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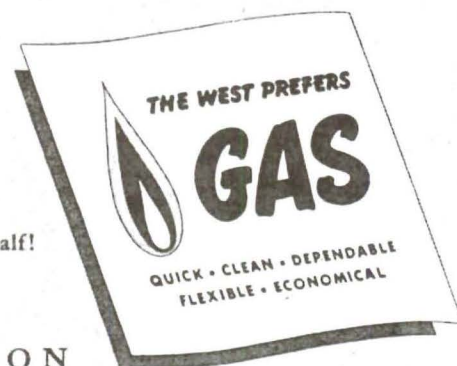
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ART

SAN FRANCISCO NOTES

With fanfare and with feasting and other appropriate rites, the California Palace of the Legion of Honor presented its First Spring Annual to the world on April 3, 1946. A great labor preceded this birth, since out of around twelve hundred entries two hundred paintings were accepted; the Legion bulged for weeks with crates from all over the United States and from several Latin American countries. Midwife, so to speak, was a jury composed of two museum directors and an art critic: Mr. Donald Bear of the Santa Barbara Museum of Art, Mr. Reginald Poland of the Fine Arts Gallery of San Diego, and Alfred Frankenstein of the San Francisco Chronicle. This and succeeding Annuals are open to living artists from all parts of the world, although in this particular exhibition the chosen paintings were all from the United States. Prizes are sufficiently large to attract entries from foreign countries, and undoubtedly will, as shipping becomes more possible and the Annuals better known.

Of the present Annual, in his catalog introduction Mr. Frankenstein remarks, and no one will contradict him, that "If one can say nothing else, one can at least say that it is an extraordinarily varied show." There are rooms full of abstractions, some good, some mediocre, some studentish. There are very strange inclusions among the objective pictures also, a few things which look as if they had been gleaned from some justly forgotten garret, but also very good paintings; a few landscapes, one or two excellent still lifes, and others of assorted subjects. The remaining space is well padded with pictures, again very uneven in quality, of various degrees of abstraction.

Of the awards, the first prize of—hold your breath—\$1000 went to Charles Howard for his fine abstraction called *Dove Love*; the second prize of \$500 to Honore Sharrer for a small painting called *The County Fair*, with booth, people, jars of fruit, dogs, vegetables, and utensils done in a careful and jewel like technique; as a whole it is difficult to look at, but entertaining in detail. Third prize of \$300 went to Francesco di Cocco's *Composition*, a meticulously painted setting for a carnival on a platform on the sea, has dream-like elements, rather subtly suggested, in the shapes of towers and blowing draperies and a small group of figures dramatically placed. Copeland Burg's *Mexican Landscape*, fourth prize of \$200, is a vigorously done realistic landscape of church, trees, and people.

A gold medal was awarded to an imaginative picture called *The Informer*, by Felix Ruvolo; silver medals to *Self Portrait*, by Harry Mintz; *Civic Center, San Francisco*, by Franz Rederer, and *Dawn Over Frodham*, by August Mosca, all objective paintings; and one to *Sargasso Sea*, an abstraction by John Skolle. One bronze medal was given to Franz Bergmann's abstraction, *Circus*, and one each to *Portrait*, by Charles W. Thwaites; *Still Life with Red Plush and Thistle* (which looks just the way it sounds) by J. C. Bradley; *Lonely Places*, by Charles Colburn, and *The Welder*, by David A. Vaughan. The City of Paris Gallery recently had a very good show of paintings by Clay Spohn, Robert Andre Moreau, Ellwood Graham, and Jean Varda, all on the abstract side. Clay Spohn's titles read like a Southwestern travelogue—*Mysteries of the Plains*, *Spectacle in the Badlands*, *Death of Little White Horse*, etc.—the paintings themselves were very abstract, in somber, rich colors, usually held on a flat plane. Andre Moreau creates an illusion of depth by abstract means, using well handled spatial and color relationships. Ellwood Graham's pictures are less bold than the others, a bit more delicate in treatment. Varda's pictures are decorative and clever. He uses, in this show, paper, cloth, paint and probably other materials, of interesting textures and colors.

The Art Association Annual Watercolor Show at the San Francisco Museum continues the fashion, the trend, or the malady, depending on your point of view, of non-representational painting. As usual the paintings in which, through a camouflage of angles, the objective beginnings of the picture are plainly discernable, greatly outnumber all the rest. It seems too that more and more people are jumping into frolicsome production of abstract and semi-abstract "art" without enough command of their tools, either material or mental, to produce anything of real value. However, as

continued on page 14

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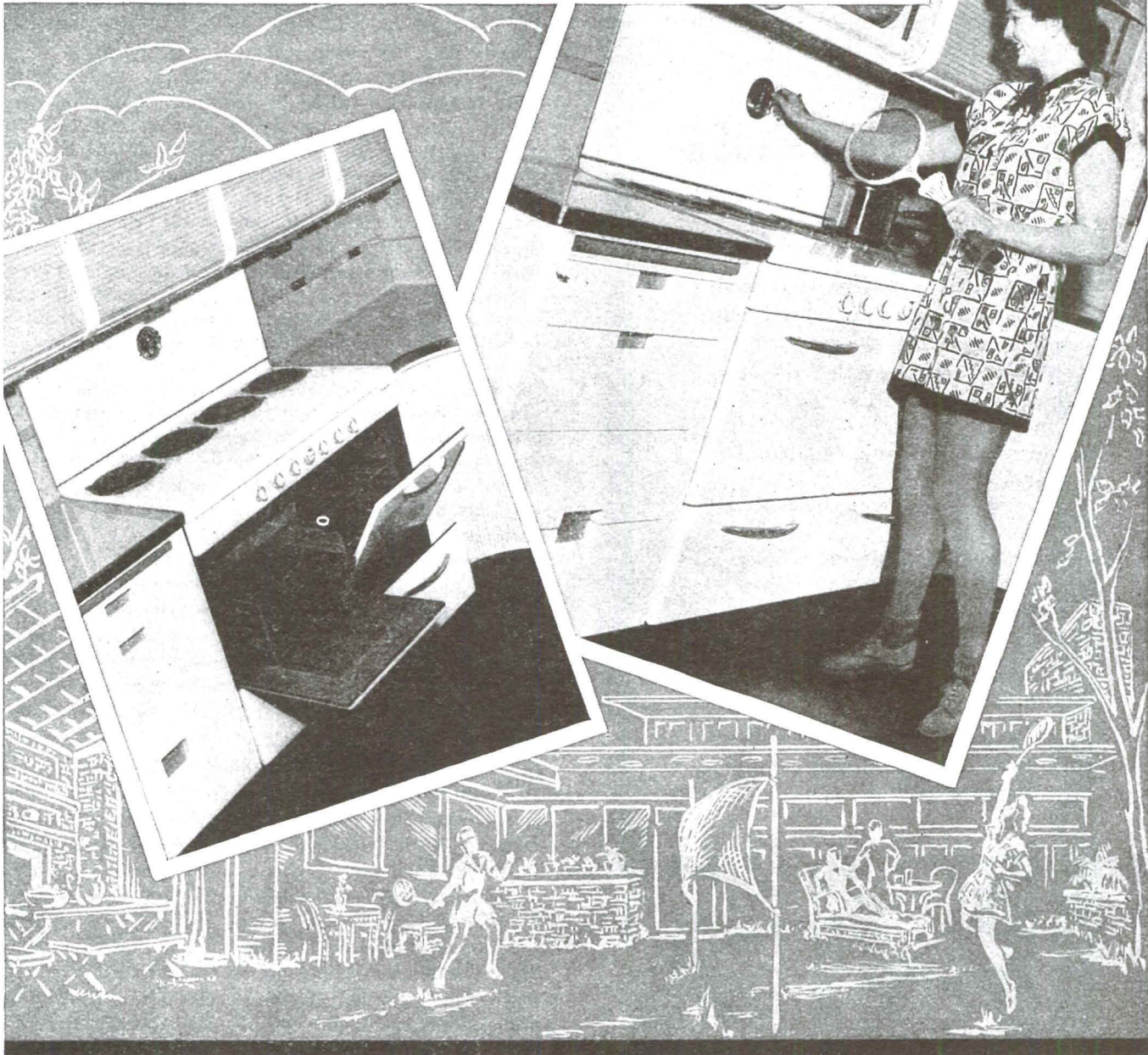
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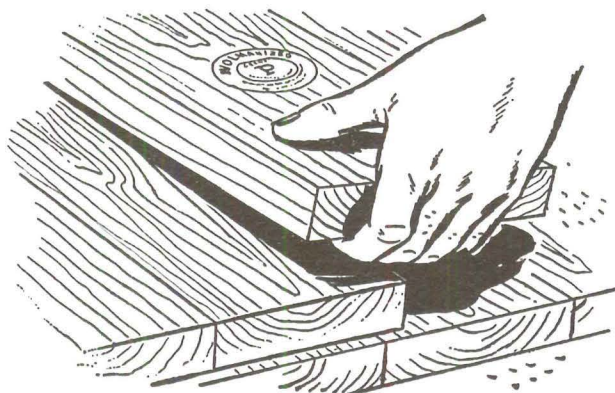
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BOOKS

CITY DEVELOPMENT—By Lewis Mumford. 248 pages. Harcourt, Brace & Co., New York, 1945. \$2.00—Lewis Mumford is one of the more skilled writers on urbanism. It is appropriate that *City Development*, his latest book on this subject, should receive serious attention. His return to the field in which his theoretical discussions have been so valuable is particularly welcome after such digressions as *Men Must Act* and *Faith for Living*.

Mumford has named this collection of essays after the book by Patrick Geddes which in 1915 first started his interest in this subject, adding as a subtitle "studies in disintegration and renewal." The author considers these essays representative of his work. The first four are re-published because the original publications are now inaccessible. The last two, "The Social Foundations of Post-War Building" and "The Plan of London," appear in this country for the first time in this book, and show the progress of his thinking since the publication of his *Culture of Cities* in 1938.

The first essay, "The City," written in 1922, is the familiar Mumford dissection of the city showing its great evils and its shortcomings. It now has a definitely dated quality owing in part to the features treated, the style, and the manner of treatment.

"The Metropolitan Milieu," the second essay, marks a jump to 1934. It appears to dilute the force of the preceding denunciation of the city. A heavily overworked, nostalgic description of the wondrous beauty of New York leads to a development of its miraculous power, out of its squalor, confusion, and disorder, to bring up great men—Whitman, Ryder, Crane, Stieglitz. This essay of subjective interpretation seems out of place in this collection.

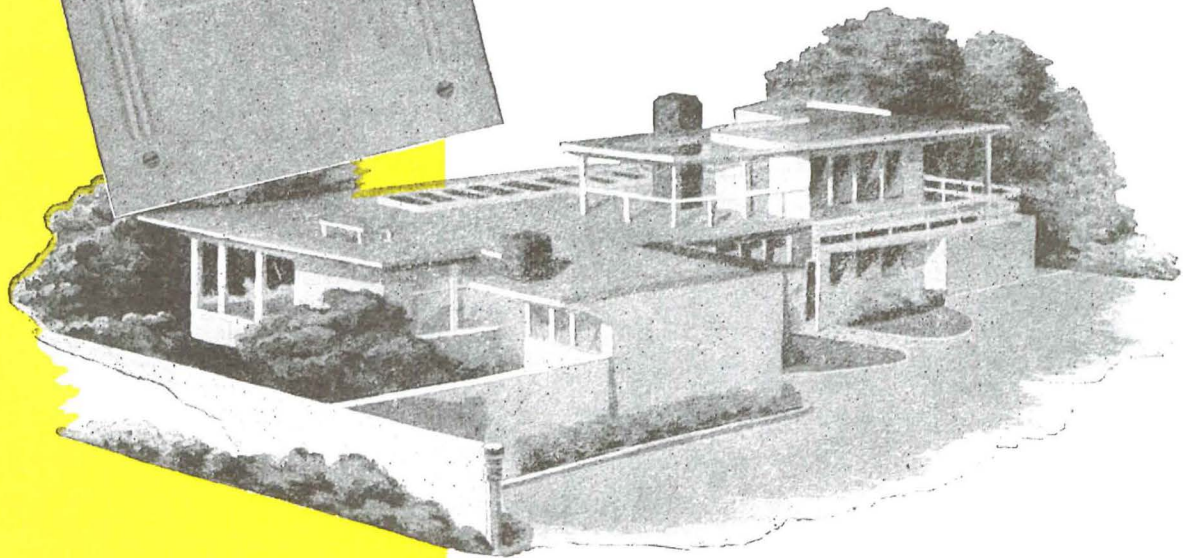
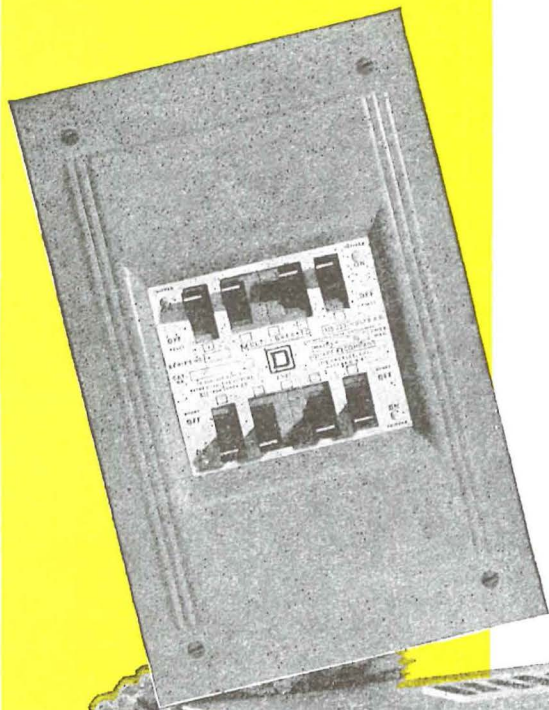
Since the building of homes is an important factor in city growth, there is some justification for the inclusion of the essay on prefabrication. Although the author denies neither the possibility nor the value of prefabrication, he emphasizes that it will not by itself solve the problem of housing, and suggests some of the difficulties in its path: the necessity of continuous turnover in mass production, the problem of premature standardization, costly competitive salesmanship, need for regional diversity, the wastefulness of national distribution of houses designed on the basis of the greatest common denominator. He again stresses the fact that a reduction of one percent in interest rate would be equal to cutting the cost of the shell of the house in half.

The fourth essay, "Report on Honolulu," is valuable for its method of approach to the problem of providing park and recreational areas in proper number and location. Mumford believes that planning programs must face realistically the fact that we are approaching an era of stabilization in economics and population. Park planning as a branch of city planning must be comprehensive and well organized. "Out of the shabbiness and messiness of the present city, a new order may emerge. . . . Only two things are needed. . . the imagination to conceive and the courage to desire."

On the subject of post-war building, he warns against further wasteful distention of our cities: "Where the automobile has been most freely used, the disorganization and disruption of our urban centers is most marked; Los Angeles and Detroit, both largely creations of this new machine, are also its most conspicuous victims. But in one degree or another, the tendency to planless dispersion is world-wide; in a hundred futile ways people seek an individual solution for their social problem, and so ultimately create a second social problem." The end of the expansion era is fast approaching, the world frontiers are closing, industry is entering a period of stabilization, population is reaching an equilibrium—these features he again mentions as necessarily affecting post-war planning programs. He pleads for primary orientation of the nucleus of society—the family—and for the elementary importance of regional planning.

In a foreword to the last essay, "The Plan of London," he points out the applicability of his comments to the American scene. "The criticisms I have made of the Plan of London do not merely apply to cities like New York and Chicago and Detroit: they apply emphatically to the regions of our own Pacific Southwest and Northwest; for the tendency to concentrate population in centers like Los

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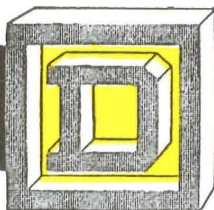


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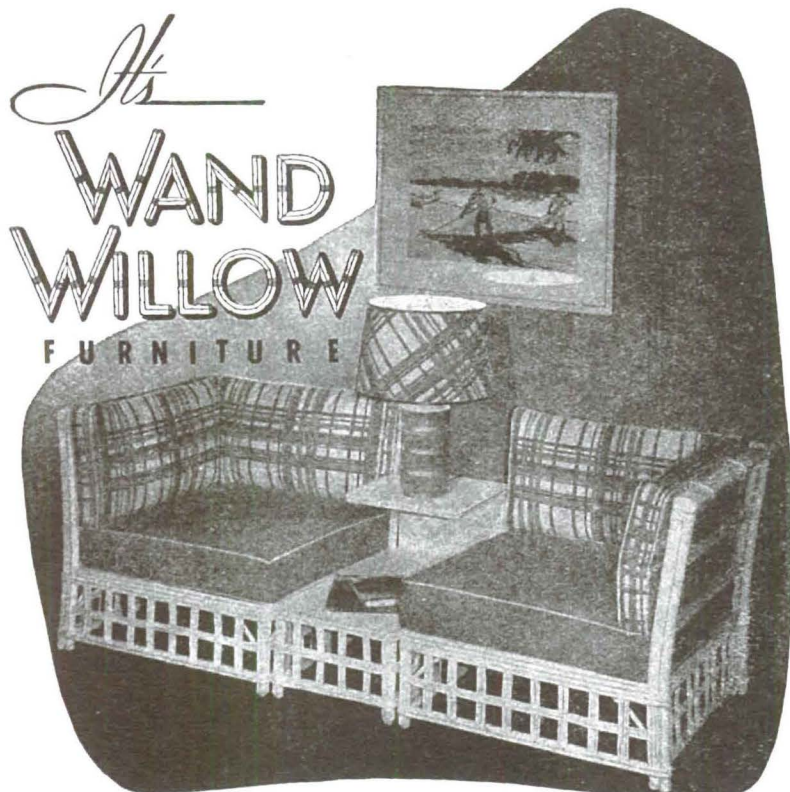


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CINEMA

CONFESSION AND REAFFIRMATION

The writer of this department has a confession to make at this writing. He has been writing in a vacuum a number of years, as sure of himself as a nylon salesman. He wrote with a sense that his belief in the efficacy of films and the potentialities of films and the job that films could do in re-orientation, re-education, and re-information was unshakeable. But the truth of the matter was that he had never really taken a can of film under his arm and gone out to see what it could do to a receptive or non-receptive or mixed audience. His belief in films was based on what he read and what he himself felt. His experiences with film had been cerebral as well as emotional, and he conjectured that films must affect others pretty much the same way. So he wrote rounded words of wisdom as honestly as he could, but without the essential 'I-was-there' sort of experience necessary to back up his claims.

This breast-beating now taking place, this confession, is by way of telling the readers that in spite of the fact that the writer worked in a vacuum as far as the ameliorative effects of films were concerned, he was pretty darned right. Nor shall this become the occasion for simultaneous breast-beating and back-slapping (as pretty a trick as ever you've seen, by the way,) but simply a confession of faith; and a re-affirmation in what the writer has been thinking and writing for the past several years about films.

The writer has just returned from Germany, where he was in charge of the film operation for German civilians in Berlin, as well as being Deputy Film Officer for Germany. He had occasion to see the actual results of showing American films, American documentaries and American-controlled and edited newsreels, on a German civilian population which had been bombarded visually with anti-Allied and especially anti-American propaganda for at least twelve years, (if not three hundred if one chooses to reckon the starting point of Germany's historic problem as beginning with Frederick the Elector, father of Frederick the Great of Prussia.)

This was an audience which had been nurtured on Goebbel's propaganda. (And parenthetically, having seen some of this propaganda, it was and probably still is the best in propaganda the world has ever known.) There was no reason that Germans should like our pictures, even want to go to see them. Yet, when the film operation in the American Zone of Germany began on July 30th, 1945, at 1 PM in many cities and towns, including Berlin, houses were packed and are still packed.

We showed them a varied program, each program consisting of one of forty selected features; two reels of newsreel; and a documentary produced by the Office of War Information or supplied by the motion picture industry. The type of features we showed them were as varied as *Dr. Ehrlich's Magic Bullet* and *The Human Comedy* and Deanna Durbin in *It Started with Eve* and *I Married a Witch*. Lest the thought creep in that it was folly to try to re-educate the German people through films with Rita Hayworth in *You were Never Lovelier*, (one of the forty selections,) it must be emphasized that, first, in order to get civilians to see our documentaries and newsreels we had to lure them into theaters with lighter fare; and, second, we also had features like *Mme. Curie*, *Abe Lincoln in Illinois*, and *Young Tom Edison*.

And while on the subject of re-education, so-called or otherwise, another word should be interpolated. I have made the point often in reporting to official and non-official groups on my activities in Germany, that films cannot re-educate the German adult mind as it is now encrusted; what we can hope to do, however, is either inform, or re-inform. Re-information or plain Information are probably better words, since re-education sounds over-ambitious, pedantic, holy, pious, and presumptuous.

What this Confession started out to say was that I have been writing in some ignorance about the social effects of films on various types of audiences, on various members of the same audience. The fact remains that films do exert an influence, and this is where the Re-affirmation comes in. I am convinced that Germans believe our films (the non-fiction documentary and newsreel,) much more readily than they believed their own. They know that they are being propagandized through our pictures, because they have been reared on

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MUSIC

Three programs in one week, two by Evenings on the Roof and one by the Music Guild, gave the Los Angeles public opportunity to hear the *Goldberg Variations*, *Triple Concerto* for flute, violin, and harpsichord, and *Musical Offerings* by Bach, the *Variations on a Recitative* by Schoenberg, and *Socrate* by Erik Satie. Such a sequence of performances would be a notable event in any community, and the fact that they produced no out of the ordinary comment in Los Angeles testifies both to the standard of music which is becoming almost commonplace here as well as to the peculiar disinterestedness of the local musical public. The Los Angeles public is not uninterested. Both Evenings on the Roof and the Music Guild have completed their seasons without a deficit, a rare enough circumstance in the presentation of chamber music. But there is a willingness on the part of the public to take its exceptional opportunities for granted that is somewhat exasperating to those who must work very hard to provide these opportunities.

The Roof program April 15 offered the Bach cantata *Jauchzet auf* for soprano solo, the *Schoenberg Variations*, and the *Goldberg Variations*. Alice Mock, whose occasional appearances with the Roof group invariably produce a quality of singing seldom heard on standard recital programs, has a voice of thin, clear, instrumental timbre unusually well adapted to seventeenth and eighteenth century music. She was excitingly accompanied by Shibley Boyes, pianist, through a score which rises from height to height, terminating in a chorale, which is almost a piano solo, and a joyous *Alleluia*. The *Variations on a Recitative*, opus 40, were composed by Arnold Schoenberg for organ solo. Organists are inclined to doubt whether the composer had in mind a particular organ of unusual construction or had merely forgotten some limitations of that instrument. In any case the work is at least as effective in the arrangement for two pianos by Serge Frank. Almost archaic in its square variations form, based on a solemn motive, the work begins and ends within the accepted harmonic system and does not follow the methods of the twelve-tone technic, its freedom being rather that of early Italian keyboard polophony and ornamentation, enlarged and structurally modified. Here as in his magnificent *Variations for Wind Band* Schoenberg's mature affection for the music of Brahms has produced a combination of archaism and modern technique resembling and, I believe, equalling in quality the great *St. Anthony Variations* on a theme of Haydn.

Frances Mullen and Wesley Kuhnle do not err on the side of facility in their occasional two-piano performances. Every note is carefully considered and exactly placed during a long preparatory process. Their sonorous reading of the Schoenberg composition resembled their first performance of the *Goldberg Variations* last season. The repetition of this longest and, I begin to believe, most inexhaustible of all works for keyboard instrument showed the transforming result of several additional months of increasing flexibility and inter-instrumental adjustment. At a first hearing last season this *registration* for two pianos of an original composition for two-manual harpsichord, though often stimulating and revealing, seemed a trifle too much blown up and occasionally garish. Wesley Kuhnle has transcribed or, as he calls it, *registered* (in the manner of a harpsichord or organ registration) a number of Bach organ works for the two piano medium, in many instances, particularly the choral-preludes of the *Little Organ Book*, greatly enhancing their beauty by preserving the overtone complex without the organ's ponderous muddiness. But in comparison with the performance by Alice Ehlers on the harpsichord at the end of the Roof season the two piano version could not be considered unqualifiedly successful.

