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3	3	50
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# arts & architecture

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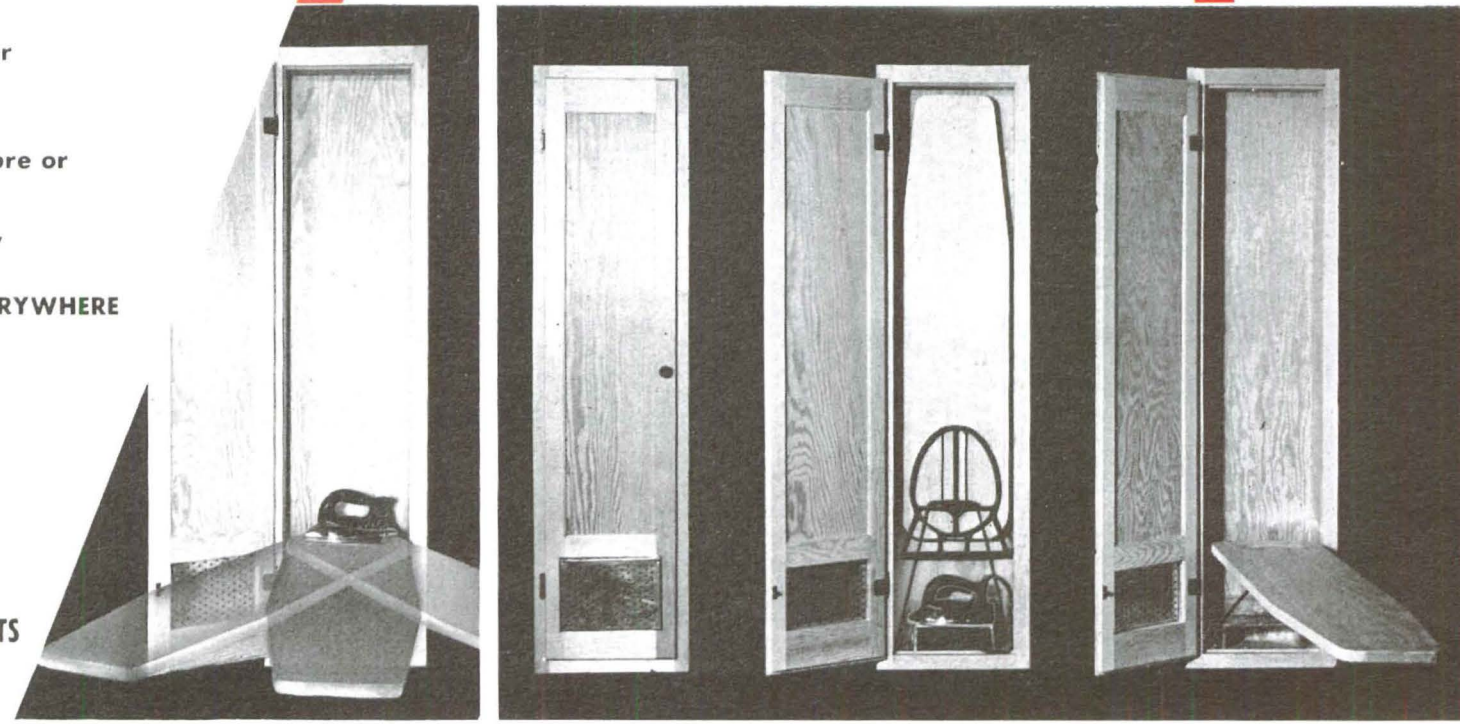
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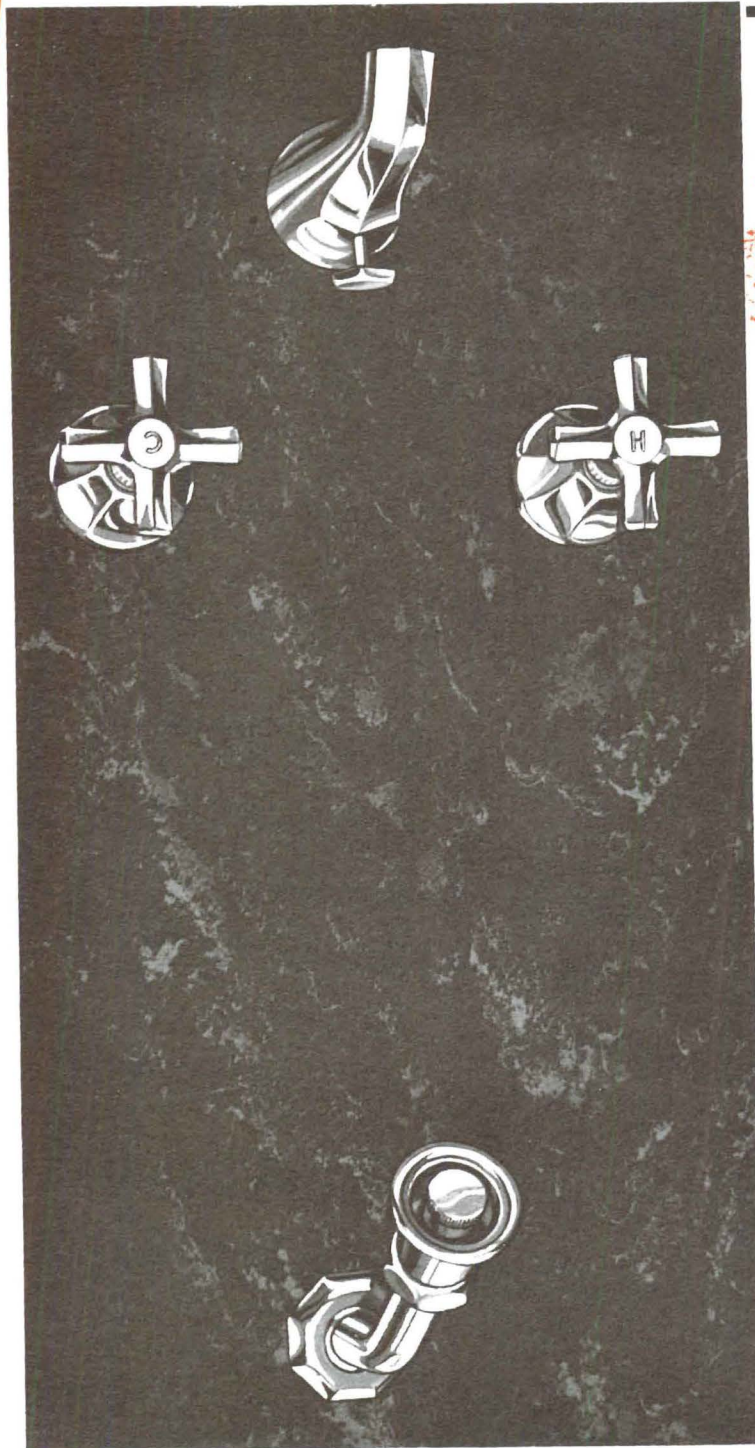


