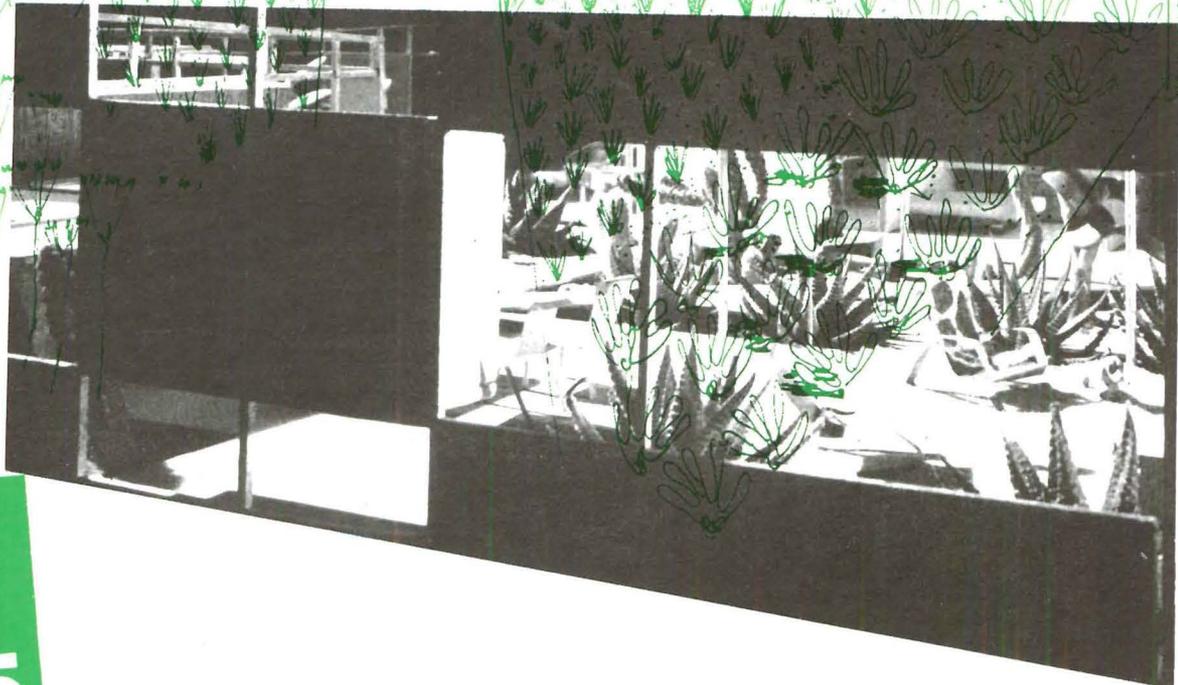


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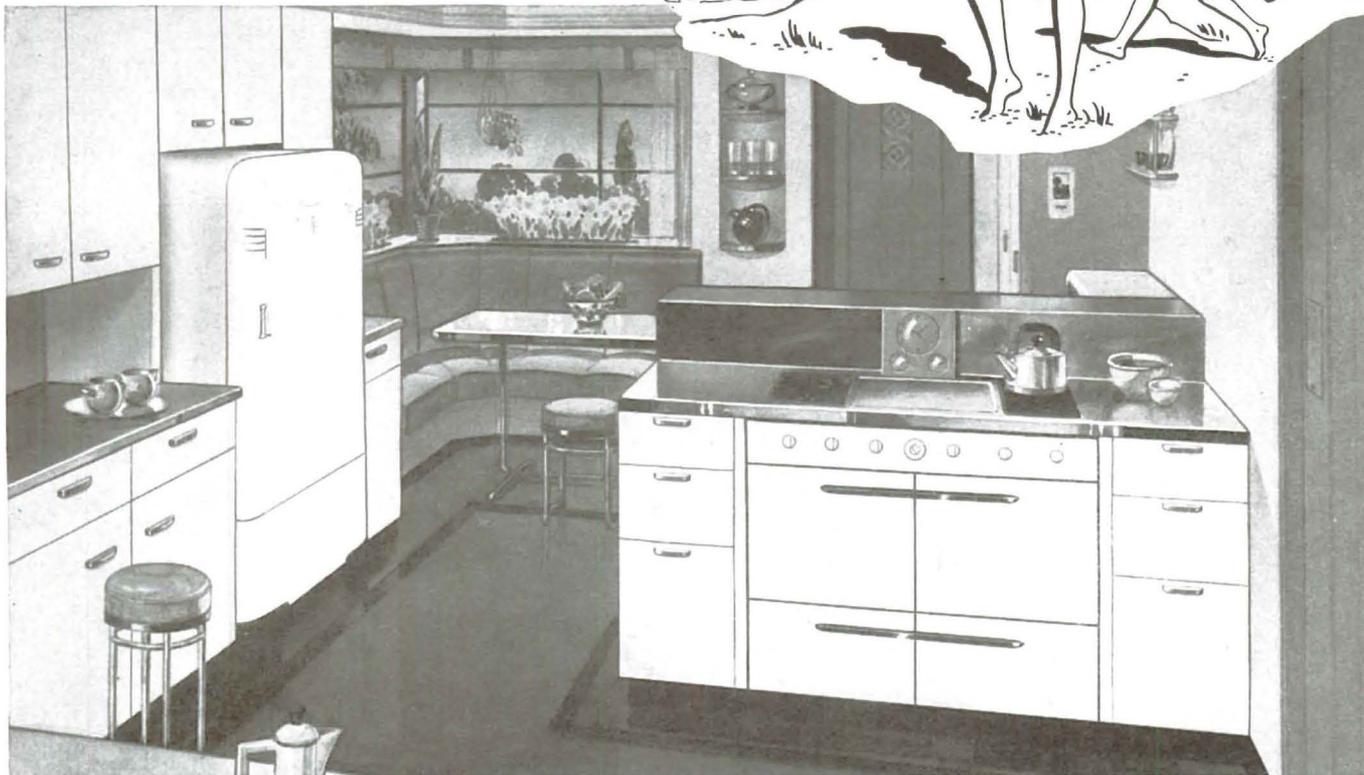
arts & architecture



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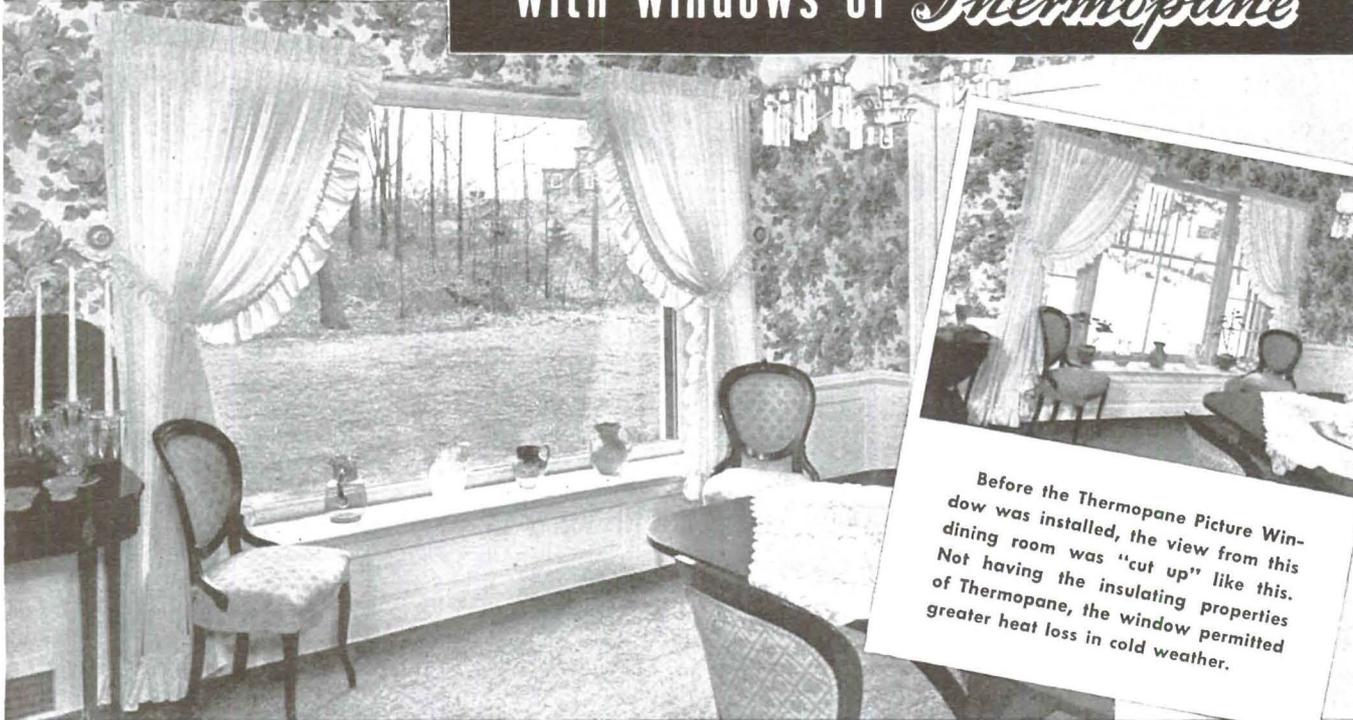
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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$3.50 a year; to Canada and foreign countries, \$5.00 a year; single copies,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



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with windows of *Thermopane*



Before the Thermopane Picture Window was installed, the view from this dining room was "cut up" like this. Not having the insulating properties of Thermopane, the window permitted greater heat loss in cold weather.

Architect: Walter A. Domann, Elm Grove, Wisconsin.

The "before" and "after" pictures above reveal how a room takes on extra personality with a cheery big window that presents a broad view of the outdoors.

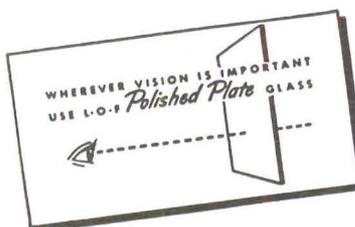
Rooms can be given this individuality without excessive heat losses if window areas are glazed with Thermopane, the L·O·F windowpane that insulates. Thermopane consists of two panes of glass with a dead-air space hermetically sealed between them by L·O·F's patented Bondermetic Seal.

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A good range makes the picnic
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is the mark of excellence on gas ranges

The range that makes the picnic, pleases a husband, helps the hostess and makes all-around living more pleasant is Western-Holly. Here is a chance to win its finest model . . . a paid-up order for a deluxe, six-burner, fully automatic CP Western-Holly gas range.

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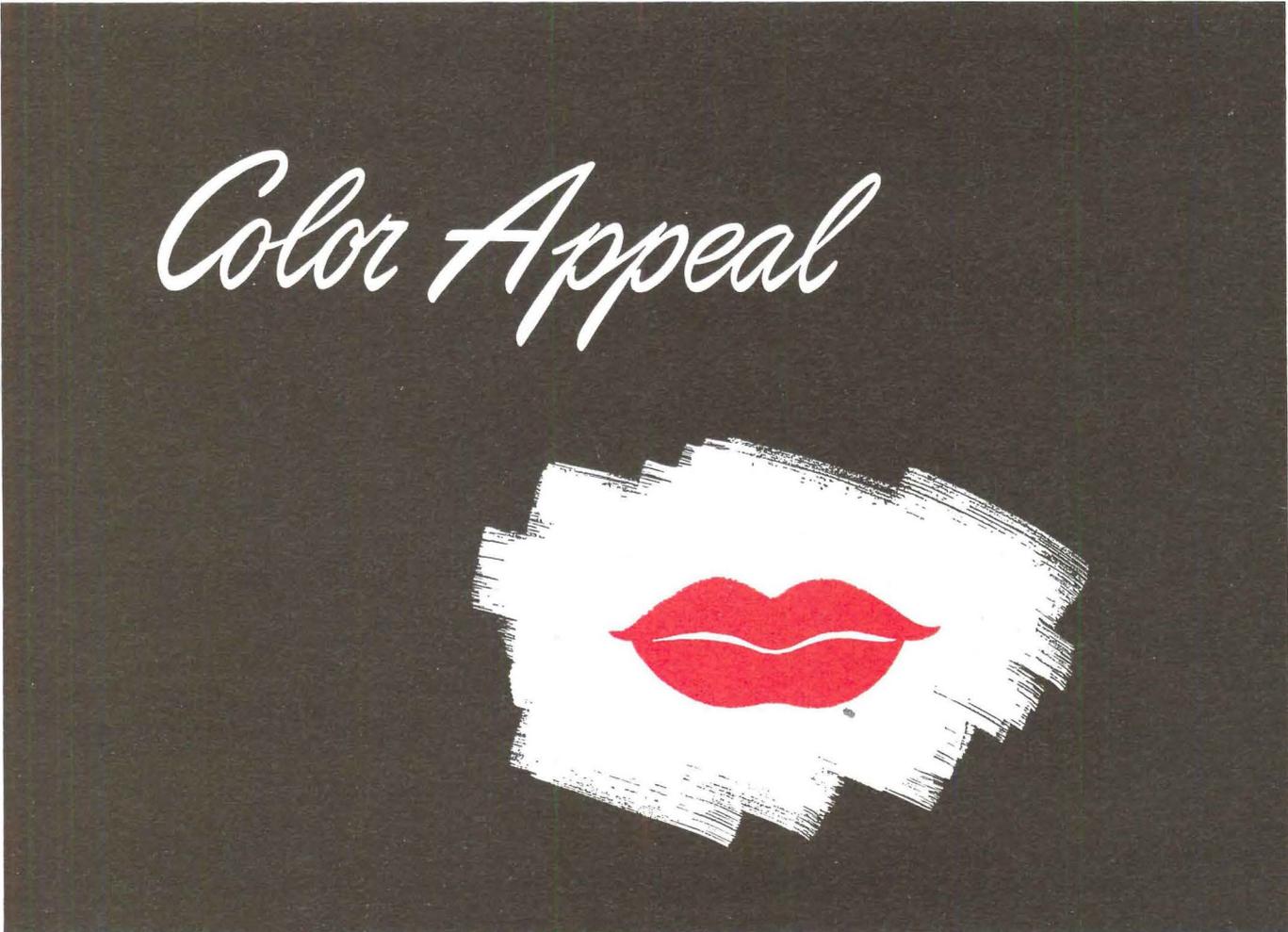
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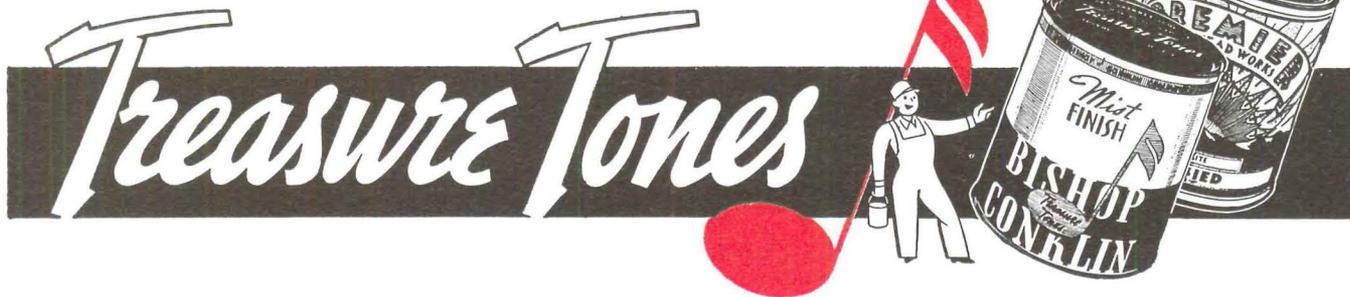
Color Appeal



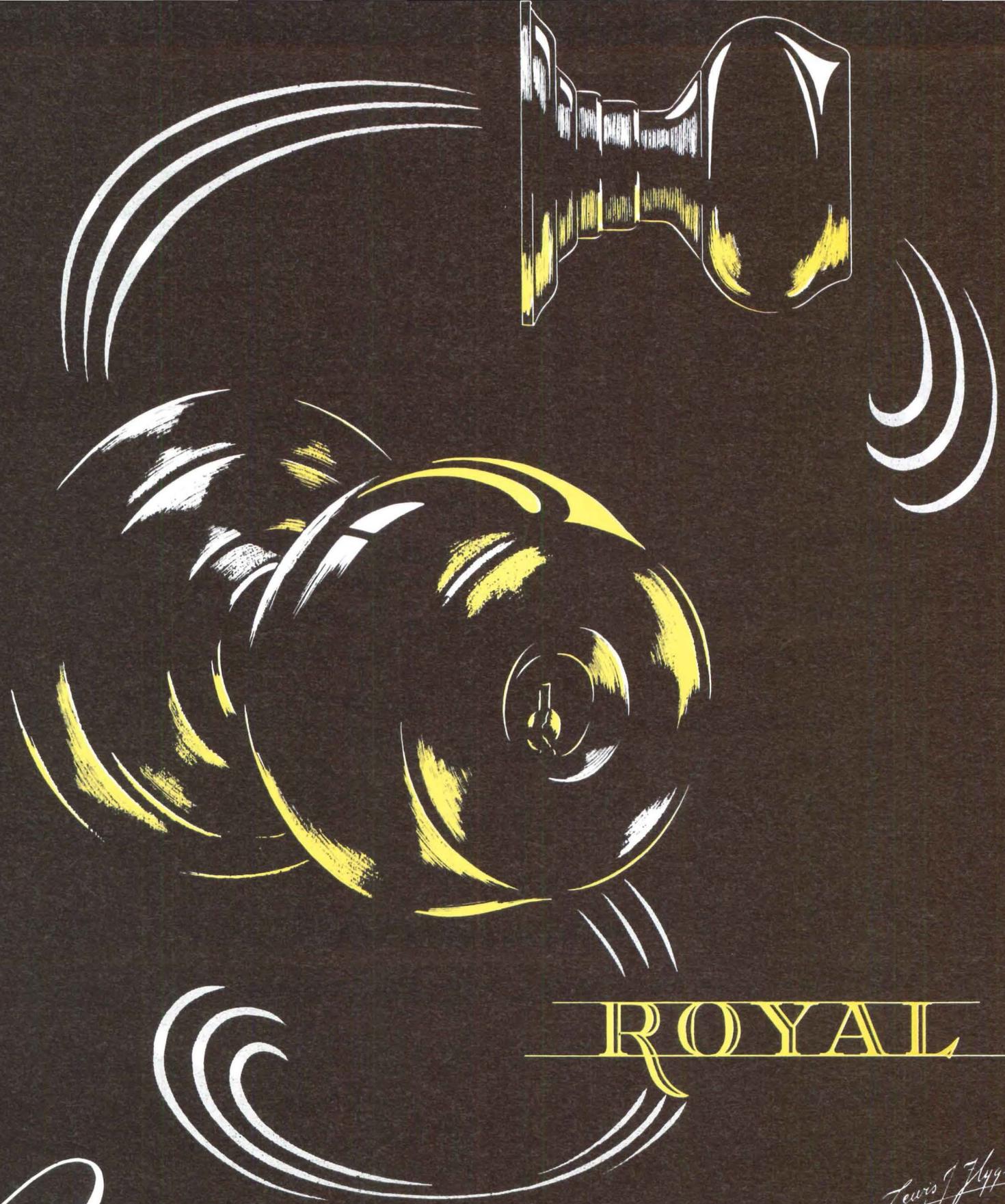
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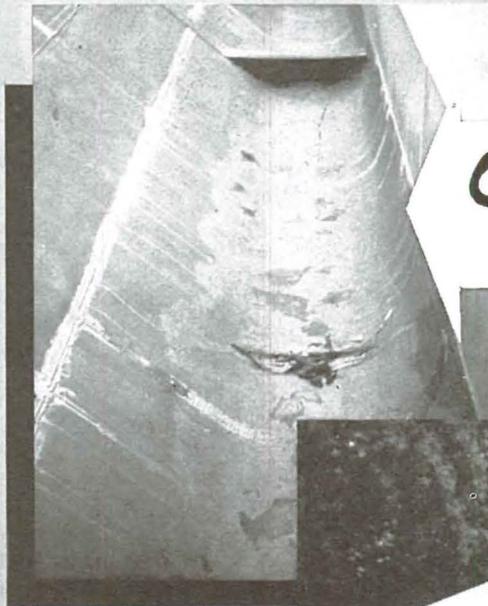
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BEFORE

AFTER



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Thus the principle of columnar strength once again proves its value. Revere has reduced this

principle to a matter of engineering design with the assurance of satisfactory performance. Details will be given in a new booklet now in preparation. Ask to have your name placed on our list to receive a complimentary copy. For aid on difficult problems, call on the Revere Technical Advisory Service, Architectural.

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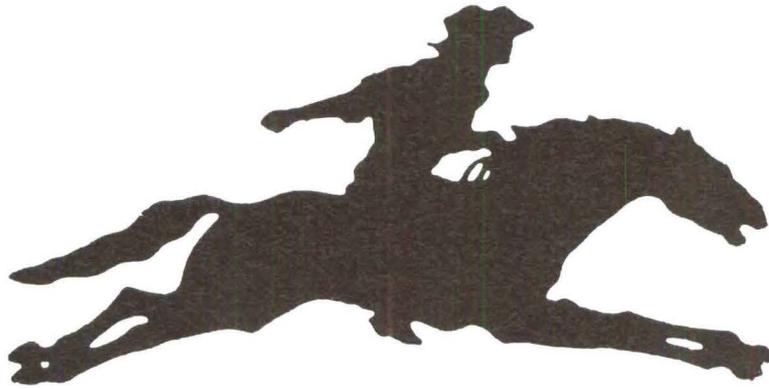
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Lighting-as completely



GENERAL ELECTRIC presents another in its series of postwar lighting perspectives. Here you see some interesting home lighting suggestions by Theodore Criley, Jr., AIA, Los Angeles.

Says Mr. Criley:

"As I see it, home lighting should be planned for living . . . as completely planned as the home itself. It should serve not only to add to the attractiveness and decoration of the home but it should also provide protection and comfort for eyesight . . . even in a small home.

"The sketch at the right suggests one way that living-and-dining space in a modest home might be given these benefits. Cove lighting with two rows of continuous fluorescent lamps and a switch for each row, offers general lighting flexible in color and intensity. Built-in over the couch are prefabricated fluorescent ceiling units to provide good light for reading. Floor and table lamps that combine the new circular fluorescent with filament lamps could supply pleasing light for other furniture groups. While over the dining table is a unit which gives both dramatic downlight and a spread of soft indirect light."

An Interesting New Booklet which pictures more of Mr. Criley's suggestions will be sent to you on request.

THE CONSTANT AIM OF G-E LAMP RESEARCH IS TO MAKE G-E LAMPS

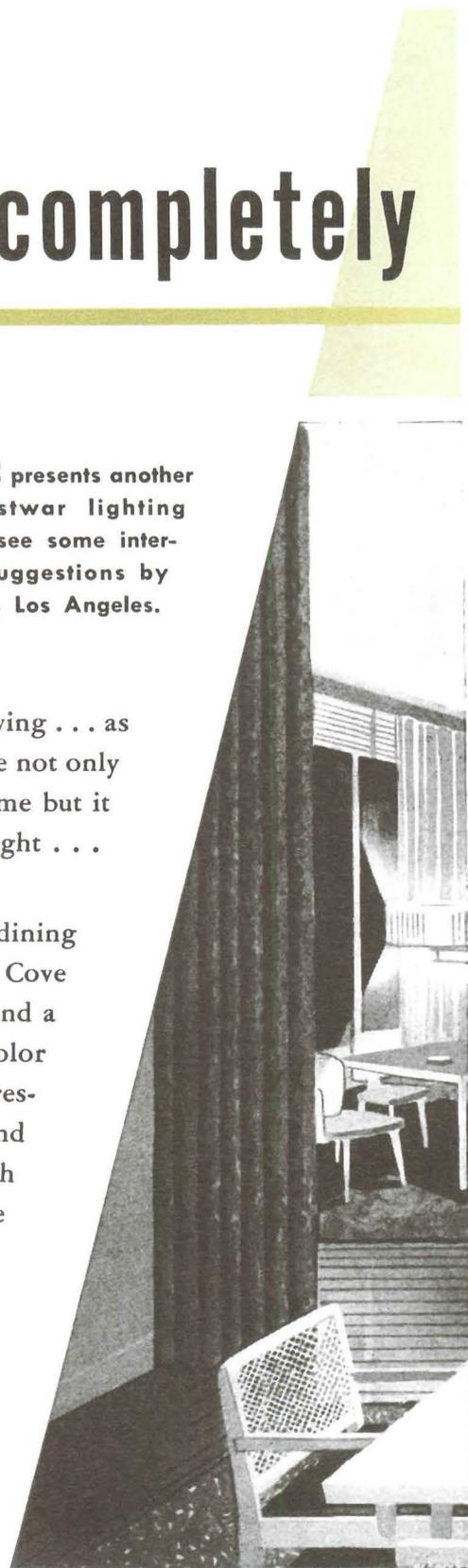
Stay Brighter Longer



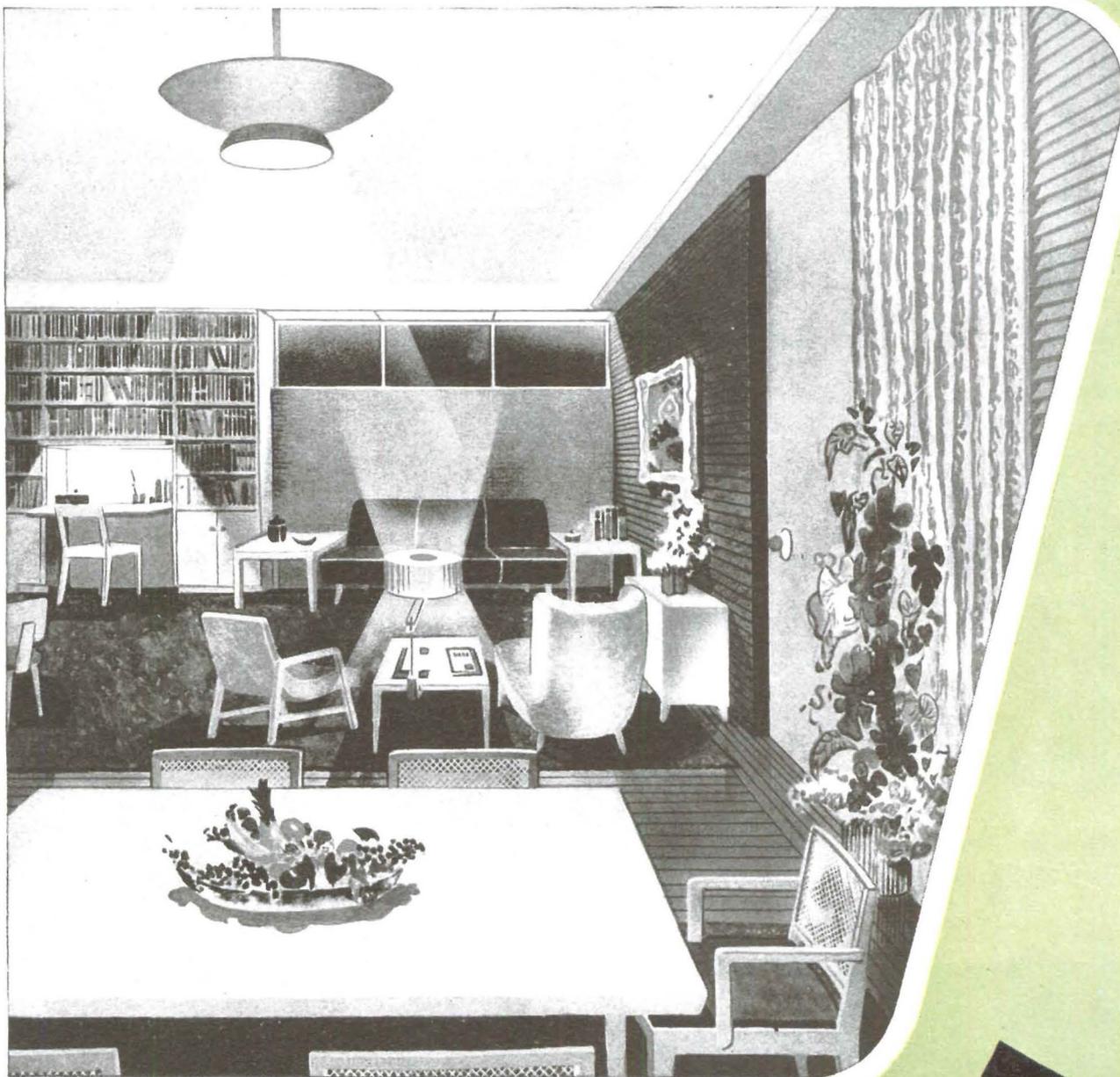
G-E MAZDA LAMPS

GENERAL  ELECTRIC

Hear the G-E radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. EWT, NBC; "The World Today" news, Monday through Friday 8:45 p. m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p. m. EWT, CBS.



planned as the home itself!

