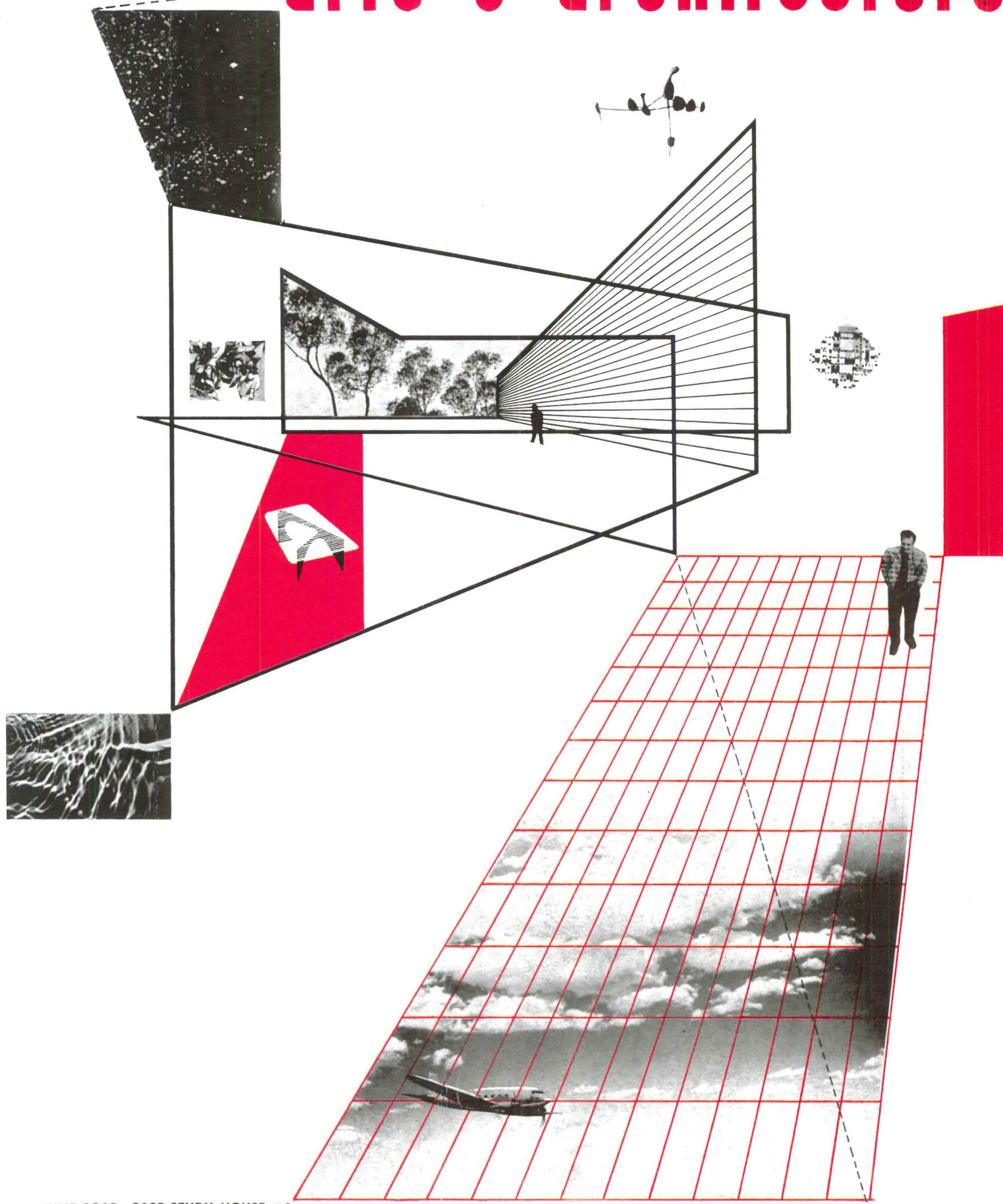


arts & architecture



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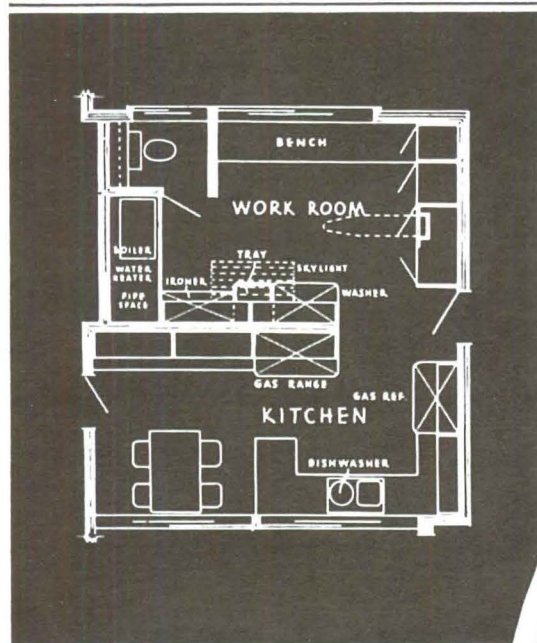
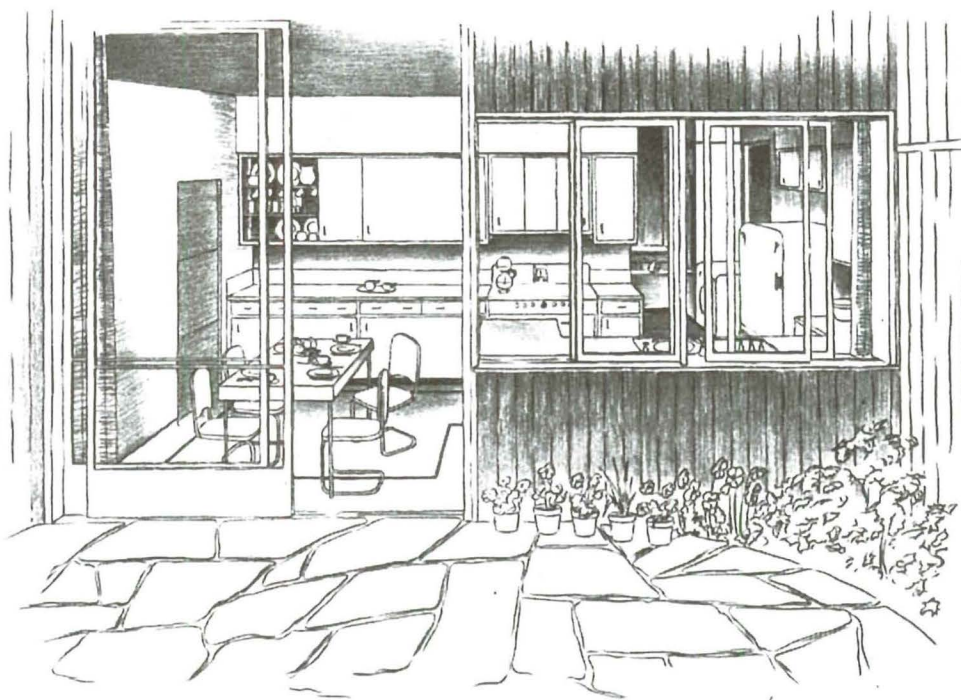
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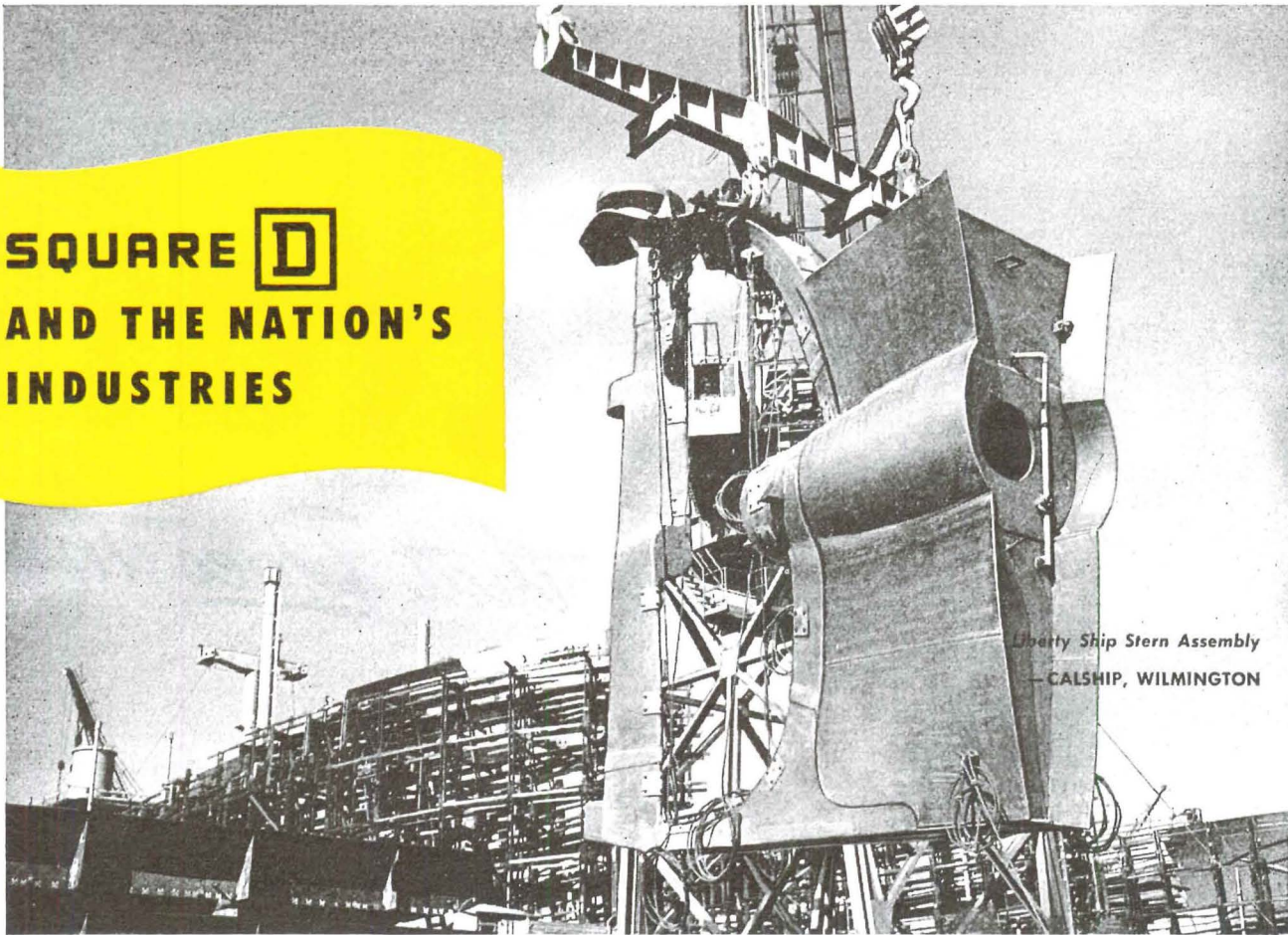
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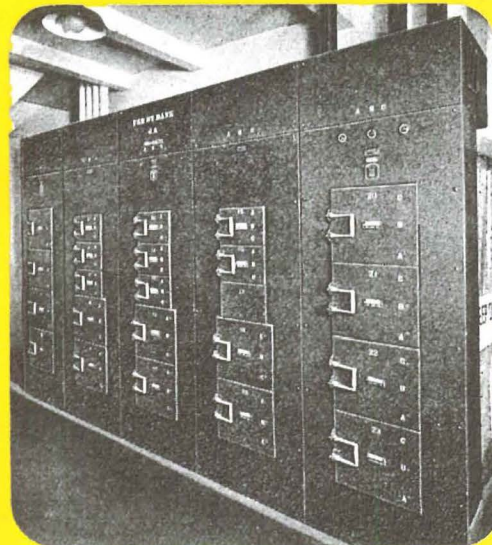
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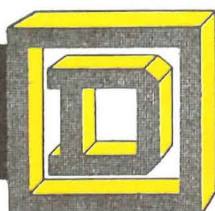
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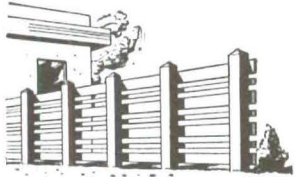
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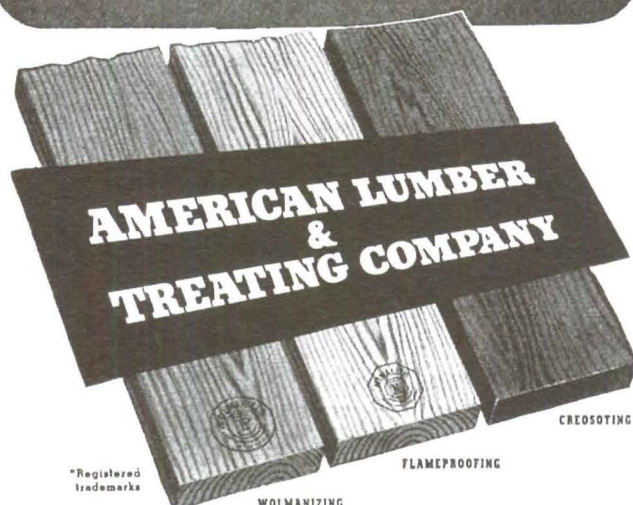
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ART LOS ANGELES

The 6th Annual Exhibition of Artists of Los Angeles and Vicinity, sponsored each year by the *Los Angeles County Museum*, and now concluded, earns post mortem comment not by what it achieved but by its failures. The general dullness of these exhibitions accumulates with the years as the nucleus of creative effort is eliminated or eliminates itself, leaving a residue of stuffiness, banality, and stereotyped formula painting. That which is not aggressively offensive is pathetically inept. The handful of exceptions seem to totter on the brink, dangerously close to being pulled down into the general mire. The gravest ills from which art now suffers are embodied in the major portion of these canvases. They represent the shadows of a world that no longer exists save within the refuge of a museum. For the most part those whom we now honor with the name artist have not so much as dreamed the nature of their responsibilities which are elsewhere once again finding awareness among those who know that art is not an end in itself. It is not only *how* one paints, but *why*; not only *what* is painted, but what is *communicated*, that matters.

Out of 139 paintings in the 6th Annual, one by Vincent Ulery was the single abstraction, the only endeavor to deal directly with relationships in form and color. Two others, though both involving completely identifiable subject matter, seemed to be dominated by an interest in and concern with relatedness rather than with an assortment of objects on which to peg a "composition." These were "*Interior with Blueprint*" by Saul Steinlauff, and a Los Angeles street scene by Brooks Willis. Occupying a position without the constructive aspect of this trio, and yet far removed from the blank or negative products which predominated the two galleries, was the work of a small group who at least appear to be aware of the world in which we are living—a world full of terror, waste, and death, a world of which to be *critical*. It is interesting that one of these, Hans Burkhardt's "*One Way Road*," received a purchase prize. Though romantically evolved it becomes almost a literal observation of the destruction we now know as part of modern war. Another, more quiet but deeply felt protest was to be found in the human remnants of the homeless in Richard Haines' "*Flight*." While from Herman Cherry came a glimpse of America's own war harvest in "*Casualty*"—the sorry wreckage of men who have too long engaged in the business of death.

But none of these paintings were sufficient in themselves nor were strong enough in numbers, to "save" the show. The conspicuous absence of experimental and abstract art does not mean that none is being done in Los Angeles. On occasion it even has been seen in the museum, though perhaps more often it has been rejected. Now there is a new state of affairs: the artists are rejecting the museum. This does not seem to be a conscious bit of concerted action so much as a passive boycott. The most progressive painters in this region no longer bother to submit their work. It is too early in the transition period to presume that the artists in search of a vital art form have full cognizance of the failure of the museum as an institution, though it is certain that the more their art becomes a functioning entity in a social structure the more apparent will it be that they have no need for the museum—that indeed is the very antithesis of their need.

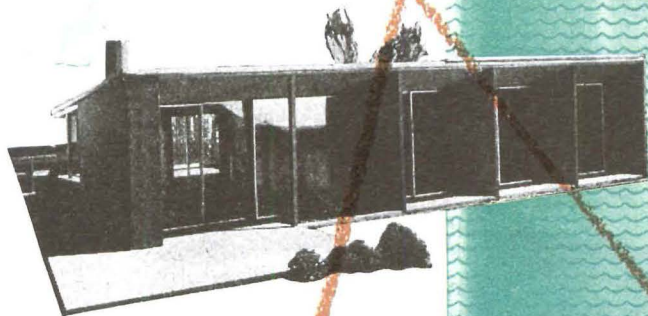
The same might be said for the gallery as we know it today, though its disappearance cannot be expected until a more direct and healthy avenue of exchange becomes possible. Perhaps the "little" galleries which are forever springing up only to disappear again are forerunners of a different attitude toward art which is already far removed from the plushy other-worldliness of the traditional dealer. It is in these little galleries where one finds hope and courage—the unexpected voices of those who have something to say. Deprived of the prestige which accompanies publicity campaigns and personality build-ups, it will be found that the artists who are discovered on merit alone belong somewhere in the constructive ferment of new values and relationships in life. In bright contrast to the Museum Annual was the concurrent exhibit of Julius Engel and George Barrows at *The Circle Gallery*. Neither of them have "reputations;" in fact, it was their first showing—and yet their work had the seeds of everything that the museum oldtimers lacked. Engel, who is a Hungarian by birth,

continued on page 18

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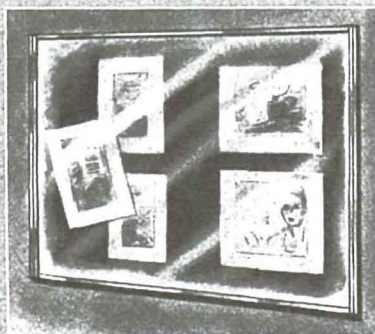
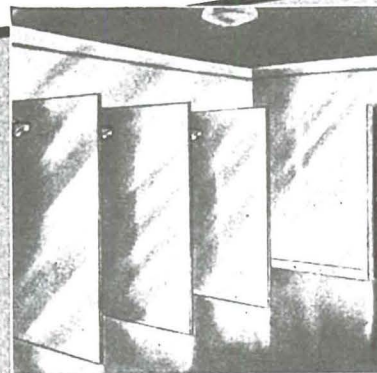
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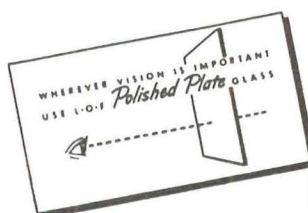
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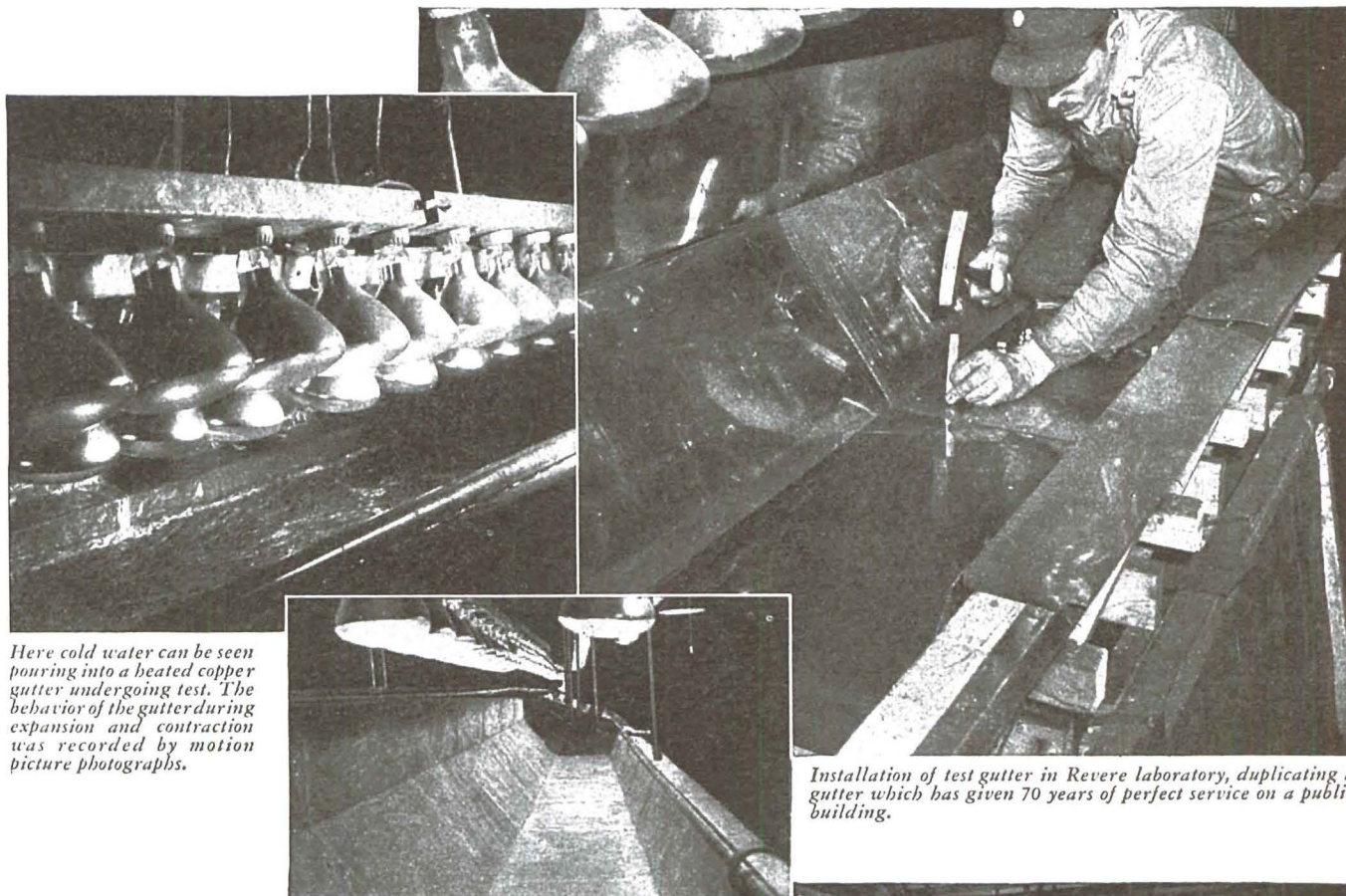
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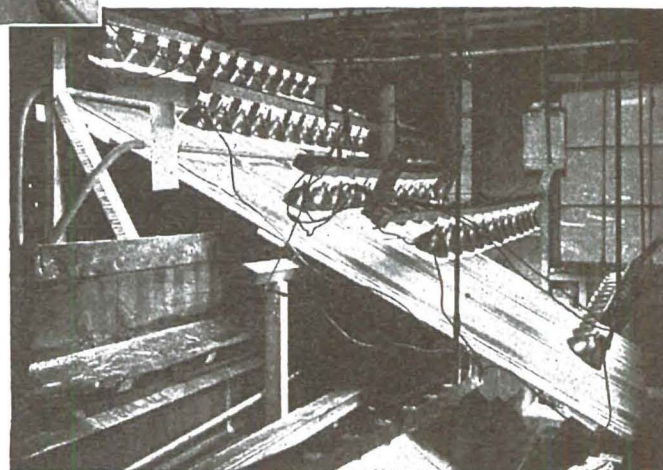
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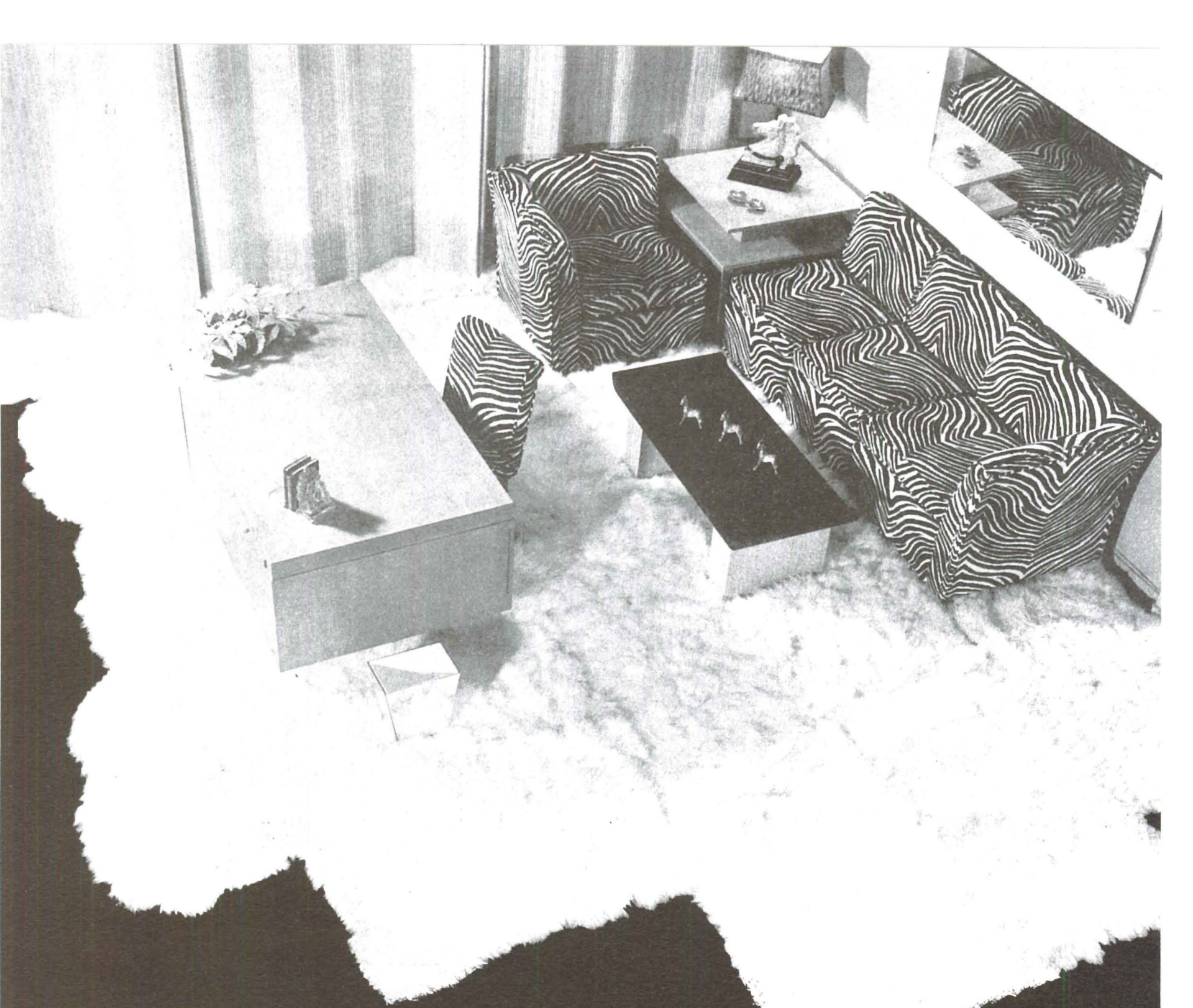


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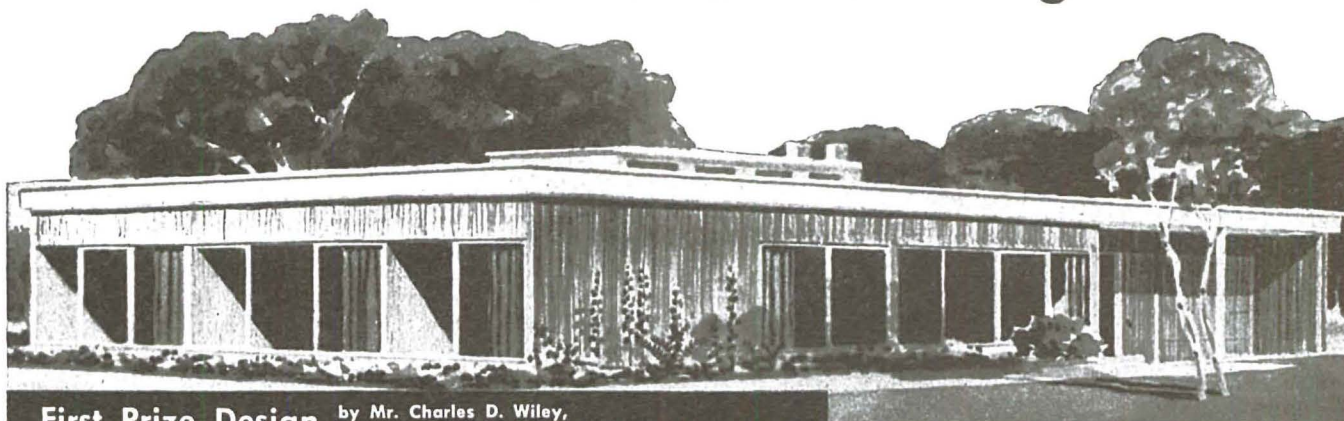