The second performance was the pay-off and justified Wesley Kuhnle's stubborn faith in the technical correctness of his method. The stiffness of the first performance had disappeared; the occasional garish clangor of parallel overtones now blended serenely into the counterpoints. Above all else the rhythmic problems had been mastered. Two instruments play a solo melody and accompaniment with less flexibility than one; but the interweaving of three equal voices, which makes up a large portion of these variations, can never be played by two hands so adequately as by four. Each of

continued on page 16



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Porter Hardware, 5365 Long Beach Blvd.
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Geo. E. Alexander, 9463 S. Normandie
Anawalt Lumber Co., 11060 W. Pico Blvd.
B. & B. Hardware, 4538 Eagle Rock Blvd.
Frank J. Dillenburg, 5924 N. Figueroa St.
Elite Glass & Paint Co., 5609 Sunset Blvd.
Estey's Paint Store, 8934 Santa Monica Blvd.
Hammond Lumber Co., 2010 S. Alameda St.
Harmon & Peterson, 1225 W. Washington Blvd.
Howard A. Hildreth, 2409 Daly St.
J. L. Holtenbeck, 5036 York Blvd.
Hollywood Premier Pt. Store, 4949 Hollywood Bl.
Larson & Proser, 2873 W. 9th St.
Los Angeles Art Glass Co., 214 N. Western Ave.
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Paintcraft Supply Co., 2626 Crenshaw
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Pivnick & Samson, 4152 S. Central Ave.
Premier Paint & Wallpaper, 4301 S. Broadway
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Union Glass Co., 116 N. La Brea
Union Paint & Hdwe., 1619 W. Sunset Blvd.
Verdugo Hardware, 3516 Eagle Rock Blvd.
Vermont Plumbers, 3423 S. Vermont Ave.
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Lee's Premier Paint Store, 111 W. Colorado
MONTEBELLO
Bingham Electric Shop, 506 Whittier Blvd.
MONTROSE
Valley Hardware, 2263 Honolulu Ave.
NEWHALL
Hammond Lumber Co., 906 Spruce St.
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Mullens Paint Co., 5019 Lankershim Blvd.
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Ontario Paint & Glass Co., 224 Euclid Ave.
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Beckwith Lumber Co.
PASADENA
Ray J. Ives, 37 W. Colorado St.
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Townsend Hardware, 3529 E. Colorado Blvd.
POMONA
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Luther & Larry Paint Store, 2 Orange St.
REDONDO BEACH
Redondo Trading Post, 114 Diamond St.
RESEDA
Don Harwood, 18512 Sherman Way
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Rawlings & Landis, 3557 Main St.
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Williams Paint Store, 1216 S. Pacific
SANTA ANA
Santa Ana Paint Store, 420 Sycamore
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Holiday Hardware Co., 810 State St.
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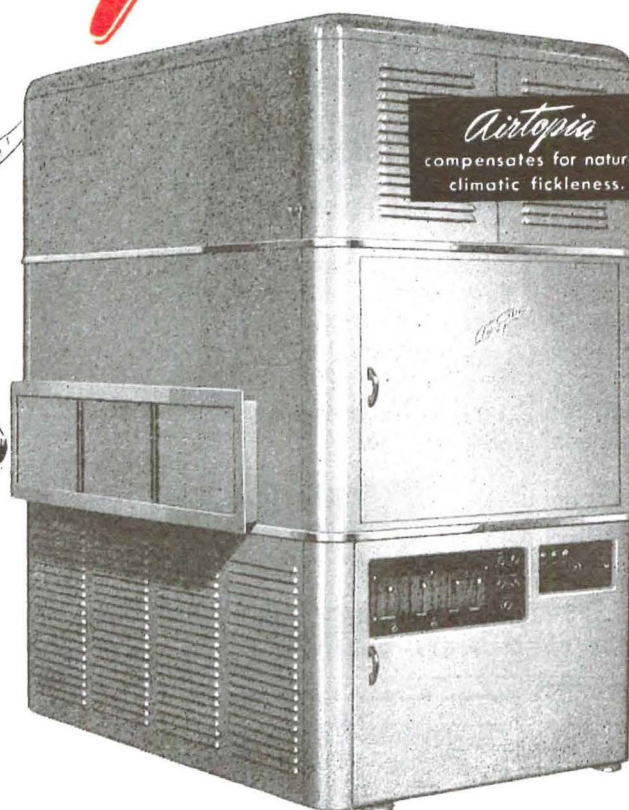


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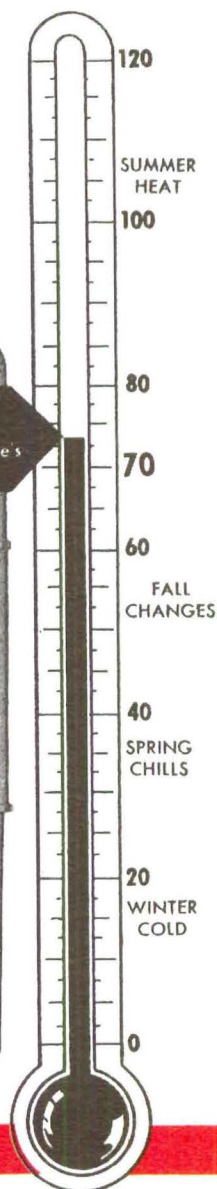
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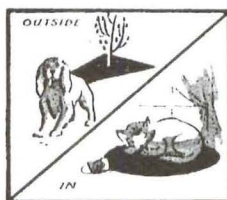
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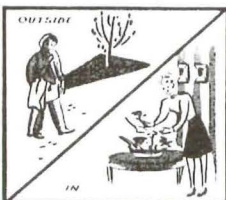
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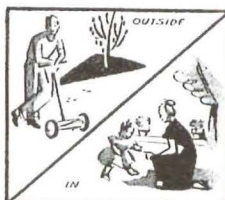
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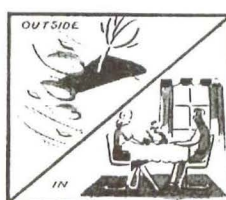
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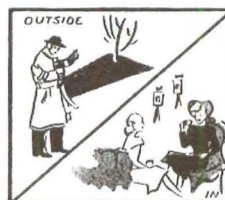
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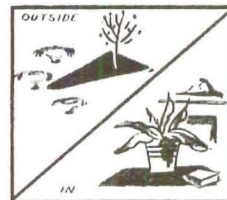
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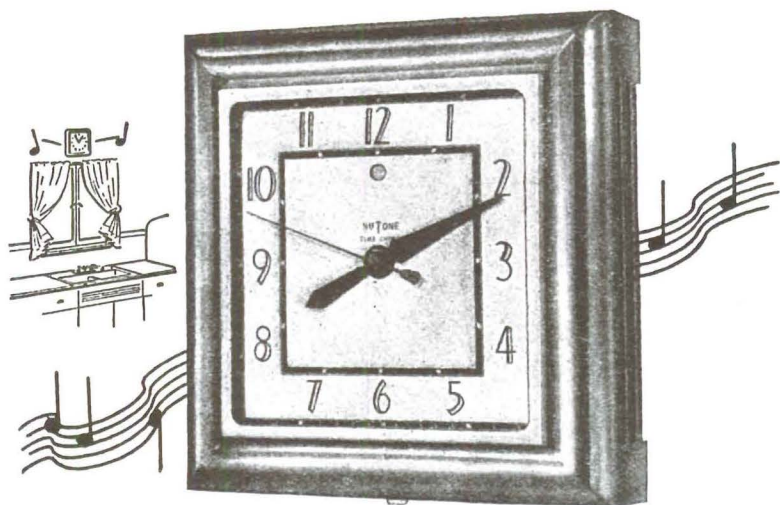
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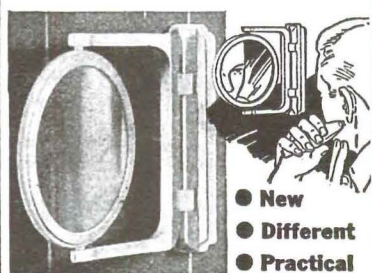
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ART—SAN FRANCISCO NOTES

continued from page 4

time continues to bring forth more and more serious work and as more artists gain control of their tools and build a foundation of experience in a hitherto unfamiliar field, a gradual growth of excellence and of discrimination on the part of both juries and artists will be built up, to the immense benefit of local exhibitions. Prize winners in the Watercolor Annual are: *Tricyclist*, by Edgar Taylor, Artist's Fund prize; *New Tractor*, by Leonard Edmondson, San Francisco Art Association Purchase Prize; *Sierra Vista* by N. M. Nelson, the Arthur and Anne Bailhache Purchase Prize. Honorable mentions: Elmer Bischoff's *Summer Scene*, and Elaine Dooley's *Drawing on Fridays*.

There are also fine painting by Dorr Bothwell, Madge Knight, Leah Hamilton, George Harris, and many other Bay Region abstractionists and non-abstractionists; but they will have to remain for the moment unheralded for lack of space.—DOROTHY PUCCINELLI CRAVATH.

announcement

There will be an exhibition of abstract and non-objective paintings by Julius Engel, opening June 2, 1946. The paintings will be shown for one month at 1514 North Highland Avenue, Hollywood, Calif.

BOOKS

continued from page 6

Angeles and Seattle will effectually rob those areas of the great potential advantages they now hold for the improvement of human life." Population is the urban problem. England faces "a considerable decrease of population by 1970." The author suggests that attempts should be made to stabilize population, that present urban values should be liquidated to permit economical reconstruction, and that a national policy of industrial decentralization and regional administration should be inaugurated.

BUILDING OR BUYING A HOUSE, by B. K. Johnstone & Associates. New York: Whittlesey House, McGraw-Hill Book Company. 154 pp. \$2.75—

PLANNING YOUR HOME FOR BETTER LIVING, by Clarence W. Dunham and Wilton D. Thalberg. New York: Whittlesey House, McGraw-Hill Book Company. 278 pp. \$4.00—

HOW TO PLAN THE HOME YOU WANT. Chicago: Industrial Publications, Inc. 32 pp. 25 cents—These three books have in common the purpose of guiding the inexperienced through the various steps of the complicated procedure of home building or purchasing. The first two present rather fully the financial, legal, technical details and the third within its few pages more concisely touches upon the important points.

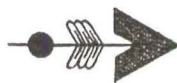
The five authors of *Building or Buying a House* were, at the time of writing, members of the faculty of the Department of Architecture of the School of Engineering, Pennsylvania State College. The material of the book undoubtedly profits from its prior use in a series of Extension Service home-planning lectures, which were attended by hundreds of prospective home owners. Such items as financing, site selection, planning, construction costs, and contracts are ably examined. The text is sound, sober, informative. The form of presentation is somewhat dull.

The work is generously illustrated with pen sketches. Some of these are crowded into inadequate space with loss of clarity and effect. A careful, critical analysis of various house plans to show their virtues and faults is one of the book's best features. Consideration of architectural styles is omitted.

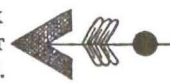
The authors of *Planning Your Home for Better Living* have very different backgrounds. C. W. Dunham is Associate Professor of Civil Engineering at Yale and author of an excellent standard reference book on reinforced concrete; M. D. Thalberg is an advertising manager. A justifyingly fresh outlook and approach, which one might hopefully expect, is not found. Instead there is a tiresomely detailed treatment of home planning, illustrated largely with poorly reproduced catalogue clippings and advertising releases from manufacturers of building materials and equipment.

Information on such matters as measurements of Winthrop desks, chifforobes, and overstuffed sofas, width of stairs for carrying bureaus up and down, direction of door swings, window heights, et cetera, will interest a limited number of readers. The architectural leaning is toward the common styles which disfigure the nation, with no appreciation of good contemporary design. If published twenty

continued on page 16



"ANDREW SZOEKE, TRUE CRAFTSMAN AND DESIGNER EXTRAORDINARY, IS TURNING OUT IN HIS NEW YORK WORKROOM, CUSTOM-MADE FURNITURE COMPLETELY MODERN IN FEELING, YET FULFILLING THE PROUDEST TRADITIONS OF CRAFTSMANSHIP," SAYS HELEN HENLEY IN CHRISTIAN SCIENCE MONITOR, SEPTEMBER 27, 1945.



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BOOKS

continued from page 14

or more years ago, it would still have been out of date. Today it is merely a bid for a share in the present book buying market.

How to Plan the Home You Want gives in its 32 pages sound, succinct, sensible advice. It is recommended for the general reader. Its style has not the stuffiness of the Dunham-Thalberg text or the dullness of the Johnstone book. It is effectively and pleasingly illustrated. The advantages of good modern house design are gently urged on the reader's attention. A list of 32 features which indicate the trend of modern houses sums up the book.

These features include planned communities, larger lots, simple exterior lines, planning from the inside, combination living-dining rooms, departmentalized bathrooms, built-in furniture, control of heat, cold, and sound, inclusion of household appliances in the mortgage. This small book is the best of the three.—Lawrence E. Mawn, A.I.A.

CINEMA

continued from page 8

propagandization by that master of the art. But they are sold on our propaganda as being more objective and more honest than their own. I had the interesting experience of meeting a cameraman who filmed a Japanese victory over American forces on a Pacific island—filmed entirely in Berlin! The cameraman said to me, "Any German who thought about it for three minutes or more knew that he was looking at faked stuff, because Goebbels's line was always that the Allies were blockading and starving Germany. So nothing was coming through to us from the other Axis partner—Japan, least of all film." Further interesting information revealed that members of the Japanese embassy in Berlin, as well as members of a Chinese colony in the German capital, played the role of Japanese troops. Film audiences who are used to newsreels, and the Germans were, for they had been seeing some excellent front-line newsreel reportage from their own forces, know when they are being kidded. Our newsreels and our documentaries, like *Tennessee Valley Authority*, *The Town*, *Building of Boys*, *City Harvest*, and *Democracy in Action*, told the Germans some of the first truths they had seen or heard

about America, and our films had an especially far-reaching effect on youngsters, steeped in the myth that the United States was a decadent demochaos, unable to meet the Axis on any terms.

Reports gathered and compiled on audience reactions re-affirm the principle that good films can teach well, and that films are one of the chief weapons of peace which we have. Unfortunately, the same Congress which has voted billions for measures of war, has been balking at voting some three million for a film program to insure and preserve the peace.—ROBERT JOSEPH.

MUSIC

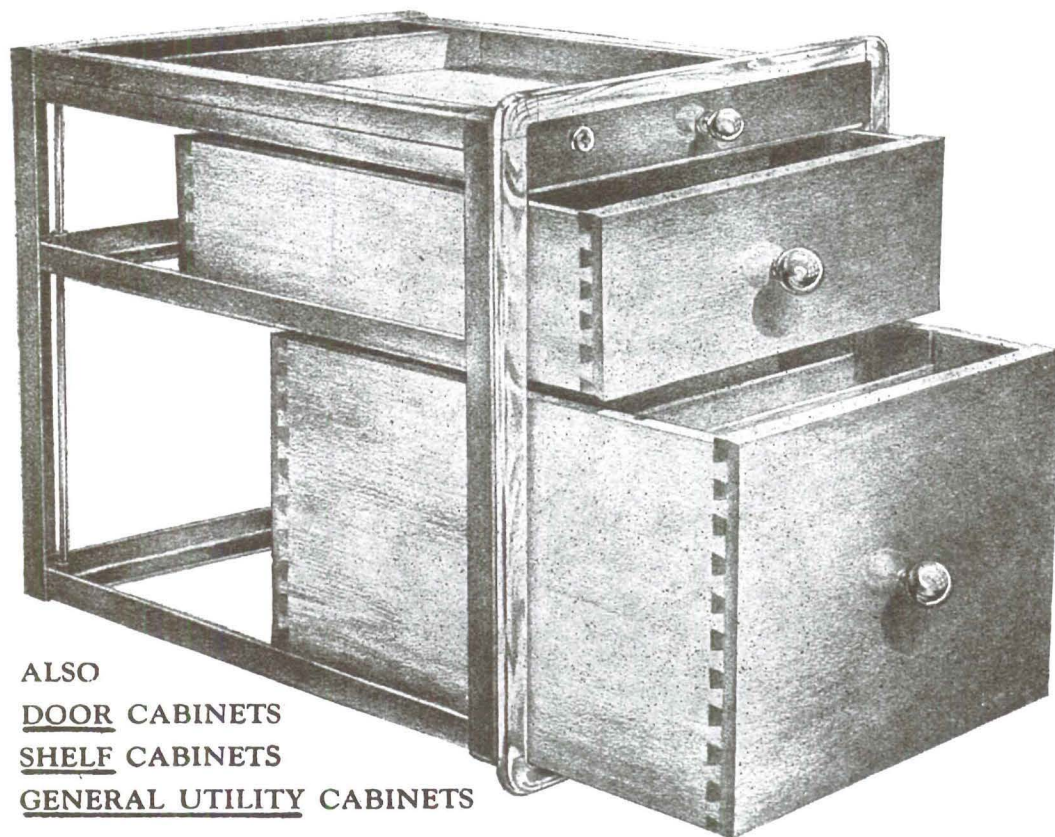
continued from page 9

these variations bloomed throughout the elaborate floreation, justifying at last the extreme complexity of the writing, with a balance and development of related figures impossible to realize in any performance by two hands. A hearing of these variations in this performance revealed a whole new world of art imbedded within music we have learned to love with what had seemed a completely intimate knowledge. Publication of this arrangement with detailed notes concerning the registration and the methods of realizing the registration in performance now becomes imperative. And it is important that the manner of figuration by which Wesley Kuhnle controls the exact placement across time of every melody, ornament, and passing note should be carefully described. Such a publication would provide a treatise on the art of Bach comparable to the splendid book recently published by Hans Davis about his arrangement of the *Musical Offering* by Bach.*

The *Musical Offering* consists of two parallel sets of five canons surrounding a trio sonata in four movements, the whole beginning with a three-part *ricercar* on an original theme by Frederick the Great and ending with a six-part *ricercar* on a modified version of the theme. The royal musician offered his theme for improvisation on the occasion of a visit by "old Bach" to the royal palace at Potsdam, towards the end of Bach's life. Bach found the theme suitable to formal improvisation in three parts but not to the six parts Frederick asked of him. The *Musical Offering* was Bach's

continued on page 18

*J. S. Bach's *Musical Offering: History, Interpretation, and Analysis* by Hans Theodore David; G. Schirmer, Inc.; New York.



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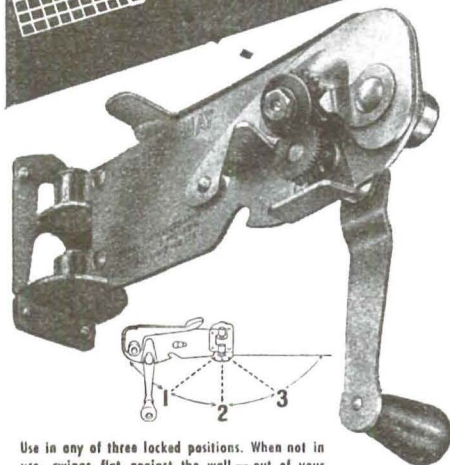
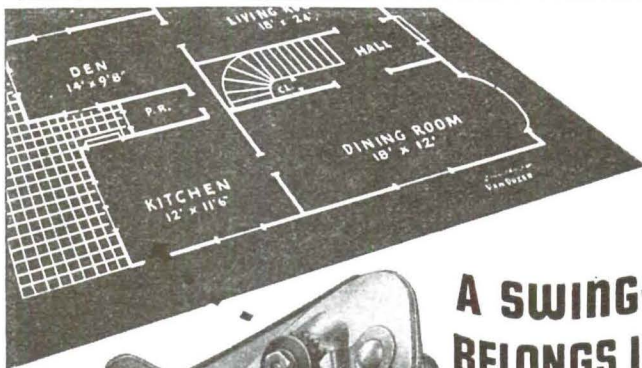
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MUSIC

continued from page 16

elaborate apology. Every section uses a variation of the Royal theme. The entire work was finally realized, including a solution of the so-called puzzle canons, by Hans David and performed for the first time in 1928, the year of the first performance, in Greissle's string version, of the *Art of Fugue*. David has realized the work in three versions, for varying combinations of instruments; and a version including harpsichord throughout has been very well recorded. The version played by a chamber group for the Music Guild, April 17, was a modification of combinations from each of these three versions prepared by Ingolf Dahl to fit the available instruments. It suffered by being played only in part with the conductor, many of the sections being performed independently by the separate combinations. Outstanding were the opening *ricercar*, played by a group of instruments with the conductor, several of the canons which exemplified the superb playing of Eudice Shapiro, violinist, Marvin Limonick, second violinist, Virginia Majewski, violist, Victor Gottlieb, cellist, and Loyd Rathbun on oboe, oboe d'amore, and English horn. Archie Wade, flutist, lacked both the tone and the dexterity required for what is probably the most important single instrument, a part written as a compliment to Frederick, who was an accomplished flutist. The final six-part *ricercar*, played by string orchestra with the conductor, brought the evening to a glorious close. Alice Ehlers, whose performance of the *Goldberg Variations* was a great event of the last Roof season, was not at her best on this occasion. Both in the *Triple Concerto* which opened the evening, a work requiring the utmost flexibility, and in the trio sonata her playing was heavy and stolid, without freedom, disappointing the large audience with whom she has become a favorite. For this reason the *Triple Concerto*, brightened only by the eloquent playing of Eudice Shapiro in her one solo, was not successfully realized, in spite of the conductor's best efforts to keep the music moving.

April 22 Evenings on the Roof presented a program including the solo cantata *Euridice, dove fei* by Pergolesi, the *Fantasy in F minor* for piano duet and the song with clarinet obligato *The Stag on the Rocks* by Schubert, and *Socrate* by Erik Satie. Audience hit of the



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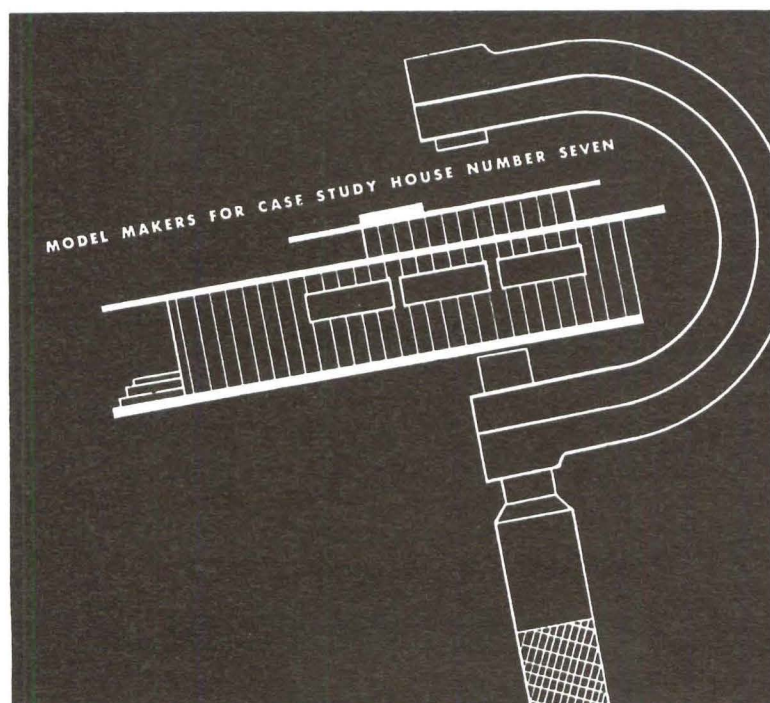
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evening was the closely knit, spirited and delicately colored performance of the Schubert *Fantasy* by Ingolf Dahl and Shibley Boyes, the second part of which was repeated. Sara Carter, accompanied by Shibley Boyes, sang the Pergolesi cantata with strong feeling and, joined by Kalman Bloch, clarinetist, gave a performance of the Schubert song that brought out to the full every quality of this little masterpiece.

For a majority of the audience the extreme pleasure of the evening ended at this point, but for a handful the final work of the evening was in every way the most rewarding. Satie's *Socrate* is a setting for solo voice and piano of parts of three Socratic dialogues, Alkibiades' drunken eulogy of Socrates from the *Symposium*, the pastoral dialogue of Socrates and Phaedrus (*Phaedrus*), and the description of the death of Socrates (*Phaedo*). The French text has a fine subtlety of texture not to be found in Jowett, and Satie has realized to the utmost the joy of this most exquisite speech, setting it with powerful simplicity in rhythmic figures at once colloquial and sharply chiseled above the answering flow of a restrained but intensely moving accompaniment. The music has the finality of a sacred utterance; and those who hear it with concentrated understanding never will forget it. It is not a concert piece to entertain or excite a casual audience. Among the most admired and beloved compositions of twentieth century music *Socrate* has won and will retain a special place. Without the impressionistic shadows and softness of Debussy's *Pelleas and Melisande* it has at least an equal grace. It is perhaps the definitive example of the French language set to a music that could be only French. Sara Carter, accompanied by Ingolf Dahl, gave it a most moving performance, slightly cramped by over-forcefulness in the first two parts, where the piano occasionally crowded the voice, but utterly and unspeakably beautiful in the long final section describing the death of Socrates. *Socrate* is not to be heard, appraised and easily dismissed. The music must be loved and lived with, until every cadence becomes a separate and particular experience. It stands with the final music of Bach and Beethoven and, for all its absolute modesty, yields no precedence.—PETER YATES.