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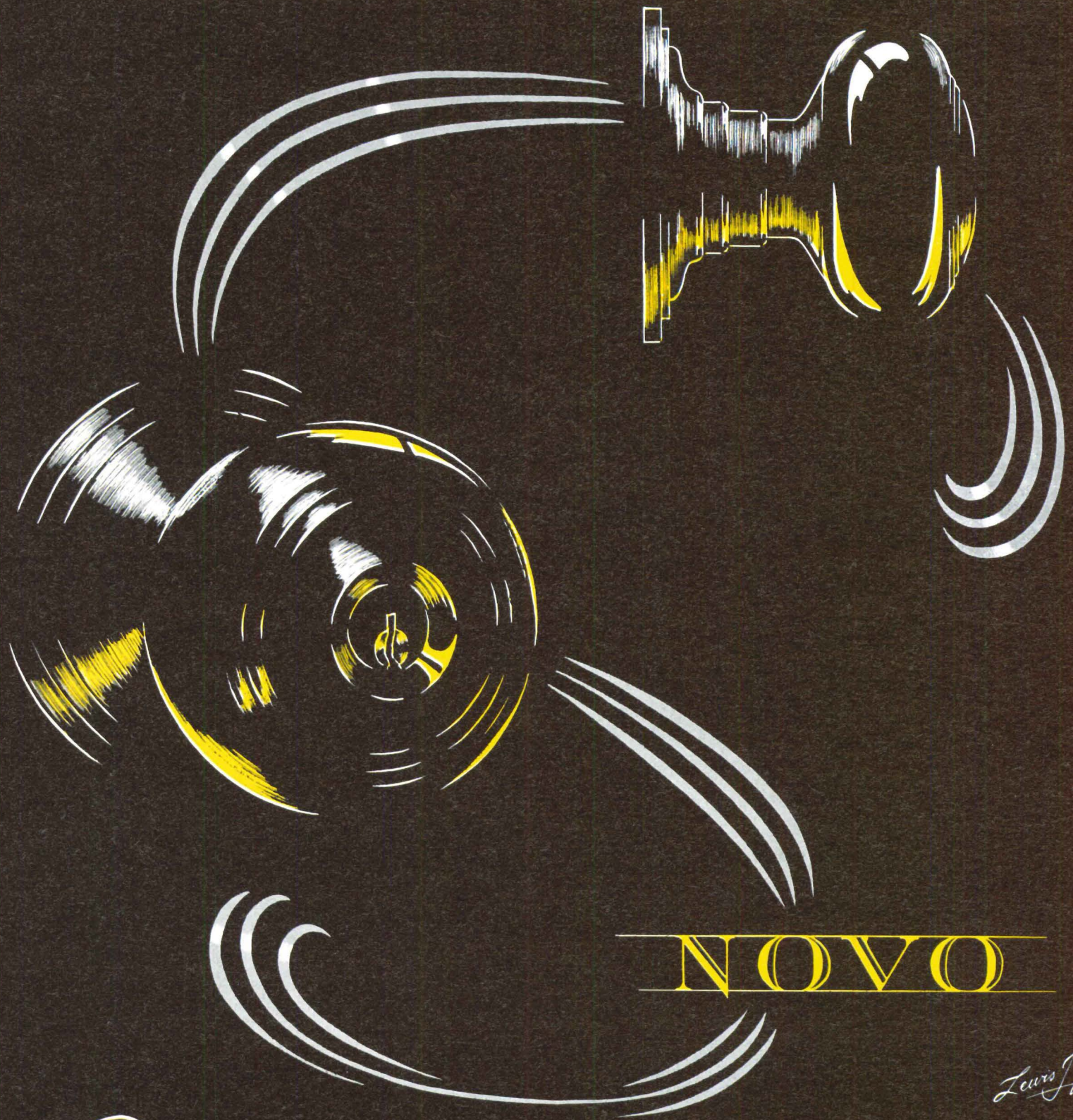


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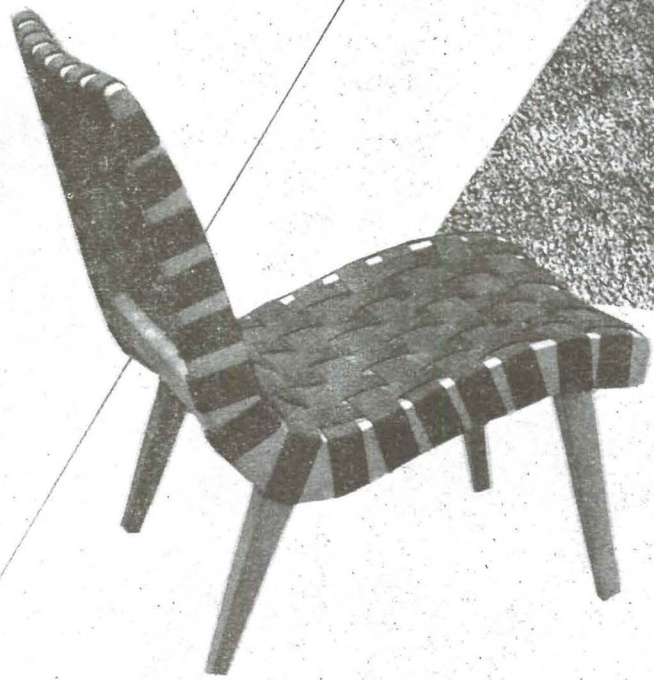
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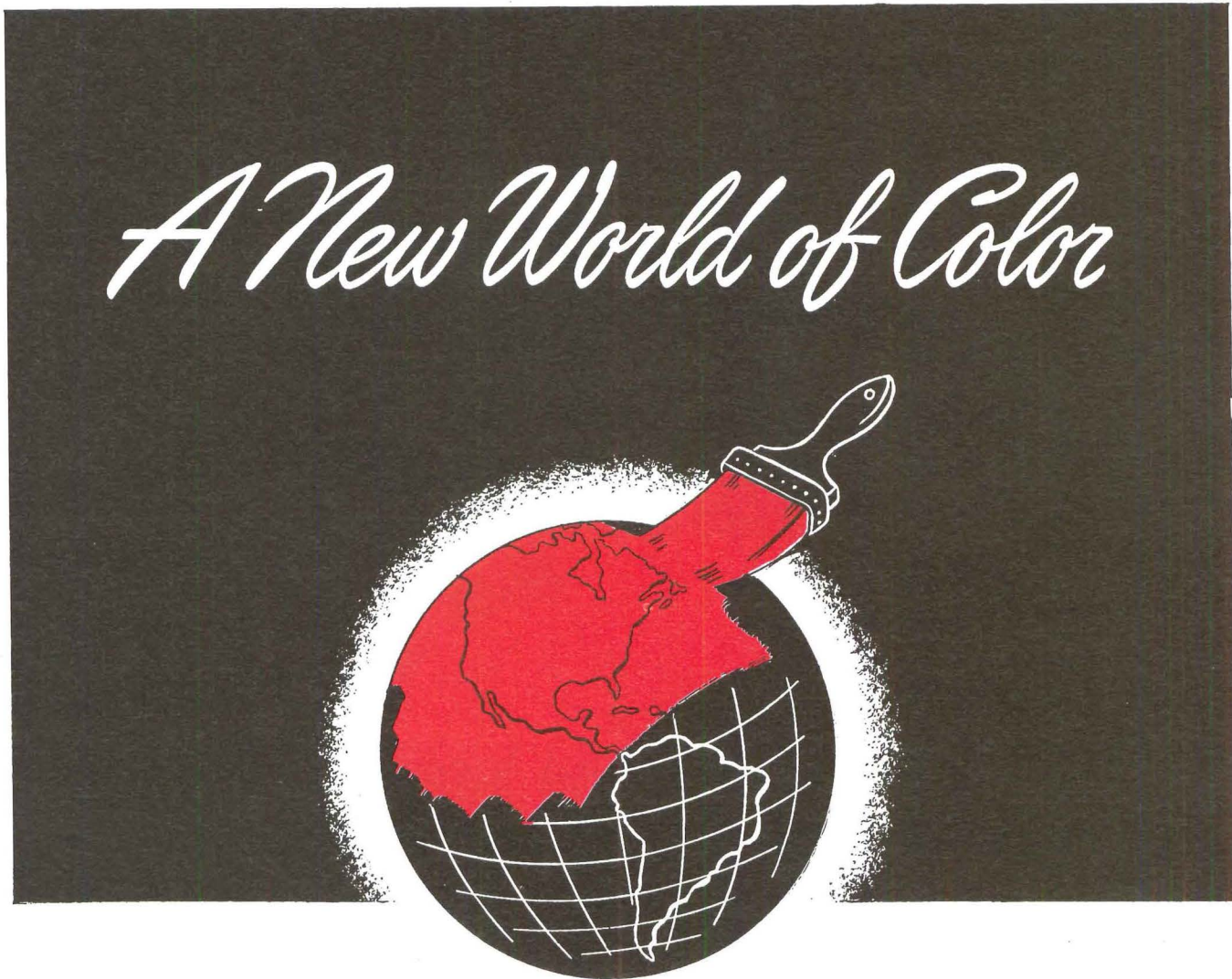