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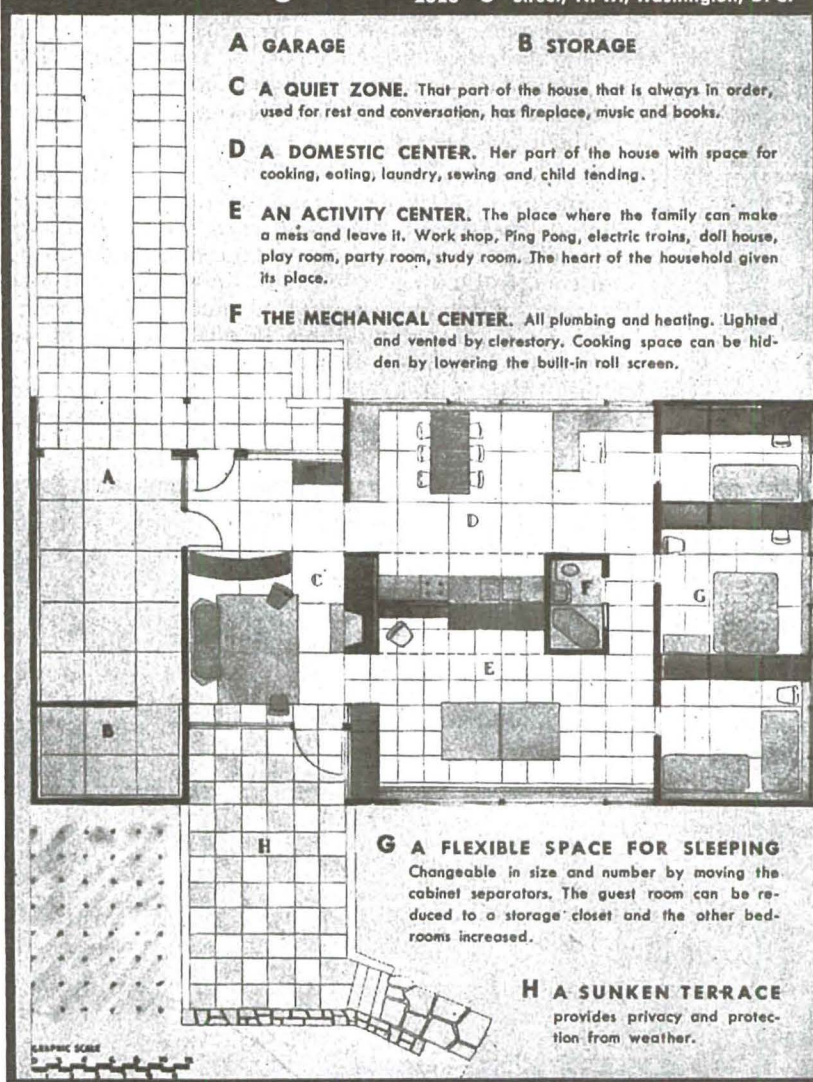
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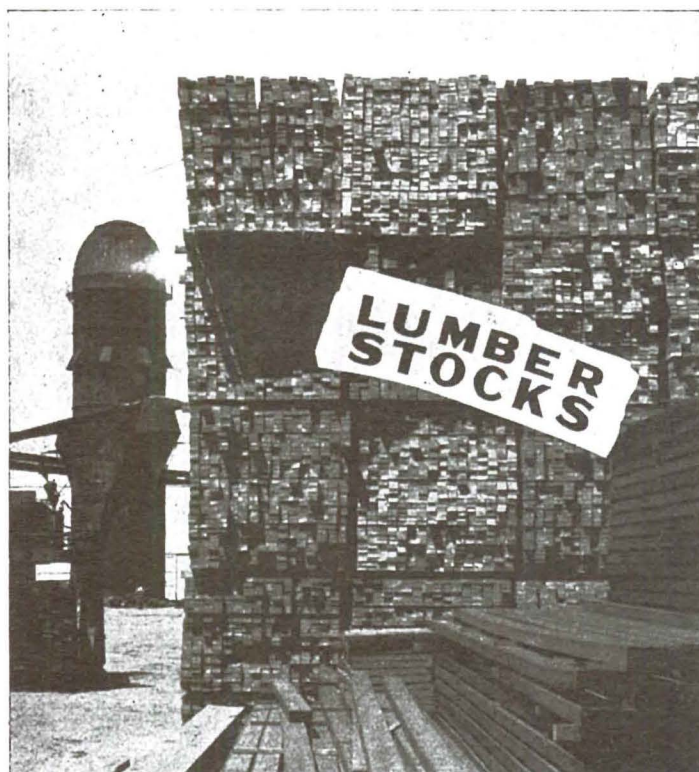
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BOOKS

WHEN DEMOCRACY BUILDS, by Frank Lloyd Wright.—University of Chicago Press, 131 pp. 8 ill. Chicago, 1945.—(\$4.00). No one will agree with all the author's statements in this book.

Some of the ideas expressed will be familiar to many. Now greatly expanded, the work was originally published in 1929 as *The Disappearing City*. The author has been lecturing and writing for over thirty-five years and has been among the leading thinkers on the subject discussed. He is acknowledged as one of the great international figures in modern architecture and is assured of a high place in architectural history.

Much that is sound and good is in this book. The author's individualistic style and his peculiar organization of material unfortunately distract the reader. Mr. Wright's courageous deviation from established architectural habits of thought is more defensible than his nonobservance of the conventional rules of grammar and punctuation, capitalization in particular. Special continued effort is required to understand the text. It is not easy to read, though it might have been. It is not "organic" as he would have architecture be, since its form and function are not one.

The author claims that democracy must build communities worthy of itself if it wishes to survive. The evils and shortcomings of contemporary patterns of city life are caused by skyscrapers, traffic, centralization, "the great increments—Rent for Land, Rent for Money and Rent for Manhood." These abuses have submerged the individual and rugged individualism and, aggravated by the misuse of various powers, have placed in bad repute such native individuality as we see.

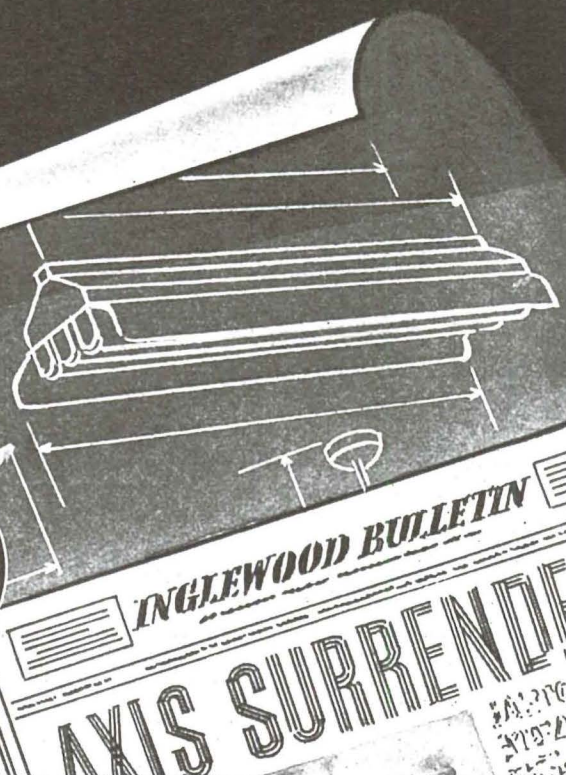
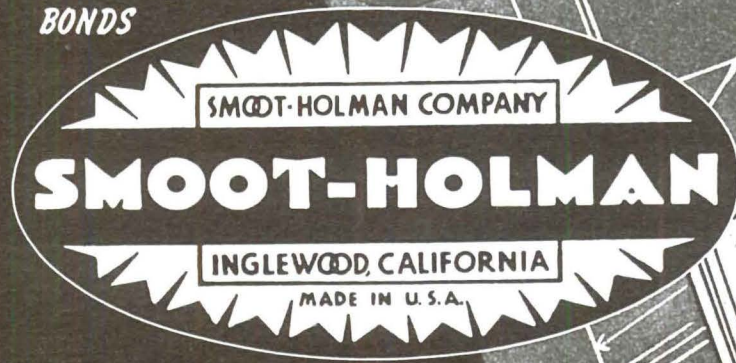
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continued on page 44

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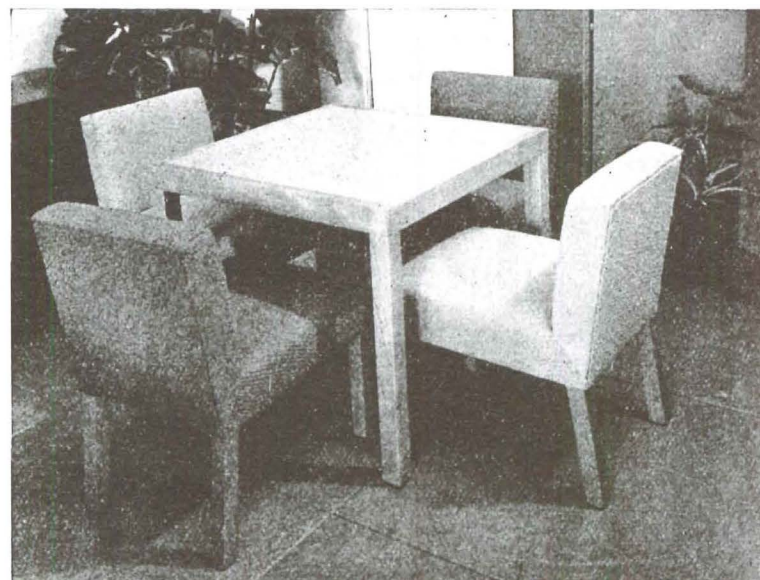
MUSIC

IN THE CINEMA CONTEMPORARY MUSIC IN FILMS

Is the modern musical idiom taboo in Hollywood's film industry? If so, why? This in essence was the subject of a recent round table discussion sponsored by "The Hollywood Quarterly," a new periodical devoted to the arts of communication, particularly the motion pictures, radio and television, which will be published under the joint sponsorship of the University of California and the Hollywood Writers Mobilization. A number of provocative issues that well deserve further elaboration were raised during the forum, in which the film composers Adolph Deutsch, Hugo Friedhofer, Leigh Harline, Ingolf Dahl, and the present writer participated, with Emmet Lavery, chairman of the Mobilization, acting as moderator.

Before determining the reasons for Hollywood's prejudice against the modern musical idiom it will be of advantage first to limit the subject matter to original "serious" music which serves as a background for the dramatic picture or documentary. We exclude the so-called popular idiom from consideration, even though it is completely contemporary, because it is too limited in its descriptive and mood-creating capacities to be of consistent value as a commentary upon film drama. Jazz and swing, along with hit songs and boogie-woogie, are the stock-in-trade of the film musical, and the popular idiom is often used as a sprightly commentary upon the action of the modern boudoir comedy, but it has too many secular connotations as entertainment music to meet the demands of serious drama. Jazz serves the needs of millions who seek dancing pleasure or a rhythmic opiate for the nerves and mind, and precisely for this reason it is ineffectual as a means of heightening suspense or the feeling of danger, nor can it underscore the many contrasting moods (religious fervor, fantasy, and the like) that occur in a dramatic vehicle. This is the province of "serious" music. The modern musical idiom may best be defined by contrasting it with the styles of those epochs immediately preceding our own, post-romanticism and impressionism, against which modern composers have reacted so strongly. The post-romantic idiom, viewed technically, is made up of chromatic melody and harmony, plus an excess of suspensions that connote sentimentality. Lush, chromatic harmony lends itself particularly to the expression of passion

continued on page 16



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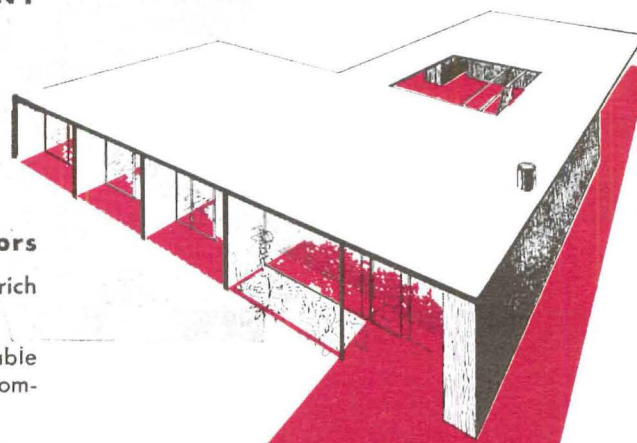
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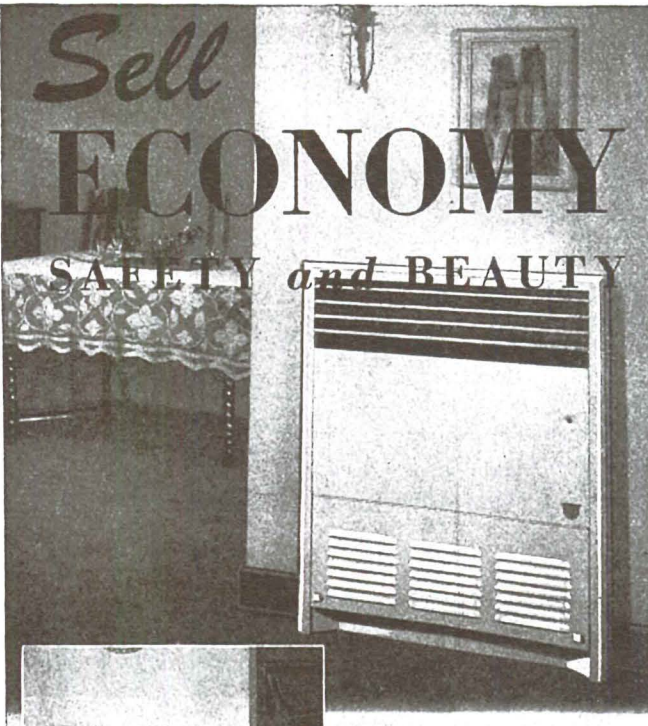
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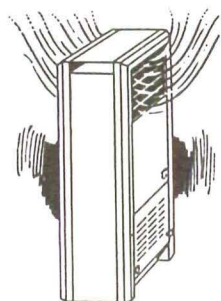


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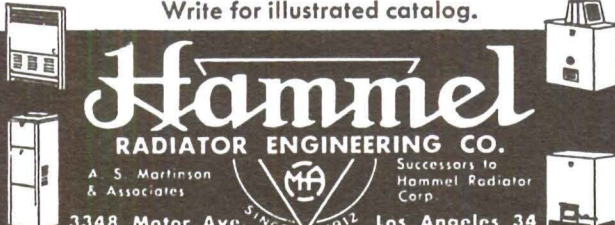
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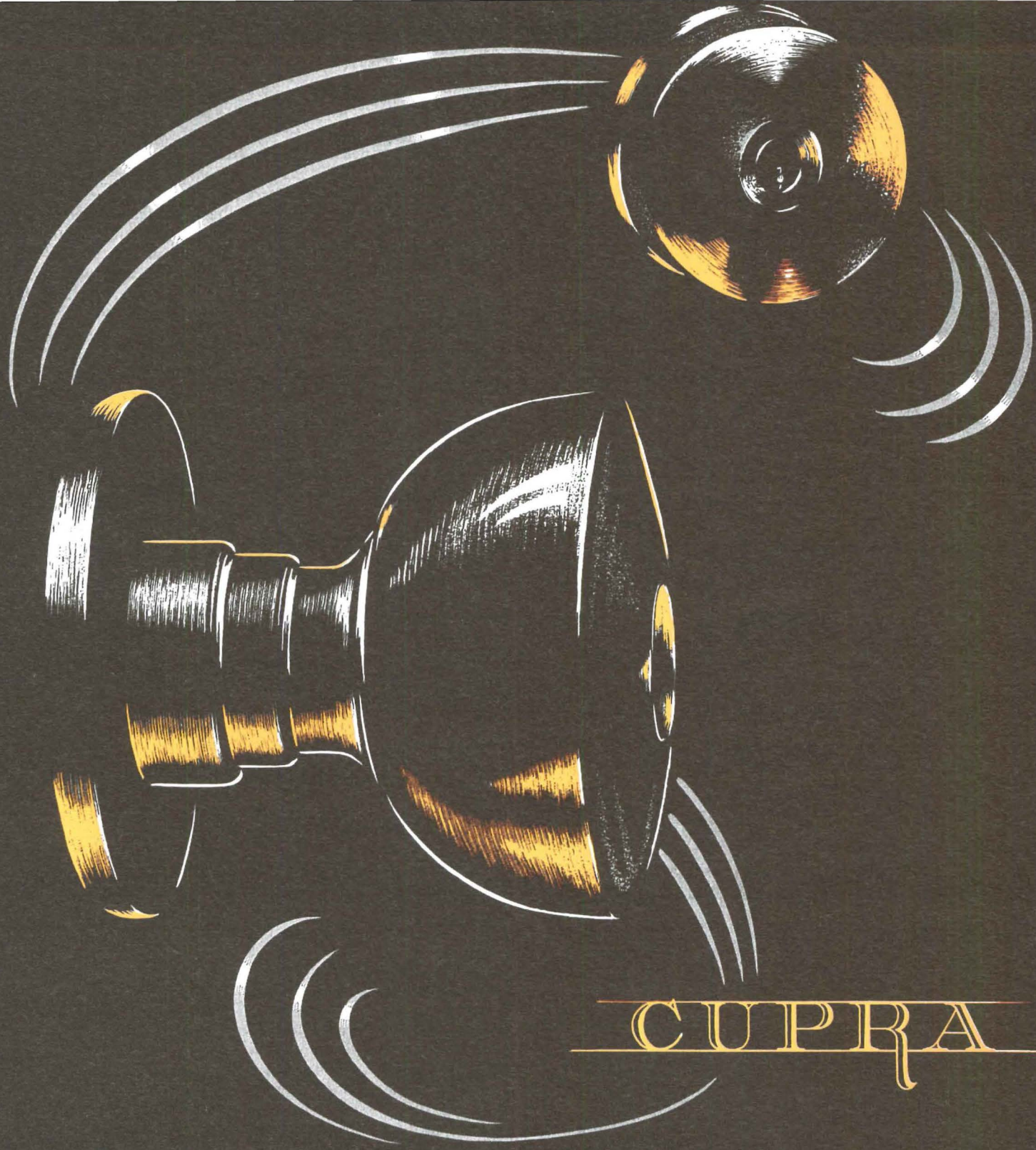
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and longing because chromatic suspensions and multiple leading tones are restless and urgently demand resolution. To the contemporary way of thinking, however, the characteristic 19th-century harmonies are off-balance. A modern composer avoids them as dated clichés much as modern architects shudder at the sight of the wedding-cake decorations and pseudo-Norman turrets that are the latest fad of the period architects. A favorite post-romantic chord, one that is frequently found in Victorian hymns, is the dominant seventh with an augmented fifth. The simple dominant already has a leading tone that pushes forward to the tonic, and a root that does likewise; add a seventh with its surge toward the third of the tonality and the chord has all the "longing" it needs, in three notes out of four. But the post-romantics throw the chord off balance and negate its individuality by augmenting the fifth, so that it too demands chromatic resolution and then resolve these multiple leading tones, not to a static harmony, but to another restless chord equally sentimental and off balance. Multiply this experience many times and the result is music lacking in reserve and equilibrium, but with a super-abundance of so-called "schmaltz."

This overheated atmosphere has been eliminated from truly contemporary music, the best of which is neither un-emotional nor unexpressive. Modern composers prefer simplicity and understatement to exaggeration, and do not wear their emotions on their sleeves, so to speak, for they are convinced that subtlety usually has a more lasting effect than the obvious. This is the chief element of contrast between post-romantic and contemporary music. But there are others also. Hand-in-hand with the simplification of texture has come a reduction in the length of compositions and a growing economy of orchestral means. Modern composers know that they can state a musical idea simply and directly, in much less time and with less elaborate instrumental combinations than was the case during the epoch of romantic monumentalism. There has been a marked reaction against certain favorite romantic devices and the super-charged manner of performing them, as for example, the inevitable expressive monologues in the strings, played in as vibrant and sensuous a manner as possible, or the lush cliché of the harp glissando. Transparency of orchestral coloring and economy of means have been substituted for the thick and over-complex instrumentation of the late 19th century. Simultaneously there has been a return to stricter musical forms, in the realization that a certain amount of discipline will result in greater poise.

Perhaps the most prominent trait of modern music is the increased use of dissonance. Some modern composers who boast of being more "advanced" than any others have completely rejected consonance and tonality. No doubt their idiom has contributed most to the suspicion with which the lay public (I include motion picture executives) views all modern music. But the pendulum has swung back part of the way. The contemporary composers whose works give adequate promise of permanency are those who write dissonantly but do not lose sight of tonality or of contrasting consonance. They have realized that one kind of exaggeration is just as stultifying as is the hyper-emotionalism of their predecessors. A primary element of truly contemporary music is dissonance that has meaning because it is in juxtaposition to consonance, and logic because it results from the consequent interplay of moving melodic lines. The polyphonic attitude of most great composers from the middle ages to the time of Bach, an age of emotional restraint and self-imposed discipline in music, shows marked affinity with the modern aesthetic. It is no wonder, therefore, that much of contemporary music is neo-classical and linear. Dissonance used harmonically in tone-clusters, on the other hand, smacks of an impressionism which is almost as dated as the post-romantic style. One technical imitation upon the use of the modern polyphonic idiom in the cinema was pointed out by Hugo Friedhofer during the round-table discussion. The linear-contrapuntal style is ineffective in dialogue sequences whose background music must be softened to allow for clear penetration of voices, whereas sustained harmonies are clearly audible in similar situations and still do not interfere with the dialogue. This technical objection does not negate the validity of the linear style in its entirety, however, for Bach and Palestrina also had to make concessions to demands that the words of vocal music be intelligible. They substituted a syllabic-harmonic idiom for the contrapuntal wherever the latter interfered with the perception of texts that were vital to an understanding of the whole the net result being a judicious mixture of textures with an overall impression of polyphony. Modern cinema composers would do well to emulate them. (To be concluded in the next issue.)—WALTER H. RUBSAMEN.



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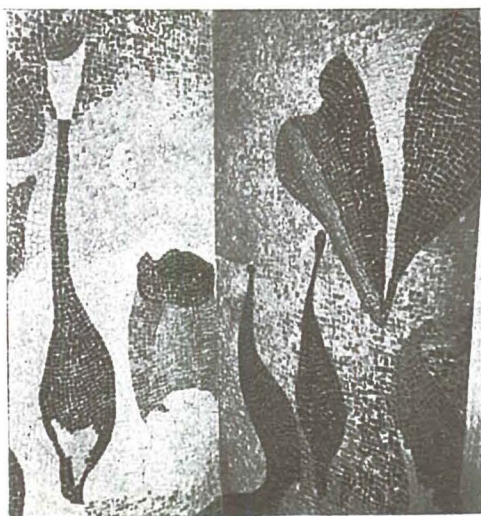
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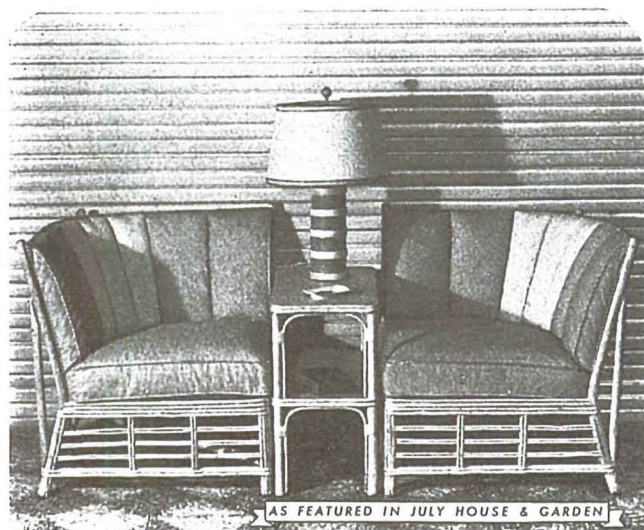
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ART

continued from page 8

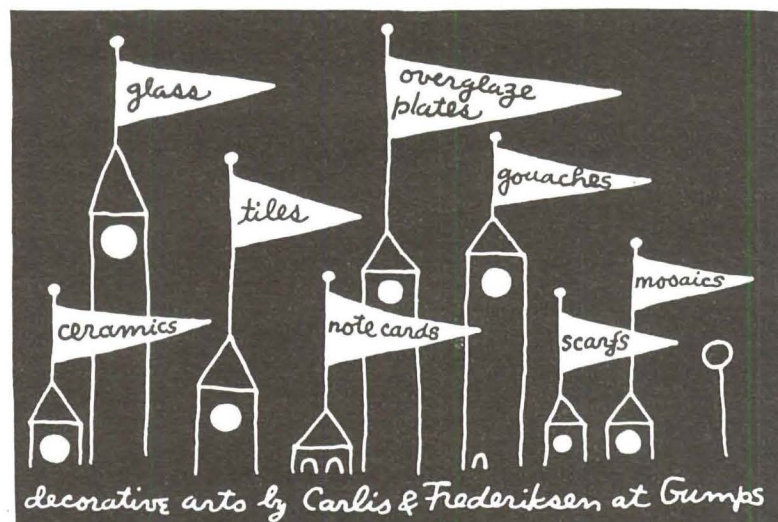
came to America in 1933. He is now with the Army Air Force Motion Picture Unit. His meager hours of leisure are spent in the development of ordered relationships, the result of reflective study and understanding of basic concepts—the interdependent forces which determine the nature of things. It is inevitable that with such an approach his work not only would be abstract but extremely competent. His technical excellence is a firm counterpart to the discipline of his thought; neither are sloppy, haphazard, accidental. In consequence, we find an expression of a man's belief in man, a forecast of a way of life which is yet to be attained, but which nevertheless is already contained in the efforts of all those who are endeavoring to make it a reality. George Barrows represents quite another approach—that of the artist-scientist. Still under thirty, he has studied electrical engineering, anthropology and archeology and has been interested in surrealist poetry and functional architecture. His medium is photography—experimental photography—a use of the camera which by its intrinsic nature is able to reveal a world of things of which man's cursory vision has yet brought so little knowledge or comprehension. This curiosity, coupled with a surrealist inclination, leads Barrows to a search for associative content, evoking the translation of amorphous form into memory patterns of experience. No one can predict the future course of either of these men. What is of importance is their position now. It is positive, searching, experimental, alive—and that is a great deal.—GRACE CLEMENTS.

SAN FRANCISCO

While the delegates of the United Nations were planning to unscramble the world in San Francisco, San Francisco had been in a mad scramble getting the civic house in order and preparing suitable attractions, of a high minded character, in honor of the visitors from afar. But like the people who get a telephone call telling them that old friends are in town and will be along for a visit soon, thereby precipitating the hosts-to-be into a frenzy of sweeping dirt under the rug, dusting the obvious spots and patting a pillow here and there while Johnny runs down to the butcher and the grocer for whatever is available, the results have not been altogether successful. For instance, the show at the de Young Museum of Art of the United Nations. Right away it can be said that a commendable effort was made and what is shown is presented with ability, but—the show is very thin. Not all of the United Nations are represented and some of those that are can hardly be pleased with what has been chosen for them. As just one example, the Russians are represented mainly by a huge painting out of the de Young storerooms. This painting, a slick product of Tzarist times, is hardly characteristic of painting in the Soviet Union today. Equally misleading or mediocre works are presented for several other countries. The best exhibits in the show are those—taken from the de Young collections—of the art and dress of countries as yet little affected by modern movements in art. But the criticism here is directed principally at the idea of undertaking a show of such obviously vast proportions on so little notice. The result can only be and is sketchy and misleading.

