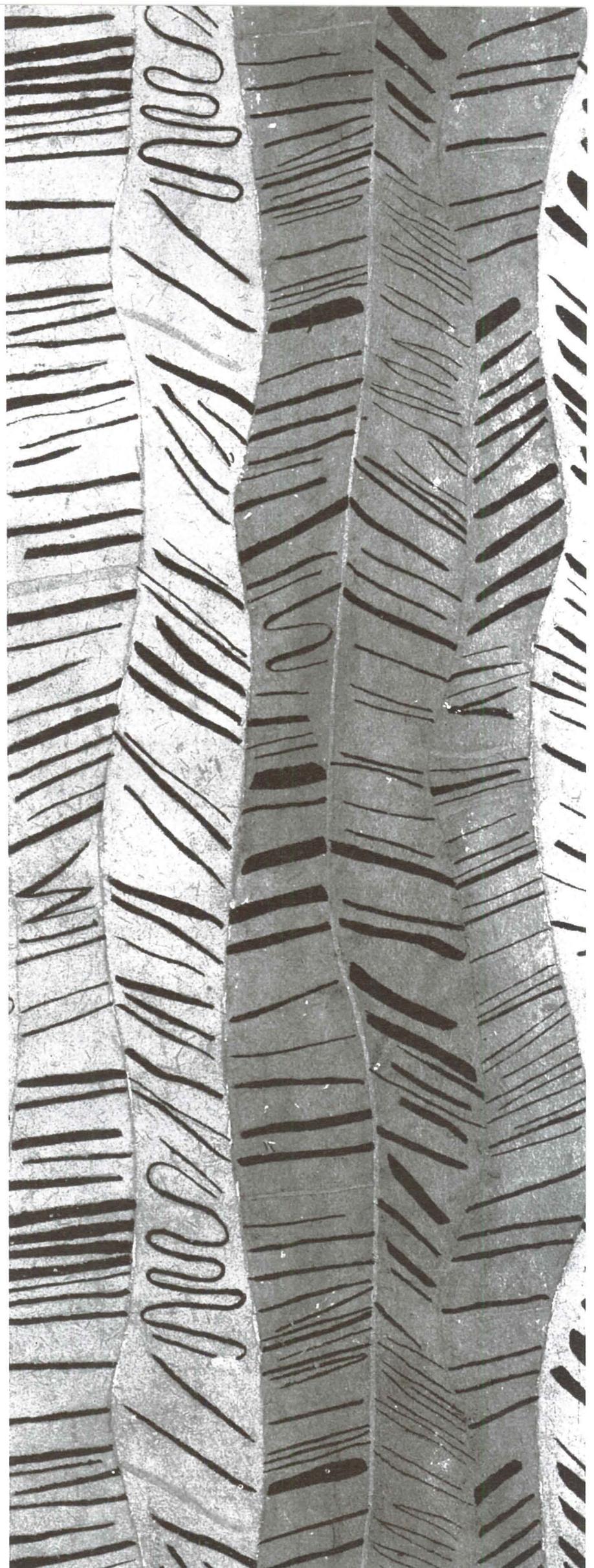


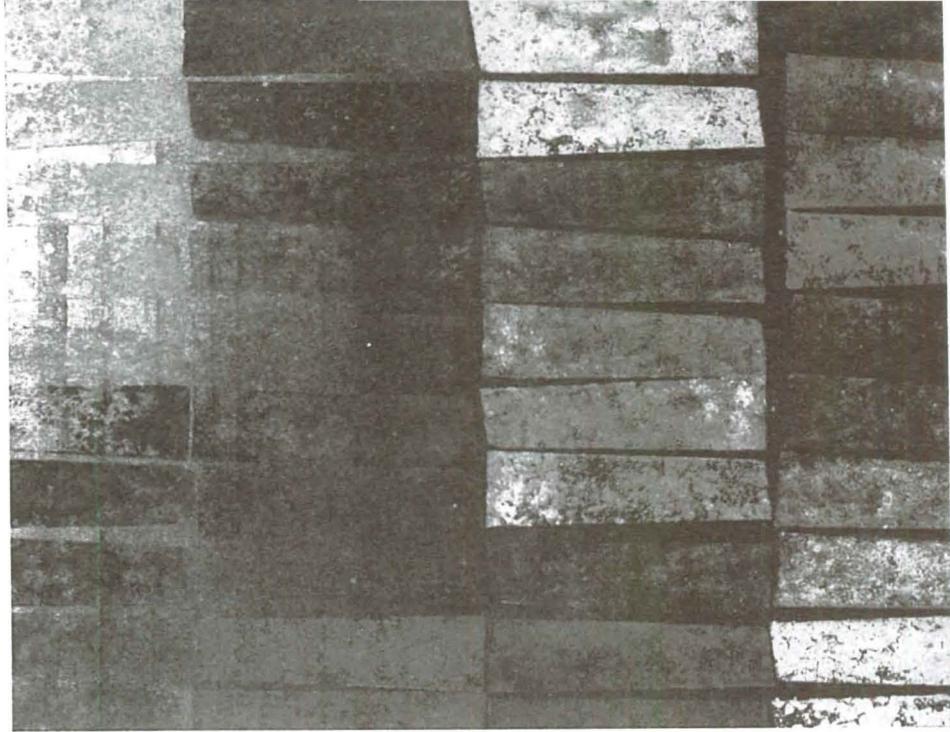
■ These two small houses illustrate what can be done when material is used honestly. Both designs have been thought through carefully and oriented to the general surroundings. Used for both winter and summer living, they are excellent examples of a well-developed, unaffected point of view directed toward the design of the small living unit.



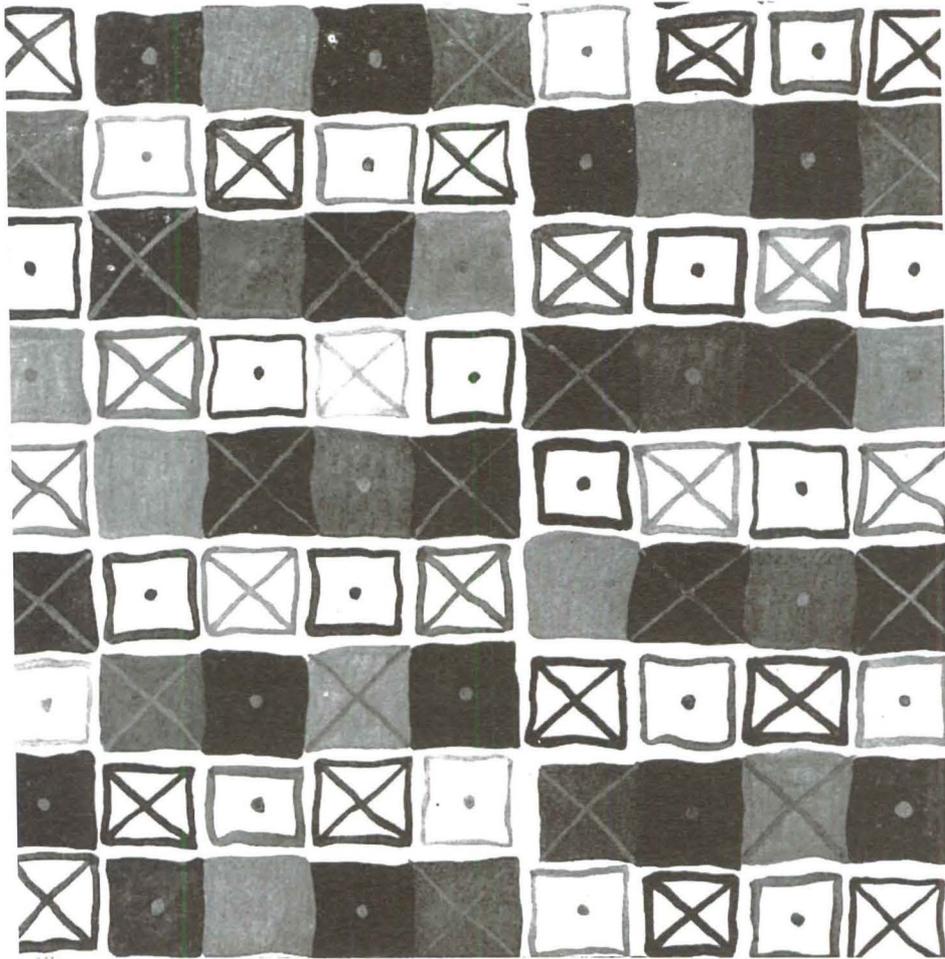


Jill Mills Mitchell





Harry Bertoia

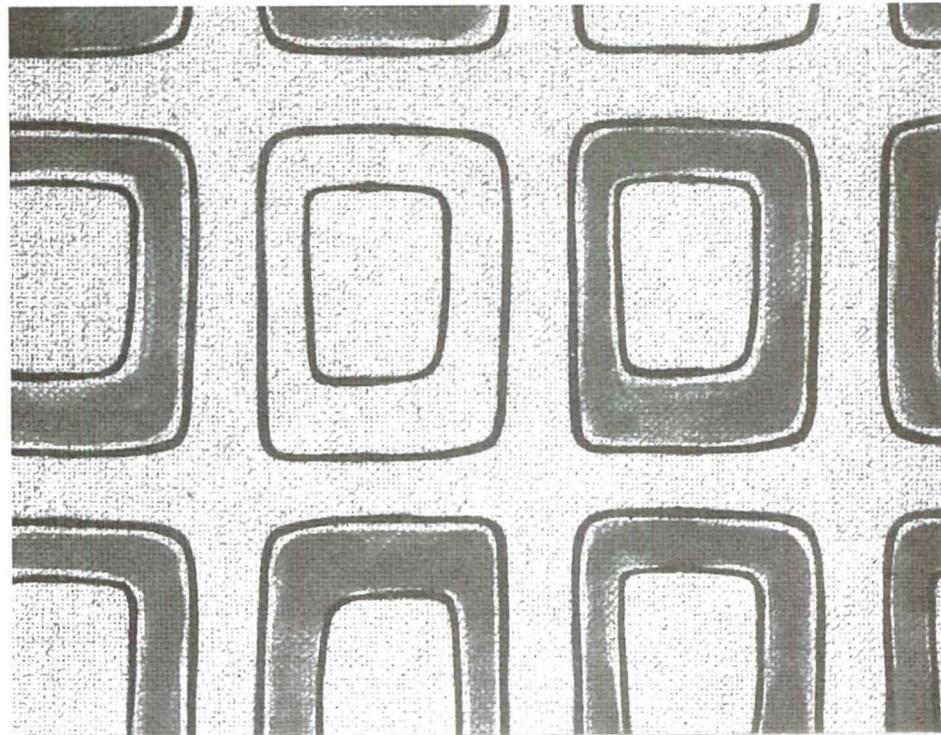


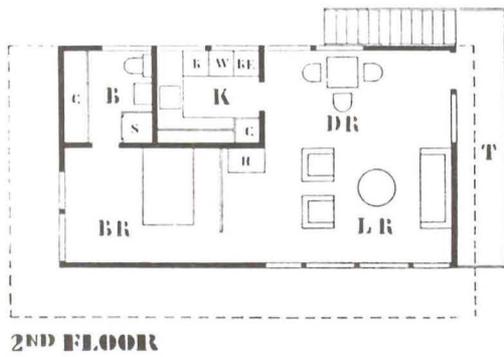
Ray Eames

TEXTILE STUDIES

A S S E M B L E D B Y
M A R I A N N E S T R E N G E L L D U S E N B U R Y

Shirle Rapson





2ND FLOOR

F R E Y H O U S E

A complete living unit consisting of living-bedroom, kitchen, and bath. The large sliding glass doors and the walls of the main room which continue outdoors create a visual spaciousness that could not have been obtained in a traditional room of the same size. These walls form protected terraces for outdoor living. The floor plan is standardized on a four-foot module; and with a uniformity of height throughout, alterations may be made with complete salvage of materials and, architecturally, in stages that may be compared to natural growth.

construction

first floor: cement slab, steel pipe supports, corrugated iron facing.

second floor: 2x12 joists 16-inch on center, T&G flooring and linoleum.

walls: 2x4 studs 16-inch on center, diagonal sheathing, plywood ceiling, built-up roofing with aluminum cap sheet.

heating: electric fan type in wall for living room. Electric radiating type in wall for bath.

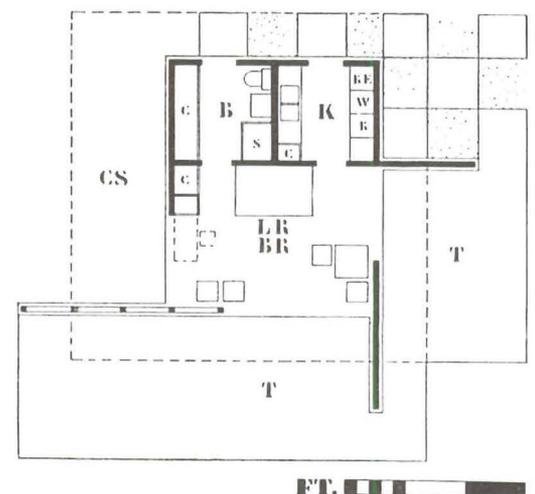
cooling: air-conditioning unit.

insulation: 4-inch mineral wool in floor, walls, and roof.