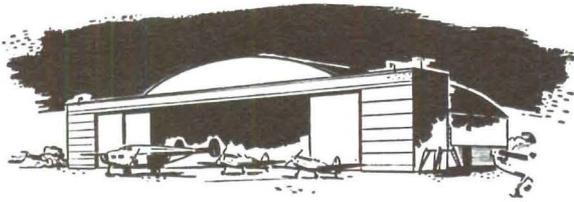


FOR MORE DETAILS on Mr. Criley's decorative and functional home lighting ideas, send for the new booklet, "Lighting... completely planned." Write Dept. 166AF-1, General Electric Co., Nela Park, Cleveland 12, O.



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1651 McCORMICK BUILDING, CHICAGO 4, ILLINOIS

ART

LOS ANGELES

With the open hostilities of the war now over we are at last entering that much talked of period, the post-war era. The reconversion of industry to peace-time needs is but a small part of the reconversion necessary in every thread of the social fabric, particularly in our minds and hearts, if we are to have real peace. Four years of total war, preceded by the years of partial war, have produced a state of mind which is not as easily scrapped as a battleship. The standards of value which we have now are quite different from those which we had before lining up under the All-Out-For-Victory banner. As Dwight Macdonald, editor of *Politics*, wrote in the August issue: "I remember when Franco's planes bombarded Barcelona for the first time what a thrill of unbelieving horror and indignation went through our nerves at the idea of hundred—yes, *hundreds*—of civilians being killed. It seems impossible that that was less than ten years ago A month ago, the papers reported that over one million Japanese men, women, and children had perished in the fires set by a single B-29 raid on Tokyo. One million. I saw no expression of horror or indignation in any American newspaper or magazine of sizeable circulation. We have grown calloused to massacre . . . our hearts are hardened, our nerves steady, our imaginations under control . . . the gradually increasing horrors of the last decade have made each of us to some extent . . . immunized against human sympathy."

It remains to be seen just how much some of us have wanted peace when it is found out that war pays bigger dividends (except of course, to those who are the military combatants of war or its civilian victims). What, for instance, has war meant to the artists of this country? Economic insecurity? Obscurity? Compare the status of the artist now with what he had a decade ago. In the early thirties he was fighting a desperate economic battle, so desperate indeed that he joined his fellow artists to form unions, to demand government subsidy, and he considered himself fortunate to "get on" a Federal Art Project at \$90.00 a month or less. War, not peace, has given the artist a measure of prominence and economic security. Can he escape the implications of his "success?" With war's abnormal flow of money, its unprecedented use of artists in every field of war production, propaganda and reporting, it became the heyday for anybody who had ever been to art school. As one of them has said, "There isn't an artist today who cannot make money by his art if he but half tries." The question has yet to be raised in such minds: "Is this art?" "Am I really functioning as an artist?" Let us look at the facts. War has made use of artists for purposes of war. War has become the greatest "patron" of art in modern times, whether in the various offices of propaganda and instruction, or in providing the reason and the subject for an endless stream of billboards and other mass media which industry could not begin to make use of in "normal" times. National picture magazines and big business have provided a more "selective" patronage, made possible only through war, offering the choicest plums to those artists who have successfully climbed the ladder of fame and publicity. While it is because of wartime employment and wages that the common man has entered in undreamed of numbers the ranks of art purchasers. That all of this has put unprecedented sums of money into the pockets of America's artists there is no doubt. That it indicates a healthy advance for art is, from all the evidence produced, balderdash. To have become a vital instrument in the prosecution of war may be good for the artist's stomach, but it can scarcely have been good for his soul.

The question, "What is the role of the artist?" is as pertinent today as ever. Is his role to be destructive or constructive, national or international, to be prejudiced or unprejudiced in the interest of truth, to be IRRESPONSIBLE OR RESPONSIBLE toward his fellow man, whatever his race, nation, color, or human fallibility? Has our war-born art engendered hate or love? Has it shown the way to peace or does it breed a continuation, on another front, of war? Artists, like most people today, wish to escape responsibility for their role in this war, relegating it to others, the "government" or the "enemy." But we cannot

continued on page 42

BOOKS

CONTEMPORARY SHOPS IN THE UNITED STATES, by Emrich Nicholson. New York: Architectural Book Publishing Co., Inc., 1945. \$10. The aim of modern architecture is a structure which visibly expresses a logical floor plan and which attains an appropriate, efficient, economical application of today's advanced technical materials and methods to achieve direct, natural effects with structural soundness and an overall esthetically pleasing simplicity. This new architecture recognizes the vital needs of life and designs a proper setting for life as lived today. It molds life and is molded by it in turn.

The modern movement has cast off stylistic inhibitions and retrospective sentimentalism and is passing through the initial stages toward a final form whose high aim is to bridge the gap between esthetic feeling and practical doing. Some of the results will expectedly fall short of desired standards.

General acceptance has not yet been granted to modern architecture. When applied to commercial and industrial structures, however, its merits have been almost universally acknowledged. In these fields some of the greatest progress has been made as a result of daring experimentation; particularly in shop design have courageous efforts produced happy results.

The collection in this book by Emrich Nicholson of more than 90 examples of retail shop designs shows clearly the present deservedly high place of modern design in the commercial field. Some of its examples of the new architecture are strikingly successful. Particularly worthy of attention are the shops of S. S. Pierce Company in Boston, Hallowell Seed Company in San Francisco, America House and Artek in New York. One of the striking features of the Pierce store is its location at Copley Square directly across the street from the faded glories of the Copley Plaza Hotel, down the street from the dubious splendor of the Renaissance Boston Public Library, by McKim, Mead and White; and diagonally across the square from Henry Hobson Richardson's ponderous Romanesque Trinity Church. For generations this square was venerated as an architectural shrine. It was in reality an open mausoleum of dead styles. The creaking past has been bravely and successfully disregarded in this new store, with its clean simple lines, efficient layout of equipment, and excellent modern lighting.

The crisp fresh dramatic design of the Hallowell Seed store is appreciated at first sight. George Nelson in the book's Foreword points out that "our national monument to Thomas Jefferson lacks the interest and integrity of a seed store [this one] in San Francisco."

The two photographs of America House fail to convey the individualistic charm of its skillful use of lightning and color accents. The Artek store, unlike the average furniture store, has comfortable airiness, clean spaciousness, the well-defined circulation that set it off as one of the best in the book.

The illustrations of the Altman & Kuhne candy shop, of the Rebajes and of the Lederer jewelry shops and of Windsor shops, all on New York's Fifth Avenue where projecting advertising signs are prohibited, show what an excellent substitution can be made. The whole shop is made the display. This solution will help end the mad maze of ugly signs blazing for attention everywhere. Little regret will be felt for their passing.

Some of the book's examples are only moderately successful and a few are disappointing. The greater number have the modern qualities of logical layout, esthetically pleasing simplicity, efficiency, and economy, but all do not use materials and methods appropriately. The temptation to seek for spectacular effects has been only lightly resisted. The pressure of competition may have been considered sufficient justification for this deviation from good design, but good design is still an important ingredient of successful merchandising.

The too frequent resort to the vernacular patterns of vertical grills of round bars, circular perforations in solid walls, padded walls and case fronts, exterior island showcases, sinusoidal curves in walls and ceilings, and egg-crate treatments is not defensible. Occasionally the work of the case and equipment contractors appears to have got out of hand. The layout of a shoe salon

continued on page 44

"Case Study" Homes will be equipped with ILG VENTILATION



no "greasy grime"

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... say Prospective Home Owners

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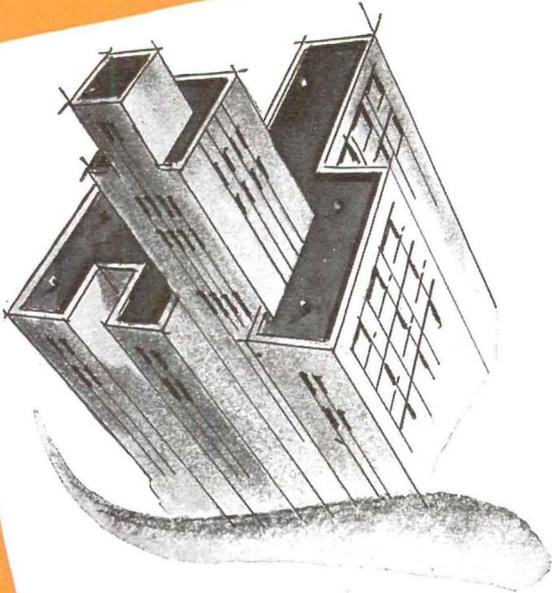
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"Summer Spaulding, F. A. I. A., Architect, and the magazine Arts & Architecture have chosen Motorola home radio equipment for use in Case Study House Number Two in the group of thirteen Case Study Houses the magazine will build after the war. All products and materials are being specified on a strict merit basis."



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CINEMA

comment and criticism

Frankfurt A. M. Germany . . . These are momentous days in the film history of Germany as well as the rest of the world, with the official opening of motion picture houses in the British and American Zones of occupation. In the American Zone the official opening of theaters occurred on July 30th, in the Frankfurt and Munich Areas and in the American Sector of Berlin. Under the terms of an order issued in a directive by General R. A. McClure, who heads the Information Control Division of the United States Forces in the European Theater, eight theaters were opened in each of the Areas and four in Berlin. Film exhibition had nominally ceased in what now constitutes the American Occupation Zone some time in late March when power was shut off and when the onrush of battle kept most of the German people at home. Except for a few test runs in the American Zone following V. E. Day no pictures of any kind were shown until the official July opening. The programs appearing in all of the twenty theaters included a United Nations newsreel, called "Welt im Film," made jointly by the Office of War Information and the Political Intelligence Department of the British Foreign Office, and a combination of two long and two one reel shorts, *Toscanini* and *Tennessee Valley Authority*, and *Pipeline* and *Autobiography of a Jeep*.

Box office reports from the three areas indicate a mixed reaction. Some theaters indicated record-breaking attendance, playing to standees for almost five full performances a day, and others indicated a drop of 40 to 50% after the opening day. The Lichtburg Theater in Frankfurt, on the one hand, a house of 295 seats in the downtown area, sold out all of its seven shows daily with ten to twenty standees for each performance. The Kur-Lichtspiele in Bad Tolz in the Munich Area, on the other hand, with 350 seats and for three daily performances had crowds varying between a maximum of 717 for one day and a minimum of 199 for another. In the Berlin Sector, where the American program of newsreels and documentaries had stiff competition from larger and better theaters in the British and Russian portions of the city, which were showing censored German films, favorable box office results were obtained.

It was to be expected, first, that the American operation would have packed houses as well as walkouts. Some areas of Germany are film hungry and others are not. It is nevertheless realized that box office results are not the only gauge of the success of the American film program, which as now conceived and constituted has a long-range plan for the American Zone. Reactions to our films were, as to be expected, mixed. Even the most optimistic planner who worked on the German film operation in London, New York or Washington before the American conquest of Germany could not have hoped for an overwhelming acceptance of our program and of the subjects themselves. In Munich there were many walkouts, and even some outspoken adverse criticism and comments on the austerity of our newsreels which included among other clips, reportage showing the execution of five Nazi spies, two of whom were guilty of killing American airmen; memorial rites for the last victim of the Gestapo; delousing of Germans as a protection against epidemic and infection; memorial rites for Lidice. Some members of the audience said that these were as bad as Nazi propaganda and not much more subtle.

On the other hand, the writer overheard in the Lichtburg and Schauburg Theaters in Frankfurt, comments like these: "And we started a war with an Army like that" (after seeing *The Battle of New Guinea*); "I didn't know the Americans had another Army in the Pacific"; "I guess they mean business" (after seeing the execution shots); and "Good God, did you ever see troop landing boats as big as that?" (Pacific War island landing shots.) In any event the Germans were not entertained by what they saw in the first and second programs in the theaters which opened in Germany. They laughed in some spots in humorous sequences of *Jeep* and even at shots of themselves being deloused. On the other hand in Munich there were walkouts on the execution shots, and in Frankfurt the writer took especial notice of the audience at various showings and saw many members of the

continued on page 44

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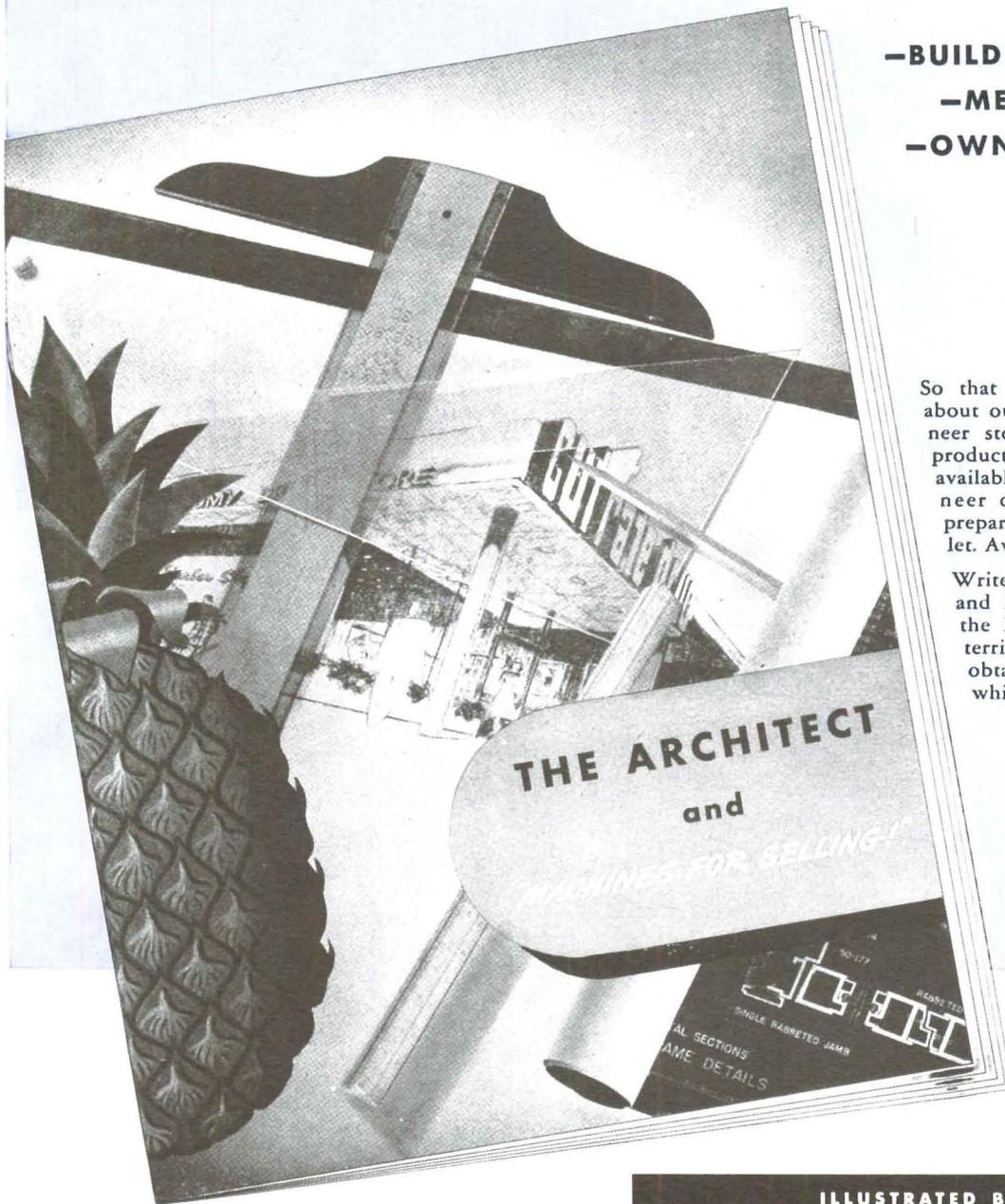
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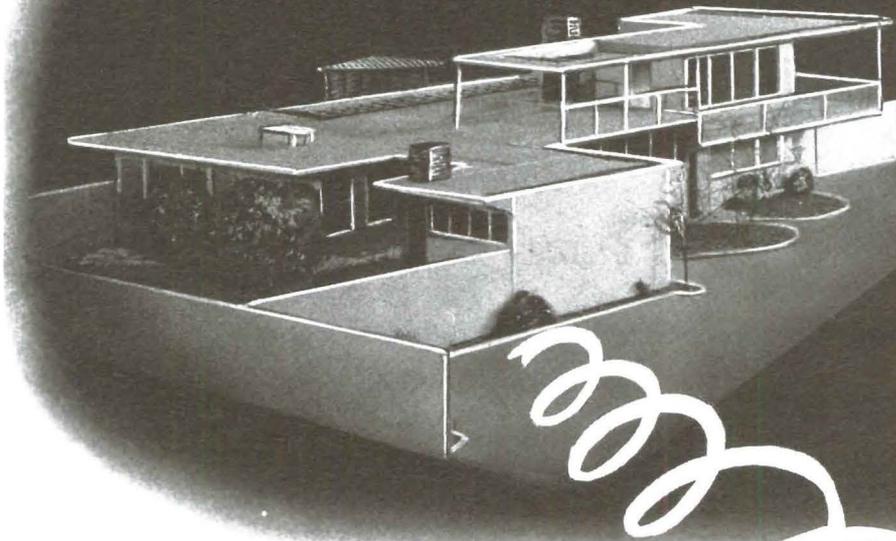
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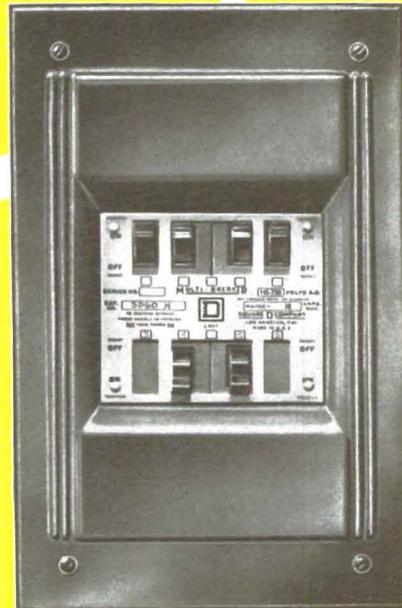
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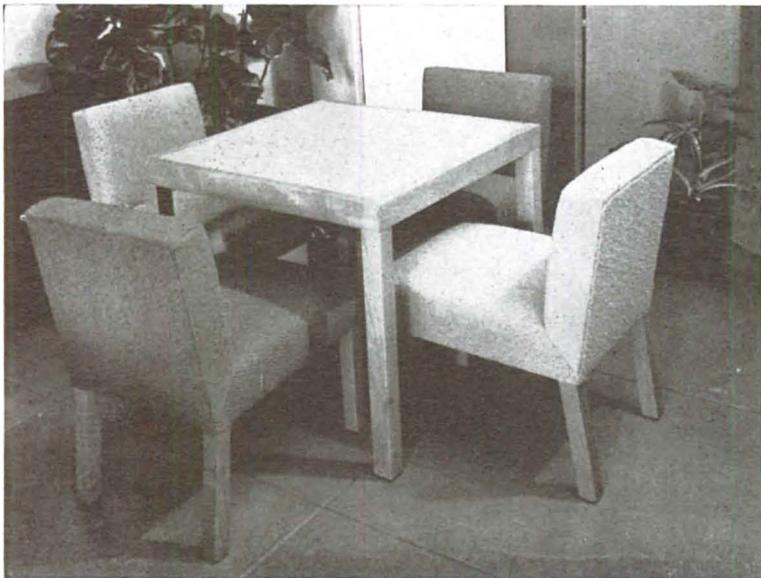
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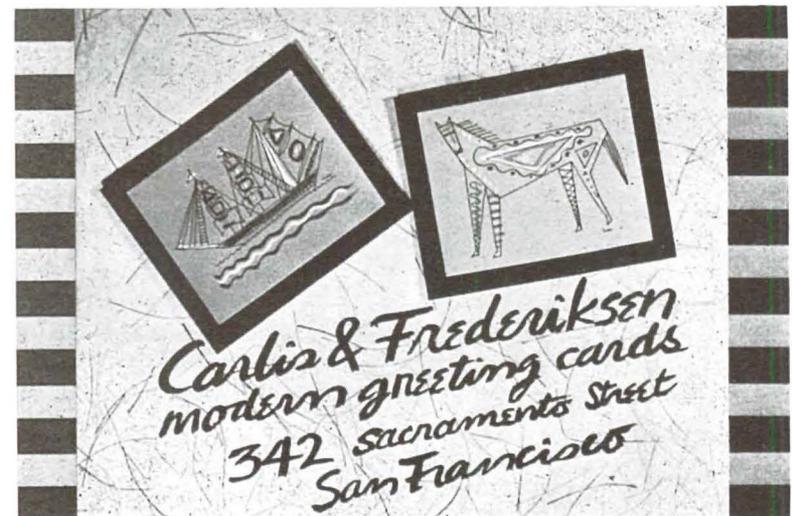
MUSIC

IN THE CINEMA

The current film biography entitled *Rhapsody in Blue* (Warner Brothers-First National) provides an excellent opportunity to hear all of George Gershwin's most famous works at one sitting, and to evaluate them comparatively. As millions view the film here and abroad, fuel will be added to a controversy that has been raging without let-up for two decades. Gershwin's music has long been looked upon with disdain by the classical-minded purists; now the most intolerant of them all, the cultists of hot jazz, have also joined in the attack. According to some disciples of Bach and Beethoven, Gershwin was an amateur whose technical limitations far outweighed his lyrical gifts; in the jazzmen's opinion, on the other hand, Gershwin was entirely unaware of the improvisatory nature of true jazz, and does not deserve to be admitted into the charmed inner circle. In the very act of dismissing him from consideration, however, both hostile camps are forced to recognize his enormous popularity. Since there is more than a grain of truth in their accusations, how can we account for the fact that Gershwin's music is performed more often than that of any other serious American composer? Although he was neither New Orleans fish nor Viennese Classical fowl, he nevertheless has earned for himself a permanent place in the living monument of American music. Gershwin had something that struck fire, something definable that emerges as one listens to the wide variety of music contained in his film biography.

No less than 29 compositions, including excerpts from all his major works, and a scintillating assortment of song hits, are the back-bone of a screen-play that is full of sincerity and warmth without ever lapsing into maudlin sentimentality. One might wish that the entirely fictitious romantic interludes were eliminated from the action, but the producers have done so well by the real substance of the film, Gershwin's music, that their sins will be forgiven them.