The Legion of Honor undertook a somewhat easier assignment—Contemporary American Painting—and the result is proportionately

continued on page 44



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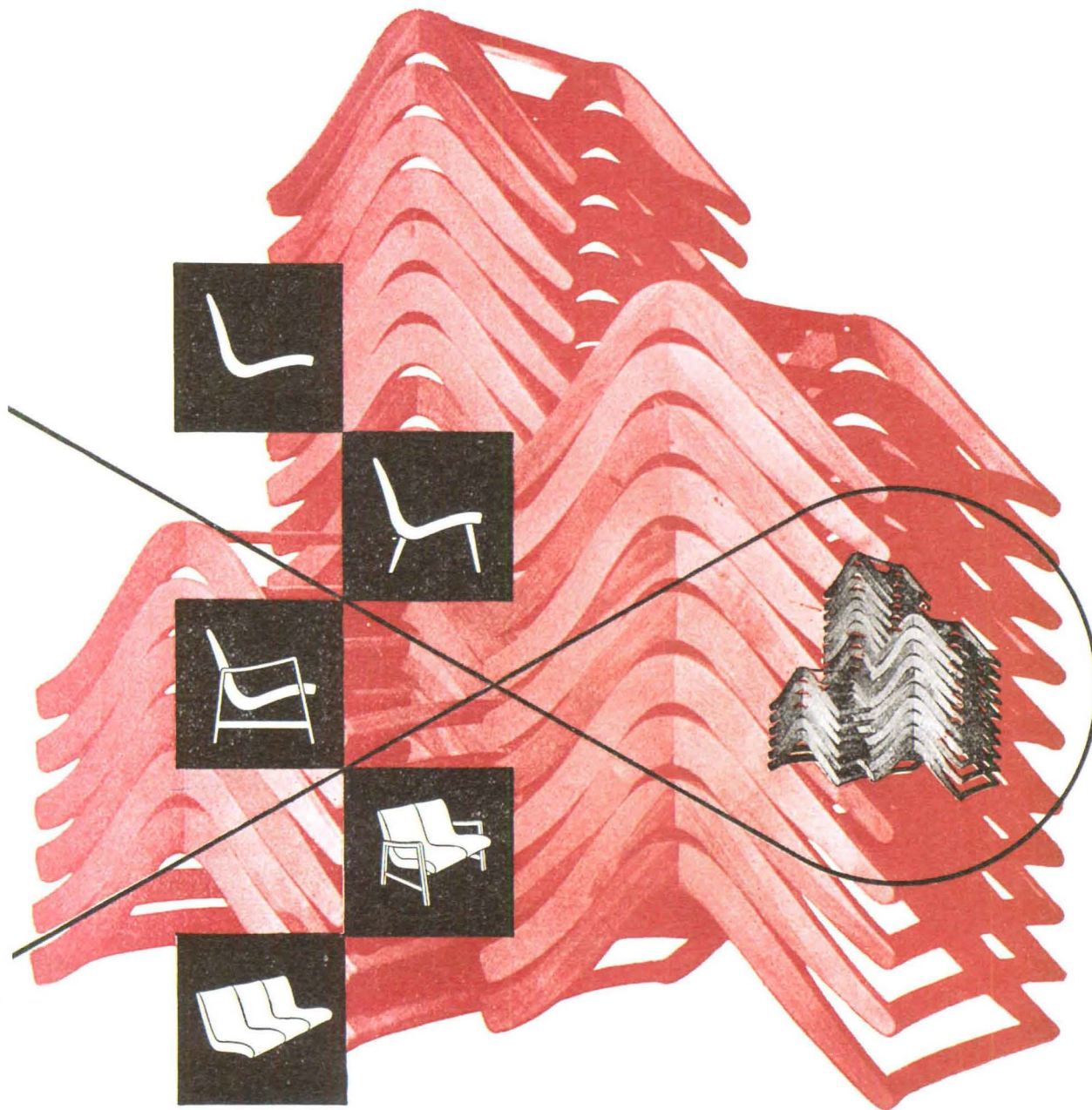
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notes

IN PASSING

WE MIGHT JUST AS WELL face and admit the fact that the peace we struggle for depends very substantially upon the quality of the individual nation's political morals. And we must also be prepared to admit that our own political morals are not likely to be very good unless we do something about them. For example, we can no longer fool ourselves with "we have no territorial ambitions" which, upon examination is now exposed for the pious fraud it's always been, inasmuch as having all the territory we could possibly need, we can well afford the lofty luxury of not being forced to covet our neighbor's assets. Therefore, we must be willing to understand and attempt to adjust the needs of other nations driven to greedy selfishness by economic pressures.

The rich aunt doling out peppermints to the poor relations cannot expect to be deeply loved. (Nor to always have her peppermint for that matter.) "Cooperation" to her means that all is well as long as it is done to her self-righteous satisfaction. We must then define, or rather re-define, exactly what we mean when we speak of "the necessity of world cooperation." It is no longer merely a matter of diplomatic courtesy in an exchange of economic crumbs between the very rich and the very poor. It is in a sense something very likely the need to assure all people (without smirking) of the quart of milk they need—and when they need it, without asking a quart of their political and economic and spiritual blood in return. We are rapidly coming to see that paternalism is not the basis upon which, nor is it even a point of departure from which, we can hope to organize any correlated, integrated system within a world that hopes to live without eruption.

We have, in our time, witnessed an acceleration of the birth pains of catastrophe. We can only hope that we have the sense to see what is inevitable unless we can introduce and maintain an order in world economics within which all nations can exist on something other than a "feast or famine" basis. No man or group of men will, for long, deliberately choose any world organization that forces him to remain a poverty stricken slave for as long as he can see into the foreseeable future.

As with all nations, we are divided between those who believe that any peace is satisfactory as long as we come out on top and those who believe that if there is to be a "top" every nation should be a part of it. Quite naturally, in the face of the practical facts of the moment, we know that much is to be done before the latter situation can be realized completely. But that a trend in that direction is being definitely established is no longer questionable. It will depend upon how much we will be forced to struggle against our own uninformed and selfish ambitions—before we will admit the conception of "One World." We must also admit that a people's peace has powerful enemies and that those enemies are not necessarily "nations" but people and attitudes within all nations. That is the level at which we must attempt to establish what we must recognize as political and social morals.

The United Nations Conference has made the need for the establishment of such a standard painfully obvious. Perhaps few of us realized the depths to which many of the enemies have descended in order to establish their lobbies on an international basis. Their chicanery can be measured only by the valiant, and we hope successful, efforts of those who thwarted or at least exposed the obvious attempts to sell humanity short in order to return to the pre-war status quo.

Very slowly the outline of the great problem and a full knowledge of the great task before us becomes apparent. Only as we can be informed as to the truth, only when the facts can no longer be kept from us, will we be able to make an honest judgment of the too many explosive events that might well throw us into the beginnings of a new conflict. For instance, if we must point to one important source of international infection—a full explanation of all the motives behind the machinations of the London-Polish Government in Exile would make very lurid reading. Or again, a complete, factual, and objective explanation of everything that was behind the career of a man like Laval. Or again, a careful study of that strange collection of suspect personalities that put our wrong political foot forward at the beginning of the African Campaign. Specifically? Very well, then, our collaborative flirtations with the tribe of Peyrouton.

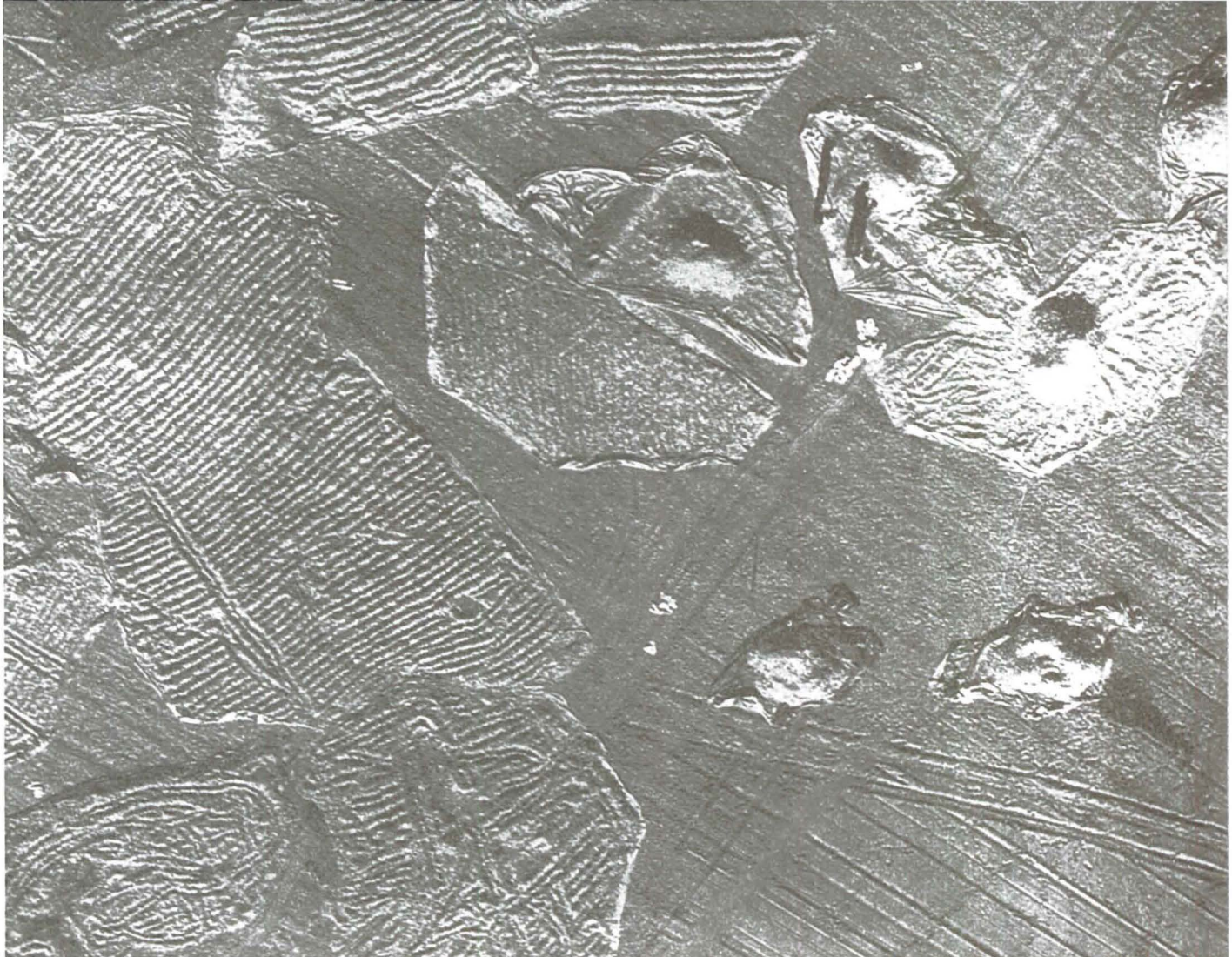
It is all very well to assume that our intentions are good, but it would seem that the results of what we do are a responsibility that we bear with all the people of good will all over the world; and we have not only to answer to our own conscience but also to those who believed and worked with us on the supposition that our objectives were the same—a world of honest peace. In cross section we share with every other nation the hysterics, the emotional idealists, the cynics, the hand-wringers, the wailing weepers; and we must understand that, and we must know that any true solution must come from clear thinking and a sense of decency. And there again is where our political morals come in. We cannot ourselves be men of little faith nor can we permit the men of little faith to set the pattern of the future.

Perhaps our terror comes from a recognition of the fluidity of present events . . . the fear that accidents can so easily send us tumbling into ruin. That is not true unless the human race intends to commit itself to eventual suicide, or unless the quality of our reason is so unconvincing that it must be reinforced by the need to arm ourselves to the teeth—or unless we subscribe to the words of a returning general, both profane and brilliant, who stood before a Sunday School class in his own city and said to the three and four-year-olds present, "You are the soldiers and the nurses of the next war." We believe none of this—we do believe that the yearning for peace in the hearts and minds of millions of people is strong enough to force the decision in the favor of human decency.

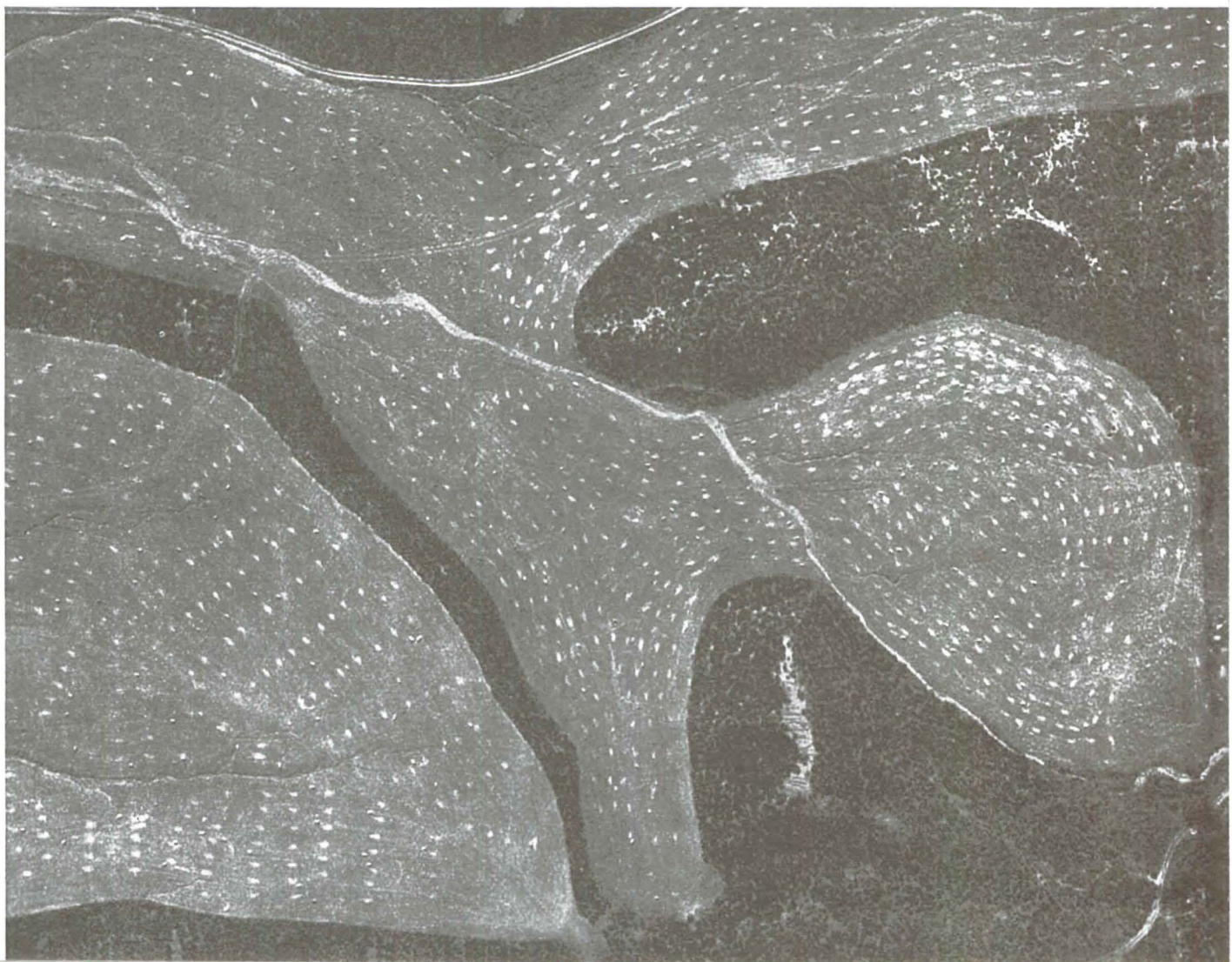


earth patterns

PHOTOGRAPHS BY RALPH SAMUELS



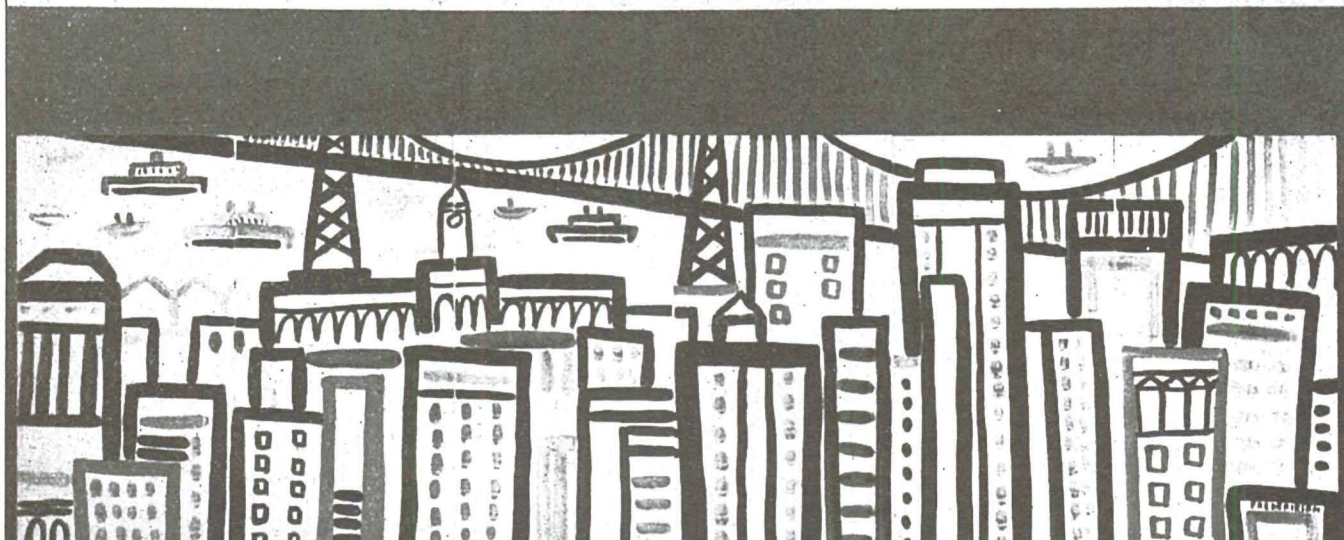
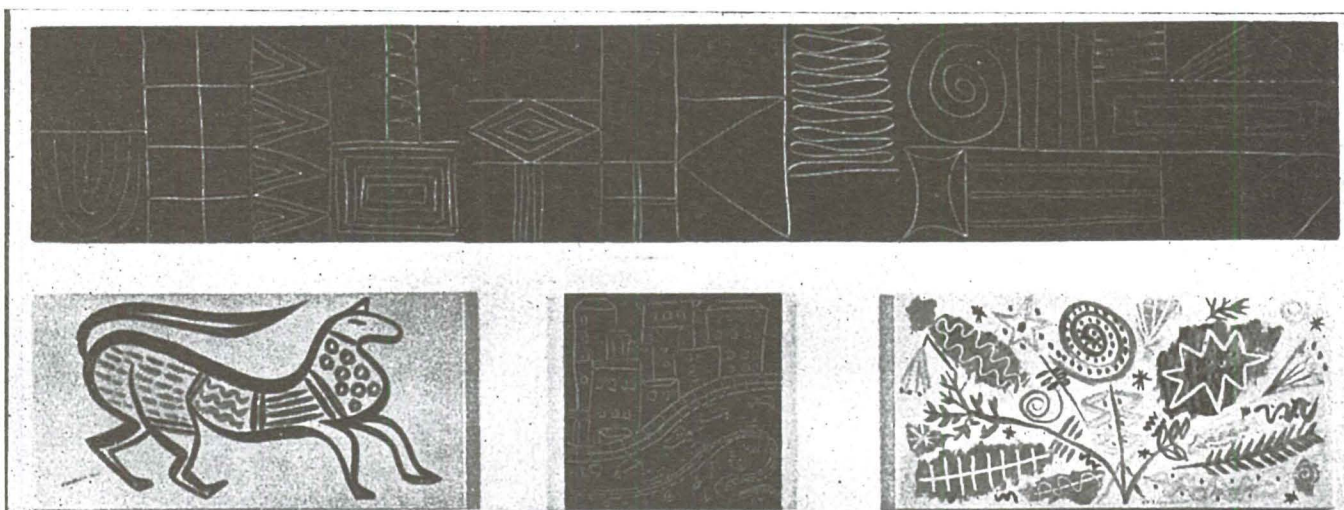
Courtesy American Contemporary Gallery



TILES

BY NIELS FREDERIKSEN

of Carlis & Frederiksen,
San Francisco, California



the esthetics of city and region

BY FRANCIS VOILICH

● Most of us live, work, and pursue cultural activities in the city or metropolitan region. Indeed, roughly sixty per cent of the people of our country make their homes in urban areas; half of these people live in cities of more than 100,000 inhabitants. Within this vast multiplicity of individual objects and structures we, as people, live, yet how often do we subject to analysis the form and content of the urban unit? How well do we know its effect on our daily lives, our ultimate culture? How severely have we put on trial those responsible for the existing form and structure of these collective homes of ours—our cities and metropolitan regions?

In order that we may consider objectively the esthetic impact of this urban unit which we have developed as our collective home, we must realize its complicated form, structure, and function. For we can put our finger on most of the products of the creative industrial designer and we can encompass in a few minutes walk the structures designed and built by the architect. But try to know fully and by all of the senses a city like San Francisco, Los Angeles or Rio de Janeiro in less than a lifetime.

THE PROBLEM

Let me state the problem of the city and region of today: It is simply the total disintegration of form, space, and structure in the urban pattern. Our cities are characterized by conditions of obsolescence and disorder which produce only negative esthetic reactions. But before discussing this problem we might ask what opportunities exist for esthetic contact with this complex urban form—the city. We know that “esthetics” in its original Greek sense meant “perceptive,” or that which we know or experience through our senses: seeing, hearing, feeling, tasting, smelling. Most of our esthetic contact with the urban environment is, of course, through sight—buildings, streets, their form and color. Disorder in them gives unpleasant esthetic experience. Much contact is through hearing—the noise of the street cars and automobiles reacts upon us as negatively from the esthetic point of view as the sound of the wind in pine trees does positively in the nature-made world. There is little taste or sense of touch in our contact with the urban world, but smell does play an important part in making the city repulsive or attractive to our senses.

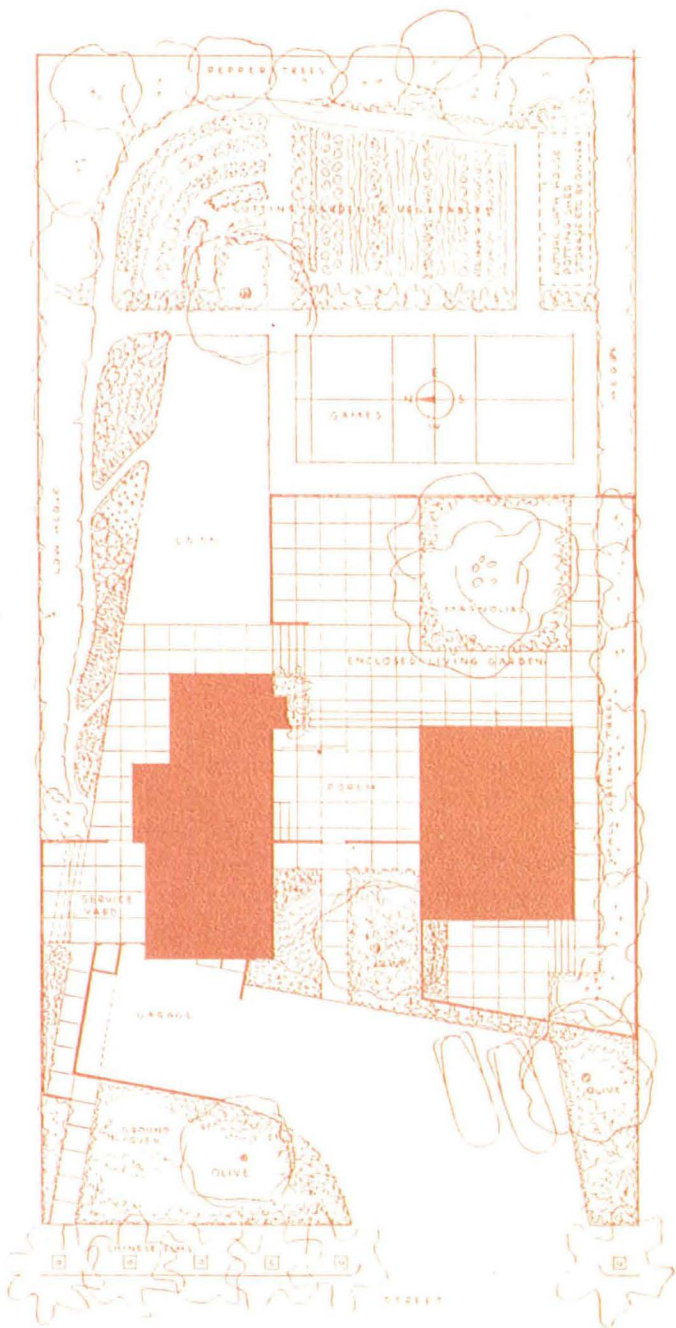
Now I would like to suggest another kind of esthetic contact with the city: a deeper esthetic experience caused by the reaction of form, space, and structure on our *social* senses—that is, our senses of justice, of right and wrong, of economic equality, just distribution of liberties and opportunities to all races and all income groups—in short, the application of democratic standards in the building of cities. It is this contact which has caused the dramatization of New York's

“Dead End Kids,” and the slum clearance movement through government-financed housing.

Thus, I believe, esthetic contact with the city may be interpreted as physical or social. Our ability to experience either depends upon our natural sensitivity and the extent to which our senses have been dulled by escape attitudes. It would be difficult to deny that in our society the creative artist has become over-occupied with the art-life of a two-dimensional canvas and significant forms of abstract sculpture, while the city about him has, frankly speaking, gone to pot. For where is the logic of traveling on dirty, crowded street-cars, through commercialized streets which are esthetically nauseating to visit an exhibition of highly refined art for a brief hour or two, when actually the entire city stands potentially as a far more significant work of art? The city as an art form offers a canvas of huge scale, using for materials the form, space, and structure of streets and buildings, parks, and open space for human use and enjoyment. Why is it that our art critics write thousands of words in favor of or against the finer points of exhibits of isolated art work, but ignore a whole world of potential art standing about them in the form of our cities, waiting for deserved and aggressive criticism?