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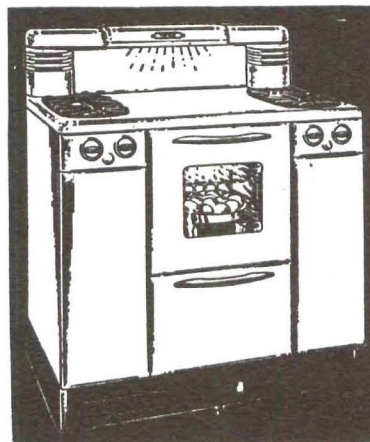


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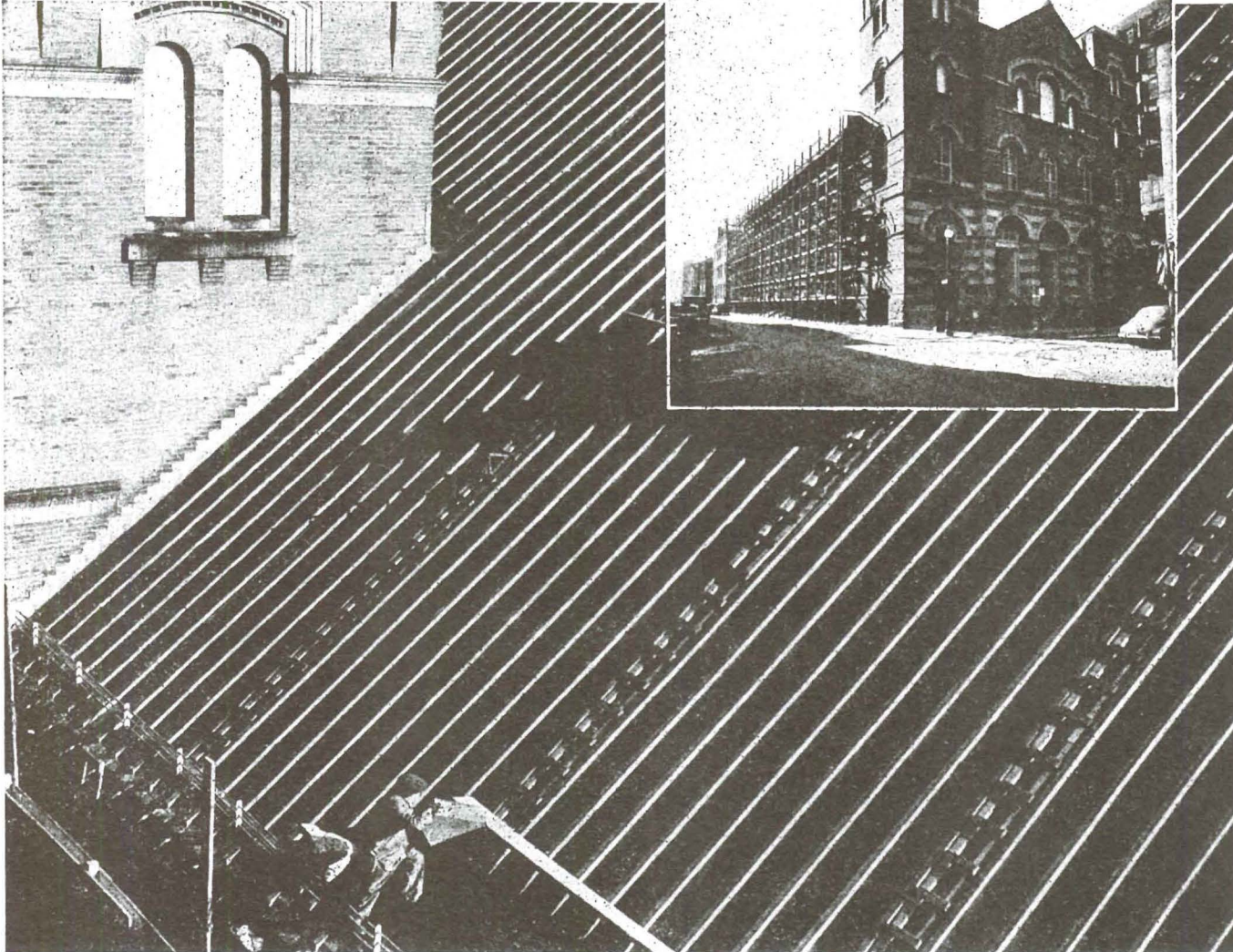
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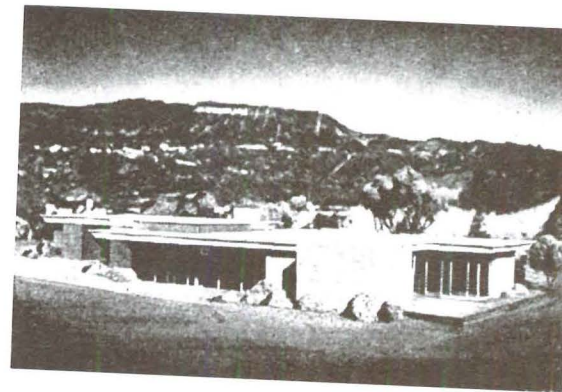
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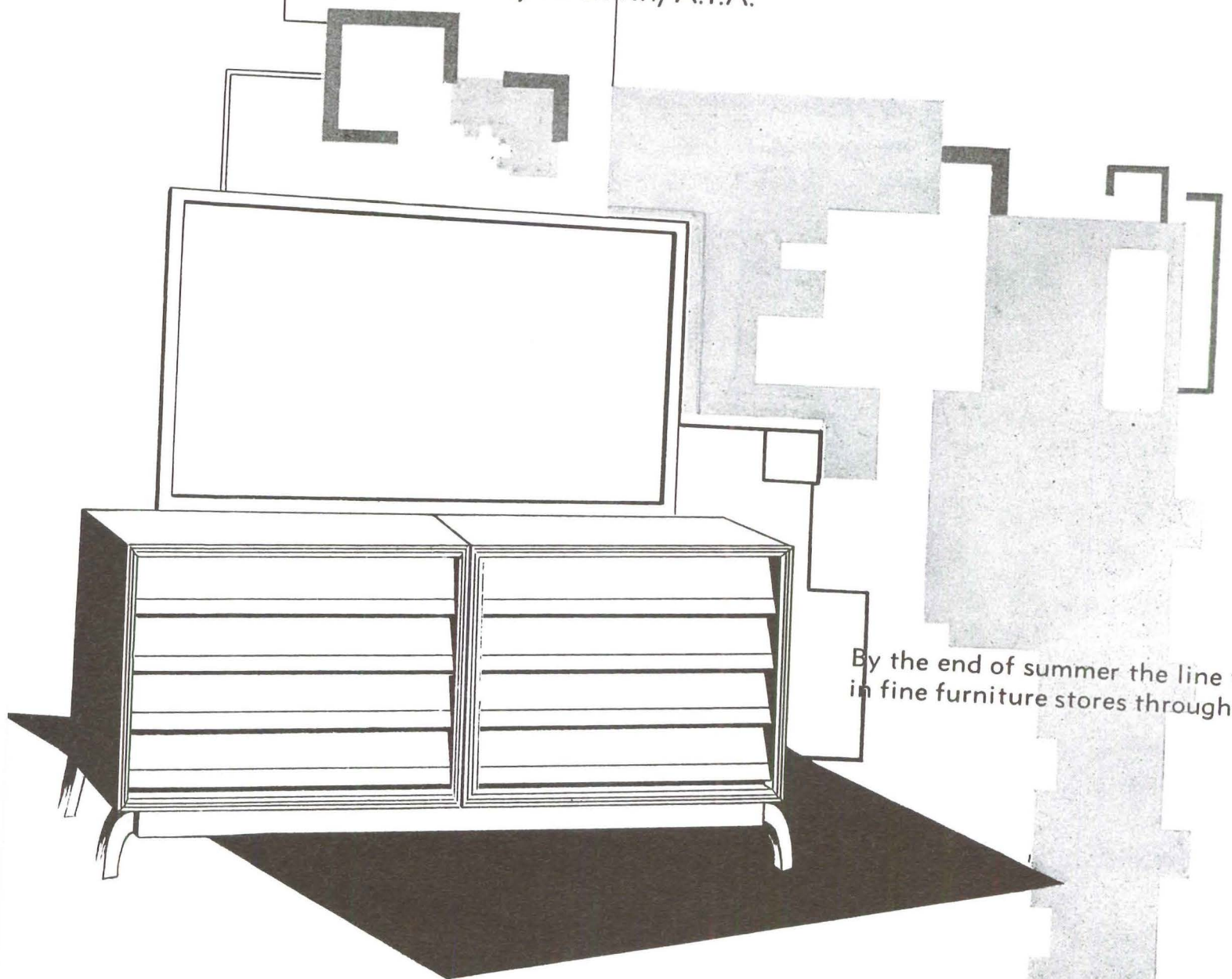
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notes

IN PASSING

IT SEEMS THAT WE HAVE bitten off a lot more than we are prepared to chew in attempting to sell the dynamics of democracy to a starving world. For some naive reason we are surprised and hurt that there is no joyous acceptance of the gift of our kind of freedom as a substitute for what is needed in a hundred million empty bellies. Surely it must occur to us that pious pulpit oratory about democracy is cheap talk and pretty meaningless, unless we are prepared to accompany this gift of freedom with the means by which a decent standard of living can be achieved. Of course that runs up the cost, and we aren't quite ready to commit ourselves to any crusade, however noble, that might strain the budget.

The plain facts are too simple to avoid, and no amount of self-satisfying hogwash will alter them in the slightest. We have, up to the moment, done nothing but win a war. True, it was an enormous task, and, until history catches up with it, a job well done. But it is very evident that, once the shooting stopped, we were completely unprepared with any plan, large enough in scope, to carry on through the inevitable complexities arising from the social and economic and political prostration of the rest of the world.

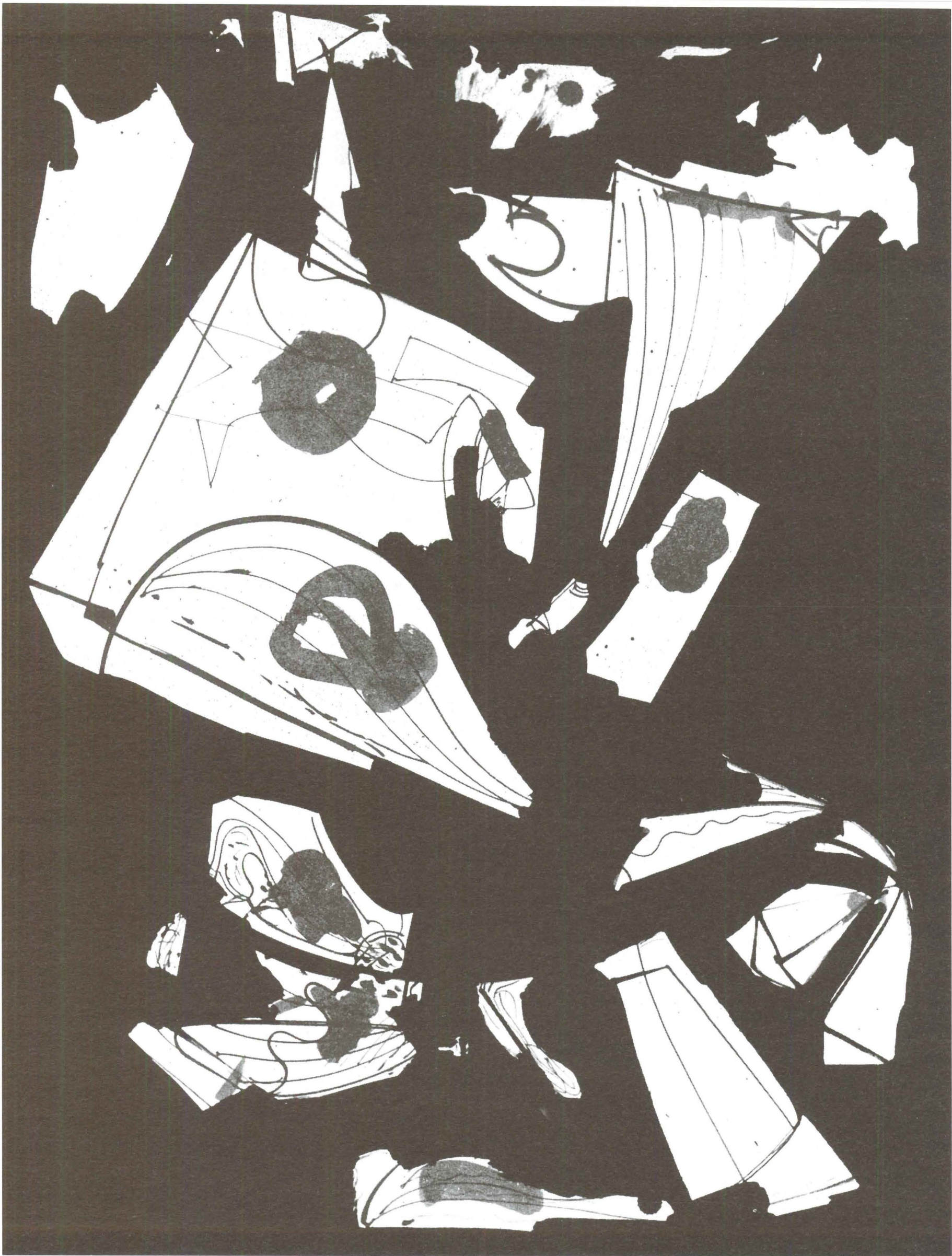
Each day of conference makes it clearer that the military victory merely ended one phase of the battle and changed only the methods of conflict. With the best of intentions we find ourselves involved in contradictions and hypocrisies that not only confuse, but also dismay us. And, we find our politicians busy working both sides of the street in order to achieve objectives which certainly are not entirely clear to us and at times seem mystifying even to them. This, however, we do know with a finality that day by day grows into a morbid conviction—we are a part of the world in which the mere fact of our present richness and power is not in any sense the sole deciding factor of the future. True, we can, by the very force of our enormous weight, frustrate immediate opposition to our ideas but no long view can be sincerely convincing that our position must be necessarily always either dominant or decisive in the world's affairs.

It is only the rather horrid suspicion that we might be muffing our great moment in history through no lack of good intention but probably because we are not very sure of our own objective, and must defend our shifting standards against all comers, right or wrong, good or bad, because we know no others.

Frankly, it is a hell of a confusing ball game and we evidently can't be convinced that the worst way to play it for our side is to throw curves at the rest of the world. We can only hope that finally, as the basic issues become so clear that no amount of political obfuscation can conceal them from the man in the street, that we will move by the sheer weight of human necessity into a field of negotiation where the measure of the greatest practical good remains the only yardstick of international relations. A naive hope, no doubt, but it seems impossible that the boy whose hand has been burned off must actually be thrown into the stove in order to learn a fear of fire.

Of course, even this leaves us slightly forelorn when we contemplate the persistence of the idiots of Bikini whose singleness of purpose holds us breathless before destruction so that they might learn whether or not atomic bombs will make their boats leak. There is, of course, a grim possibility that all of our hopes and doubts and confusions will end upon a South Sea Island Atoll, or that the beginning of the last catastrophe might be initiated there. By that time, however, it is just possible that the statesmen of the world will be forced to realize the urgency of translating into a workable system the desires of the people of the world. In that event the science of man can build a structure to the human scale, using the vast resources in the earth itself with the wit and wisdom of the human mind, to create a condition that is conceivably better than the lunacy by which man presently rules himself.

It is left then to the individual to avoid a nervous breakdown by the simplest and most direct means. He cannot obviously, by himself, reach into the inner councils of world control, but he can, in the reasonable fury of a free man, begin beating the hell out of any reactionary politician within his reach whose vote attempts to destroy the O.P.A. or whose voice has the slightest tinge of the tremors of the man Bilbo.





THE MAN

Hans Hofmann has long been known as a teacher and for the past thirty years he has had a great influence on young people all over the world toward an understanding and participation in modern developments in art. But it is only in recent years that he has emerged from a long period of silence, and exhibited his own work.

As a young man Hofmann lived and painted in Paris. It was at the period, so eventful in the history of art, when cubism was developed. One year, after a serious illness, he went to Corsica to regain his health, leaving all the work of previous years in his studio in Paris. War came and he never saw any of it again. He returned to his native Germany. Perhaps it was the shock of this loss and disorientation, added to the pressure of circumstances, which turned him toward teaching. He started his famous school in Munich and during the following years his energies were bent toward analysis and clarification of the problems of painting, finding the means of communicating his experience in simple terms. Though greatly diminished the thread of his creative development was not broken by this. It followed through in his graphic work and he evolved his greatest quality—a monumentality of form which I have not seen equalled in any drawings except those of Picasso.

When Hitler came to power Hofmann was in this country. He decided not to return to Germany to a situation the tragic implications of which he realized too well. He opened a school in New York and it has been during recent years that he has turned again to painting, with a kind of fury as though to compensate for the long period of absorption in teaching. His work pours out in great quantity and intensity and, contrary to what one might expect, it is not Hofmann the teacher, the analytical thinker, who dominates in his work. There are actually several trends in his work and perhaps it will take all of them, thoroughly integrated, to give full expression to his creative capacities.

Of his work, his drawings possess the most clarity and size and have reached the greatest crystallization of style. A number of paintings, done in the first violence of emotion, totally lack this clarity and control. Others, worked on over a long period of time, sometimes err in the opposite direction, when his mind comes too consciously to his aid, unlike the intuitive control in his drawings, and so lose their vitality. Very often he actually introduces a graphic element of form (continued on page 50)

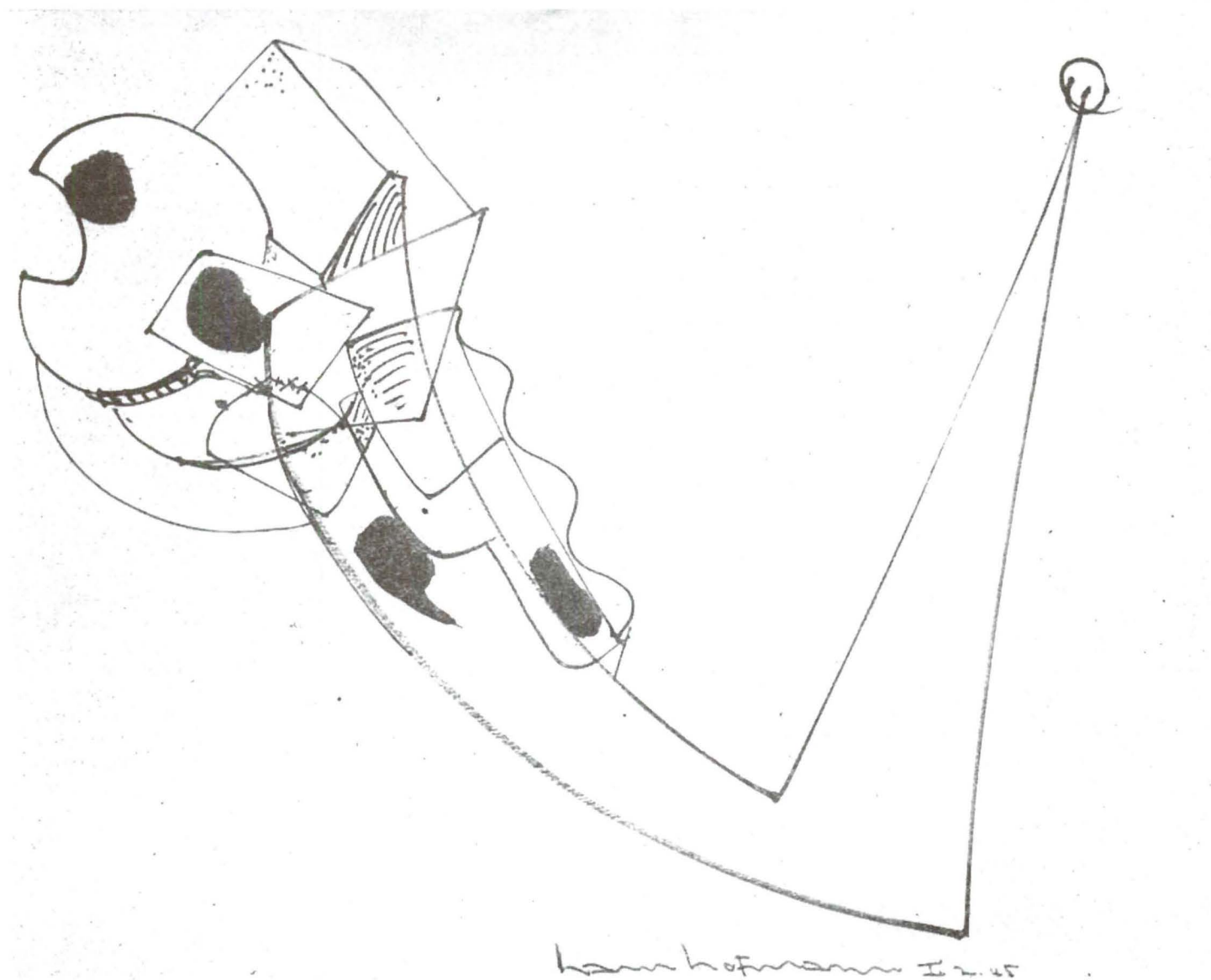
Material courtesy
AMERICAN CONTEMPORARY GALLERY
Hollywood, where the work of
Hans Hofmann is on exhibition from
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HANS HOFMANN



THE CONJURER

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DIVIDED BALANCE

INDUSTRIAL DESIGN

PART 3

This is the last of three articles on industrial design. It deals with the subject from the point of view of the consumer. The first two articles stated the problem and treated it from the designer's angle.

BY ERNEST K. MUNDT

■ The first two articles of this series have brought one factor of the problem of industrial design into focus: society plays a role in the process of arriving at form for the industrial products. It has been said that the industrial designer depends on the cooperation of the public to arrive at a valid form. At first glance one feels inclined to assume that the people who do or do not buy the industrial products on a competitive market are the *ultimus arbiter* of how things should look. One should think that the preferences of the individual buyers, or at least of that minority which sets the standards of taste, ought to determine, through a control however remote, the quality of things made.

At closer inspection, however, this does not seem to be entirely the case. The two factors involved in industrial design, the industries and the public, do not seem to be geared for true cooperation. This is the evidence as we have it: industry, on the one side, has developed after roughly one hundred and fifty years of hectic growth into units of vast, practically unlimited resources of raw materials, money, and horsepower. These industries are virtually the only suppliers of all our goods, with the possible exception of food. They are made up, in the last analysis, from finance and engineering, the latter at the service of the former. They began to grow because they offered a chance of greater returns than other types of investments; they kept growing into empire size for the same reason. They grew for another reason too: the reason is that this superhuman size was a realization of the inherent idea of mass-production. Anyone who has ever seen an intricate piece of machinery eructing newspapers or screws or automobiles has received the impression that the exploitation of natural power in semi- or fully automatic machinery finds its consummation only in a ceaseless, enormous output of identical items. One almost has the impression that there is an organism, following its own law of life, producing more and more with increasing efficiency.

This robot was brought into being through cooperation of the business man, who wanted greater returns on his investments, with the engineer-scientist, who wanted to give his brain children a chance to live, or who, not unlike the sorcerer's apprentice, dreamed of an easier life for mankind. After a while, competition contributed incentive to the further development, which was rapid. The central problem for the manufacturer, of course, has been how to convert the growing output of the machines into the cash profit for which the whole venture had been undertaken. At the beginning this conversion was easy enough since the craftsman with his small individual workshop could not sustain his market against the lower prices of industry. The basic needs of the households which had offered a livelihood to the craftsman turned into the desired source of income for the manufacturer. But industry kept growing so that it outgrew, not existing demands, because in that respect man seems never satisfied, but the demands which it was customary to satisfy. For that reason a new technique or science of advertising and selling had to be developed. Its assignment was to keep the market abreast of the output of the factories, which by their very nature were forced to produce uniform objects. To be sure, they were made at

low cost as compared to piecework, but they had to be turned out in huge quantities.

The other side of the picture presents the consumer. For the manufacturer, this consumer is simply the man with enough purchasing power to buy his products. For the engineer it is the man whose life has to be made easier through inventions and technological improvements. Seen through his own eyes, the consumer's position is not as simple as that. If he takes enough time out to look beyond the haze of advertisement and salesmanship, he sees that he is not wholeheartedly the counterpart of industry as envisaged by the manufacturer. He more or less accepts the wares of the market, since nothing else can be bought within range of his pocketbook, but he has mental reservations. He wants to be up-to-date and scientific and progressive, of course; but then he buys inconsistently a floorlamp which has Renaissance ornaments stamped on it, or he buys a set of highball glasses which are labeled hand-cut. He streamlines his kitchen with metal furniture bought by the yard and does not mind if it looks like everyone else's; but he is not interested in a mass-produced, comfortable, obviously machine-made easy chair. The idea of honestly prefabricated houses without personalized frills, which would mean a triumph for industry, meets strong resistance of the individual's sentiment.