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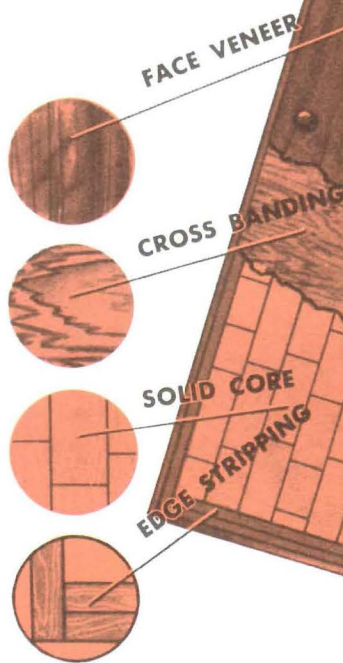
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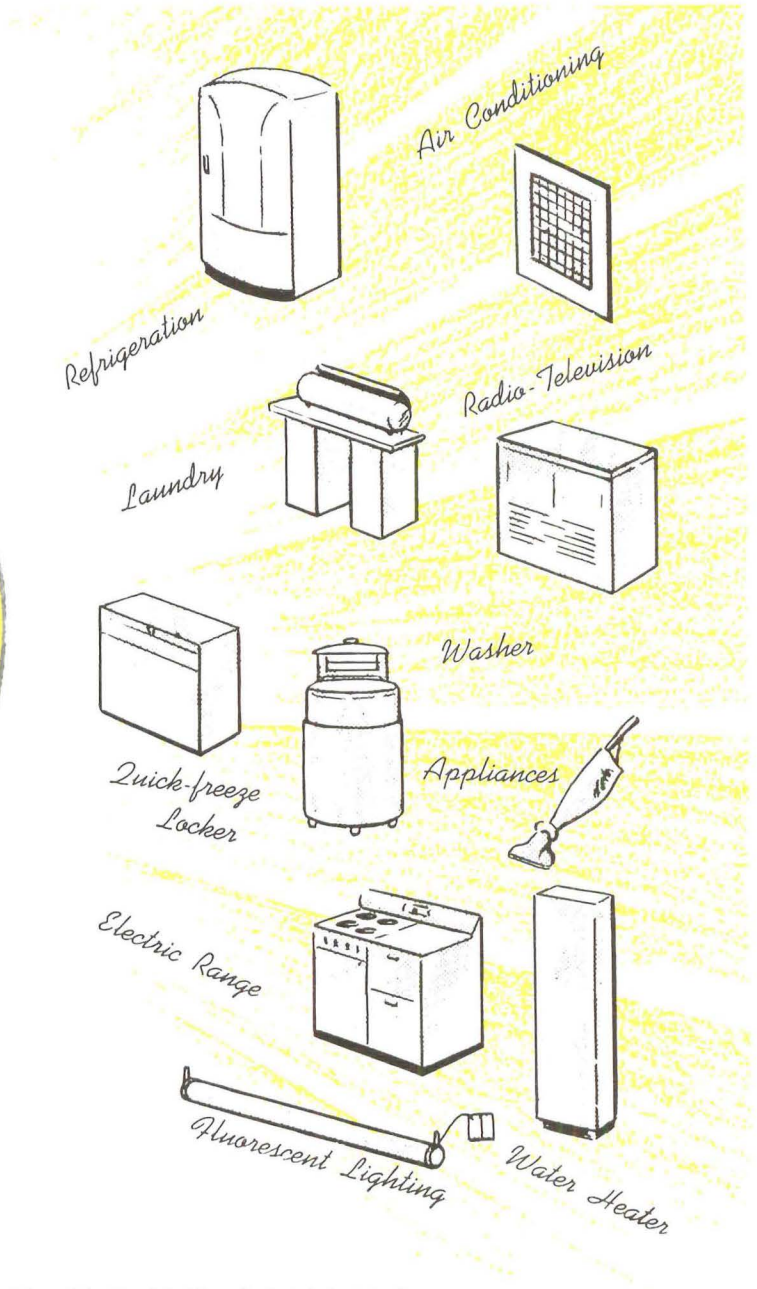
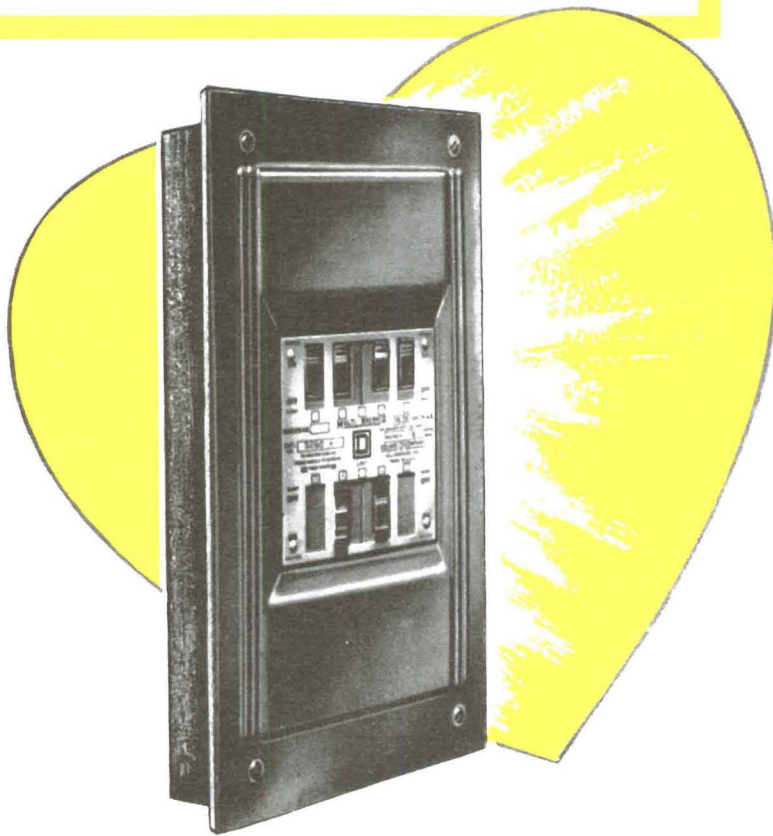
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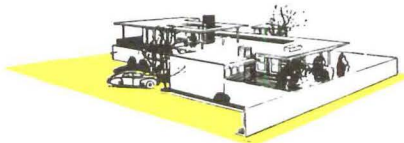
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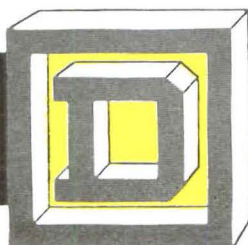
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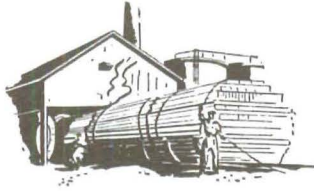
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LOS ANGELES 21