This potential art form, the city, has so disintegrated that it almost defies description. Our downtown districts are congested and overbuilt with a wide variety of eclectic architectural phenomena known to no other age but our own. Around this central core lies a wide band of blight and obsolescence in which live a good third of our people; these are not always slums, but may be elegant or at least substantial homes of yesterday left behind and turned over to newcomers in the flight from the city by those who can afford the luxury of the suburbs. Beyond this, fading off into the rural distance, lies a band of newer middle-class houses, which often fully satisfy material standards of today, but which add up to mediocrity, pure and simple, from any long range cultural point of view. Over all this, lies a network of costly, disjointed transportation and traffic ways, barbarously slicing the city into ribbons, which in turn snarl and tangle beyond hope. In order to maintain this thoroughly disintegrated social unit which we have so painstakingly built, we provide many public services: costly equipment for fighting fires (one method nature would use to destroy the worst spots), social welfare services to combat juvenile delinquency and crime which breed where people live too close to one another and not close enough to nature. We supply health centers and clinics to hold back tuberculosis and other disease encouraged by bad housing. We set up elaborate traffic control systems and

(continued on page 46)



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Theodore Bernardi

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Arne Kartwold

IN CHARGE OF JOB:

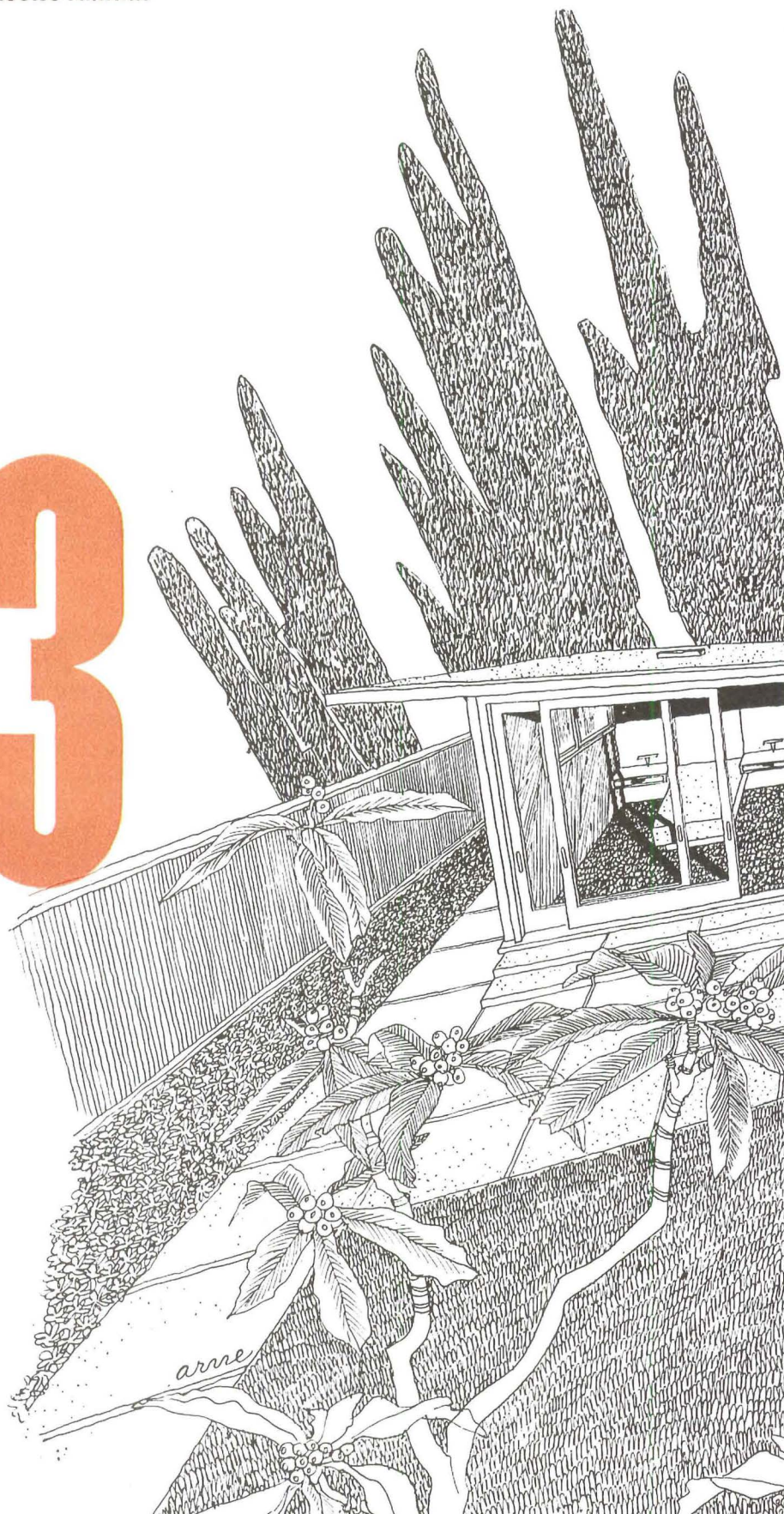
Louise Almack

case study house

■ We heard of a well-known architect who held a conviction that it was not necessary for him to see the site before he designed a house. All he needed was an engineer's survey and, according to his theory, he could sit down in his office and design a house for any location on earth. We, on the other hand, have always held the opposite theory that before touching pencil to paper it was not only necessary to visit the site, but have a heart-to-heart talk with the client. Any other process tends to make a house either overly conventional or overly intellectual. Nothing is equal to a visit on the site to really sense the views, panorama, winds, obstructions, etc., and only by intimate communion with the client can we bring out and incorporate into the plans all those likes and dislikes and whims, if you wish, which make the home individual. According to our own little "survey" of post-war clients, individualism is still the ideal of the American home owner.

All this springs from the fact that, for this house, the client is imaginary, and we have never

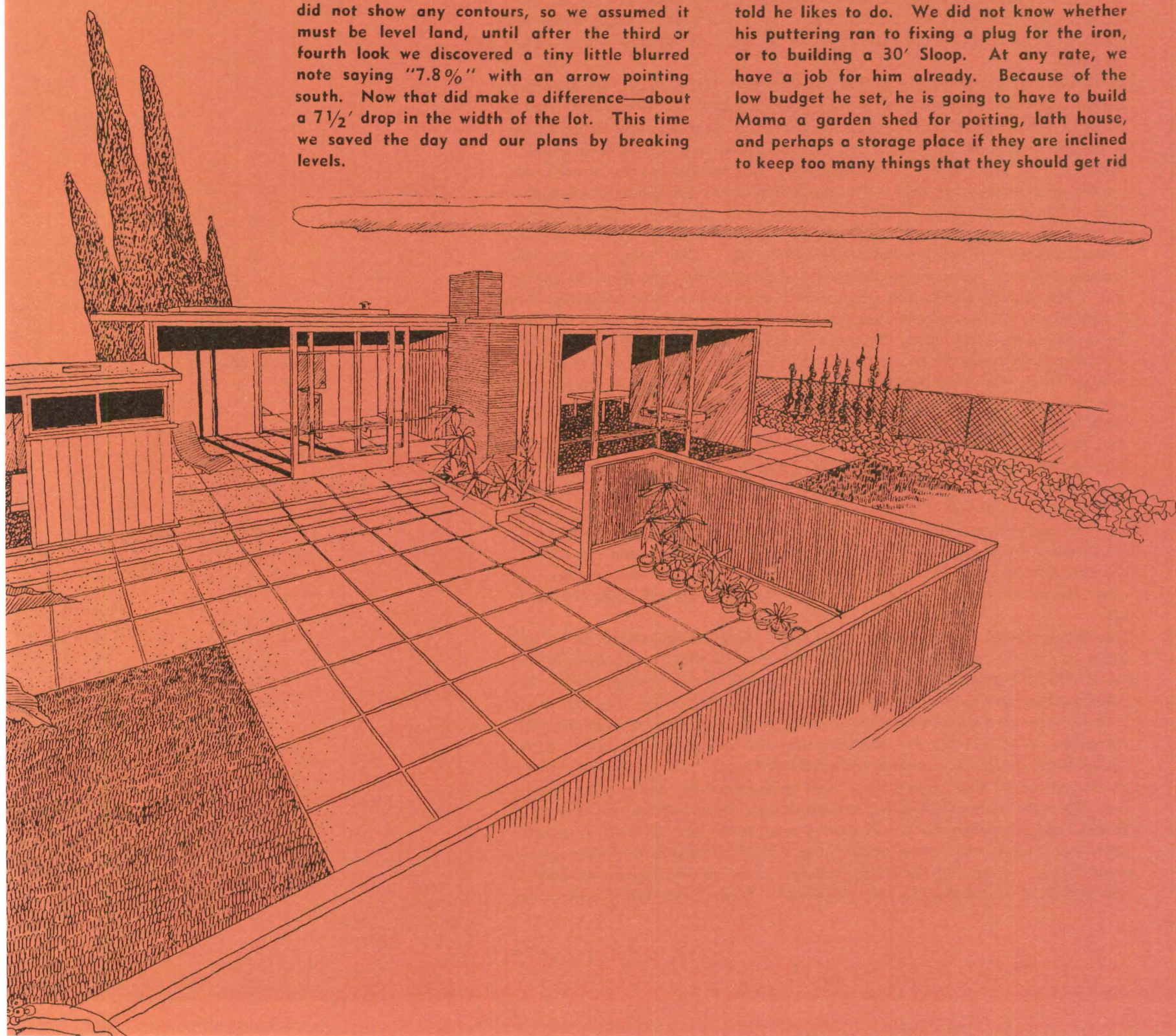
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visited the site. To be sure, the editor gave us a word picture, speaking of mountains, occasionally snow-capped, but unfortunately the photograph sent us was taken on a misty day. Nevertheless, we assume that no matter which door you step out of, you are likely to see beautiful mountains, and so we set to work on Lot No. 4. This, according to the diagram furnished us, contains two large and rather beautiful Eucalyptus trees. (They show in the photograph.) These were so located that it seemed wise to design the house in relation to them. It was a little unnerving to hear after we were well along with our scheme that we did not belong on Lot No. 4. It was all a mistake. We belong on Lot No. 3—which had no trees at all! Well, Eucalyptus trees aren't much good anyway. They are dirty and messy and there is a danger of falling limbs on windy days. So, in the same spots, we will plant trees we like better. The diagram did not show any contours, so we assumed it must be level land, until after the third or fourth look we discovered a tiny little blurred note saying "7.8%" with an arrow pointing south. Now that did make a difference—about a $7\frac{1}{2}'$ drop in the width of the lot. This time we saved the day and our plans by breaking levels.

The imaginary clients we were told were a family of four—man, wife, one small, and one half-grown child. Sex of children? Your guess is as good as ours. We assumed boys, probably on the theory that they would not be too fussy. We could not see the difference in ages was anything to worry about. A few years evens that up, so we gave them duplicate rooms. Then someday, if they want, they can knock out the partition between (it doesn't support anything), and have a nice, big sitting-sleeping room. At present, of course, their rooms are taking the brunt of Papa's budget.

"Maybe Mama likes to garden," we were told. Well, if she does, she is going to be a busy little woman with the entrance patch, the annual and perennial borders, and that cutting and vegetable garden. Maybe the half-grown son can mow the lawn because Papa will be busy with his "home puttering," which we are told he likes to do. We did not know whether his puttering ran to fixing a plug for the iron, or to building a 30' Sloop. At any rate, we have a job for him already. Because of the low budget he set, he is going to have to build Mama a garden shed for potting, lath house, and perhaps a storage place if they are inclined to keep too many things that they should get rid



CASE STUDY HOUSE NO. 3 continued

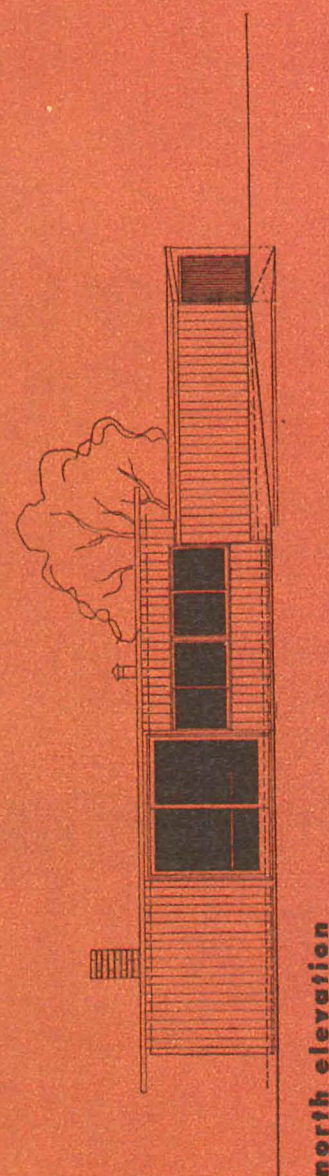
of. After the bids come in, he may also have to do some of the paving and build that high storage in back of the garage, and the enclosure around the garbage cans near the service entrance. But that is another story, and we'll all keep our fingers crossed.

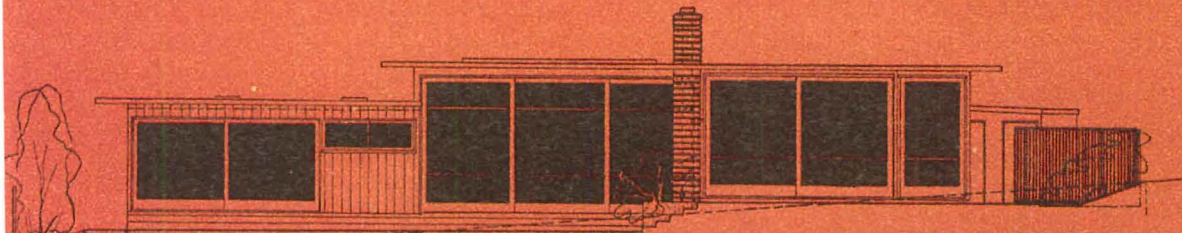
Now to somewhat sum up the site problems. We have here a house on a lot 95' x about 194', on the east side of Lasheart Drive in a new subdivision in La Canada. With a mild year-around climate, out-door living area to the east seemed desirable, which brought the house toward the street. Such a big lot was excellent but still we thought some portion should be enclosed to protect from surveillance. In fact we tried an atrium, or patio, if you would rather call it that, but this sort of arrangement strained the budget. It is our theory that with radiant heating in the floor the east doors to the porch could be kept open most of the year, making this area very much a part of the enclosed garden space. The boys' rooms were placed away from possible noisy evening parties in this living garden. In the case of such parties we have room for parking several guests' cars on the property. Beyond the enclosed garden it is our thought that, to avoid a sharp binding of the property lines with solid fences, we would keep some of the vistas that make new developments so desirable before any houses are started. If it is necessary to keep out neighbors' cats, dogs, and chickens we thought a lacy wire fence would do the job. If the imaginary owners prefer they could have a swimming pool in the area marked Games. Although every California house seems to have a barbecue, we did not show one. Papa will have to build it so we are also going to let him and Mama decide where to put it.

It should not be necessary to say much about the plan as everything is pretty obvious. We have tried to provide a place for everything that a family might own and use. As stated before, if they have any large family heirlooms that must be kept, Papa will just have to do something about it himself. We have a place for everybody's clothes, for towels in the bathrooms, and a place for linen. The unlabeled closet off the bedroom hall—that is for guests' coats. The lower section of the bookcase will have doors to hide messy magazines, storage games and card tables. Please note the extra deep section next to the small toilet room. This brings us into the kitchen and work area where Mama is cooking dinner and Papa is puttering. The joining of the two areas will preserve that companionship that is sometimes lost by one member pursuing a hobby too hard. A few points in passing about this area. Mama selected a two-compartment sink with a drying rack device in one section. As Papa is a putterer, rather than a hunter, there will be no ducks or geese to store so we have not yet provided any deep freezer. But note the extra large refrigerator with separate sections for all different kinds of food storage.

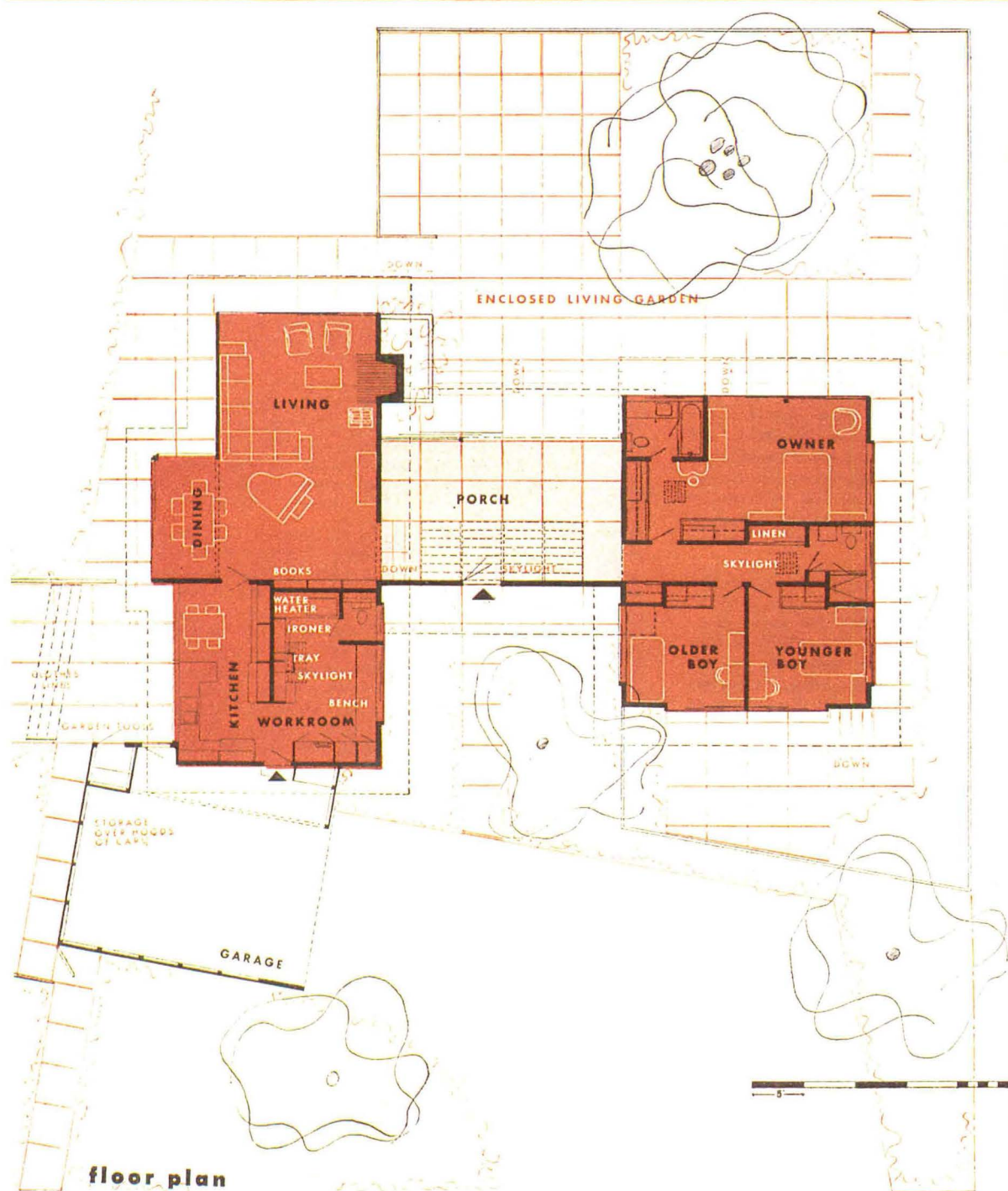
The closets and cupboards in the work room would be divided up between Mama's brooms, soaps, etc., and Papa's puttering equipment. He also gets cabinets under his work bench. Note the shelves in the little toilet room, where all kinds of rolled items such as paper towels, etc., could be stored. In fact, note the toilet room which avoids one's traipsing through the house while busy at the sink or work bench. This could also be used by the occasional maid, who would use the dining alcove in the kitchen. At other times this alcove would be used for family breakfast, lunch or quick bite.

Our family found that they never did close their garage doors, so on this house we are leaving them off. The location of the garage cans in the corner of the garage makes it easier for Mama and the garbage man. Located as they are behind ventilated doors no one will know the difference. In fact, we once did a city house with garbage cans in a closet near the main entrance. If it was not for the fact that the owner, as a point of pride, called attention to them nobody would be the wiser. In the opposite corner of the garage we have space for a lawn mower, garden hose, rakes, spades etc. Over the hoods of cars is a locked storage that could be used for those trunks that everyone talks about, but so few people nowadays seem to actually own. In any case, Papa could keep his extra supplies and lawn equipment there. If he had some big project on, he could arrange to work in the garage, it is so handy to his work bench. If the boys had bicycles, they



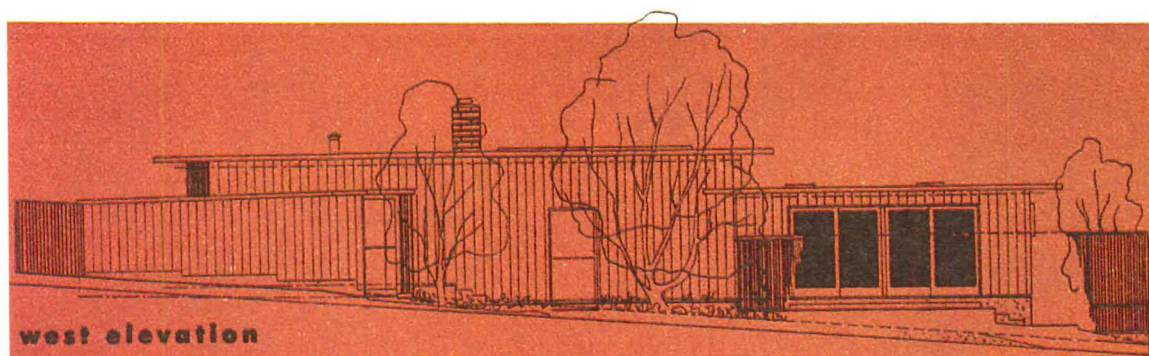
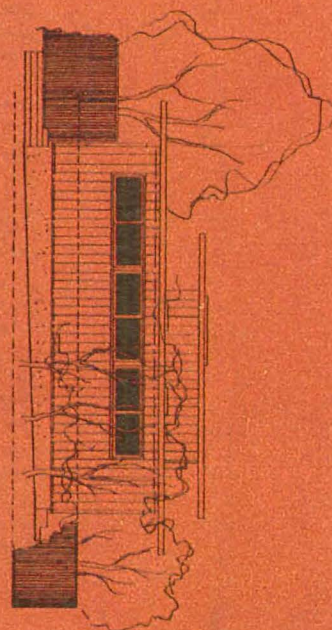


east elevation



floor plan

south elevation



west elevation

CASE STUDY HOUSE NO. 3
continued

could keep them in the garage against the kitchen wall. If they did not trust the neighbors, we can arrange for a device to lock them to the wall.

But that is enough about the interior accommodations. Next month when we furnish the house we will show you pictures and tell you more about it. Be sure and look for the July issue.

It seems that nowadays, every house must have a new "system of construction." However our clients will have to get along with the good old 2 x 4's. We do not mean to imply that new materials and prefabrication are impractical. If certain standard plans and forms are acceptable, factory production in large quantities will undoubtedly produce economies. But where the individualized custom-tailored house is desired, and at the same time the dollar must be stretched, there is as yet no system that competes with stud construction on a cost basis. As a matter of fact, although we did not run the lines through the plan, our house is laid out in 4 foot modules so our client can get the benefit of any developments before he starts to build. All the materials we are using in this house are those which we have tested for performance and economy and found to give the "best value for the money." Also they are materials readily available in ordinary times and will be the first on the market when construction resumes, for instance: wood framing, tar and gravel roof, wood gutters, wood T&G siding. Because of so many large openings, which most people as well as our owners want, we will use diagonal sheeting on the remaining wall surfaces. Over this is the usual building paper and then our vertical boards. The roof space will be insulated, and if the bid is low enough maybe we can add insulation in the walls. This is not absolutely essential in California. The fence around the enclosed living garden is shown in split grape stakes, but here we might indulge in experimentation and check costs of either corrugated transite or waterproof plywood.

A few winters ago our family visited some relatives in the Middle-west and spent a very comfortable week in their newly-built home. Although they found the house comfortable, it wasn't until they had been there three or four days that they noticed there were no radiators, hot air grilles, or heaters of any kind in sight. Then, of course, came the long explanation of the radiant floor heating system. When the relatives mentioned the reduced amount of dusting and house cleaning, because of the absence of air currents, Mama knew that this was the system for her new home. We have planned the house for such a

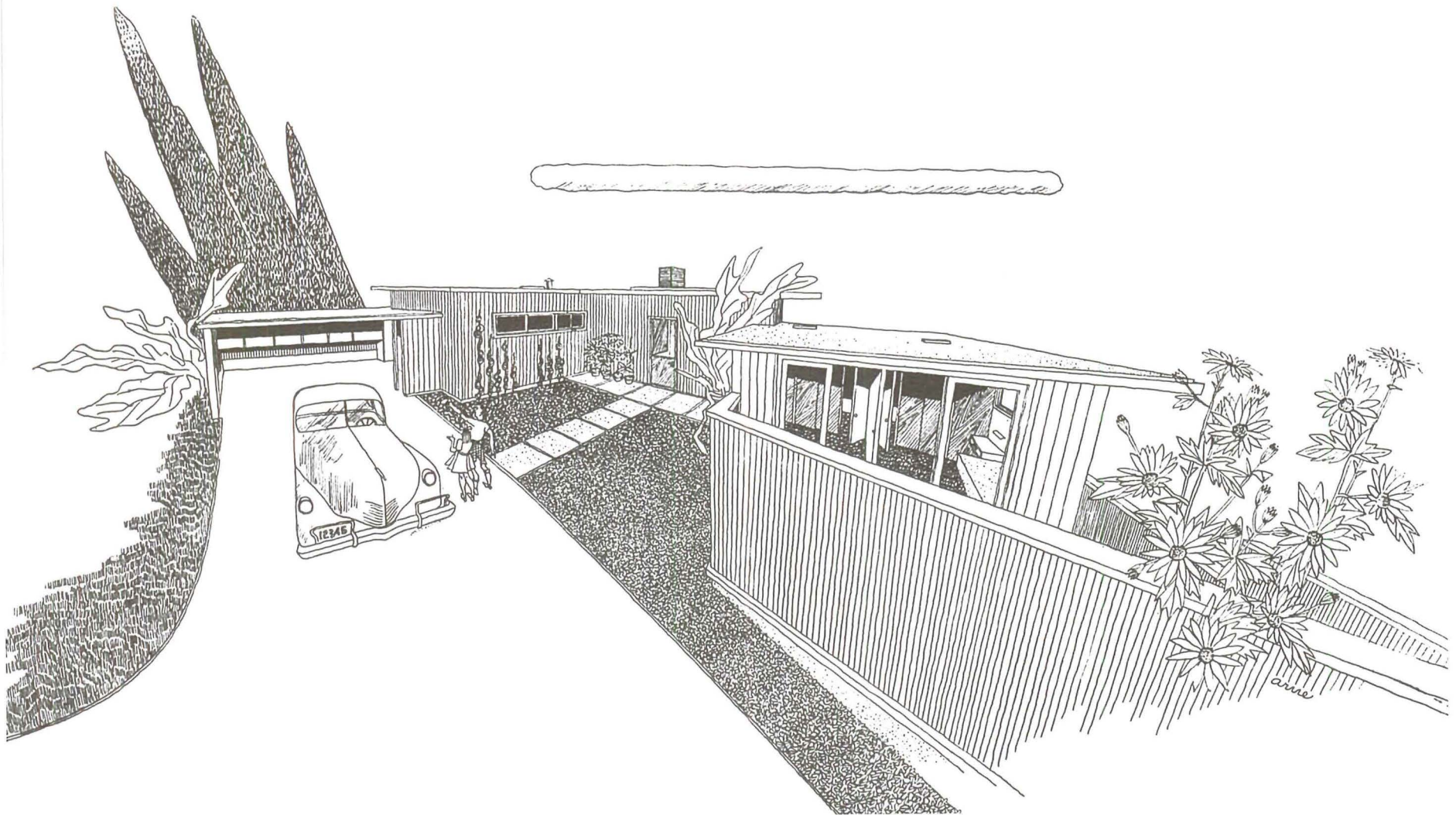
system. As mentioned before with this system in the floor of the porch and sheltered as it is from the winds, it is quite possible that the doors to the east may be left open the whole year around. The system would be operated from a boiler in which also will be a coil for heating water for the various fixtures. A storage tank over the boiler would insure a continuous supply.

Although the initial cost of the radiant heating system might be a little greater than the other systems used in the West, we have been told that there is a definite fuel economy. The floor construction itself should be very economical as we plan a stained concrete floor poured over the pipes which are laid on a gravel fill. In the main rooms this floor could be terra cotta tile, composition tile, or carpet over the concrete. But this is a matter for further discussion. The porch floor, in any case, would be stained, troweled concrete with treated wood division strips forming a pattern. The division strips would extend into the outdoor terrace. But here before the concrete is entirely set we would wash and broom off the surface to get a texture that would reduce glare.

We intend to do a little experimenting and make samples before finally determining the exterior colors of the house. Our preliminary thought is to stain the boards and eaves and gutters a very light stain, and paint all the sliding doors and sash perhaps a very dark green. Whether we leave the chimney in red common brick or paint it is one of those last minute decisions.

We are not definitely decided as to the interior finish. We are in favor of dry construction, meaning perhaps fibre-board ceilings and plywood walls, in a natural finish. As we have sometimes quipped—although plywood costs more than plaster, we like it better because it looks cheaper. But then these are all matters rightly belonging to the next issue.

We have thought of the opening in ordinary window glass or doors. If the price of the house "was right" we might indulge in the luxury of plate glass in the living room of sufficient thickness for the respective sizes of windows and porch. As a psychological effect, to preserve the feeling of privacy from the street and still get some direct sunlight in the porch, we show skylights. The sunlight can be controlled by the adjustable wooden louvres. This sun will also help the feeling in the living room toward the late afternoon when it would otherwise be sunless. Similar louvres control the light in the skylight over bedroom hall, Mama's dressing table, and over the laundry equipment.



BY PETER YATES

as tovey says . . .