Since these reservations are not clearly defined, they often take the form of capriciousness, of whims which are a constant source of worry to the mass-producer. They often force him, against his own and most likely against the engineer's will, to fake handmade features for instance, which make the product either more expensive or less valuable, qualitatively speaking, than is strictly necessary. They also force him to produce a great variety of types in order to satisfy different caprices. This whole procedure is basically incompatible with the idea of mass-production, which demands a uniform market.

Besides having these reservations towards obviously mass-produced objects, the consumer has become very susceptible to change. The sensations of something new and different, which he likes to indulge in so frequently, are certainly in the interest of some manufacturers, who foster them carefully; but they are also an indication of some deep-rooted dissatisfaction with the things once bought, which feeling is quite different from the attitude towards a fine old piece of furniture, for instance, that one proudly owns for generations.

Seen from a historical point of view, this situation has the aspects of a paradox. In ancient cultures, when everything was hand-made and offered the greatest possibility for variation, the products were in the main similar, satisfying similar demands. Today, with our great capacity for uniform production, demands are for something different or special. The condition thus described in its simplest terms shows why industrial design presents a problem. The incompatibility of mass-production and individual demand indicates a lack of integrity in the whole system. Without integrity form cannot exist.

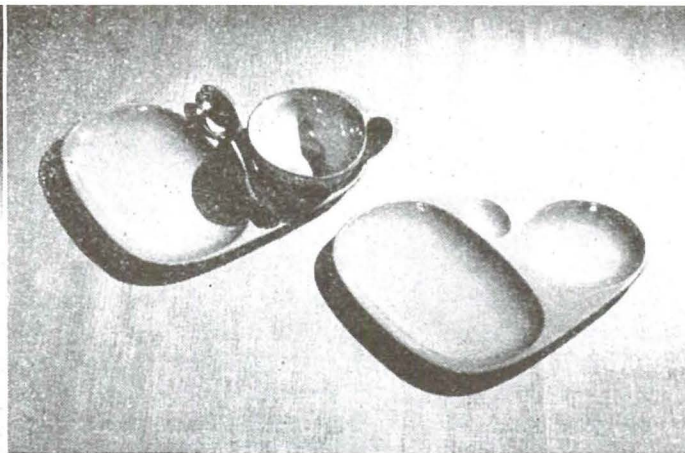
This issue is fundamental, and fundamental solutions may well be attempted. These may be one-sided and theoretical, or they may be practical, aiming at understanding (continued on page 50)

tableware

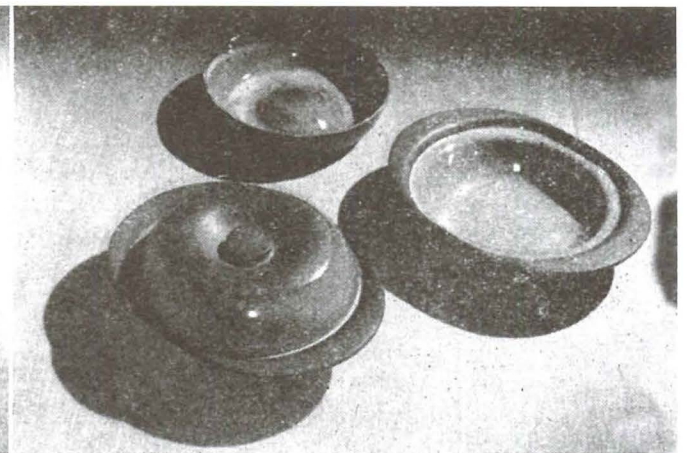
DESIGNS IN CERAMICS FOR PRACTICAL USE IN MODERN



Large plain plate, flat underneath. Grip depression is used on the mug—the side opposite the thumb depression manifests conversely a slight protrusion that serves as a rest between two fingers.

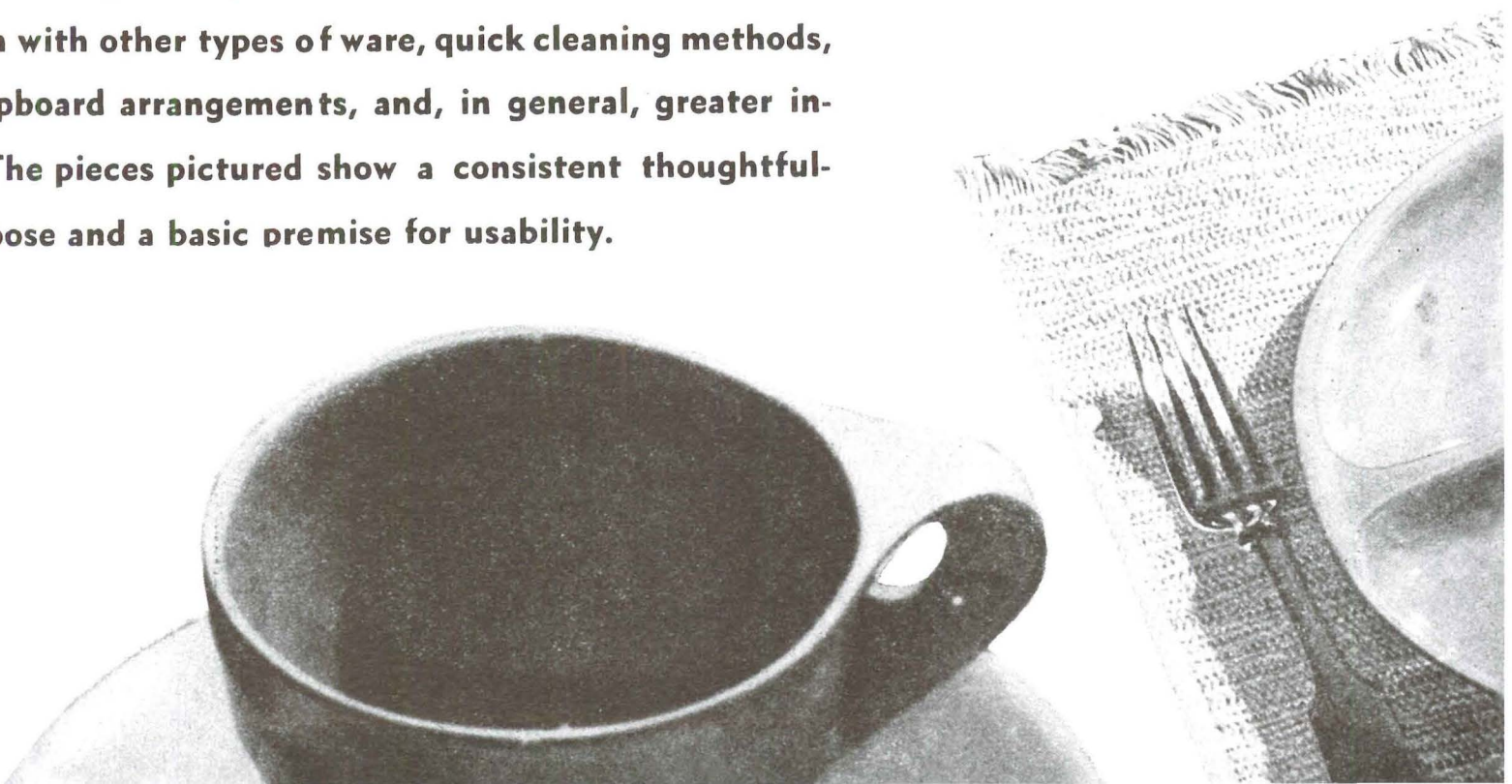


The sandwich or dessert plate designed for pressure molding with depressions for holding cup and spoon. The triangular form resulted from seeking the best balance for holding and eliminating excess space. The informal buffet and tea service was considered in which the plate and cup must be held frequently while one is standing or seated without benefit of table.

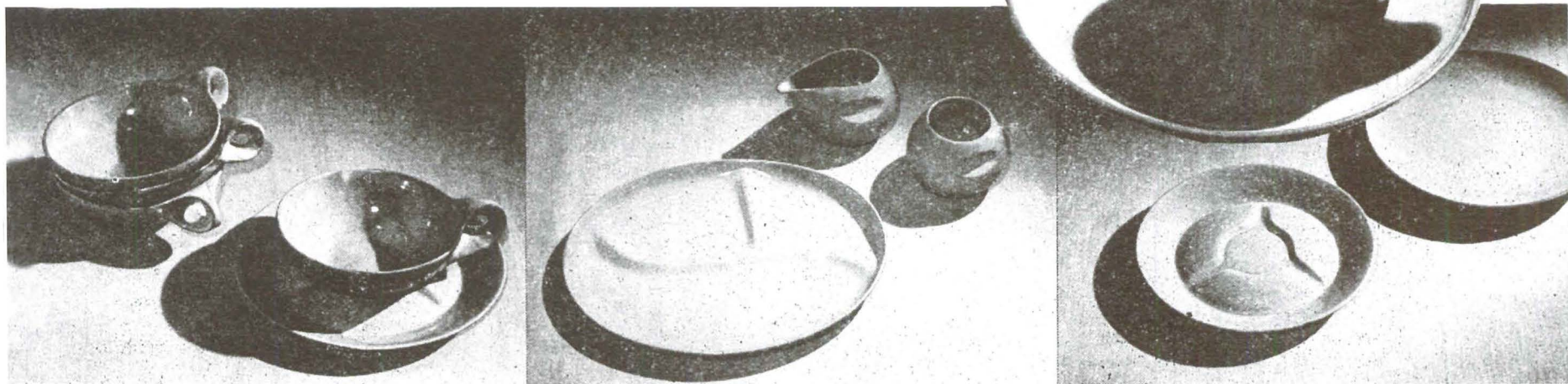


The covered soup or casserole is a multi-purpose dish, the bottom of which may be used for creamed dishes as well as for soup. Lug handles are for easy carrying. The reversible lid may be used for salad or fruit.

■ The craftsman's underlying conviction that new forms are necessary to meet changes in habits of dining determined the approach to this problem. Each piece was developed with consideration for adaptability to a variety of serving situations, combination with other types of ware, quick cleaning methods, compact cupboard arrangements, and, in general, greater informality. The pieces pictured show a consistent thoughtfulness of purpose and a basic premise for usability.



LIVING **by Florence Forst** Institute of Design, Chicago



In both types of cups—a tall and a low—the handles were planned to be molded in one with the cup body. The shape of the handle seeks the best grip for thumb and finger, and provides support for a third finger in a slight concavity on the underside. Cups nest well, and the handles take up less space vertically than is usual.

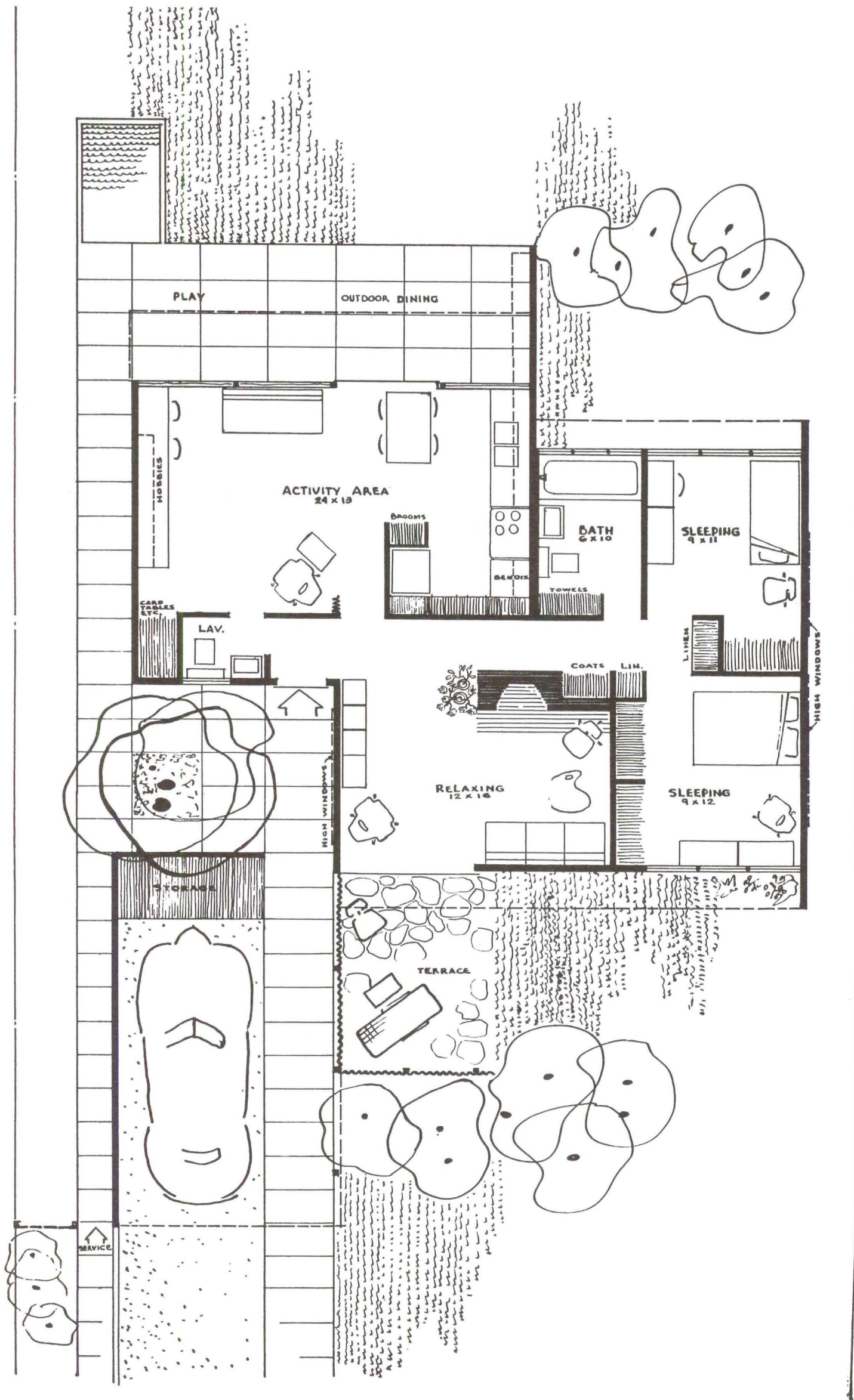
The oval compartment plate was developed from the theory that it is easier to reach from side to side than across the plate. The elongated section suggests that the plate would be best adapted to fish or steak. The creamer and sugar bowl have grip fitting depressions instead of handles.

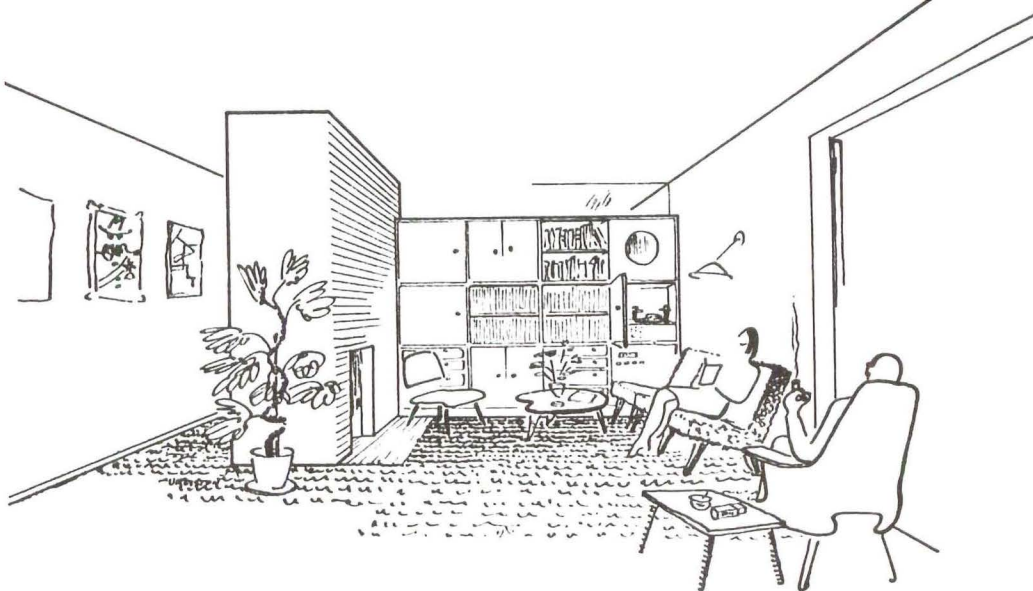
A plain saucer and another with a raised center and well. The first may be used for salad or dessert. When holding a cup, it also allows sufficient space for cookies or cake. The underside of this saucer is flat. The well in the second saucer allows spilled liquid to drain to the deepest portion and the cup rests on the raised center.



The round compartment plate accommodates a single course, eliminating separate salad or vegetable dish. It rests firmly on the three points made by the reverse side of the depressions. These compartment plates stack easily and compactly.

photographs by Frank Levstik



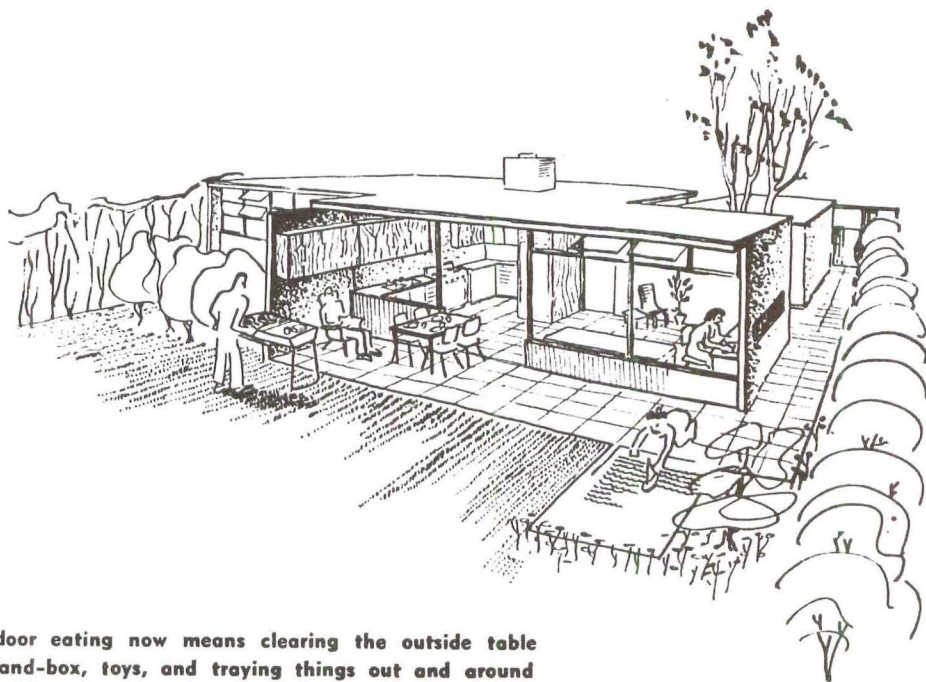


ARCHITECTURAL HINDSIGHT

■ A small family has lived in a house quite like this for two years now. Stemming from the same basic plan it has a more conventional arrangement of living room, dinette, and small kitchen. They designed it and they like it, but since second guessing is fun, these are the changes which would be made if rubbing lamps were again available.

There are two children who will be entertaining friends before long, and this calls for a place in which they can be uninhibited, with an exterior door, and easy access to the icebox. Their gregarious mother would like to be closer to the cocktail conversation while she stirs the hollandaise for a dinner party. She feels also that friends who drop in at laundry time should have a comfortable chair in a pleasant room while gossip and "Dr. Denton's" progress uninterrupted. The whole family finds the need of a space where hobbies can be pursued, play played, and meals prepared together; which may even be sociologically commendable. These requirements suggested the activity area. Of course it would be disorderly most of the time. However, they enjoy that and dignified visitors could be kept in the living room, even fed there if necessary.

A guest or sick room with access to the lavatory could be created in one end of the room by means of folding doors or a drapery. The lavatory, non-existent at present, would be extremely useful for grimy children and incoming guests with shiny noses.



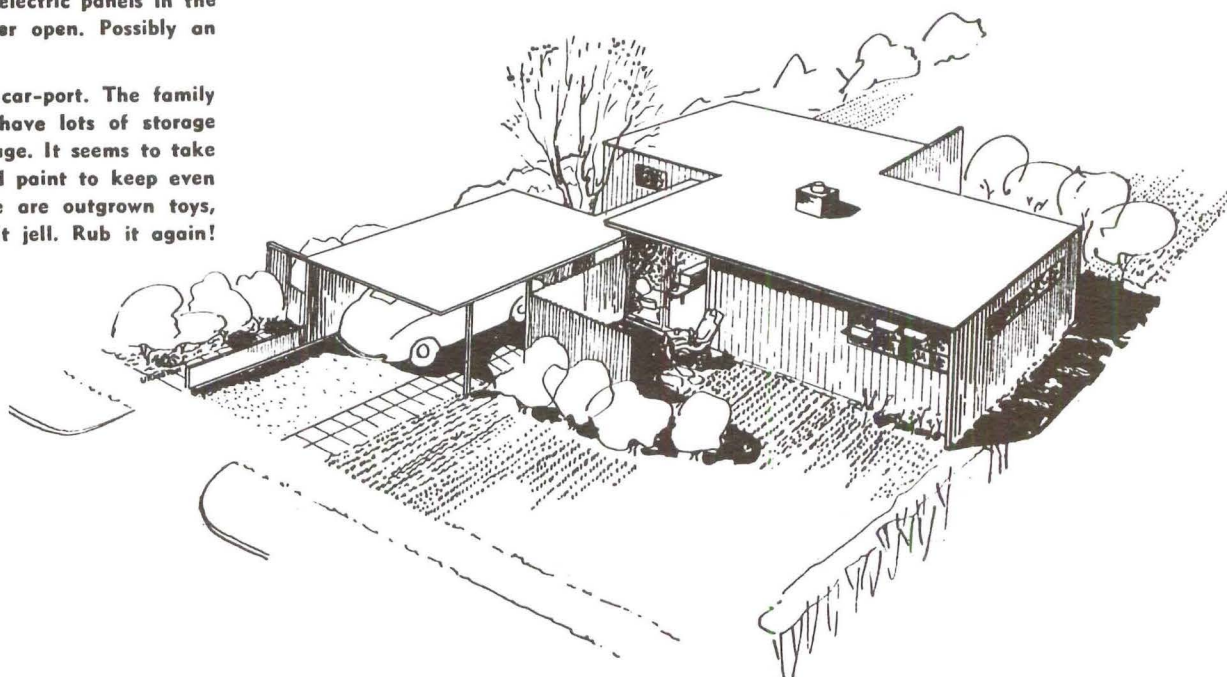
Outdoor eating now means clearing the outside table of sand-box, toys, and traying things out and around to it. The celery salt or water bottle is always forgotten. It seems less trouble to set the table and lift it out. Probably screens around the dining end of the terrace would help since there are some insects.

What is now the living room could then be used mostly for relaxing—a space for listening to music, reading, and as a retreat when you don't feel so active. This room would be retained very much as it is since it has proved very successful for around-the-fire talking and eating.

by Benton Urmston, designer

The mostly-for-sleeping bedrooms are relatively unchanged except for adding more closet space. Surely a tub could be had by now for the bathroom. Heating is done with a floor furnace and electric panels in the bath. It is entirely adequate since the plan is rather open. Possibly an individual unit would be better in the activity area.