SAN FRANCISCO 3 • SEATTLE 1 • DENVER 4 • DETROIT 11 • MILWAUKEE 2

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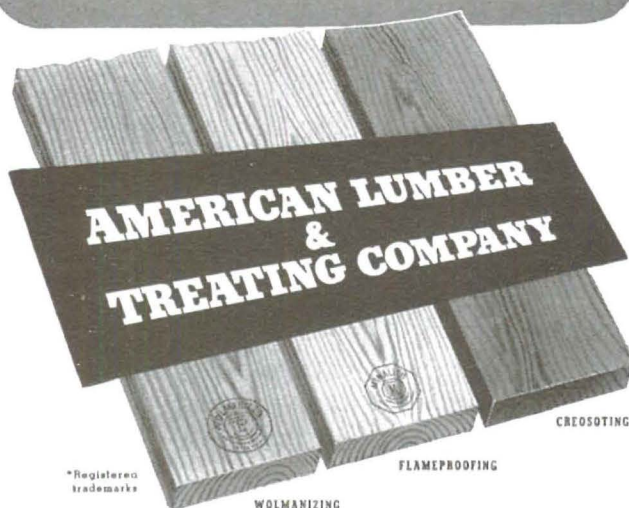
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# ART

LOS ANGELES

Those who have been reading this column for any length of time will have observed that it has been steering a course away from the traditional review of current art exhibits in the Los Angeles area and toward a concern with art, its nature, purpose, and relationship to life. The opinions herein, reflecting a definite point of view, based on a consciously held standard of values, represents an undeniable bias. They make no claim to speak for either a majority or a minority group, but are put forth in the interest of what (to me) are the constructive forces in society, particularly as they pertain to art. Now comes a letter from a silver craftsman in Berkeley who says, in effect, "O.K. But what are you doing about it?" He writes in part: "For the past year I have read your essays in *Arts & Architecture* with interest and response. Each one has thrown a ringing challenge into the air—and left it there. Because of one thing and another this is intentional, I assume. But there is a peg of action on which to ring these challenges which you throw out like quoits. So I would like to know how you peg them for yourself down there. . . . Perhaps there is a group of artists with a down-to-the-earth point of view up here, that is picking them out of the air. If so I will find them. Nevertheless, I would still like to know how you do it."

That these columns have been found to be "challenges" is extremely gratifying. That the challenges may hang in mid-air for some, or many, is inevitable. First must be recognized that there is something to be challenged. And that is a great deal. Those who think that art is healthy today will not understand the reason for criticism. Those who think that art is to "express" oneself, or to make pictures, will question the subject matter of these columns. There are no recipes, no panaceas. There is, however, a direction—which can be a "peg of action." And this peg of action is the individual. Not individualism of the sort which business calls "free-enterprise," but *responsibility of the individual for his own acts*, whether he be artist, writer, laborer, scientist, statesman, or whoever. There is ample evidence today that the responsibility for the ills from which we are now suffering—socially, politically, ethically, and aesthetically, are relegated by the individual to some "higher" authority. Authoritarianism is an end result of individual irresponsibility. So is the atomic bomb. It is a question of means and ends. Tomorrow is determined by what we do today.

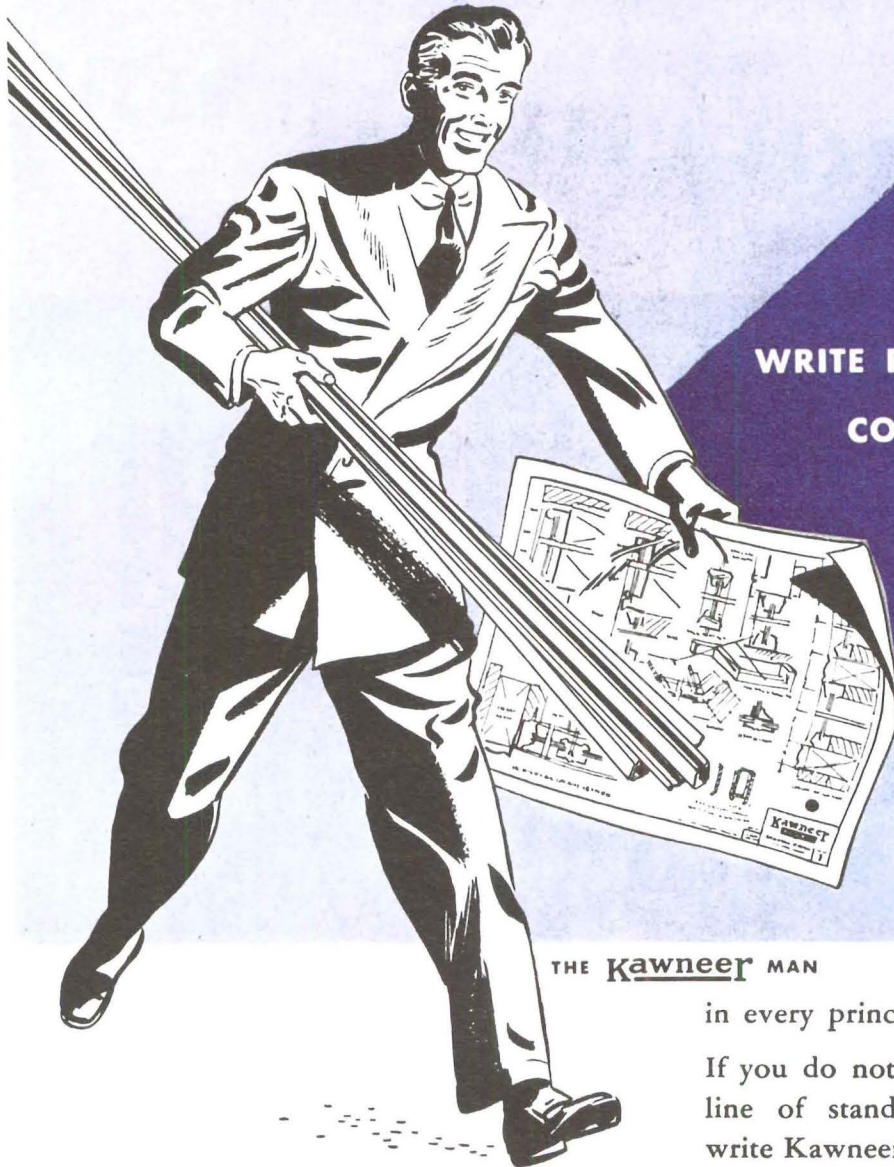
Why is there emphasis on the abstract in art? Because it is "fashionable?" "Different?" "Revolutionary?" Hardly. Abstract art is significant almost as much for what it is *not* as for what it is. For one thing, it is *not* an instrument of destruction. It is *not* nationalistic, nor is it "individualistic" (expression of the self). It has never been in favor in any bureaucracy or dictatorship. Though "negative," these are powerful arguments *for* abstract art. Stated in positive terms abstract art is constructive, universal (international), collective, communal—not because it is said to be so, but because abstract art has its roots in a tradition which is both venerable and vital, reaching back to the beginning of art itself. This tradition concerns itself with the nature of being, with the immutables which determine the structure of life, with a search for the symbols of man's knowledge and belief. It is capable of communicating the most profound concepts when its true nature is understood. Today we imagine that we have "progressed" beyond the need of either belief or the symbols of belief. Knowledge has come to mean "facts." Art has come to be pictures of "facts."