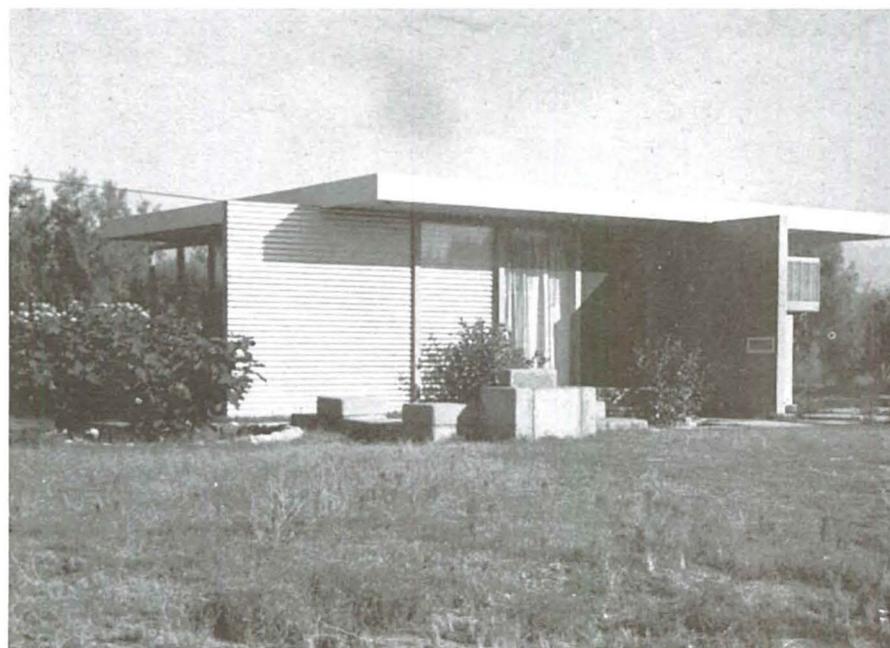
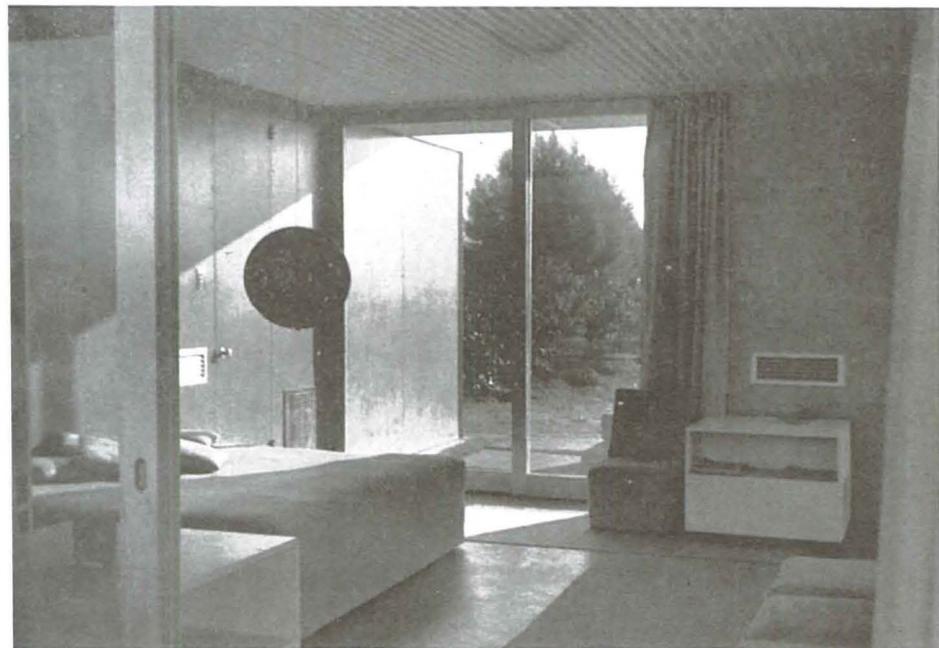
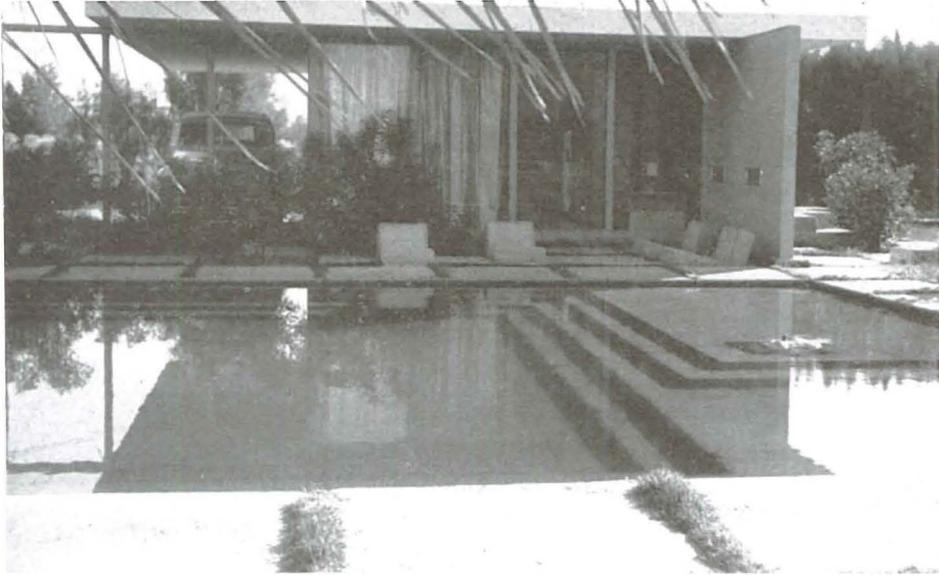
**A l b e r t F r e y a n d
J o h n P o r t e r C l a r k,
a r c h i t e c t s**

Both houses use customary economical wood frame construction. Facing materials are large panel-type, manufactured ready for use and applied dry with a screwdriver. Installation of additional utilities in walls or alterations of buildings can be done without damage to materials and structure. The design points to complete future prefabrication of the large floor wall, and roof units.

T W O D E S E I



FT. 0 1 2 3 4 5 6 7 8 9 10



T HOUSES IN PALM SPRINGS, CALIFORNIA

CLARK HOUSE

floor plan

For reasons of privacy and view, all rooms in this house are located on the second floor. The first floor accommodates a car shelter and a protected terrace. Additional rooms can be built with ease on this floor and in harmony with the architectural composition.

construction

floor: 4-inch cement slab on ground, integrally poured with foundations.

walls: 2x4 studs 24-inch on center, faced with 28 gauge corrugated iron, integrally colored asbestos-cement board.

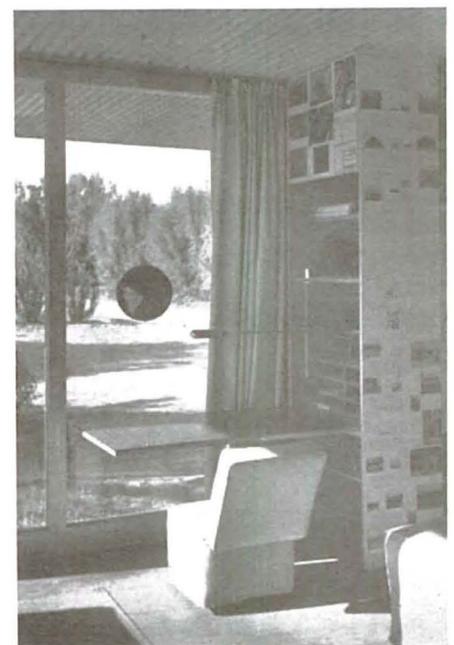
sliding glass doors: Douglas fir sash, 3/16-inch glass, aluminum floor tracks, sliding screens.

roof: 2x8 joists 24-inch on center, diagonal sheathing, corrugated iron ceiling, built-up roofing with aluminum faced cap sheet. Galvanized iron roof edge.

heating: electric fan type in wall for living room. Electric radiating type in wall for bath.

cooling: evaporative type cooler with blower.

insulation: none—except reflective surfaces. Low winter sun heats rooms through large glass areas. Wide roof overhangs protect glass in summer. Cooler provides complete change with cool air in rooms every two minutes neutralizing heat from wall and glass surfaces.



ABSTRACT SCULPTURE

A L E X A N D E R G I R A R D



1

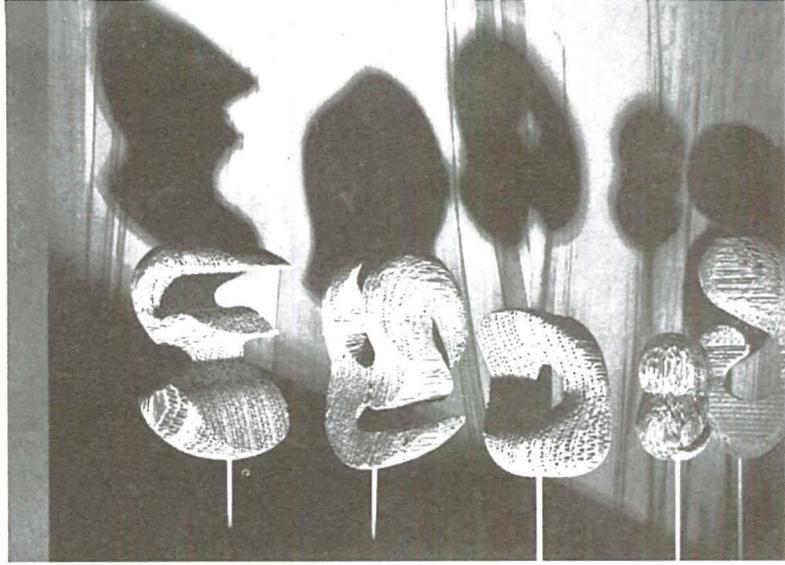
ALEXANDER GIRARD, WHO IS BY PROFESSION AN INDUSTRIAL DESIGNER CONCERNED CHIEFLY WITH THE USE OF MATERIALS, HERE USES THOSE MATERIALS IN THE CREATION OF A SERIES OF ABSTRACT SCULPTURES.

- 1 "Carved Wood"—an abstraction in pine. The carved wood figure is also of pine.
- 2 "Invisible Star"—carved in black foamglass with white casein applied.
- 3 Construction of driftwood and marlin cord, unpainted.
- 4 Five abstractions in natural corrugated cardboard.
- 5 Dining chair with three point support. Five-ply birch plywood with 1/4" ply back and 1/2" ply seat. 1" foam neoprene with velon.
- 6 "Light Trap"—an abstraction of five layers of natural mahogany. Edges painted in white casein.
- 7 Coffee table of white, laminated fibre glass. Pine wood carving, left, and "Bird"—carving in applewood, center. Abstraction in foam rubber, right.
- 8 Birch plywood armchair, upholstered in velon (woven saran).



3

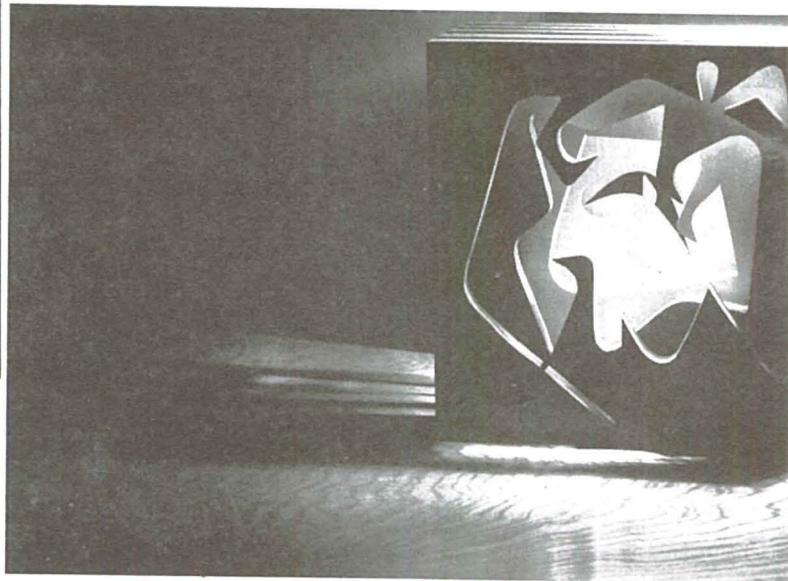
Photographs by Elmer L. Astleford



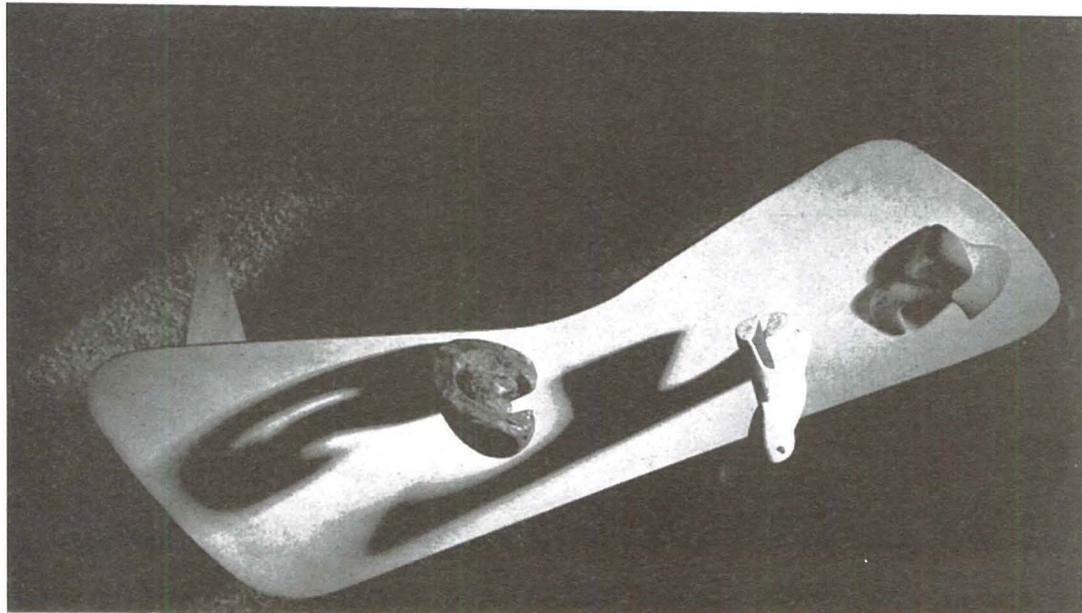
4



5



6



7



8

contemporary music

IN FILMS

by Walter Rubsamen

■ What role does contemporary music play in today's films? It is an irrefutable fact that most cinema composers and orchestrators use the post-romantic idiom, with its chromatic harmonies, lush instrumental effects, and sentimentality in texture and manner of performance. Dissonance (harmonic and not polyphonic) is usually reserved for the villain, or some unpleasant, macabre situation. The formula has become so stereotyped that it is known as the "Hollywood style"—rhapsodic, post-romantic melodies for romance and the "good" people; blobs of dissonance for everything unpleasant or sinister.

It is no more appropriate to the modern screen drama than are Cape Cod cottages, Norman castles, Georgian mansions, or Irish thatched roofs to the sage-covered California hills. The perpetrators of anachronistic styles in art contend that the public doesn't want "this modern stuff," perhaps because they associate modernity with theoretical experiments that have had primarily historical importance, and represent merely a passing phase of the reaction against *fin-de-siecle* sentimentality. No honest spokesman for the contemporary in art will maintain that exaggerated cubism in architecture or atonality in music are the modern norm to which we should adhere at all costs. The radical experiments of the 'twenties have been modified and fused with elements of tradition to create the musical language of today. Innovations that have provided us with a wealth of new techniques are not to be looked upon as end-points, nor is modernity in art to be judged from them alone. Nevertheless, the contemporary musical idiom is as far removed from the post-romantic aesthetic as are the simple and functional houses of 1945 from the gingerbread monstrosities of the 'nineties. Although the solid structure of modern music has as many facets as there are individual personalities among contemporary composers—think of Hindemith, Copland, Milhaud, Prokofiev, Bartok, Ives, and many others—all have in common a forthright, simple style that is un sentimental but full of genuine feeling.