The lamp is gleaming now but one more rub for a car-port. The family station-wagon has suffered without one. It should have lots of storage space to keep it from getting cluttered up like a garage. It seems to take a lot of garden tools and sprays, carpenter tools, and paint to keep even a small house and grounds in condition. Then there are outgrown toys, old rowing machines, and canned things which didn't jell. Rub it again!



by Walter H. Rubsamen

folk music and the ballad opera

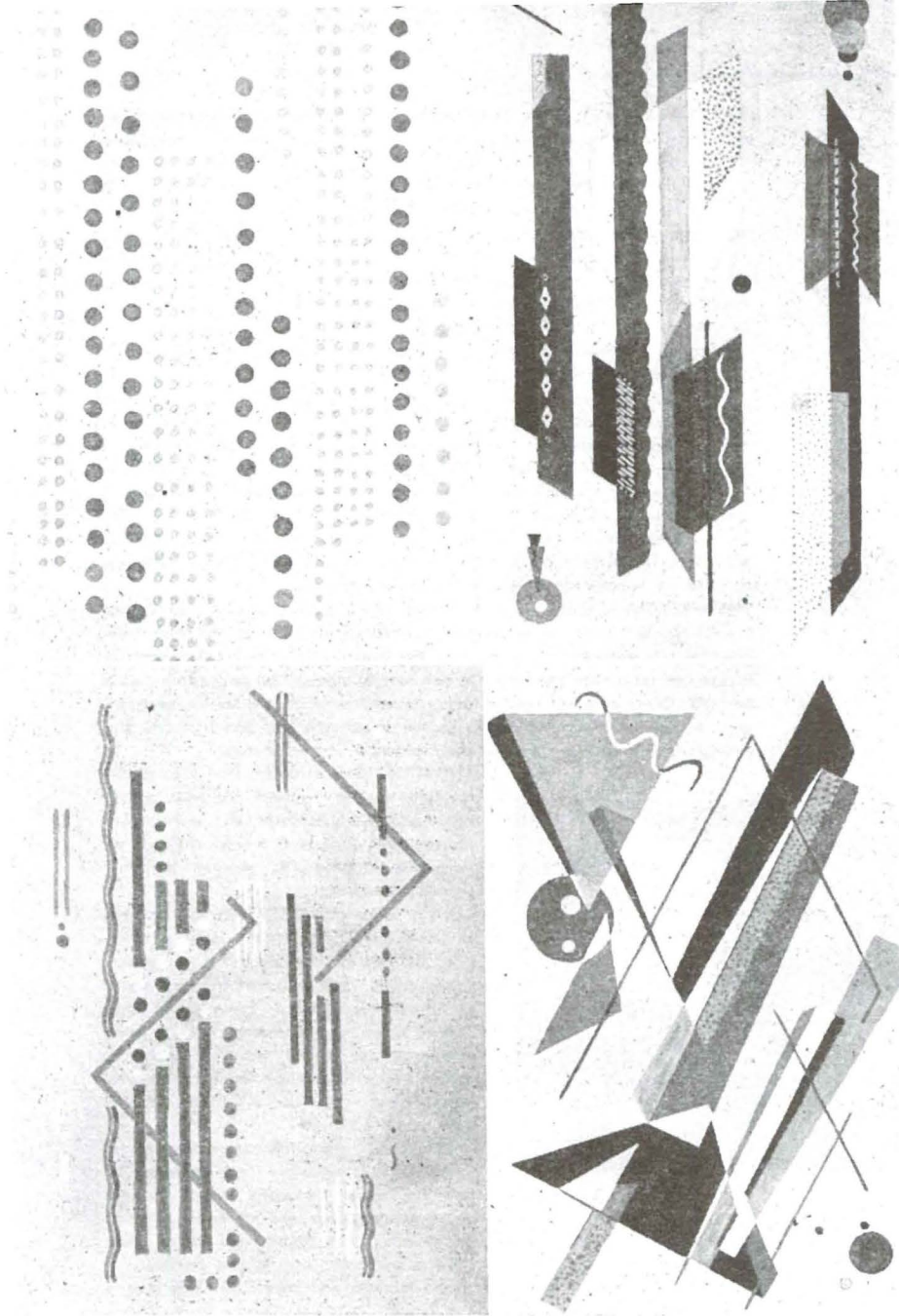
■ The enthusiasm with which Americans have greeted the present revival of traditional Appalachian folk music, as performed by Burl Ives, John Jacob Niles, Richard Dyer Bennett, and other folk singers, is merely the renewal of an old love for the English-Scotch-Irish folk tunes brought over by colonists in our country's infancy. In night clubs, radio stations and film studios, those with a finger on the public pulse have become aware of the wide appeal of this music and are helping to propagate it. Blasé nightclub devotees in New York listen spellbound to a girl from the southern mountains singing the ancient songs of her people; radio audiences thrill to John Jacob Niles' performance—somewhat bowdlerized by the broadcasters—of the lusty old ballads of love and death, *Matty Jones*, *Lord Rendall*, *Barbary Ellen*, and a host of others, while cinema-goers will soon be able to see and hear Burl Ives sing such hauntingly beautiful songs as *Black is the color of my true love's hair*. Drawn to the Anglo-American folk idiom by its charm and freshness after an overdose of effete romanticism from the European continent, more and more of our serious composers, Roy Harris, Aaron Copland, Randall Thompson, Gail Kubik—to mention only a few—have incorporated its elements into their symphonies, concertos, ballet, and chamber-music.

What exactly are the identifying traits of this musical language? Many of the Appalachian folk-tunes are transplanted English melodies of the sixteenth-seventeenth centuries which have been nourished and preserved in isolated mountain areas of Virginia, Kentucky, Tennessee, and North Carolina ever since the first immigrants from the British Isles settled there centuries ago. Others are original to these shores, but all manifest essentially similar musical characteristics: besides being simple, short, and tuneful, most are cast in either the ancient five or six-toned (gapped) scales, or the church modes; many are in a country dance (jig) rhythm, and some end on a tone that lacks finality, the second or sixth step of the scale, leaving the melody suspended in air in order to provide continuity between the many verses sung to the same tune. These are some of the unique flavors by which one recognizes the Appalachian folk idiom. During the last century in both England and America this native musical language remained buried under a mound of imported music, German, Italian, or French in origin. Except for such jig tunes as *When Johnny comes marching home*, *We are coming, Father Abraham*, and *Pop, goes the weasel*, the old melodies seem to have lost favor with the public after the Civil War, although they continued to be handed down from generation to generation in the more remote, mountainous areas and in the lumber camps and pioneer settlements of the Northwest. But today's resurgence of folk music in America and England would seem to indicate that the ancient mode of musical expression lies closest to the hearts of both people. Paradoxically, the Anglo-American folk ballad appeals as much to the great masses of our population who are mixed national stocks, or have no trace whatsoever of English-Scotch-Irish ancestry, as it does to the Kentucky mountaineers themselves.

A striking parallel may be drawn between the modern response to the beauties of this folk-music, and the musical tastes of the English-speaking peoples during the eighteenth

century, when the most popular form of dramatic-musical entertainment in both England and the American Colonies was the ballad opera, a play—usually comic—in which spoken dialogue alternated with street songs. Newly-composed texts appropriate to the plot were set to well-known tunes, some of them traditional folk ballads, and others current hit-songs in the folk manner. Thus the word ballad connoted any popular song, old or new, epic or lyrical, which might have been heard on the streets of London, or at a country dance festival. Many of the old ballads were sung and danced to simultaneously, so, for that matter, are most modern jazz tunes. The ballad opera was in part a revolt against foreign musical domination, a revolt directed specifically against the Italian opera that monopolized London's lyrical stage at the time. Thus the folk tunes and current popular melodies included in the ballad operas were manifestations of a revival of the national musical idiom similar to that which is now taking place. English composers of the early eighteenth century wrote much of their music in imitation of the folk idiom, just as American and British composers of the twentieth century imbue their works with the flavor of traditional folk melodies. In other words, a folk spirit existed in English art music some 200 years ago which is akin to that expressed in both English and American serious music of today: Vaughan-Williams, Holst, Copland, Harris, and Thompson have joined hands with Purcell, Leveridge, and Jeremiah Clarke. It is maintained that many of the tunes in the ballad operas are not true folk songs because their authorship can be traced to Purcell or Blow. But a tune is of the folk because it possesses inherent folk characteristics, that is, simplicity, modality, dance rhythm, and the like, not merely because it is anonymous. It is no wonder, therefore, that many of the ballad opera songs known to have been sired by professional composers rapidly became folk property, and were handed down from generation to generation much as if they had first been sung by some unknown peasant.

Ballad operas were the first musical plays known to have been performed in what is now the United States. A hilarious ballad farce by the comedian Hippiessley, entitled *Flora, or Hob in the Well*, was given during the first theatrical season of record in Charleston, South Carolina (1735). For the second season in the following year a regular theatre was built, and the second opera produced in America, a ballad farce by Charles Coffey, entitled *The Devil to Pay*, appeared on the boards. What the companies that toured the New World were like may be derived from a contemporary description by Chetwood (1749). Telling the tale of a troupe that took the *Beggar's Opera* to Jamaica and intended also to visit Charleston, he wrote: "I had an account from a gentleman who was possessed of a large estate in the island, that a company in the year 1733 came there and cleared a large sum of money; . . . They received three hundred and seventy pistoles the first night, to *The Beggar's Opera*; but within the space of two months they buried their third Polly (the heroine) and two of their men. The gentlemen of the island for some time took their turns upon the stage, to keep up the diversion; but this did not hold long, for in two months more there were but one old man, a boy, and a woman of the company left. The (continued on page 51)



First year students' work beginning with simple organization of dots progresses in an orderly manner to handling lines, planes, and solids

BY GRACE CLEMENTS

"The secret of reasonable happiness for everybody lies in being governed by our work, whatever it is, and the ideals we find in it. We must have something definite to do, every one of us, and do it as well as we can, following good precedent and having as our motive the love of excellence and perfection and a longing for order and beauty everywhere. If we do not do that, life, the biggest show on earth, will not be worth the price of admission."

Dr. Denman Ross

In a somewhat misplaced spirit of give and take, most schools today do little more than reflect the predominant standards of the society which supports them, in exchange for which they provide a potent means for the perpetuation of this society. Education, properly speaking, is a channel of enlightenment—it means "to lead forth" to knowledge or to wisdom. But what now passes under that name is something more aptly described as a system for maintenance of the status quo—whether this be in economics, politics, morality or art. Abstractly, we are prepared to admit that nothing in the world stands still, and that therefore everything has a *direction*. We can stop a clock, yes; but we can't stop the sun. And it is the sun which is our master timepiece. Nevertheless we expect education to take us forward, to help us grow. But what it is most often doing is trying to stop the clock! Our today is the next generation's yesterday. our tomorrow is their today. We have a responsibility to this coming generation—a responsibility as educators to give them principles, not formulae; *the means to thought*, not the product of specific thought. If we fail in this we are not teachers; we are policemen armed with mental straight-jackets.

At the root of the problem lies our philosophy of life. Today it is better described as a non-philosophy, since the scope of our outlook so seldom reaches the stature of a philosophy. We are inclined to take things as they come and to ask few questions—almost never to ask the reason why we believe something, why we do something, (continued on page 52)

DIRECTIONS IN EDUCATION

THE BISTTRAM SCHOOL OF FINE ARTS

COMMUNITY CHURCH

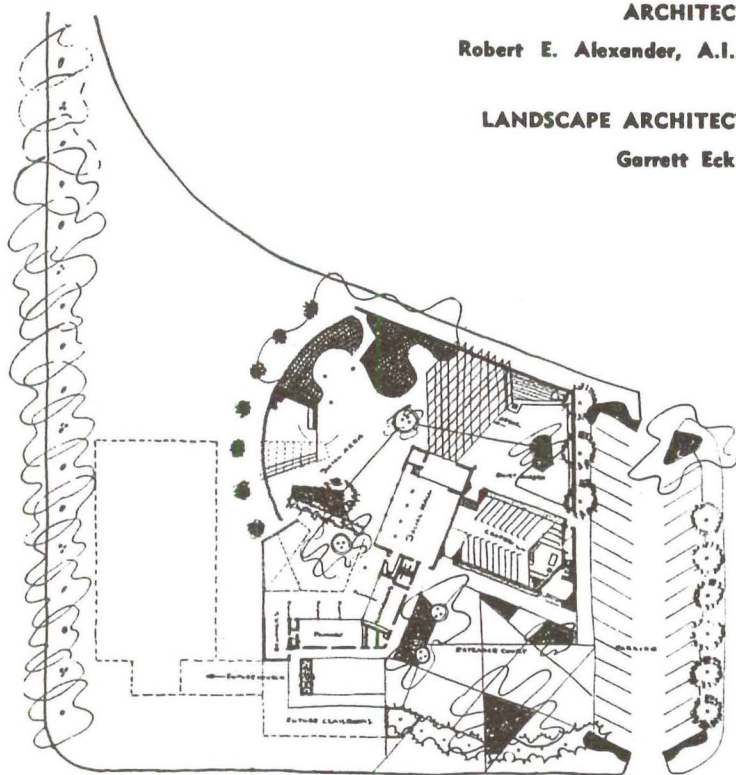
Robert E. Alexander, Architect:

ARCHITECT:

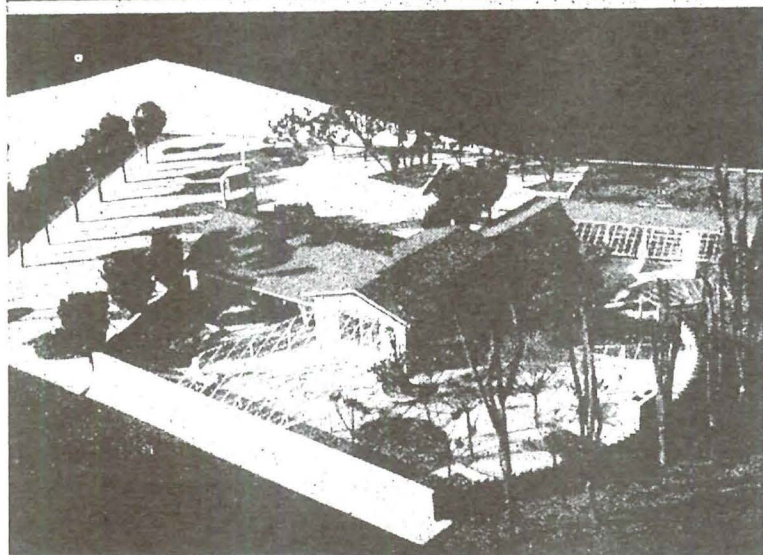
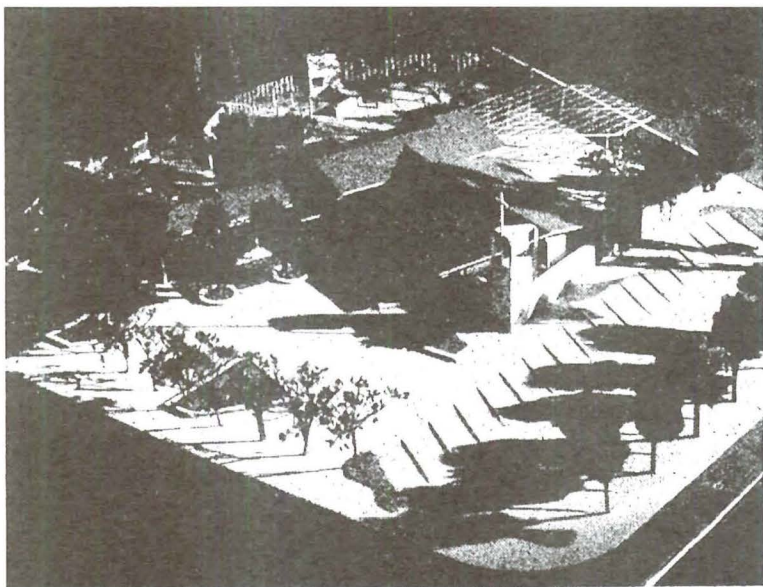
Robert E. Alexander, A.I.A.

LANDSCAPE ARCHITECT:

Garrett Eckbo



photographs by Duke Shoop



THE COMMUNITY AND THE PROBLEM: The small community church which has its present meeting place in Baldwin Hills Village, a rental housing project of 634 families, would like to increase its facilities and membership by ownership and development of its own site. 380 single family homes are under construction adjacent to the church site and about 600 additional homes are planned to be built in the community within a year. In addition there are already 100 families living in the single family homes of nearby Sunset Hills. Consequently the new church must serve current needs and incorporate in the plan a comprehensive program for expansion in relation to the anticipated rapid growth of the community.

The church membership, small at present, faced the difficulties posed by the problem with courage and imagination. Essential to the plan were utmost flexibility and versatility in the use of space, with well integrated indoor-outdoor areas. The construction committee established a 5000 square foot budget including a chapel to seat a maximum of 150 persons. A social hall of about the same capacity is to be arranged to provide overflow seating for the chapel. This requirement dominates the solution. A minister's study, kitchen, classrooms, storage, and toilet facilities complete current necessities. Ample space for a large future church and additional classrooms must be provided. When these are built the chapel will then be used for Sunday school and small church services.

THE SITE: The site of 1.53 acres slopes gently from Coliseum Street north toward Baldwin Hills. It is bounded by streets on each of the four sides, but access is restricted from the main boulevard, along which a ten-foot strip is reserved for screen planting. On one side a commercial development is to be built. Other adjacent land is being developed for single family residential use. A view of the tranquil hills to the south, the sun and a strong prevailing west wind were predominant physical characteristics.

THE SOLUTION: Believing that a successful solution of the problem demands a correlation of the landscape and architectural design, the architect wisely invited the landscape architect to join in the preliminary planning.

Parking space is provided on the property as far as possible from the large intersection and allows one space for every four chapel seats. A large paved entrance serves as an outdoor lobby or conversation area. Sloping down to the chapel floor, a ramp affords a feeling of intimacy with the garden and permits clear visibility for overflow seating in the social hall at a higher level.

Simple timber beams cantilever to a center splice and support eight foot eaves at the outside. Noises from the street and entering congregation are screened by two-

foot redwood plywood ventilating louvers. The south wall is of glass which slopes to follow the timber plane and looks out to the garden.

The choir has access to a robe room, storage and toilet facilities, and a separate exit. An electric carillon is housed in the low adobe tower and is operated from the organ placed opposite the choir. The minister's study is near the platform and conveniently accessible from the street.

Used for Sunday school assembly, the social hall may be divided into seven classrooms. The platform at the south end opens toward the garden and a large arbor which may be used for outdoor weddings or pageants. The arbor separates the quiet garden from the adult social area and terrace. An outdoor barbecue will supplement indoor kitchen facilities and provide the center of outdoor social functions.

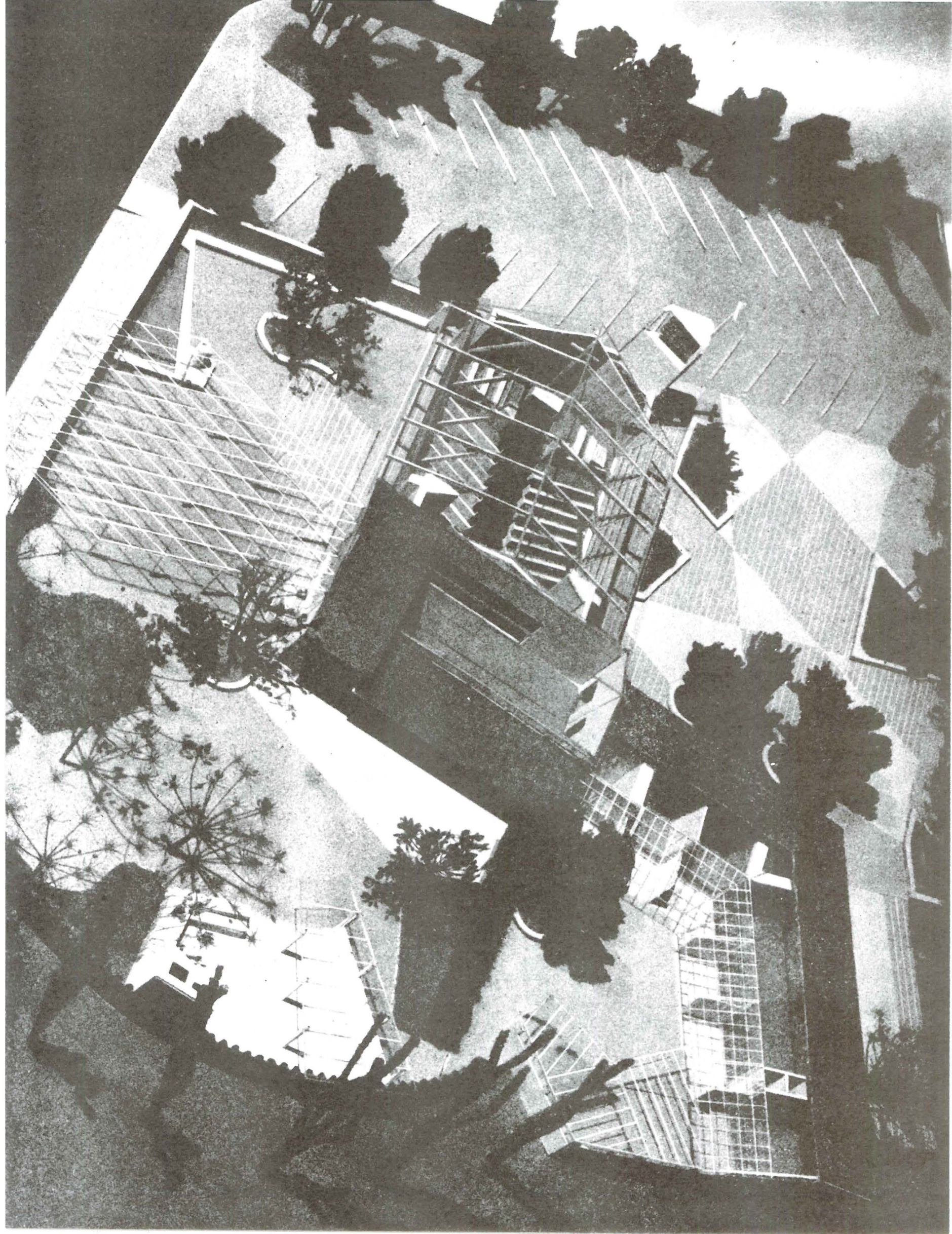
The nursery at the east end opens to a craft shelter. The primary room nearby may be divided into three sections after the opening exercises are conducted. Ample storage space and separate toilet facilities are provided for these rooms. It is anticipated that children's organizations will use this area during the week, as the church hopes that in addition to its strictly spiritual function it will become a center of general community life.

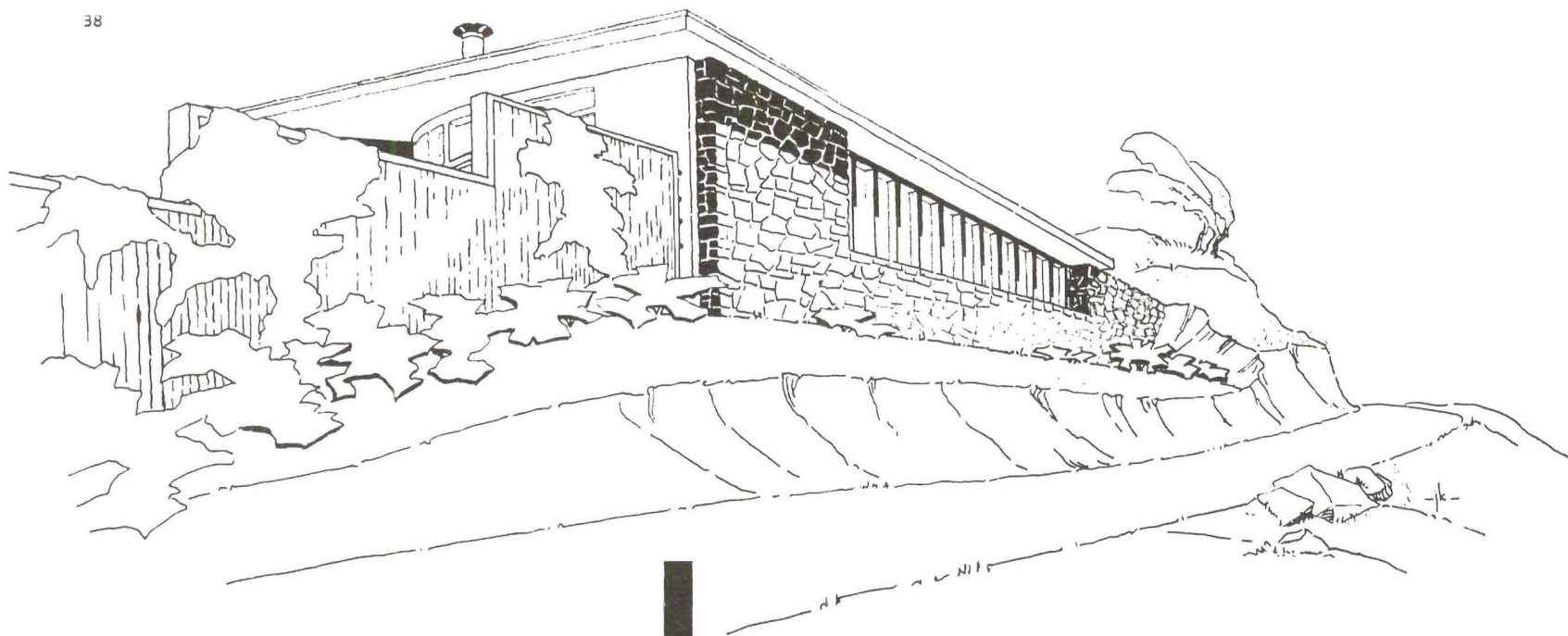
An attempt to solve the problems of church design, the plan is intended to be a simple product of requirements, natural conditions, and contemporary facts without hampering preconceptions of style or form. The design, submitted to the Architectural Advisory Committee of the Los Angeles Presbytery, was approved—after considerable discussion through which the committee decided to judge the design on its merits rather than by its adherence to tradition.