■ The death of Sir Donald Tovey has produced a freshet of his writings, principally in the form of lectures and program notes composed for divers occasions. An additional volume of *Essays in Musical Analysis* comprises a brief, positive, opinionated survey of chamber music forms and limitations, larger studies of the *Goldberg Variations*, the *Art of Fugue*, the Mozart Quintet in E flat for piano and woodwinds, the Haydn E flat Piano Sonata, the *Diabelli Variations*, and four Chopin *Etudes*, with shorter studies of works by Bach, Mozart, Beethoven, Schumann, and Brahms. These studies of music which was closest to the heart of Tovey, the pianist, have a warmth and intimacy of expression often lacking in the volumes of symphonic studies (edited, from program notes for the Reid Concerts in Edinburgh, which Tovey conducted). For Tovey, although his final worldwide eminence as a writer about music has obscured the fact, was an important and devoted pianist, one of the first to include in his repertoire the *Goldberg Variations*. His study of these variations, written in 1900 as an introduction to his first playing of them—he played them in this country during a series of New York recitals in the '20s—is in my opinion the most thorough, the most rewarding and beautiful of all his writings. The greater part of the studies in this book was written around 1900; the study of the *Art of Fugue*, however, was written in 1936—there is an earlier separate book on this subject—as the introduction to a set of quartet recordings, which Tovey himself concluded by playing on the last side his own conjectural conclusion of the unfinished fugue. In addition to this gratifying collection, which, if it had been published at the time when most of it was written, would have been an epoch-making work in musical scholarship, the Oxford University Press has also gathered into one volume the very individual articles written by Tovey for the XIVth Edition of the *Encyclopedia Britannica*, and several separately printed books of lectures. The ten lectures entitled *The Integrity of Music*, delivered in the University of Glasgow in November and December 1936, summarize with beauty, maturity, and a still delightful freshness Tovey's musical convictions. This is a work of appreciation addressed not to the beginner who occasionally achieves moments of concentrated listening but to the sophisticate, self-satisfied with traditional pedantic gossip in the rut of his own prejudice. The sum of these new publications adds little to our knowledge of the critic, who having chosen his little story, joke, or illustrative example, more than once repeats himself, but much to our appreciation of the limited and learned human being.

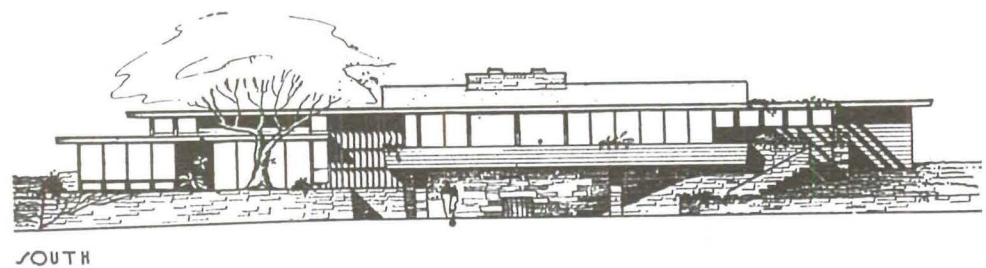
Sir Donald was no poet. He was a man who dreamed in learned strophes, which invariably turned up prose in the text. He conceived by details that in the description pro-

duce surprising and expected whole effects—surprising because Tovey himself never ceased to express an almost naive astonishment at the outcome of them; expected, because being inherent in the context of the music they never lead us otherwise than to the outcome in the text. He had the learning and imagination to discover and the literary art to expose the concrete processes of musical transformation that make a work of art unique. Somewhere between a magician's handbook that describes the trick but cannot reproduce the entertainment and an argumentative German theoretical treatise, Tovey's writing spoke with a professor's zeal fired always with a true amateur's incontinence. The earnestness of his manner preserved the style of his musico-grammatical enthusiasm from dropping into the merely external and grotesque. And like a wise and gentle human being he was always humorous. He was a precise and beautiful pedant, of the sort whose pedantry is like a goldsmith's work with facts, ornamental, precious, a luxury for the self-conscious, yet serving in this end a cause of beauty in durable and superior workmanship, in short an ethical purpose. He is a man who will make right by argument, crying down dogma with a personal defiance; a scholar and prose-writer who thought towards the farther dimensions of the poet; lacking in himself simply the capacity of genius. Among writers about music he is the learned counterpart of Bernard Shaw, zealot, lover, and by innate force of his conviction propagandist—the greatest who has written of music in English.

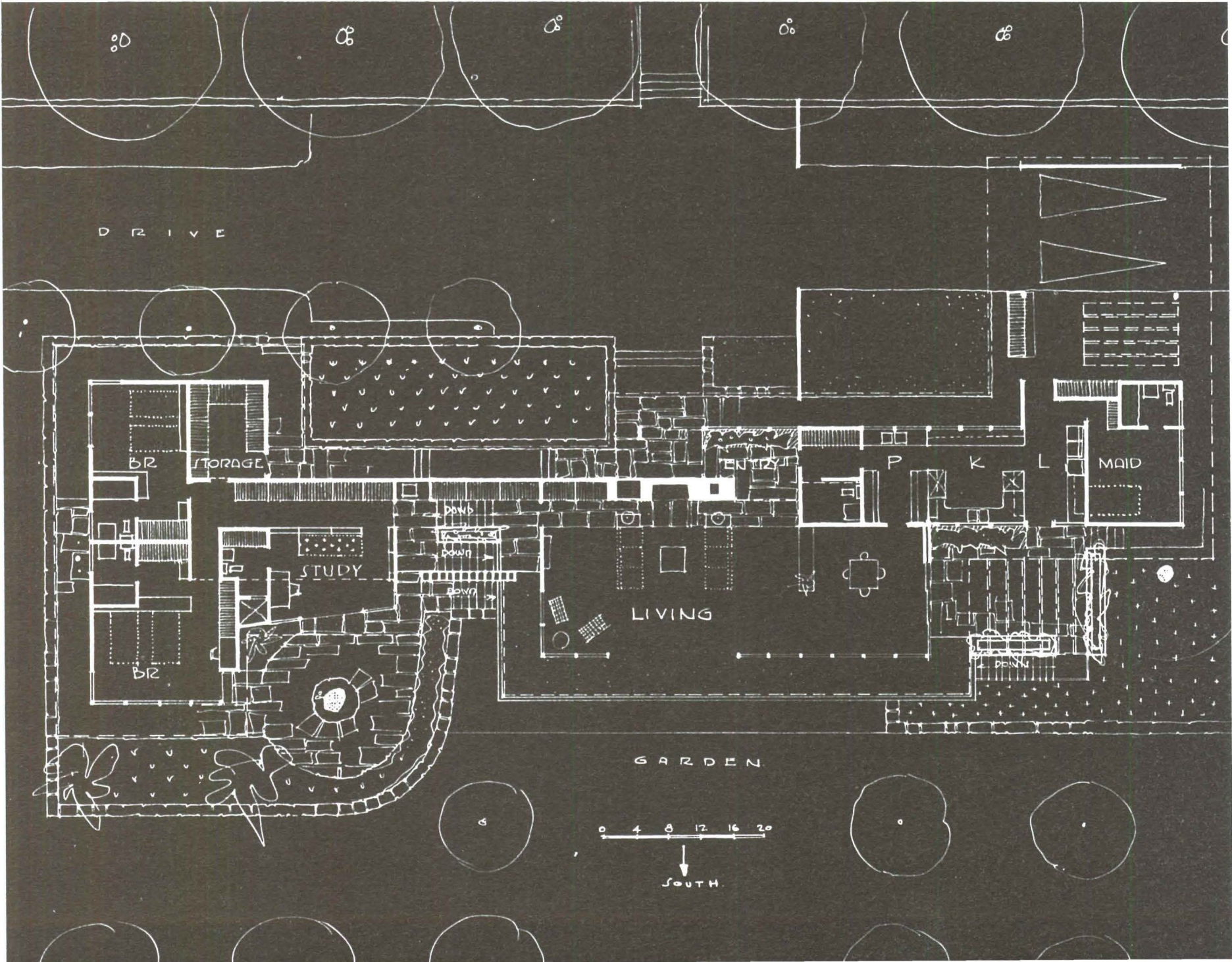
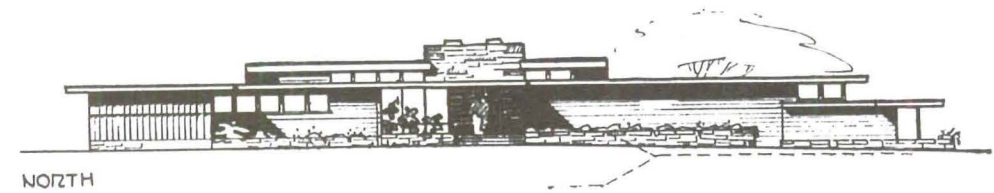
The writings of Tovey fall into several distinct types: the musical *précis*, the brief note intended to illuminate some feature without fully examining the entire composition, the small study including some emotional equivalent of the music, and the large study aiming to be at once emotionally descriptive and exhaustive. Beyond these he reached through the lecture toward larger summaries of a critical and compositional philosophy which remains at its best anecdotal and like unfinished conversation. One can only presume that in this as in his own musical composition he lacked the genuine creativeness that conceives by wholes and lives by inclusiveness. One can only presume this of his music, which is large and seldom played. In the later years of his life he composed only on rare occasions. Tovey's criticism is founded on *précis*-writing, an emotionless writing down of the actual course of the music in the text. This method he enjoined upon all his students as the basis of musical understanding. He has given only one complete example of it, the masterly *précis* of Beethoven's *Ninth Symphony*, deliberately offered as a model of its sort. The best of his writing is in the smaller and larger studies, condensed, illuminated and emotionalized

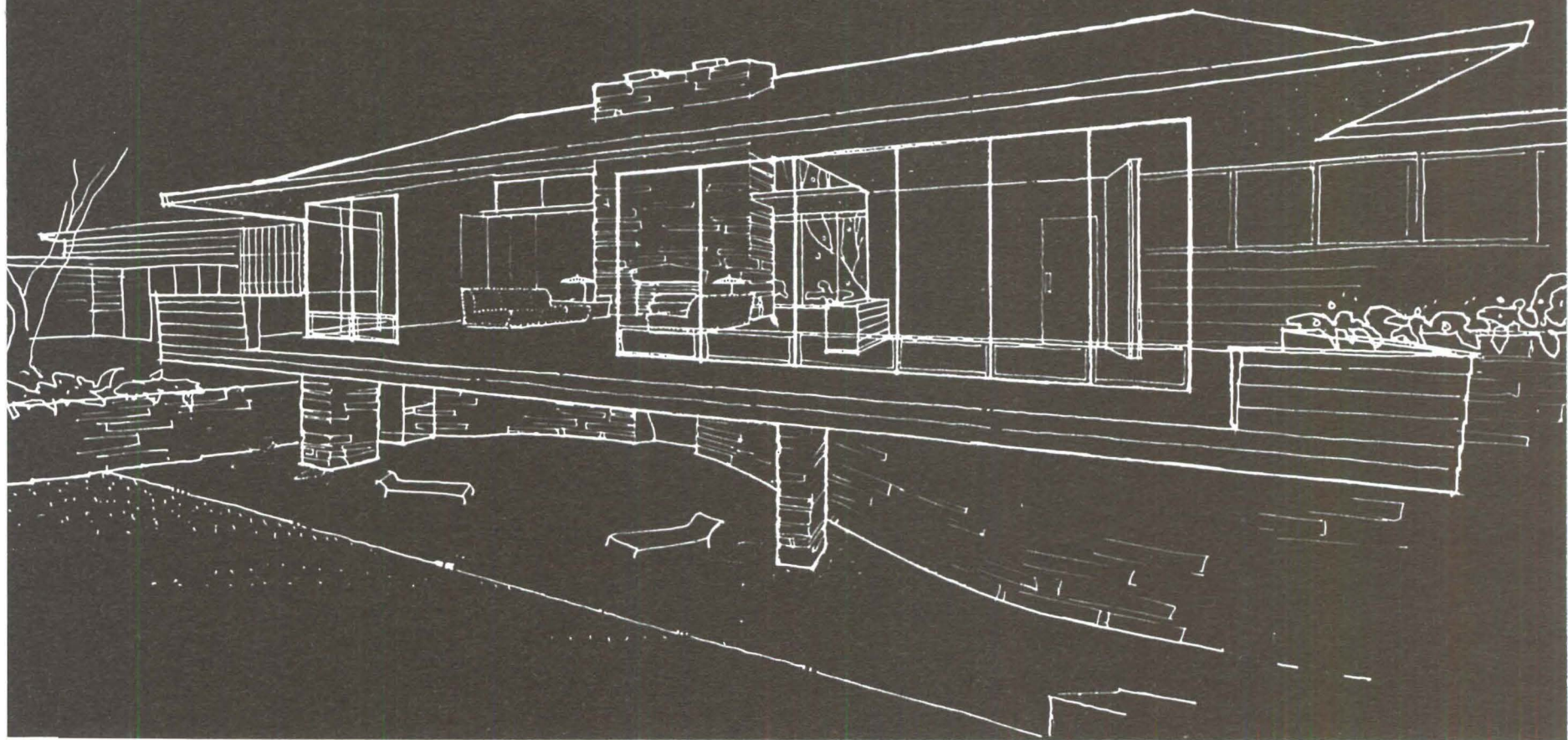
(continued on page 42)

H O U S E I N A L T A C A N A D A



Gordon B. Kaufmann Associates, architects



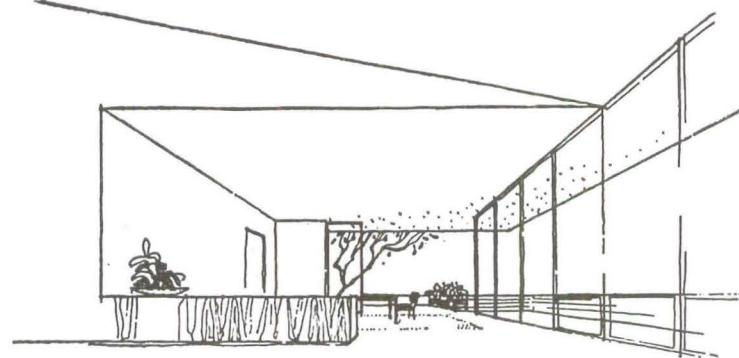
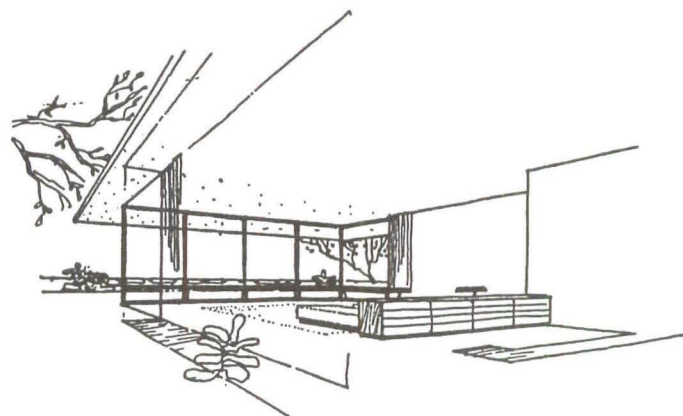


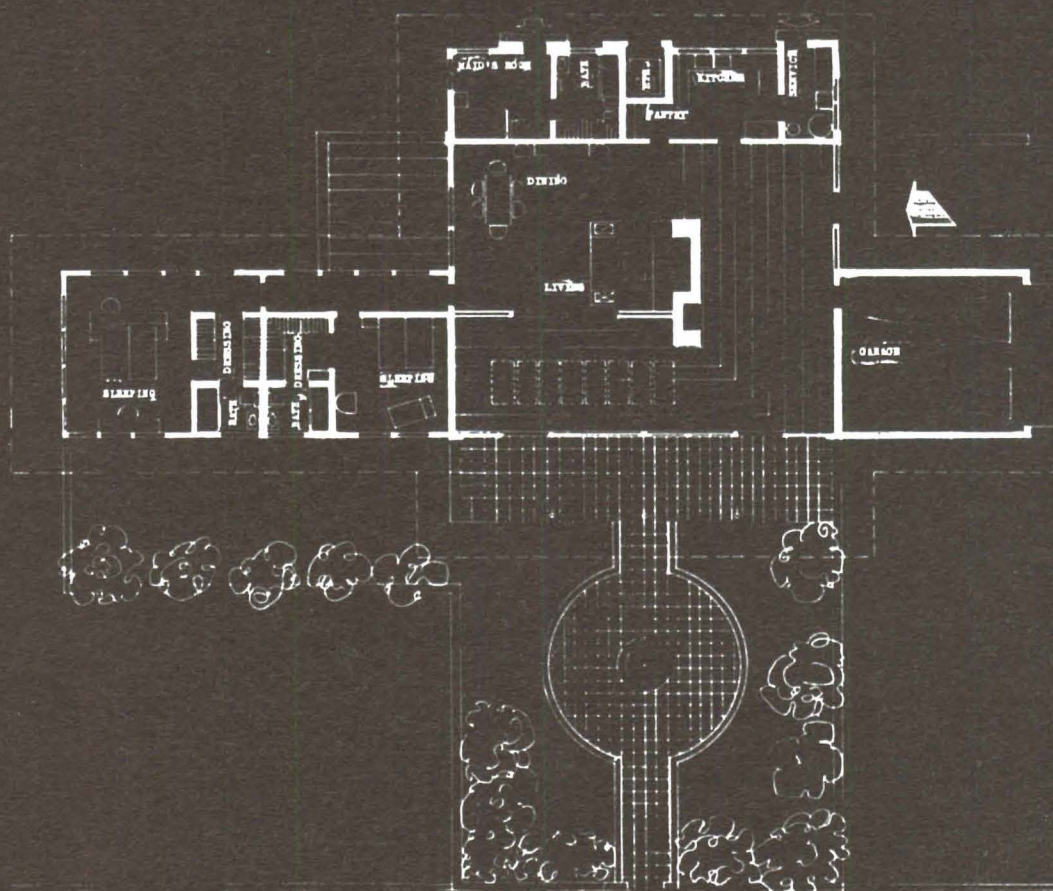
■ This house is to be built against the foothills of a range of California mountains. The contours slope to the south where at present there exists an old house surrounded by an orange grove. The street is to the north with the greater part of the property lying to the south of the house.

The owners, a middle aged professional man and his wife wish to live simply with, however, ample provisions for moderate entertainment. It is expected that much time will be spent in a large sub-tropical garden. The house is entered from the high side of the slope opening to the south. It has been planned on a 4' - 0" module. The living and dining terrace will be approximately 10' - 0" above the garden level. The bedroom wing, including the study is at a half level between the living room and the garden in order to take advantage of a large tree and terrace which exists at present. Directly below the living room a cave-like lounging and sunning area has been designed. This is to be a place for cool and shade in summer and sun and shelter during the winter months. A fireplace will provide heat for the cool evenings and may also be used as a barbecue.

The service portion of the house opens into a service yard on the higher level at the street. The car shelter is the drive through type. A number of existing stone retaining walls have been incorporated into the structure and all of the trees and existing planting will remain. The materials are native stone and natural redwood. The interiors are to be of plywood veneers. The use of 4' - 0" standardized case units is universal throughout the house. Mechanical equipment awaits postwar developments.

No attempt has been made to create a house of the future, although the solution of the problem is a comfortable, modern, western house. Laboratory facilities in the lower garden have been provided, and a small library connected with the bedrooms serves as the owner's study.





DESERT HOUSE

owner: Arthur Keating

location: Palm Springs, California

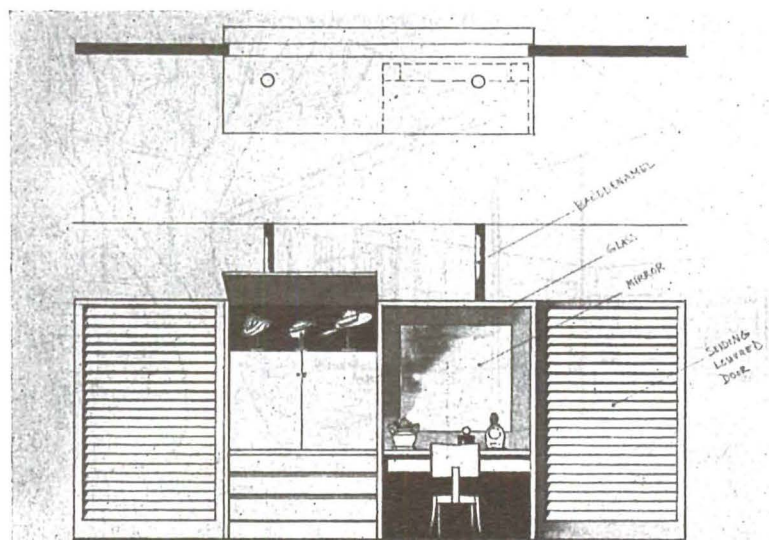
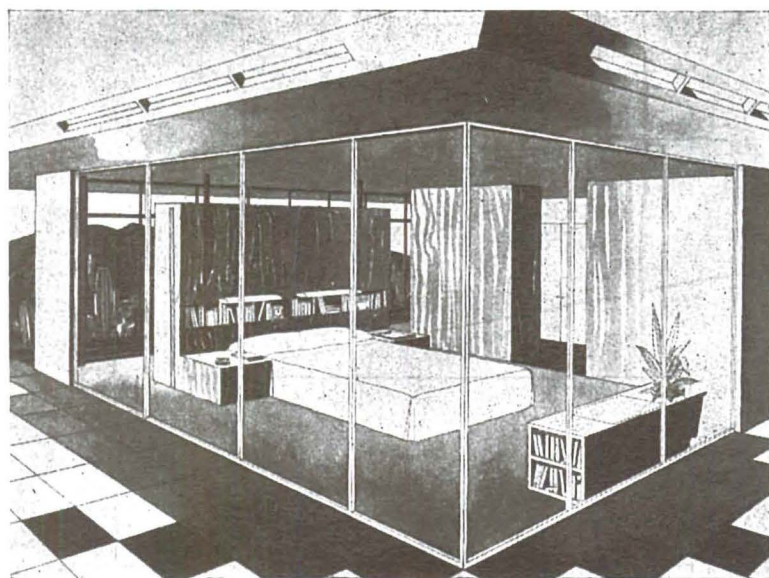
designer: Paul Laszlo

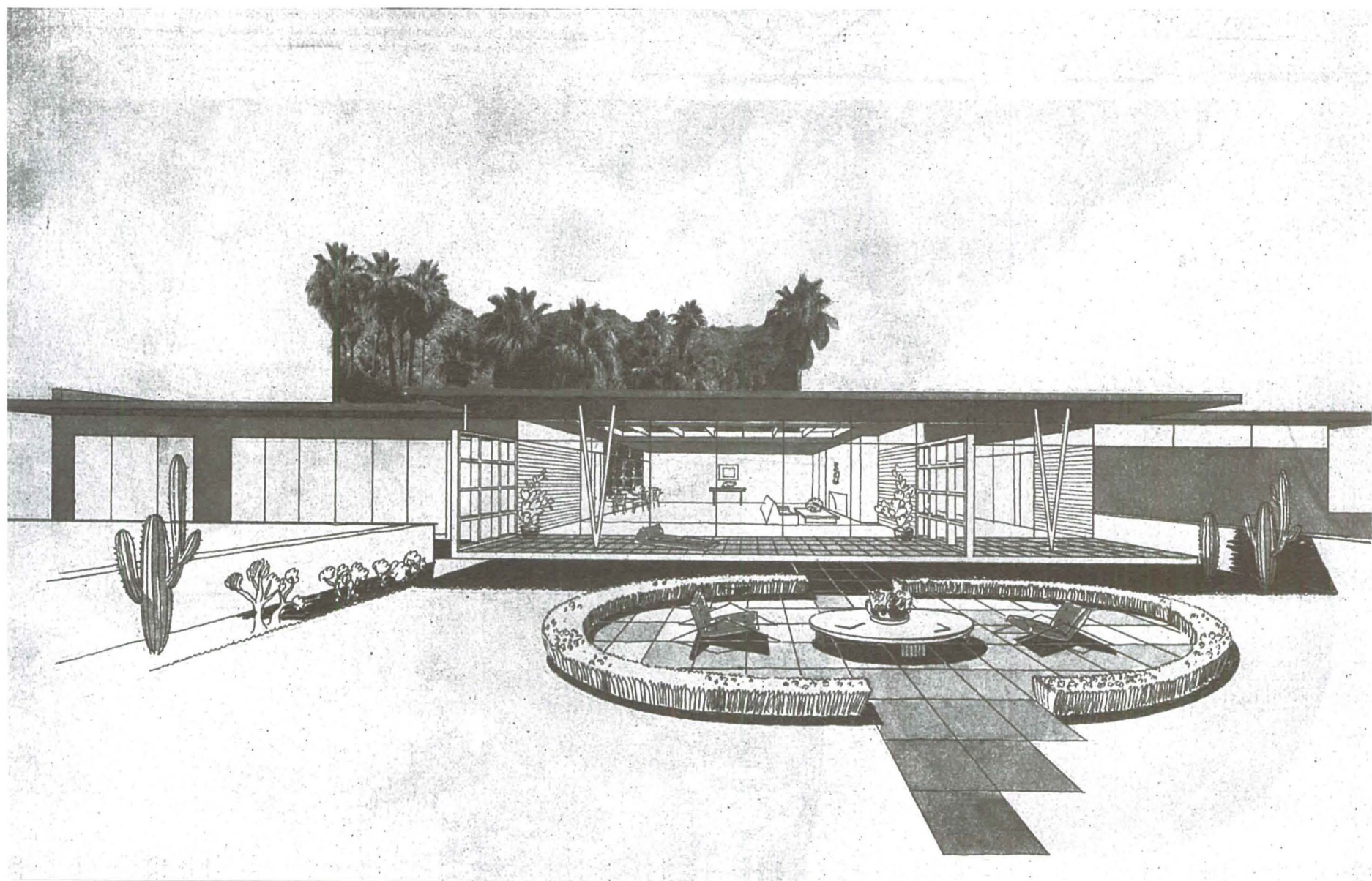
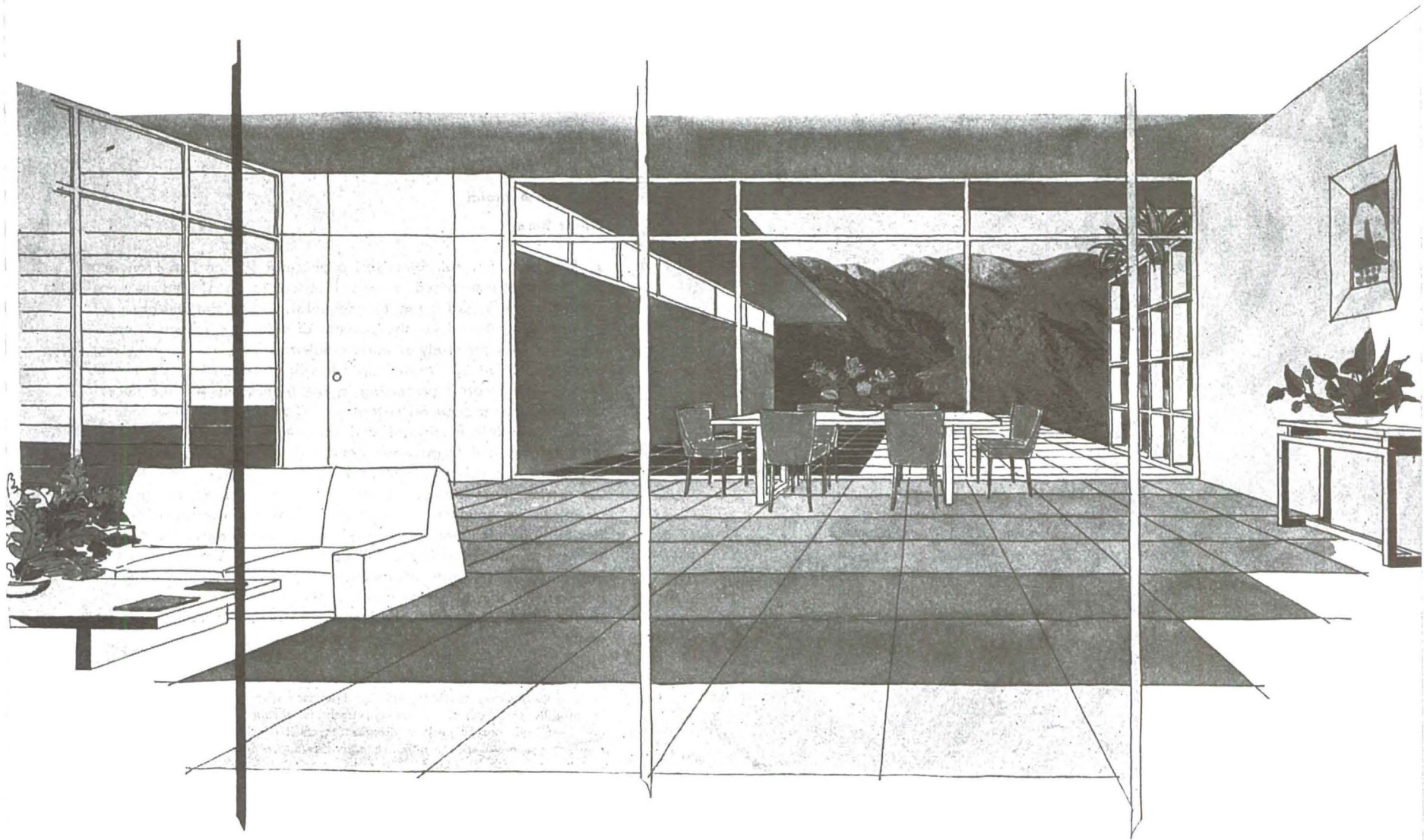
This site faces the Palm Springs Country and Golf Club to the south, and a magnificent view of the unusual hills to the west. The location gives a certain charm because of the contrast of the desert and man-made vegetation. The floor plan has been laid out in such a way that at any time one is sitting in the living room the best possible view in the best possible light is afforded.