At the age of sixteen, Gershwin became a song-plugger for the New York publisher, Remick, having written his first popular song two years earlier. In 1918, Al Jolson introduced a Gershwin song, "Swanee", into the Winter-Garden revue, *Sinbad the Sailor*, whence it spread throughout the nation to become the composer's first smash hit. In "Swanee" may be found the characteristics of many of Gershwin's later songs: a verse that is peculiarly reminiscent of the Jewish folk-music one hears in Yiddish operettas on the East Side (Houston Street); and a chorus that is in the ragtime, minstrel-show tradition. Gershwin had a remarkable gift for writing catchy tunes whose antecedents lie in the popular song and theatrical background of New York. He may best be described as a modern Stephen Foster. Many phrases of familiar Gershwin melodies show close affinity to the Foster songs, as anyone who compares "Swanee" with "OH! Susanna" will admit. But they are most similar to the tunes sung by blackface comedians in the minstrel shows (of whom Al Jolson is the last prominent example). Many familiar Gershwin melodies that have no particular distinction other than their attractive tunes and toe-tickling ragtime rhythms are of this type: "I Got Rhythm," "I'm Bidin' My Time," and "Embraceable You" from



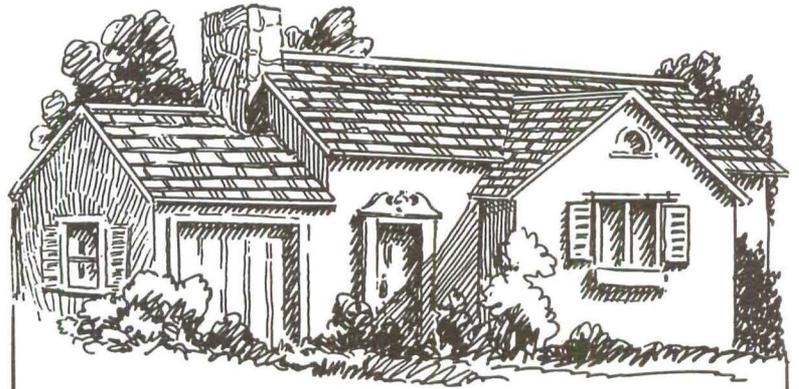
Girl Crazy (1930); "Of Thee I Sing, Baby" and "Love is Sweeping the Country" from *Of Thee I Sing* (1931); "Clap Yo' Hands" from *Oh! Kay* (1926); S'wonderful, S'marvelous from *Funny Face* (1927); "Oh, Lady Be Good" (1924) and "Strike Up the Band" (1927) from the musical comedies of the same names. In a somewhat more sentimental vein are the familiar "The Man I Love" from *Strike Up the Band*; "Somebody Loves Me" from George White's *Scandals*; and "Someone to Watch Over Me" from *Oh! Kay*.

The Gershwin songs that give most promise of permanence, however, are those with a distinctive folk flavour. Call the flavour Negro, or Russian-Jewish, or a combination of both; it strikes a responsive, if long-dormant chord in all of us because it is reminiscent of the English-Irish-Scotch modal folk-song that is our chief musical heritage. Some of these ancient folk traits, specifically, a fondness for the minor mode, and the use of pentatonic or other gapped scales, can be found in White American melodies until the Civil War period ("When Johnny Comes Marching Home," for example). Their presence in Negro spirituals and jazz, as well as in Russian-Jewish folk song and synagogical chants was an immediate influence upon Gershwin. In the sliding manner of delivery and the modal intonations of Negro "blues" Gershwin discovered a musical language that was in essence the language of his ancestors. His greatest songs are expressions of this folk spirit. The Yiddish-sounding "Wintergreen for President," from *Of Thee I Sing*, is a lesser example of the style that reaches its highpoint in *Porgy and Bess*. "Summertime," a famous song in the first scene of Gershwin's folk opera, is almost purely penatonic with characteristic descending minor thirds at cadential points. Its folk flavour gives it a distinction that other tunes, be they ever so ear-tickling, will never possess, for in it we perceive the substance and permanence of many ancient peoples. "Summertime" is sung in the film biography by Anne Brown, who was Gershwin's original choice for the role of Bess.

Other excellent songs in the Negro folk style are "My Man's Gone Now;" "It Ain't Necessarily So;" the duet, "Bess, You Is My Woman," with its characteristic 'blue' note, the lowered seventh of the scale; and the final chorus, "Oh Lord, I'm On My Way." Unfortunately, *Porgy and Bess* is spotty in quality and eclectic in style. Much of the light, unconvincing flavour of a Broadway revue is apparent in songs like "I Got Plenty o' Nuttin'," while the "Requiem" for chorus verges on the Negro spiritual but misses fire. Gershwin in *Porgy* might have been an American Moussorgsky, if one may judge from "Summertime", but the spirit of Victor Herbert and George White's *Scandals* was too strong in him.

Had Gershwin remained content to compose one musical comedy hit after another, there would have been no controversy over his place in history. But Paul Whiteman unwittingly pushed him into a ring full of giants when he persuaded Gershwin to fuse the jazz idiom with the trappings and forms of symphonic music. The *Rhapsody in Blue*, orchestrated by Ferdé Grofé and first performed by Gershwin and Whiteman's orchestra in Aeolian Hall, February 12, 1924, was the result. * Combined with the apparatus of a symphonic concerto are such earmarks of jazz as a sliding clarinet, a 'nasty' trumpet and a 'wah-wah' trombone, syncopated rhythms

continued on page 45



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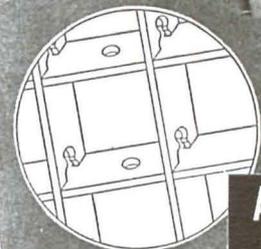
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notes

I N P A S S I N G

IT IS DIFFICULT TO EXPLAIN away the sense of frustration with which most of us face the contemporary world. It is probably the uneasiness with which children make their way for the first time into a new room of a large house or walk beyond the limits of well remembered childhood things. It does seem incredible that a people, having accomplished so much, face life problems with an attitude which can only be explained on the basis of a kind of adult infantilism. Certainly the amazement with which most of us approach the chaos of our time does not spring from any thoughtful effort to live within reality.

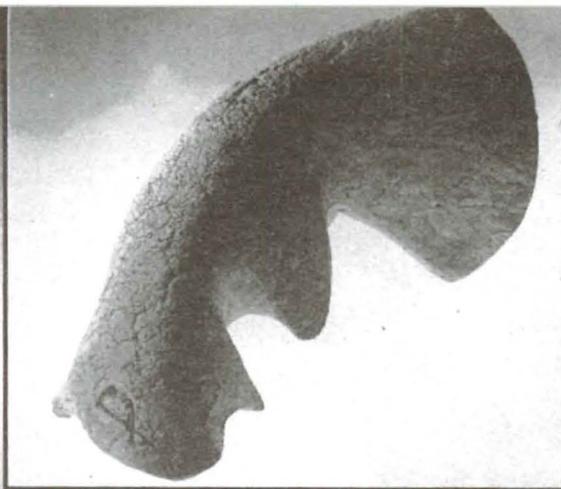
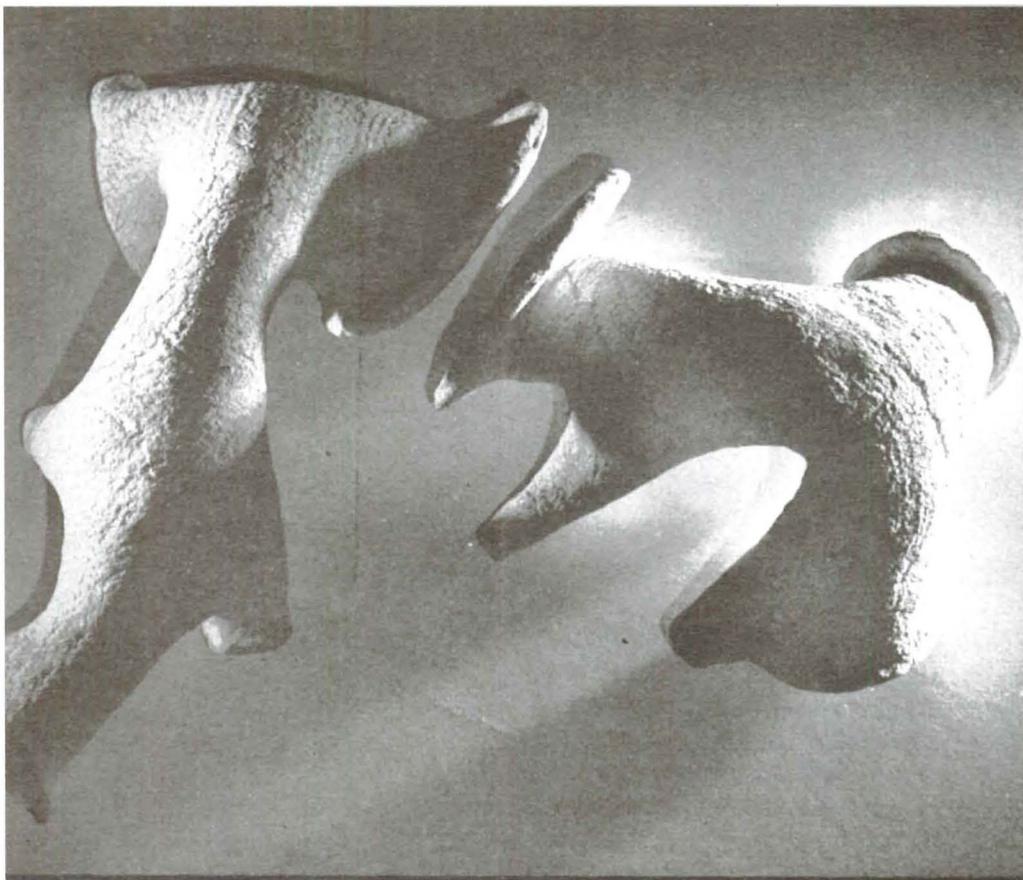
I suppose, like an invalid assured by his doctor that he has been fighting the croup but wakes up to discover he damn near died of pneumonia, we are naturally suffering from a severe case of the shakes.

It must be clear, however, that the fear and confusion springs principally from our consistent refusal to recognize and admit that we have been not only in a world war but also in the throes of the first phase of a social revolution. The signs and portents of these things have been inherent in our political and social history for certainly the last fifty years. And the trends and direction have developed a pattern that has not deviated since the industrial revolution. After 1918 we escaped, temporarily, the real obligations of a world power and paid for that escape in bitterness and blood in a second world war. Now even the most stubborn and the most stupid of us are forced to admit that we, as a nation, have been moved, despite ourselves, beyond the limited pattern of our own immediate affairs and into that larger pattern of world events from which, as grown up people, we can no longer escape.

Naturally there are those, evidently millions of them, who still feel that we can, within our own physical national borders, maintain a free choice in what we want to do when we want to do it. But that is mystic wish-fulfillment that is a little tattered dream out of the past. While we might not willingly accept our obligations on a world-wide scale without a nursery performance of kicking and screaming; accept those obligations we will, despite ourselves.

The specific signs of this necessity are too numerous to need repeating. The danger in our struggle against it is a danger directed at ourselves because for the rest of the world the urgency and the necessity is completely inevitable. It is pointless to measure within the element of time because the shape of the future, whenever it takes its recognizable form, has nothing to do with today or tomorrow or the day after tomorrow; for the future, and its conditions, is actually in existence before it finally happens. Too many of us still think of our country as a rich relative constantly being besieged by penniless outsiders. We insist upon thinking in terms of money and credits as personal out-of-pocket-expenses. We feel the right to resent a creditor nation as though it were an importuning street beggar, without realizing that the economy of any nation can only exist in true freedom if the economy of all nations is in a kind of balance that will assure a human standard of living. And, until that human standard of living can be achieved, we will be in the midst of all the chaos, the contradictions, the frustrations of social revolution, expressed through war on either a military or economical level.

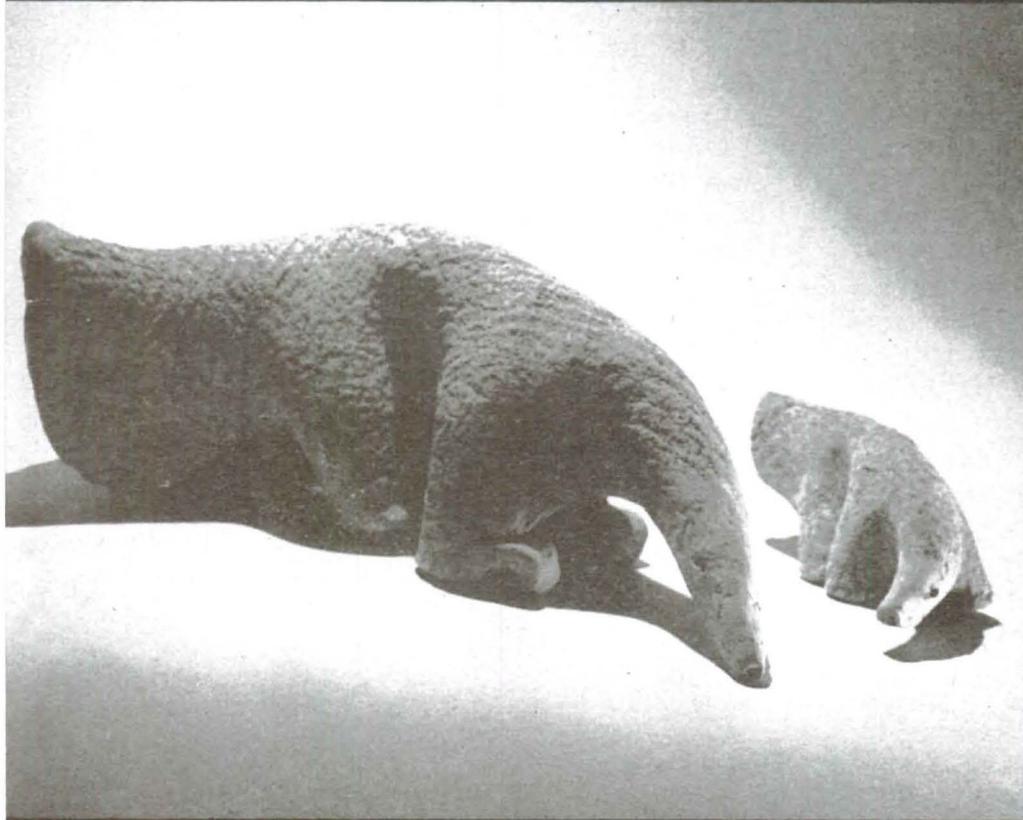
It is perhaps the most difficult of all things to first adjust those contradictions within ourselves that push us into the booby-trap of thinking that we can ride through our lives on the backs of the lesser privileged. We are frustrated then, principally, because we will not look honestly at the basic problems that create the troubles of our time. Too many of us still hope that, by continuing the polite hypocrisies of our old attitudes and by sticking our fingers in the leaky holes of the wall we have built around ourselves, we can avoid an inundation that is nothing more dangerous than the logic of water seeking its overall level.



SKUNK



HERE IS AN ANIMAL FORM, where I've stopped before adding eyes nose ears to tell you what kind. I stopped because the clay shaped itself into one proud form, and little added ears would have rudely interrupted its rhythm and weakened its message.

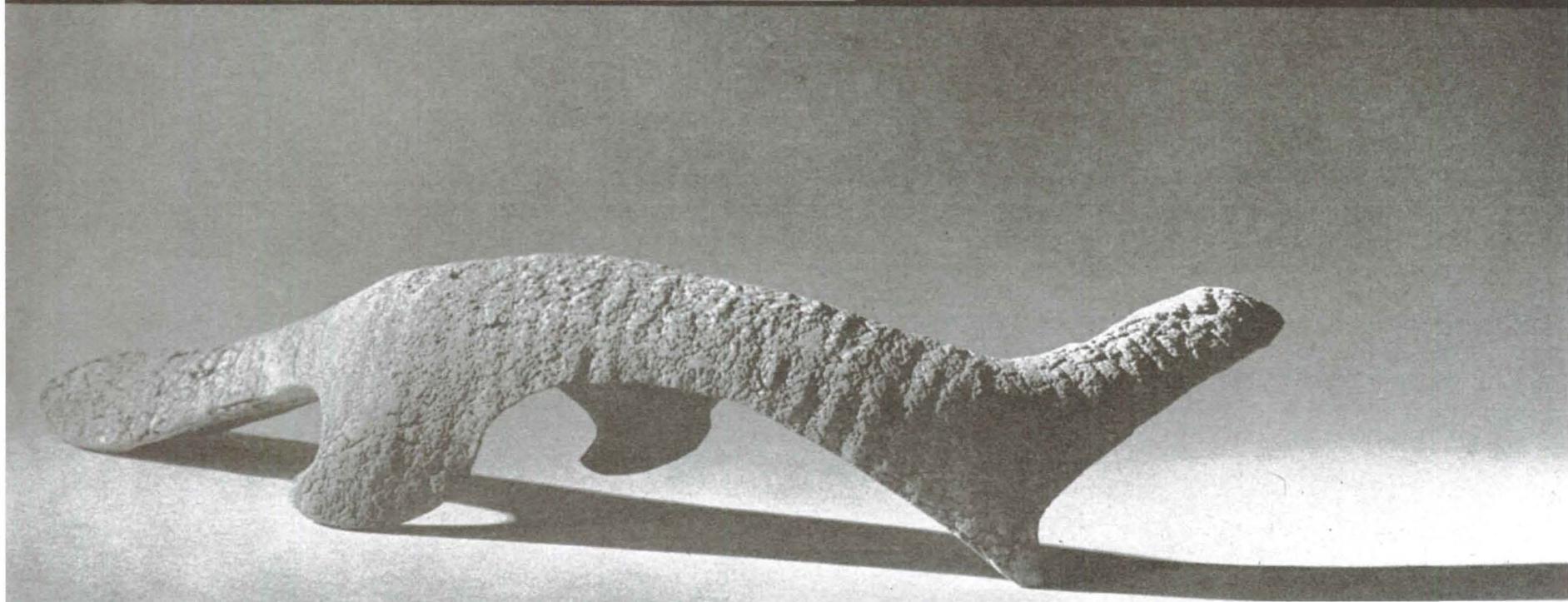


GRIZZLY BEAR cut and tailored in one piece ... except for his nose.

Top right:
THEIR FACES ARE BIG, like bells, because faces are important and bells are a natural ending for clay. Animals have to end somewhere too, and animals and clay often end the same way ... aggressive at the face, retiring at the tail.

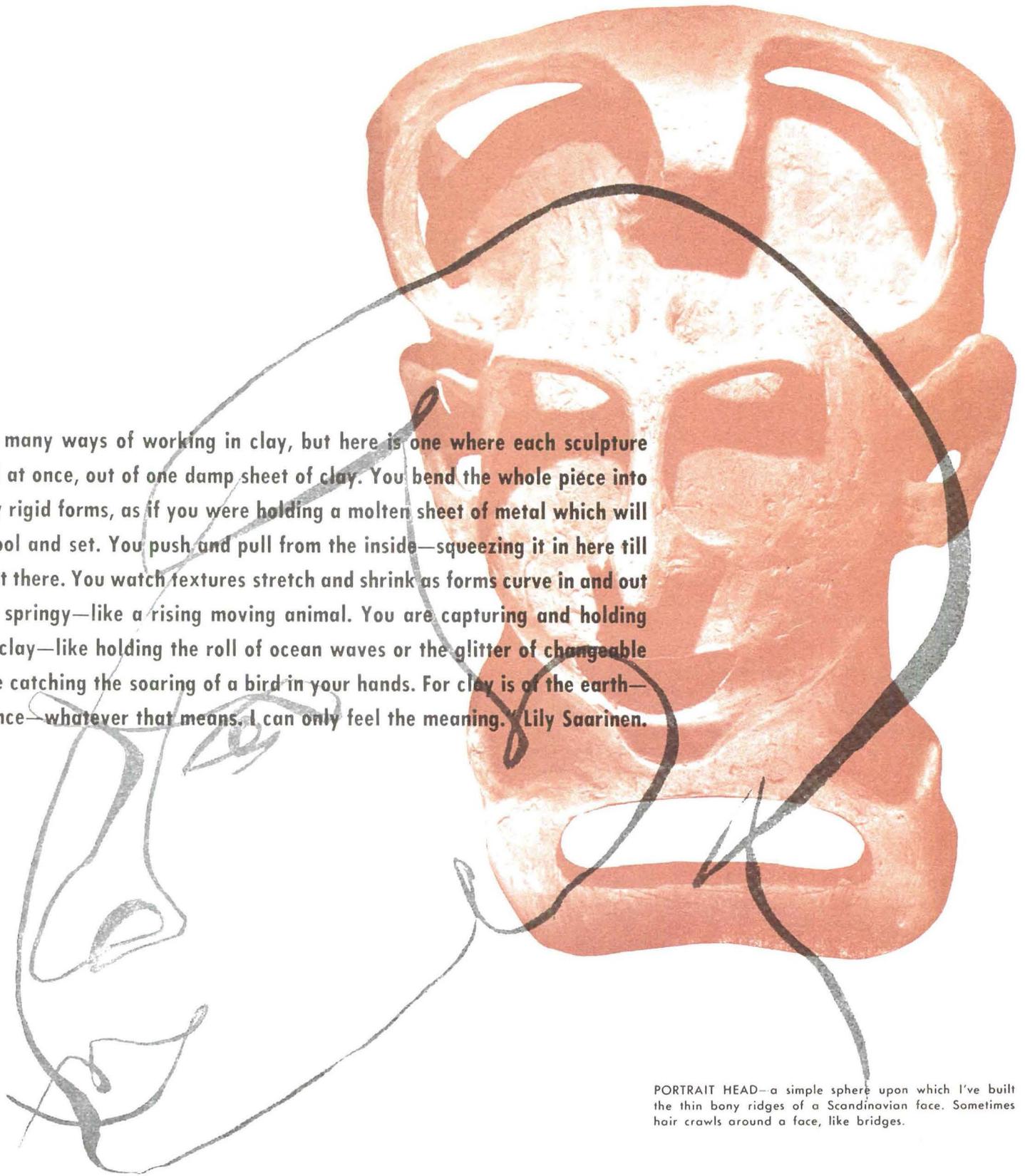
Left:
ANTEATER: her whole body curves downward—her long neck long head long nose long tongue ... and out on the end of all these ... she catches ants.

Below:
WEASEL, formed into one long piece as a weasel is. I used a knife to cut him into a weasel's delicacy ... to lift him light off his feet.



LILY SAARINEN

"There are many ways of working in clay, but here is one where each sculpture happens all at once, out of one damp sheet of clay. You bend the whole piece into structurally rigid forms, as if you were holding a molten sheet of metal which will suddenly cool and set. You push and pull from the inside—squeezing it in here till it bulges out there. You watch textures stretch and shrink as forms curve in and out—fluid and springy—like a rising moving animal. You are capturing and holding the will of clay—like holding the roll of ocean waves or the glitter of changeable taffeta; like catching the soaring of a bird in your hands. For clay is of the earth—of the essence—whatever that means. I can only feel the meaning." Lily Saarinen.



PORTRAIT HEAD—a simple sphere upon which I've built the thin bony ridges of a Scandinavian face. Sometimes hair crawls around a face, like bridges.

NEIGHBORS WITHOUT HOUSES

by Frances Violich and Jacob Crane*

■ A woman sits on the doorstep of an adobe hovel. In the dust at her feet two children play. The house has but a single room, and through the small window a pale stream of light discloses a dilapidated bed and odds and ends of rickety furniture jammed into the tiny space.

Outside in the courtyard a network of clotheslines cuts across the blue sky; the wash hangs clean but ragged in the warm breeze. Before an adjoining hovel a neighbor cooks over a small outdoor charcoal stove; other women nearby scrub at improvised laundry tubs; a small boy carries a bucket of water up the hilly path toward them. In the rear of the courtyard stands a little room marked *baño* (bath).

In the distance beyond the roof-tops of the little community stands a great city of modern concrete structures, spacious boulevards, and elaborate public buildings. There much new construction is in progress. Old buildings are being demolished, trucks haul away debris, workmen prepare deep foundations, dig sewers, carry brick, mix cement. Modern architecture is emerging, streamlined and resplendent in the bright sun.

This scene of contrast mirrors the housing problem in Latin America—adobe hovels on the hill and the modern city below, back-street slums versus boulevard luxury.

The problem affects the lives of two-thirds of our neighbors to the south—roughly 85,000,000 people. Change the adobe dwelling to wood, and the scene may be a *conventillo* in certain parts of Chile. Picture a hut of palm leaves and thatching, and you have a *favelo* in Rio de Janeiro or in Bahia; build it of any old cast-off boards, tin, or bricks, bits of sticks and stones, and the location may be Mexico City, Lima, Bogotá—in fact, almost anywhere in Latin America.

The question of inadequate housing faces the United States as well. And it will grow bigger throughout the Americas in the immediate future. As we in the United States look toward a vast postwar construction program, we ask ourselves what kind of cities our neighbors have built, what their housing problems are, what plans they have.

Latin America's housing problem is a tough one. The proportion of bad housing in the United States is estimated at one-third of the total. In Latin America probably two-thirds of all urban shelter is sub-standard by modern yardsticks. Moreover, demonstration projects built during the past five years reveal that water supply and sewage disposal are more vitally needed in some tropical and semi-tropical cities than are the houses themselves.

Let us look at a few typical slums. Those in La Paz, Bolivia, for example, are a series of connected patios designed originally for the warmer climate of southern Spain, but hardly suitable for the two-mile high Andean plateau. First intended for one or two families, a single dwelling of three linked patios (with one privy) today holds thirty families or more.

The typical Chilean slum is called a *conventillo*. Step through the entrance of one of these long, narrow courtyards overlooking the blue harbor of Valparaiso. Like the street outside, the area is un-naved. A row of eight or ten one-room dwelling units reaches down both sides of the court. There may or may not be running water. Two *excusados* (toilets) stand at the end. Thirty families call this home.