Garrett Eckbo, Landscape Architect:

GENERAL LANDSCAPE DEVELOPMENT: The general problem is to provide a completely developed and integrated indoor-outdoor center for community worship and social activities. Qualities essentially required are simplicity, spaciousness, repose, and a spirit of contemplation in the worship spaces, plus a feeling of intimacy, informality, and warmth in the social and children's sections. The means to achieve these qualities are, first, the development of a sound general plan, and second, the proper detailing and execution of this plan. The general plan stage is being presented here. The plan breaks down into the following main elements: The large north entry plaza and parking space, the quiet garden immediately off the south glass wall of the chapel, the pergola arranged for outdoor services and gatherings, the social garden east of the building, and the Sunday school court. The entry plaza is kept free, clear, and open with interest in the paving and plant box arrangement which extends the very interesting angular pattern of the chapel, and dignity to come from the proper use and combination of such architectural trees as pines, olives, and eucalyptus.

The quiet garden repeats this continuity of open surface, with some pattern from change in paving, interest in freely formed (continued on Page 49)





stop-gap house

architect: Mario Corbett

delineation: Jack Kruse

location: Marin County, California

Because at this time, costs on a full-sized house are almost prohibitive, the architect has planned a house which will be fun to live in now, reasonable to build now, and capable of growing up as costs are reduced and materials become available.

Here it is: seven hundred square feet of skytop pavilion, fanned out to terrace and deck and view. It sits on its own small hillock at the top of the ridge so the elevation as seen from the road is the side that faces the sea—stone from the site here, with a ribbon of windows high enough for privacy from the road, low enough for view to the sea, and a screen wall to give privacy also and to baffle the trade winds which hit from this side.

The sketch on the opposite page is the fan opened up with all the rooms outdoor-indoor. The terrace garden is the entrance, and is shielded from the more intimate deck area by a fin windbreaker. Inside, cases run the length of the kitchen-dining wall to the height of the windows. The kitchen is cased

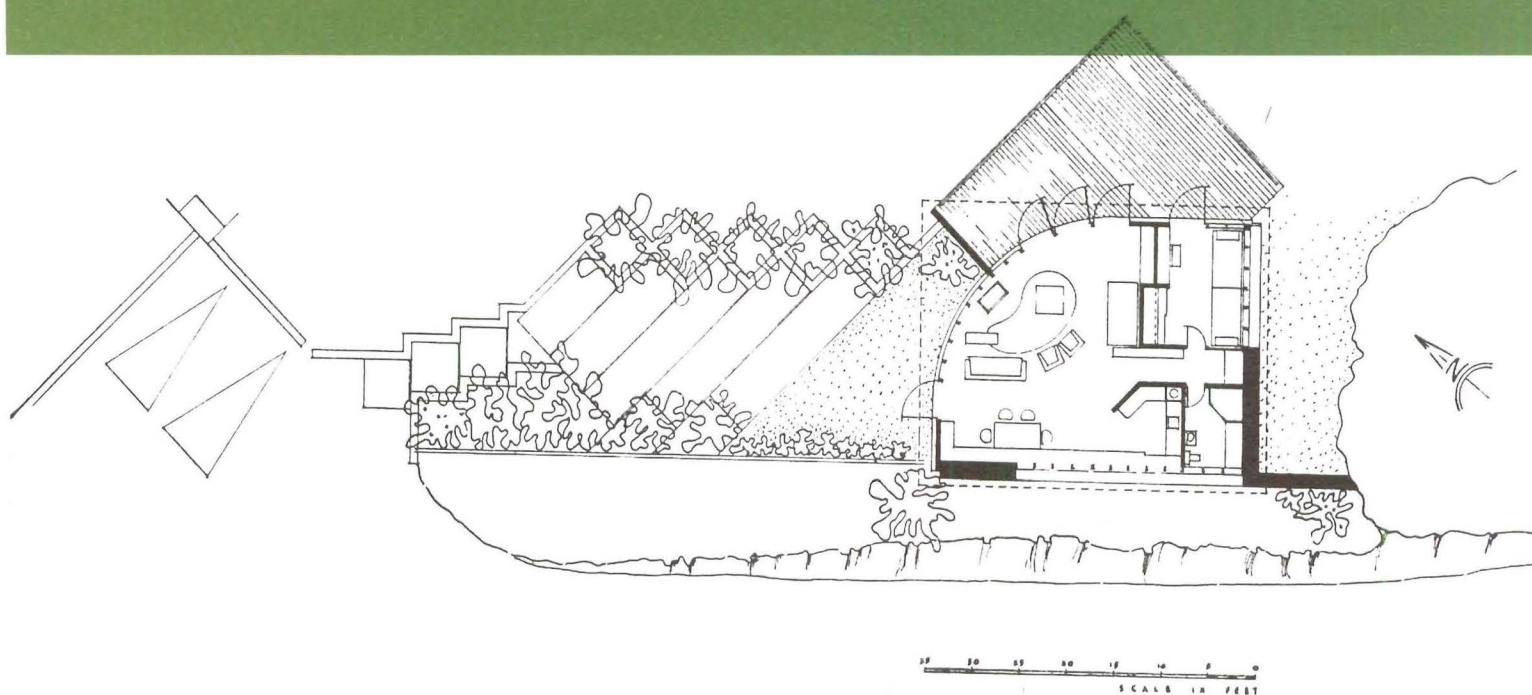


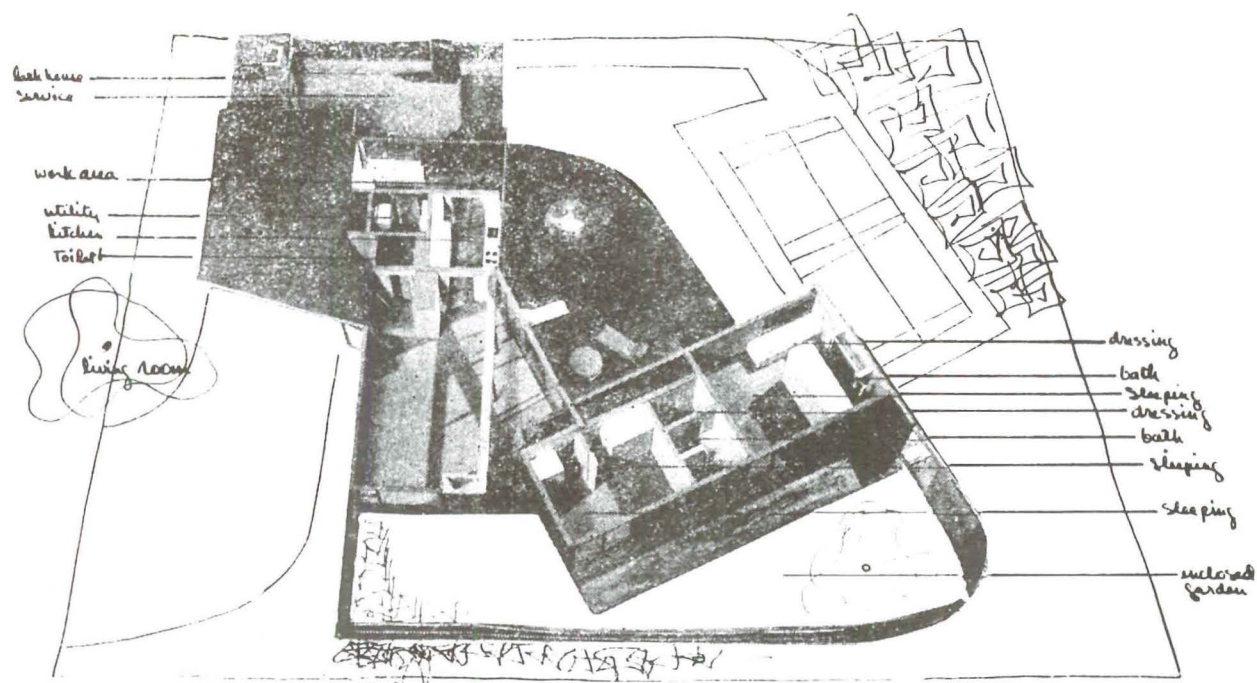


in around a prefabricated kitchen unit. The fireplace is an iron hood (for radiating heat) over an open pit which will serve as a grille. Views are to the sea from the ribbon windows, Tamalpais beyond the terrace, the bay over the deck.

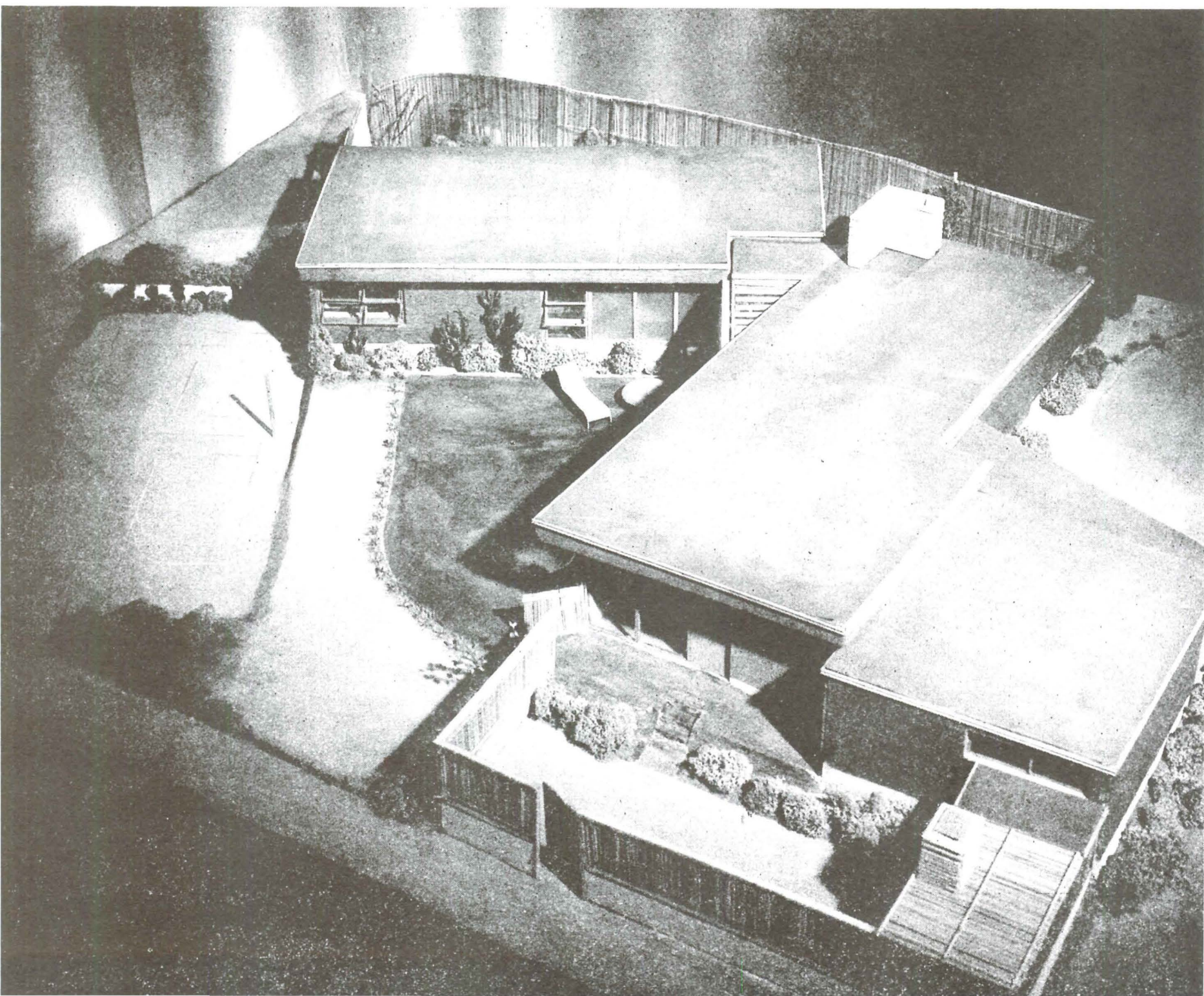
The bedroom has one wall cased for wardrobe and dressing table. The south wall is banked by two sofa-beds with windows to bed-height looking into a tiny garden where a rock cliff of ferns, mosses, lilies (fritellaria and wild orchids) rises like a tapestry. The doors open to the deck.

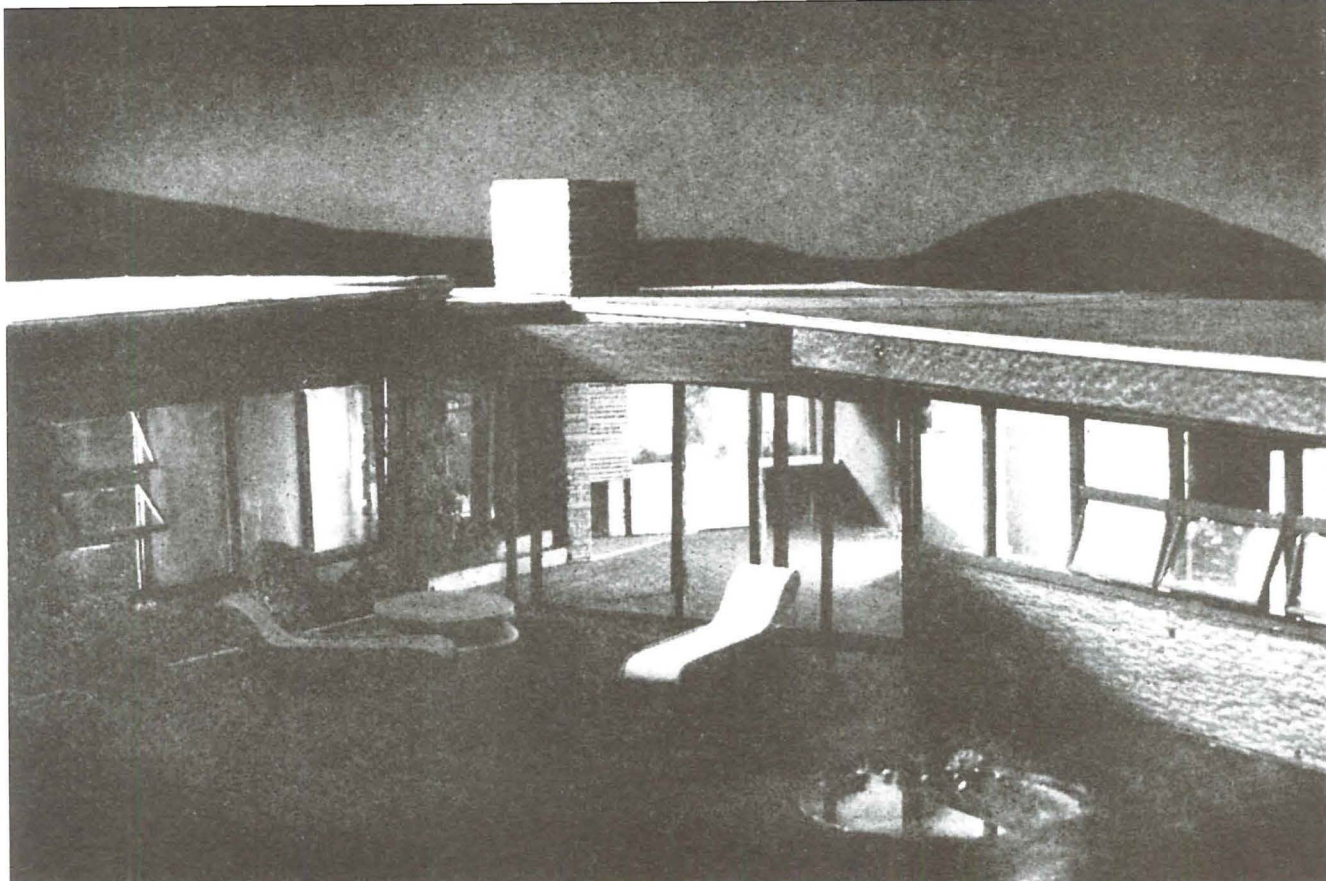
The main structural element is the rigid diaphragmatic roof which pitches up like a fan from the bathroom corner, opening wider and higher as it expands to the view. Stone wall to the sea, light wood frame on the protected inner curve. Floor is concrete slab with integral coil heating. Future bedroom and bath space under the deck. Colors are strictly gay—polished coral concrete floor, lemon yellow ceiling. All cases and wood panels natural pine with glossy coats of clear lacquer.





#7 case study house





This is the seventh of a continuing series of studies by nine nationally-known architects for Arts & Architecture's Case Study House Program. These houses will be built, with the magazine as client, as soon as conditions permit.

Thornton M. Abell, A. I. A., architect

■ This house, shown in greater detail in the November 1945 issue of the magazine, was designed to be adaptable to lots ranging in width from 60 to 90 feet. In the solution of the problem the architect attempted to arrive at the most reasonable arrangement and construction of space within which a family of three or four might be accommodated. The house divides naturally into three separate indoor-outdoor areas; the living space and terrace for dining, living, entertaining; the work center containing all mechanical equipment for cooking and laundry, with service yard and lath house; and the sleeping area with each bedroom facing on a quiet enclosed garden away from the rest of the house. The close-up of the model (lower right) shows the relation of these areas to each other as planned for a ninety-foot lot.

The life of the house begins behind a straightforward street frontage consisting of a drive entrance and covered ways to the service and living areas (photo at upper right). The garage has been provided with planned storage space so that the electrically operated door, left open, does not expose a clutter of family left-overs.

The paved patio (above) adjoining the living room is sufficiently separated from the fireplace-conversation corner of the living room to permit varied yet not isolated activities. Inside the large glass area is a space for indoor planting. The terrace has a small pool for children's play and trees could be planted for summer shade.

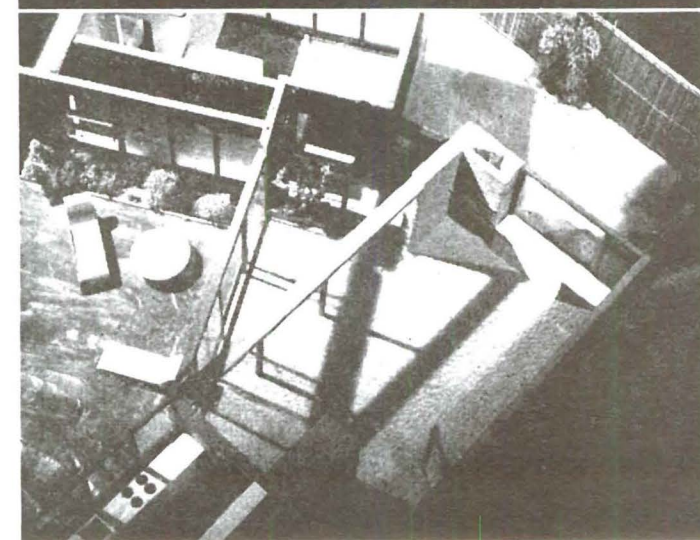
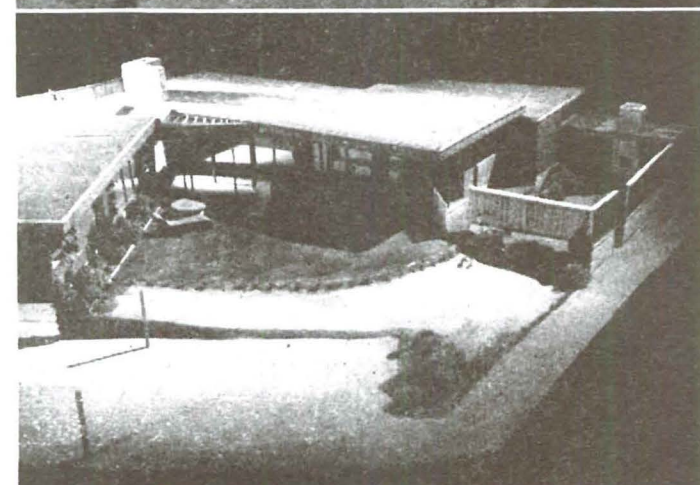
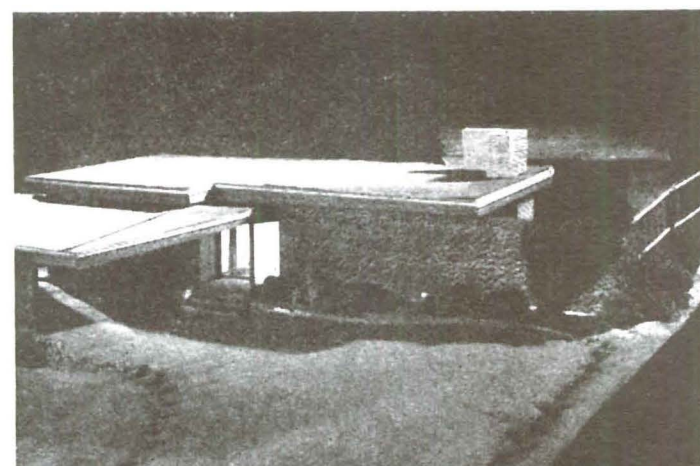
Beyond the terrace is a paved court which may be used for badminton or other games. The service yard to the right (in center photo) is enclosed by a split grapestake fence with a lath house at the far end.

The work center, best shown in the bird's-eye view of the model on the opposite page, is an especially good solution for achieving a usable working area adaptable not only to the usual requirements of food preparation and laundry but also for the incidental necessary or amusing putterings and family projects so often left unhoused. It is easily accessible to the service yard and lath house and to the patio.

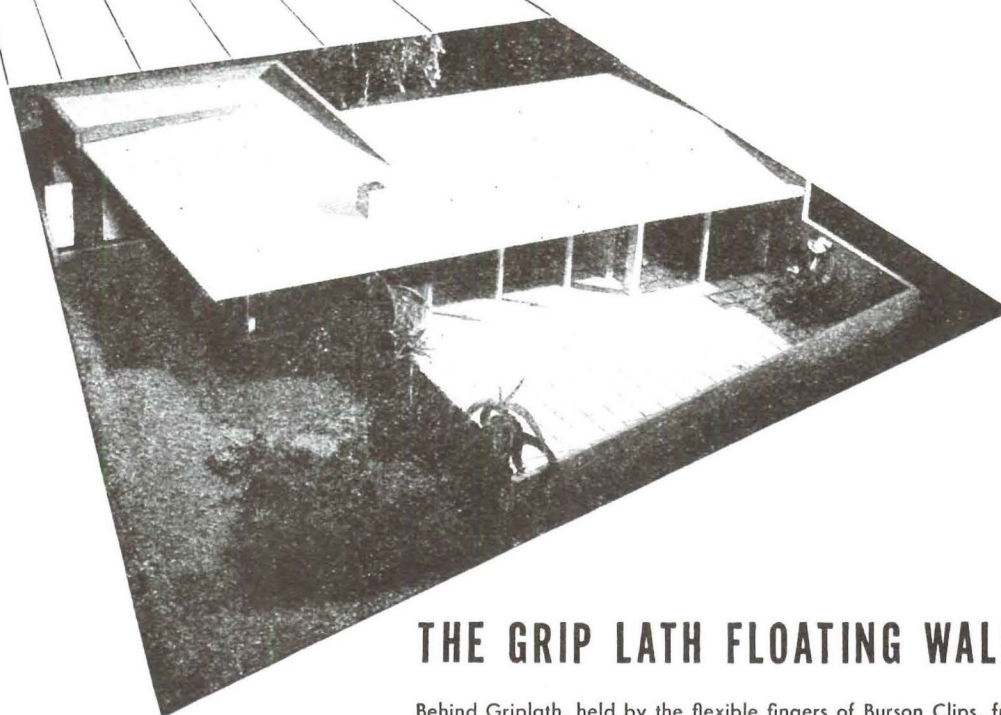
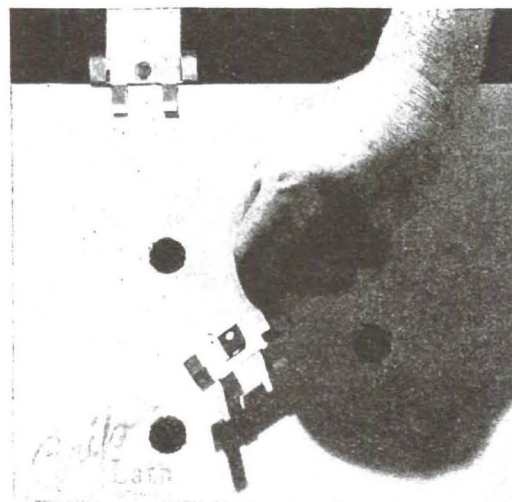
The two children's rooms are separated by a folding partition which when open forms a large daytime play space.