The contention that our general public will object to the music of truly contemporary composers is wholly unfounded, and merely another manifestation of the fact that most motion pictures made in Hollywood are financial speculations first and artistic ventures last. It would appear that the industry's basic policy is to repeat whatever has proved to be a financial success. Since films with music by the local reincarnations of Cesar Franck, Cyril Scott, and Ethelbert Nevin have made money, it would be bad business to run any risks with a contemporary composer. Write down to the masses, is a familiar Hollywood motto. Is it not instead a matter of providing the public with an opportunity to hear modern music, of educating it, in other words, rather than of making concessions to what the film heads think is public taste? Admittedly, if we feed audiences an uninterrupted diet of music on the Tin Pan Alley level, or of pseudo-romantic flavor, these styles will have most appeal because they are most familiar. But we may profit from the advice of Prokofiev, who faced similar pressure in 1936 when the Soviet regime launched a campaign against the radically dissonant musical idiom. When asked to describe what he considered to be the best style for the new Soviet mass audience, he said: "Music in our country has become the possession of great masses. Their artistic taste and their requirements are growing with extraordinary speed; and every composer must make adjustments for this growth in each of his works. In this respect, there is a similarity to the shooting at moving targets: only by aiming ahead, at tomorrow, can you avoid being left behind at the level of yester-

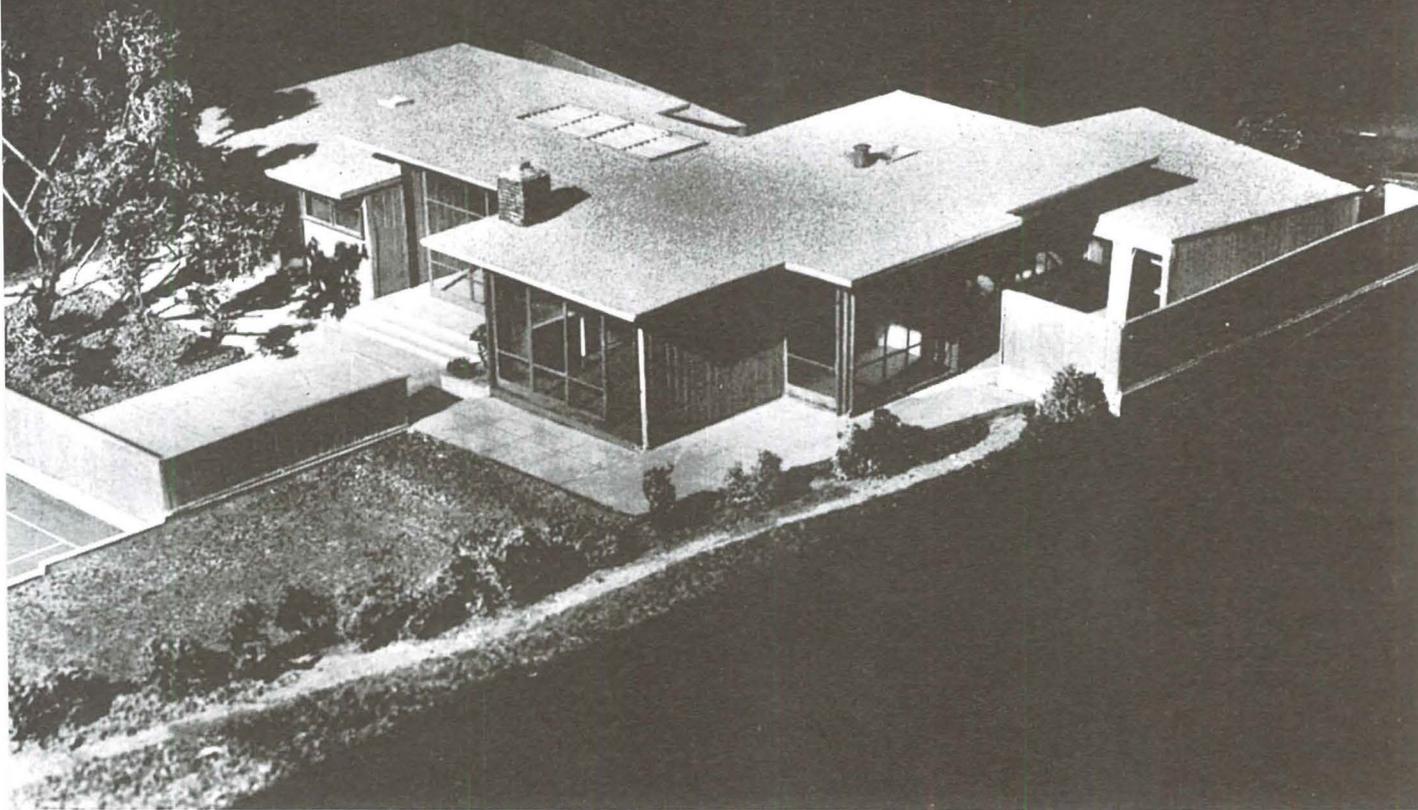
day's requirements. Every attempt to "suit" the audience bears in itself an underestimation of the cultural maturity of that audience and the high level of its new tastes, and, of course, every such attempt contains elements of insincerity."

Why is it that contemporary music is heard so little in Hollywood's films? Perhaps a dozen American motion pictures, out of thousands produced during the past ten years, may be said to possess modern scores. Obviously there exists a prejudice against the idiom, if not an organized boycott of it, as well as of many prominent modern composers whose talents are sorely needed if the cinema is to become a consummate art form. It is strange indeed that our film industry makes no use of such talents as Milhaud, Hindemith, Stravinsky, and others, while France, Soviet Russia, England, and other countries noted for the artistry of their motion pictures call upon their best composers *as a matter of course*, and usually give them free rein to express themselves in their own particular version of the contemporary musical idiom.

A few specific examples of the boycott should suffice. Stravinsky recently wrote a score for a film about the German occupation of Norway, parts of which have since been heard in concert form. The producer rejected it and hired someone else to re-do the music. Another modern composer, long resident of France, was given similar treatment by a producer who could hardly be classed among the musically educated. It was the same executive who asked a third composer to play part of a new film score in advance, and at one point said: "Why do you use that discord there? I don't like it. Cut it out!" A composer's autonomy is sometimes limited still further by an executive's insistence that some particular melody, old or new, be made the picture's theme song, and be repeated over and over again until the audience will be sure to remember it. In *None but the Lonely Heart*, for example, Hanns Eisler was saddled with a familiar song by Tchaikovsky that has been done to death and is also completely inconsistent with Eisler's own style. A modern composer must therefore make a hard choice—either adjust everything to the hackneyed theme, or some hit-song that the producers hope will appeal to the bobby-sox brigade, or write a score which is obviously eclectic in style. Again, if a familiar piece of classical or romantic music is incorporated into the plot as incidental music the modern composer will find it necessary to make compromises in his own idiom for the sake of unity. The theme-song practice is purely commercial in its aspects, for the box-office receipts will increase if the tune is taken up by the name bands and their public. But none, not even those Hollywood musicians who cynically answer any charge of commercialism with the remark: "Have you seen my latest check? How big is yours?" will contend that the hit song contributes to the artistic homogeneity of the film drama.

The root of this difficulty is inherent in the fact that our film composers are usually not full-fledged collaborators who participate in the production of a motion picture from the beginning, but are merely employees hired to put one of the finishing touches on an already completed product. They therefore have neither the opportunity nor the temerity to object to a theme song or a piece of incidental music that conflicts with their own style. The short amount of time allotted to the composer before the release deadline is of course a major reason for the poor quality of many cinema scores. Sometimes cliches are inevitable when there is no time to be original, but it is impossible to believe that an insufficiency of

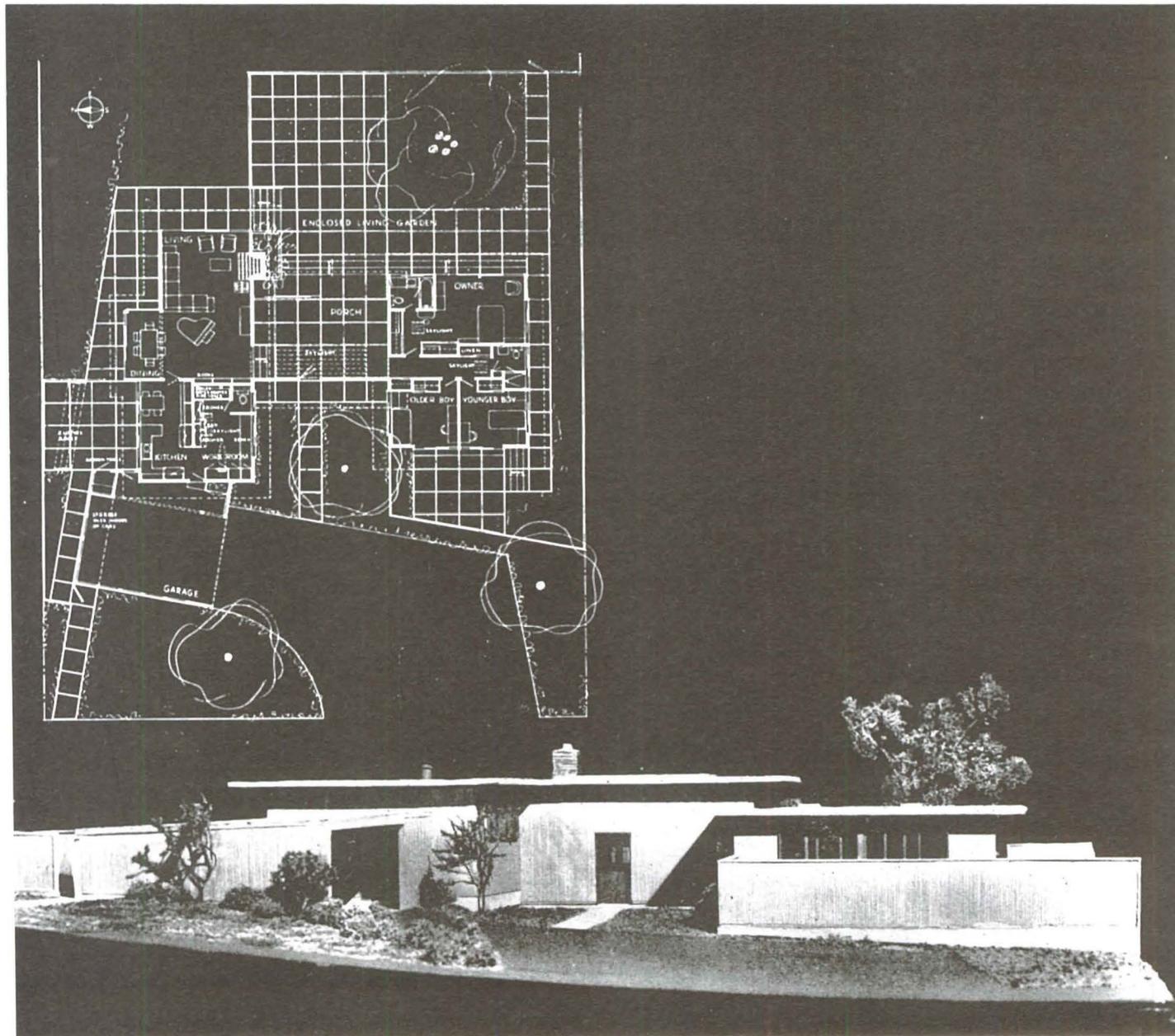
continued on page 46



THIS IS THE THIRD OF A CONTINUING SERIES OF "STUDIES" BY NATIONALLY KNOWN ARCHITECTS, ANNOUNCED BY THE MAGAZINE IN ITS JANUARY ISSUE AS THE "CASE STUDY HOUSE PROGRAM." IT IS PROPOSED TO UNDERTAKE THE CONSTRUCTION OF THESE HOUSES DESIGNED FOR THE MAGAZINE AS CLIENT, AS SOON AS PRACTICABLE AFTER THE LIFTING OF WAR-TIME RESTRICTIONS.

case study house no.

3 interiors



ARCHITECTS:
Wurster & Bernardi

INTERIOR SKETCHES:
Arne Kartwold
Louise Almack

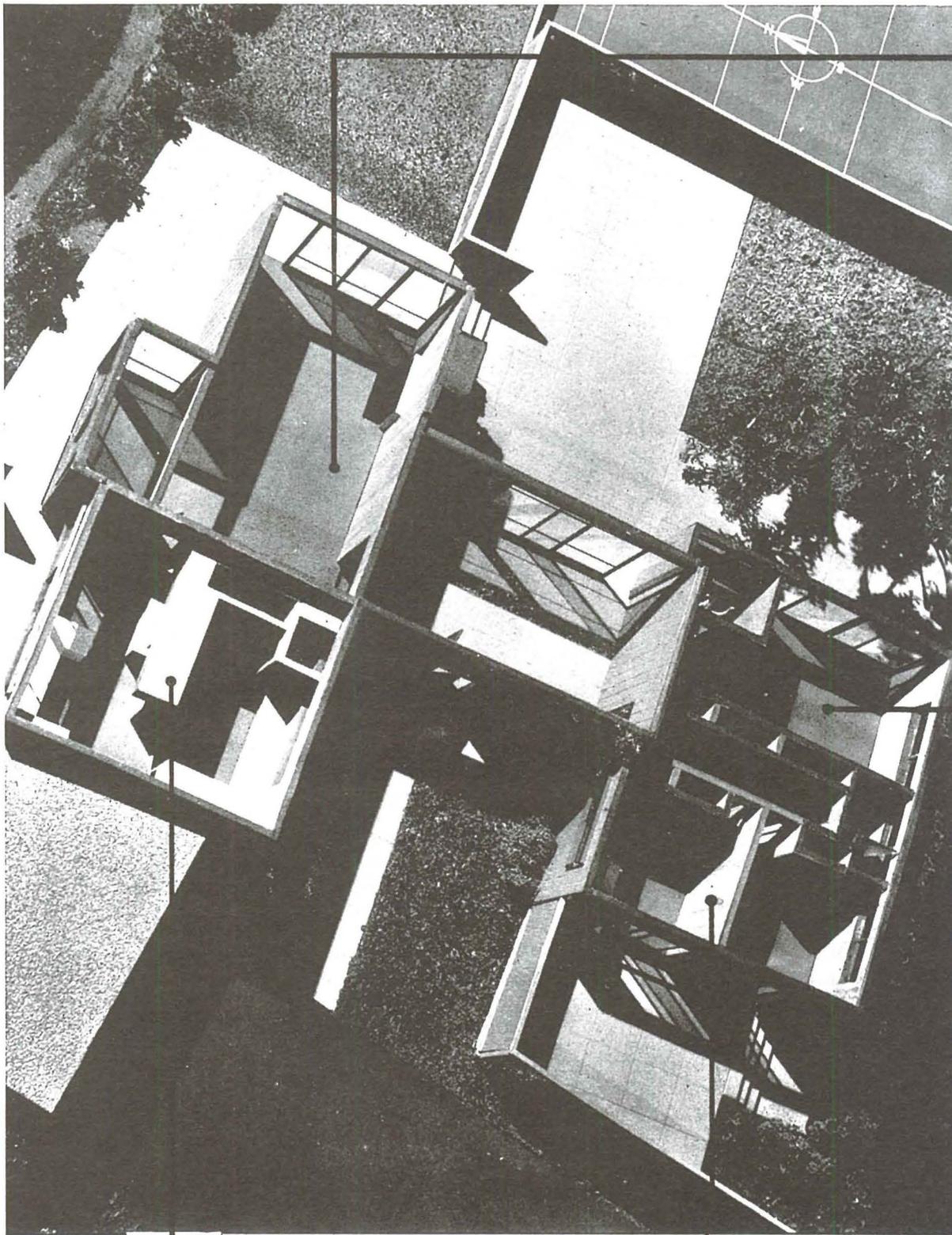
PHOTOGRAPHS:
Ralph Samuels

MODEL:
Jack Eddington

We realize there are architects who feel that their "child" is so precious that it should not be contaminated by any other hands. Those fellows very often feel that they must determine their clients' surroundings, not only down to the last ash tray, but down to the last petunia. And all credit to some of them for the results they have achieved. We, on the other hand, have always questioned whether an architect could, or really should, encompass the life of the client quite so completely. True, of course, there have been times when we have had pretty bad shocks and heartaches in going back to some of our houses.