Talk to one of the good *señoras* hanging up clothes to dry and she'll tell you what it's like to live in a *conventillo*. In the little court, where the family has always lived, she and her husband—

who has a shoe cobbler's stand around the corner—five children, and an ailing unmarried sister are jammed into one room.

"You can see how crowded we are," she says, "but we get along. . . . For the sake of the children, I want a bigger house with a little garden. But the few pesos my husband earns and the little change the two boys bring in from shining shoes and selling papers is not half enough to pay those high rents."

Santiago's Department of Statistics shows that of the 540,000 people in the city proper, 250,000 live in *conventillos*. Health authorities say that eight per cent of the city's tuberculosis is found here.

Of the other Latin American countries, Uruguay, with her low population density and generally higher standard of living, is probably the least slum-infested. In Argentina, where wages are higher in relation to living costs than in most other countries, the slum problem is not as bad. But there is still much poor housing, particularly in the smaller towns.

Brazil, with her 45,000,000 people, faces one of the biggest problems. According to one estimate, seventy-five per cent of the people of luxurious Rio de Janeiro live in substandard housing. And in the industrial center of Sao Paulo it is calculated that sixty per cent of the houses should be replaced.

In Sao Paulo the *cortico* is the chief tenement. Each family is packed noisily into a room opening on a community courtyard; in this one room often as many as five or six people carry on all domestic activities. The construction dates over the gateways—1903, 1906, 1912—are reminders of the years of European migration which also produced some of New York's lower East Side slums.

Handicapped by only partially developed building industries, too few trained technicians, and often acute national poverty, the other countries of the Americas have begun valiantly and earnestly to attack the problem of low-rent housing. The first public housing project in the Western Hemisphere was built in Buenos Aires in 1910 by the municipal government, long before the United States embarked on its government-subsidized low-rent program.

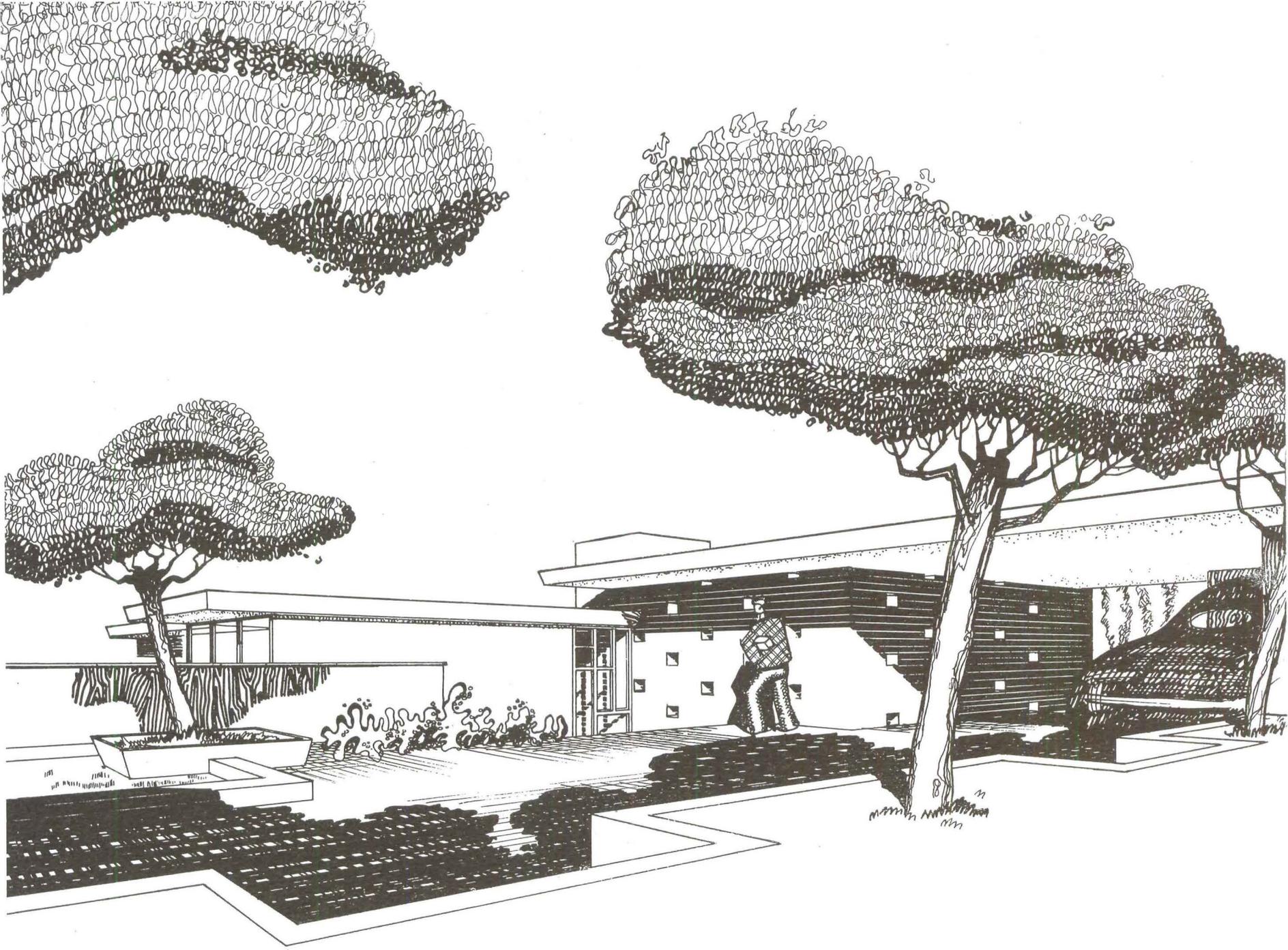
Chile leads in the number of units built, followed by Brazil, Argentina, Uruguay, Colombia, Peru, and Ecuador. Several have financed their projects with social security funds. In others, the money comes from national housing agencies, semi-public banks, cooperative institutions, or private companies.

With social security funds Chile has built about 2,500 houses since 1935, while over 6,000 dwellings were built by the central government housing agency. In 1943, Chile passed a new law calling for an \$8,000,000 low-rent housing program which is now under way. Brazil also has built most of her low-cost housing with social security funds. The IAPI, industrial workers' social security agency, has the most progressive and largest program in Latin America. Up to 1942, they had built over two thousand units in Rio de Janeiro, Sao Paulo, and Florianopolis.

Although Argentina's *Comisión Nacional de Casas Baratas* was formed in 1911, most of the building has been done in the past fifteen years. Between 1937 and 1941 Uruguay built nine projects in Montevideo. The city's architectural office helps low-income families by supplying free plans and technical advice if the house is to cost not more than about a thousand dollars.

In Peru the central government housing agency is under the Ministry of Development, which also builds hospitals, schools, and the "Popular Restaurants" in various cities. Little Ecuador, economically one of the most under-developed countries, has built low-cost housing in Quito and Gyaquil. And while (continued on page 46)

*Reprinted from the August 1945 issue "The Inter-American"



case study house

5

Whitney R. Smith, A. I. A., Architect

THIS IS THE FIFTH OF A CONTINUING SERIES OF STUDIES BY NINE NATIONALLY-KNOWN ARCHITECTS FOR ARTS & ARCHITECTURE'S CASE STUDY HOUSE PROGRAM. THESE HOUSES WILL BE BUILT THROUGH THE MAGAZINE AS CLIENT AS SOON AS IS PRACTICABLE AFTER THE LIFTING OF WARTIME RESTRICTIONS.

CASE STUDY HOUSE NO. 5 continued

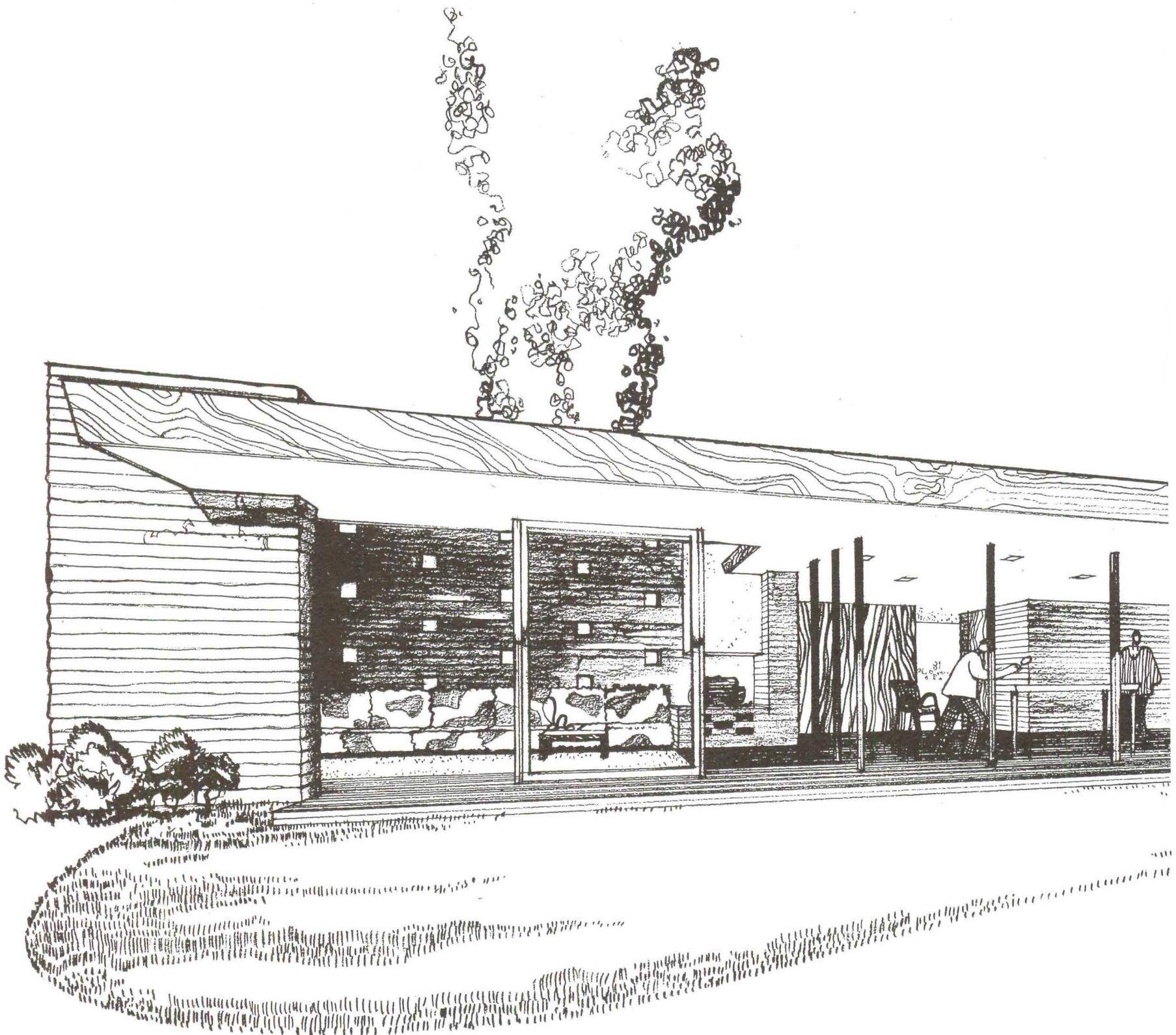
● The "Loggia House" is a pattern of shelter and space which turns inward upon itself. It anticipates the possibility and hope for introjective living even within the present mania metropolitan.

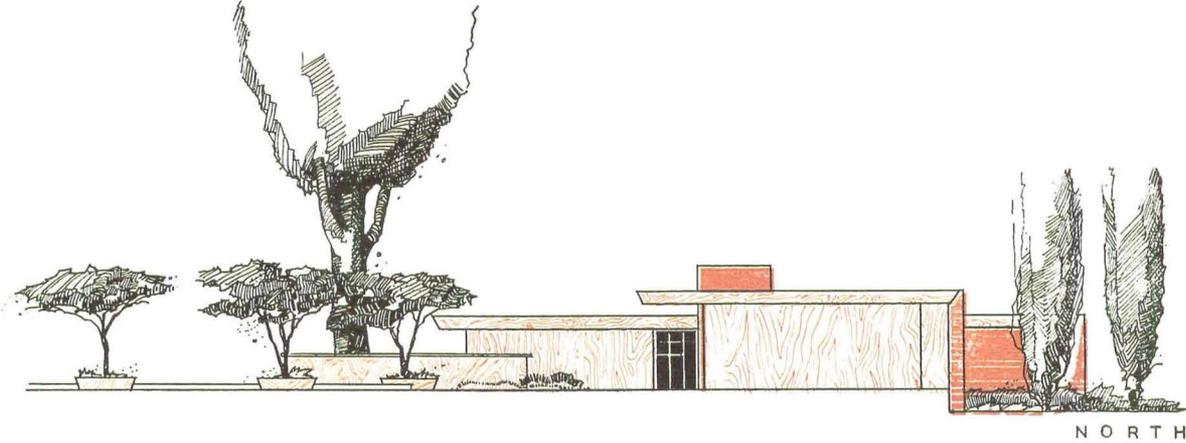
At first glance you will see that the abstract pattern of the floor plan is not familiar, that there are no concessions to any conventional hangovers. You will find no entry, no halls, no breakfast nook. The plan takes order only from its own purpose.

You will find, if you look carefully, a primary pattern of squares, related and interpenetrated, but each enclosing unit defining a zone for activity com-

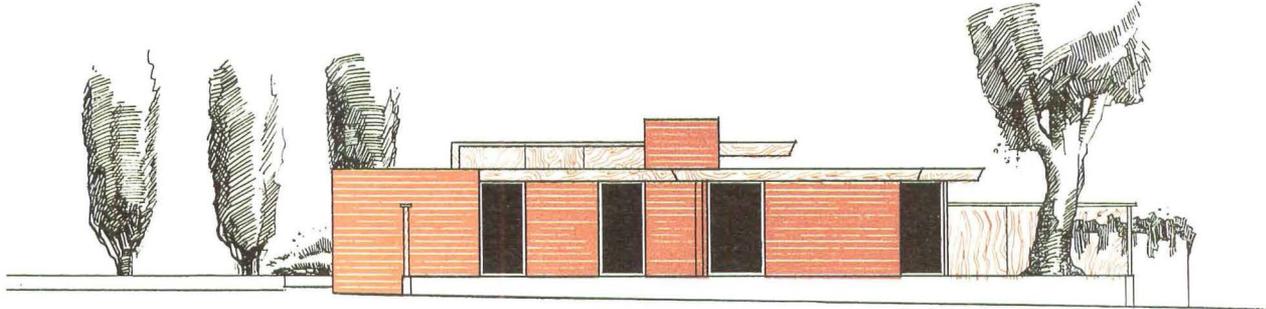
plete in itself. You will find also a secondary pattern in the flooring itself, emphasizing visually by change in color and texture, the contrast between open and enclosed space and further relating the units to frame a greater whole, a living space variable in form and use.

To imagine more definitely the movement within this pattern of shelter and space, let us assume that you drive into the car shelter at the North end of the house and look through to the brick terrace enlivened by the light and shade of the tall eucalyptus trees. Suppose you walk then under the covered passage, down the steps to the garden gate

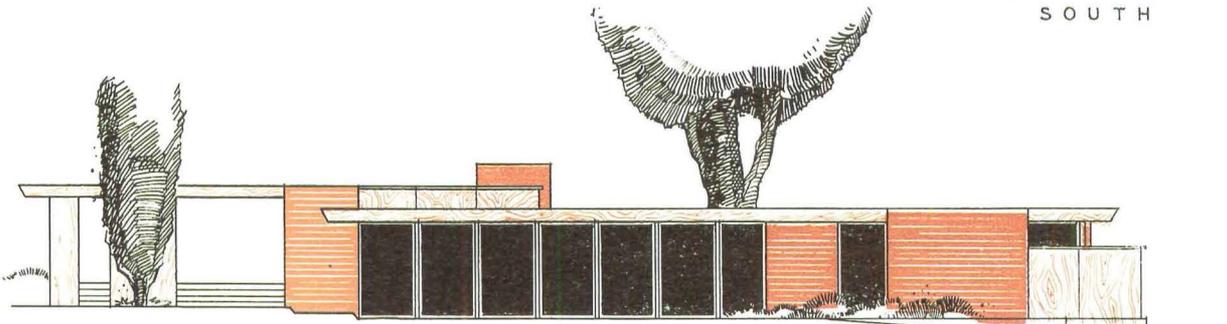




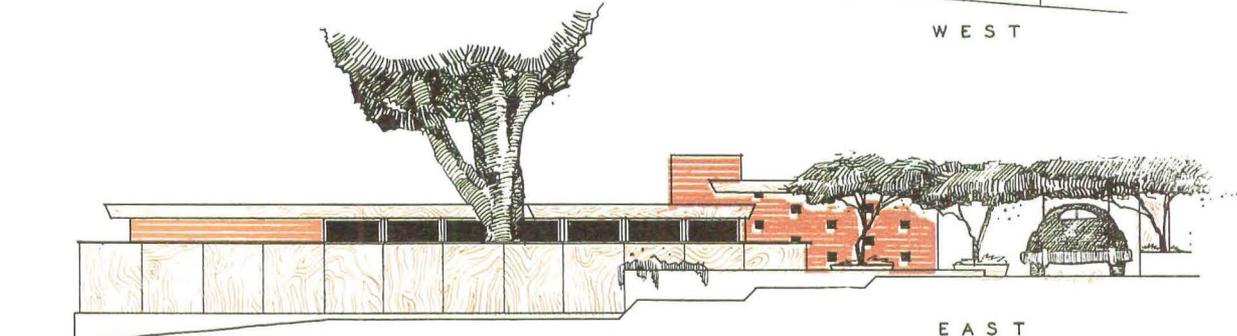
NORTH



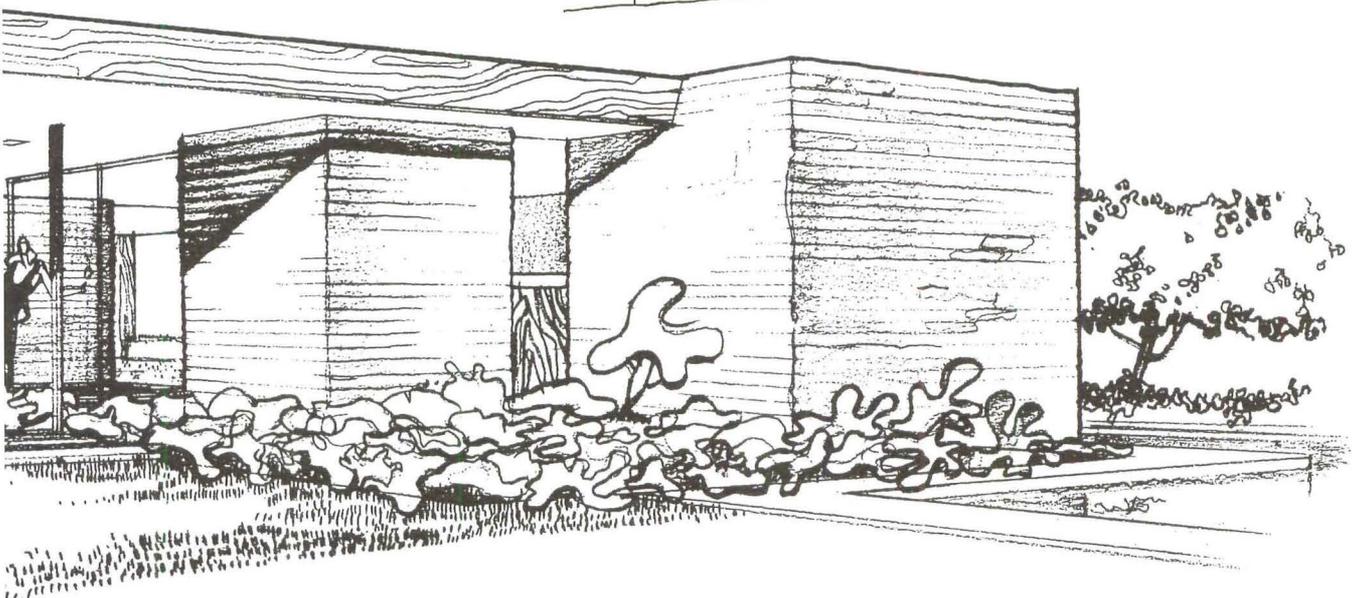
SOUTH

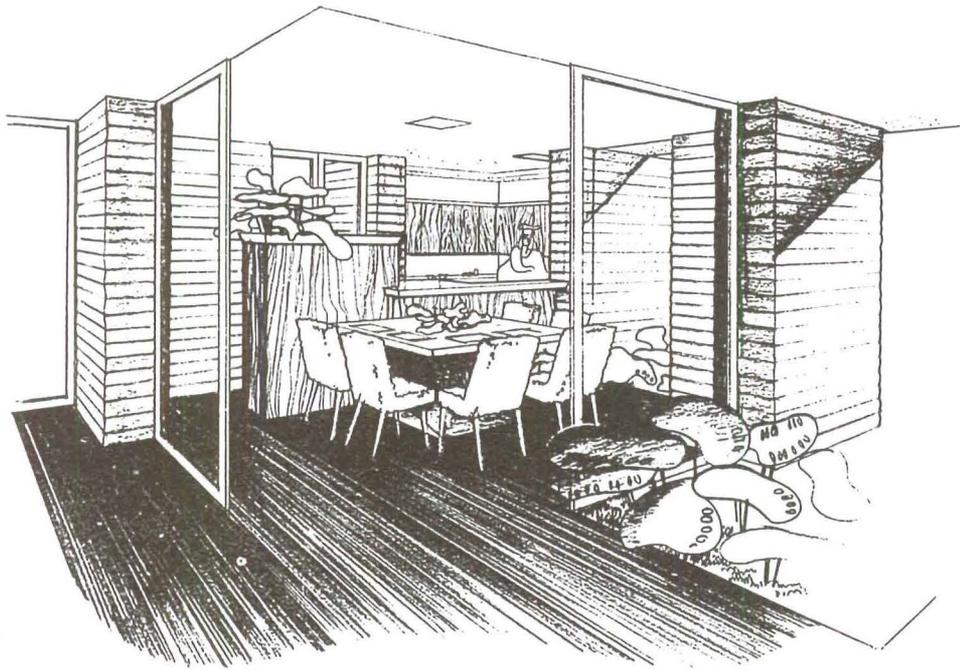


WEST



EAST





CASE STUDY HOUSE NO. 5 continued

(which can be opened to you by buzzer from within the house). Notice how those few steps down anticipated the sense of shelter you feel in entering the central social loggia.

Go into the private rooms—adequate for parents and child guest—and see how they extend beyond themselves into the secluded walled garden. There is a satisfying contrast here between the protection of the room and the outside space more tenuously described by the garden wall.

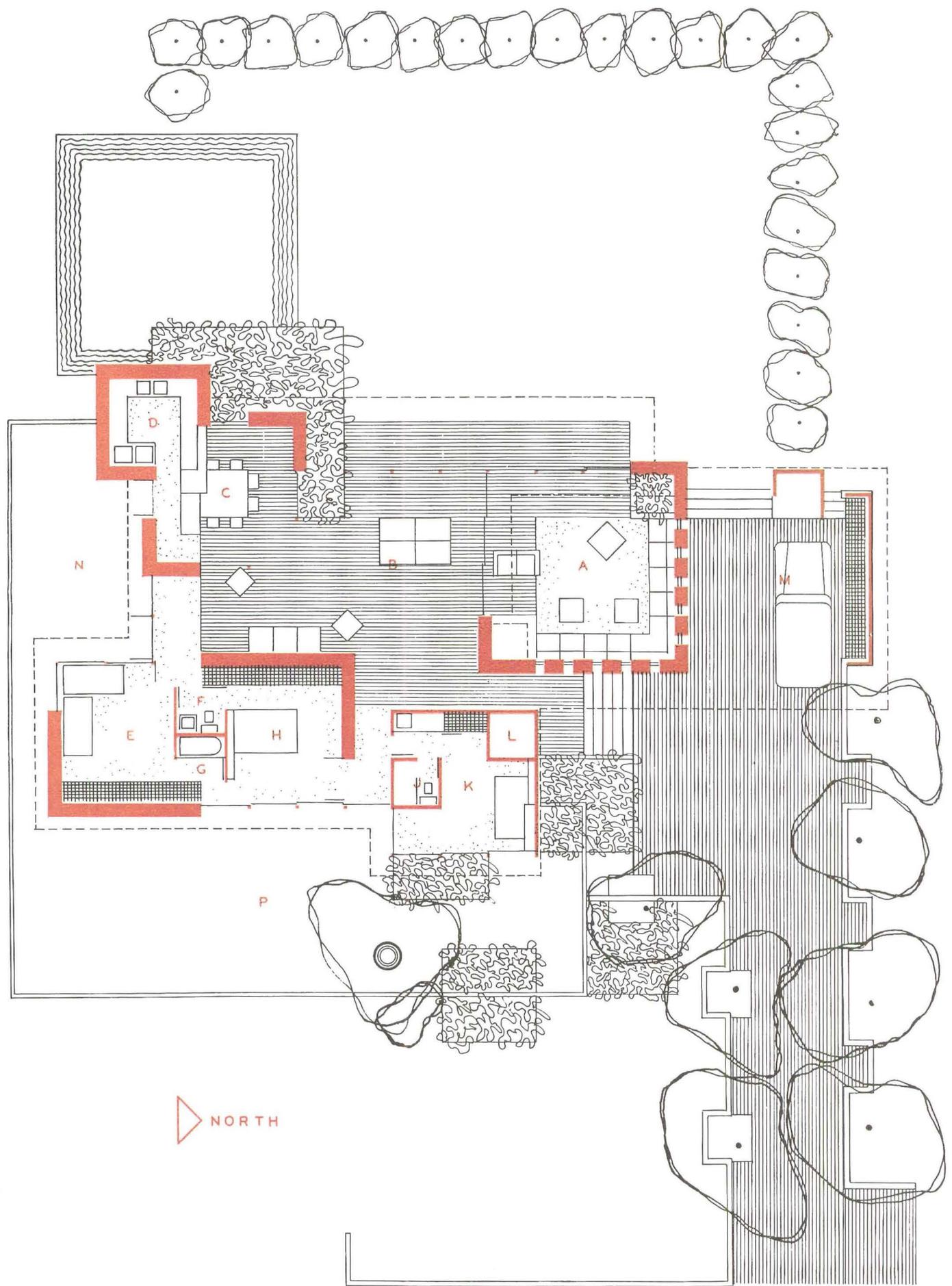
If you retrace your steps to the loggia, you can see how the central area for family living and entertaining is articulated. The lounge, loggia, and kitchen-dining areas can either be isolated from one another or, by sliding back the glass doors, opened to each other and to the garden. The lounge chairs can be brought out from against the wall in a variety of arrangements, grouped for conversation or games or music. The storage shelves can house a library and myriad supplies. The piano, ping-pong table, and garden bathing pool merely indicate some of the possibilities for rich and varied activity in the indoor-outdoor living possible in Southern California.

