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

Chop away the undesirable...

It is true that we need millions of new homes as quickly as we can build them. But, in the excitement of planning for them, let us not neglect the tens of millions of homes, many homes already ready for repair, that are the cherished homes of our life. War, and its concomitant of research has left its marks on them now. Now is the time to plan to repair this essential engine.

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

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

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

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ART

LOS ANGELES

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

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

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

Before we can have an “art related to life” we must first redefine “art” in terms of life; and before we can attempt this we must re-evaluate what we mean by “life”. If life has no other purpose than to sustain itself (or, as at present, to destroy itself) it is pure mockery to speak of art as existing at all, other than through the isolated efforts of principled men, whose work, nevertheless, remains unacceptable to the people as a whole. It is an invention of modern times (i.e., since the Renaissance) that great art is not recognized by one’s contemporaries and must wait for posterity to be given its due. Such a (continued on page 19)
$55,000 DESIGN COMPETITION

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

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

Another of the de Young exhibits, that of Charlotte Berend, includes both oils and watercolors. The curious thing about this public has come to

(continued on page 25)

ART
continued from page 14

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(continued on page 25)
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MUSIC

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

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

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

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

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

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

(continued on page 25)
THE CROSS AND THE SWORD (George Doherty; Harper's Magazine, January, 1945) Not a book, but a preliminary survey of a book that is being written, The Cross and the Sword, ten page article in the January issue of Harper's Magazine, is more worthy of comment than any of the full length volumes that have come on the market in the past month. George Doherty writes about the growth of Fascism in Argentina: reveals it in all its ugliness, all its bigotry; in its denial of reason, its sadism, its malignance, its threat of epidemic; in short, in all its resemblance to European Fascism of the past, to latent Fascism in the United States of America. Also, he removes the hush-hush from the topic of Argentine Fascism in relation to the Catholic Church.

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

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

Yet everyone who keeps his mind moderately awake must have observed already how the Argentine situation has been used to promote group hostilities.

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

For this reason the book Doherty projects, and the article he has written as its forerunner, represent something more than just (continued on page 47)
MUSIC

IN THE CINEMA—ballet, folk dance, and pantomime

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

But since the popularity of full-length screen ballet has not been tested in Rural Corners, Iowa, the American cinema industry, with one exception, will not venture upon the thin ice of a new and distinctive form of motion picture entertainment. That exception is Walt Disney, whose latest film, The Three Caballeros is essentially a full-length dancing spectacle and pantomime, embodying a radically new principle of cinema production: the combination of live characters and cartoon figures on the same screen. The Three Caballeros is authentic Latin-Americana, a tour through the colorful regions of Brazil and Mexico that provides a rare opportunity to view and hear the folk-dances and songs of our southern neighbors, and be entertained as well by the three comical birds who symbolize the countries involved: José Carioca, a Brazilian parrot, Panchito, a Mexican rooster, and Donald Duck.

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

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

After viewing the Mexican children’s Christmas celebration, Las Posadas, Panchito takes his companions aboard a magic serape and they fly from place to place finding music, dancing and romance wherever they go. The first stop is Lake Patzcuaro in the state of Michoacan, a fisherman’s paradise where they see one of the many regional jarabes, called Jarabe Pateno (danced by the California Padua Hills Players). This is a rapid dance in alternating % and % time with much stamping and clicking of the heels (zapateados). At one point the dancers (continued on page 48)
ART
continued from page 19
artist's work is that it presents two qualities of work—one mediocre but the other quite good—as if Miss Berend was in reality, two people. Her oil paintings, mostly portraits, have little beyond average competence to recommend them and many of her watercolors are in the same category. But in a number of her watercolors, seemingly more recent ones done in Santa Barbara, she has achieved results of an individual and satisfying character. Such compositions as The Wharf in Sunshine, After the Storm, After the Rain, The Beach and a number of others, in which she uses a combination of line-like strokes and simple masses of color in a very free manner, she demonstrates that she has the ability to combine poetic expression with an economy of means and thereby achieve excellent watercolors.