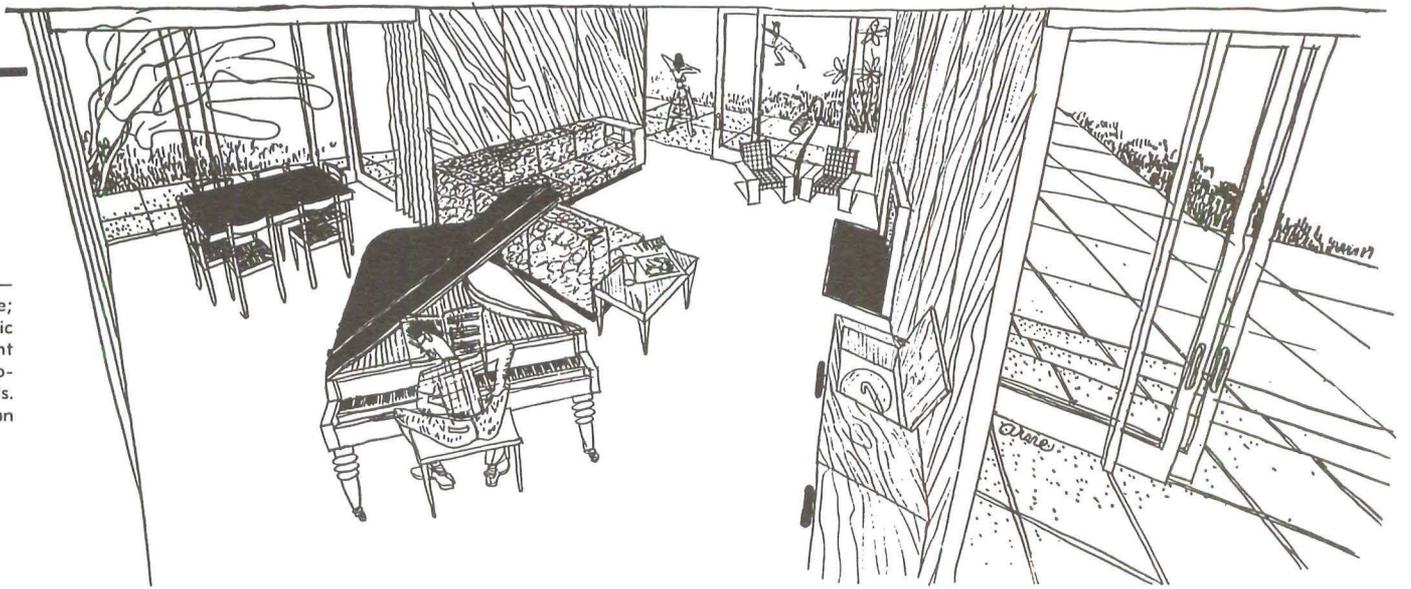
All of this brings to mind certain remarks attributed to the great architect, Bernard Maybeck. As you know Maybeck since the beginning of the century has been doing houses in California. Certainly, no one yet can top him on colors, and a great many of us "young fellows" are mighty proud when we "discover" some space relationship or ideas on built-in furniture and equipment which it turns out he did 30 years ago. But, to go on, and allowing us to improvise to a great extent, he is reputed to have said: "Here is a house I have designed for a client. I have looked at his land. I have visited with him. I have eaten with him. I have lived with him. I think I have come to know him and to understand him. We together have watched the house grow. We have built the house. The great day has arrived—the client moves in—he is at last settled. With anxiety and trepidation I visit him in his new surroundings. As I step into the house and quickly glance around I see what he has "done" with the house; how he has furnished it; how he has lived in it. Then it is that I know whether I have "caught his spirit"—his soul."

Perhaps also it is by way of an alibi to justify the interiors we present here. Actually it was our intention to only provide a background of walls, windows, and doors. The intention was, and still is, to use for sofas, chairs, etc., a line of furniture now being developed. Actually it might be said that the only rea-

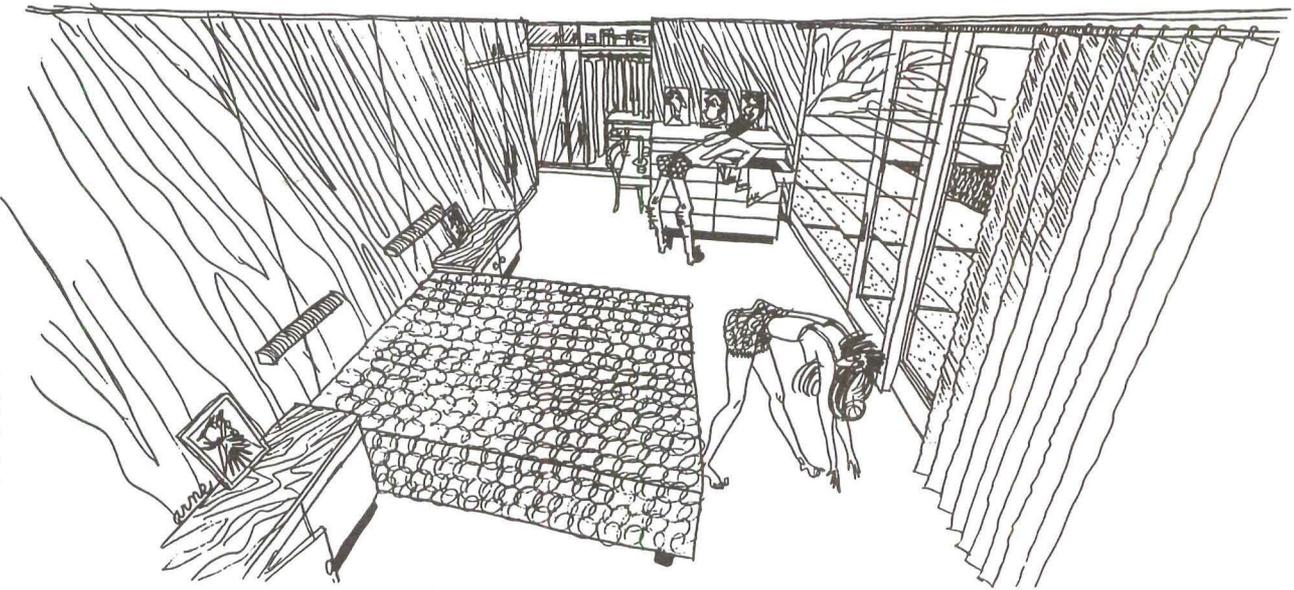


kitchen-workshop: V-shaped food preparation area. Eating alcove for breakfast, lunch, planning, or just relaxing. Laundry and puttering area—plenty of cabinet space. Furnace and water heater behind fire-proof removable panels at rear.

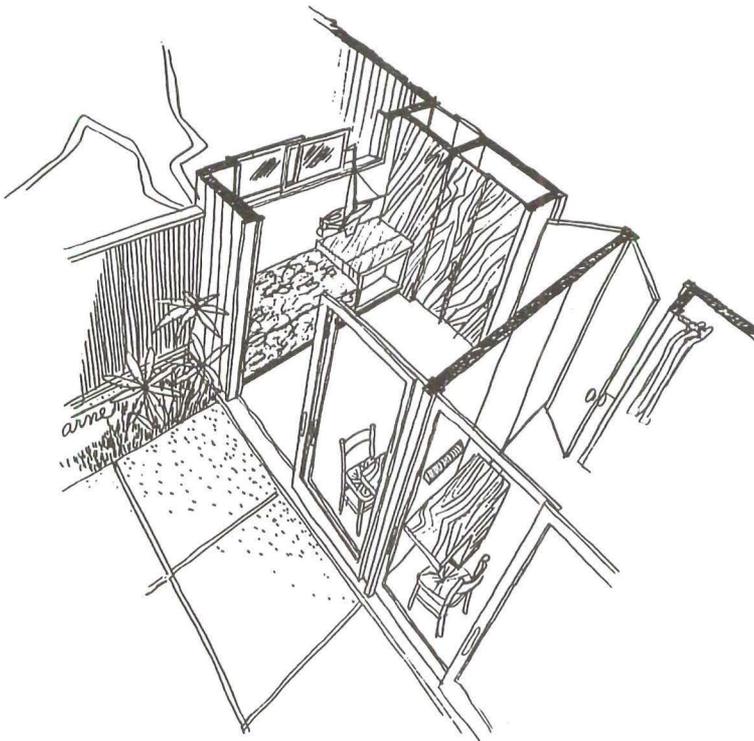
living-dining room: Eating area—simple stock chairs and table; natural or painted finish. Music area—piano (could be upright against the wall); radio-phonograph with storage for records. Sitting area—sectional sofas, can be moved from place to place.



owners' bedroom: Built-in wardrobes—note shelves for shoes, etc. under hanging space for coats, pants, and other short pieces. Otherwise not too much furniture—low sectional, movable.



boys' bedrooms: Walls here as throughout house to be plywood. All rooms have access to outdoors.



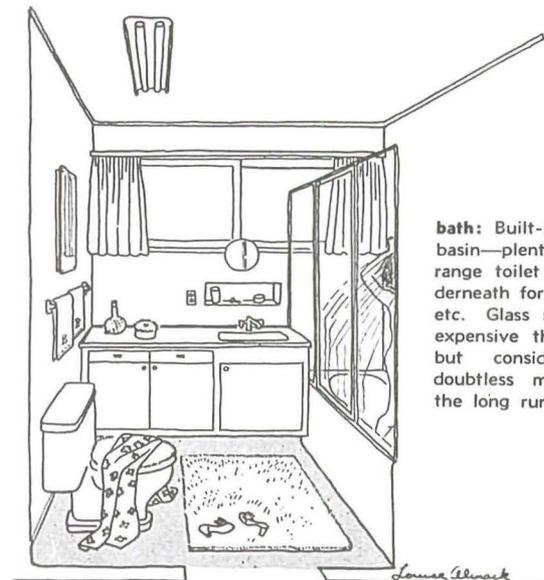
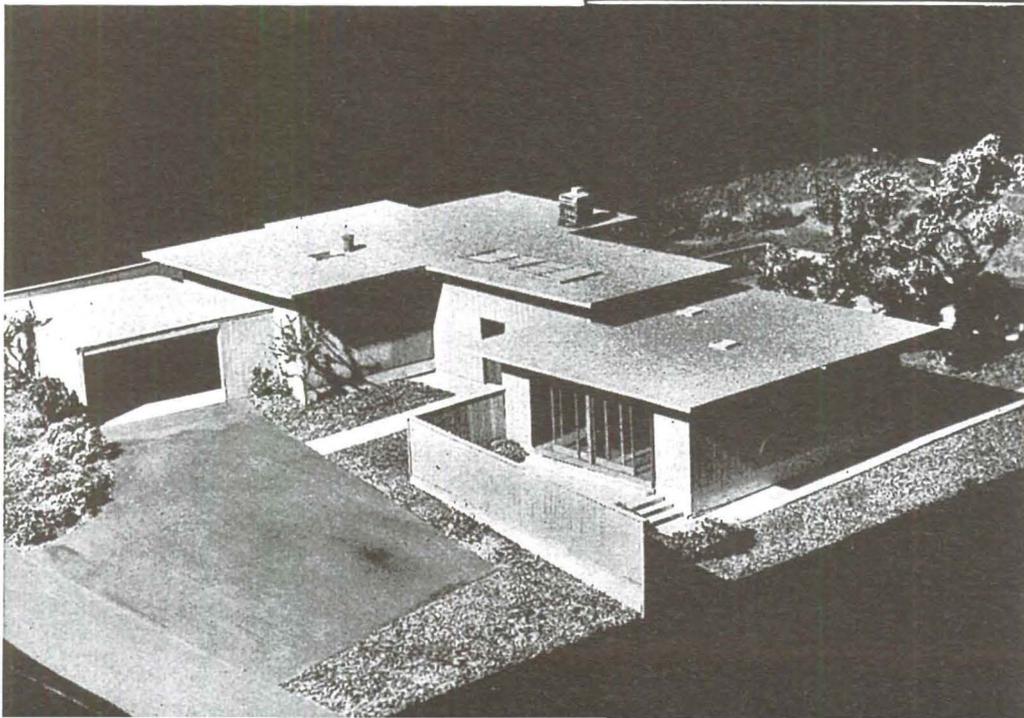
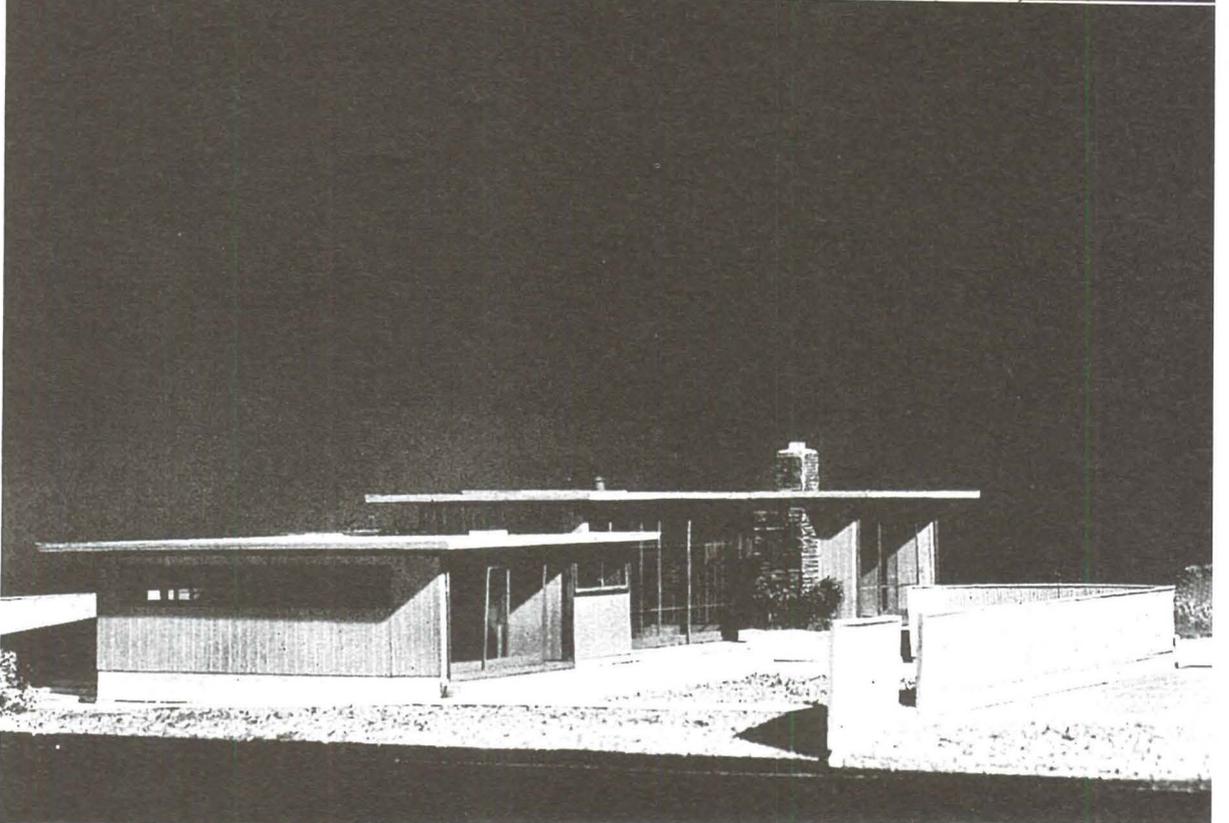
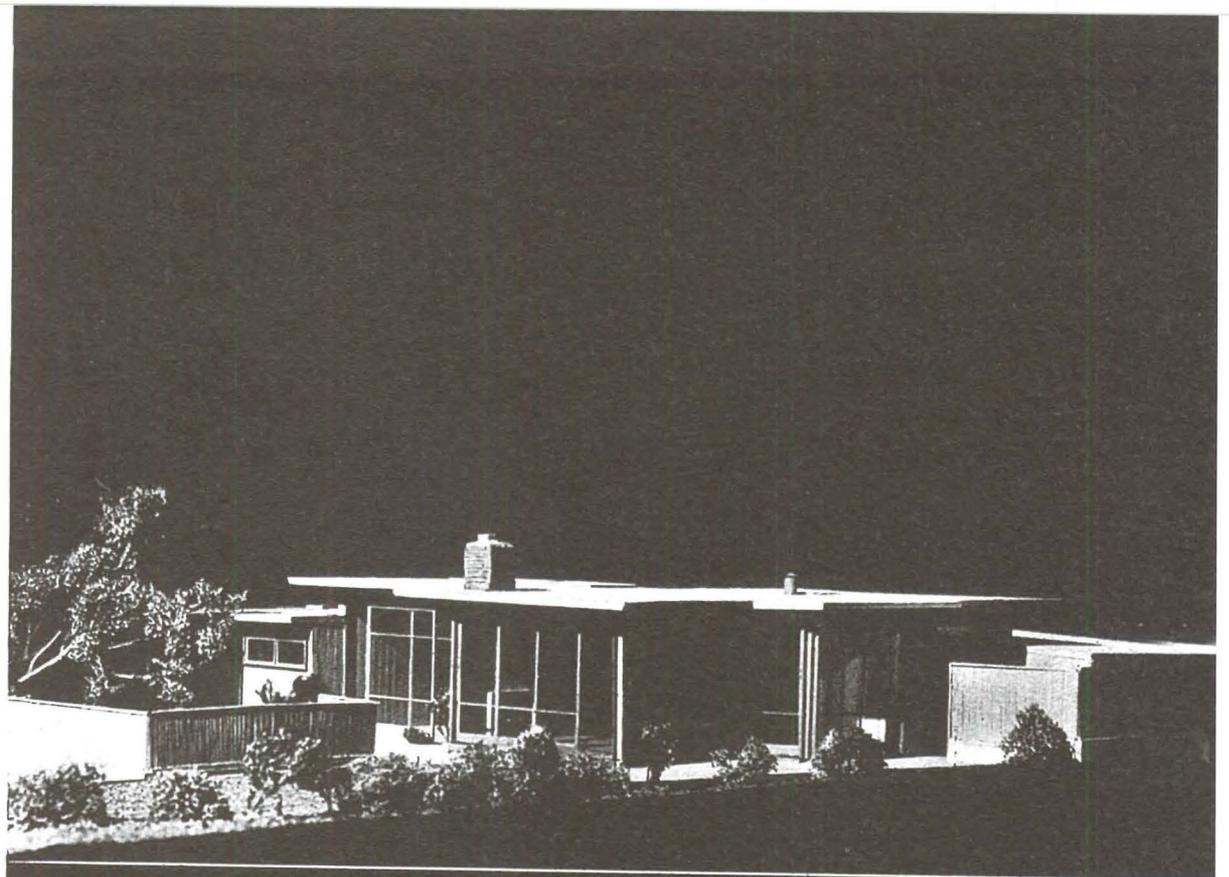
son we show furniture is to keep our drawings of the interiors from looking barren. Of course, in spite of what we have been saying we do have ideas about furniture types and arrangement. To use a dangerous phrase we know what WE like. In relation to such likes we have put a great deal of thought into the scheme. All of us tried to put our thoughts into it, which is by way of saying that it may have some of the qualities that a "family" might bring into it. We don't like to think of the furniture arrangement as too fixed—we have several ideas and later we might feel inclined to do something different. In fact, we would invite our readers to churn the furniture around and see how they would like to live in the house. The furniture is thought of in terms of use rather than for its own sake. Therefore, everything is kept as much below eye line as is consistent with comfort. By this we mean that we hope not to have any of those low-backed chairs that hit you in the small