The kitchen, screened from the dining area by a buffet counter and storage cabinet, is planned for

efficiency. The workspace receives direct skylight. The vista is appropriately to the service and children's play yard. Bathroom fixtures are separated for simultaneous service. Throughout the house there is adequate general storage and closet space.

There is a system of forced air heating and conditioning. The raised squares for indoor plants are easy to care for. The Loggia and lounge, oriented to the west for reasons of privacy and view, is protected from the glare of setting sun by a heavy stand of Eucalyptus. Roller plastic screens change the open loggia to a screened room.

In deference to earthquakes, the structural framework of the Loggia House is Latisteel. Adobe, the one traditional native building material, is used in combination with wood and glass for non-weight bearing walls and gives an interesting contrast in color, texture, and enclosing tension. In the lounge wall the adobe has inserts of glass block, creating a wall texture intrinsically decorative and contributing to the sense of warmth desirable in that corner of the lounge. A flooring of brick is carried boldly in from the car shelter and terrace to the Loggia and penetrates into the lounge and dining area. Cork is used for greater resilience in the definitely interior areas, the lounge corner, the kitchen and in the private rooms.



- A—lounge
- B—loggia
- C—dining
- D—cooking
- E—children's room
- F—lavatory
- G—bath
- H—parents' room
- J—guest bath
- K—guest room
- L—heater
- M—carport
- N—service and children's yard
- O—future pool



LASHEART STREET

THE IMMEDIATE PROBLEM OF FREEDOM

in the United States

by Peter Yates

THE END OF THE EUROPEAN AND JAPANESE WARS brings recognition of the fact that the people of the United States are fighting a third all-out war—the War for Freedom in the United States: it is not a simple war of us against them, this war for freedom in our own free nation. Cross-patterned like a plaid, cross-hatched like a Klee drawing, the weapon words, fired across the lines of right and left, communist-fascist, white and black, with large lost battalions cut off, victims of poll tax and Jim Crow restrictions, migratory workers, Issei, Nisei, and Kibei Japs, and many industrial populations of unassimilated workers across the tracks—infilitrated by propaganda parties killing in the dark, it resembles the religious wars of Europe during the Reformation. And as in those days the course of the war, its ceaselessly renewing outbreaks, intrigues, battles, mass murders, and assassinations spring not only from the contradictory opinions of the masses—they are caused, fostered, deliberately propagated, and used for their own power by the semi-independent nobles, for their own profit and the inculcation of their opinions. They are promoted deliberately and knowingly for individual profit and private advantage by the ambitions of these men and of others who would be like them. These creatures carry plague.

America was founded upon a principle of religious freedom. The men who came here had fought for freedom, freedom to worship God according to their own manner of belief. These envious men did not believe in equal rights of worship. Catholics, Quakers, and individual dissenters were alike anathema to the Puritans. Reading the biography of Roger Williams one learns how utterly these men who had won freedom for their own belief failed to recognize the privilege of any other faith to exercise that freedom.

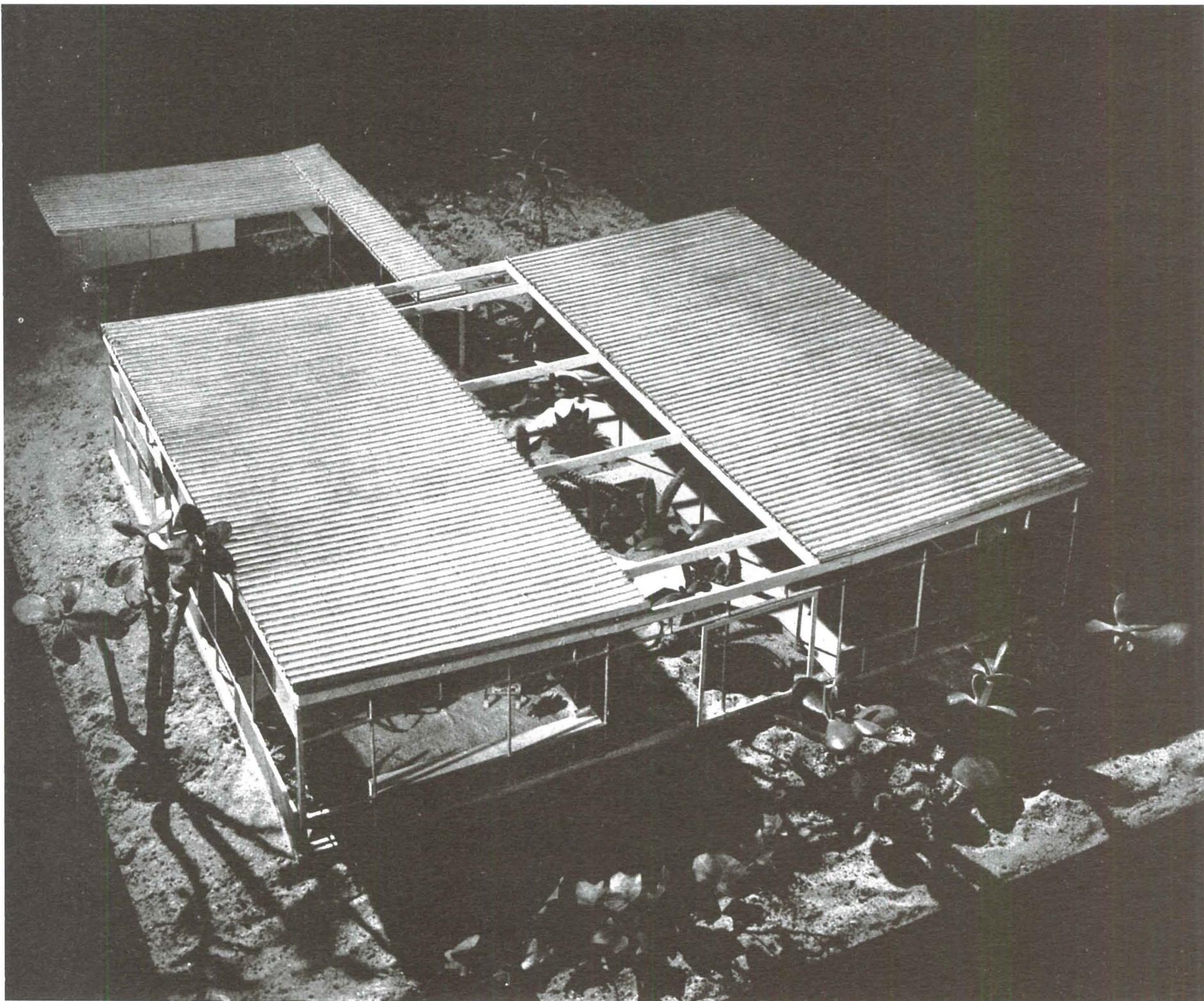
Until the Civil War the issue of freedom in the United States still centered around the single problem of religious bigotry. Out of this first issue emerged another: persecution of the Catholics became in turn racial persecution of the dispossessed and poverty-stricken Irish immigrants. Only after the Civil War did the struggle over slavery, a difference of opinion among whites, become transformed into a racial issue. The first serious attempt to establish a caste system of freedom solely upon racial difference began with the alliance of southern and western interests and political power in the 1870's. Since that time the two issues of religious and racial difference have become inextricably mixed. They are no longer two separate matters to be distinguished for discussion; they are one issue, and that issue must be recognized as *Freedom in the United States*.

Under the Constitution the two problems of religious and racial difference have been settled and disposed of. That is final, abso-

lute fact. Upon these two problems nothing more is to be said. The people of the United States have made their historic decision and continue to support it. But as the religious wars of the Reformation concerned not at all the existence of the Christian God, who was the same for all parties, but simply and entirely the question how God should be thought of, so the present issue does not concern the necessity of freedom but only the question of how freedom should be used. It is generally agreed, except by fanatics, that the Negro has every right to the exercise of freedom *in his own place*. The struggle begins with the attempt of the Negro to exercise his legally authorized conviction that his own place as a citizen is the whole United States. Freedom for the Negro, declares the racist, is granted—but with a difference. The Negro asserts that complete freedom has been granted—and without difference. The virulent conflict of verbal opinion over which men have fought to define the nature of God are not settled differences; they are simply issues which to the majority of western human beings have ceased to be significant or important. Yet men were burned for them; villages were destroyed; men lied and murdered and blasphemed and died for them. The profoundest teachings of Aquinas were perverted by the Jesuits to demonstrate that, since the end justifies the means, any means were righteous that brought the heretic to God. During the Thirty Years War, a series of religious wars, the population of Germany was reduced, in the name of God and the exercise of power by ambitious men, to one eighth its former size.

Religious and racial conflicts cannot be disposed of by argument or scientific demonstration. Humanity gets rid of these problems simply by outgrowing them, by losing interest in their meaningless distinctions. For this reason it is to the interest of men who seek power by exploitation of these conflicts to make sure that the meaningless verbal distinctions which stimulate these conflicts are not allowed to become dormant. In order to do this such men must oppose the normal growth of the human community, must plant and replant these conflicts in the community mind. Running about in the sewers of the press they infect the public mind with plague. Pogrom methods are used to divert attention from the self-seeking of these men to the victims of their assumed public attitudes. The issues of freedom in India and Palestine are as effective means to divert the public mind from local evils as any more obvious campaign against the Jew, Negro, or Jap. The technic is diversion, to place the blame abroad, to instill unbalanced attitudes, to inculcate hatred. The long-sustained campaigns against Britain in this country are only another method of ambitious self-interest. The Irish politician thrives on them; the isolationist fosters them for

(continued on page 48)

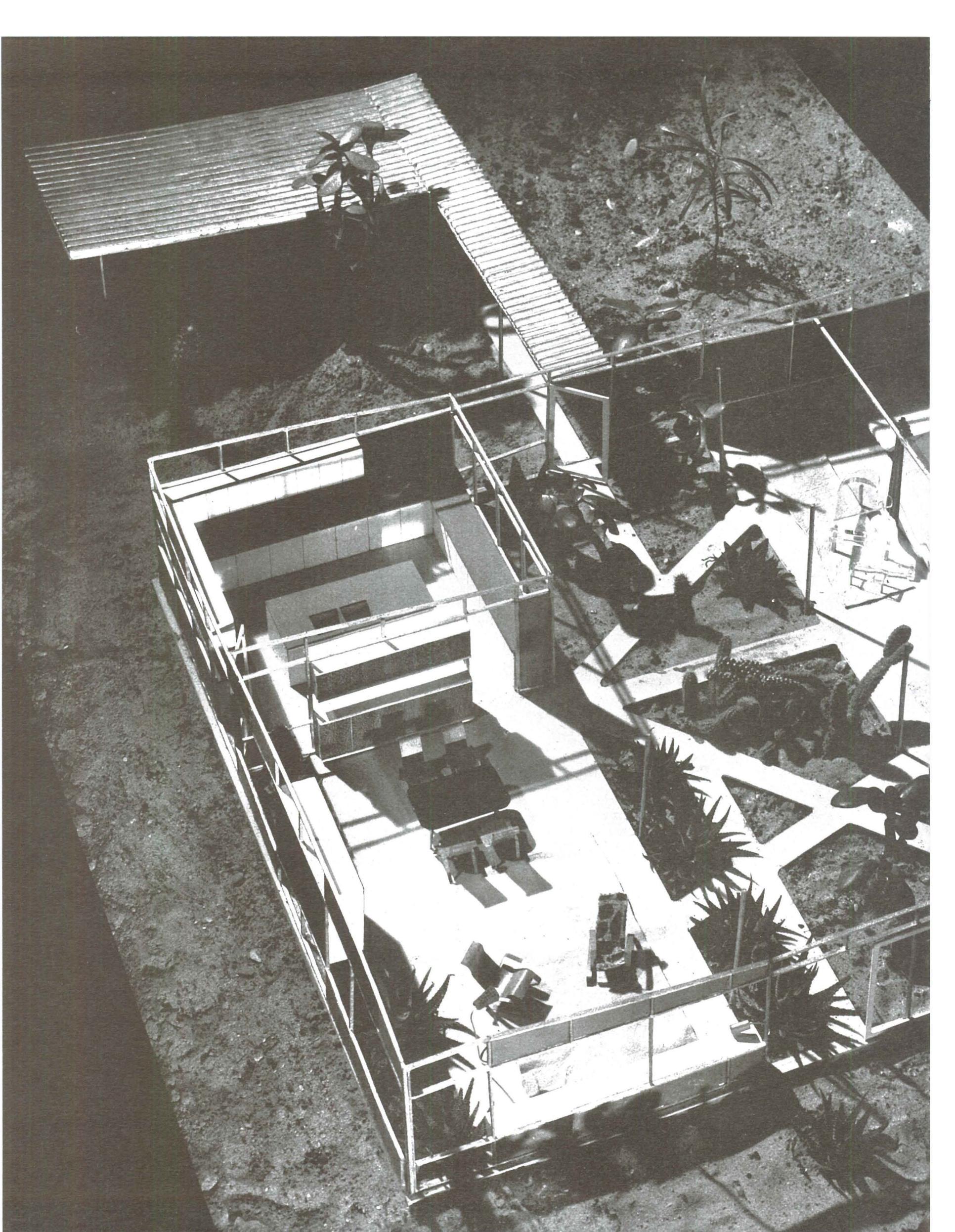


part 2

proposal for case study house 4

Ralph Rapson, designer

Other preliminary drawings were shown in the August issue.



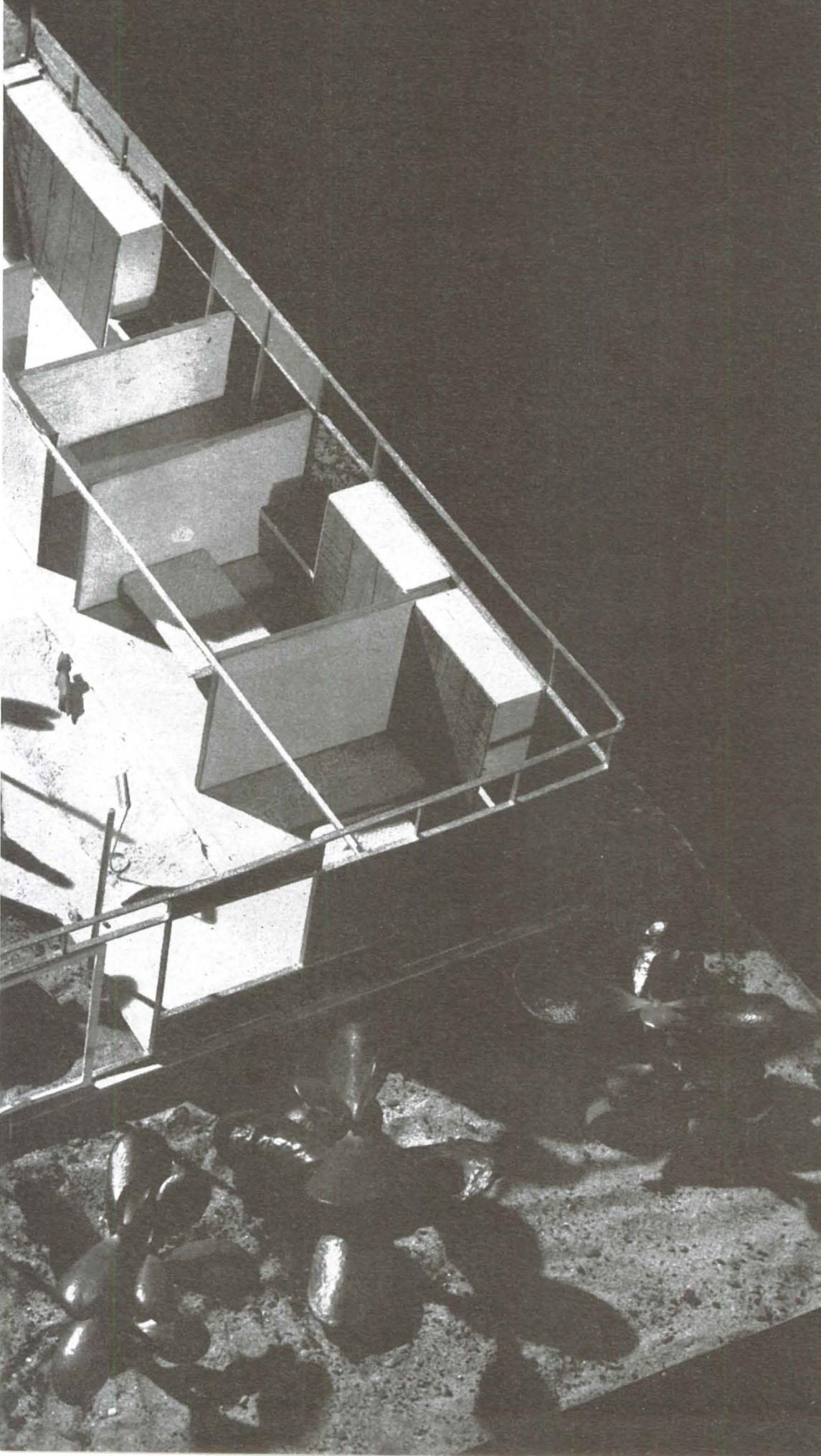
• In the case of "Greenbelt" the architectural interiors are rather unimportant—for it is the greenbelt itself which is the interior. More—it is the essence of the type of living which will go into the house. This central area might take on a multitude of characters, depending on the season and the likes and dislikes of the occupants. In this case it is conceived with a large amount of planting and garden area. But it might as easily have been shown mostly grassed or paved, with emphasis on space for additional living or play—perhaps a croquet court, a billiard table or even a small swimming pool.

FLOORS: Radiant floor panel heating will be used throughout. The system will be hot water circulating through $\frac{3}{4}$ -inch O wrought iron pipe laid over an 8 inch gravel bed, over which will be poured a 4 inch concrete mat. An integral topping of light grey will be applied to the concrete floor. An alternate system of hot air, depending on cost, may be used. This system will employ 4 inch hollow clay tile through which the hot air will circulate and be supplied through clay tile ducts below. The glazed tile would be the finished floor.

WALLS: Exterior walls as described in the first edition, are various panel types placed in a grid like frame, which will be painted a light grey. The panels may be fixed or moving and may be solid, opaque, or clear glass. In general the solid panels will be painted cemesto board or natural plywood panels. Although the color scheme for the most part will be obtained by painting certain panels intense colors. Pastel shades will be avoided in favor of strong values.

CEILINGS: Plaster ceilings throughout, painted a slightly off white except in the baths and kitchen, where the entire ceilings will be frosted glass panels with concealed fluorescent lighting—the entire ceiling thus becoming the light source. The glazed section over the greenbelt is to be cool-lite wire glass or thermag semi-vacuum insulated glass.

KITCHEN-UTILITY: Here the emphasis has been not only on efficiency and functionalism but also on space articulation. Food preparation. Food preparation and its consumption being the "heart" of living activities, the kitchen is located to give direct visual control over the entire space, yet being possible to be completely closed from the rest of the house. There is more than the normal amount of storage and counter-space with provisions for a deep freeze unit, automatic washer and dryer, ironer, etc., in addition to the visual kitchen equipment. Cabinets will be steel with counters of stainless steel with

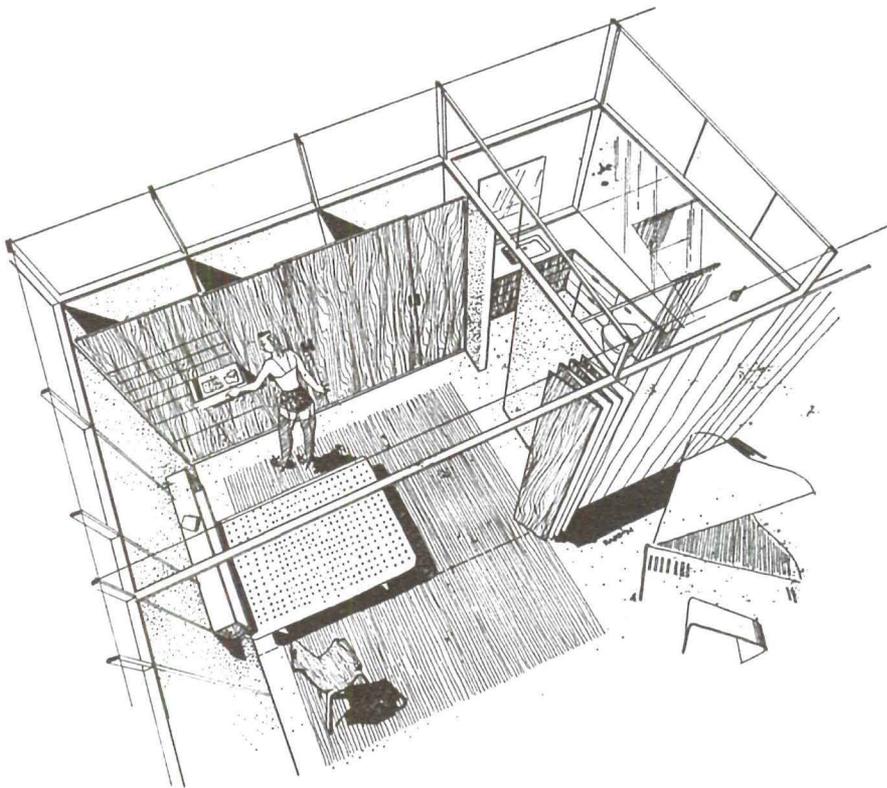
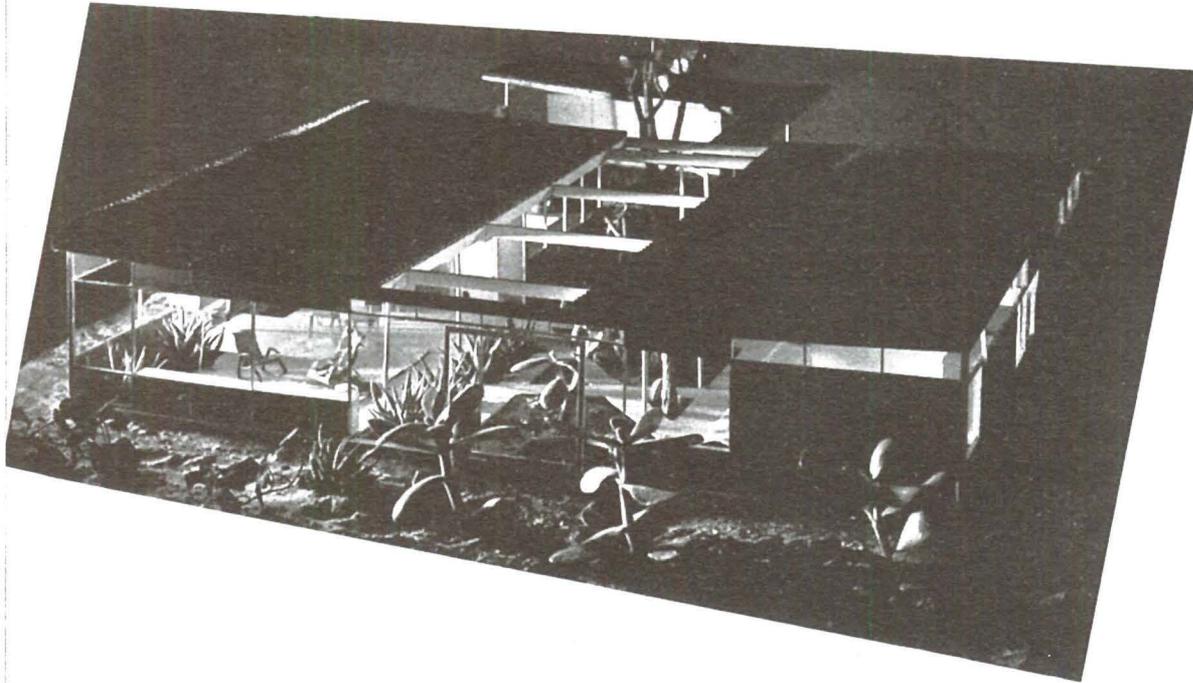


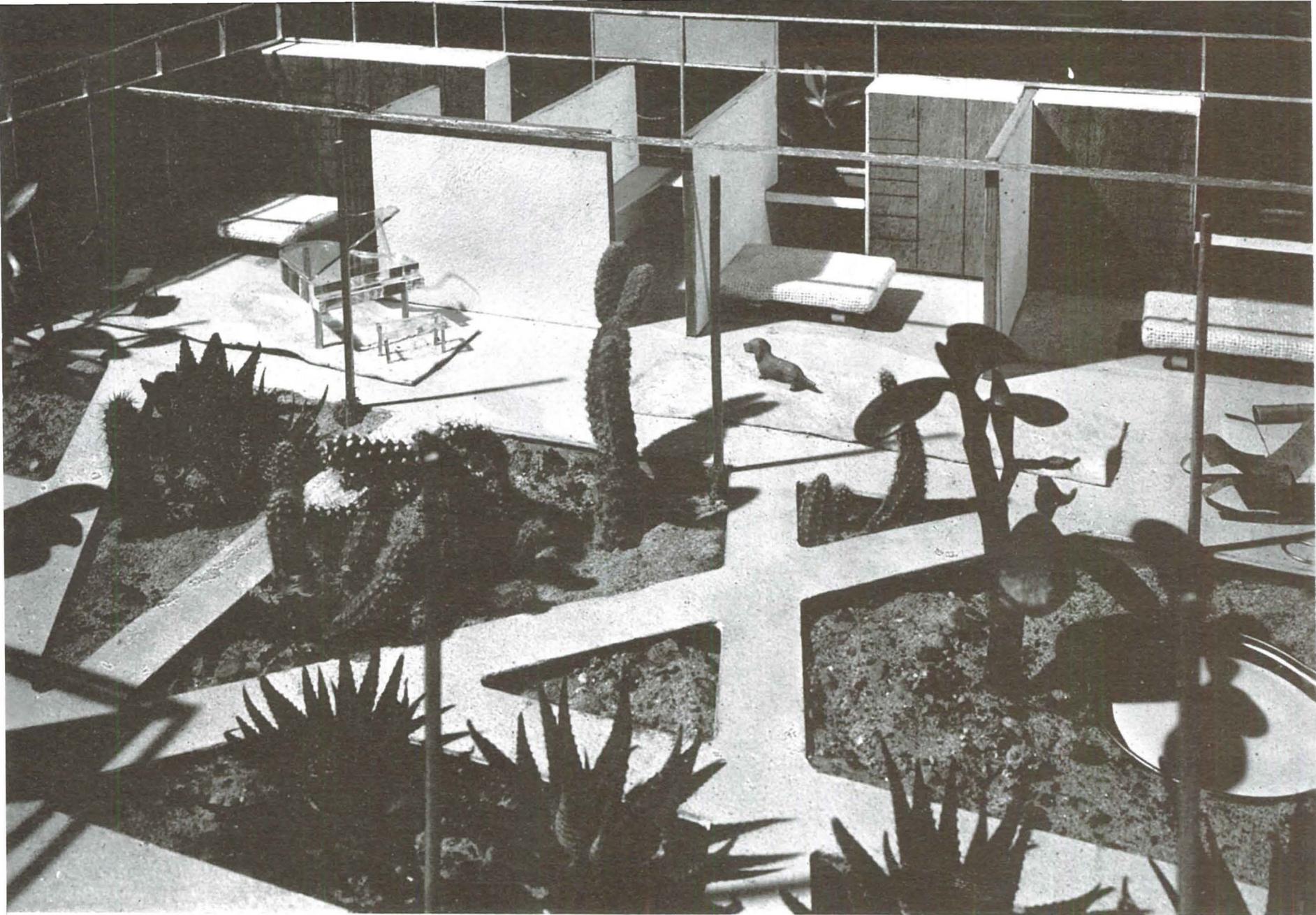
INTERIORS—CASE STUDY HOUSE NO. 4 continued

glareless, scratch-proof finish. Fronts for upper cabinets will be sliding wood doors, for quiet operation and texture.