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

MUSIC
continued from page 22
...Nation to the understanding of the words. This is the beginning of deliberate art in music. What began as undeliberate motor impulse is now disciplined by the structural use of intervals. The size of the interval and the manner of passing across it as well as the articulation of the tones reflect the singer's feeling about the meaning of the words. "Yet despite crossing and interbreeding, the original dualism of the two opposite principles still shows even in the complexity of higher musical styles. Their innate traits appear as in Mendel's hares and dandellions—in the tidiness of Chinese music and the fiery pathos of Balinese orchestras, in the strictness of Indian dance songs and the unbridled freedom of Mongolian laments. They are even more apparent in the characteristically European alternation between static, 'classical,' styles, which have the accent on form and balance, and dynamic styles with 'endless melody' and unbounded passion."

Primitive music at first develops in verse or phrase units without rhythm. With the growth of deliberate emotional elaboration the motor response adjusts itself to the feeling of the music, producing rhythm, sometimes reaching physical intoxication. To the simple bodily supports of rhythm, clapped hands, slapped body, stamped feet, the primitive singer adds rattles, clappers, stamping tubes, and drums, thus eventually creating instrumental music. The rhythmic pattern is determined not only by the nature of the individual but also by the shape and playing position of the instrument. This combination of intuitive utterance controlled by tribal patterns with a fixed technical means determines the technique of the particular instrumental art. "Vocal and instrumental styles never mix and seldom converge in early music. Melody is not an abstract conception to be indiscriminately realized either on instruments or with human voices." Voices and instruments freely sound together in different melodies and rhythms. Besides this entertaining confusion primitive music occasionally develops a true vocal polyphony. "Despite such achievements, primitive music depends on routine and instinct rather than on knowledge . . . . The mental process necessary to pass from imitative reproduction to conscious creation was beyond the capacity of primitive men. This eventually developed when the conflux of tribes, somewhere in Asia, had produced the phenomenon that we call 'high civilization.'"—PETER TATES.

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WHILE WE ARE AS BADLY CONFUSED AS THE NEXT ONE AND CERTAINLY IN POSSESSION OF NO PIPELINE THAT LEADS INTO THE INNERMOST SECRET HEART OF THE BACKROOM OF INTERNATIONAL POLITICS, WE DO, WITHIN LIMITS UNDERSTAND THE MEANING OF WORDS AND WE HAVE BEEN KNOWN TO COUNT UP TO TEN ON CERTAIN OCCASIONS. WE KNOW, FOR INSTANCE, THAT PEACE DOES NOT MEAN WAR AND WE KNOW ALSO THAT FOR ALL PRACTICAL PURPOSES BLACK DOES NOT MEAN WHITE. THEREFORE WE KNOW AS WELL AS WE KNOW THE NOTE ON OUR FACE THAT WORLD COOPERATION DOES NOT MEAN THE COOPERATION OF A FEW OF THE GREAT IN ORDER TO MANAGE THE REST OF THE LITTLE. WE ALSO KNOW THAT IF A PEACE WORTH A TINKER'S DAMN IS TO BE ESTABLISHED, IT MUST NOT BE DEPENDENT UPON THE OVER-LORDSHIP OF AN INTERNATIONAL ORGANIZATION WHICH COMMANDS NOTHING BUT THE KIND OF LIP SERVICE WE HAVE BEEN giving THE TEN COMMANDMENTS FOR FOUR THOUSAND YEARS.

THE WORLD WE ARE FIGHTING FOR IS NOT ONE IN WHICH WE CAN ANY LONGER MAINTAIN A CIVILIZATION ON THE BASIS OF ANYBODY'S RIGHT HAND NOT KNOWING WHAT SOMEBODY ELSE'S LEFT HAND IS DOING. THIS BUSINESS OF THE BENIGN PAT ON THE SHOULDER AS WE PICK THE POCKETS OF OUR FELLOWMEN MUST BE PUT IN THE CATEGORY OF DIRTY POOL, IF WE EXPECT TO GET ANYWHERE WITH WORLD ORGANIZATION.