of the spine. The various drawings of the living-dining room, the bedrooms, the kitchen, work room, and the bath, we think are all pretty self-explanatory. By the very fact that we have avoided being decorators or specialists in furniture we will avoid any discussion on materials or technical details regarding furniture. We also seem to have avoided showing a picture of the porch. This shows pretty well in the picture of the garden side in last month's article. It is pretty sparsely furnished there, but that is the way we would want it anyhow.

Perhaps in these drawings we have skimmed over mechanical fixtures. This is because we wanted to stress space and living, and it is our hope that in actuality the mechanical devices—heating, electric and so on, are no more apparent than in the drawings.

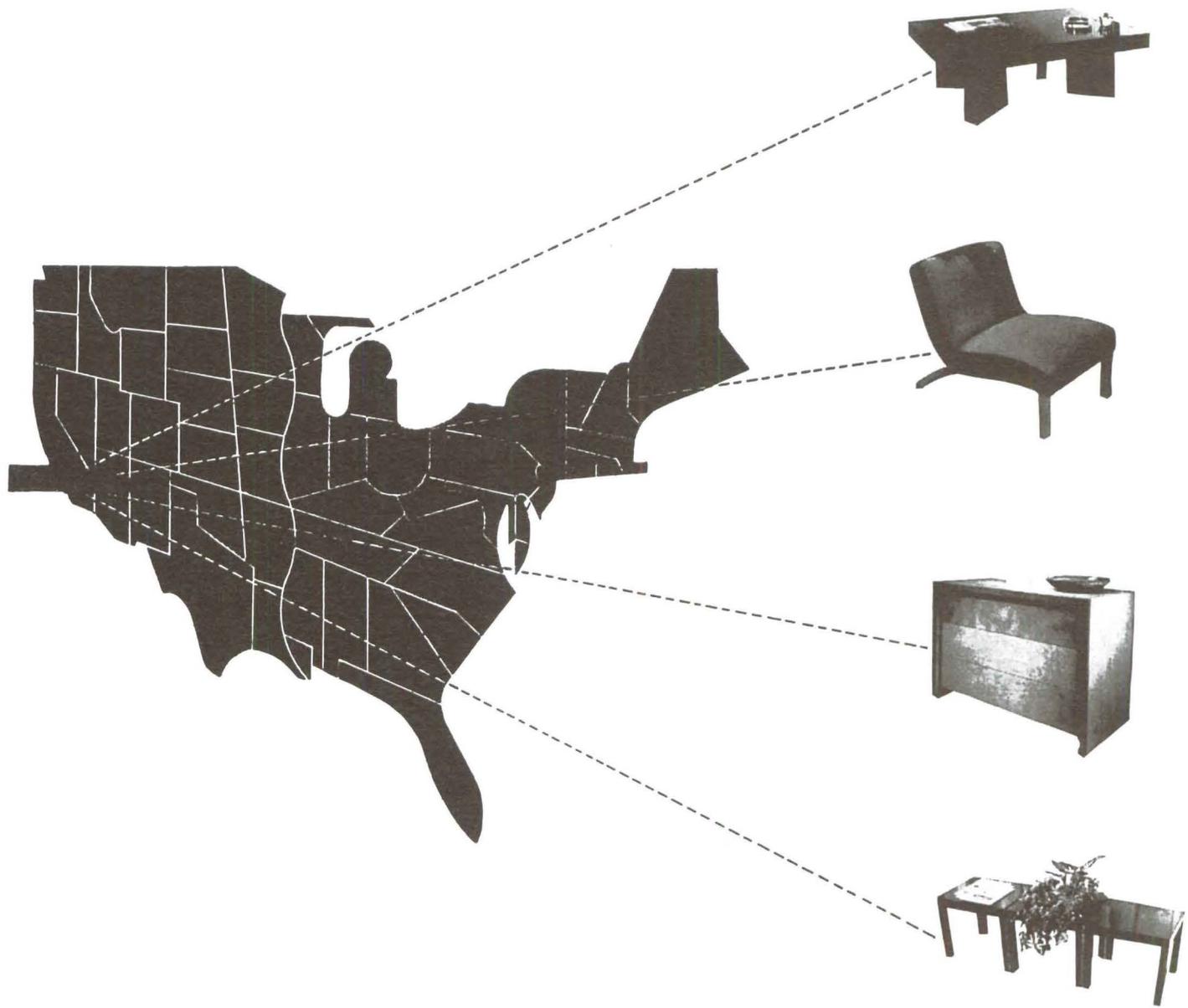
In last month's article we thought we might have something more to say about the interior finishes, but there doesn't seem to be much to add to what we said at that time. If it could be afforded, we would like to use vertical grain Douglas fir for the interior plywood. (Even though our drawings show something decidedly slash grain.) When done with glued flush joints and in a natural finish this gives a rich mellow surface that we don't think can be beat. The ceilings would be in fibreboard squares or sheets to give a soft look, to quiet the room, and along with the material between the rafters, to help insulate against summer heat. We think along with the specifications in last month's issue that about covers it.

This about completes the preliminary or design and presentation phase of our house, and a very enjoyable phase it has been. We are now going into the working drawings and specification phase and beginning to think about dimensions and pipe sizes and such like "mysteries" of our trade. And now as our good professor, John Galen Howard used to say, "Won't it be fun when we start to build it."



bath: Built-in counter for wash basin—plenty of room to arrange toilet articles; space underneath for towels, soiled linen etc. Glass shower screen more expensive than shower curtains but considering replacement doubtless more economical in the long run.

Louise Allenack



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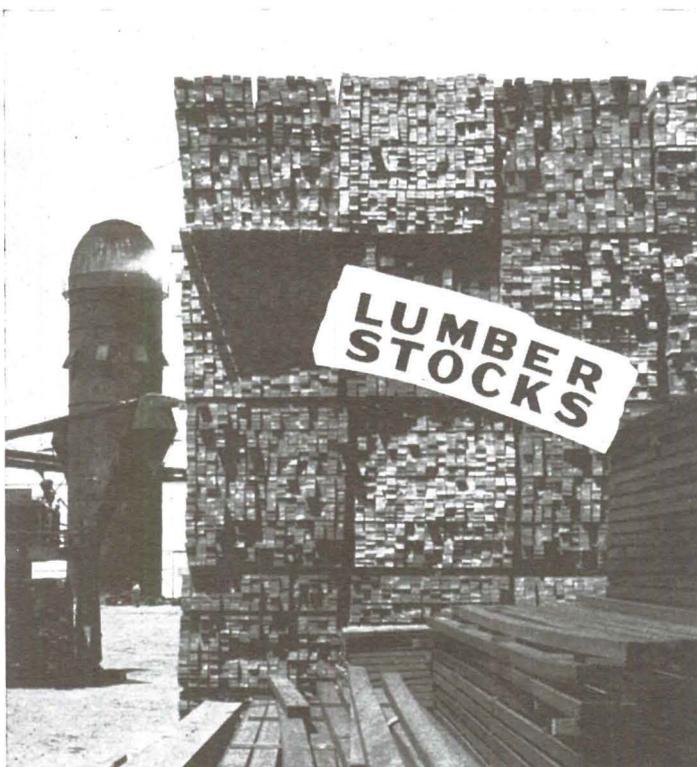
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new developments

SOUTHERN CALIFORNIA TELEPHONE COMPANY OUTLINES INSTALLATION NEEDS OF CASE STUDY HOUSES

Engineers of the Southern California Telephone Company have reviewed the plans of Case Study House No. 1 by J. R. Davidson, and Case Study House No. 2 by Sumner Spaulding, for the purpose of recommending locations for telephone instruments. They also studied the new problems of providing telephone service which are presented by modern construction methods such as slab floors, new types of wall treatment, and the absence of space above the ceiling for wires to be placed in the traditional manner.

The conclusion was reached that it is essential to plan for telephone service at the time the plans for modern houses are drawn, so that conduit and outlets can be built in and made an integral part of the structure rather than being installed later in an unsightly and unsatisfactory manner. Telephone companies provide all wires and instrumentalities necessary for telephone service, which is contrasted with other utilities whose inside equipment is largely the property of the home owner and, therefore, naturally built in. The conduit, outlet boxes and protector cabinet, however, are provided by the builder and should be planned and built into every structure.

Looking forward to a great wave of post-war residence construction, the telephone companies are faced by the problem that war necessities in manufacture have prevented expansion of the telephone system for nearly four years, with the result that something like a million and a half orders for additional telephone service are now on file with Bell companies throughout the United States and additional thousands are on file with the other telephone companies. It is anticipated that many months will be required to expand the telephone system so as to catch up with the public demand when manpower and materials become available, and this problem will be made more acute if the anticipated building boom is realized.

This will mean that thousands of new homes will be built and occupied with no immediate prospect of residence telephone service in a large share of them. Most of these homes will eventually have telephones. Many of the home owners will want several telephones. The demand will be for convenient and slightly installations. It is, therefore, highly desirable that architects, designers, builders, and home owners plan ahead for telephone locations, and make adequate provision for outlets, conduits, protector cabinets, etc., so that as the industry catches up with the demand, satisfactory installations can be made. The following is a discussion of the problems which should be considered in order to make this possible:

A telephone protector must be installed at the premises for each telephone line. Where this protector might be unsightly, a cabinet or suitable location should be provided to house this equipment. The location of this cabinet will be determined largely by the location of the pole from which the service will feed. Normally, this location will be near the point of contact by the power company. A cold water pipe ground should be available for this protector. A cabinet for the housing of one protector should have minimum dimensions of 12" x 12" x 4" deep.

A telephone outlet should be provided at each location where a telephone will be required for present and future usage. This outlet consists of a standard 2" x 4" electric outlet box. Where a combination telephone set (square base type) is used, the connecting block mounts in the outlet box, and the cord comes out through a hole in the cover plate. If the outlet is used for mounting of a bell box or wall set, a backboard is mounted on the outlet, and the equipment in turn is mounted on the backboard thus saving screw holes and marring of plastered walls. The "hang up" or suspension telephone requires two outlets, one for mounting the bell box and one for handset holder.

Where adequate crawling space, a minimum of 18", is available under the house, a piece of 1/2" conduit should be run from the outlet to an accessible space under the floor. For houses built on a slab this conduit should be "stubbed" to an accessible location in the attic. When no attic is available, the conduit should connect the various outlets with the protector cabinet or protector location. In some cases it may be more economical to loop the conduit from one outlet to another in series fashion.