Responsibility, and where are we if responsibility is lost, is to be found among those who, however gropingly, seek to rediscover first principles. We cannot forever transgress against our fellow beings and expect to escape destruction.

When the artist no longer thinks of himself as a special kind of man, when *all men* are special kinds of artists, respected and inviolate—only then can we say we have made progress. If this be an unattainable goal it does not matter. What is important is the *direction* in which we travel *now*. It is up to the individual to find the way, because he and he alone KNOWS. If he must have *proof* then he does not yet understand that there is no proof, least of all from someone who tells him "It is so." Reassurance comes only from

continued on page 16

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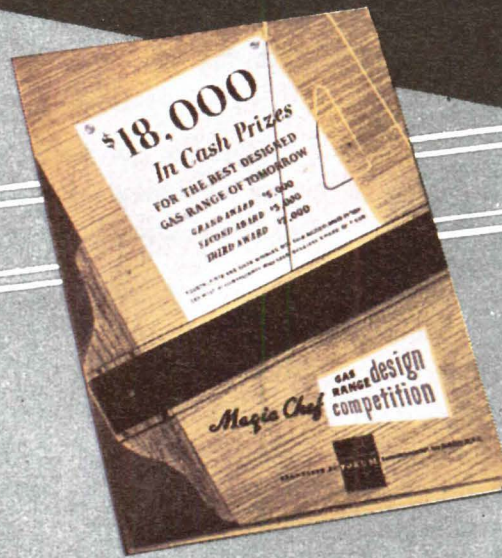
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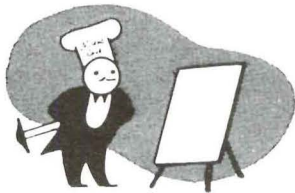
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## ART

continued from page 12

within. If my "peg of action" seems too amorphous, too intangible, too far outside the sphere of "practical" application, I can only answer that for me it is more solid, more tangible, more practical, than any of the other pegs at which I have tossed my "quoits."—GRACE CLEMENTS.

## SAN FRANCISCO

The one-man show of paintings and sculpture by Robert B. Howard, shown at the Legion of Honor, provides a good retrospective view of the trend of this artist's work over the six or seven year period just past. Howard, who has been a consistent prize winner, taking awards in both painting and sculpture, is undoubtedly one of the most ingenious of artists. Particularly is this true of his sculpture in which he invariably does the unexpected. For instance, he has a new piece called *Acrobat*, a figure which is suspended from the ceiling by a wire. In spite of its solidity it is so cleverly contrived, its curving and intertwining legs and arms giving so much a feeling of airiness, that it does not seem at all incongruous. He has accomplished similar feats before, notably in his justly famous fountain of leaping fish which was in the San Francisco Building at the 1939-40 Exposition here. There is a model of this on display. *The Hunter*, which won last year's sculpture award at the S.F.A.A. Annual, is another of his ingenious creations. In this a fish is suspended by a wire from the uplifted hand of the hunter. In both mediums, Howard seems to have a predilection for the curving and intertwining, almost a Medusa complex. In the works already mentioned and in such other sculptures as *Circus Horse*, an equine performer standing with legs impossibly intertwined, and two mermaid-like abstractions called *Gypsum Lamps* and in his paintings, *Last Battle*, *Roots*, *Knot*, and *Two Trees*, this same curling and interlacing is predominant. Seen altogether in one room the effect is a little disturbing. But this is hardly a valid criticism. It is simply the result of placing together a lot of work which was meant to be seen separately. When he does not allow his form relations to become too complicated, Robert Howard has a powerful and individual contribution to make. But whatever he does he is always the master craftsman.

Of several new shows at the de Young the collection of paintings and drawings by Francesco di Cocco is the most interesting. di Cocco is another of the many outstanding artists who came to this country to escape the rise of Fascism in Europe. Born in Rome, he studied there and in other parts of Europe and became one of the leading figures in the new movements from about the time of Futurism on to Surrealism with which he finally became identified. He is a master draughtsman and a painter of high skill and ability. He does not fall into the category of the surrealist whose work seems either fantastic or irrational. His is more the approach of the intellectual dreamer who finds inspiration in known objects and surroundings. There is not so much the quality of the dream in which the boogies of the subconscious dominate and disorder the conscious but rather the dream of makebelieve, neither frightening nor freighted with psychological symbols. Odd plant and sea forms, scaves in the wind, curious mountain shapes, and amusement parks are major themes in his compositions. This is apparent in such paintings as *Luna Park*, *Amusement Park*, *Soaring Scarves*, *Wind*, and *Romantic Duel*. For the most part his color is subdued; it is always well controlled. The influence of his Italian birth is shown in the pervasive feeling of landscapes painted by old Italian masters which predominates many of his works.

Among the better shows at the San Francisco Museum of Art is one of three Young Cuban Painters. Rene Portocarrero dominates this show both in numbers of works and in individuality. Portocarrero, who is self taught and has never been out of Cuba, has a rich and delightful way of painting. His things have the luminosity of stained glass windows and the baroque interiors of old Cuba often serve as subject matter. He also finds inspiration in the African cultures introduced into Cuba in the slave days. Many of his most delightful paintings and drawings are of "witches." In these, while there is no direct connection or influence, there is much to remind of the work of Josef Scharl, the Bavarian painter, whose works were seen here some months ago. The other two exhibitors are Julio Cerona and Mariano Rodriguez. Cerona shows a Picasso

(continued on page 24)





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

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# BOOKS

**PATRICK GEDDES**, by Philip Boardman. 504 pages. The University of North Carolina Press, 1944. This biography of the extraordinary Patrick Geddes (1854-1932), who well merits the title "Maker of the Future," is the tale of four full-fledged careers: biologist, educational reformer, sociologist, and eminent town planner.

Lewis Mumford in an introduction declares: "There are a few people whose judgments have a right to be respected, who regard Patrick Geddes as one of the truly seminal minds the last century produced. . . . Those who want to know Patrick Geddes must live their own life as he conceived and planned and lived his own: life in alternating rhythms of urban and rustic activity, in vigorous manual work and in highly concentrated thinking."

Geddes' education was unconventional. After one week at the University of Edinburgh, he returned home, studied in the laboratories of Huxley, worked in France, Naples, and Mexico. In 1879 while in Mexico City, he was threatened with blindness and had to stay in a darkened room for over two months, during which time he characteristically invented "thinking machines." He returned to Scotland in 1880, and became for eight years professor and lecturer in Botany and Zoology at the University of Edinburgh. In 1889 he became Professor of Botany at the University of Dundee and retained that chair until 1919.