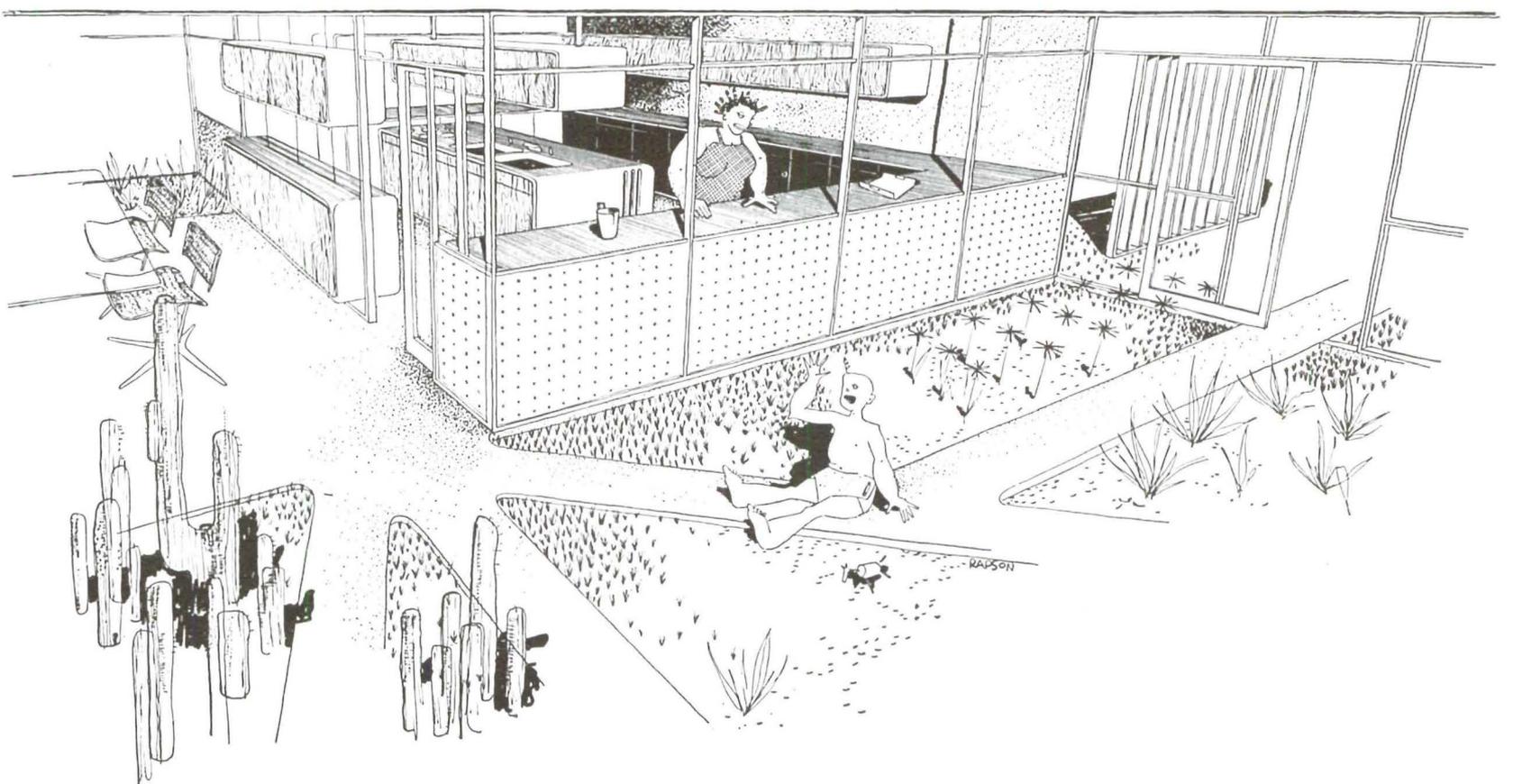
SLEEPING AREAS: Although minimum in size, the use of folding doors permits each sleeping area complete privacy or visual and physical enlargement of the entire enclosed space. Built-in storage units will be flexible and mobile as well as the beds.

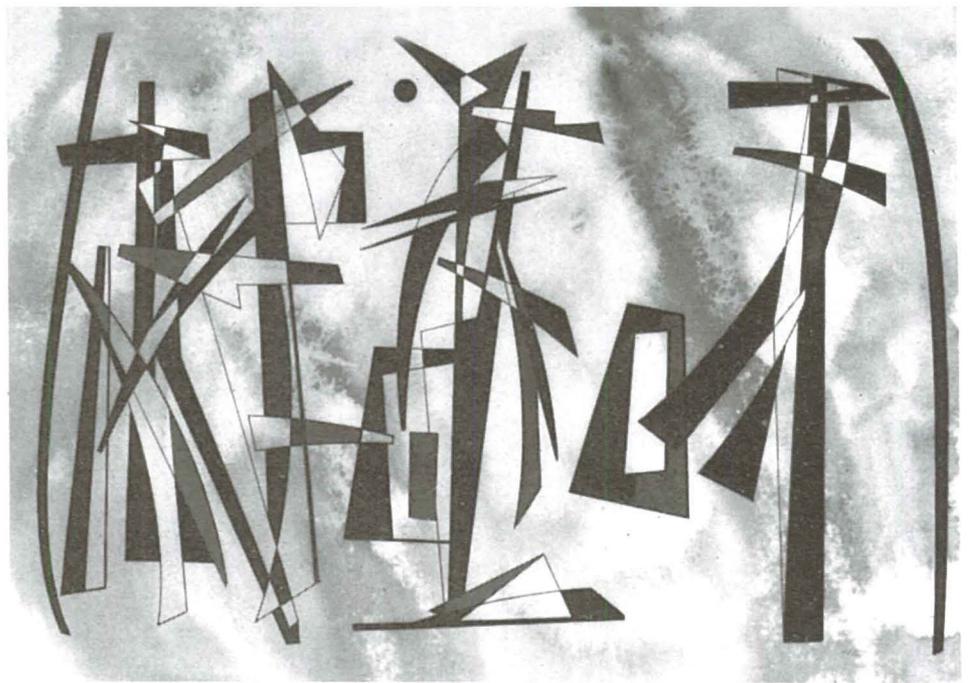
For the most part furniture will be designed by the architect and kept only to essential units. All furniture and storage units will be kept light and mobile with as little as possible "built in." Fabrics will be strong in color and texture.





All photographs by Harry Croze of Cranbrook





JULIUS ENGEL • GEORGE BARROWS

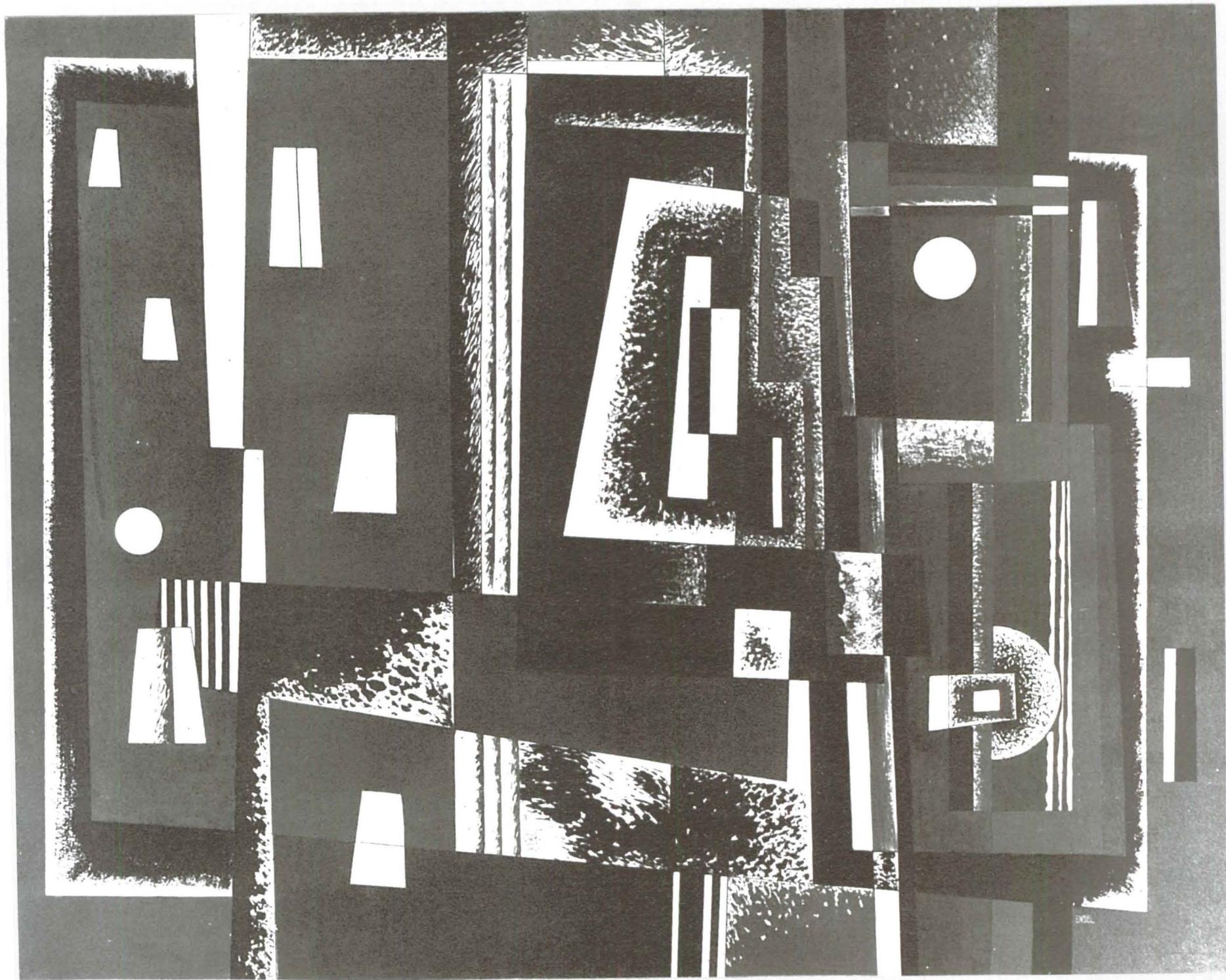


The work of Julius Engel, painter, and George Barrows, photographer, affords an interesting comparison of two distinct trends of modern expression. Both appear "abstract," inasmuch as there is no familiar index of reality in either. Actually, the photograph reproduced here, one of a series by George Barrows based upon similar material, is of a very real "object": droplets of water pressed between two sheets of glass. It is typical among some artists today of a use and manipulation of unfamiliar though often common substances of the physical world—an interest which has been stimulated in part through mechanical extension of human sight. These "new" aspects of matter are valued not so much for what they reveal in the way of concrete information as for their power to evoke associative ideas, for their suggested analogies to other substances. All such work in some measure contains such analogous forms, and in this respect it might be said that they infer certain ideas of unity not apparent in the fragment itself. Directed plastic organization is often at a minimum in such work, while the extent of unity to be found is largely dependent upon what the spectator is able to impose.

Julius Engel represents quite another approach. Consciously selected forms are employed as a means to establish unity and order as they are understood and interpreted by the artist's recognition of reality—a reality that is revealed through its constant elements. This is the objective approach of abstraction, though it is by no means identical with that kind of objectivity which says that 2 plus 2 equals four. The artist has many ways to arrive at "four," and in the final analysis it is his intuitive understanding which tells him—and others—that he has the right answer. But insofar as abstraction—the language of plastic relations—determines its own framework of reference and controls its unity of idea and organization, it is a self-contained, self-sufficient work, complete in itself. In this way does it reflect the nature of reality, rather than one or another particular aspect of reality.

LEFT: "POSSIBLY A GEOPHAGIST" — GEORGE BARROWS

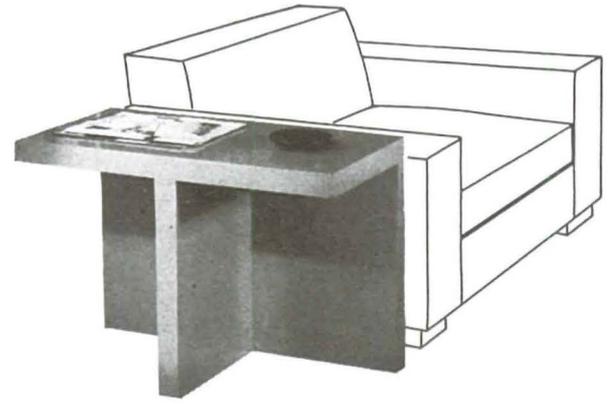
ABOVE: "RITUAL"; RIGHT: "PLACES" — JULIUS ENGEL



modern furniture

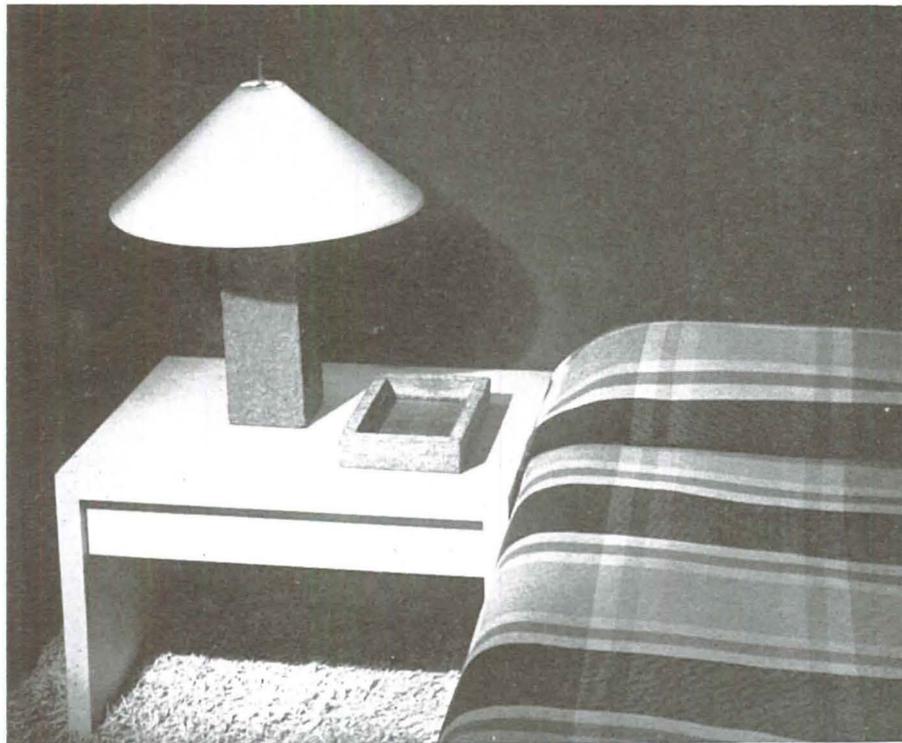
From a group of designs by Van Keppel-Green in an attempt to produce simple, flexibly-used contemporary pieces at reasonable cost.

A table with one deep shallow drawer, designed for multiple use as bedside table, end table or coffee table.

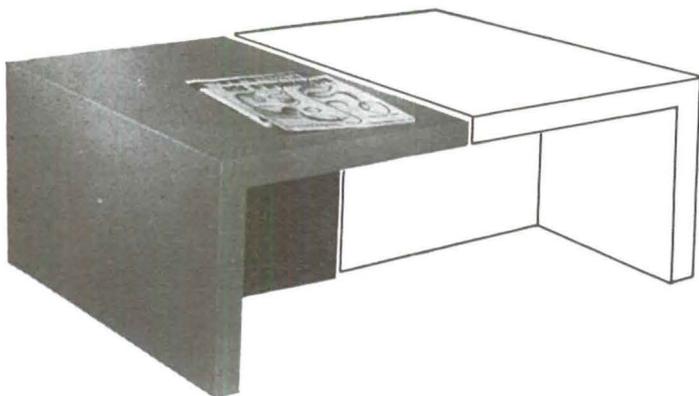


An end table with a two-position use—either as a low table beside an armless chair, or as a higher table for chair with arms.

Below, a chest with three generous storage drawers which may be used singly or in groups of two, three or four for bedroom, living room or dining room.



Photographs by Ralph Samuels



Above, an occasional table with cantilevered top, which may be used singly or in pairs as a coffee table.

Right, a dining table for four providing ample space for seating ten or twelve people when used with extension as shown.



new developments

NEW PRODUCTS DEVELOPMENT ORGANIZATION ANNOUNCED

Formation of a new nation-wide research and merchandising group, known as the Wood-Ply Research Foundation, Inc., was announced September 18 at a showing of Veriply products in the Penthouse of the Morrison Hotel, Chicago.

Revolutionary new plywood products on exhibit included plasticized plywood molded boats, plastic-plywood flush doors and building blocks for home construction, molded plywood and plastic parts for aircraft, plastic covered plywood for table and desk tops, a new water-proof plastic glue for using in bonding wood, and various other items using plastic and plywood combinations.

Great quantities of these new products are expected to be used in the home building, furniture, boating, refrigeration, out-door advertising and transportation industries.

Objectives of the Wood-ply Research Foundation include the development and merchandising of new plywood and plastic products. Such an organization has long been needed. It is felt by those organizing it. It is pointed out that too often good ideas are left on the chemist's shelf to collect dust for the lack of a wide-awake organization to develop, promote and merchandise the product.

The eighteen approved distributors of Veriply Products include the following well-established wholesalers: Ehrlich-Harrison Company, Seattle, Washington; J. E. Higgins Lumber Company, San Francisco; and Western Hardwood Lumber Company, Los Angeles. While every section of the country is now represented, additional distributors will be approved.

World War II advanced plywood technology by several years and created thousands of new uses for plywood permanently held together with a water-proof plastic bond. Combinations of wood and plastics were successfully used in everything from "bazooka" rocket firing tubes to water-tight packing cases to float war materials ashore on beachheads.

A recent survey among outstanding architects shows a large percentage of modern homes are being designed specifying modern plywood, either on the interior or exterior or both. Flat, smooth panels that will not crack and are easily and quickly installed are attractive to builders. Plywood lends itself to mass production manufacture and handling required to meet post-war building demands.

The registered trade name Veriply is applied to all products meeting the Foundation's standards of approval and sold through Wood-Ply distribution yards over the entire country. The Foundation will sponsor a nation-wide merchandising and advertising campaign to help sell new plywood and plastic products. Veriply products will be sold in direct carload shipments, as well as through member warehouses, serving retail building material dealers, large industrials, and wood-working establishments."

Officers of the Foundation include: President, Lawrence S. Clark, Twin City Hardwood Lumber Company, St. Paul, Minnesota; Vice President, George W. Bateman, Daniel Buck, Inc., Philadelphia; Secretary-Treasurer and Managing Director, Wellington R. Burt, Chicago, Illinois. The Executive Committee is composed of: D. Carlisle MacLea, MacLea Lumber Company, Baltimore, Maryland; J. Glennon Cahill, Western Hardwood Lumber Company, Los Angeles, California; and Alvin J. Huss, Huss Lumber Company, Chicago, Illinois.

General headquarters of the Foundation are located in Chicago.

NEW WALL SWITCHES ADD SAFETY FACTOR

A new all-purpose light or power switch recently announced features a unique toggle-lever arrangement which, although operated in the standard manner, offers both delayed-action and instantaneous "off," plus a time-selector for the delayed action which can be set at any interval from zero to three minutes. The toggle lever of the new unit also features a phosphorescent tip which makes the switch easy to locate even in total darkness. The new switch, called Tymzit, is one of the latest developments of the T. J. Mudon Company, of Chicago.

The new Tymzit switch provides light for almost any desired interval after actual movement of the toggle to the "off" position. Yet whenever desired, power or lights can be turned off instantly by a slight continuing downward push of the lever. No clockwork or electrical elements are used to achieve the delayed action. Positive, accurate control is accomplished with a very few functioning parts, insuring a longer, trouble-free service life in even the most frequently used locations.

Located in the garage Tymzit will provide more than ample time to walk leisurely into the house before lights actually go off. Porch light switches can be turned off when company bids goodnight, but the light itself will stay on until they are well on their way. Bedroom lights will stay on for as many seconds as you wish after you turn them off at the switch. Other conveniences are suggested by its performance.

The Tymzit switch is described as conforming to Underwriters Laboratories specifications, and has the further advantage of fitting any standard wall box, including the small "Gem B" or "handy" types. It is offered in single and double pole assemblies, and will be rated at 10 amperes at 125 volts and 5 amperes at 250 volts.

Distribution of Tymzit will be through established wholesalers, for resale to dealers and large users. Several types will be available, with prices starting at \$1.50. For further information write to the T. J. Mudon Company, 1240 Merchandise Mart, Chicago 54, Illinois.

Associated Projects Co., of Columbus, Ohio is marketing a new wall switch called "LumiNite." Made of molded Plaskon, it is equipped with a tiny lamp that glows when the lights it controls are out; goes off automatically when the lights are switched on.

"LumiNite eliminates fumbling for switches in the dark, provides a subdued safety glow that prevents stumbling over objects that would otherwise be unseen, keeps wall free of smudges from hands groping for switches, shows when one has forgotten to turn off remote lights, and serves as a night-light in nursery or bedroom.

Tests indicate that the "LumiNite" uses less than two cents worth of electric current per year. It is equipped with a tiny bulb, the life of which is measured in thousands of hours.

The switch plates are easy to connect and are fastened to the wall like any ordinary plate. Special units are available for combining into multiple plates where two or more switches are located in a single panel.

Another advantage of the "LumiNite" is that its rich, ivory plastic finish blends perfectly into any decorative scheme. The Plaskon material is a non-conductor of electricity; cannot rust, tarnish or corrode; and can be kept clean and bright with a damp cloth.