On these plans we have designated the various outlets with the letters "N" and "D" to distinguish between the ones we consider necessary and the ones we consider as desirable. By placing outlets at all of these locations, the service may be expanded or contracted to meet changing conditions. The scheme lends itself to a jack and plug system which is well adapted to this type of home, and this service is quite popular since there is only the installation charge and no monthly charge on 3 and 4 contact jacks.

The "necessary" locations for telephone outlets should always include one in the kitchen. The master bedroom is also a "necessary" location for an outlet for convenience. The next "necessary" location is in the den where the family spends their evenings. The "desirable" locations include additional bedrooms and living room. In Southern California people spend much of their time out of doors and sun decks, patios, and barbecues should be considered for telephone locations when it is possible to provide complete shelter from rain and sprinkler systems. Consideration should also be given to avoiding outdoor locations where the telephone would be available to persons unauthorized to make use of the service.

The Southern California Telephone Company has, for many years, maintained an architects' and builders' service whose experts are available to consult with anyone who desires advice regarding telephone service in connection with building plans.

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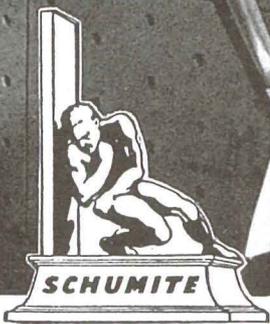
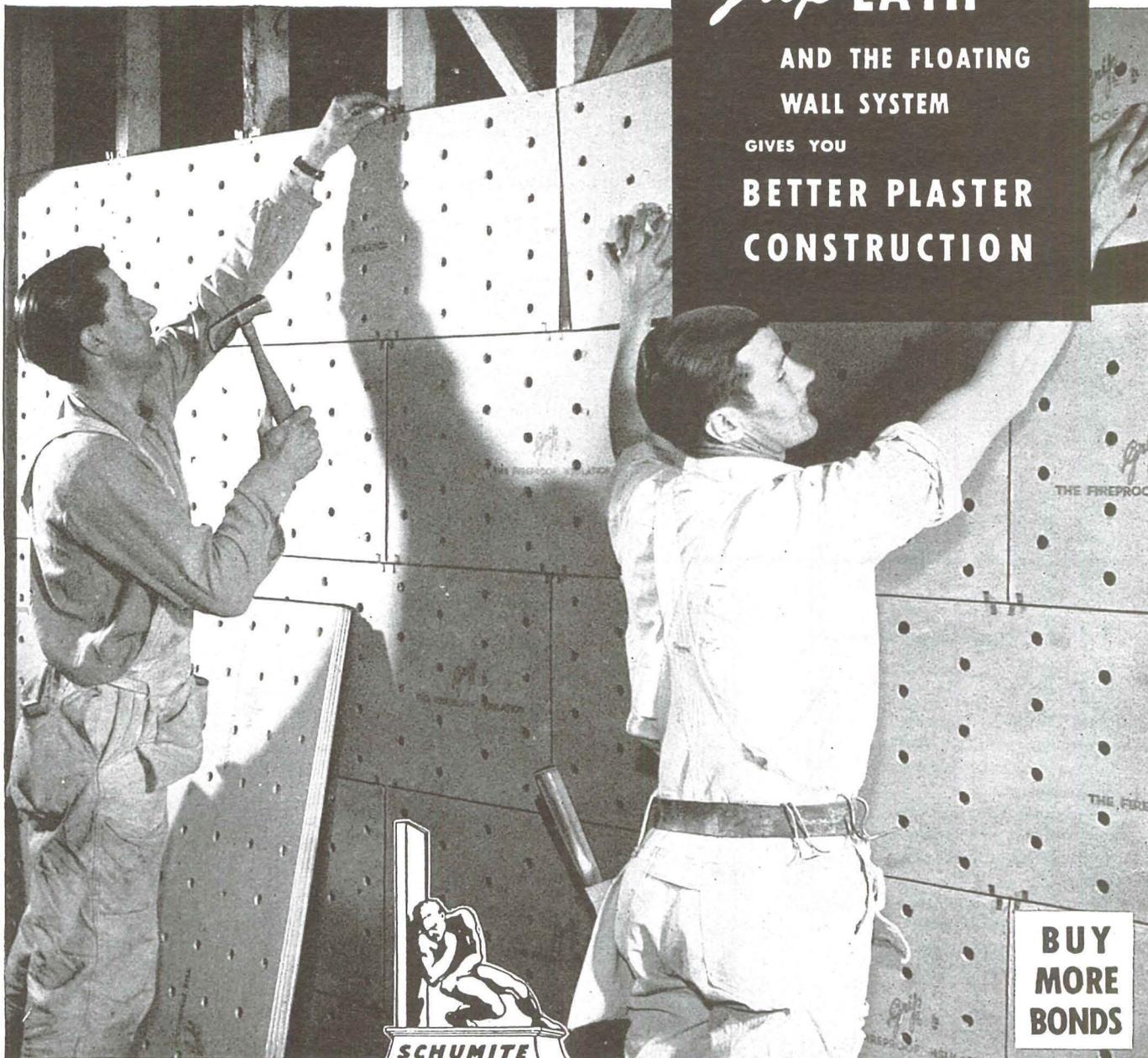
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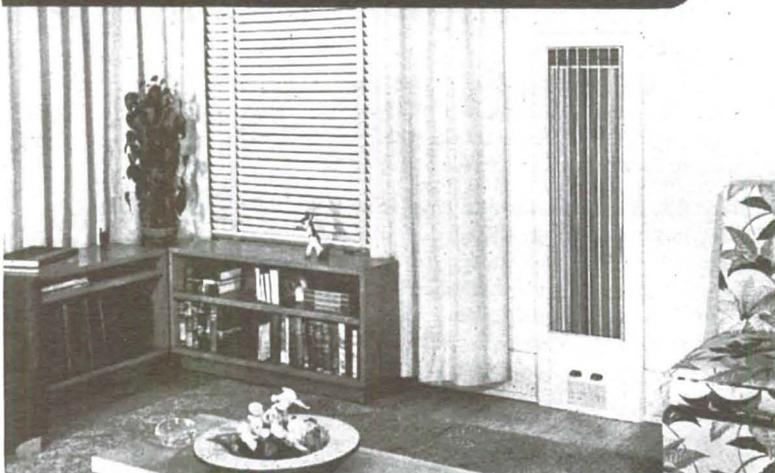
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Niederer Co., 3409-17 South Main Street, manufacturers of bank, store and office equipment, was recently announced in the purchase of Niederer facilities by Weber Showcase & Fixture Co., Inc., of Los Angeles. Financial details of the transaction were not disclosed.

Founded in 1888 by the late Jacob Niederer, the company has been operating its plant at the present South Main Street address for the last 41 years. The plant was among the first of its kind in Los Angeles to use electric power. Continuation of the Niederer company's activity, under its present management, also was announced by Weber executives. The Weber company will complement its own production by addition of the cabinet making and wood working facilities of the Niederer plant.

No personnel changes in the Niederer organization are planned, according to Weber company officials. Present officers of the former company include W. J. Niederer, son of the founder, president; George H. Lockwood, vice president and general manager, and P. H. Curtis, secretary and treasurer. James C. Owens is sales manager and O. M. Hoglund, production manager. Weber executives are currently mapping a quick reconversion to cabinet work, construction of store interiors, including food market fixtures, and woodwork for residences, offices and clubs in the Niederer plant. Busy with war production in its main Los Angeles plant, the Weber company purchased Niederer facilities to supply customers requiring such equipment without interfering with its own wartime output.

In relation to future business development of the Niederer division, the Weber management cited the recent easing of restrictions on new construction, remodeling, repair and maintenance as outlined in a new War Production Board order of May 29, 1945. It is expected that Niederer facilities will be called upon to help meet the demands of such building development. Total area involved in the Niederer purchase is two and one-quarter acres, including the plant proper, storage yards, several tenanted business places and the family residence of the late Jacob Niederer. The Weber company will remodel some facilities to meet the special needs of its own postwar construction program, according to Karl Weber, president of the company, who announced the transaction.

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JAPANESE WAR CONTROLS AVAILABILITY OF FIR PLYWOOD

Fir plywood, the \$80,000,000 building commodity manufactured by 31 Pacific Northwest factories, probably will not be available to civilians until after Japan is defeated, even though building restrictions may be eased sooner. That fact is one of two all-important conditions characterizing the plywood industry today, according to reports presented to plant owners and officials at the recent annual business session of Douglas Fir Plywood Association, the manufacturers' trade association, held at Tacoma, Washington. The second factor—a highly favorable one—is that the panel makers already have developed and readied for market new supplementary products—combinations of plastics and plywood. These new alloyed materials unite the properties of both plywood and plastics in one panel; as such, they not only constitute a new building material, but will serve to "extend" timber resources of the area. The new materials will be offered whenever material restrictions are lifted.

Repeated by all speakers at the meeting as one condition favoring plywood manufacturers—and the panel jobbers and retail lumber dealers who sell it in peacetime—is that the panels can be distributed through normal channels as soon as government buying lessens. Fir plywood manufacturers face no reconversion problems; production will not be interrupted by any change-over from war to peace. Further, as soon as more skilled workers return to logging camps and factories, production can be boosted toward the optimum of two billion feet annually, which is about 25 per cent greater than at present. Although plastic-surfaced plywood has been produced in accordance with military specifications for many months and much speculation has been evidenced as to its future possibilities, few details of the present and future products previously have been released. However, at the meeting not only was development of the panels reviewed but also furniture, signs, boxes and novelties built of the new material were displayed.

By bonding a plastic surface to plywood or veneer many new properties are added to its inherent strength. Some panels may have completely finished surfaces which are hard, smooth, wear-resistant and water-resistant and in a variety of colors. Other plastic-plywood sheets would be intended for further finishing such as painting. The natural wood appearance is retained in some surfaces; other plastic sheets mask the wood completely.

KITCHEN PLANNING AND MODERNIZED HOUSING

Whatever else the wartime avalanche of surveys and polls have proved, they have removed any lingering doubts that Americans want better homes. They want homes with more beauty, comfort and utility. There seems to be little doubt that a million new homes will be built annually when conditions permit, and that a predicted three to four million will be remodeled.

The national wave of re-housing will differ in many ways from past home-building spurts. The demand is based not only on a known dwelling shortage, but is generated by a desire for homes incorporating the publicized new materials and products. Industrial research has turned its attention to housing, and manufacturers of building materials and appliances will join architects and builders to offer the nation homes with new products integrated into designs.

Industrial designers have said that in the past builders failed to present homes as complete operating "packages," ready to move into. They point out that the automobile is built and sold as such a functioning "package." Marketing authorities say that women buy on demonstrated "use-value," and that they are not tempted by draftsmen's sketches of bare rooms; they want to see products ready to use.

Women have shown indifference to "artist's dream" wartime designs that show gadgets popping out of walls, glass and plastic mirages have been met with smiles. Mrs. America does not want a revolution in home design, rather, she seeks improvements—changes that are evolutionary. At the moment she is surrounded by considerable confusion as to just what new designs and technical improvements she can expect. She likes the idea of a complete home with matched equipment, whether new, or a remodel of her old home. She has shown a tremendous interest in "complete kitchens," with appliances "engineered" into the room. A result of this interest is that the kitchen has become the focal point of many post-war home plans.

STORES WILL MERCHANDISE "PACKAGE" ENSEMBLES

Because all-electric kitchens are recognized as the spearhead of postwar electric appliance merchandising, they will be made available as complete "packages" through department and furniture stores. Women will be able to see and operate new automatic equipment in store operating displays. Appliance dealers will cooperate with architects and builders to display and demonstrate complete kitchens for home building prospects, and they will have arrangements by which kitchen remodeling can be handled. While all modern appliances may not be installed at one time in all cases, ultimate complete kitchens will be the aim; and single appliance sales will become part of complete kitchens later. The complete kitchen and home laundry sales approach will become the standard appliance merchandising technique for large stores and specialized dealers.

HOW TO PLAN A KITCHEN

The procedure for kitchen planning, whether for a new home or for modernization of the old home, should be considered in three phases:

1 Your Needs—size of family and amount of entertaining; also the amount of money you want the kitchen to cost.

2 Your Tastes—the kitchen should reflect your personality. Let your taste dictate the colors, curtains and personal touches.

3 Your Basic Arrangement—follow these four simple rules established by kitchen experts:

a) Include counter-tops or working surfaces beside the sink, the range, and the refrigerator.

b) Place the sink between the range and refrigerator for maximum convenience.

c) Include a food-mixing center, beside the refrigerator preferably, or beside the range.

d) Store foods and equipment nearest the place they are used—within arm's reach whenever possible.

A modern kitchen should be planned by "work-centers." Their location and function is to save steps and work by keeping utensils, food and equipment grouped in three main divisions: storage, cooking and dishwashing. The storage and mixing center should be nearest the door through which supplies are brought. The cooking center should be placed near the entrance to the dining room, or eating nook. As with other centers, storage compartments for utensils and supplies should be nearby. The dishwashing center, featuring the electric sink with electric garbage disposal and automatic dishwasher, should be between the other two major centers.

In addition to these three main centers, many kitchens will include "clean-up centers," including a storage place for brooms, mops, and cleaning appliances. Another modern touch will be a "secretary center," having a desk, files, telephone and other housekeeping conveniences, not to forget a radio.

Many kitchens will include dining space, although there is a wide difference of opinion on the future of the dining room.

Service rooms adjacent to the kitchen will be popular. Such rooms will include storage space for canned goods, the home freezer, and bins for dried vegetables, as well as ventilated fruit storage bins.

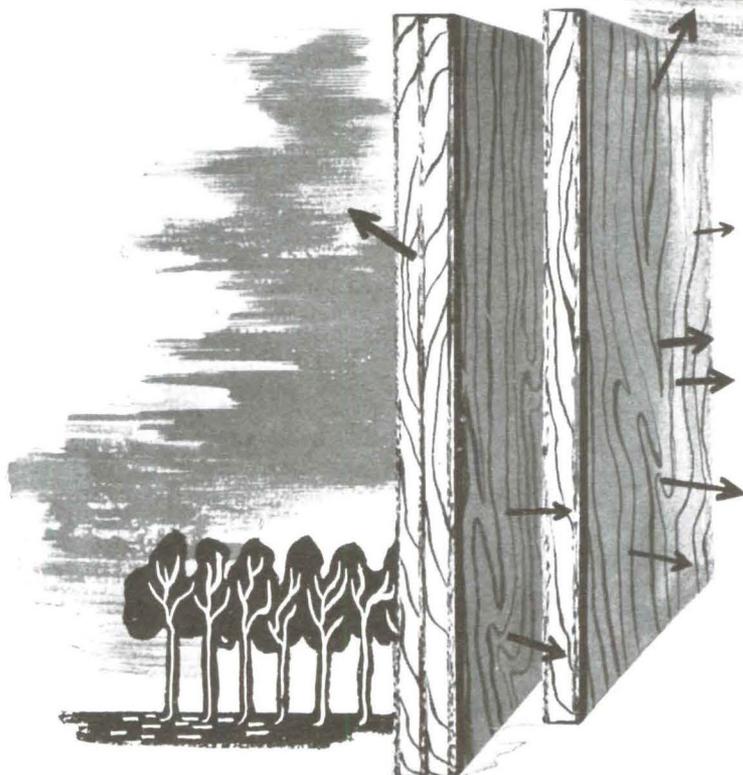
A word of caution to all who plan to build or remodel in post-war: watch your wiring. Adequate wiring is most important for good performance of all appliances. A good procedure is to install three-wire service, whether your immediate plans include an electric range or not. Adequate wiring is easily and cheaply installed at the time of construction; but is troublesome later.