The size of the lot is 225'x125' and the front has an east-west line. The house has a square footage of approximately 2,200 square feet. The living room and dining room are combined, and the screened in outdoor space with a barbecue makes outdoor entertaining a pleasure as well as a functional activity. Another typical outdoor feature in Palm Springs is the wall inside the walls to eliminate a too large garden space and to protect against sand blown by the hot wind from the northeast. Projecting roof eaves give protection from the strong sun.

There are two bedrooms and a servant's room, each with a bath. All bathrooms are equipped with plumbing fixtures of exceptional quality. Ample closet space and wardrobes are provided. Technical improvements will be incorporated as they appear on the market. The heating system is combined with an air conditioning system. The kitchen has a dishwasher, a garbage disposal unit, and all the features of a contemporary "postwar kitchen."

The house of modern design is complemented by the Interiors also designed by Mr. Laszlo.





A UNITED NATIONS CENTER FOR SAN FRANCISCO

architects:

William Wilson Wurster A.I.A.
Theodore Bernardi

Ernest Born

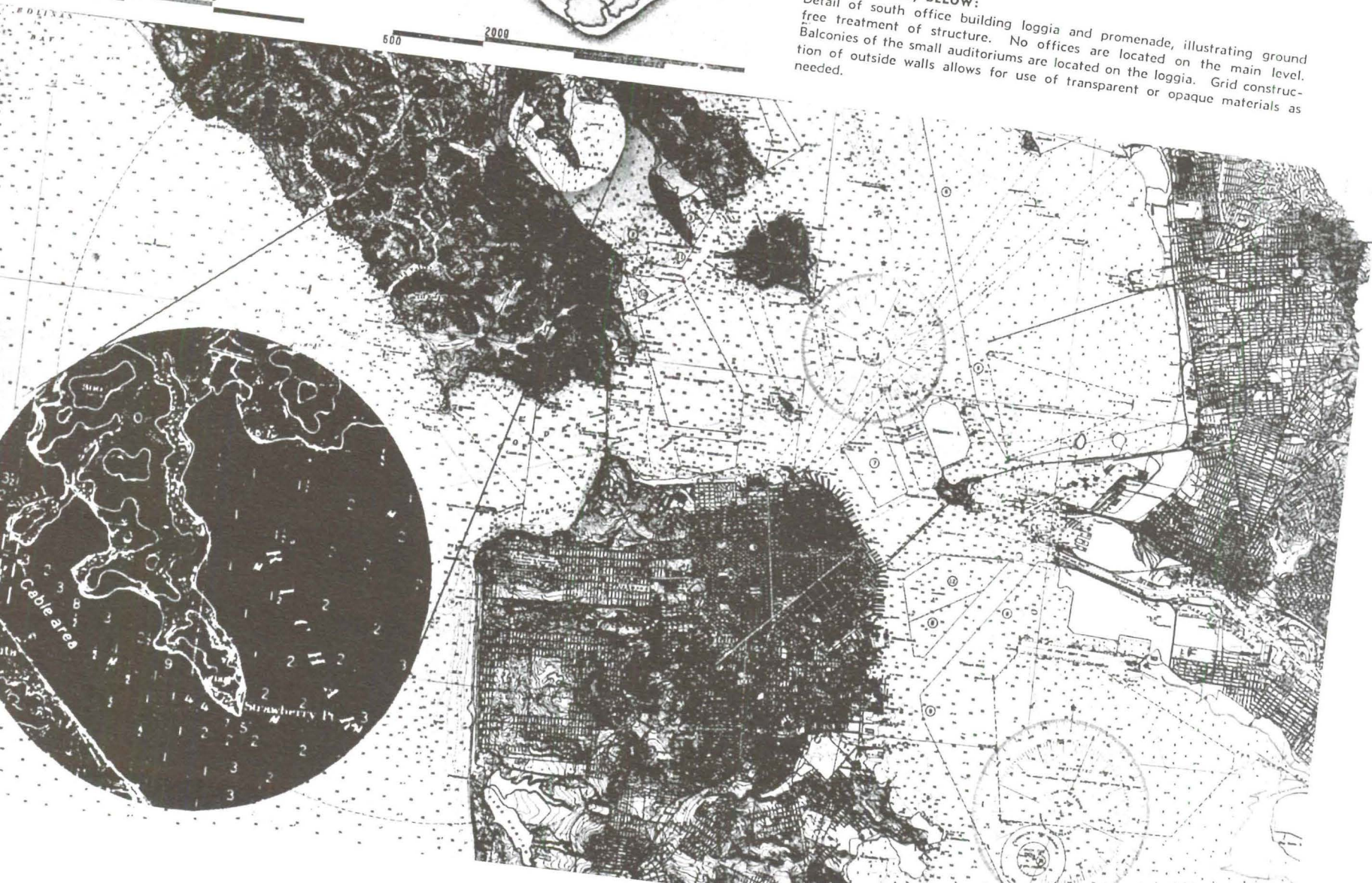
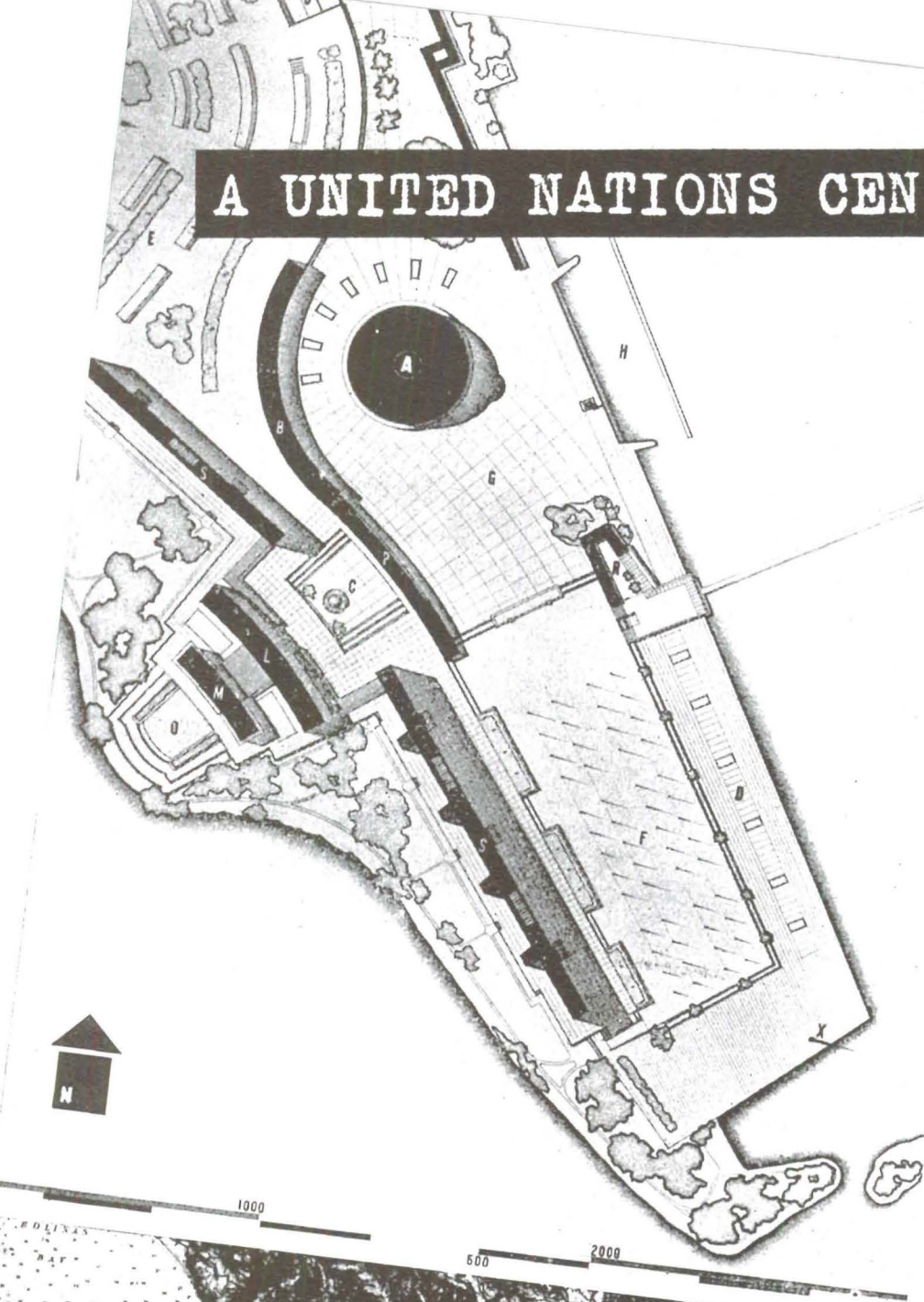
● Symbolic of world objectives, a peaceful site on San Francisco Bay has been proposed as the location for a United Nations Center which would serve to adequately house the delegates of all nations gathered for the purpose of finding a common meeting ground for the study of world problems. Strawberry Point in Marin County has been selected by the architects as the location possessing in the highest degree the necessary features for such an enterprise. This area, which is indefinitely expandable northward and accessible to the Bay Cities, is at once detached from urban cramp while still being very much a part of the urban scheme. It was felt that, architecturally, the project must possess all utilitarian conveniences and general amenities for quiet and productive work within the space, usage, flexibility of loft buildings or warehouses. But it must also express through careful planning a full appreciation of the objectives to be won within its walls, a simple nobility of conception that would be a part of the directness and honesty necessary in any approach to the good solution of problems concerning the welfare of the world.

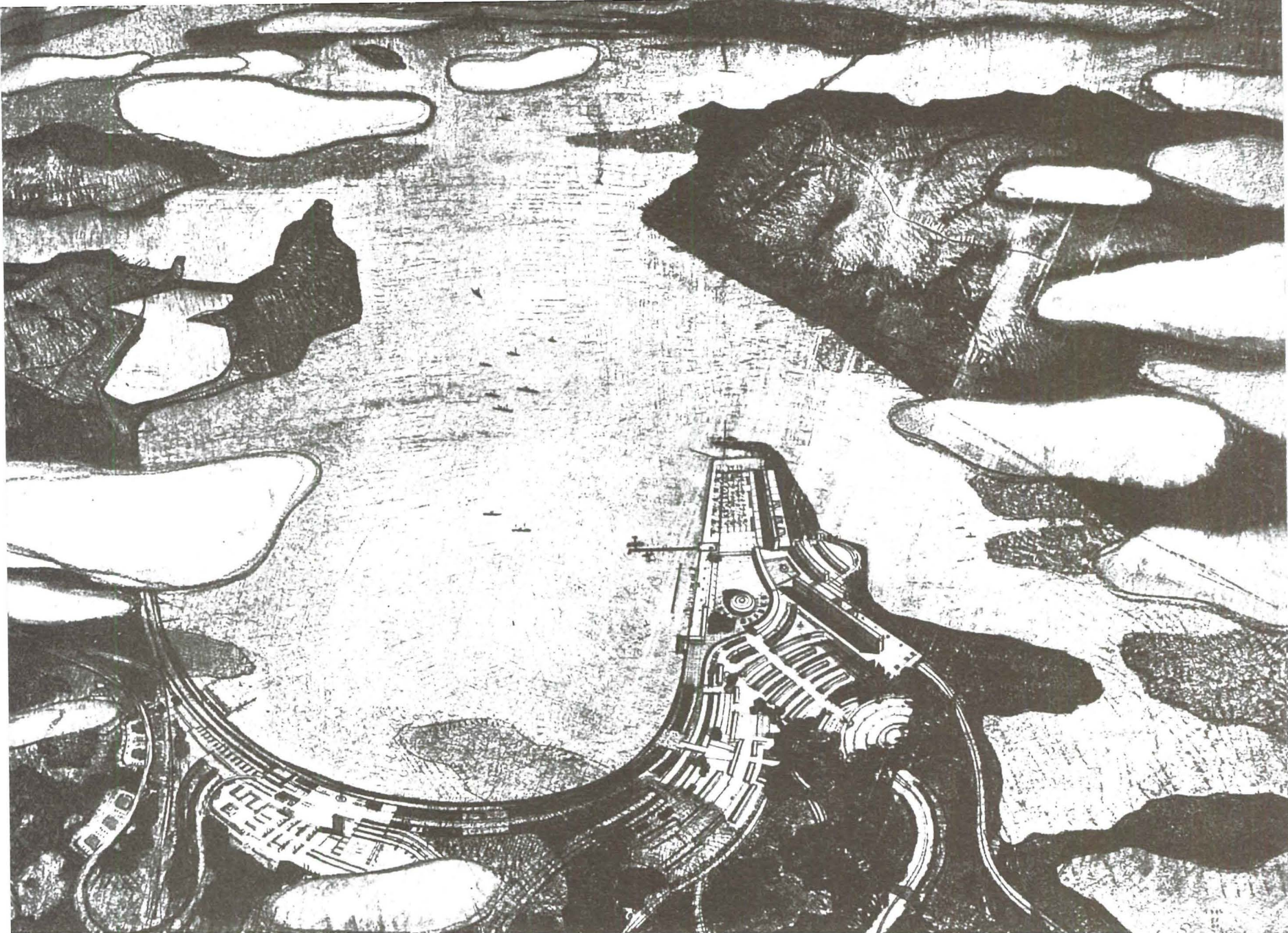
OPPOSITE PAGE, ABOVE:

Aerial view looking south toward San Francisco with United Nations Center in middle foreground. Main approach is through tunnel under main group of buildings to parking area under court of flags. Buildings on the right of the main approach house activities concerned with cultural, social and humanitarian problems. An outdoor theater is built into the natural slope. In the left foreground are hotels, apartments, commercial and residential buildings required to service the delegates, staff and personnel of the center.

OPPOSITE PAGE, BELOW:

Detail of south office building loggia and promenade, illustrating ground free treatment of structure. No offices are located on the main level. Balconies of the small auditoriums are located on the loggia. Grid construction of outside walls allows for use of transparent or opaque materials as needed.

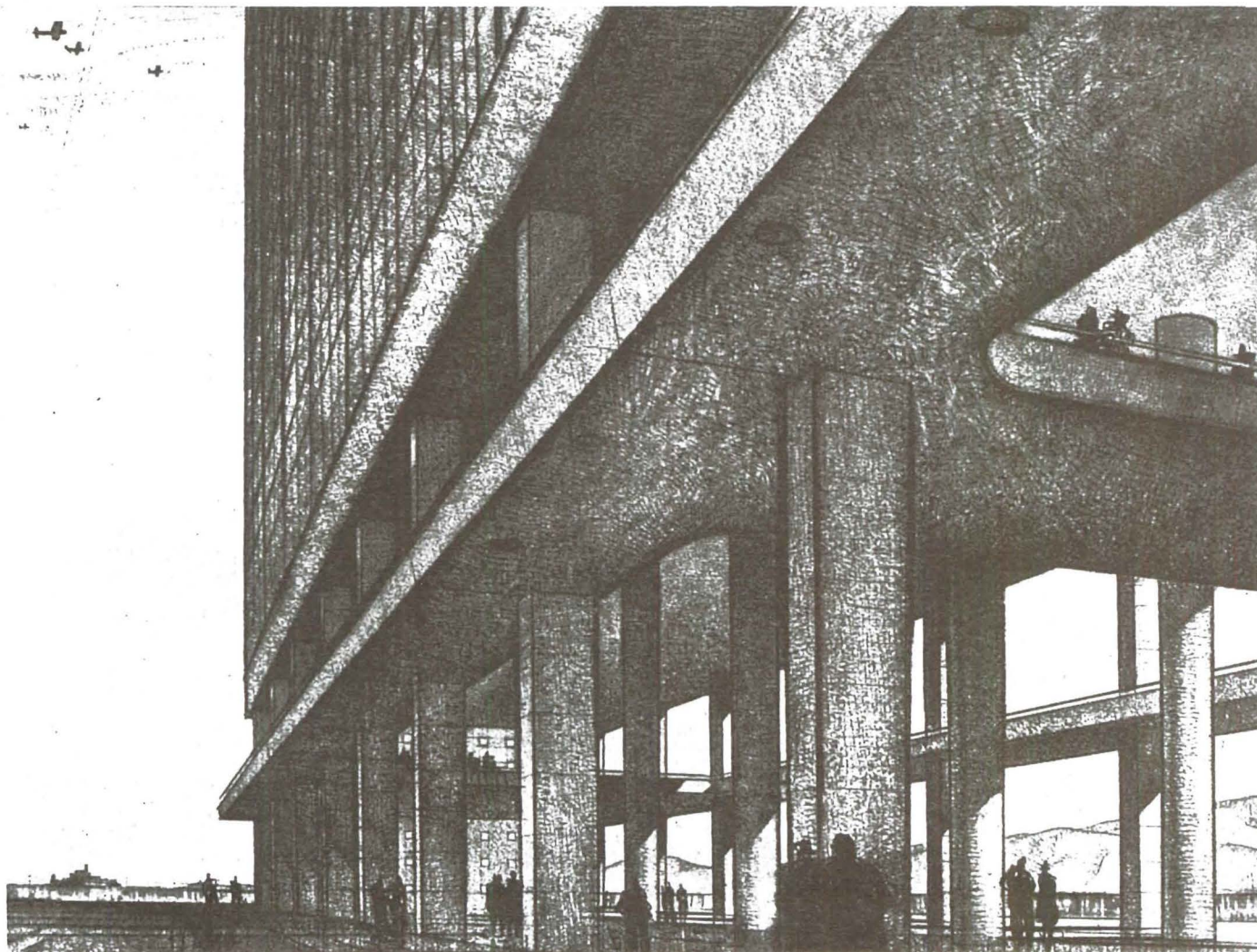


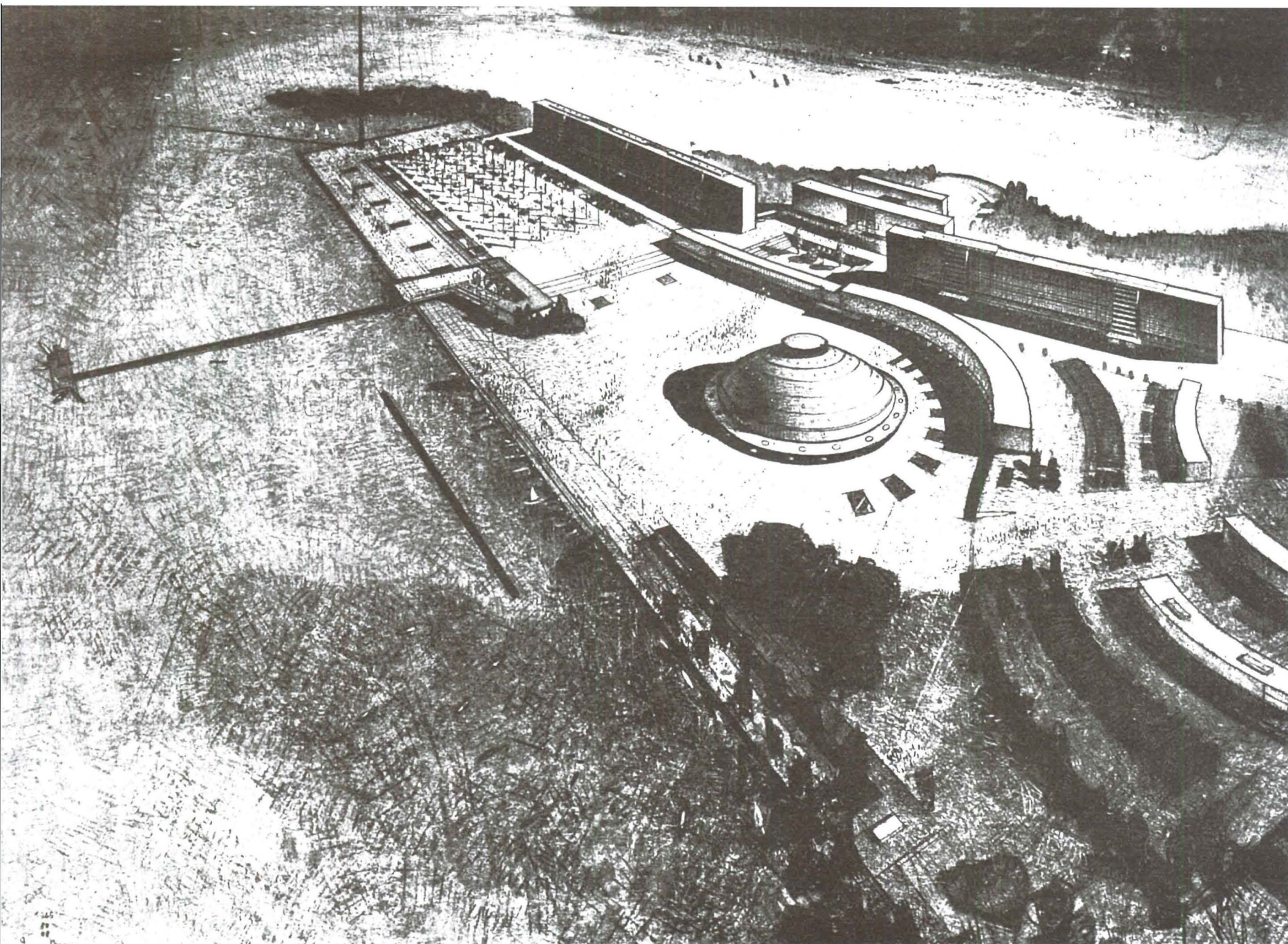


OPPOSITE PAGE, ABOVE:

PLAN, SHOWING THE DEVELOPMENT
OF STRAWBERRY POINT:

- A. AUDITORIUM, seating 10,000 people, for large gatherings, official, cultural.
- B. ARCHIVES BUILDING, where documents of member governments are on file for official use.
- C. LIBRARY COURT, with revolving Globe.
- D. OUTDOOR EXHIBITIONS.
- E. AUXILIARY BUILDINGS, housing scientific foundations and study organizations.
- F. COURT OF FLAGS, flags of member countries would be flown here on state occasions.
- G. ENTRANCE COURT AND AUDITORIUM PLAZA.
- H. HARBOR FOR SMALL CRAFT.
- L. LIBRARY, capable of expansion, to house historical documents open to the public and materials on history and politics.
- M. MUSEUM.
- O. OUTDOOR MUSEUM.
- P. PRESS AND INFORMATION BUILDING.
- R. RESTAURANT, open to the public.
- S. SECRETARIATS, or office buildings, housing the offices of the member governments.
- U. UNDERPASS TO PARKING AREAS.
- X. BEACON.
- Y. SEAPLANE LANDING BASE.





A UNITED NATIONS CENTER FOR SAN FRANCISCO (continued)

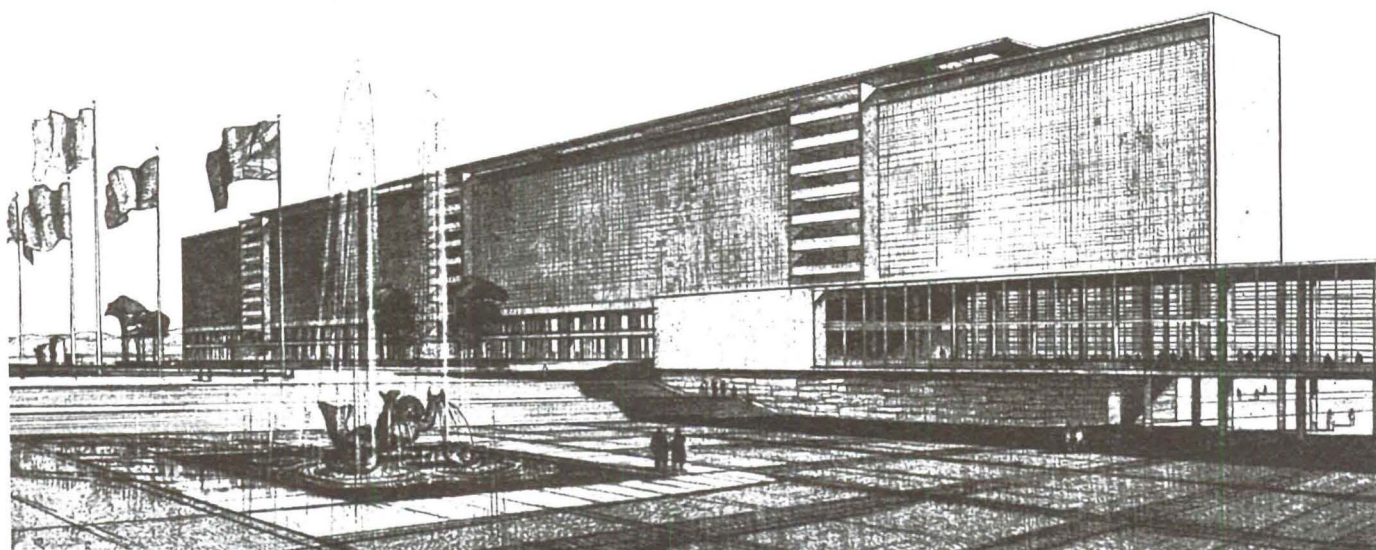
The aerial view looks south toward San Francisco with the Golden Gate and the San Francisco-Oakland Bay bridge in the distance. Richardson Bay and the proposed United Nations Center is in the foreground. The main approach to the Center extends through a tunnel under the principal group of buildings to a large parking area. Buildings on the right of the main approach are designed to house activities concerned with cultural, social and humanitarian problems. An outdoor theater has been designed to be built into a natural slope. To the left there will be hotels, apartments, commercial and residential buildings required to service and house delegates, staff and personnel.

ABOVE:

View of main group of buildings, entrance court, court of flags, and library court. Outdoor museum, museum, and library are shown in background. In the foreground is the great auditorium and court of flags. The auditorium, seating 10,000 people, is framed by the walls of the archives building and the press and information building. The ground level of this building is the entrance to the library court and office buildings. Office buildings are capable of indefinite expansion northward. Landing and docking facilities for seaplanes. A restaurant serves the public arriving by air, land, or water.