A LARGE PART OF THAT CURE MUST BE ON THE BASIS OF OUR COMMITMENT TO THE WORLD AS FELLOW MEMBERS OF THE GREAT CONGRESS OF HUMAN BEINGS. WE CAN NO LONGER INDULGE IN HYSTERICS WHEN WHAT WE THINK OF AS OUR OWN Honor IS ATTACKED, IF WE REFUSE TO REGARD THE HONOR OF OTHERS A PART OF OUR OWN. WE CAN NO LONGER THINK OF WORLD AFFAIRS AS SOMETHING TO BE CUT UP AND TAILORED TO THE LAST STITCH IN ORDER TO SUIT OUR OWN VERY INDIVIDUAL TASTES. IF BECAUSE WE ARE BIG AND STRONG WE INTEND TO MAKE THE WORLD TAKE OUR KIND OF MEDICINE AND LIKE IT THEN LET US AT LEAST HAVE THE DECENCY TO STOP PRETENDING ABOUT THE MANTEL OF NOBILITY UNDER WHICH WE INTEND TO COVER UP SUCH A TATTERED AND TAUDRY OBJECTIVE AND FOR OUR OWN SAKES, BE PREPARED TO TAKE THE CONSEQUENCES.

IF, HOWEVER, WE HONESTLY BELIEVE IN THE THINGS FOR WHICH WE ARE LETTING OUR YOUNG MEN DIE, THEN THERE IS NO TIME TO BE LOST IN RESOLVING THE CONFUSIONS AND CONTRADICTIONS THAT NOW BESET US INTO A SOLUTION THAT IS WORTHY OF A WORTHY OBJECTIVE.

WHO AMONG US IS NOT UTTERLY CONFUSED BY THIS SPECTACLE OF ALLIED MEN AND TANKS AND GUNS SHOOTING DOWN A PEOPLE FOR WHOM AND WITH WHOM WE ARE FIGHTING A WAR FOR WHAT WE CALL FREEDOM? NO DOUBT THERE ARE A THOUSAND WAYS IN WHICH THIS INCREDIBLE SITUATION CAN BE EXPLAINED. BUT WITHIN THE EXPLANATION ITSELF LIES THE INFERENCE THAT IN OUR APPROACH TO ALL THE PROBLEMS OF SETTLEMENT WE WILL BRING THINKING THAT HAS BEEN CONDITIONED BY A SENSE OF POWER AND A SENSE OF OUR OWN GREAT STRENGTH. IF OUR PERFORMANCE AND THE PERFORMANCE OF OUR ALLIES IS TO CONSIST IN THE FLEXING OF OUR MUSCLES IN ORDER TO FRIGHTEN ONE ANOTHER, THEN WE ARE A FAR WAY FROM ESTABLISHING A WORLD THAT IS BASED ON ANY OF THE FIRST PRINCIPLES OF DECENCY. TOO MANY OF US ARGUE THAT IN A REALISTIC ATTITUDE WE MUST BE PREPARED TO MAKE CONCESSIONS AND COMPROMISES. THAT IS ONLY TRUE WHEN THE INTENTION BEHIND THOSE COMPROMISES AND WHEN THE DIRECTION OF THOSE CONCESSIONS ARE DEMONSTRATIVELY GOOD IN TERMS OF THE WELFARE OF ALL PEOPLE. EVEN THEN THE PROCESS IS SUSPECT AND IS TO BE MOST CAREFULLY HANDLED—AFTER ALL, A HAND GRENADE IS SOMETIMES A GOOD AND LIBERATING THING—IT ALL DEPENDS ON WHERE YOU THROW IT.

AT THE MOMENT, WE ARE HAPPILY BLOATED WITH GOOD INTENTIONS, BUT A CAREFUL EXAMINATION OF THOSE INTENTIONS MIGHT BE AN EXCELLENT IDEA BEFORE SOME OF THEM EXPLODE IN OUR FACE. AS THE NEW WORLD IS BORN WE MUST REMEMBER THAT ALL GOOD PEOPLE EVERYWHERE ARE FATHER TO THE IDEA AND IT IS UNBECOMING OF US TO ASSUME THE ATTITUDE OF SOLE PARENT OF A THING WHICH HAS BEEN THE SECRET WISH OF ALL MANKIND SINCE IT FIRST PERCEIVED THE DIFFERENCE BETWEEN LIGHTNESS AND DARKNESS.

EVENTUALLY THE GUY WHO PASSES AROUND EXPLODING CIGARS GETS ONE PUSHED IN HIS OWN FACE BY MISTAKE, AND IS SUDDENLY TURNED INTO A REVENGEFUL FIEND BECAUSE IN HIS CONFUSED KNUCKLE-HEAD HE IS SURE THAT THE WORLD IS AGAINST HIM.