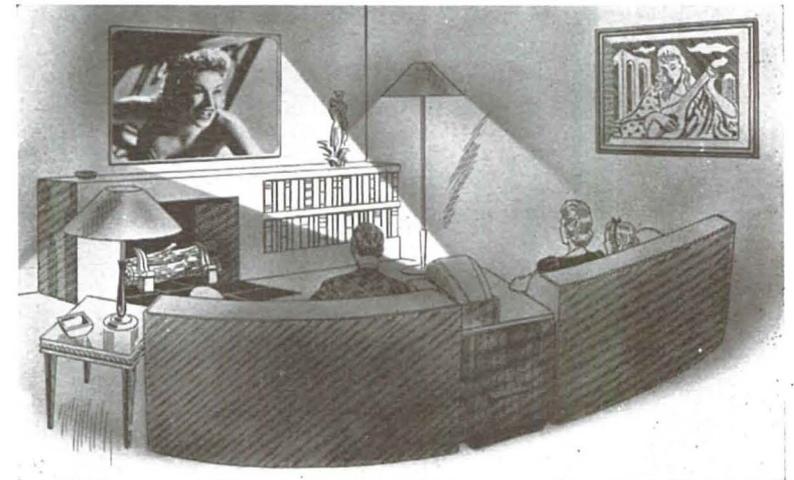
ANSLEY PANELTONE DESIGNED FOR BUILT-IN INSTALLATIONS

A new type of radio designed specifically for built-in installations has been announced by the Ansley Radio Corporation of Long Island City, N. Y. Known as the Ansley Paneltone and distributed through the Paneltone Corporation, 1841 Broadway, N. Y., the new radio is built on a heavy steel panel and requires only 4½ inches of depth. Exceptionally rugged construction and high quality components insure long life and a minimum of service. Two models are offered; a seven tube set on a 14x14 inch panel furnished in either AC or AC-DC currents and a seventeen tube de luxe model giving both FM and regular broadcast reception and requiring only 14x26 inches. The Paneltone should appeal especially to builders and owners or operators of hotels and apartment houses. Home owners also will find it ideal for use in bedrooms, kitchens or playrooms where radio is wanted without an additional piece of furniture.

Retail prices are tentatively set at \$99.50 and \$250 for the two models.

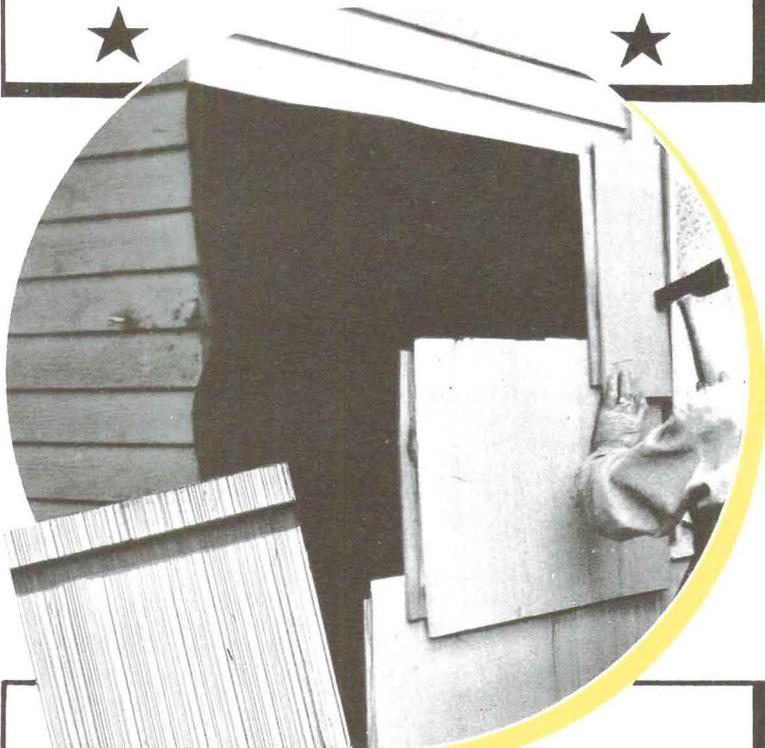
DELUXE PROJECTION INSTALLATION

This modern living room is designed around the DuMont deluxe projection teleset, manufactured by Allen B. DuMont Laboratories, Inc. It includes a home entertainment unit providing FM reception as well as a projected television picture as large as 3 x 4 feet. Of exceptional brilliance and fidelity of



detail, the picture may be viewed on a screen built into the space over the fireplace. When not in use, the screen may be concealed by mirror or picture. The cabinet of the Teleset is carefully designed and constructed to serve as an end table between the lounges.

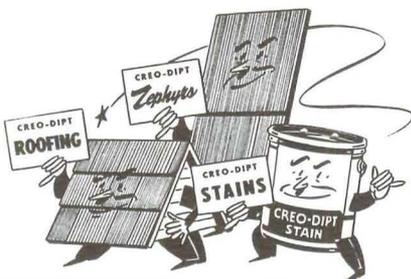
DOUBLE Insulation



CREO-DIPT Zephyr SIDEWALLS FOR POST-WAR HOMES

Creo-Dipt Zephyr Sidewalls provide DOUBLE INSULATION . . . save up to 25% on fuel. The Zephyr "underwall" of Red Cedar Shingles is moisture repellent, durable and with no dimension changes. The pre-stained Zephyr "outerwall" provides low cost beauty PLUS Double Insulation.

COLOR Illustrated on the panel is the popular Zephyr CHAMOIS color.



WEST COAST STAINED SHINGLE CO.
1118 LEARY WAY . . . SEATTLE, WASHINGTON

ART

continued from page 12

evade our responsibility as human beings and forever escape the consequences. The true artist—the poet and the philosopher—must know the nature of these consequences. But rather than "stick his neck out" the majority of today's artists have preferred the immediate and tangible security of the obedient child. He is no longer an artist in search of universal reality but a maker of pictures which have nothing to do with REALITY. In his irresponsibility he has permitted his art to descend to a level which is no longer art at all.

It is not by accident that abstract and non-objective art cannot serve the purposes of partisan and nationalist propaganda, nor that it was outlawed by the Nazis in Germany, held in disfavor by the Stalinists in Russia, ignored or ridiculed by the "powers-that-be" in America. Pure abstract art can function only in the interest of *all* men, and therefore is capable of assuming the responsibilities of ART. Man has become man's worst enemy, and the artist his most shameful spokesman. We shall not know real peace until we regain a reverence for life and a knowledge of the values of life—values to guide us toward the practice of those ethical ideas which we are now so desperately presuming we can do without.—GRACE CLEMENTS.

SAN FRANCISCO

Given the proper presentation a sound idea is a powerful thing. Presentation, in turn, depends upon numerous tools or techniques. If the techniques are unintelligent and unimaginative the presentation is static and consequently of little or no value. A speaker, for instance, who spoke in an unvarying monotone, would soon lose his audience either to Morpheus or to the exits, and his ideas would die aborning. But if the techniques used are intelligent and imaginative the presentation becomes dynamic. And, assuming the idea is basically sound, it finds wide acceptance.

Now turn to the arts—all kinds: the art of living, of dressing, of food . . . and the Arts: drawing, painting, sculpture, and think of them as commodities. To sell houses for living, clothes for dressing, food for eating or any of the Arts filling the aesthetic needs, they must be presented to a potential buyer. Naturally it is much easier to sell the first three because they represent material needs—we can't very well get along without them. But if the long transition from cave dwelling to skyscraper apartment, as one example, is considered it is readily apparent that many ideas were involved. The transition from cave to skyscraper represents a long history of presenting these ideas. In essence people were educated to want better housing. Art, of the capital A variety, is also a human need but the need for it is not so urgent as a dwelling place, a covering of clothes or something to eat. Moreover, it has come to wear an aura of intellectuality which has set up an artificial barrier to common interest and understanding. It must be admitted that a great deal of false or unimaginative teaching has brought it to this condition. In the past ten or fifteen years, however, there has been a growing movement to bring the Fine Arts back into a proper relationship with the overall art of living. Again this is being done by education. But the difference lies in the kind of education and the educational methods being used. It is being done by the use of new techniques of presentation which are improving and are being more widely used all the time. These techniques combine intelligent direction, thorough research and imaginative presentation. This new *idea* which is pervading the museum world is a powerful one and, as it improves and filters down through our educational levels, it will change the position of art and the artist immeasurably. It will do so by bringing about both a knowledgeable and intelligent understanding of art and artists. And when that day arrives the greatest barrier to the happy integration of the artist into our modern civilization will have vanished.

A very fine example of this kind of educational presentation is the American Watercolor and Homer Winslow show recently on view at the de Young Museum. Presented jointly by The Walker Art Center, Minneapolis, the Detroit Institute of Arts, Detroit, and The Brooklyn Museum, New York the exhibit offers a

continued on page 44

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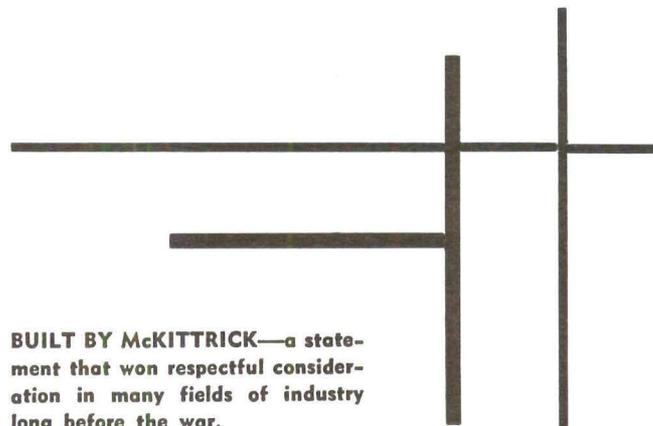
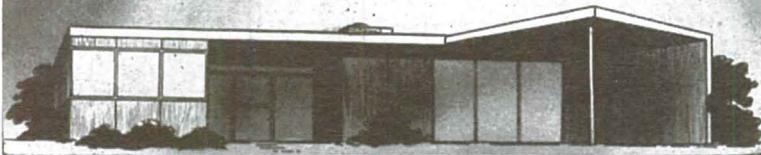
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ART

continued from page 42

related Monograph prepared by Lloyd Goodrich, Research Curator of the Whitney Museum of American Art and designed by D. S. Defenbacher, Director of the Walker Art Center. The Introduction to the Monograph points out the difference between this kind of an exhibition and the usual show: "We have felt . . . that the traditional painting exhibition . . . poorly exploits its potential usefulness. If a theme is given any consideration, it usually receives little more statement than through the title, the choice of pictures, and the foreword in an inventory of exhibits. The visitor to the exhibition, without the catalog in hand, is left to find out from the pictures what the title of the show means.

"This degree of understanding will depend entirely upon the extent of his prior acquaintance with painting. No positive assistance is given him. If he reads the catalog foreword, his understanding is given direction but this frequently implies a rather unlikely period of sitting down to study. The entire arrangement seems to be a rather under-developed method of transmitting and recording information which often represents months of research. If the research is important, it is important enough to present on the walls." It might also be added that it is just as important to have a printed record of the show such as this Monograph furnishes.

The show itself exhibits the work of Homer's antecedents in America, his own work and that of contemporaries and goes on to trace some of the offshoots of Homer's contribution to water color in the words of succeeding artists: Maurice Prendergast, Edward Hopper, John Marin, Charles Burchfield, Reginald Marsh, and Adolph Dehn. Homer's great contribution was to lift watercolor out of its subservience to the colored drawing, in which opaque was commonly used, to a position of complete independence and the use of transparent washes. "He revolutionized the vision and technique of watercolor. Colored drawing he transformed into painting . . . Almost every leading watercolorist since Homer, no matter how far each has developed from his simple naturalism, owes something to his achievement." Evidence of the widening use of these new presentation techniques were two other shows running concurrently. At the de Young *Are Clothes Modern*, designed by Bernard Rudofsky, circulated by the Museum of Modern Art and at the Legion of Honor, *Modern Advertising Art*, produced for the American Federation of Arts by the Philips Exeter Art Department and the Addison Gallery, Andover. Catalogs were not available for these shows. This is regrettable, particularly in the case of the second exhibit which, in book form, might well become an outline for the study of Modern Advertising Art.—SQUIRE KNOWLES.

BOOKS

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which requires sales people to walk long distances to the stock-room is obviously inefficient.

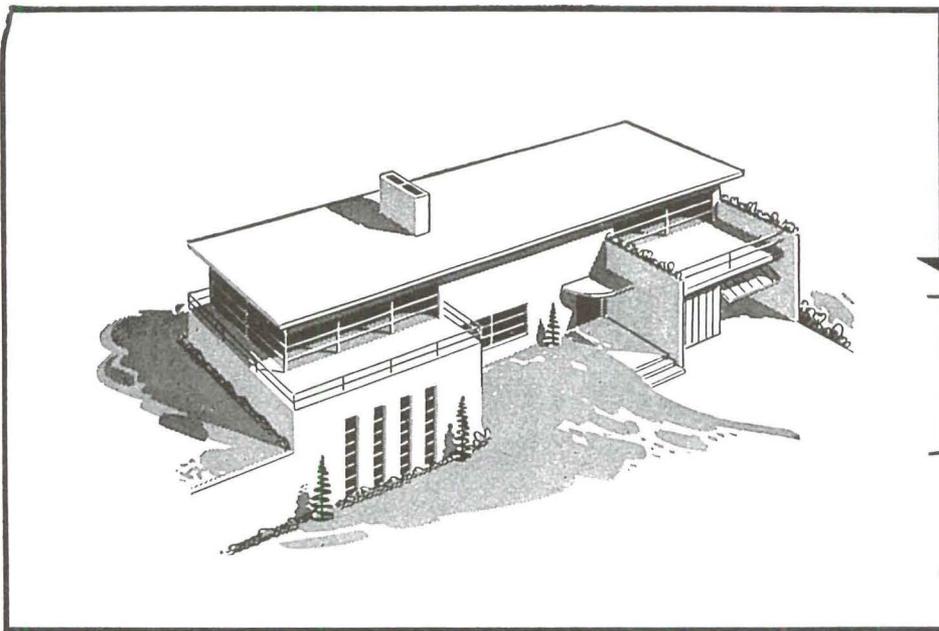
The book is composed principally of pictures which are generous in size and pleasingly arranged; an adequate index of contributors and illustrations is a commendable feature. It will deservedly interest a large number of readers, although each group will regret certain omissions. Architects will miss an outline of the problem facing the designer and of its handling, accurate dimensions and construction details, and a statement of total costs. Merchants will look in vain for statistics to show that the design has been, and to what extent it has been, profitable. Store designers and equipment contractors would have liked information to demonstrate that the naturalistic fronts of fruit drink stands and the representational sculptures of the dogfood emporiums are not better merchandising practices than sound design.

The important problems of providing in shopping centers parking, pedestrian, shipping, and receiving facilities have not been given attention in this book. Such group developments as Linda Vista show how these problems can be satisfactorily solved. Perhaps such discussions deserve a book of their own.—LAWRENCE E. MAWN, A.I.A.

CINEMA

continued from page 16

audience cover their eyes or turn their head away at some of the stronger stuff. But they could not escape the narrator's voice. Some American correspondents have remarked that these pro-



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grams were pretty tough to take, and there is a clear recognition of this fact by members of the film operation. It is too obvious to dwell on the fact that the Information Control Division, Film Unit might have opened theaters in Germany with *Gone with the Wind* or a lavish 20th Century Technicolor musical, a request, by the way, voiced to the writer by one exhibitor. But the policy of realism and toughness and adherence to a pre-planned program to give the Germans news information, to keep them informed as to what is going on inside Germany, to remind them of their individual and collective guilt for this war, will continue.

It is still much too early to make any general deductions. But two facts bear consideration: Forty percent of our audiences are young Germans between the ages of eight and eighteen. Reaction to our newsreels in that they are objective, an opinion expressed voluntarily to several exhibitors and passed on by them to the writer. That isn't a bad start.—ROBERT JOSEPH.

MUSIC IN THE CINEMA

continued from page 21

and blue notes. The total impression, however, is of an assortment of singable and danceable tunes that somehow lack the profundity and inspiration of truly great music. Even the slow theme, later used as Paul Whiteman's radio theme song, is a trifle too sentimental to wear well. To reply to Gershwin's apologists in advance, it is not unfair to compare the *Rhapsody in Blue*, *Concerto in F* (1925), *An American in Paris* (1928), *Second Rhapsody* (1932), and *Cuban Overture* (1934) with works of the standard symphonic repertoire, for they represent Gershwin's conscious excursions into the domain of serious music. If only to counteract the ballyhoo, (fostered, unfortunately, by the film biography) and the romantic conception of Gershwin as the great American genius of his time, it is well to look with a critical eye upon his major compositions.

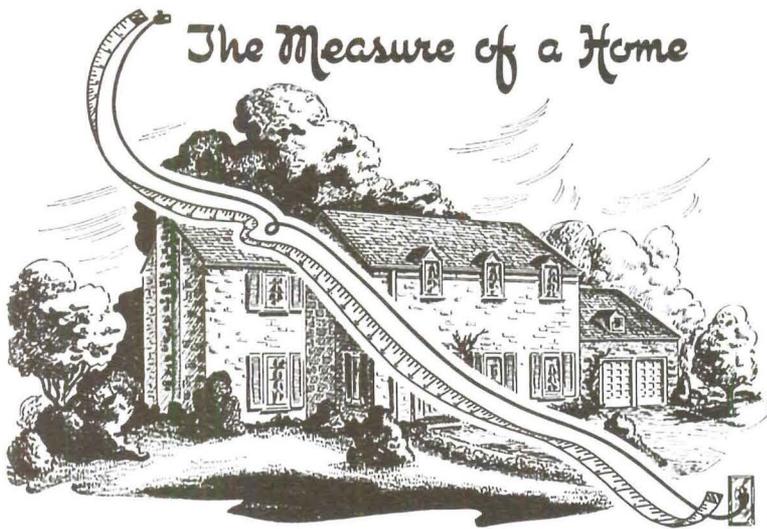
The *Concerto in F* is a pretentious work, in three movements, the

first and last of which impress one as being medleys of tunes that have no particular interconnection. These movements lack unity because there is no logical transition between themes, and the elaboration or development of them is unconvincing. Gershwin's best themes, like all popular songs, are complete unto themselves and therefore capable of repetition and sequence only, not development. The essence of symphonic style, on the other hand, is not the writing of catchy tunes but the elaboration of insignificant motifs into an integral whole. Gershwin did not possess this compositional technique. Hence, moments of lyrical genius alternate with moments of incapacity, and we find ourselves waiting for the melodic highpoints, much as we listen for the hit-tunes in an operetta overture, and expect little or nothing from the transitions between them.

The slow, 'blues' movement of the *Concerto in F* is Gershwin at his best, for it is neither too long nor is it marred by attempts to develop themes. Strange and yet familiar in its modality and velvety instrumentation (in the manner of the Chamber Music Society of Lower Basin Street), the principal melody of the second part makes this movement unforgettable.

In *An American in Paris* Gershwin made effective use of French Impressionism to capture the haunting atmosphere of the city's ancient edifices and Latin Quarter. Here is musical description and mood painting of the highest order. The nostalgic lyrical sections of the composition and a sparkling introduction, with its comical imitation of Parisian taxi horns, find such perfect expression in a montage sequence of the film that one might wish always to hear Gershwin's travelogue as part of a visual experience.

An American in Paris and *Porgy and Bess* bear witness to Gershwin's genius as a purveyor of sensuous lyrical beauty and exciting rhythms. If we cannot perceive in him the sublimity of a Brahms or Grieg, at least we shall always derive pleasure and exhilaration from his music. To have lyrically expressed the warmth and pulsating rhythm of modern American civilization is Gershwin's lasting achievement.—WALTER H. RUBSAMEN.



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NEIGHBORS WITHOUT HOUSES

continued from page 26

Colombia has no national housing agency, projects have been built by the municipalities of Bogota and Medellin.

Low-rent housing in Latin America meets a high standard, considering the obstacles to be overcome. Home ownership is proportionately smaller than in North America and houses have less mechanical equipment. Yet Latin American cities and housing developments reflect more individuality. There is more spirit and less commercial flavor, more natural interest—and, on the whole, greater success—in making things beautiful.

Generally, Latin American cities follow the fifteenth century Spanish plan of the church, plaza, and *municipio*, with more feeling for the community as a homogeneous group than in North America. The men who built the cities of Latin America did greater things by way of boulevards, avenues, and parks. Today these cities are maintaining that tradition.

Lima is cutting through centuries-old adobe walls to open broad avenues near the center of the old city. La Paz, Bolivia, is placing under ground a rampant river which once raced through the center of the city. Chile is rebuilding, according to carefully prepared plans, the communities destroyed by earthquake in 1939.

Mexico City's Zocalo, Paseo de la Reforma, and Chapultepec Park, as familiar to many North Americans as New York's Times Square, Fifth Avenue and Central Park, are splendid examples of fine city development. During the past five years the Mexican capital has created many new boulevards like San Juan de Letran, running south from the Palace of Fine Arts, and Avenida 20 de Noviembre, extending south from the Zocalo. Recently completed in Bogota, Colombia, are the new boulevards Jimenez de Quesada, a hundred feet wide, cutting through the heart of the city, and Caracas, bypassing the central business district.

Buenos Aires has completed five blocks of the world's widest avenue, Avenida 9 de Julio, and is now extending it. This 460-foot-wide street tops an enormous underground garage, which helps solve the parking problem. The Avenue is connected with Avenida General Paz, the eighteen-mile parkway now being built as a complete greenbelt drive around the city.

Unrivaled for its planned relationship to an extraordinary site is Rio de Janeiro's parkway and boulevard system, built along the waterfront around 1905 and known throughout the world. Plans now being made and put into effect within the city read like Baron Haussman's scheme for Paris in the last century.

Because Sao Paulo has done so little planning in the past, what the *paulistas* are now doing to untangle traffic snarls and lift the face of ugliness seems all the more remarkable. The city is literally being rebuilt, with double-tube tunnels, block-wide parkways, and overhead viaducts. When its slums are removed, Sao Paulo will be one of America's finest cities.

It is significant that most of these accomplishments are due to city planning. Most Latin American cities have departments made up of specially trained architects and city planners. Montevideo has

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NEIGHBORS WITHOUT HOUSES

continued from page 46

an especially fine school for such training, while in Buenos Aires and Santiago university courses are offered in these subjects.

Latin America can learn from North American experience in housing and urban development, but it is equally important for us to learn from the experience and genius of Latin American enterprise in these fields. This is particularly true in social and cultural outlook and in building design.

Though uniformity in housing and city-building in the Americas must be avoided, close professional cooperation can benefit us all. There is much to be gained by study of modern Brazilian architecture, the work of the progressive Uruguayan planners, and of the socially conscious Chilean housing technicians.

We should put to work men and women of the United States who are interested in Latin America for its own sake, sensitive to its culture, sympathetic to its problems, and aware of its traditions. Equally important and fruitful, we should borrow men and women of Latin America who are working on these problems in the various countries and who can supply much of the imagination lacking in our own cities. Throughout the America's we have a long way to go to rebuild our communities into the kind of places worthy of the postwar twentieth century.

THE IMMEDIATE PROBLEM OF FREEDOM IN THE U. S.

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his own purpose; the racist uses them as another item in his attack upon the "foreign element."

The special history of this technic is now well documented. It is an un-subtle, a deliberate, an effective process. Gustavus Myers has thoroughly examined it in his *History of Bigotry in the United States*. Carey McWilliams has carefully explained it, particularly in his two books *Brothers Under the Skin* and *Prejudice—Japanese Americans, Symbol of Racial Intolerance*. It is a seamy side of American history that they have recorded. It is a side of American history that every principled American must learn about and try to understand.

Consider the application of this technic to the problem of the American Japanese. Anti-oriental agitation began in California shortly after the Civil War, during the reconstruction era. By a series of squeeze-plays an alliance of western and southern elements in Congress forced upon the nation legislative enactments directed against the Chinese in California. In return for supporting the western group in these restrictions the southern group was given opportunity to carry out wholesale violation of the constitutional amendments guaranteeing political equality to the Negro. Presidential acquiescence in these measures was assured by introducing the legislation always in election years. By the end of the century exclusion of the Chinese from California had been practically realized, while Jim Crow legislation in the South had put the Negro effectively in his own caste place.

Discrimination against the Negro affected an uneducated minority, at that time weak and without external alliances. Discrimination against the Chinese violated treaty rights between the United States and China, but China as a nation was too weak to make effective protest. With the beginning of anti-Japanese agitation in California shortly before 1900 a struggle began which has culminated in the first great war of the Pacific. The struggle did not become acute until after the defeat of Russia by Japan. From that time forward every action against the Japanese in California was reflected in Japanese militaristic agitation for bigger armies and a more powerful navy. The trouble was deliberately fostered as a means to power by representatives of the Japanese government in the United States. This fact was clearly recognized by the United States government, and every effort was made to urge the California anti-Japanese elements to moderate their actions and their language. In this way a matter of local racial discrimination became of prime importance in the foreign policy and eventually in the defense of the United States.

What did the California and western elements hope to gain by their deliberately continued anti-Japanese agitation in defiance of their own government's international policy? No really honorable answer can be made. The California Japanese were a conspicuous minority distinguished from their fellows by obvious racial traits. By emphasizing these distinguishing traits various competing business and labor elements were in a position to restrict the business and labor opportunities of the Japanese. Politicians wove their webs of power by words calculated to bring to themselves the support of these interested groups. Stimulated by the beginnings of discriminatory

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action fanatical apologists came into prominence, who feathered their nests and fed their private appetite for hatred by disseminating deliberately considered falsehoods. Other and lesser disinterested persons of twisted intelligence seized upon these falsehoods and propagated them as truth in violent whispering campaigns. The agitation was carried forward in opposition to national policy and in spite of repeated attempts by Presidents and Secretaries of State to make clear to the agitators the great danger of future war inherent in their methods. Such agitators and members of their organizations called themselves patriots. The result of their patriotism may now be measured in American dead.

Seemingly war with Japan has not made clear to such persons the vicious consequences of their unpatriotic efforts. Scarcely had the war begun before violent whispering campaigns spread stories of spying and sabotage by the Hawaiian Japanese. These stories have been authoritatively denied. No act of sabotage has been charged against an Hawaiian or a California Japanese; not one has been convicted of espionage.

The Hawaiian Japanese, throughout this war with their own nation of origin, have been conspicuously loyal to the United States. This loyalty is a matter of official record. Not long ago the Hawaiian delegates in Congress publicly disassociated the Hawaiian government from any efforts to deport or restrict the future privileges of the American Japanese.