HOW KITCHENS CAN BE FINANCED

Complete kitchen and home laundries can be financed in several manners. The regular dealers, such as department and furniture stores will have convenient terms for moderate periods of time ranging up to three years. They will be able to finance kitchen remodeling into the real estate mortgage. Such additions to present mortgages need not increase the monthly payments in many states, since the valuation of the property is usually enhanced more than enough to assume the additional loan. Some dealers frown on including appliances and furnishings on home mortgages. Their objections are based on the disadvantages of the long-term arrangements resulting in the large amount of interest ultimately paid on the appliances when they are carried on 10 or 20 year mortgages. However, several savings and loan group plans, as well as loans under F.H.A. regulations, permit inclusion of most household appliances as part of the real estate in a majority of the states.

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CINEMA

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but have, according to some reports, already opened theaters in their zone, and the strong anti-Nazi film made in 1938, "Professor Mamlock," has been shown in several theaters in that sector. As indicated earlier the purpose of American features is not to entertain. These films and newsreels and documentaries deal with the virtues and advantages of living peaceably in a world that wants peace, and with the force and might of America in the factories and fields and at our guns. The program is a big one and touches directly the hope for future peace and security of Germany, Europe and the world. Films will be used to educate Germans to an understanding of our post-war purposes in Europe; to remedy in liberated areas and in the Reich the effect of years of Axis propaganda and occupation; and to enlist the maximum cooperation from native populations in those areas where American troops will be quartered. If Office of War Information films can inculcate in Germans the same respect for our home front might, as they now indisputably feel for our arms, then that program can be counted as a success. Films can be a deciding factor.—ROBERT JOSEPH.

ART

continued from page 12

in the art affairs of this city—as a painter, sculptor, and print-maker. In that interval after his arrival in 1922 and before he went to France in the early thirties he not only exhibited widely but also sold extensively. Is he less of an artist since his return because the galleries and museums do not present him? On the contrary. His early work, however good, was at best the promising forerunner of mature development. Nothing he did in metal or wood of that period can match the thing he has evolved in wood sculpture in the last ten years. His faithfulness to the nature of his material, his prodigious capacity for work, has resulted in a genuinely original enrichment of this medium. What was previously a highly personal subjective expression in his painting is now being transformed into a consciously integrated objective statement based on the *nature* rather than the *appearance* of reality. Krasnow's quest for that which is fundamental, universal, has led him to abstraction. What other art form is valid and germinative today? Art, for men of this stature, is a process of growth, never the crystalization of a formula. When none of the popularized measuring sticks can apply to a *living* approach to art, how else can we understand but through a flexibility of mind which permits us to find creative interpretation for creative work?

But the inherent structure of the official art world makes little provision either for such an approach or for its interpretation. This may be a matter of indifference to the majority of artists who work safely within the folds of traditionalism and whose chief complaint is that they just haven't had "the breaks." By their own indifference or shortsightedness they have helped *make* this strange world, and by their continued support they *maintain* its devitalizing power. Responsible men must look elsewhere than to prevailing institutions for the means whereby art can become integrated with life. If in the search we find excess weight in the baggage of tradition let us have the courage to toss it overboard. And let us choose the means which will be commensurate with the ends we seek.—GRACE CLEMENTS.

SAN FRANCISCO

The show of Contemporary American Paintings assembled at the Legion as a special exhibition in honor of the delegates to the Conference of the United Nations has been continued beyond its scheduled closing date. The added run is well deserved. Though the time for organizing the show was short, the result is most fortuitous, the consensus being that it is one of the best exhibits of its kind. Since this is a pretty good cross-section of the kind of painting going on in America today, what conclusions can be drawn? Perhaps "conclusions" is too definite a word. It might be better to ask what interesting trends can be observed. One of these is brought to light by the way in which the show is hung. There is no attempt to label schools but there has been an effort at grouping pictures of like intent or character. By the evidence of the show it is becoming increasingly difficult to adopt any hard and fast lines for labeling contemporary painting in this country. Some

of the forms of abstraction appear in works that are predominantly surrealist, and vice versa. The realist finds that abstraction is useful to him and the abstractionist sometimes finds exact realism fills his needs better than anything his imagination can propose. The romanticist, who is the poetic interpreter of the moods of realism, sometimes comes to a point where his work could well be called surrealist. It would seem that many painters in the United States are no longer wholly bound by any single mode of expression. They are beginning to see that there are many tools to be used and they are not above experimenting.

If this exhibit is any indication it can be said that contemporary painting in America has nearly passed that dreadful phase brought on by WPA when life could no more escape the painter than it could escape the candid camera addict. Painters seem to have matured since those times. If they have a story to tell they do it much more subtly: Albright, for instance, can tell you the story of a man's life by the way he paints him or, perhaps he's going even farther than that—telling you of the effect of an environment on a man's life. Hobson Pittman, by the way he paints a room, can tell you of the house of which it is part, of the town in which it stands—in a larger sense of a way of life. These indications of advancement have not just arrived with this exhibit, they have been going on over a long period of time. But there is enough evidence in this exhibit to say that painting in America has gone up a step—and that it is preparing to go a step higher.

The de Young Museum has also extended the run of its Art of the United Nations show but has made some changes, in particular the addition of Pacific War Photos by Joe Rosenthal of Iwo Jima flag-raising fame. Rosenthal, A.P. camera man, in San Francisco for many years before the war, has brought back a fine record of what he saw in the Pacific: technically first rate pictures with a good sense of timing and story value. The Story of American-Russian Friendship is another new exhibit related to the United Nations show. It is a series of twelve paintings by Philip Evergood. Evergood might be called a sophisticated primitive and his treatment of his subject is done in a rather simple decorative way well suited to the purpose of the works.

The San Francisco Museum, in its temporary quarters, has carried an interesting exhibit circulated by the Museum of Modern Art: Hayter and Studio 17. Hayter, an Englishman, set up a workshop in Paris before the war for the purpose of reviving engraving. The exhibit shows some quite exciting results of experiments and ideas developed in Hayter's Studio 17. There are examples of pure engraving, some engraving combined with etching, and there are numerous works in color. One of their most interesting innovations is the imprinting of plaster blocks or plaques which are then cut into along certain lines of the composition, to create abstract relief forms thus combining sculpture with engraving. The San Francisco Art Association recently announced the resignation of William A. Gaw from the position of acting director of the California School of Fine Arts. Gaw is resigning to devote more time to creative painting and to teaching and will continue his classes at the school. Mr. Douglas MacAgy, formerly curator of the San Francisco Museum and until recently with OWI, has been appointed to fill the position of Director. Plans for the postwar school are now being developed by Mr. MacAgy with a committee representing the Board of Directors of the San Francisco Art Association.—SQUIRE KNOWLES.

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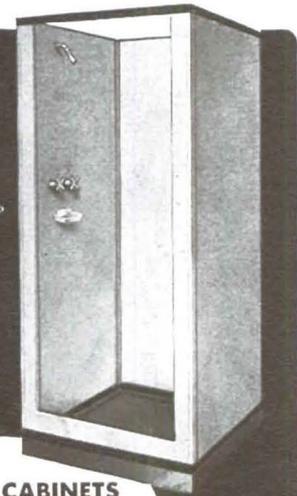
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CONTEMPORARY MUSIC IN FILMS

continued from page 34

time has anything to do with the contemporaneity of an idiom, as some film composers maintain. The contention that "Homogeneity in style is not possible when you start out with your eye on a star and, while composing, suddenly discover that your music is not supposed to be good—but "Thursday," made by film composer David Raksin (during the discussion period of the forum) would appear to be based on fallacious reasoning.

The Idiom of film music, then, depends almost entirely upon the tastes and education of the producers, directors and studio musical directors, and not upon the composer or the public. Only in rare instances have film executives realized that only a contemporary score is appropriate to a contemporary drama. To the frequently voiced objection that there is no modern style, only modern composers, one can only reply that he who is archaic or eclectic in 1945 is not contemporary, even though he may know that he is alive. Each epoch finds its own true expression in a characteristic style—so much history tells us—and Gothic spires as well as neo-Tchaikovsky or even neo-Haydn in the twentieth century are anachronisms. This does not refute the possibility that a modern adherent of the romantic style may be writing excellent music, qualitatively. No one disputes a man's right to com-

pose as he pleases, and for this very reason, he who prefers the modern idiom should have all the more right to uncensored self-expression. Either contemporary music or music of the appropriate period can be used to embellish a period film. But the situation that usually prevails is completely illogical—neither fish nor fowl. We go to see a film drama laid in the middle ages or the seventeenth century, and quite complacently listen to music dated 1880 when we would receive a profound shock to see a piece of Victorian furniture nestling among the correct props. That would be stylistic inconsistency!

As the discussion comes to an end we attempt to name motion picture scores that could be hailed unequivocally as outstanding examples of the modern musical idiom. Bernard Herrmann's music for the current film, *Hangover Square*, as well as *Citizen Kane*, *The Magnificent Ambersons*, and *All That Money Can Buy*; Aaron Copland's *For Our Town* and *The City*; Virgil Thomson's and Gail Kubik's scores for the documentaries, *The Plow That Broke the Plains* and *Memphis Belle*, respectively; Arthur Bliss' musical commentary upon H. G. Wells' *Things to Come*; George Auric's music for the French film, *Blood of a Poet*; Prokofiev's for *Alexander Nevsky*; and parts of Toch's score for *Address Unknown*, Rozsa's for *Double Indemnity*, Eisler's for *White Floods* and *None But the Lonely Heart*, Tansman's for *Flesh and Fantasy*, and Adolph Deutsch's for *Northern Pursuit*, were nominated. The list is small, and remarkable for the fact that each composer represented has an established reputation in the field of concert music, and in most instances was given carte blanche by the film's producers. I do not wish to imply that the designated scores are first-rate because their composers had concert performance in mind. On the contrary, there are meaningless and monotonous passages in the best of them, when heard in concert or on records. The original function of film music is to interpret and describe dramatic events and moods, so it will speak to us with but half a voice unless the drama is made visual. In the complex blend of arts that is the cinema no one element is complete unto itself, but each heightens the total effect in direct proportion to its quality and originality. Film composers will be able to create music of consistent artistry and contemporaneity only when the industry grants them freedom of idiom and the opportunity to collaborate with writers and directors on an equal basis.

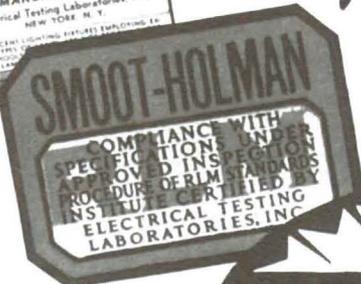
EYSA MODEL'S AMERICAN CITY

continued from page 23

as might be expected, to a stretch of beach or expanse of ocean, but into the voids of interstellar space; Chirico's avenue of escape, perhaps most clearly visualized in *Nature Morte Evangelique*, 1916, is in the same vein. It is a window through which the observer, in his imagination is in a dream, falls into the infinite. But escape is not the direction taken by Model. In the last painting reproduced, *On the Atlantic* 1945, he approaches the

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issue of adjustment to America with evident forcefulness and determination. The buildings here are shifted to give an even more literal impression of a screen. Overlapping in form, they are also separate in color. As the panels shift, the figure of a woman, at last personalized, clearly and sharply delineated, with a firm step and dynamic countenance steps forward through the narrow opening away from the boardwalk rail and from the engulfing abyss of space beyond. It is the girl in the cigarette ad of *City* come to life. No more the endless hallucinatory vision of those who pace empty squares, nebulous shadows who wander aimlessly back and forth, disenchanted figures, morbidly alone, entombed in the ambulatory of the barren streets. Mysteriously and magically the lid of a blind window lifts and for the first time on the reproduced sequence of paintings there is a view into a building. One sees an office worker under an electric lamp set against a background of shimmering yellow dots, luminous spots of light, investing the inner scene with a warm glow. The artist at last feels himself penetrating the cold facades, moving toward the inner life of a world of which he feels he is now becoming a part.

Finally, in *Outskirts* the close-up is accomplished. The city, though still a maze, is now penetrable. It cubes off into deep space with the housetops in view like the roofs of an Arabian village. A great orange Arabian nights moon rises over the town, and a huge eye, that of a poster, peers out like some wise and knowing guardian of the secret. A woman, still alone, slips silently in among the buildings as if hurrying to some anticipated but unknown adventure.

Thus the artist has painted the drama of his adjustment, enacting it to a point where he is no longer the observer, enchanted and awestruck by the extraordinary character of his environment, but is in the process of overtly participating in its mysterious rites. The architecture of frustration rapidly becomes that of fulfillment.

It is reasonable to assume that, in connection with the different personalities, male or female, which appear in Model's paintings, at least part of their function is, paradoxically, to serve as a shield behind which the artist may conceal his identity as he gravitates psychologically from one situation to the other.

If the psychological continuity set forth above is correct and development continues in the same direction, one should be able to forecast the nature of future pictures. It is interesting and significant that the pictures in each new phase of the close-up become progressively larger, and for his next series, which he is preparing for this fourth one-man exhibit, Model has ordered his largest sized canvases to date.

The human eye, when emphasized to the hypnotic degree it is in several of these pictures, usually indicates the presence of a strong feeling of persecution or of guilt on the part of the painter. However, here it is linked to other ramifications of personality; the obsessive eye through the process of conversion known as the Freudian pun, becomes the omnipotent "I," that is to say, the eye subconsciously represents the ego. First imprisoned in a sign-board, then energetically and vitally reasserting itself, and next, in *New Continental*, facing the situation squarely and making a composition between its own condition and that of the Negro, finally in *Outskirts*, it reverts to the enclosure of a sign when the picture reverts to the third dimension. However, this last painting is one of the future and not of the past, and the huge, compelling eye, half concealed and peering enigmatically around the corner of a building, gives one the impression that the ego has become so knowing, that it will find its way about even in the maze of the impenetrable and unpredictable future.

Model says: "There are many things vital in our emotions that we cannot say except in poetry," and again, "When an artist has paint in his hand, he forgets religion, philosophy, even himself." Still, for him each of the pictures reproduced "is an American corner, one that can be seen every day in any American town." Though he does not paint from a specific scene as do most painters of literal landscapes, a generalized and abstract realism is of course present in his paintings, and frequently observers remark: "I know the exact place in Harlem you have painted in this picture," or "This looks exactly like the garment section of New York,"* to which he replies: "There *must* be a place like this, for

*The garment section of New York is, interestingly enough, that which Mondrian frequented, in the vicinity of 34th Street and Eighth Avenue.

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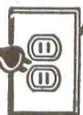
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EVSA MODEL'S AMERICAN CITY

continued from page 47

I paint the things I find here. I paint flags for the same reason that I paint houses and people. They are here."