THE CARDS ARE NOW BEING DEALT FOR THE GREATEST POKER GAME IN HISTORY. LET US HOPE THAT BY THE GRACE OF GOD, AND OUR OWN GOOD SENSE, WE ARE PLAYING WITH AN HONEST DECK.
NOTES ON PIET MONDRIAN

by Harriet Janis

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

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

Lower left: "Victory Boogie-Woogie" 1943-44, Mondrian's last painting unfinished at the time of his death. Collection: Valentine Dudensing.

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

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

"I tested the value of destroying particularities of form and thus opening the way to a more universal construction," he wrote.

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

Only at work did he demonstrate the single-minded tenacity of purpose, the search for perfection that converted his assortments of elementary geometric areas into entities of highest aesthetic.

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

Among his friends here were surrealist painters, Max Ernst in particular, all of whom he met on democratic terms somehow never possible in Paris, where difference in point of view sufficed to constitute the a priori basis for personal animosity. Through this contact, surrealists, who have specialized in the study of the processes of creative activity, began to understand the compulsive aspect of his creative mechanism—the irresistible, subconscious motivation that takes control of conscious action—and perceiving the correspondences with their own processes, were able to achieve a tolerance for work so antithetic to their own. (continued on page 30)
They ceased to accuse him of sterility in his art, to assume that, because his paintings were abstract, they were devoid of implication, as well.

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

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

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

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

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

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

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

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

by Simon Eisner

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

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

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

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

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

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

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

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

The adoption of an overall master plan will be necessarily the result of lengthy research and analysis. However, there are im-
people make art

by Emma Lu Davis

The American Contemporary Gallery in Hollywood, is showing the drawings and paintings and brilliant chalk studies of a group of novices—strictly greenhorns. They are students at the People's Educational Center. These people are people like Mrs. Nestor, a middle-aged shop proprietor; and Richard Gill, a Puerto Rican pharmacist; and Miss Adeline Drew, a precise school teacher, who grumbled and tied herself in knots for the first session and then cut loose with a bang; and Ham Wright, a physicist from Cal. Tech; and a girl who had always "doodled" animals but was afraid to try to draw seriously; and a lady who wished she could think up a better color scheme for her living room; and some Douglas engineers who said they hadn't any "talent" until they found they had lots of it; and many others.

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

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

1. Most people enjoy line and color and would like to use them and feel frustrated because they cannot.

2. Most people are timid and inept because they have been badly taught and conditioned, bored and frightened as children.

3. The opinion about art for the past several hundred years has been that it was a God-given specialty for specialists with a strong emphasis on snobbery. The ordinary guy had better keep his great big clay feet out of it.

Well, it seems to me that we are entering a new era, with different social values and approaches. If the Age of the Common Man is around the corner, surely a part of it should come down off their high horse whose name is "Fine" and rejoin the stream of life. For hundreds of years they have been severed from the lives of most people. They must be fused again with those lives.

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

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

(continued on page 49)
The purpose of this problem was to start students to developing their own symbols for abstract ideas. "I am afraid of People" is by a girl who worked in Production Illustration in an aircraft plant. She has had technical but little aesthetic training, and seemed confused and emotionally tense. This painting, whose subject was intended to provide a deep personal outlet, is the best and clearest thing she has made.

When students begin to draw they use a very pinched, tight, timid line. This is because they think a "realistic" delineation is a point by point survey of details rather than a free and intelligent summary of meaning and motion. Under this assignment, students were directed to draw a continuous line which vaguely reminded them of an animal, and with the freedom to follow random associations. The drawings represented here are remedial, specifically intended to release the tightness and the sense of conventional obligation of the student. The success of the problem is best judged by the vigor and feeling the students were able to express.

Students were told to make a design for a plate using as subject an animal, a fish, or a bird. This was the second problem, the first dealt with line only. These designs for plates are studies in shape and have two purposes: they give students a chance to appreciate the quality of shape by a simple massing of black and white; and, they are an exercise in neat and careful workmanship. Mrs. Nestor, who drew this, has never done any drawing. Shy and self-deprecating, she and her daughter laughed at the idea of her trying to draw. Working very diligently, she has produced drawings of unusual originality. Her animals seem to be from an inner world of imagination.