BELOW:

View of south office building from entrance court. At the right is the press and information building with library court beyond. To the left are stairs leading to the great court of flags. On the ground level is a promenade and loggia. Top floors house club rooms, dining rooms and special meeting rooms. Elevators serve offices and all floors, and go down to parking areas under the buildings.



general specifications for case study house no. 3

As a guide to those who are planning to build houses as soon as it is possible listed below are tentative specifications for building materials, specialties, appliances, furnishings and accessories to be used in Case Study House No. 3 in the group of thirteen Case Study Houses the magazine Arts and Architecture will build. These specifications have been developed by the architects, Wurster & Bernardi, and the magazine, with the assistance of the general contractor, Ray A. Myers of Myers Brothers. When final working drawings for CSH No. 3 have been published, final and detailed specifications will be listed, including trade names of products and their cost.

kitchen ventilating fans

Ilg Ventilating Fans, produced by the Ilg Electric Ventilating Company Chicago: Cooking in the average kitchen produces about 400 pounds of greasy grime annually, making it advisable to have a kitchen ventilating fan which will remove cooking odors, grime and heat at the source and exhaust them out-of-doors; Ilg fans were chosen because of their engineering and top quality; cost offset by savings in decorating; eliminates film on walls, woodwork and upholstery.

garden hose coupling

Garden Hose Coupling, produced by the E. B. Wiggins Oil Tool Company, Inc., Los Angeles: Connects or disconnects in seconds; only two moving parts; made of durable light-weight aluminum; provides tight water connection.

refrigerator

Servel Gas Refrigerator, produced by Servel, Inc., Evansville, Ind.: Specified because it has no moving parts, thus insuring permanent silence, low maintenance cost and long life; low operating cost and constant temperature due to a continuous refrigeration cycle; good functional design is incorporated with streamlined modern appearance which will harmonize with contemporary kitchens.

radio and electronic equipment

Complete Phon-o-cord Installation and Equipment, produced by the Packard Bell Company, Los Angeles: Combines a precision radio, FM, automatic phonograph and home record maker; company engineers will work with architects to achieve complete and scientific installation; chosen because of excellence of equipment and good engineering background.

insulation

Kimsul, produced by the Kimberly-Clark Corporation, Neenah, Wisconsin: Low-cost blanket insulation which is quickly and easily installed; one of the best known heat stoppers; "k" factor is 0.27; is only many-layer insulation; density does not vary, thus eliminating heat leaks through unprotected spots; can't shift or settle; rows of stitching hold blanket shape and prevent sagging; last life of structure.

cement base and floors

Calaveras White Cement, produced by the Calaveras Cement Company, San Francisco: Only white cement produced in the West; a true portland cement of highest quality.

washer

Automatic Electric Washer, produced by the Automatic Washer Company, Newton, Iowa: Has invertible Duo-Disc agitator providing advantages of two best known washing methods, both "bottom" and "top" washing positions; use of agitator in "bottom" position for bulky articles such as blankets, sheets, rugs and quilts, in "top" position for normal washing; silent ball-bearing drive, sealed transmission; rubber mounted 1/4 h. p. General Motors motor; modern styling; white porcelain.

shower cabinets

Weisway Cabinet Showers, produced by the Henry Weis Manufacturing Company, Elkhart, Indiana: Foot-grip, non-slip floor surface gives assurance against slipping; scientific sound deadening treatment makes floor as quiet as tread of bare feet; leakproof; sanitary; rustproof; floor of vitreous porcelain; good design, construction and finished appearance.

floors—living room, kitchen, bedrooms

Corite, produced by the Corite Corporation, Los Angeles: New material combining durability and weatherability of concrete or cement with quietness and resilience of hardwood; can be used both inside and out; light weight with high wear resistance; applied much the same as concrete; available in varied colors and is homogenous; impact absorption rate approximately eight times that of concrete.

dishwashing sink

Ebco Dishwashing Sink, produced by the Ebco Manufacturing Company, Columbus, Ohio: Cast iron, finished in acid-resisting porcelain enamel in white or ivory; dual compartments, one containing a built-in round bowl similar to a large dishpan, the other being a full-sized rectangular compartment for performing all tasks previously done in conventional-type sink; red brass, chrome plated mixing faucet with swing spout that reaches both compartments; includes heavy-gauge wire, rubber covered draining basket; can be used with electric garbage disposal unit on special order.

concrete floor finish

Minwax, produced by the Minwax Company, Inc., New York: For uncovered concrete floors inside and broomed concrete finish surfaces for enclosed living garden and exterior walks and stairs; clear, penetrating liquid, a combination of mineral waxes, drying oils, gums and solvents; when mopped on the surface it penetrates quickly and deeply; dries to a tough, rubbery mineral gum with great binding power; is highly resistant to all deteriorating agencies and seals floor against the penetration of liquids; polishes; does not change color of floor to any degree.

fireplace form and damper

Superior Fireplace Unit, produced by the Superior Fireplace Company, Los Angeles: A high form and good guide which guarantees proper construction of the most important part of the fireplace—the throat; dampers easily adjusted; friction control will hold damper blade firmly in any desired position; lintel bar attached to form; blanket of rock wool protects against vertical crackling of masonry due to masonry resting directly against metal form; constructed of heavy boiler plate iron; damper blade is pivoted at the proper point and swings backward to an open position without allowing down-draft wind currents to enter the throat of the fireplace, thus safeguarding against fireplace smoking.

wall covering—kitchen, workshop, baths

Colotyle, produced by the Colotyle Corporation, Seattle: Plastic-coated wall sheets; has natural soft luster and cleans with a damp cloth without soaps, cleansers or polishes; resistant to heat, cold, soap, alkalis; will not crack; can be installed with watertight joints at the tubline in the baths; installed with the use of mastic cement, thus eliminating nails.

caulking

Minwax Elastic Caulking, produced by the Minwax Company, Inc., New York: At window frames; non-staining, positive adhesion, complete filming or self-sealing ability, adhesive strength greater than film strength, assuring permanent seals at sides of joint.

copper tubing

Revere Copper Tubing, produced by Revere Copper & Brass Inc., New York: All hot and cold water lines for plumbing; a pure copper tube; joints and connections are made by using solder or compression fittings, thereby eliminating all threading; use of copper tubing saves water and fuel due to smaller size of tubes.

furniture

Furniture will be produced by the Drexel Furniture Company, Drexel, N. C., from designs by the architects working with Edward Wormley, designer, New York. Furniture will be an integral part of the house.

locks

Schlage Unit Built Cylindrical Locks, produced by the Schlage Lock Company, San Francisco: Button stop conveniently located in center of inside knob; instant security and privacy at touch of button; visible indication of locking; key in knob convenience; keys for inside doors unnecessary; coil compression springs throughout; knobs and latchbolt cannot bind; knob catch eliminates set screws; deformed working parts; factory assembled; no cast working parts; knobs, roses and escutcheons solid brass or bronze.

bath fixtures

Standard, produced by the American Radiator and Standard Sanitary Corporation, Pittsburgh, Pennsylvania: Enamel over cast iron; available in colors; forward looking designs which incorporate many practical features of convenience and utility; easily arranged in small space; combine durability, dependability, and pleasing eye appeal.

termite control

Termitol Engineering, provided by the Hollywood Termite Control Company, Los Angeles: Will furnish plans and specifications for termite control; will supervise installation of treated lumber and make necessary inspections; will furnish "Official Plaque" for installation on building, with "certificate of approval."

screens

Lumite Screen Cloth, produced by the Chicopee Manufacturing Company, New York City: A new plastic insect screen cloth woven from Saran, developed from brine and petroleum; possesses the tensile strength and durability of metal but is unusually flexible; will not rust or corrode; comes in colors and never needs painting; is non-inflammable.

circuit breakers

Square D Multi-Breakers, produced by the Square D Company, Detroit and Los Angeles: Eliminates fuses completely; when short circuit or dangerous overload occurs circuit is cut off automatically; simple movement of shock-proof lever restores current; no delays and nothing to replace.

glass

Thermopane, produced by the Libbey-Owens-Ford Glass Company, Toledo, Ohio: Windowpane which insulates because a layer of dehydrated air is hermetically sealed between two panes of glass; fits into modified sash like a single pane or regular glass; chosen because it cuts down heat loss in large area of glass; modern practical way to provide benefits of bigger windows.

paint—interiors

Treasure Tones, produced by Bishop Conklin Company, Los Angeles: Pre-harmonized decorative colors in new ready-to-use paint finishes; offer wide range of colors, ease of application, durability and economy.

paint—exteriors

Caladium, produced by Bishop Conklin Company, Los Angeles: Decorative coating with extreme durability; covers every surface, including asphalt (without bleed-through); reduces inside temperature because of remarkable sun-heat deflection properties.

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These racks and reels, made in many designs, and holding either linen hose or cotton hose lined with rubber, have been standard equipment in a very high percentage of buildings on the West Coast for nearly forty years.

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RUBBER PRODUCTS for INDUSTRY

water heater

SMITHway Permaglas Automatic Gas Storage Water Heater, produced by the A. O. Smith Corporation, Milwaukee and Los Angeles: Permaglass lined with special SMITHway glass; unchanging and unaffected by time; permanently fused to heavy gage steel and elastic enough to bend with steel; fibreglas insulation, extra heavy to prevent loss of heat; "hidaway" controls add to beauty and prevent damage; pyramid base, provided with adjustable jacks to level heater and to take weight off pipe connections; 40-gallon capacity, 30,000 B. T. U. input, 35-gallon per hour recovery, 67-3/8 inches high, 24-3/8 inches in diameter.

treated lumber

Wolmanizing Process, developed by the American Lumber & Treating Company, Chicago: All wood members coming in contact with concrete or masonry will be Wolmanized by the volume pressure process to retain not less than .35 pounds per cubic foot of dry salt chemical; this is required by law as protection against rot and termites.

flashing and gutters

Revere Leadtex, produced by Revere Copper & Brass Incorporated, New York City: Lead coated copper; has high resistance to corrosion from air, water and acid solutions; will not rust, which eliminates upkeep and offsets slightly higher initial cost of rustable metals; resistance to corrosion makes thinner sheets, thus making application lighter and relieving load on structural supporting members.

weather strips

Chamberlin Weather Strips, produced by the Chamberlin Company of America, Detroit: Oldest and best known weather strips; company assumes full responsibility for the satisfaction of every job because work is expertly installed under close factory-branch supervision by factory-trained mechanics.

"all gas" features

Case Study House Number Three will be "all gas"—that is, all equipment will be gas, for cooking, refrigeration, water heating and space heating. Such equipment, particularly adaptable to the West Coast, was chosen on a performance basis.

rug cushions

Circle Tread Ozite Rug Cushion, produced by the Clinton Carpet Company, Chicago: Provides soft, springy quality under rugs; keeps rugs fresh; only nationally advertised rug cushion and has been outstanding leader in the field for 20 years.

doors

Roddiscraft Door Units, produced by Roddis Lumber & Veneer Company, Marshfield, Wisconsin, distributed by Western Hardwood Lumber Company, Los Angeles: A complete opening, accurately prefabricated to size, including the door, jambs, stops, and casings, put together with hardware applied; results in major economies; installed in much less time than by usual process.

gas range

O'Keefe & Merritt, Los Angeles, California: A new and distinguished gas range with advanced features has been specified for Case Study House No. 3. It will be precision-built and designed for beauty as well as convenience in function.

new developments

SOULE NORTHERN CALIFORNIA MANAGER

Soule's Steel Company has announced the appointment of Carl E. Lebeck as district manager for San Francisco and Northern California. He will make his headquarters at the company's main office, 1750 Army Street, San Francisco. Mr. Lebeck is a civil engineering graduate of the University of Minnesota and spent several years in private practice before entering the steel business in 1925. He comes here from Minneapolis, where he was district manager for Truscon Steel Company. In his new post he will have charge of sales of reinforcing and merchant steel, expanded metal commodities and steel windows and doors.

EARLY USE OF PLASTICS UNLIKELY

There is little likelihood that plastics or new metals will be substituted for standard structural building materials in the early postwar years, according to the latest technical bulletin issued for distribution to 10,000 architects and engineers by the Producers' Council, national organization of manufacturers of building materials and equipment. Introduction of the new materials will be gradual because it takes a number of years to establish their performance characteristics, to secure wide distribution, and to teach building trades mechanics the necessary techniques for using the products. Meanwhile, these new products will appear principally in building accessories, such as hardware, lighting fixtures, and domestic equipment, or will be substituted for established products which can be used in the same manner as the materials they replace. Among the postwar building products presented to designers in the bulletin is a complete line of new modular sizes of metal windows, coordinated with the dimensions of other building materials as a means of reducing costly cutting and fitting in construction.

continued on page 42



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continued from page 40

STEEL CABINET INDUSTRY OPTIMISTIC

Optimism over post war business prospects has been expressed by leaders of the steel kitchen cabinet industry. Despite plans for post-war expansion of facilities, several manufacturers reported that they had already been obliged to turn down some large volume business, due to their inability both to take on these new customers and to take care of the increased demands from their regular outlets, according to S. S. Keeney, executive secretary of the institute. Announcement of the contemplated entry of a considerable number of newcomers into the manufacture of steel kitchen cabinets after the war, and the consequent responsibility for representative manufacturers to help maintain high standards of quality throughout the industry, were also discussed, said Mr. Keeney. In this connection, he said, it was decided to provide all new manufacturers with the Institute's 16-page booklet, "Quality Standards For Steel Kitchen Cabinets," outlining all the tests which steel cabinets must undergo satisfactorily, in an independent laboratory, as the first step in meriting the use of the Institute's copyrighted seal of approval on the product. Many wide-awake prospective dealers and distributors of steel kitchen cabinets have also shown considerable interest in the matter of quality standards, said Mr. Keeney, and requests for literature come from these sources in each day's mail to the office of the institute, 1256 Donald Ave., Cleveland 7, Ohio.

. . . AS TOVEY SAYS

continued from page 31

from the original *précis*, usually a much longer and more detailed analysis, unsuitable for reading.

The musical world of Tovey comprised five centuries, from the beginning of harmony to the present breakdown of the harmonic method. Within this period he had heard, performed or read the whole of music. Earlier music and music of other civilizations interested him but was excluded from his field of scholarship. Contemporary music in its more creative forms evaded his comprehension: he tried to be charitable but preferred to eulogize Elgar's *Falstaff*. He was incapable of that larger effort which first recognizes the new work of genius and afterwards learns to understand the detail of its genius. He had no liking for transitional music, which prophesies but does not reach fulfilment—he often for this reason warns against an unguarded enjoyment of seventeenth century music. For him the masterpiece, authoritative by use, came guaranteed. He was sympathetic with experi-

ment but realized that the supreme experiment is born of the daily work of genius.

His approach to music reveals the nature of his limitations, definitively guarded at the boundaries by intelligence. This failure of intuition caused him to dismiss the *Canon in Augmentation and Inversion*, that crisis of doubt precipitating the spiritual climax of the *Art of Fugue*, as a "poor joke." He failed indeed to comprehend this rarified conclusion of Bach's spiritual progress, in which the drama of the Passion, the ritual of the Mass pass beyond words, as more than a collection of examples, a treatise of fugue. But within the scope of his limitations he reveals the native beauty of music as its own language, its sufficient and absolute drama, its meaningful structure and significant ornament. Smile as one may, one travels with him the thrilling journey to "the extremely distant key," one is amazed when "suddenly a magical enharmonic modulation brings us back to the tonic," one marvels at "the distance we have travelled in this development." And when after all these adventures the music returns again to the "home tonic," one is aware with him of all that home and distance mean to the British. "It is to the infinite variety in matters that attract no attention that we must look for such proof as can be given of an artist's vitality." Tovey was an artist.

Since this was written, still another Tovey opus posthumous has been issued by Oxford University Press: *Ten and a half chapters of Beethoven ending with an unfinished article on fugues*. Written for the amateur in any capacity, it sets forth with Tovey's unquenchable enthusiasm and approach to the understanding of Beethoven's technical mysteries. This book is the result of Tovey's discovery "that readers who cannot read musical notation have wrestled not unsuccessfully with essays in which I have not avoided technicalities . . . None of the topics will fail at one time or another to arouse the curiosity of non-professional music-lovers . . ." It is probably the best brief companion to Beethoven's music ever written.



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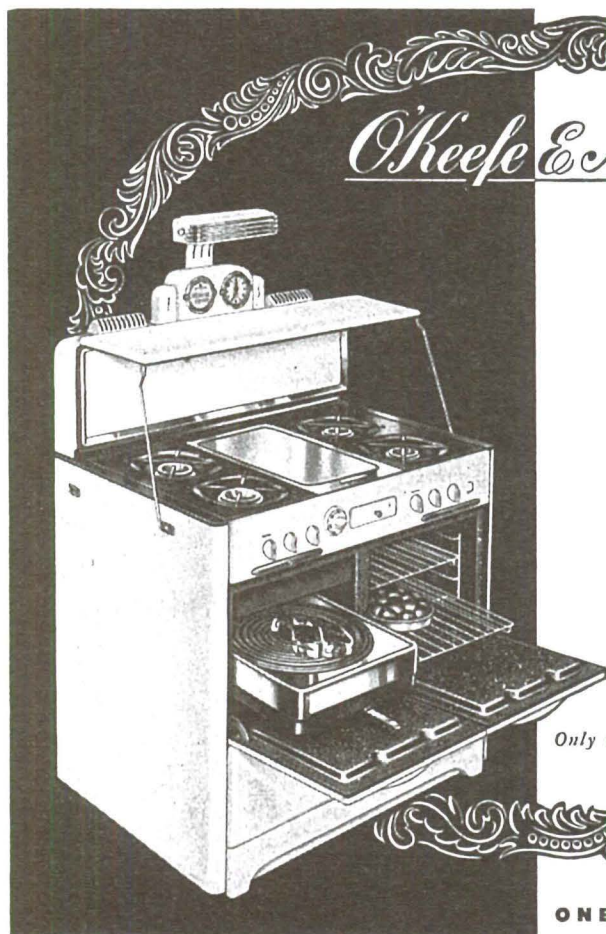
- A number of well established Pacific coast firms have asked us to help them obtain new lines for distribution in the West. New basic materials—wood products, metals, insulation—are examples. Or components such as doors, frames, floor or roof coverings. Or again—devices for any special use—in kitchens, in stores, in commercial or industrial buildings.
- Any good idea for postwar activity will receive careful consideration.
- The unquestioned financial standing and organizational facilities of our cooperating firms will be outlined on request.

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ONE OF AMERICA'S MOST MODERN GAS RANGES

ART
continued from page 18

better. Practically all of the well known names among available present day American artists are included, most of the entries are excellent and the exhibit is well hung. The show includes many of the regular Bay area exhibitors which is both fitting and interesting; fitting because it gives San Francisco a chance to display its own talent and interesting because it shows that the overall quality of work done here is quite the equal of anything from the rest of the country. Matthew Barnes has one of his best works, *Sea Cliffs*, and there is a very satisfying oil by Merlin Hardy, *Spanish Rhapsody*. *Trinity* by Charles Howard, *Gold Mining Country* by John Langley Howard, a fine *Nude* by Eugene Ivanoff, *Coast* by Erle Loran, with full, rich color, *Equinoctial Concept* by Phillip Pinner, *Mexican Women* by Theodore Polos, and *In the Rockies* by Dong Kingman are outstanding San Francisco entries. The one unfortunate feature of the exhibit is the introduction to it in the entryway—the original paintings by Norman Rockwell of the *Four Freedoms*. Norman Rockwell may be the most popular painter in America and he is contemporary in time—but neither in spirit nor thinking is he contemporary with the rest of the exhibiting artists. Rockwell's *Four Freedoms* may have excellent propaganda value but they have only the most tenuous connection with a show of contemporary American art. The inclusion of them in this exhibit was a dubious idea, indeed.

The San Francisco Museum, having turned over its regular quarters in the War Memorial Building to the Peace Conference activities, has set up temporarily at 441 Post Street, not far from Union Square. The space, of course, is quite limited, but the location is a good one and it would be a fine thing if a permanent downtown branch could be maintained. The first show is the Annual Watercolor Exhibition of the San Francisco Art Association. *Sunday Afternoon*, a gouache by Katherine Westphal was awarded the Artist's Fund Prize. It is a decorative composition of intense though muted colors—a well handled piece of work with the lazy air the title suggests. Elaine Dooley's *Sketching Party*, Niels Frederiksen's *Townhouse*, and Felix Ruvolo's *Circus Animals* were given Honorable Mention. The SFAA Purchase Prize went to Albin Templeman for his *Barber Shop*, a painting semi-abstract in handling. Mine Okubo, who has done a lot of good work in the past, has changed her style somewhat, softened the edges of her color

while she has shifted her approach from the basis of realism to something which tends more toward abstraction. This new phase of her work looks promising. Her composition, *Checkers*, was awarded the Arthur and Anne Bailhache Purchase Prize. The show, as a whole, is good but somehow lacks punch. Whether this is due to the difficulties of presentation under the conditions of a temporary establishment or is something inherent in the show itself is difficult to say.

W. & J. Sloan have turned over their entire second floor for exhibitions by agencies of several governments. The exhibit is "designed to help us understand other United Nations, their people, their art and culture, what they have done in war and what they are doing for peace." Represented are Australia, Belgium, China, Czechoslovakia, Great Britain, Latin America, Netherlands, Norway, Poland and the Soviet Union. Our own government has some exhibits also, the best of these being a group of photographs by Barbara Morgan "illustrating the evolution of the modern American dance during the past ten years." These are intended for exhibition in Latin American countries. The best of the other exhibits is the show of paintings and drawings by Russian children in which are recorded various phases of their observations on war. Though the exhibit indicates that Russian children prefer more subdued color relations than our own, it is once again demonstrated that, if there are any true internationalists in art they are the children of this world.—SQUIRE KNOWLES.

BOOKS

continued from page 14

Organic Architecture will develop Organic Democracy—"a Free Organic City. . . . In this Free City coming of age the individual home of the individual family-group will be far more directly related to landscape, transport, distribution of goods, publicity and all cultural opportunity than at present. But it is the Home that will enjoy a freedom and freshness of life from within that no civilization ever has attained . . ."

This new city is called Broadacre City, as it is broadly based upon the minimum of an acre to an individual. Its layout will end petty partitions of property, willful deformations of natural beauty and perpetually irritating defacements in the name of sordid self-interest. "Planning" is now a matter of the right kind of building in the right way in the right place for the right people. . . . A great

continued on page 46



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good range
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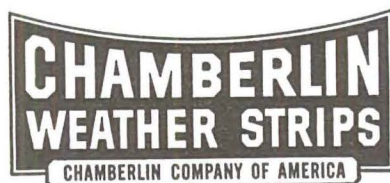
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BOOKS

continued from page 44

modern City must now be built in terms of public need instead of financial gain. . .

The author sees in vision this community's decentralization, spaciousness, fresh air, fresh food, sunlight, its safe speedy transportation on efficient beautiful highways, pleasant working and living environments, and a cheap and plentiful supply of oil and electricity for heat and power. Its particular features are detailed. A "comfortable home-worthy, fairly staunch" house for the poor at fifteen hundred dollars "to abolish the 'tenement' in the Free City of Democracy: the only possible City if Democracy has a Future. . . Cities are great mouths. The Farmer is essentially food-master for humanity." Most of all the Farmer needs Organic Architecture to end "his unceasing wasteful to-and-fro in and around about the inefficient group of ill-adapted buildings once a habit to him." Business offices, factories, courts, banks, community centers, markets, restaurants, apartment buildings, hotels, theaters, churches, hospitals, schools, universities will be adequately and suitably housed by organic design. The form and make-up of many of these institutions will be revised for conformity to the organic viewpoint.

One of the principal features will be the Design Centers for inspiration and influence "in the design problems of mass production continually arising on every hand in the New Age. . . Such experimental centers . . . would do much to reclaim and vitalize all our industries." They would produce pamphlets, books, fabrics, glassware, jewelry, mosaics, sculpture, painting, music, plays, architecture, designs for packaging, for airplanes, for television, for community planning and for an endless list of useful and beautiful things. This reviewer has advocated the establishment of such a center in this area now so that it will function with efficiency after the war.

The author feels that we must awaken to the value of new resources in relieving the distress of humanity or we shall leave on record the shortest life of any civilization yet attempted.

"The Free City . . . is it a dream? Perhaps. A vision certainly. . . My interest here lies simply in sincerely appraising . . . elemental changes that I have seen coming."

Wright says in an Afterword that this work was not written to please anyone, that the same urge that impels him to build impels him to write. This aloof attitude might explain in part the delay in the recognition accorded belatedly and grudgingly to Wright in this country.—LAWRENCE E. MAWN, A. I. A.

THE ESTHETICS OF CITY AND REGION

continued from page 25

safety devices to prevent deaths from accidents.

The utter confusion in which the mass of the people live in our cities has dulled their perceptivity until the average man has lost his ability to pass esthetic judgment on such a simple, everyday thing, as his own city. Creative artists have, perhaps, preserved their sensitivity by refuge in the art world and museum, but the net result has been that chaos increases daily in the shape and pattern of the city. The process of disintegration continues.

THE COMPONENT

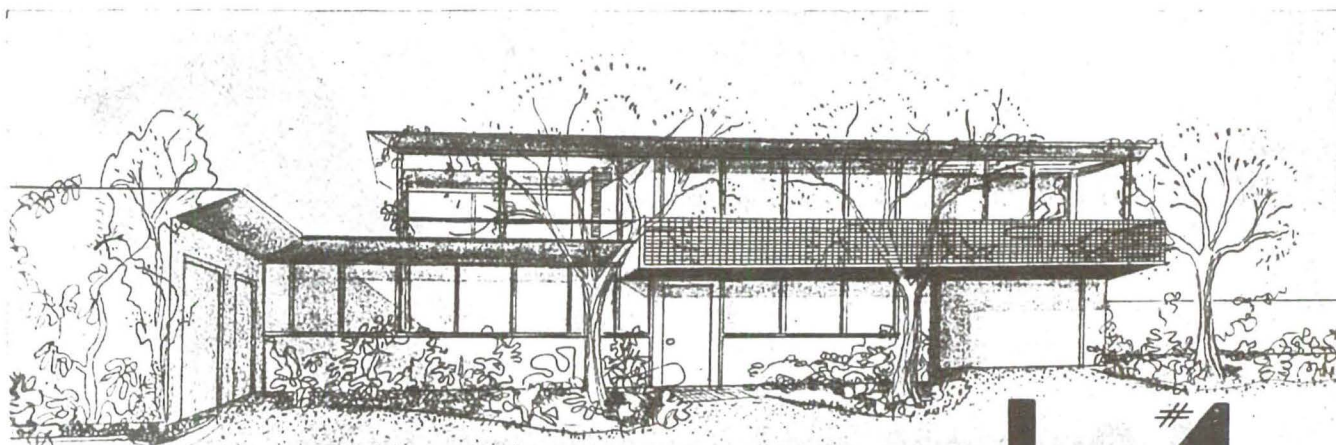
In order to approach the problem of the city as a potential art form, let us look at the component parts of the city, rationally and realistically. What are they? Every city provides four chief kinds of physical facilities: places of work, from which are derived the incomes and economic bases for carrying on urban development; places where we live—our houses, apartments, and hotels; places for recreation and social activities—our parks, playgrounds, beaches, our concert halls, museums, libraries and many kinds of services—transportation lines, streets, boulevards and highways, schools, hospitals, and child nurseries.

These components may be found in functional units of varying scale: the neighborhood, the city as a whole, and the metropolitan region made up of clusters of cities—two examples are the San Francisco Bay region and the Los Angeles region.

All of these components of the city focus upon one basic objective—*man*, the individual for whom our cities are built and for whom they must be rebuilt in order to serve him well.