Since Model is opposed to the idea that the objects in his canvases represent anything but the most unassailable reality, commonplace and communicable, such as streets, signs, buildings, people, it is fair presumptive evidence that the alter-images in his pictures are purely subconscious in derivation, and hence of psychological motivation. Although an artist may be unaware of certain practices that come through in his work, and even may be consciously attempting to avoid them, the richness of the artistic personality automatically invests the most simple symbols with many directions of references, and when these appear in an artist's work, it is a true indication of broad and fertile creativity.

If, perhaps because the impression to be gained from the original paintings is not clear in reproduction, the psychologically imposed images referred to earlier, such as the graveyard, the landscape, the Arabian Nights village, seem tenuous or fanciful, there is the painting titled *New Continental* in which the image comes through so forcefully that it is no longer suggested by nuance but is clearly apparent. The scene depicts a young Negress walking along the street against the backdrop of a huge poster. The overall image is that of an African mask, the poster furnishing two enormous eyes, the figure of the Negress forming the nose, and the mouth suggested, as in masks of the Belgian Congo, by horizontal striations which here designate the street.

Space ideas are very freely employed—there is great variety to the spatial arrangements of these pictures. But regardless of the method used the space implications are always those of a devastatingly sad, oppressive, atmospheric void. The early pictures done in this country employed three-dimensional one-point perspective devices with an emphasis on the motif of the long lonely road receding to a far-distant horizon, with usually a single tiny figure nearing or pacing at the vanishing point. In several, both sides of the road are the empty wastes of a lonesome land, a land to fill the fearful and uncertain heart with an overweening agoraphobia. This must be his native tundra wastes from which he departed in youth. In others, the receding road is lined with buildings, the buildings of Paris, and the French signs, *Coiffure*, *Pharmacie*, (partly deleted, as words invariably appear in Model's pictures), even the clocks are those of years past, covering the scene with symbols of reminiscence and nostalgia. In these pictures the world is closing in; and following then, are a few paintings directly remindful of Chirico's interiors in which the space feeling has become an overhanging cloud of claustrophobia.

Then a different set of controls presents itself as a response to the changed environment, and, as the experiences of this country leave their imprint, two-dimensional space concepts, scientific and modern, would appear to supercede the three-dimensional concepts of the past. In reality, both are used in a cross reference of associations of past and present.

In this phase, the paintings are set together, as in *City*, by a series of flat planes which only by their overlapping position give the feeling of being in front or in back of each other, as do the flat planes of cubism. The picture *American City* does have a slight recession due to the progressive diminution in the size of the buildings, but the general effect is that of an abstraction composed of large rectangular forms varying in size and each cut into at some corner, forms that establish generous color areas and through them a series of color rhythms which assert themselves individually and which play against each other contrapuntally as well. Although this picture is almost two-dimensional in its space concept, the artist manages to establish a great distance between the person in the foreground and the one in the peep-box near the top of the picture. The device of showing a tiny area of sky also makes the space of the city seem flat and close and the sky immeasurably deep and distant. Then, too, the opposition of the clock and the sun, the opposition of time and timelessness, also creates a space feeling—a feeling of dimension contrary to that implicit in the cubist type of condensed space and flattened planes, and characteristic of the metaphysical space concepts of Chirico and of Model's own earlier work.

This duality of space idea is even more apparent in *Oceanside*, where the canvas is neatly and precisely divided into pure two-

dimensional rectangles effected, as we have already noted, with some of the precision of Mondrian. Only after the two figures and the cloud are placed within the given areas are we made aware of deep, empty, poignant space.

In *On the Atlantic*, the space opens up again, but in a unique and interesting way. The buildings shift in increasing geometric progression and create an opening which informs the observer of deep space beyond the front plane of the picture. When, in *Outskirts*, the flat planes of carefully articulated rectangles are formed into cubes and merged in a very complex plastic and psychologically significant arrangement, the values are equally divided between the two space systems, and the overtones of both multiply in penetrating and dynamic power.

Space and time are so merged in Model's work that it is difficult to write of them separately. Nevertheless it has seemed necessary to try to do so. "Time," says Model, "is the living moment, and it is this that I try to capture in my painting." To what an admirable and fascinating extent he has been able to do this, the paintings reproduced as a series will attest. The visual counterpart of specific subjective states, each has been found to form a sequence of exact moments in his psychological evolution. In this phase the devices of perspective are omitted and the spectator is confronted with a two-dimensional world. This represents the present. But his paintings have other time dimensions as well, among them, the past and the future. These are also transferred into space terms. In the earliest pictures done in America, the third dimension, that is, deep space and recession, subconsciously indicates the past. In *Outskirts*, the third dimension is reintroduced and now represents the unknown but anticipated future.

Furthermore, all of the pictures reproduced have a simultaneity of time dimensions. Some of them have been seen to contain subtle and unorthodox perspective devices, together with a two-dimensionality, so that present and past, or present and future, exist in the same picture, though one may predominate and the other create the overtones. There are, also, the past-time (*temps perdu*) of stopped clocks and the incomputable time, or timelessness, of suns and moons; the concurrent but antipathetic temporal rhythms of universal melancholy and personal joy. Then, all of the pictures share in common the silences of vast space and unmeasured time, a metaphysical synthesis into a time stream of the separately analyzed moments represented in each painting.

Model's concept of the living moment reconciles the fugitive with the timeless for the same reasons and by the same process with which he reconciles deep space and the two-dimensional plane. Symbolically his painting embodies eternity and omnipresence, not dreamed of, but achieved. It is the spiritual triumph of the ego over time and space.

It is evident that generalized concepts rather than specific ones establish the time-sense in these pictures. Clocks, suns and moons are little more than conventions, as are the buildings themselves, and it is always difficult to tell whether the picture is one of day or of night. Neither is there chiaroscuro. In its way the total lack of shadows here arouses the same feeling of suspense and suppressed terror as the elongated and mysteriously created shadows of Chirico. The presence of a single street lamp, lighted, may, when it appears, be construed as indicating night-time. Most of the skies are night skies, usually the dark skies which the imagination weaves about some unknown planet.

Yet there is light on the buildings, a kaleidoscope of light breaking into magnificent color, watermelon and berry reds, pumpkin and citrus yellows, woodland greens, magentas, spectrum purples. The source of this light is not fixed or apparent as it usually is in landscapes. It is projected forward in part, as if from the painter seated at his easel. This form of lighting appears in the work of many self-taught or "primitive" artists, though Model is in no sense classifiable as such. In contrast to this projection, a strong feeling of light is suggested by the closed or boxed-in areas referred to earlier, which seem to be illuminated by an internal mechanism that gives the same feeling of magical inner illumination as does a marionette show. However, no matter how the light reaches the picture, the true source is apparently essentially subjective. Subjectivity is perhaps the dominating characteristic of Model's work, a characteristic which emerges through a high degree of subtlety and sophistication.

CALIFORNIA COUNCIL OF ARCHITECTS

THE MERRY-GO-ROUND BROKE DOWN

■ In the June issue we discussed the effect of the civilization on architecture. Of likewise great importance is the result of the philosophy under which an architecture comes into being, for it is indeed true that as a man thinketh so is his architecture.

The smug and self-complacent Pharisee of today may look with condemning condescension on the pornographic ornamentation of some of the buildings and temples of the past. But, also, he might look with alarm and foreboding could he but foresee the equally regrettable monuments to his own thinking which future architecture may be forced to record. And the architect will endeavor to guide, counsel, wean, or woo this thinking into paths of consistency and stability.

A review of the thinking of the past and its effect on architecture may serve as a guide to our design and planning in the very near future. For brevity we will refer only to the religious phase of man's philosophy. At the time of the Golden Era in Greece, religion was a rather simple thing. After all, it would be convenient to have all one's aspirational needs so cubby-holed and catalogued. Concentration could then be turned on just one facet of one's desire. If the Grecian needed a full harvest he merely prayed to the God of the Harvest. In the spring all the robust young Grecians eagerly fancied the temple of Aphrodite. Every need could be quickly and expeditiously satisfied through simple concentration. And, it is no mere coincidence that such simplified and primary thinking should attend a basically simple architecture.

Let us turn to the Middle Ages; appropriately called the Dark Ages. The simple thinking of the Grecians, the direct clarity of the Christ, had become a rather confusing jumble of hierarchy, dogmas, taboos, symbolism, jargon, mysticism, and fear. One could be eternally damned for non-acceptance of the then-prevailing doctrine, or could be promised eternal life for lip-service. The simple commandment, "Thou shalt not kill" seemed paradoxically to justify the so-called Holy Crusades where human life was a most uncertain value. And, the attendant architecture is a magnificent conglomeration of symbolism, flying buttresses, groins, groans, and grottoes.

The pendulum of human thought then began to reverse its swing as we trace through the Renaissance with its Galileo and the first telescopic view of the heavens, and with Columbus and the proof of the spiritual world, with Michael Angelo, and with the Architect Palladio. Such direct thinkers are always accompanied by corresponding changes in every-day thinking, and we lead up to the Industrial Revolution and the time of the Reformation, and again to the direct clarity of the Christ and the new Commandment. Architecturally, we find a renewed simplicity. England expressed it in the Georgian, and this continent expressed it in the Colonial.

Current history also exemplifies this effect of philosophy on architecture. Witness the decade of 1920-30. As in all other times of economic booms, we find our human thinking disregarding all reasonable bounds. Religious thinking is merely typical of all our thoughts. We are again extremists. It has become smart to be an atheist, an agnostic, a zealot. All kinds of hitherto unknown cults are flourishing. The "ghost" of this, and the "spirit" of that have become alleged realities. Man has become so prosperous that he dares to question even any intelligence in the Universe other than his own, and the name "God" becomes a fashionable expletive. And the architecture? Well, it needs no date on it. It's a date in itself, a date that is revealed in meaningless so-called Moderne, lightning flashes, imaginative vegetation from the time of the coal forests, gold paint, black-facing, flesh-pink stucco that is now blushing its apologies. Eyebrows of tile roofing, which were then settled serenely, now raise themselves ineffectually as though trying not to see the flat nakedness of the roof they so inadequately never covered. Aluminum paint reflectively trying to metalize an insincere structuralism. But, a few years of such thinking is enough. Only a decade later we are no longer in such a boom prosperity. Even the atheists are saying "God help us." People are turning to simple values. No longer does man flaunt his intelligence in the face of the universe. When man recognizes the finiteness of his own thinking, his thoughts become really big, and so does his architecture.

The Thirties produced a wonderful contribution to our architectural history. Actual homes—not houses—were built. The saucy indolence of the former decade with its flapper philosophies and knobby needs ceased to be. A home again existed in a coordinated family unit, based on concerted family thinking and needs. Architecture exemplified the home.

We are now threatened with another boom. False thinking brings fake architecture, poor investments, poor returns. The Merry-Go-Round of the Twenties broke down. In fact neither we, as a people, nor our own architecture really went anywhere until we got off that Merry-Go-Round again. Let's not complacently get on the Merry-Go-Round and thus replace the fine skills of our craftsman, the clear direct planning of our architecture, with imitations, substitutions, synthetics, or ersatz philosophies. The wise investor will shun such substitutions, for, as he thinketh, so he builds.

The architects of California know that the ring on the Merry-Go-Round is only of brass, not gold. They don't want another ride on the Merry-Go-Round.

OFFICIAL BULLETIN

JUNE



1945

BUILDING INDUSTRY DIRECTORY

CALIFORNIA COUNCIL OF ARCHITECTS

The following is a paid 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. For further information about any product or company listed, wire now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

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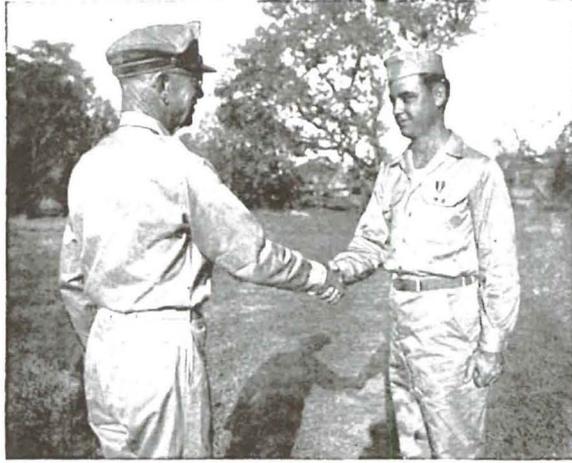
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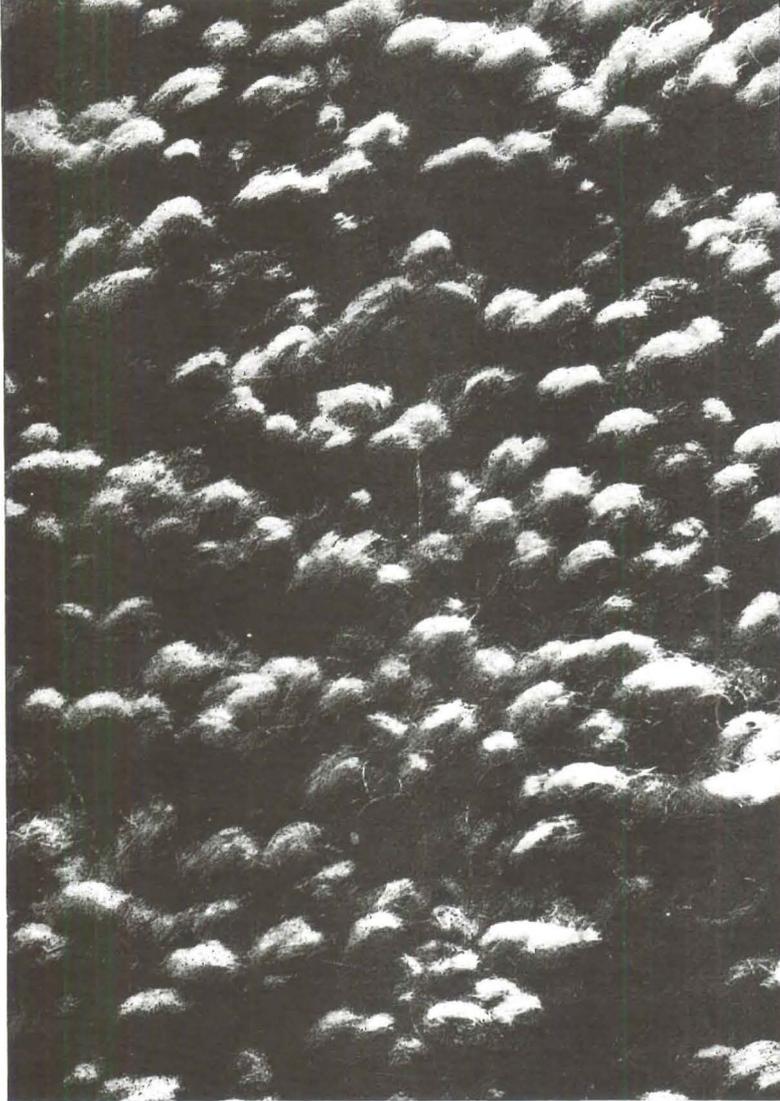
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