In California the outbreak of the war brought to a head long-continued efforts to restrict the rights, privileges, and if possible the citizenship of the California Japanese. These efforts have been reflected in similar agitation throughout the western American states and the Pacific coastal areas of other American countries where Japanese have settled as immigrants. The trouble began, after the routine freezing of Japanese funds in the country, by the wholesale discharge from employment of all American Japanese. Even Civil Service employees of city, county, and state were discharged in clear violation of their legal rights. At this time the anti-Japanese forces in the western states area were still disorganized, without any clear plan as to what they should do next. The situation was remedied by voluntary action of the Japanese. The Japanese recognized that their opportunity of employment in the coastal area would be limited for the duration of the war, and they were fearful of race riots. Pooling funds, farm equipment, and vehicles the Japanese sent out representatives to look for land in the interior of the continent to which they might remove in order to remain self-sustaining and free from danger of spontaneous public reaction in the event of Japanese military success. During this time no indications of race riots had developed. Indeed the first reaction of white Americans was in general one of sympathy for their distressed Japanese American neighbors. Probably the danger of race riots was at first overemphasized by the Japanese, as it has since been minimized in the argument over evacuation. The danger, however, was real. Every effort was being made by anti-Japanese elements to stimulate race hatred and consequently race riots as a means to their own vicious ends.

So rapidly was anti-Japanese feeling fomented by newspapers, specially interested organizations, and politicians that the first Japanese representatives setting out to look for land to which they could move were quickly turned back. State governors roared warnings against them; state police impeded their movements; racially twisted persons threatened them. As a result the Japanese were forced to accept military protection in their search for a place where they might continue usefully productive activity in freedom. Military protection turned into the nightmare of enforced evacuation. Urged on by anti-Japanese interests the western military command herded the Japanese, citizens and non-citizens alike, into relocation areas, under circumstances evincing small recognition of the Bill of Rights. For the first time in American history a group of American citizens, the Nisei, born in this country and citizens by birth, was deprived of citizenship rights solely on the basis of racial origin. The drama then begun continues at the present time. The agitation founded upon deliberate lies, which justified this action, still continues in the newspapers. Orators and politicians thrive upon it, though several of the politicians have since been defeated for reelection. Business interests formerly in competition with the Japanese have made large gains by evacuation. Other business interests have come into existence by acquisition of properties forcibly abandoned by the Japanese. A great body of organized self-interest is fighting to preserve its gains by continuing and permanent elimination of the Japanese.

Three bodies of anti-Japanese feeling may be distinguished. There is, first, the large group of organized self-interest, the businessmen who have gained by evacuation, the small farmers who have been encouraged to believe that Japanese farming represented unfair competition, the politicians and salaried officials who feed upon these people by forwarding their special interests. There is, secondly, the group of newspaper publishers, writers, and professional agitators, who use anti-Japanese agitation as a means to their own power and aggrandizement. If the Japanese should be permanently removed from California, these persons would turn their weapons, have already turned them in fact, against the Negro and the Mexican. The deliberate inculcation of race hatred is their business. In the case of certain newspaper publishers this is one of many means to a further end, the control of public opinion by these publishers for their own purposes. One can only reflect with gratitude upon the fact that recent national elections as well as the general trend of national policy represent a determined rejection of these methods by the people they were intended to influence. The viciousness and lying of these untruthful publishers have defeated their own ends.

The third group is made up of that great body of disinterested persons who

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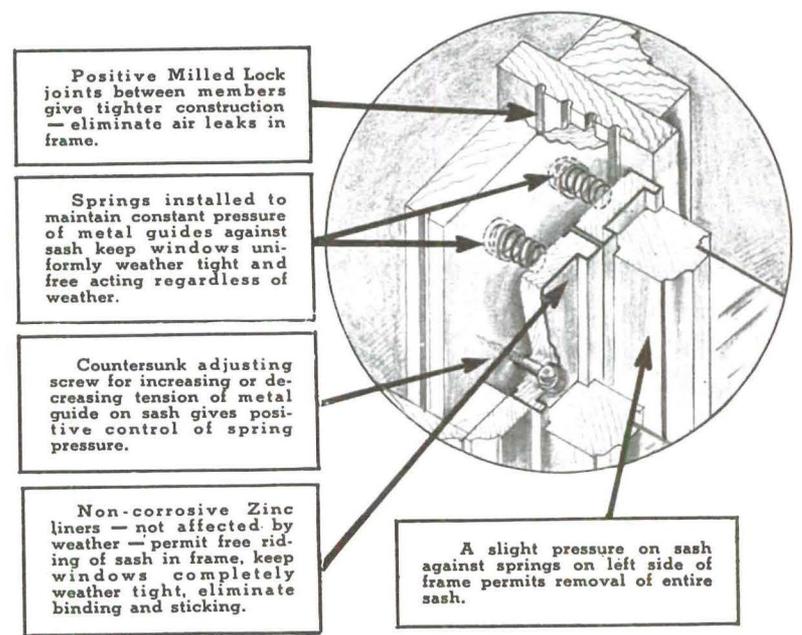
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THE IMMEDIATE PROBLEM OF FREEDOM IN THE U. S.

continued from page 49

prefer gossip to truth, whispering campaigns to honest expressions of opinion, whose small character is aggrandized by assertion of racial superiority, whose failures in living are blamed upon anything or everything except themselves. Agitators grow upon this body of the public, encourage and direct its prejudices, find it scapegoats for its failings and point its hatred always against their own self-chosen enemies. These people represent the unsatisfied element of the public mind: they are the *antis* who will never be satisfied.



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Architect, age 32, now in the Mid-west, desires to associate with progressive West Coast organization. This man is a Registered Architect in Michigan, N.C.A.R.B., registered, A.I.A. member, Architectural Engineer graduate, with 11 years varied professional experience in Detroit, Michigan; Portland, Oregon; and Pearl Harbor, T. H.

HARRY M. NEWMAN • 2058 GLADSTONE • DETROIT 6 • MICH.

It is the present habit of many persons to lump these three groups together and call them *racists*. To do so is to fail to understand the problem they represent. The term *fascism* is itself a foreign designation, originally applied by specially interested groups to the forwarding of their own political hatreds. It applies to the American problem only by remote relationship with the facts. American industrialists like Henry Ford, publishers like Hearst represent a very special problem of American success and ignorance. These men are members of the American nobility, semi-independent barons who have risen to eminence by special talents without developing any great range of personal wisdom. Surrounded by the flattery and the bias of their retainers these men believe they speak truth at many times when the truth they speak is public falsehood; they believe they are defending public interest when they are actually subverting and opposing the policies of their own government. They are not fascists. A fascist, as the history of the movement indicates, is a product of the socialist experiment. He is a failure in life, thrust into power by extreme circumstance. The late Huey Long was an outstanding example of the American fascist. The problem of freedom in America has not been seriously affected by the rise of fascism. That problem antedates fascism and will remain to be fought out after international fascism has been defeated.

The proper designation of these people—they themselves have chosen it—is *rugged individualist*. They believe in the survival of the fittest but they demand special privileges in order to survive. Freedom is for them the right of the individual to set himself up in autonomous authority against the group, to maintain himself in power without governmental interference. Government—there's the power that keeps these rugged individuals from assuming the independent power of the old nobles in defiance of outraged mankind. That's why these antediluvian exemplars of human ignorance are not fascists. Being genuine rugged individuals they lack the fascist facility of selling out in order to betray both sides. They have no truck with the power of the state. To fight their war with the people they retain at fabulous fees the shiftiest lawyers, support their retinue of politicians, control and distort free distribution of the news—they fight for a free press, who are themselves the foremost menace to that freedom—and scream like bad children punished, when in spite of all their conniving and expense the power of the popular will against them exerts itself. They are out of date and know it. Their controlled press stirs up hatred but does not control the popular vote. Their politicians become infamous. Against their lawyers Congress blocks up the loopholes of the laws. They offer the public only their venom and hatred.

The evil these men have done lives after them. That evil is race prejudice, bigotry, distrust of governmental authority, suspicion of Congress, questioning of the courts, an appetite for yellow journalism, a deep-rooted fear of foreign friendships and responsibilities. The cure of these evils must begin with race prejudice and bigotry, to set this nation right before the nations and the races of the world. Then with a clear conscience set about the cure of other evils in agreement and understanding with all peoples. That cure cannot begin in tolerance. Tolerance will never cure bigotry and race hatred. The cure is to understand that these attitudes in the world we live in have become forever out of date. They are dead as slavery and the words spoken less than a hundred years ago to defend slavery. When Germany tried to reestablish slavery in practice the nations of the world rose up to fight. Americans must fight bigotry and race hatred as the abolitionists fought slavery, so that these evils will no longer be tolerated by reasonable human minds. That is the immediate problem of freedom in the United States.

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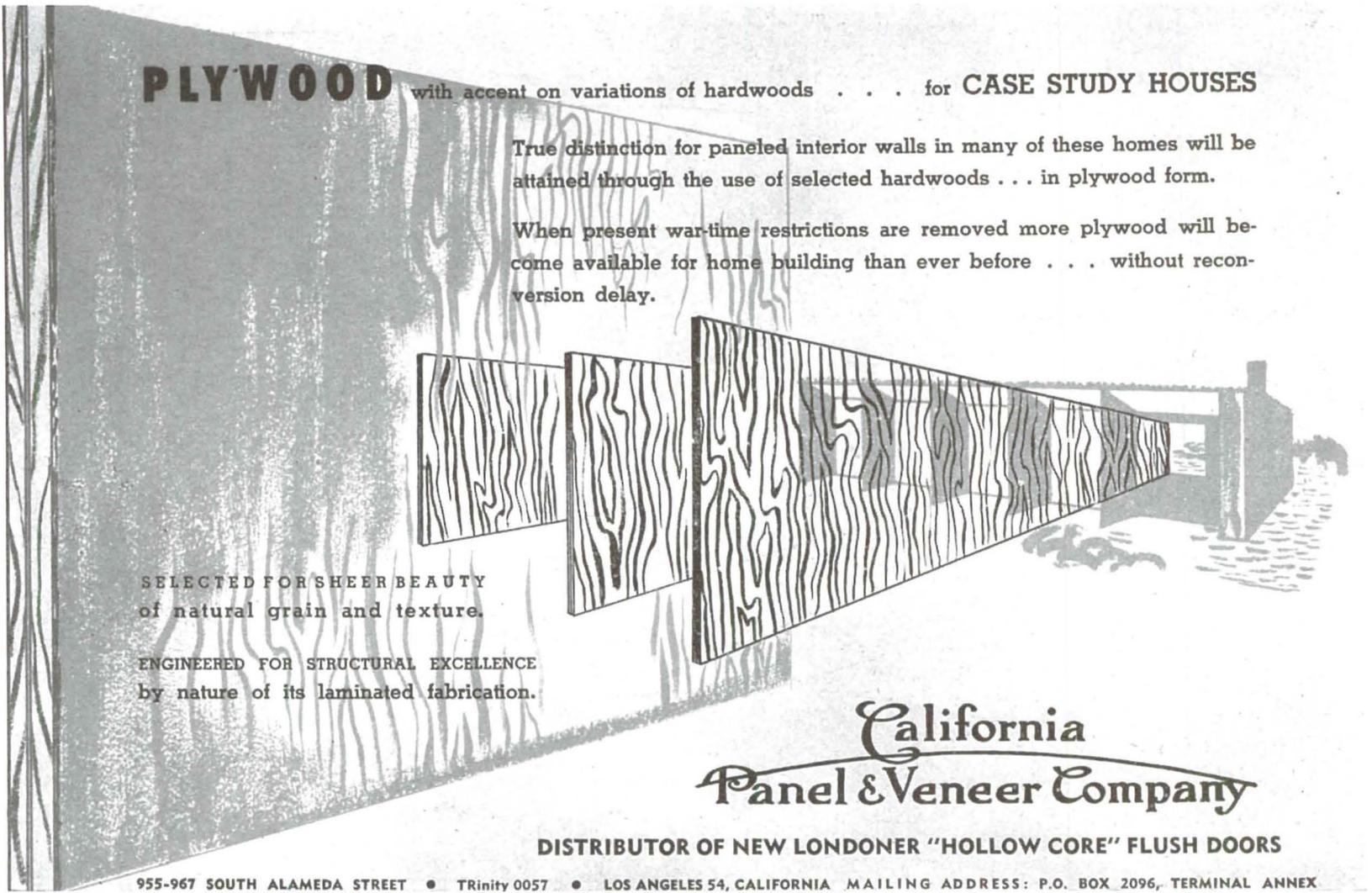
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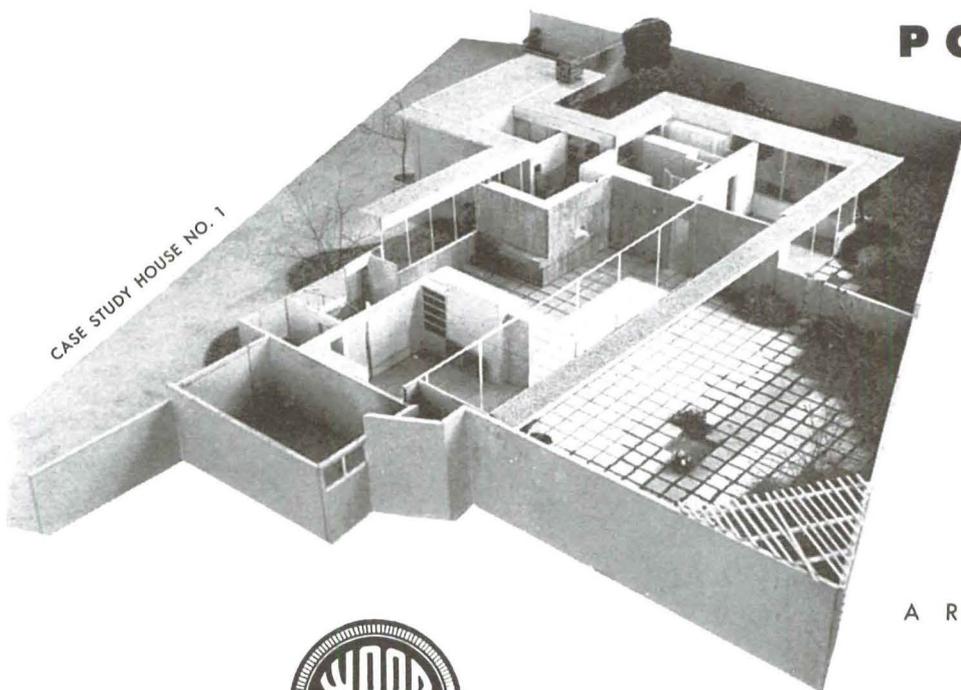
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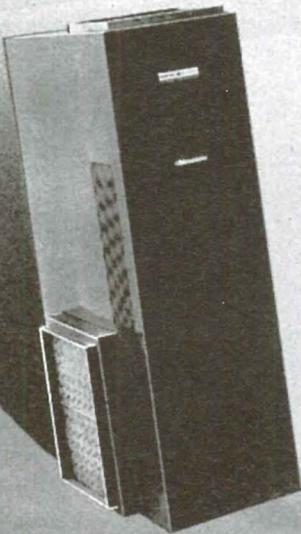
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EXCELSIOR!

● Last month we discussed the vague and ethereal approach to the subject of Art or Aesthetics, and proposed the concept of Art as a language. The concept of the flowing-tied mystics we discarded as aesthetic double-talk used to camouflage ineptitude. Before detailed study of the concept of language, it would be wise to analyze some of the other prevailing attitudes as they are represented as applicable to Art.

One of the antitheses of the mystic approach is that of the purposeful—the concept that Art should assume sociological, moral, or philosophical responsibilities. While the mystic lotus-eater denies all responsibility in his escapist abandon, the aesthetic prohibitionist with his purposeful mission seeks to regiment his art into an aesthetic Carrie Nation. To use a current phrase, born in World War II, the purposeful aesthete requires that art should have an “end use.” This “end use” should encompass mass civic beauty, social uplift, etc. His banner with the strange device “Excelsior” assigns him to be a “contributing member of the society of which he is a part” and “where his influence is most needed.” His sociological responsibilities make him and his fellows aesthetic “inquisidores.” His concept of art must be good, it must be accepted, for is he not the qualified leader to lead the poor heathen to higher spiritual appreciation? Whether or not such a concept of responsibility requires pressure, duress, and intimidation is unimportant to him. Excelsior! His “end use” justifies all—why not create laws of art, establish civic commissions to rule on such laws, forbid violations of these pre-conceived ordinances, protect the right to beauty by denying all rights which do not conform to the thus-sponsored concept of beauty. Shove art, like an emetic, down the throat. After all the “end use” is the justification. Collective aesthetics to the end of a “positive, constructively functioning society.” “End Use” or merely end? We cannot accept either the mystic escapist, or the purposeful crusader with his moral evaluations. Art is not concerned with sociological or moral values. Art may be used to express the emotional responses to such values but it cannot express values themselves.

In our community we have real estate tracts in which the type of architecture is preordained by deed restriction. The distorted twenties presented this regimentation and the half-built subdivisions attest to the fallacy of the thinking. Committees decided whether a design harmonized with the collective whole. The yard-stick for measuring such design was unavoidably dimensioned to the particular capacity of the individual minds of the committeemen. But the fallacy of a collective or committee-mind was overlooked. Today these same individual minds have changed their concept of the beauty of an all renaissance traditional real estate subdivision; but convene them into a committee and they will impose their currently prevailing concepts again. The crusading modernist in aesthetic fields is likewise no exception to this fallacy of “end use.” One architect or artist may hit upon a concept of abstractions. He abstracts all he can. He intellectualizes abstractions. His intellectual processes forget that to “abstract” is to “be fixed-from” and he distorts this into “contributing to.” This intellectual fixation is then expressed in his art which in turn is paradoxical and therefore bewildering. In that he accomplished the emotional expression of his own paradox and bewilderment, his art is successful, for those who witness his work respond with like bewilderment.

We have now reviewed two extremes of aesthetic philosophy. The unoriented mystic and the directional crusader. Neither one uses art as a language for emotional expression. And the propaganda “end use” of the directional crusade is merely camouflaging rationalized concepts. Can one rationalize happiness into being? Is enjoyment contingent upon rationalized intellectual analysis? Is the ecstasy in the face of a happy child enhanced if the sociological and psychological processes are rationalized for that child? Does the full enjoyment of a glorious sunset lack because of inability to rationalize it into dust and moisture prisms, light refractions, and such concepts of physics? If the artist has recorded happiness, ecstasy, enjoyment, must his art have an “end use?” Must there be a pragmatic purpose in the curve of every molding or the texture of any surface? The directional crusader would say yes. The mystic would deny the molding and the texture. The artist that history immortalizes is content to express the emotional values. The charm of certain quaint old villages does not originate in their regimented “end use,” art commission, nor in their flight from reality into abstractions. Their art exists in their expression of the emotional serenity, happiness, contentment and peace of their time.

A current art critic has said “its soul and body have so long been sick that we have become adjusted to its state of invalidism.” We challenge the statement that we have become adjusted. A schizophrenic is never adjusted. Art has tried to abstract itself or has presumed other than emotional responsibilities. Both are incompatible with its nature as a language of expression. In the next issue we will return to the study of Art as a language. We intend to show that only such a concept can permit of its full enjoyment or understanding. Architecture is one of the arts which become fuller when appreciated as a living, speaking language.

OFFICIAL BULLETIN

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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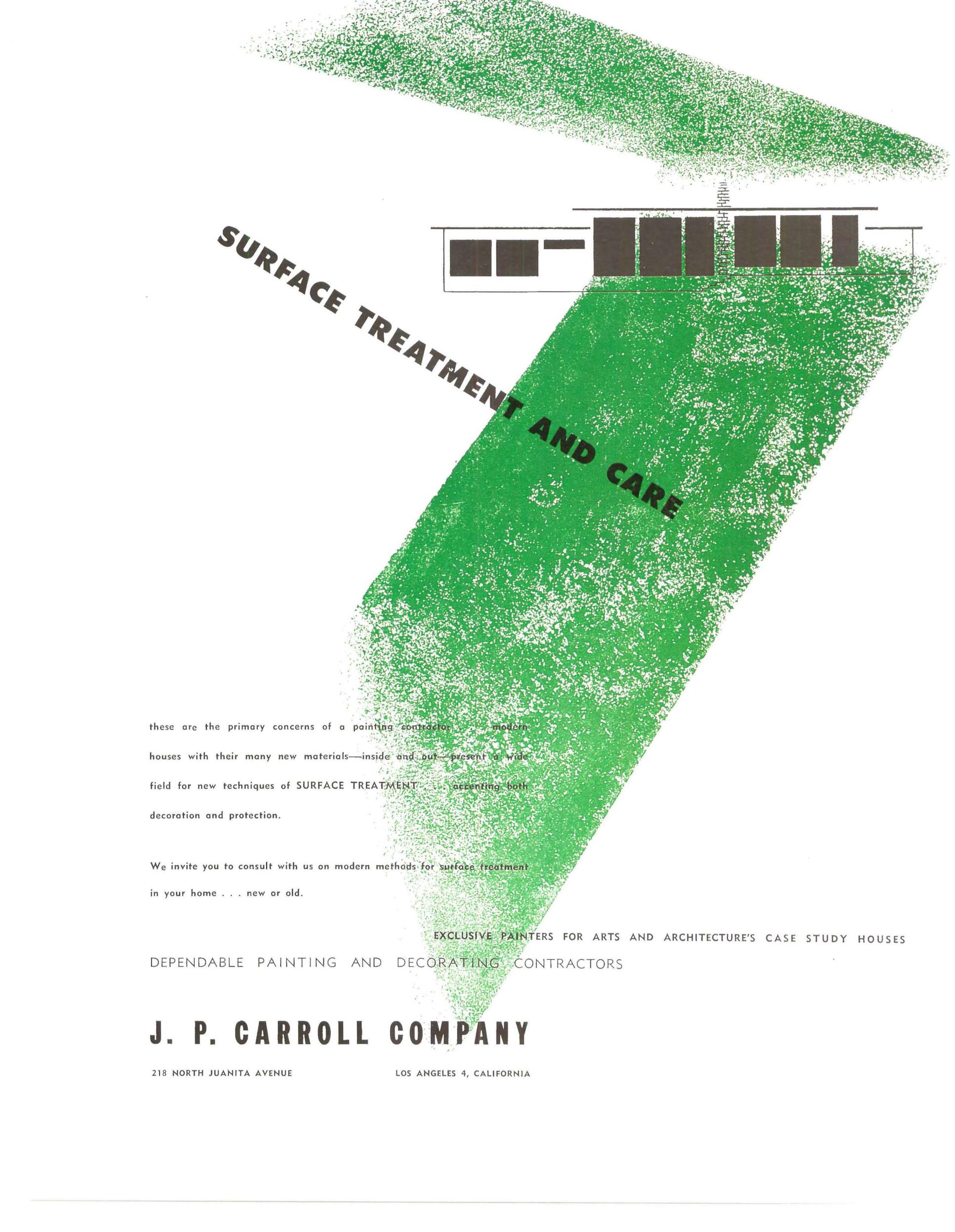
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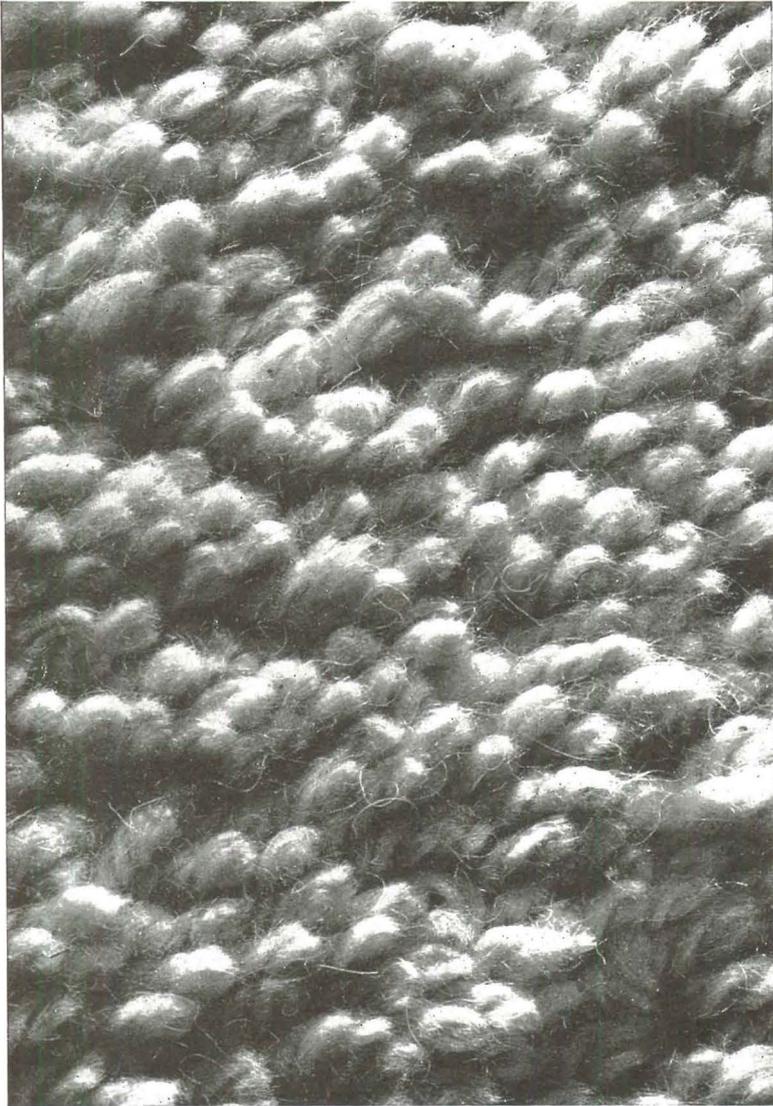
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