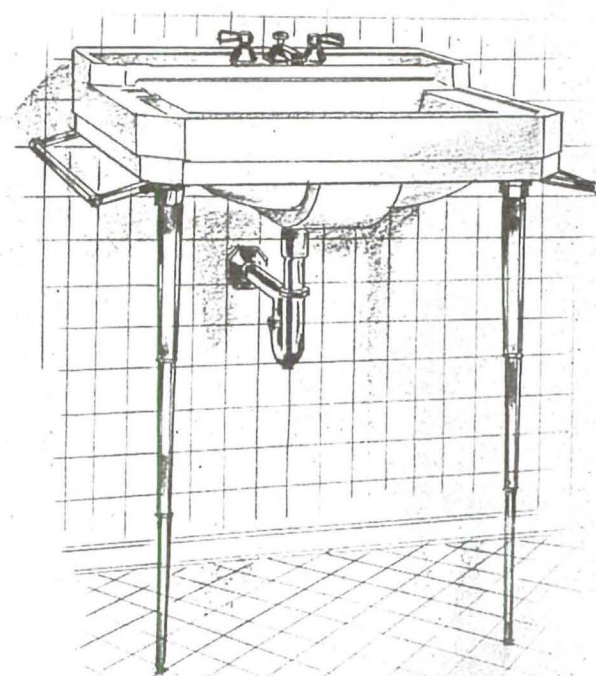
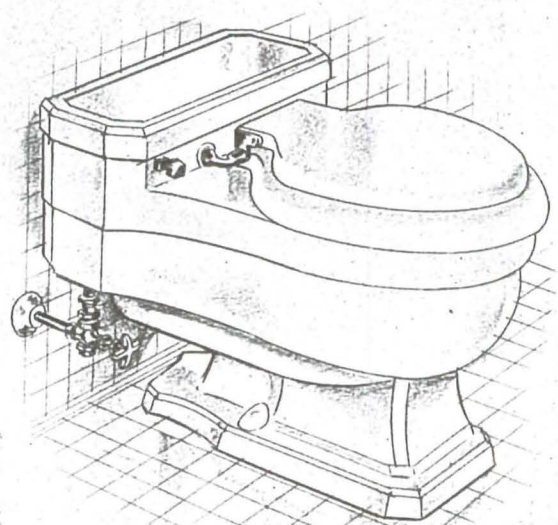
THE PAST AND TODAY

In order to gain perspective and determine the proper relationships with which to put together these components of the city, we must look backward as well as ahead. Considering our technical ability, our cities are still back in the horse and buggy age. They are continued on page 50



Case Study House #1

SPONSORED BY ARTS & ARCHITECTURE MAGAZINE
J. R. DAVIDSON, DESIGNER

...with plumbing fixtures by **Case**

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The pleasing outward appearance as well as the excellent mechanical construction of these fixtures continues to win the favor of leading architects concerned with comfort, serviceability and convenience.

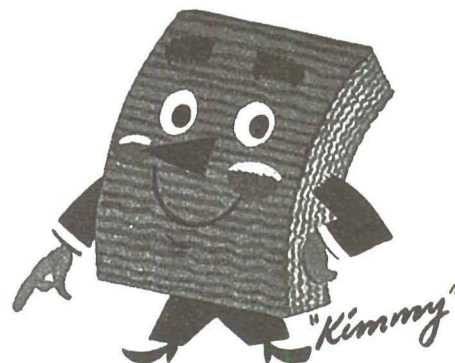
Mr. Davidson has specified Case fixtures for "Case Study House #1," first in an interesting group which is to be constructed as soon as conditions permit. His selection reflects the acceptance of "Case quality" by professional men and home owners alike.

Case plumbing fixtures are distributed nationally. See the Classified Telephone Directory or write to W. A. Case & Son Mfg. Co., Buffalo 3, New York. Founded 1853.

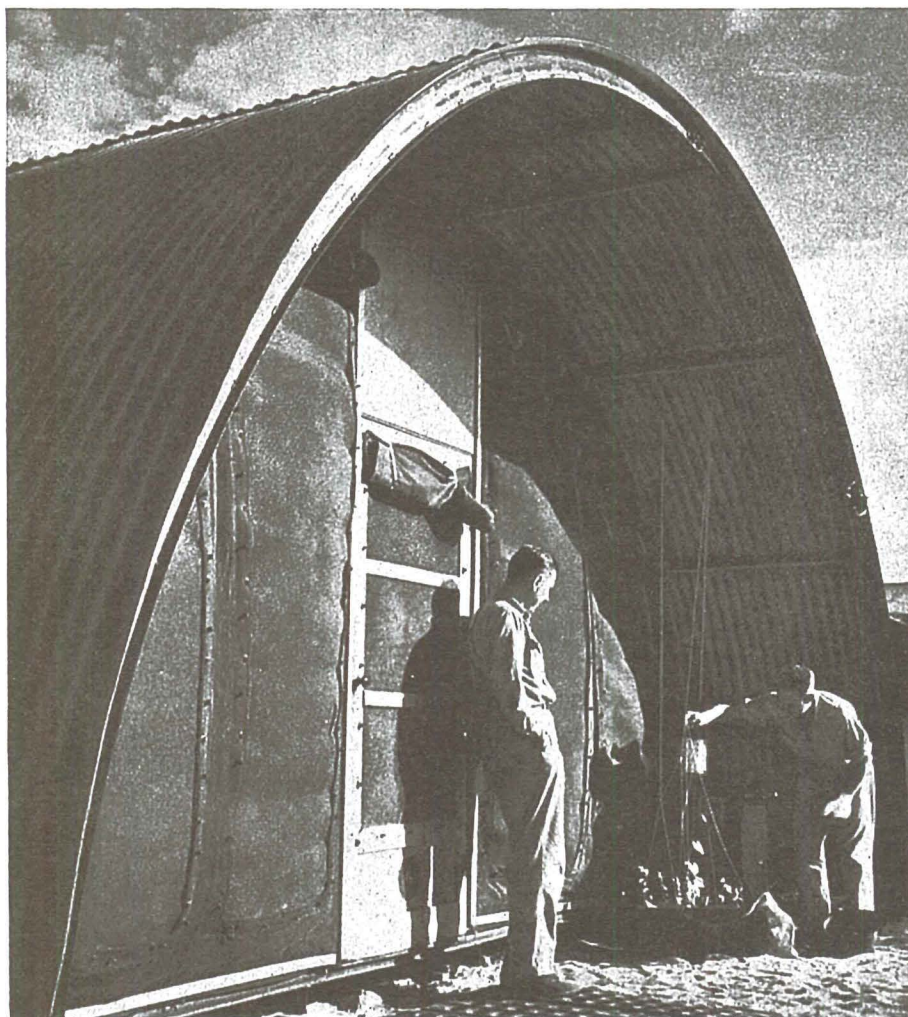
ABOVE—America's most popular water closet is the T/N. Modern in design, quiet in operation, precision-built, non-overflow, non-syphoning. An adaptable free-standing fixture.

LEFT—The famous Winston Lavatory "fits" equally well in the formal house or the cottage. For convenience and utility it features an integral shelf, extra large basin, anti-splash rim and concealed front overflow.

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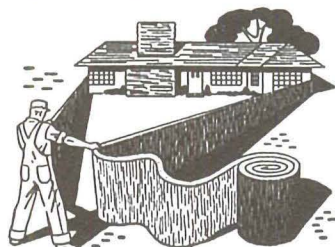
The same advantages that make KIMSUL ideal for the Navy's use, make it best for home use also. The low cost of KIMSUL and its ease of installation are important. But equally important is its economical storage and shipment. KIMSUL comes compressed to only *one-fifth* its installed length.

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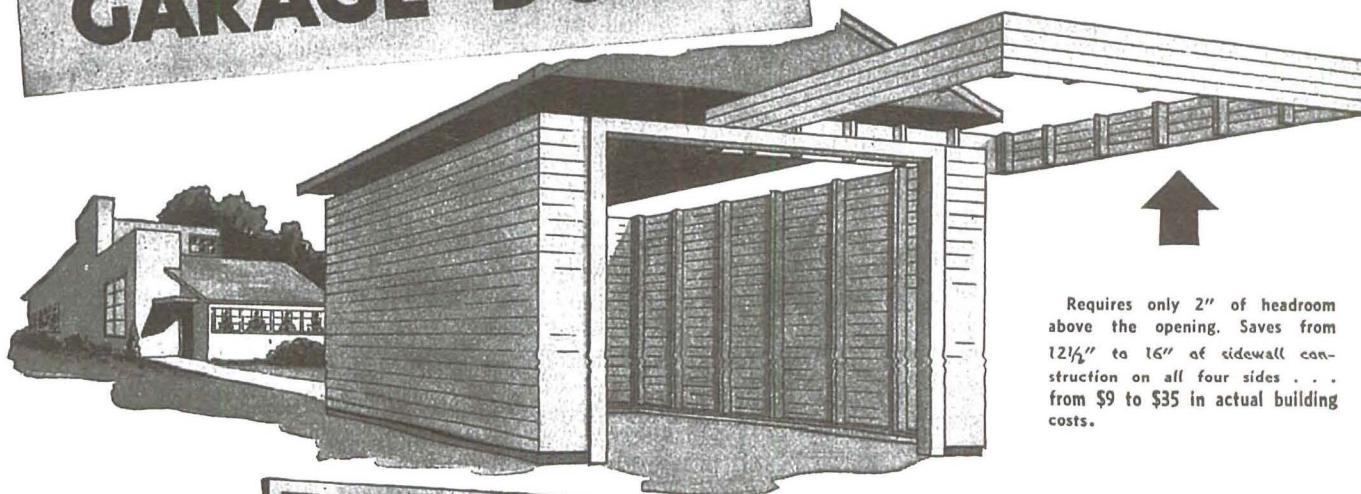
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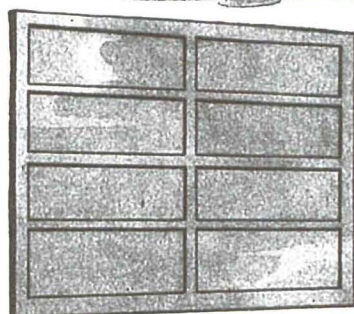
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For special residential or industrial installations, write: Crawford Door Company, Detroit, Michigan—maker of a complete line of sectional overhead-type doors.

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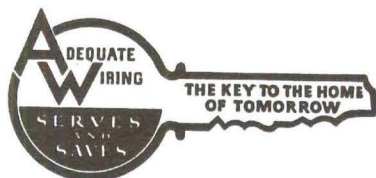
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Since 1928, the average annual home consumption of electricity has jumped from 460 to approximately 1,100 kilowatt hours. After wartime restrictions are removed, demands for electrical service in the home will increase enormously . . . and wiring must be adequate to carry the load, satisfactorily, for many years ahead.

Home financing institutions recognize that a poorly wired home is not as good a long range risk as a home with complete and adequate wiring, for wiring facilities should be a selling feature not a handicap.

Thus adequate wiring offers benefits far beyond its cost, and the architect who specifies it for all the postwar homes he designs is sure of satisfied clients.



Northern California Electrical Bureau

1355 Market Street
San Francisco 3, California



THE ESTHETICS OF CITY AND REGION

continued from page 46

still functioning, in an airplane age, on street patterns of Greek and Roman origin chewed up by boulevards designed according to planning standards of the last century. Compare the integrity of the form and design of the modern airplane with the chaos of congestion in unattractive cities which lie below. Incongruous? Yes.

The cities of the United States are particularly backward in the conscious planning of streets, boulevards, parks, and housing in relation to people's needs and technological advancement. Cities of Europe and South America have gone much farther, in many instances, than we have in applying even the generally accepted standards of city planning. From now on, in this shrinking world (remember that this is a 48-hour world with no capital of any country further away from any other than 48 hours by plane) we will draw more and more comparisons between city-building techniques and objectives in various countries. Since the United States is the most technically advanced, the healthiest and most literate *big* country in the world, there can be no excuse in the future for urban development unfitting the dignity of the human being.

Today's cities depend upon over-all planning more than any others before in history, for ours are the most complex, the most consciously created cities of any century. Early urban architecture depended primarily on natural, rather than on man-made form and decisions. Thus, the architectural integrity of Athens derived from the availability of a single building material—stone—plus a certain amount of conscious planning. Early California villages were of a simple, harmonious architectural character because of the general use of adobe construction. A limited choice of building materials permitted a limited variety of structural forms, and the result was one of harmony throughout each entire street and the whole community—that is, uniform building heights, similar colors, harmonious window and cornice designs, etc. Today in California this once elemental character, which gave to Spanish colonial towns in all parts of the Americas a kind of integrity and agreeable personality, has since been replaced by the all-too-familiar harshness of competing building materials, competing forms, and competing architectural concepts. Modern building techniques are so widely varied and permit such a range of possible new forms in architecture, that for the first time in the history of city building, man has found it necessary to think consciously in terms of *the design of one building in relation to that of another*.

In addition to the broadening of technological powers, the industrial revolution brought with it (especially in England and the United States) an emphasis on commercial values of land and buildings and the suppression of esthetic values in both the physical and social senses. Where commercialism bred esthetics into city building (examples are Palos Verdes in Los Angeles and St. Francis Wood in San Francisco), it was generally an esthetic based on superficial aspects of acceptable "good taste" in the interests of serving the value of the dollar, rather than based upon general human need, from which would spring a more indigenous art of city building.

This brief analysis of city building in the past leads us, then, to the conclusion that the achievement of esthetic integrity in city building in the future will depend on *conscious* planning and coordination of the factors involved, plus a reduction of commercial values in favor of human standards.

OUR OBJECTIVE

We have discussed the problem of esthetics in city building and the components of urban planning. I think it about time to state what our objective should be in this matter. I believe that objective is to achieve in our society a physical environment providing maximum fertility for high cultural and material standards of living for exactly 100 percent of the people, no less. We want to build the esthetically integrated city, and this must be esthetics in the broadest social sense, related to the needs of *all* of the people—or our culture remains meaningless in terms of the principles of human freedom and rights for which this country and our allies are sworn to be fighting.

I think we want to build the city that will cause pleasurable reactions to *all* our esthetic senses of sight, sound, and smell, and, as well, to those social senses of a less tangible, but nevertheless fundamental nature—human rights and equality, and maximum opportunity for individual development. Our twentieth century

continued on page 52

Simple Suggestions for More Attractive Wall Design Treatments with Douglas Fir Plywood

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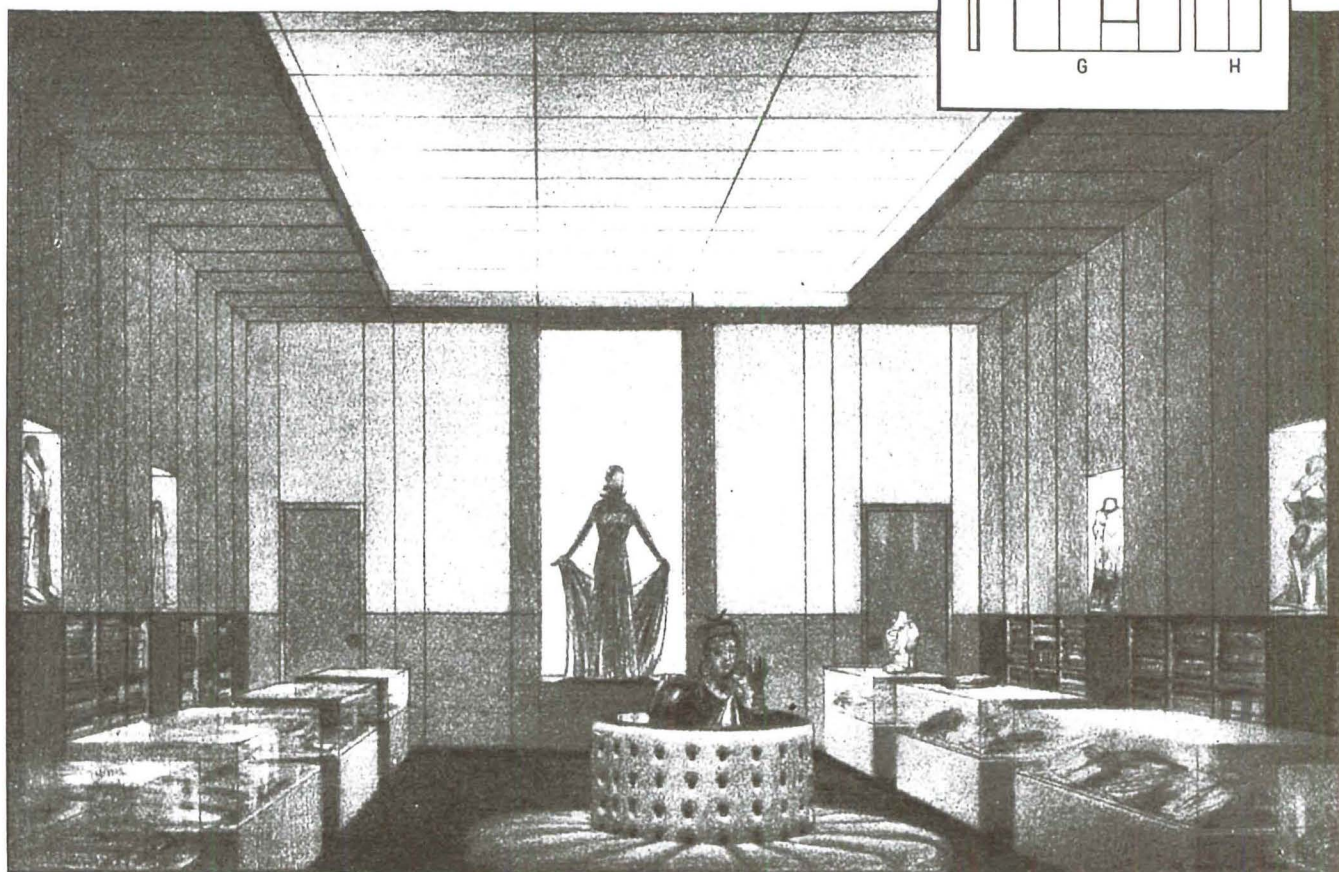
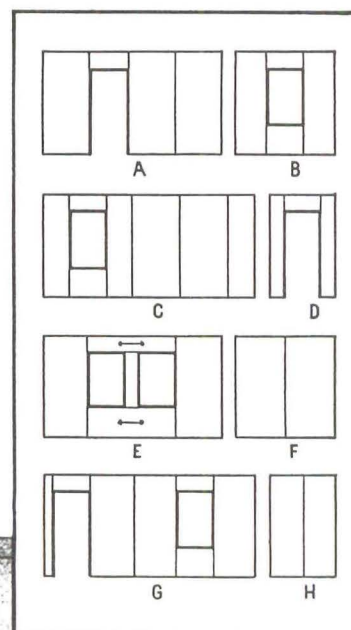


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THE ESTHETICS OF CITY AND REGION

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technology makes it possible to produce all environmental necessities in such quantities that *our* potentialities, in contrast to the labored methods of the Middle Ages, seem nothing short of miraculous. Our war efforts in ship building, airplane, and factory construction and temporary housing, have demonstrated in a practical way our ability to plan and produce accordingly. We have only to turn this ability to peacetime needs.

For the sake of a well-balanced urban life on the part of all individuals, let us begin with the premise that we must plan our cities with our *hearts* as well as our *heads*. Culture and individual expression will find as little opportunity to flower in the mechanically and scientifically planned city, as it does in the mechanized and unplanned city of today. Consider the effect of an orderly environment on the lives of young people growing into the next generation, moving about in green open space, coming once more into normal contact with the world of nature—yet, having the benefits of the cultural life of the city. Consider the esthetic possibilities of a generation which has built for itself orderly, human cities.

OUR JOB AHEAD

And now . . . what is the job ahead? How are we going to achieve this happy objective? What practical steps can be taken to overcome the lethargy of the past, to re-orient the direction of city building and city planning?

First, in using the term, "esthetics," we should interpret that word as broadly as possible and permit it a greater field of activity than that within the limits of the art gallery. Once we have accepted such a broader objective, here are five things we may do: 1 Bring the creative designer—the architect, city planner, industrial designer, and landscape architect—into more active duty. There are some 22,000 architects in the United States today, yet their lack of effective influence in the building of cities becomes apparent at the first glance of almost any Main Street in your town or mine. 2 See that our universities are provided with courses in urbanism—city and regional planning—for the training of architects and planners who will fully understand the problem ahead and be prepared to make a lifetime work of re-building our cities.

3. Take an active part in the work of our City Planning Commissions, Housing Authorities and other agencies concerned with guiding the growth of the city. We must see that such departments function according to high standards using creative, socially-conscious personnel. If your community has no Planning Commission, see that one is set up, and that its membership is composed of men and women of really broad civic interest. Too often in the past, Planning Commission members represented a single group with a particular axe to grind rather than representing the best interests of the whole community.

4 Join your local citizen organization concerned with promoting and supporting the principle of master planning the city's future. If there is no such body, organize one.

5 Study and read into the problems of our cities to find out the reasons for these problems. Look into the economics of land congestion which produces slum and blight areas. Learn something of new techniques for action in city planning. One example is the Urban Redevelopment legislation, already passed in about nine states and now pending in California; this law will make possible public assembly of land through condemnation for the purpose of later development by private capital in conformance with a Master Plan. Read what has been done in other countries in city building in pre-Nazi Germany, in Sweden, England, and South America.

Creative artists in a changing world must be interested in *all* of the new forms arising in that world—and in their democratic significance to human welfare, both cultural and material. It is essential to keep in close touch with those changes, which are determining the future form of our environment, if we are to avoid the errors of the past and shape an urban culture for the future. In a changing world we can no longer afford to think only in the insular terms of "art appreciation," "good taste" and the socially remote "art museum." We must pay attention to and follow the lines of action most closely affecting the form of the urban environment and pursue each of them with equal strength. These include not only techniques of city and regional planning, but also industrial design, architecture, housing, landscape design, sculpture, and music. Nor must we overlook the many less tangible social and economic forces which are shaping and mis-shaping the cities in which you and I live.

CALIFORNIA COUNCIL OF ARCHITECTS

"WALTZ ME AROUND AGAIN, WILLIE!"

■ In the May issue we discussed conflicts in the design of a home. A very insidious temptation is about to present itself for the promotion of many such conflicts. These internal "fights" will brand many buildings with the date and times of the very near future.

Unlike Shakespeare's *Comedy of Errors*, which has a happy ending, this coming "Era of Errors" may be regretted in history. It will be very akin to the vulgar and unsound thinking which caused the "Florida Boom" and the extremes of the ridiculous "Glorious Twenties." And, as a true historical recording, the architecture may be likewise unsound, vulgar, decadent, chaotic.

The individual architect may not be at all to blame for this. His work can only be in tune with the thinking, acting, and conscience of his client. Infrequent yet inconspicuously beautiful exceptions will continue to raise the cultural standard. The "Era of Errors," like its precedents, will be short-lived and soon forgotten save for those unfortunate examples which only time can erase.

Therefore it seems wise to give all possible warning to the investor and experimenter in the immediate future. He that hath ears let him hear. To this end, we shall broaden our discussions from that concerning homes, to include the full field of building.

All architecture is created by certain basic principles. It does not create these principles, but is rather the effect thereof. While there are many principles involved, there are three which are significantly outstanding. These three are Civilization, Philosophy, and Geography. The influence of these three principles on architecture is so direct and adamant that they alone preclude any interpretation of architecture along international, cosmic, advanced spatial thought, global, or even hemispherical lines. He who claims to understand and reveal the architecture of the future as divorced from these three principles is merely a clairvoyant and equal in credibility to any fortune-teller. Without these three principles architecture cannot come into being or exist.

Let us study that principle of Civilization, of which we are the essence. In the Babylonian and Egyptian days, the civilization was that of ruling dynasties, the royal favorites, the big shots, the religious hierarchy, the medium big shots, the little big shots, and the people. It was a stratified and laminated civilization. Its architecture was florid, laminated, veneered, as complex as its social counterpart of classes. In the Grecian era, the "Golden Age," there was but one class, the citizen. A man was measured by his own value, not by that of his position. The architecture became a standard in its simplicity, and sincerity, and has endured through history. In the Medieval days, the "Dark Ages," the civilization was involved and intricate, kings, dukes, barons, knights, squires, serfs, etc., to an almost unlimited division. The architecture was grotesque, flamboyant, complicated. In the days of young America, the civilization was akin to the simplicity of the Pilgrim Fathers. All men are equal. And, Colonial architecture reflected that individualism and its attendant integrity. In the Twenties, our code of the equality of all men seemed to lose its significance. Power and money created new strata of men. The opulence of one man raised (?) him above his fellows. The ability of a man was of less importance than his affluence. That false standard raised eyebrows and tilted noses. The bigness of one's bootlegger placed one in a different social group. Never in the history of the world were there more varied social classes. And, the architecture was false, pretentious, insincere, a monument to the false civilization of the times. Then came a depression of tremendous scope. These false standards were ruthlessly brushed away by relentless economic pressure. Again we became a people where "all men are equal;" at that time also equalized by their own desperate efforts to make ends meet. And, the architecture is one of individuality, integrity, and exquisiteness.

What will it be in the coming days? The architecture of Babylon, Egypt, the Dark Ages, and the Twenties are fortunately almost overlooked. Except for archeological reasons they find practically no application today. The architecture of the Grecian, Colonial, and Depression days are still flourishing and find constant adaptation in use. Babylon, Egypt, the Dark Ages, and the Twenties represent types of collective architecture. Collective in that the similarity found in each and within each was occasioned by one ruling class imposing its concepts on all the others. The instinctive and individualistic architecture of Greece, the Colonial Days, and the Depression are fine examples of what the equalization of man and his individual right to express himself individually can do.

Our future architecture depends on our civilization; whether we preserve our equality in opportunity and rights, or pervert it into a mere sameness through aping alleged superiors in a stratified civilization, or negate it through so-called "leveling" restrictions of socialization.

The inventor will desire an architecture that reflects a long term of usefulness, of individualized appeal, not the short span like that of the already obsolete Twenties. He will seriously study the lasting values of our civilization and will see that his investment expresses those features. He will not embrace historical precedent whose sole charm lies in its antiquity, nor will he be led into clairvoyance and soothsaying about an architecture of tomorrow which can incite another decade of insincerity and falsification in design. Let us design well for today with today and it will outlive tomorrow.

The Architects trust that the people of California will not ask "Waltz me around again, Willie."

OFFICIAL BULLETIN

BUILDING INDUSTRY DIRECTORY

CALIFORNIA COUNCIL OF ARCHITECTS

The following is a paid classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. For further information about any product or company listed, wire now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

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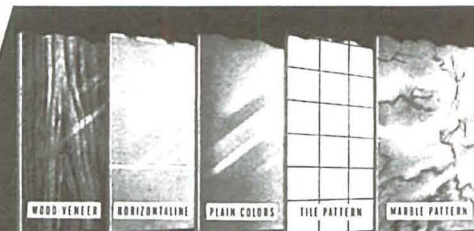
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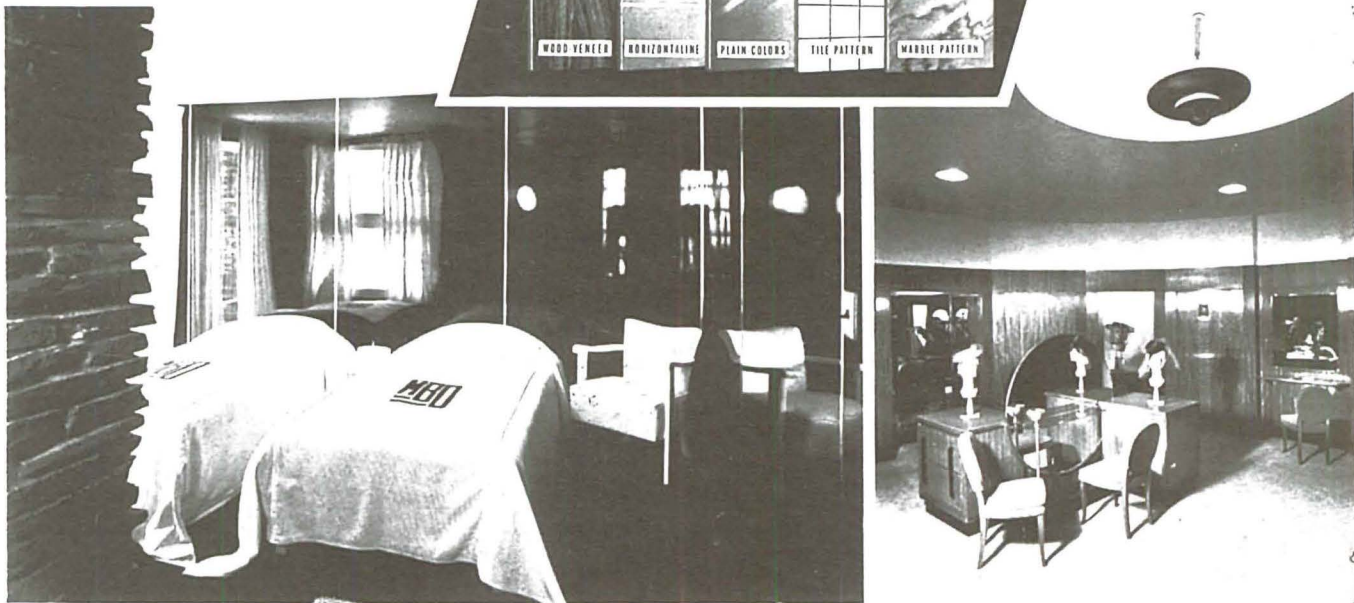
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