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

Edith Braswell, a mathematics teacher, had always "doodled" but never had the courage to try serious drawing. She has a simple and humorous approach to representing animals and has quickly developed a feeling for design. In this exercise students cut stencils from paper and made arrangements by rubbing charcoal dust over the positive and negative stencils.
Top left: main entrance with auditorium wing beyond. Top right: view from the south with dormitory units in background. Center left: the large fireplace forms a focal point in the lounge. Center right: stairwell connecting the two levels of the south wing with auditorium. Right: an overall view from the south. Opposite page: boxing ring, wooden lockers for gymnasium, and two photographs of the auditorium.
This building is the recreation center for approximately 300 men working in Mare Island, who occupy the surrounding dormitories. These are the F. S. A. Dormitories that lie south of Vallejo and east of William Wilson Wurster's Carquinez Heights project. The building fulfills the very urgent need inasmuch as the only nearby available recreation was in the saloons or at crap games. The building is intended to serve the project as a whole including all groups and races. The building is temporary and it is the intention of the authority to tear it down after the war. Although there is some movement against this, there are enough reasons in the location, site plan, and construction to make it seem the best thing to do. The only excuse for the site is that it was the only centrally located piece of land big enough to take the building. As it is, the building is squeezed between an existing power line and the road and during the planning stage it was necessary to take twenty feet off the road. Access to the outdoors and the outside recreational areas that should be in conjunction with such a building were not possible in this site. Unfortunately, baseball fields, basketball and tennis courts are located at considerable distance away. Construction is based on F.P.H.A. standard specifications for temporary buildings which were obviously not intended for long range use.

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

Tenant Activities Building,
Hillside Dormitories, Cal. 4215
Housing Authority of the City of Vallejo
Vallejo, California
associated architects: Theodore C. Bernardi
James D. Wickenden
Frederick L. Langhorst
John C. Funk
structural engineer: A. V. Saph, Jr.
mechanical engineer: James Gaymer
electrical engineer: Lyle E. Patton
landscape architect: Garrett Eckbo
An interesting detail of the construction is shown in the photograph above of the windows on the west side. Fixed wooden awnings form a protective overhang and the wooden sash is arranged to slide horizontally, with large single panes of glass to simplify installation and maintenance.
ANNOUNCEMENT

the case study house program

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

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

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

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

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

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

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

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

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

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

We can only promise our best efforts in the midst of the con­
fusions and contradictions that confront every man who is now
thinking about his post war home. We expect to report as honest­
ly and directly as we know how the conclusions which must
inevitably be drawn from the mass of material that these very
words will loose about our heads. Therefore, while the objective
is very firm, the means and the methods must of necessity re­
maint fluid in order that the general plan can be accommodated
to changing conditions and conceptions.
We hope to be able to resolve some part of that controversy now raging between those who believe in miracles and those who are dead set against them. For average prospective house owners the choice between the hysterics who hope to solve housing problems by magic alone and those who attempt to ride into the future piggy back on the status quo, the situation is confusing and discouraging. Therefore it occurs to us that the only way in which any of us can find out anything will be to pose specific problems in a specific program on a put-up-or-shut-up basis. We hope that a fairly good answer will be the result of our efforts.

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

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

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

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

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

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

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

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

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

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

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

EERO AARINEN of Saarinen and Swanson, was born in Kirkkunanmi, Finland, in 1910, and came to the United States in 1923. Attended art school in Paris (sculpture), Yale School of Architecture, Yale Scholarship to Europe.
From 1936 to 1939 he did extensive city planning research and other architectural work. From 1939 to 1942 he was associated with Eliel Saarinen and Robert Swanson, building Crow Island School, Winnetka, Illinois.

When associated with Perkins, Weiler and Wire, Tabernacle Christian Church, Columbus, Indiana, and Centerline Housing Project, Centerline, Michigan, were built. He has competed in several competitions, including the Smithsonian Gallery of Art Competition in which his entry was awarded first prize and first prize in Arts & Architecture's First Annual Architectural Competition.

Now working for the Office of Strategic Services, Washington, D.C.