In these years he lectured, wrote on diverse subjects, inaugurated student hostels, founded a publishing business, carried on many construction and housing projects for students and working men. On one of his lecture trips to the United States, he formed the American group of the International Association for the Advancement of Science, Arts, and Education. He later proposed a National Institute of Geography for Great Britain, but this did not materialize. He conducted summer schools and established a City and Town Planning Exhibition which traveled through Great Britain and the Continent and later to India. He went to Cyprus as "economic missionary to the Near East," made town-planning studies in India and in Palestine, where he planned Tel Aviv and the University of Jerusalem.

After his trip to the United States in 1924, he retired to France, where at the University of Montpellier he founded and carried on The Scots College, a hall of residence for foreign students. In 1928 he remarried, his first wife having died in 1917 in India, in the same year in which his son Alasdair was killed in France. In February of 1932 he was knighted, an honor that he had declined twenty years earlier. In April of that year he died at the college which he had founded.

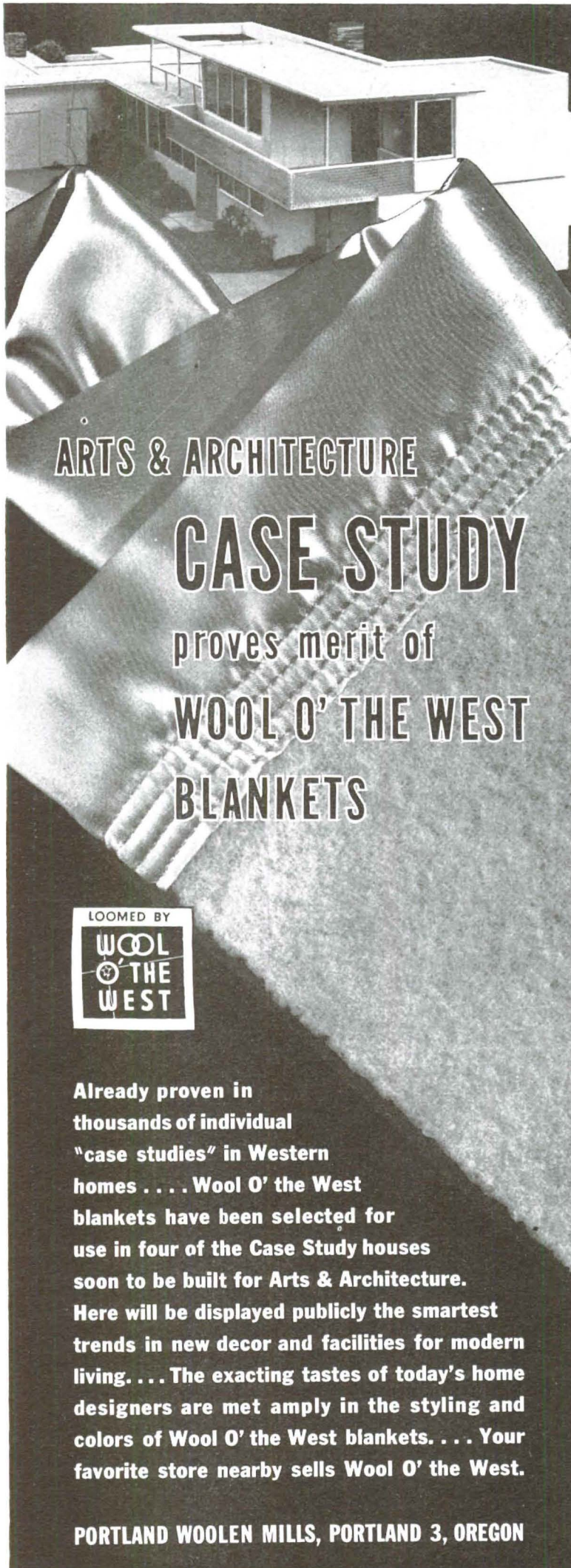
Among his writings, *City Development*, *Ideas at War*, *Cities in Evolution*, *Life*; *Outlines of General Biology*, *Town Planning Toward City Development*, are those better known.

In expressing the diversity of "P.G.'s" thoughts and activities the author says of him: ". . . this man who, in addition to producing a wealth of ideas in old fields, invented whole new categories of thought, was not and is not easy to comprehend." As to his influence and stature: "The present state of Geddesian thought, although also affected by the global conflict, is vastly better than that of his material creations. . . . In the field of city planning Geddes' influence has already permeated towns, villages, and countrysides in opposite corners of the earth, from Palestine to the United States, from Ceylon and India to Great Britain and Ireland, to Norway and other lands of both East and West. . . . In multiplicity of undertakings, in range of intellectual curiosity, in physical endurance, Geddes may be compared to Leonardo. . . . One valid summary of his life work, however, can be made: He was a 'Maker of the Future.'"

Of Geddes' personality and his ideas: "Those who now can only read his works or books about him may never fully sense the restless physical energy, the boundless flow of ideas, the keen delight in living, that set Geddes apart from less fortunate and less developed adults; but these readers will be able to understand the sum total of his ideas far better than contemporaries whose first-hand contacts, whether short or long, necessarily failed to give them any detached appreciation of the man."

The book has a selected bibliographical list and an adequate index. The text is not documented as the book is not intended to be a definitive and complete biography.

As in many biographies long passages of (continued on page 24)