The house will be built on a concrete slab finished with a resilient material. The walls will be wood stud construction, with natural-finished redwood on the outside and a painted dry wall finish on the inside. An acoustic material will be used for a smooth unbroken ceiling surface. Forced air heating will be used as being the most economical method for the California climate with its rapid temperature changes.

photographs by Julius Shulman
model by Models and Miniatures



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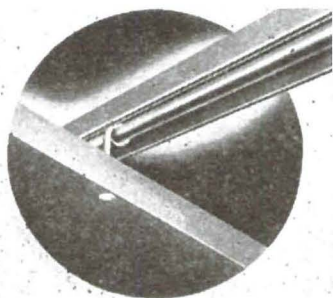
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new developments

building and building materials

• A file of information on the application of Kimsul insulation has been issued by Kimberly-Clark Corporation of Neenah, Wisconsin. Each page portrays with pictures and step-by-step description applying of the insulation blankets in a typical situation. Headings are: How to measure and cut Kimsul; Where to install in new frame construction; Where to install in existing frame construction; How to insulate side walls of new frame construction; How to insulate ceilings from below (new construction); How to insulate ceilings from above (new or existing construction); How to insulate rafter sections (new or existing construction); How to insulate floors (new construction); How to insulate floored attics (existing construction); Ventilation; and Stapling or nailing.



• A fast method of attaching tile, panels, slabs, accoustical and insulation sheets, and other kinds of covering to steel, concrete and masonry is the Nailock Steel Nailing Channel. Patented design of the channels provides unusually wide nailing course. Channels are usually spaced not over two

feet apart and are set in concrete or attached to steel furring channels or structural steel members by clips, wiring, or spot welding. Nailock channels may be attached in vertical, horizontal, or inverted positions.

Special nails of different sizes are supplied with the channels. When driven into the channel, the nail bends readily, hooking itself around the rod which is the characteristic feature of Nailock channels.

• A new type hard-surface floor covering manufactured by Sloan-Blabon Corporation of Trenton, N. J., under technical supervision of the B. F. Goodrich Company and using Goodrich raw material and its trade name of Koroseal, recently went on the market. The material embodies all of the qualities of durability, flame resistance, color quality, and resistance to wear and weather for which Koroseal is noted in many other applications, according to L. H. Chenoweth, manager of plastic products sales for the Akron rubber concern. It is a form of the familiar plasticized polyvinyl chloride, unsupported by any fabric, and is available in square flexible tile form and in a wide range of brilliant solid colors.

• New construction materials and methods were reported in the recent "New Business Developments Service." A forced cementitious compound that may be applied to stone, porous and impervious brick without altering the original appearance will weather-proof exterior walls. Western Waterproofing Co., Boston, applies the treatment.

A new aluminum roofing sheet, to be produced in flat, corrugated or other roofing forms will be available in 6, 8, 10, and 12-foot lengths from the Aluminum Corp. of America, Pittsburgh, Pa. Dense, hard, and smooth masonry such as stucco, brick, or concrete can be moisture or damp-proofed by a compound made by the American Fluoresit Co., Inc., Cincinnati. A slow hardener in powder form, it can be mixed with water and applied like paint with brush or spray.

Fire repelling paint has been announced by the General Detroit Corp., Detroit. Shipped as a paste, it may be applied with brush or spray after dilution. It is white, but tints may be added. It has the Underwriters approval.

High grade flooring from cull hardwoods has been developed by TVA at its Knoxville, Tenn., plant. It is made of plies of wood slats assembled, glued and pressed together in a continuous operation. It is three-ply with choice of facing.

• A large warehouse designed for plywood storage is being built in Cleveland for the Davis Plywood Corporation. With a floor area

of 44,000 square feet, the plant can unload five freight cars simultaneously and also load or unload eight truck trailers.

Unique feature is the roof construction. It is of 5/8-inch, resin-sealed, waterproof plywood, inch-thick insulation board and covering of tar and gravel. Roof rests on wood purlins which are supported by steel purlins sixteen feet apart. Reinforced concrete floor is laid over sand fill and has unlimited load capacity. Only 100 tons of steel were used in the entire building.

• Square D Company has acquired property in Los Angeles on which a new West Coast Division plant will be built to manufacture and assemble electrical control and distribution equipment, Joseph H. Pengilly, vice-president, announced.

The new plant will expand by 60 percent the facilities of the plant now operated. It will be constructed of brick, concrete, and steel, one story high, and is scheduled to be completed as soon as materials are made available. Present Los Angeles plant will be sold. The site is six and a quarter acres facing Valley boulevard and bounded by Indiana street, Hatfield place, and Vineburn avenue.

• A sweeping plan to change the whole physical character of swirling Detroit has been blueprinted by the Detroit City Planning Commission, according to Pathfinder Magazine. Object is to give the city's 1,600,000 residents some of the benefits of life in a small community.

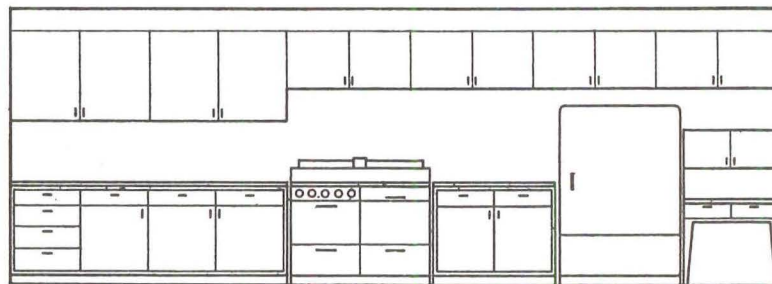
Within the city limits the plan calls for development of 16 sub-communities of about 100,000 population each. In them families will be able to live within three miles of work, school, church, and recreation. The city is to concentrate all its services in modern office buildings near the high school center in each sub-community.

• Building construction in the West rose sharply during March, according to the trade publication Western Building's monthly statistical survey. A total of 178 western cities reported to the survey construction valuation of \$154,324,739 for the month. Los Angeles topped the list with \$29,839,293, an all-time high. According to the Los Angeles city building department, the previous high was reached in March, 1923, when permits issued totaled \$21,196,087. San Francisco was second in March with \$12,718,603.

appliances and accessories

• A kitchen plan using porcelain enamelled steel cabinets for a maximum of storage space has been developed by the Enamelled Utensil Manufacturers Council.

Top of the cabinets provides a sideboard at each end of the range. Cupboard to the right of the range holds pots and pans and the one on the left holds roasters, cooking spoons, forks, ladles,



baking sheets, and other cooking articles. A cupboard built on a level with refrigerator shelves holds staples such as sugar, salt, condiments, and a few canned goods. Cabinet below the sink holds dish pan, soap, and soap flakes. There is a drawer at sink level for dish cloths and towels. Overhead cabinets provide storage space sufficient for the most heavily stocked home.

The Council points out that porcelain enamelled steel cabinets will not warp, are easy to clean, require no repainting, and seldom need repairing.

• Back in production on its packaged Purcaire Kitchen, the Parsons Company of Detroit announces it will be mass producing the new one-piece Flat-Top 72 Kitchen by mid-year. This includes a six-cubic-foot electric refrigerator, a full size range, oven, and broiler, a stainless steel sink bowl inserted in a one piece stainless steel top, and storage and drawer space in a baked enamel finished cabinet. The unit uses less than eight square feet of floor space and is designed for small, low cost homes.

• A completely new Western Holly gas range, designed by Western Stove Company, is now on display in Los Angeles. This new model range will be available as a built in unit only.

An unusual feature is four-in-line design of the top burners placed in back of the range. This makes possible quick, automatic elimination of heat and cooking vapors through an automatic suction device concealed in a cabinet above the range.

Another highlight is the use of flat, solid top grates, an exclusive Western-Holly development known as "Tempa-plates." These flat cooking surfaces make possible more cleanliness, more even heat distribution and greater heating efficiency than conventional design. The range has an over-all 42-inch width with large baking oven and separate meat oven for broiling and barbecuing.

This built in model will be added to the regular Western Holly line, and will be available beginning in 1947 to builders and contractors through Western Holly dealers.

• Equipped with fast heating Corox surface units, deep-well economy cooker and large True-Temp oven, the new Champion Model D-64-46 electric range has been announced by the Westinghouse Electric Corporation. Of white porcelain enamel with chromium plated trim and built to the floor design, the range measures 38 by 24 $\frac{7}{8}$ by 41 $\frac{5}{8}$ inches. Three large, easy gliding drawers provide space for utensils. A platform light illuminates the cooking surface. Tel-A-Glance switch knobs on the back panel are a new feature.

Three five-heat Corox surface units, one eight-inch diameter and two six-inch diameter, with flush fit chromium ring design, pro-

vide fast economical heating. In addition to an accurate hydraulic thermostat, an electric timer which makes oven cooking completely automatic is available.

• The Studio Range, designed by the General Electric Company for apartment house installation and use in other kitchens where space is small, is now in production. Measuring 36 by 19 $\frac{1}{2}$ by 25 inches, the Studio has full oven capacity and three five-heat Calrod heating units, one of which is giant size.

• An automatic washing machine with a new cleansing action has been announced by the Apex Electric Manufacturing Company of Cleveland, Ohio. It employs a "bouncing basket" for cleansing clothes through a four-cycle process of washing, rinsing, drying, and fluffing, in place of either cylinder or agitator type of action used in other washing machines.

• A new Maytag home freezer, a locker of six cubic feet capacity with an operating temperature of zero Fahrenheit in all climates, will soon be ready for shipment. The unit will hold 300 pounds of meat or 180 pounds of fruit and vegetables, or an average of 240 pounds of mixed packages. Finished in gleaming white, high baked, synthetic enamel with stainless steel trim, the cabinet of the freezer is 47 $\frac{1}{2}$ inches long, 29 inches wide, and 32 inches tall.

• Postwar model of the Thermador electric fan-type wall heater has been announced by its manufacturer, the Thermador Electrical Manufacturing Company. Each heater contains a turbine type 16-blade fan built behind an electric heating element and driven by a special four-pole induction motor that forces warm air out over a wide area.

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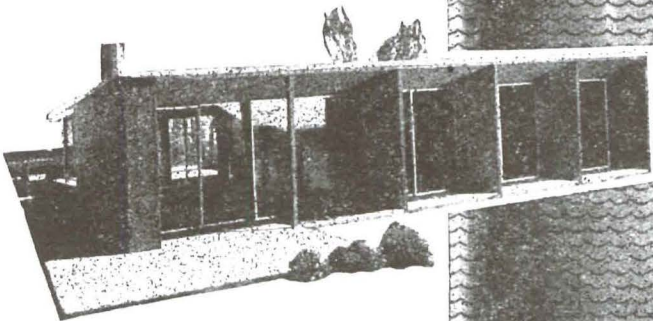
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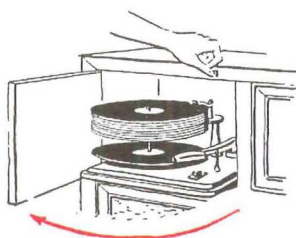


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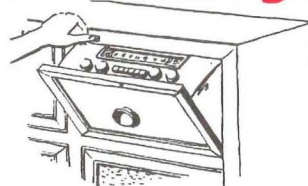
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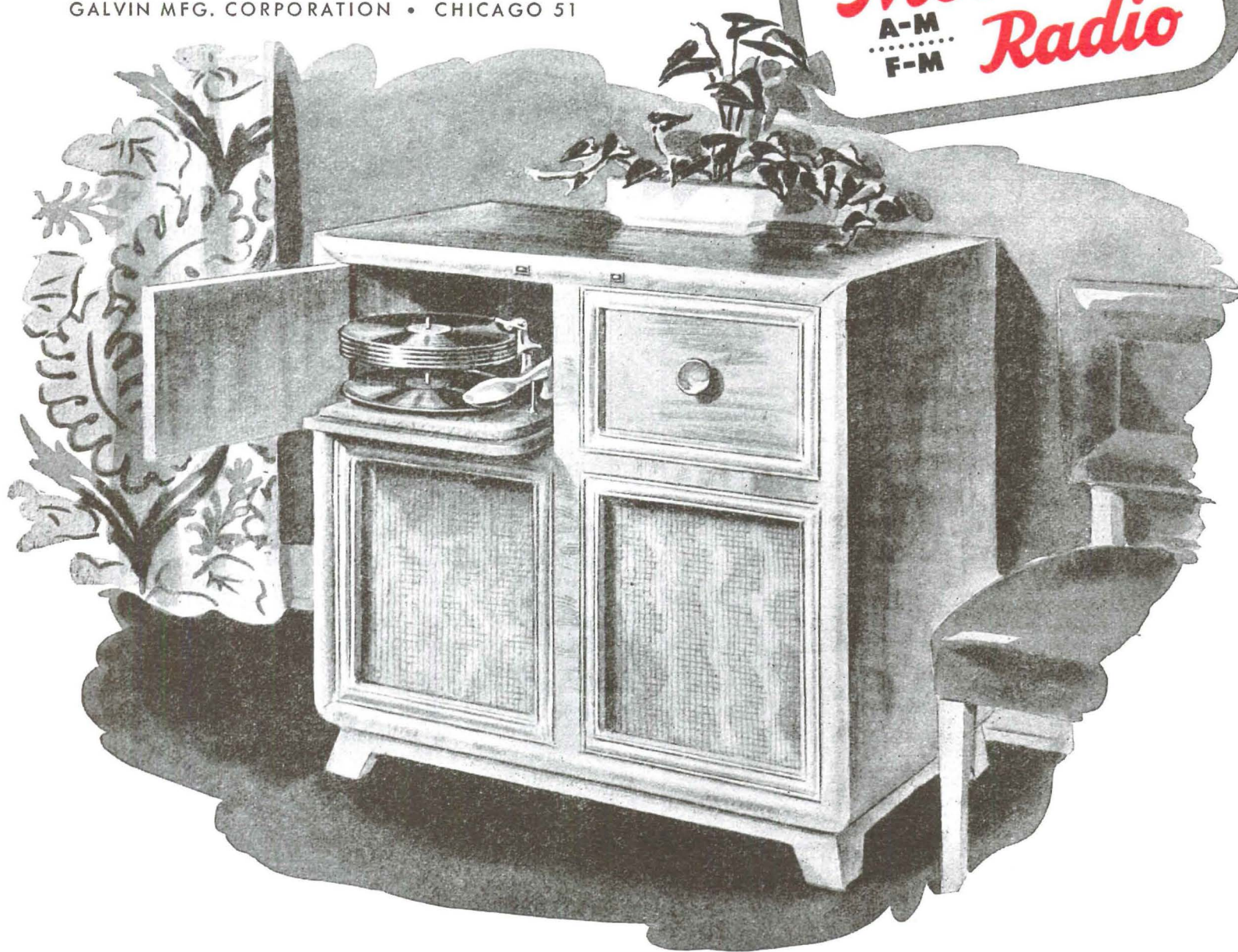
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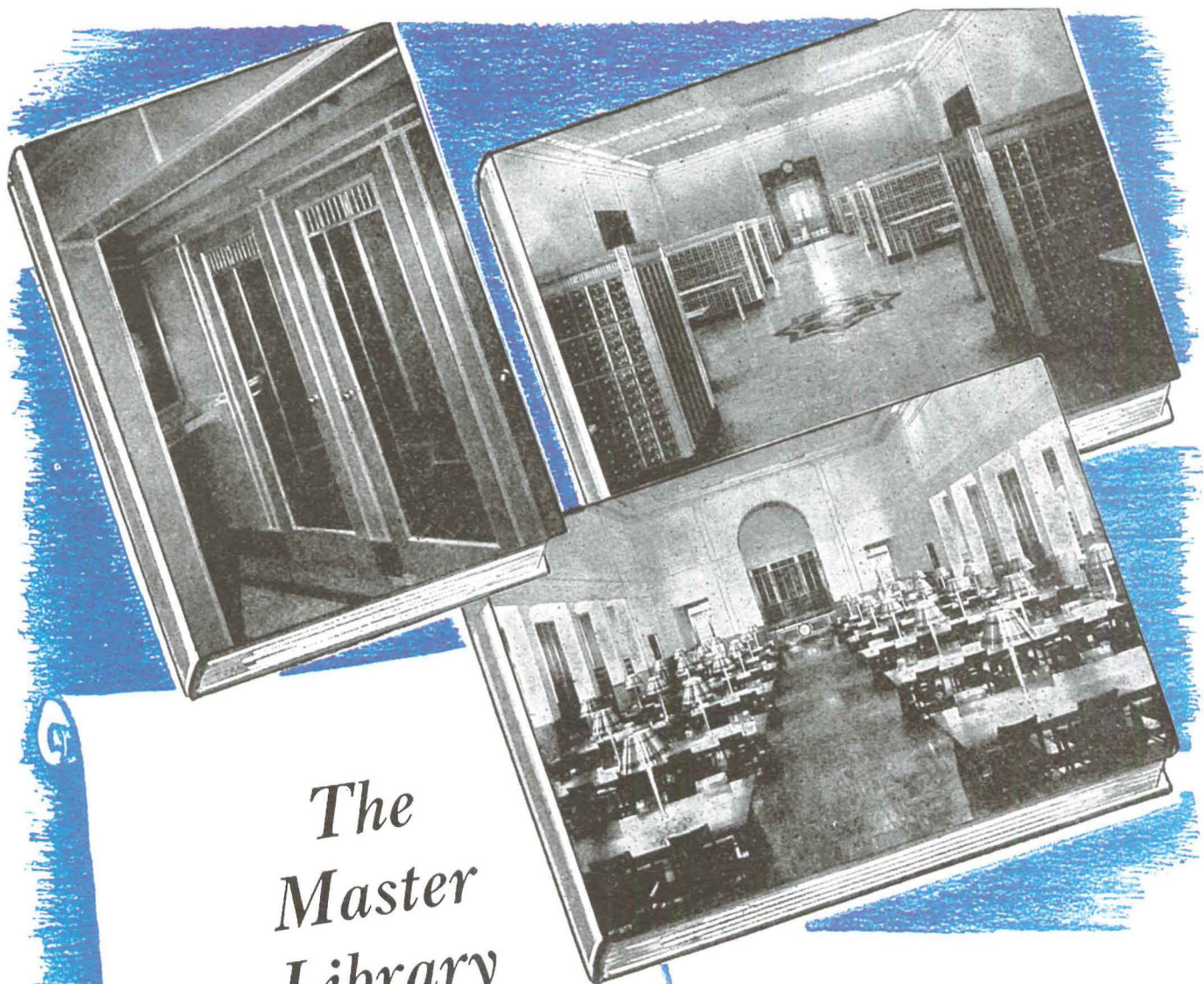


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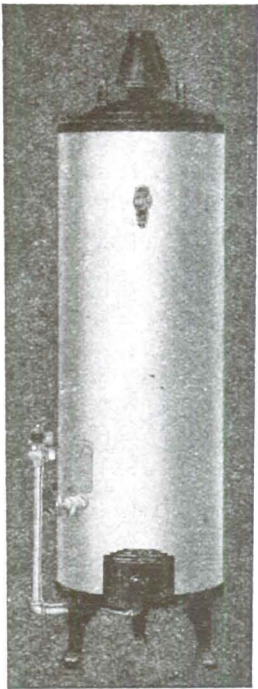
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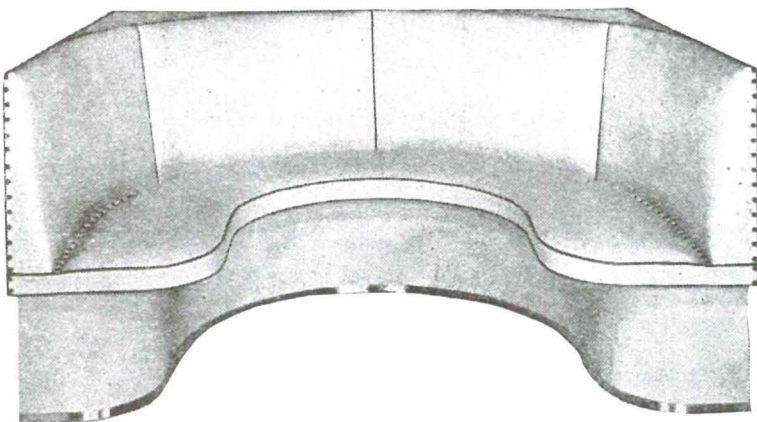
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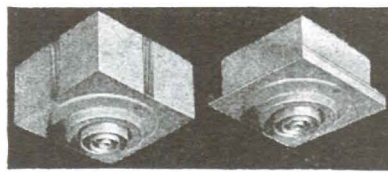
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• Production of the company's first post-war fluorescent lighting fixtures, designed by Lurelle Guild especially for use in the home, was announced recently by Robert H. Bishop, general sales manager for Sylvania Electric Products Incorporated. The two new units, designated as the Gorham and the Sheffield, will be sold primarily for use in kitchens and bathrooms. According to surveys conducted for the company, there is a demand by almost 12 million families for fluorescent lighting in kitchens and bathrooms.

• Plexon for furniture upholstery is now available, it was announced by Plexon, Incorporated, 212 Fifth Avenue, New York. Many types of fabrics and webbing in a wide range of designs and colors are being produced. Plexon upholstery fabrics, woven from plastic coated yarn, are waterproof, immune to oil, grease, and mild acids, fade proof, and heat resistant. They may be kept fresh and bright for years merely by sponging occasionally with a damp cloth. Stable, they will keep their shape indefinitely.

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• Following two years of experimentation in the laboratories of Celanese Plastic Corporation and through tests in the field, the company has announced that preparations are being made to market a new development in Vimlite to be known as Plastic Mesh Vimlite. The original Vimlite product, developed before the war, is a wire-reinforced cellulose acetate plastic glazing widely used for poultry houses and farm buildings. Improved during the war, it was reintroduced to civilian consumers last October and released in quantity to jobbers and dealers. It keeps heat in, is hailproof and shatterproof, is far lighter in weight than ordinary glazing material and, being virtually weatherproof, should last for years.

• The Firestone Tire and Rubber Company is introducing tinted filament screening this spring. Made from Velon, a plastic filament also being used in upholstery, millinery, shoes, and dresses, the new screening already is in the hands of dealers and wholesalers throughout the country.

Velon screening will not rust or corrode, is stronger than metallic screens of similar weave, blocks out less light than metallic screening, costs no more than bronze or copper screening, and will outlast both.

COMMUNITY CHURCH

Continued from Page 37

plant box and pool, a pleasant sheltered seat facing east and backed by a solid masonry wall, and a feeling of quiet and repose to come

from the large sheet of water in the pool. *The pergola* is arranged in an angular fan form which again extends the angles of the chapel into the garden, and at the same time fits the proper audience seating pattern. The thought is to plant strong vines, such as wisteria and Burmese honeysuckle, on this structure. In the *social garden* a free arrangement of surfacing and planting, centering on a pleasant barbecue-seat-pergola unit, and enclosed by a curving wood screen, should give the proper atmosphere for group relaxation. The *Sunday school* court is kept clear and open except for small divided outdoor class spaces next to the building, and a sheltered space (part solid, part trellis) for crafts and bad weather. The clump of trees in a raised box will provide the proper planting proportion in this small court.

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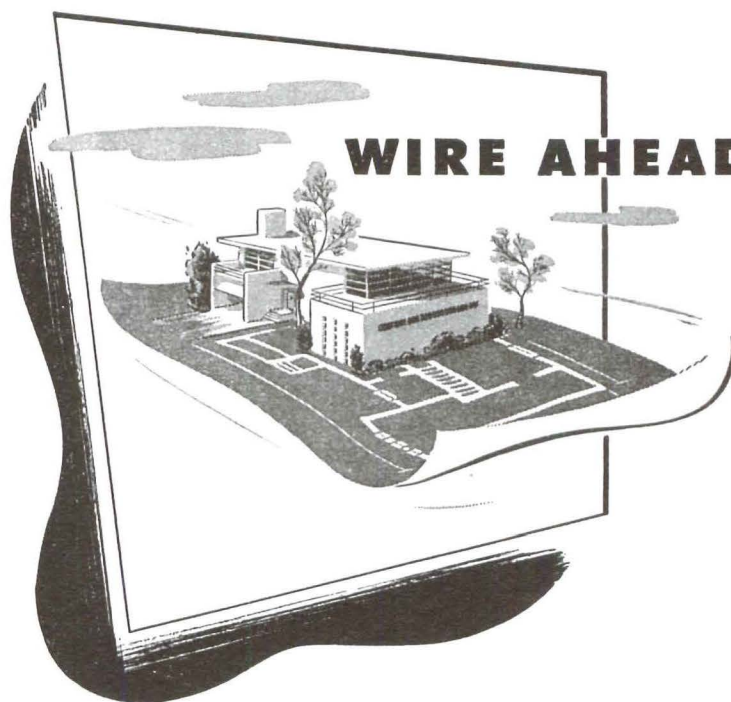
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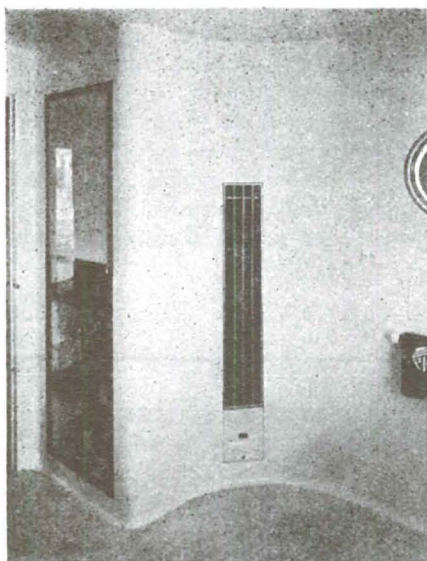
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HANS HOFMANN

continued from page 27

combining it with a spontaneous use of pure color. In such paintings, which constitute the greatest part of his work, a fine means of expression is found, fully preserving the qualities of his drawings and the brilliance of his color. But to him they are not completely satisfactory. He aims at eliminating this graphic element altogether from his painting. He wants to achieve the form entirely through color, its needs of size, shape, tension, and movement finding definition on the canvas space as the painting develops. In these more graphic works the formal conception is based on color experience (from nature) but it is stated independently of the color in graphic terms. The color enriches it, coincides with it, sometimes supersedes it but has not primarily brought it to its definition. However, more and more in his late works, one can say that no such limitation exists. He is really achieving his aim of pure painting in his own exacting sense of the term.