WILLIAM WILSON

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

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

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

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

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

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

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

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

1) Church auditorium with seating capacity of approximately 400-500. Choir loft, and cloak rooms.
2) Chapel for congregational meetings, banquets, classes, prayer.
3) Lounge for social activities.
4) Library (1,000 books), tables, chairs.
5) Consistory room, reception room, and office with storage space.
6) Choir room.
7) Kitchen with service windows to chapel, double connecting doors.
8) Ladies' meeting rooms. a) Ladies' Aid. b) Ladies' Guild. c) Mission Society—same as Guild but separate storage space and cupboard.
9) Men's Society. Men's meeting room, approximately 25'x18' or larger. Built-in bookcases. Soundproof with small but adequate platform. Conference table.
10) Sunday School Class Rooms for approximately 75 children. Four primary classes, three secondary classes, and one young people's class.
11) Nursery. Two rooms—one for play; one for sleeping, with toilet room connecting.
12) Ladies and men's lavatories.

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

The construction of the building is planned for reinforced brick, redwood, and glass, materials which speak for themselves. Instead of the usual expensive tower there is a group of trees. Auditorium opens on two sides to enclosed gardens. Other rooms also open to planting, and the plan as a whole integrates indoor activity with the dignity and beauty of the outdoors.
COLOR "SELECTOR" BOOK WELL RECEIVED
Architects and retail lumber dealers have expressed their enthusiastic approval of a new, colorful and useful Color "Selector" Book released by the West Coast Stained Shingle Company of Seattle. Recognizing the need for a handy reference manual on roofing and sidewall color combinations, this progressive manufacturer of commercially stained Creo-Dipt roofing shingles and Creo-Dipt Zephyr sidewalls has produced a spiral-bound manual to accommodate an insert of six complete sectional views of a house, with the roof sections on separate flyleaves from the sidewall sections.

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

OTHER POPULAR SALES FEATURES

Ficks Reed Announces Two New Lines

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

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

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

VIEW SHOWING WEST COAST STAINED SHINGLE'S NEW COLOR "SELECTOR" BOOK.

Thirty complete Roofing and Sidewall color combinations are made possible by the "selectivity" feature.

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

ELECTRICITY FOR POSTWAR HOMES

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

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

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

Enough circuits of large enough wire to distribute the electric load properly are the efficient operation of all appliances. When too many appliances are connected to the same circuit some of them are "starved" because of voltage drop. Overloading circuits cuts down your lighting, making lights burn dim or flicker when you turn on an appliance that draws a lot of current. Overloading circuits makes your motors run slower and hotter and gives you less service for your money. By splitting the load and providing more circuits of larger sized wire, all appliances can receive sufficient electric power.

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

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

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

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

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

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

Deliveries for 1945 will be on a quota basis, but the company hopes to increase its production over 1946. It has adequate stocks of raw materials, upholstery covers and springs to provide spring-filled cushions in all pieces.
WINDOW SIZES COORDINATED BY INSTITUTE

Use of metal windows in postwar buildings will be greatly simplified, and considerable savings effected, as a result of the coordination of window designs and dimensions and reduction in number of standard types, just approved by the member-manufacturers of the Metal Window Institute, who represent more than 90% of the country’s productive capacity in this field. Standardization of metal windows falls into two groups: 1. Residence casements will be manufactured in dimensions ideal for residential construction. 2. Non-residential windows of different kinds and makes, such as Intermediate Projected, Intermediate Combination, Psychiatric, Security, Pivot, Commercial Projected, Architectural Projected, and Housing Windows, will be designed in uniform standard sizes, and will be interchangeable in the wall opening.

MASTIC SURROUNDS FOR WINDOW INSTALLATION

In view of the intensive study that the entire building industry has been giving to the subject of standardization and simplified construction practices for postwar building, the patented steel window insert or mastic surround, as manufactured by The William Bayley Company of Springfield, Ohio, is of special interest. As a marked advance toward simplification of installing steel windows in buildings constructed of concrete or concrete frame, faced with brick, it has indications of rapidly becoming a universally adopted practice in all buildings of that type. These surrounds are formed of galvanized, rust-resistant Armco Ingot Iron and are furnished in two types suited for the two types of concrete construction. By being attached to the forms before the concrete is poured they provide a recess in the jams and across heads of the finished openings in which steel windows are to be installed. The recess in the surround or insert is filled with a natural colored, stainless, plastic fill. This fill is protected by a rope covering. When the window is to be installed the window erecter removes this rope. The window is then raised until inserted into the plastic fill at the head, after which the jamb of the window is placed into the jamb surround. The manufacturer maintains stock lengths on these surrounds, in order that quick shipment may be made. Inserts are shipped in sturdy crates which insure complete protection. Clear and complete erection instructions are included with each shipment.