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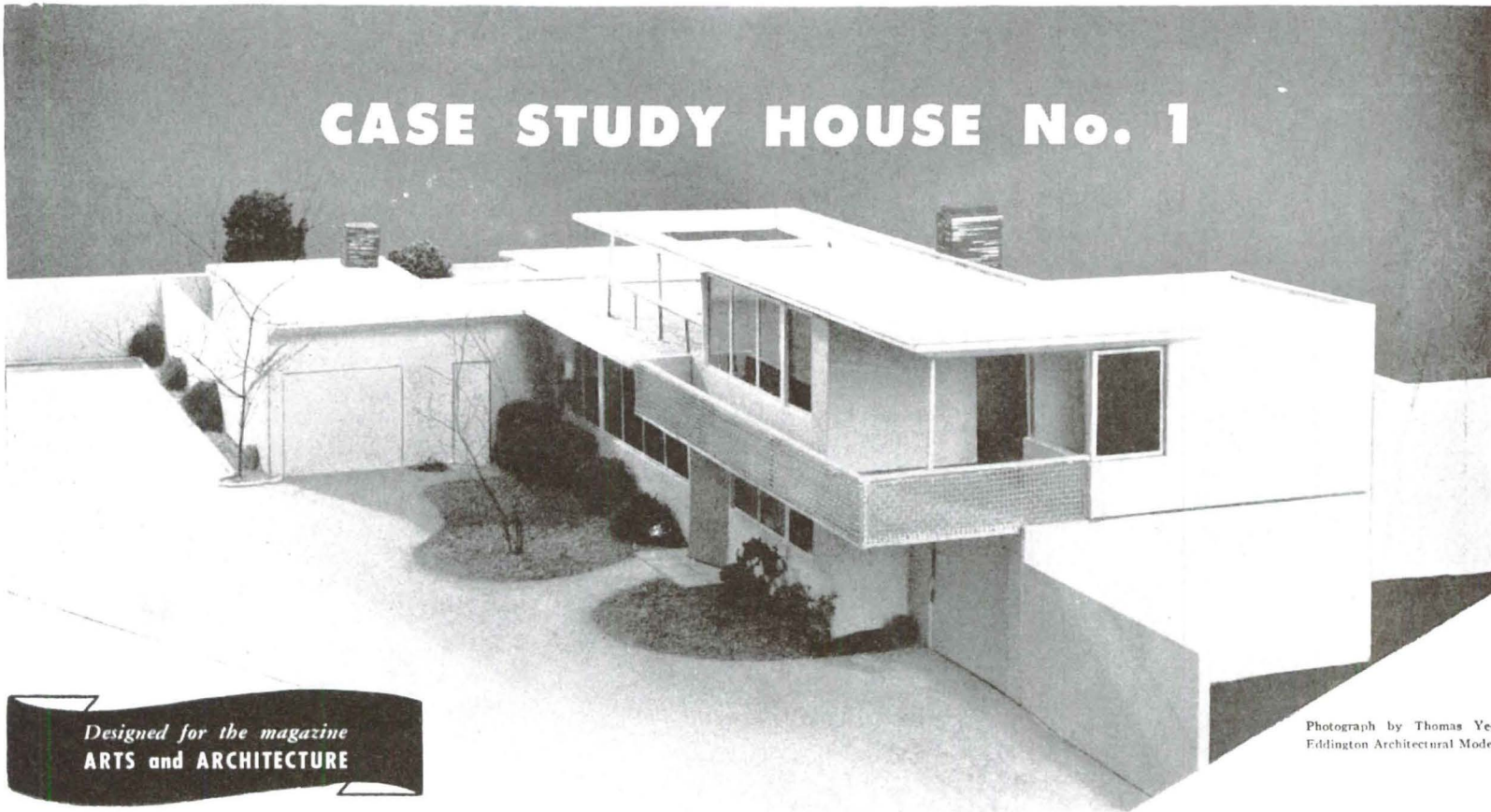
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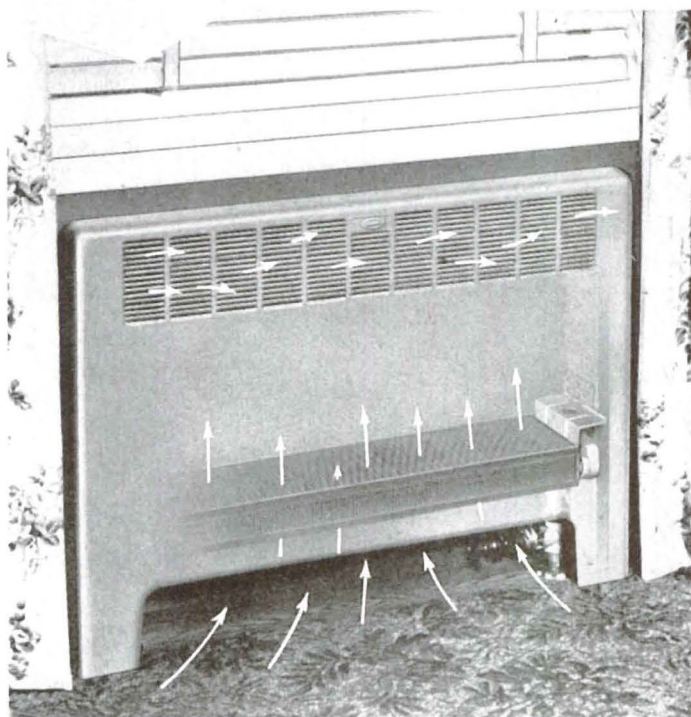
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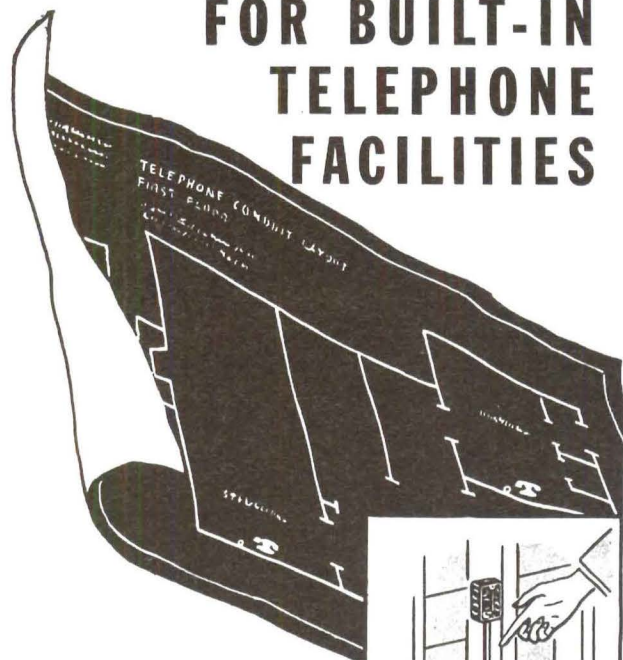




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## MUSIC

For several years the Music Foundation of the Los Angeles Junior Chamber of Commerce has been stimulating musical activity in Los Angeles by investing its limited funds in musical enterprises which, though short of capital, offered a reasonable hope of returning at least the amount of the investment. Through careful handling the Foundation has planted in the community such strong growths as the Light Opera and San Francisco Grand Opera seasons and in doing so has actually enlarged its capital reserve. Though preferring a good investment the Foundation has not been afraid to lose money to support a worthy enterprise, and it has made substantial yearly contributions to the Philharmonic Orchestra Fund. Last spring the Foundation joined with Alfred Leonard to present Artur Schnabel in a piano recital. The success of this event resulted in the forming of an organization called the Music Guild to promote and encourage chamber music concerts. Evenings on the Roof, already in the field, was preparing its eighth season of eighteen chamber music programs to be played entirely by Los Angeles musicians. The Music Guild offered to guarantee all expenses of these programs as well as a definite fee for each individual performance.\* Besides encouraging this already well established and highly valued activity the Music Guild planned for itself an independent series of concerts and recitals by local artists as well as such internationally known visitors as Artur Schnabel, Maggie Teyte, and the Pro-Arte Quartet, to be integrated in dates and program material with the plans already made by Evenings on the Roof.

The first Evenings on the Roof program, at the Wilshire-Ebell Theater, was played by a group of Philharmonic Orchestra musicians, all of whom with one exception have participated in previous Roof seasons. Performances of the Mozart *Clarinet Trio*, with Kalman Bloch, the Beethoven *Septet*, the Kodaly *Duo* for violin and cello, played by David Frisina and Kurt Reher, and the Beethoven *String Trio, opus 9:1*, played by the same musicians with the addition of Abraham Weiss, violinist, proved again the wonderful freshness of chamber music made for its own sake. The purpose of these Evenings was expressed in a statement on the first program in April, 1939: "The concerts are for the pleasure of the musicians and will be played regardless of audience." The character and quality of these programs demands of the player a more than usual musicianship and of the audience an intent participative interest. The spontaneous rightness and virtuosity of these performances played for an audience which is considered by many the best in the United States have made Evenings on the Roof an example and a standard of what may be done by American musicians in any large community, when they are freed from the impresario's dead hand.

The second concert of the Roof season, at Hancock Auditorium on the University of Southern California campus, included a complete performance of the *Winter Journey* by Schubert, sung by Elizabeth Vermeulen with the gifted accompaniment of Shibley Boyes, and the first hearing of *Elegy in Memory of Onnou, Founder of the Pro-Arte String Quartet*, for solo viola or violin, played by Sol Babitz. The third concert began with a *Dirge* and the *Six Bulgarian Dances* by Bartok, played in memory of the composer by Frances Mullen, who also played sonatas by J. C. Bach and Schubert and with a distinguished group of instrumentalists the beloved *Schubert Trout Quintet*. The fourth program offered woodwind quintets by Dahl and Eisler and quintets for woodwind and piano by Beethoven and Mignone.