Characterising his work one finds the words life, movement, plastic vitality. It is alive—with a quality of great expansion and a singing violence of pure color expressive of the great and robust joy in nature which is his.—MERCEDES MATTER.

INDUSTRIAL DESIGN

continued from page 29

and a more cooperative attitude. As a matter of fact, extreme answers have been given and even tried out on small scales. One such answer would be to abandon mass-production and to return to handicraft methods. William Morris and his group earnestly tried that almost a hundred years ago in England, which at that time was industrially the most advanced country in the world. They tried and failed. To us today it seems difficult to see something inherently evil in harnessing the powers of nature and putting them to use. We do not think that the solution of the problem lies in Morris' effort. Another extreme answer would be to force uniform production on mankind. It has been argued that with the necessary indoctrination and propaganda, man can be conditioned to accept anything and that his so-called personal feelings have no real significance. "The reluctance of the consumer to buy what he does not want is branded by the opprobrious name of 'sales resistance,' which has to be 'broken down' by skillful advertisement."—"When all else fails, the consumer must be bribed to buy what the producer wants to sell," as E. H. Carr ironically states in his *Conditions of Peace*. This solution of the problem is wholly unacceptable to anyone who believes in the inherent value of a free man's will and wishes. He rightly argues that industry is to serve man and man is not to serve industry.

A way out of this dilemma has been tried with the compromise formula of Functional Design. Under this guise a good deal of purely technical form has been sold to the public. For a while this was a good influence, as a reaction against the ugly and senseless distortions of utilitarian as well as art forms brought about by the late-Victorian deterioration of taste. The aversion against these products, however, displayed by a majority, indicated an opinion that function—technical function, as the term was taken—was not enough to satisfy a legitimate hunger for more human warmth and value. People did not "... take that mystic, unjustified step of assuming that, because some functionally sound implements are beautiful, beauty is the necessary result of a correct fulfillment of usefulness." (T. S. Haile.)

These extreme answers and compromises have not led to a satisfactory answer. They seem to imply that the relation between industry and public is characterized by the mad scramble for the money of the consumer who, through advertisement, sensationalism and salesmanship is coerced to decide on one model or another, all of which, as it has been aptly put, are designed for sale rather than for use. This is an interpretation which a responsible person cannot accept as final.

A reconsideration of the positions of the two partners suggests itself, a reconsideration from a point of view in which the potentialities for collaboration become more apparent. That there must be a way of bringing together man's emphasis on mass-production and man's emphasis on things human, seems to be indicated by one example about which there is no controversy, the book. The book is an object which is honestly mass-produced and yet accepted without reluctance by the staunchest individualist. Why is it that the book enjoys an acceptance which is denied to so many other products of industry? This question seems worthy of investigation. The book certainly represents all the requirements of a mass-produced product of industry: it has been designed with the machinery in mind with which to make it; the reproduction, printing, and binding methods have been considered by the designer; the type page has been assembled from a small variety of standard units, the font. And yet no one misses the designer's original drawing or even cares to possess it. The printed book is not considered a surrogate for some craftsman's work which one cannot afford, as are so many things that we have to accept.

At the beginning of printing, however, the situation was different. In 1470, the printed books of Jensen in Venice were imitations of hand-written ones. He faked hand-written characteristics by inserting hand-painted initials into otherwise printed books, and these found a market only because they were so surprisingly cheap. That was five hundred years ago; within two generations books found their final form, adapted to the printing press, with the exception of binding, as we see it today. People have grown so accustomed to it that they would hesitate to apply the term Industrial Design to the form of the book. The book is accepted. No one thinks of bringing out a new model every year; no one feels imposed upon because a hundred thousand other people have an identical exemplar. Has man accepted the printed book because

it is five hundred years old? Has the rest of industry developed too recently and too rapidly to be integrated into a new pattern of life, replacing one built on craftsman traditions still too much alive?

People have learned to accept the mass-produced book. People can learn to understand and appreciate new forms indigenous to mass-production, if the necessary relation between such forms and their pattern of life is made clear. The possibility of public education for responsibility, understanding, and co-operation with industry becomes here apparent.

Such an education, though certainly a slow and tedious process, implying such deep-rooted human qualities as vanity on one side, sincerity and sense for quality on the other, would be of obvious advantage to all concerned. The manufacturer would gain by it, because criticism of his products as based on sound judgment would enable him to produce the right thing and to rely on a sustained demand for it; the consumer would gain through the reliability and adequacy of form which his considered criticism would bring about. It does not seem likely that a normal person should not be able to learn (similar to the student-designer mentioned in the preceding article) to discriminate between adequate and inadequate, good or bad form. If given the chance to view the possibilities of form in relation to his own needs he is likely to weigh the alternatives; if not singled out as an individual, facing the danger of being too "different," but assured of the understanding cooperation of his neighbors, then he will actually make a choice. To assume that this choice will be a bad one means to have a rather low opinion of the potentialities of the average citizen. The objects he buys every day in the stores are a rather poor selection, no doubt, but then he has never been trained to judge properly. One cannot expect people to be judges of adequate form and quality if they were never exposed to anything but business advertisements. It takes time to learn to discriminate, and it may need the incentive of a community project to make it possible.

The attitude to be created by such an education is not as new as it may seem. In some respects it exists already. The allusion to vanity and sense of quality above recalls the recent history of the watch. Thirty years ago, a cheap watch displayed an imitation of gold, and it was usually embossed, pseudo-embossed that is, with a Renaissance pattern. Today it has a simple rustless steel casing with nothing to embellish it other than its specific sheen. The long-chained golden watch of grandfather's time was not appreciated so much for the esthetic qualities of the gold as such as for its symbolism: it stood for reputability; its design possibly stood for good taste. The fake gold watches which followed it were coveted by people who lived and believed in a pseudo-society, in personal relations based on pretensions. The watch of today cannot be used to support that attitude; it is just a reliable, honest, unpretentious instrument. It is better, cheaper, more useful and, in a human sense, it is more valuable than formerly.

To suggest a *modus operandi*, the best opportunity to approach this problem of form by means of public education is probably when people are not yet preoccupied with material issues and not yet tied down by so many acquisitions which they may find hard to criticize objectively. This lays the matter at the doorsteps of the schools. The *agens operandi* will be the teacher. To educate him for this task would constitute the first step towards a realization of this thesis:

The tools of living today are furnished by industry. To give them a form useful, honest, reliable, lastingly satisfying and, at the same time, expressive of modern life, society has to become more articulate to grasp and to state the needs of its members. Integrated form can be achieved only through an effort of integration to which every socially responsible person should contribute. Industry is an organ of society; it will furnish what is wanted from it if the demand is clearly stated. The industrial designer connects industry and public. He formulates the needs of the consumer, expresses them in terms of functions, materials, and symbols. Coordinating his conceptions and the industrial tools in cooperation with the engineer, he shall enable the manufacturer to meet the requirements of society.

FOLK MUSIC AND THE BALLAD OPERA

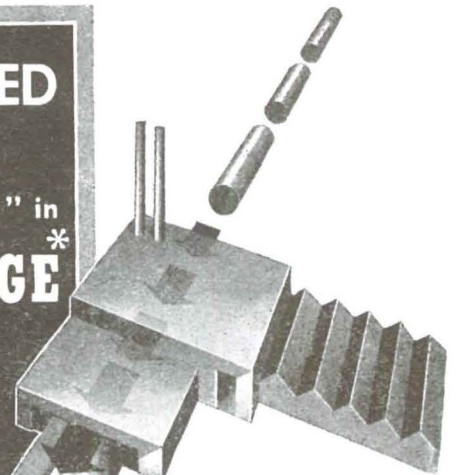
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rest died either with the country distemper or the common beverage of the place, the noble spirit of rum punch which is generally fatal to new-comers. The shattered remains, with upwards of two thousand pistols in bank, embarked for Carolina to join another company at Charleston, but were cast away in the voyage. Had the company been more blessed with the virtue of sobriety they might perhaps have lived to carry home the liberality of those generous islanders."

The repertory of the *Theatre in Nassau Street*, New York, for the first season of which there is record (1750-51), included a number of ballad operas, notably *The Beggar's Opera*, *The Devil to Pay*, Fielding's *The Virgin Unmask'd*, and *The Mock Doctor*. This same company then went to Virginia, where George Washington and his brother Samuel attended performances and enjoyed the beauty of English folk melodies in a new, comical context. Until approximately 1800, the ballad operas took a prominent place in the schedules of most American theatres; now, after a century and a half of sleep, they are being revived.

The prototype of all the ballad operas and the first fullfledged specimen of the form was, of course, *The Beggar's Opera* (1728), with text by John Gay and ballad tunes arranged by Pepusch. Intermixed in this play of low life with thieves, beggars, highwaymen and prostitutes in the leading roles, were sixty-nine airs which might have been heard at any street corner in London. Gay's opera was a huge success, traveling to all parts of the English-speaking world, and remained in vogue until the Victorian age for which it was somewhat too frank. Many of the tunes were traditional bal-

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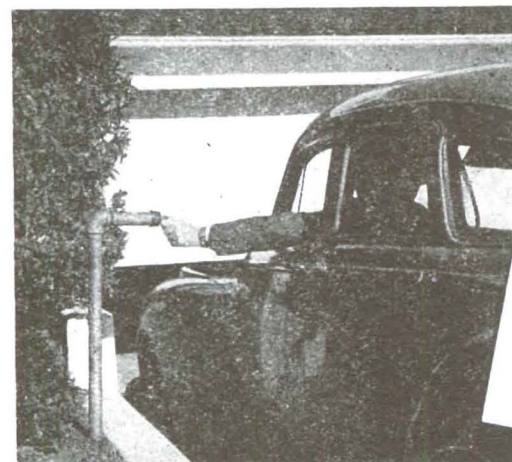


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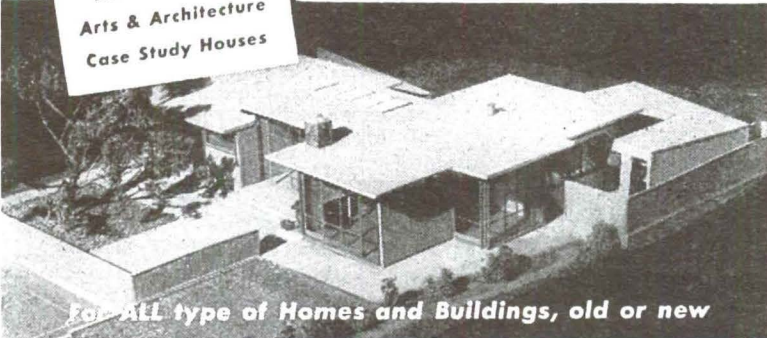
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lads dating back to Elizabethan times, but a large percentage were borrowed from the works of Purcell, Handel, or Clarke. After the Victorian moralists had disappeared from the scene (1920), *The Beggar's Opera* was revived at the Lyric Theatre, Hammersmith (London), and enjoyed an unprecedented run of three years. Its outstanding success was due primarily to the beauty and appeal of the old tunes, "which are in our blood," as one critic put it. The British company subsequently toured America, and hardly a year goes by without a revival somewhere in the United States. The plot has also served as the point of departure for a German adaptation by Bert Brecht and Kurt Weill, the famous *Dreigroschenoper*, which incidentally was one of the first theatrical productions of post-Hitlerian Berlin, having been banned since 1933 because both authors were anathema to the Nazis. Late news from San Francisco reveals that Duke Ellington has written the music for a new metamorphosis of the work, to be called *An American Jazz Opera*.

The Beggar's Opera had many imitations, but none was more successful than a one-act ballad farce entitled *The Devil to Pay*. Played all over the English-speaking world during the eighteenth and early nineteenth centuries, it was revived last June at the William Andrews Clark Memorial Library of the University of California in an outdoor performance before some 1800 spectators. Apparently this was the first revival in almost a century, and undoubtedly the first western performance. The basis of *The Devil to Pay* was a farce by Thomas Jevon produced in 1686, called *The Devil of a Wife*. Jevon's original plot, the exchange of wives by magical means and the taming of the quarrelsome one by her new, strong-armed husband (Jobson, a cobbler) remained constant in all the many versions of the piece throughout the centuries. (In Los Angeles, the wives, *Lady Loverule* and *Nell*, were played by Patricia Englund and Patricia Winter, respectively; *Lord Loverule*, by Jesse Bond, and *Jobson*, by Dudley Pegrum. Ralph Freud was the director and the writer arranged the music.) In 1731, Charles Coffey and a Mr. Mottley altered some of Jevon's dialogue and added songs, calling the product a ballad opera. A bit later the opera was cut to one act and in this form achieved lasting success, due in no small part to the popularity of Mrs. Clive, one of England's greatest comic actresses, who played Nell. Most of the songs in *The Devil to Pay* resemble English country dance tunes of the period, that is, they are jigs, in 6/8 or 2/4 time, with the broken-chord motifs and wide range characteristic of folk dance tunes in the British Isles. Many of these tunes are in the old church modes, or in the minor mode, with its frequent alternation between the flat and sharp seventh of the scale. These are the traits which gave native English folk song and dance its distinctive flavor, and contributed so much to the popularity of the ballad operas in both England and America. Among the airs used in *The Devil to Pay* was one by Handel, in jig time and the minor mode, characteristically enough, which had originally been part of an Italian opera produced in London in 1723. Because of its tunefulness and similarity to the English folk dance idiom, this song had been sung widely with English words before it was incorporated into the ballad opera. Other songs in *The Devil* were sung to such famous jig tunes as *Send back my long-stray'd eyes to me*, by Leveridge; *When I was a Dame of Honour*, ascribed to G. B. Draghi; and the nostalgically beautiful *'Twas within a furlong of Edinborough town*, by Henry Purcell, which had been printed as a country dance tune in 1698. These were all art songs in the folk manner, but *The Devil* also included such traditional ballads as *The Twitcher*, a jig song with an indelicate text dating from the reign of Charles II; *Two Children in the Wood*, (1595), which, according to Addison, "is one of the darling songs of the common people, in some part of their age"; and a favorite Loyalist tune of the English Civil War, *Hey Boys, up go we!* The ballad of *Two Children in the Wood* found its way to America, and is still sung in the Appalachian mountains.

Historically, *The Devil to Pay* was most influential, because it was the only ballad opera to be successfully translated into foreign languages. Particularly in Germany did this musical farce take hold, perhaps because the Germans like conjurers and magic and devils, and then have a hard time getting rid of them. *The Devil* was the actual point of departure for the Singspiel movement in Germany (comic opera with spoken dialogue), of which the most widely-known example is Mozart's *Abduction from the Seraglio*.

Many are the complaints that we in America have no ancient musical traditions, no classics upon which to build. These are our classics: the folk songs and the ballad operas, whose beauty is unlike that of music by a Haydn, Mozart or Beethoven, but is no less moving or profound. In fact, it is in such folk music that we perceive beauty in its simplest and perhaps highest form.

DIRECTIONS IN EDUCATION

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or even to have a purpose in what we do, other than to "get by"—"to make a living," as the saying goes. Nor are we given to examining the means which we employ to get from one day to the next. To have a "goal" in life is to want to be president, or to be famous, or wealthy. In other words we are without more profound incentives because we live in, and are a part of a materialist age—an age which is supported and perpetuated by our institutions of education. Fortunately there are exceptions, which, if they prove the rule, also give hope that eventually we may extricate ourselves from this educational blind alley. All true learning by its nature contains a more comprehensive view of the meaning of life than is afforded by materialist doctrines. And perhaps none provides a more natural passage to a fuller awareness of reality than the arts. In a healthier cultural period the approach to teaching such as is maintained at the Bistram School of Fine Art in Los Angeles would be accepted as natural or normal. There would certainly be no need to single it out as an example of what art education might mean. But this is not a healthy period, and the sooner we wake up to the fact the better will be our chances of survival. A student studying philosophy or literature at least knows that he is dealing

with thought concepts and word concepts. It is clear to him that he must know the language in which these concepts are expressed before he can understand them or make any contributions of his own. Because art is manifestly the making of something, it has been all but forgotten that it also is dealing with thought concepts expressed in a language of its own. The lost art of art, as well as the teaching of art—is its meaning and its purpose. This is why today there is a majority of art teachers unable to give anything more basic to their students than current formulae with which to gain admission to the museum-gallery circuits. It is why there are teachers who have nothing to teach but their own mannerisms! One need look no further than the work of their students to see proof of this form of enslavement to externals. It is indeed a vicious circle, now aggravated to an unprecedented degree as would-be artists, many from the ranks of the G.I., are storming the art schools of the country with no greater expectation than to be taught how to draw and paint. "What is the quickest way to success?" "How soon can I expect to sell?" They come looking for tricks of the trade with not even a glimmer of a notion that art is not made up of tricks. Who is to help them know differently when a major portion of our current art "education" is designed to do no more than meet this demand?

Emil Bistram offers no panaceas. But he has something else which is more sustaining for those able to receive it—a philosophy of life. A philosophy which regards art as a means to an end, and the end a greater awareness of life. With such an approach it is impossible to concentrate upon art as an end in itself. Neither art for art's sake, art for fame's sake, nor art for making money's sake can be reconciled with a concept of art for life's sake.

To help the student understand this, one of the first questions Mr. Bistram asks of the novice (they are almost invariably novices, in spite of whatever previous art school experience they may have had) is: "Why do you want to be an artist?" The student may feel that this is self-evident. But is it really? Though it is not to be expected that he has attained the stature necessary to give a profound answer, surely such a question will start him thinking in the right direction. Is art a means of making money, expression and gratification of the ego, or, in the words of Bach, "for the Glory of God?" In the answer is revealed our innermost attitude toward life—the principles which determine all our subsequent acts. Until we are conscious of the aim and purpose of art in its most profound and meaningful sense we can make little claim to being artists—or teachers of art. The painting of pictures is surely not the purpose of art.

Among Bistram's primary aims, then, is to help the student become aware of what he is thinking, of bringing to him the realization that he must have a greater purpose than merely to express himself in paint. And with this the student begins to perceive that to speak in the language of art he must first master that language: he must know what has already been done with it in the art of the past. He begins to look for the elements in the art of Egypt, Greece, or China which continue to live, and by grace of which have made such art great—eternal. He is getting outside himself; he is being made receptive to experiences which will help him to discover the universal qualities in man, qualities which lead him to an awareness of greater values in life than today's limited horizons alone permit.

Common sense should tell us that a student is not capable of producing a finished work of art. Yet it is the usual procedure for an art student to attempt such almost as soon as he gets his hands on a brush and a palette of color. This is not to be wondered at when he has been provided with no other objective—no lessons along the way. He embarks upon his art education with the sole expectation of learning to copy what his eyes see, nor do his instructors expect more from him. There is nothing in the art school environment to indicate that there is more. It exists in a vacuum. In one class room there is drawing with charcoal from plaster casts of classical Greek sculpture. In another, drawing with charcoal from the nude model (on Fridays the "quick pose" sketch). Then there is painting, generally in oil, from still-life set-ups of bottles, vegetables, drapery, stuffed animals, etc., from which the student "graduates" into the holy of holies—painting in oil from the posed model, preferably nude. Oh yes, general remarks about "composition" and similar mysteries of the studio are included; and there are classes in commercial layout and graphic techniques "for reproduction."

The art school today is the art world in miniature. It represents, essentially,

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what is to be seen in art exhibits throughout the country. Except of course for those cast drawings. They were merely the lessons for the beginners. It is assumed that the student has been imbued with the glory of Greece during his labors with shadows and reflected lights! The art of Greece, from which we reckon our esthetic progress, has long retained the primary chronological position in the average art curriculum. A man like Bisttram holds the radical notion that Greek art should be examined and studied only after a thorough ground work in the essentials of art, a subject for the very advanced student! What beginner is ready to learn anything from the mere copying of Greek casts! No wonder the student is impatient to get out of this "dead" past and into something which he considers an opportunity to express himself. Poor student! There is no one to tell him that before he can express anything he must have something worthy to express and a means to express it.

There is no one, that is, except the incredibly rare exceptions. From Emil Bisttram, for instance, students will learn that Aristotle said: "We must not imitate nature. We must follow her laws and principles and only by so doing may we hope to do work comparable to hers." They will learn that the Greeks sought to fulfill nature's desire according to their perception of it—that Greek art was the ideal perfection of the form as that form was intending to be. They will also learn that Greek art is a reflection of Greek thought, and not 20th century thought. By such means the student is taught to avoid two pitfalls: the imitation of nature and the imitation of earlier art. The art of the past is studied for the lessons it affords, not to encumber the student with the nonsense of names, dates, and historical gossip mongering. They are not asked to remember what color eyes the Mona Lisa has, nor in which paintings the mistresses of Rembrandt appear. Such things are included in art courses (and they actually are) because there is no evaluation, no guiding philosophy to relegate them to their properly insignificant place. The Bisttram school deserves special notice because it does have a philosophical perspective fitting to the nature of art.

Emil Bisttram's students have one basic requirement to meet: a willingness to study the elements of the language of art—the organization of form and space. There are students who come to him claiming to have "taken" such courses already (like a dose of medicine). These are permitted to attempt advanced work. But sooner or later they themselves discover that they have missed something. They begin to see that the beginners are doing things that they can't do. They want to start again from the beginning! Such testimony has dual implications. The previous training is revealed to have been inadequate; the Bisttram approach makes itself felt as vital and indispensable.

What is this first year course which Emil Bisttram insists upon, which he considers imperative, no matter what the future objectives (specializations) of the student may be? What is this "method of approach to art that leads the student to a fuller expression of his creative ability?" Bisttram believes that "to live up to the privilege of being an artist requires discipline, a strict morality, and obedience to that which is Divine." He believes that the eternal in a work of art is order, rhythm, and harmony, and that the mechanics of universal har-

mony is geometry. Thus his first year required course deals with the language of what is now called "non-objective" art. It is "based on the understanding and mastery of essential forms, spatial inter-relationships, color values, balance, and integration of 'motives.'" It presents the basis of all form problems. The student learns to work within the limitations of the problem whether it be a restricted palette, or the scaffolding of dynamic symmetry.

Beginning with the very simplest of plastic elements—the organization of dots within a given space—the student progresses in orderly fashion, subsequently adding lines, planes, and solids to his problems to be mastered. Later he handles problems of texture, pattern, line and mass. He learns to distinguish between abstract, non-objective, and fantasy in art. He also must learn to make factual drawings from the observation of nature. But in the class room he works entirely from what he *knows* about a problem. He must draw a solid "with universal lighting" from his knowledge of the nature of that solid. There is no such crutch at hand such as wooden cubes, cones and spheres from which to copy.

Along with this rigorous course in the language of plastic organization the first year student is required to write a term thesis on any subject which may be of primary interest to him in accordance with his future plans. This may be anything from portraiture to surrealism, but by the time he gets through with his paper the student will have to dig through many another problem, and will know a great deal more about the general course of art when he is finished than most artists now know in a lifetime. Bisttram's constant aim is to widen the horizon of the student, so that later, as artists, they will have something to say and a means to say it.

Through teaching the fundamentals of order he strives to eliminate at the beginning "the predicament of those who attempt to use their houses before they are built," which to any sane person is quite "a footless procedure." To illustrate his point Mr. Bisttram likes to quote the lament of an anonymous rhymster:

"I wish that my house had a floor,
I don't care so much for a door,
But this walking around
Without touching the ground
Is getting to be quite a bore!"

Emil Bisttram is an accomplished artist as well as an outstanding teacher. But the latter is not so much explained by the former as that both have sprung from what is now almost more rare than either—a reverence for life. He has a long and varied experience behind him, while the nature of his work has been as varied as the respective natures of his undertakings. He has arrived at non-objective art with logic and reason, recognizing in it the possibility to express the greatest and most profound concepts of his philosophy. Such men are sources of inspiration to their students because they are able to point the way toward greater self-realization made possible through their adherence to principle, not formula. There is a deep need today for men of Emil Bisttram's stature, and nowhere more than in our institutions of education.

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