COLOTYLE BATHROOM COMPETITION JUDGES

Announcement is made of the judges in the Colotyle bathroom design competition. Four leading Pacific Coast architects, selected by the Western Chapters of the American Institute of Architecture, and one architectural editor have been named. Charles Matcham, A. I. A., of Los Angeles; Eldridge T. Spencer, A. I. A., of San Francisco; Victor N. Jones, A. I. A., of Seattle; Pietro Belluschi, A. I. A. of Portland, and John Entenza, editor of the magazine Arts & Architecture will meet in Seattle at the close of the contest, which ends February 15, 1945. They will select one grand prize winning design which will receive $500 in cash, three sectional prize winning designs, which will win $250 each, and the 25 honorable mention awards of $25 each. The competition, authorized by A. I. A., is sponsored by the Colotyle Corporation of Seattle, manufacturer of Colotyle plastic-coated wall sheets, under the supervision of Robert McClelland, A. I. A., professional advisor. Only Western architects and draughtsmen are eligible to submit designs of bathrooms using Colotyle plastic-coated walls. According to Mr. A. M. Kinney, president of the Colotyle Corporation, entries are coming in in good shape. He said, “There has been so much interest in bathroom designs, that we are proud to sponsor this contest, which will serve two purposes: first, to stimulate thinking about new bathroom designs for postwar homes; and second, to show what the new trends are.” A total of $1500 in cash will be awarded. The $250 sectional prizes are limited geographically; one section being comprised of Washington, Idaho, and Montana, a second of Oregon, Nevada, and Utah, and the third of California and Arizona. Plans are now being formulated to build the prize winning bathroom and exhibit it in leading cities of the Pacific Coast. Write to Architectural Service Department, Colotyle Corporation, Aurora at Mercer, Seattle 9, for details. Each entrant will be assigned a number which shall identify his entry. Complete data files will be mailed to all entrants.
STEEL KITCHEN CABINET PROMOTION

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

FOLLIN SEES MORE FARM BUILDING

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

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

Expenditures for new farm buildings equaled only 19 per cent of the amounts spent for new highways in the same 10-year period, only 72 per cent of the total spent for new industrial plants, and only 30 per cent of the expenditures for public utility construction. However, the high farm income of the last few years, together with the loans available to returning service men under the GI Bill of Rights, will enable many farmers to catch up with their building needs. Assuming an economy of virtually full employment after the war, and price levels about 30 per cent higher than in 1940, the Council's Market Analysis Committee estimates that expenditures for new farm construction will average about $385,000,000 annually during the five-year period starting twelve months after the end of the war.

This estimate is almost double the high mark of the past 15 years, $300,000,000, reached in 1929, and again in 1941 when the nation's farmers were preparing for the war. However, the new construction, and compares with the exceeding the average of $139,000,000 for the 5-year period, 1931-35, and an average of $220,000,000 for the years 1936-40. Maintenance and repair of farm structures is expected to reach a record volume of $725 million on the average during the five postwar years, bringing the total expenditures for farm construction, including both new building and repairs, up to the impressive total of $13.5 billion annually.

BOOKS

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

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

"Argentina nationalism," says Doherty, "is based not on the Catholic religion but on the reactionary Spanish political traditions which in many Spanish countries powerful Catholics have wrongly contrived to associate with the Church . . . The task of getting rid of these parasites is a vitally important one for Catholics in all countries." To identify Catholicism with Fascism is as illogical as to identify Semitism with Communism. And it can serve no purpose except to inflame religious bigotry; and inflation of bigotry can serve no purpose except to open the way for the Fascists. Publications that pride themselves on their tolerance and liberalism have recently forsaken both tolerance and liberalism to hurl the Fascist charge against Catholicism. Now, when Pravda assails the Vatican, to hurl the Fascist charge against Catholicism. Now, when Pravda assails the Vatican, or when the Vatican assails Pravda, the shots are exchanged in an overt and declared war, over clearly defined issues. Each side has the dignity of a convinced combatant. But when an American "magazine" adds a shrill, knifing treble to the Pravda bass, it becomes merely malicious. The article by Doherty is a helpful, if abbreviated, statement of fact; and fact, as a rule, is the best antidote for the poison of bigotry.—Patterson Greene.
veneers preponderantly for the warm, attractive, inexpensive, simple-to-favored by America or it may not. But it undoubtedly will call for the warm, attractive, inexpensive, simple-to-use plywood and veneers preponderantly favored by America's modern designers and builders.

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

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

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

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

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

NOTES ON PIET MONDRIAN

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

Victory Boogie Woogie was virtually completed a few weeks before his death, but a quiet, recessive or static zone, a small rectangle which did not function properly, conditioned changes in the entire work. Constant shifting of the equilibrium of almost every part of the piece newly, his death intervening, the picture remains in an unfinished state, passed over with innumerable pieces of colored papers. Still, the gaiety of broken color, the general acceleration of movement, the complex and varying rhythms in this work, all show that Mondrian was in process of fecund growth to the end. Possibly the most sustained quality of his pictures is their equilibrium, so variously and ardently achieved. Equilibrium—an equilibrium obtained in diverse and complex motion—was for Mondrian the expression of his personal
life, the need for security was substantial. Mondrian’s work to modern life was varied and important. It artified in part the mass need for cleanliness and lack of ornament. It affected directly the De Stijl point of view and later through this influence to his unvarying custom, to an impersonal scope—the individualism which Mondrian helped to formulate.

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

Mondrian worked day and night on his pictures, generally for months on a single painting. Apart from the Russian suprematist, Malevich, whose White on White was almost the most attenuated form a painting could take and still remain a painting, Mondrian was the most advanced spirit in 20th century art.

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

PEOPLE MAKE ART

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

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(continued on page 50)
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CITIES—A CHALLENGE continued from page 31 in this article, that can be taken before adoption of a master plan. We must think continually of each project in terms of overall benefits and effects—until such thought can be crystallized into the form of a master plan. This brings us to a most important step in the planning process. We must begin a campaign of education which will reach all of the people of our community. If the people realize their stake in the community they will not permit legislators to abolish planning legislation which provides minimum of protection against practices by some unscrupulous men. As a consequence of this education of the people, and of their legislative representatives, more adequate tools will be placed at the disposal of the planning agencies and make possible advances in planning procedure. We must remember constantly that there is no alternative to planning save chaos. Further, we must realize that we cannot get plans into action any more rapidly than the public is willing to accept them. Public acceptance is related to education as it is related to effective demand. (See cigarette advertising.) Inertia to change will lessen when people fully realize the desirability of change. They cannot know this without a complete understanding of the effect that these changes will have on their ways of living and on their well being. The more people realize that the complete interdependence of man
JANUARY, 1945

introduced social studies of the city in their civics classes. Some universities
process is to prove that people cannot ultimately escape assuming the burden
be to overcome resistance to the changes which will give them greater
for better living conditions for all.

The education of the people should concern itself with showing how every­
planning practices and techniques and have devoted a good deal of space to
will be safe from the
possible to have shopping districts so located that our wives and children
comforts and conveniences would be possible in well designed homes. These
as for the community, the gains possible in a planned city.

Many studies have already been prepared, and in some instances precise
plans are ready to be used for major, significant, changes in our cities. These
include freeway plans which would relieve us of many traffic difficulties which

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(continued on page 52)
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In order to protect the interests of the profession the Council is taking active steps to clarify certain political code and constitutional amendments which appear to affect the position of the architects in relation to State public works. The Council does not believe in legislating to make work for the architects, but does believe that the profession is entitled to the right to do all the architectural work of any public body, and insists upon protecting the rights of the architects and the public in this respect. Broadly speaking, architectural work can be classified as private and public. In the field of public work there are Federal, State and local government plants, buildings, schools and colleges. Of the total work available to architects, State work represents but a small proportion, but it is a very definite and concrete percentage.

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

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

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

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

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

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

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

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

This is your committee and it is working for you.

It should not be necessary to remind you that as an individual you can have but little and fleeting influence upon the legislature and the lobbying forces opposed to your best interests, but that by acting as a unified profession you and your profession benefits. Under the Council the architects have achieved unity—let's make the most of it and go ahead together.—JOHN S. BOLLES, PRESIDENT.
The following is an official classified directory of building products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

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