But it is the intent of this article to speak particularly of the first two concerts of the new Music Guild, when under the direction of Otto Klemperer a group of Los Angeles musicians, recruited in the Roof spirit, played the six *Brandenburg Concertos* and two *Violin Concertos* of Sebastian Bach.

The spirit of play, there freed by art, made abstract by the polyphonic instrument, without drama, without sadness, would it be too much or wrong innocently to expect to hear the *Brandenburg Con-*

continued on page 24

\* Evenings on the Roof and the Music Guild are also presenting this season, under a separate arrangement, the thirty-two Beethoven piano sonatas in seven recitals played by Richard Buhlig.



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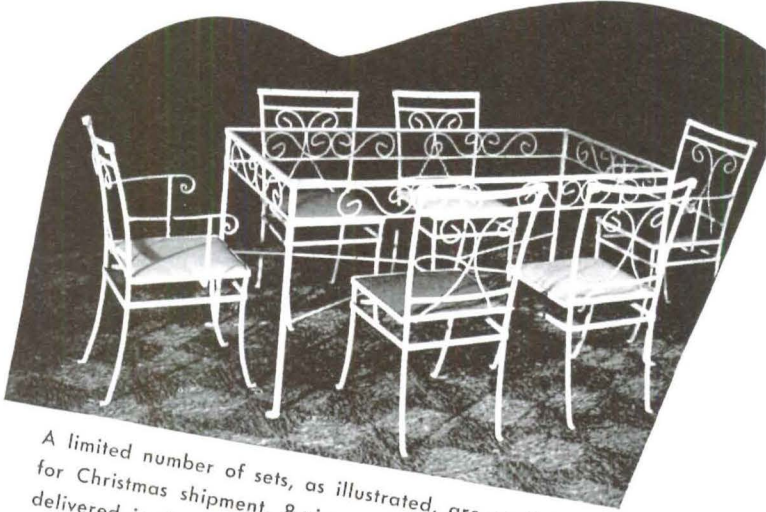
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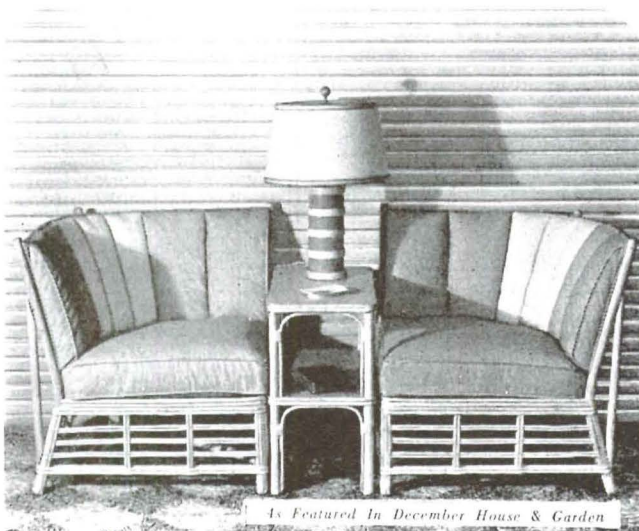
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## MUSIC IN THE CINEMA

James and John Whitney's startling experiments with animated abstract films and unorthodox music were again on view recently at the American Contemporary Galleries in Hollywood. Even the musician whose ears have long since been attuned to the intensely dissonant counterpoint of the Schoenberg school, or to the percussive effects of a Varese, will admit that this is music of a radically different stamp. While the eye views the ebb, flow and bursting of colored squares, ellipses, circles and dots on the screen, the musical sense hears sounds reminiscent of the acoustical laboratory, a succession and combination of pure tones (without overtones), somewhat similar to those produced by the Hammond organ.

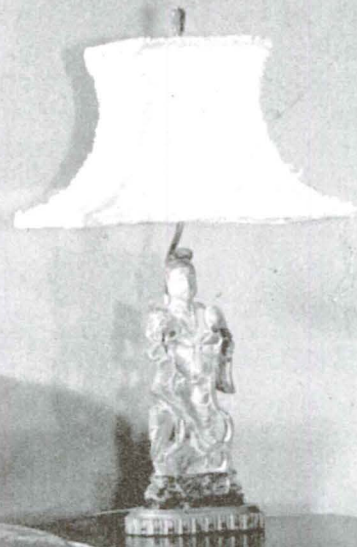
These sounds result from the vibrations of a graded series of pendulums, set in motion by hand. At the moment of initial 'performance' their frequencies are too low for human perception, but become audible when sped up in recording. The Whitneys' approach to this combination of non-objective art and music is quite naturally that of the pictorial artist and not of the musician. Their concept is one-sided, from the musical view-point, because their visual images completely dominate the synthesis, whereas the sounds are mere accessories. Seen on the screen are pictorial elements that have form, and patterns that possess design and color, but the music seems to have no form or meaning except as a means of reinforcing the visual rhythms or contours. In an ideal combination of the arts, however, each must preserve its intrinsic beauty, and neither can be consistently subordinate to the other. The phrase 'synthesis of the arts' lacks all meaning if one element, in this case music, is conceived without regard for its substance or laws.

One's subjective, aesthetic reaction to the sounds in the Whitney films, considered as music, is hardly favorable. Melancholy tones that slide into one another, or suddenly explode with loud boops and beeps, or are combined in an unrecognizable counterpoint—this, unfortunately, is the impression that even the most catholic taste will derive from the experiments. Emanating from the sound track are sounds adjusted exactly to the visual objects' rhythmic movement, or not at all. Sometimes the melody rises or falls in complete accord with the gyrations of the moving objects on the screen; sometimes it reflects a particular mood, by moving either languidly or vivaciously. But there is no musical beauty, either dissonant or consonant, in the tonal combinations, which seem quite accidental, as if the film's creators were not concerned with sounds as music, but rather as rhythms, activity, or the aural outline of a pictorial line.

The synchronization of Bach's Toccata and Fugue in D minor with an abstract film in Disney's *Fantasia* was aesthetically gratifying to both musicians and artists because both visual and aural elements possessed form, vitality and content. Needless to say, Bach's music would be sufficient unto itself, but the abstract film viewed alone would also have been an artistic experience. In other words, the Bach sequence was a successful fusion of the arts because neither the visual image nor the music was so completely unnatural or subservient to the other that it lacked independent meaning. Whitneys' abstract film divorced from its music would perhaps lose some of its vitality but would retain all its visual appeal, for the objects and patterns depicted are traditional and familiar to the eye; only the combinations of elements, the evolution of one from another, and the constant movement into ever-changing patterns is new. Novel as are the visual effects, the eye grasps all with ease because each pattern subscribes to the elastic laws of pictorial art. Line, color, forms and movement—all are present.

But if a red and then a purple cube were superimposed upon a green one, the meaning of color would be lost. It would be a senseless combination. This is the effect of the music, for its sounds are either manipulated as if they were pictorial elements, which they are not, or combined with no regard for their inner relationships. Music has its own laws, within whose framework great variations are possible, but these are not the devices of the plastic arts. That is the fallacy behind the Whitney experiments in their present form. Pictorial artists are thinking of music in terms of their own medium, whereas music is definitely not an abstract playing with notes. The abstract

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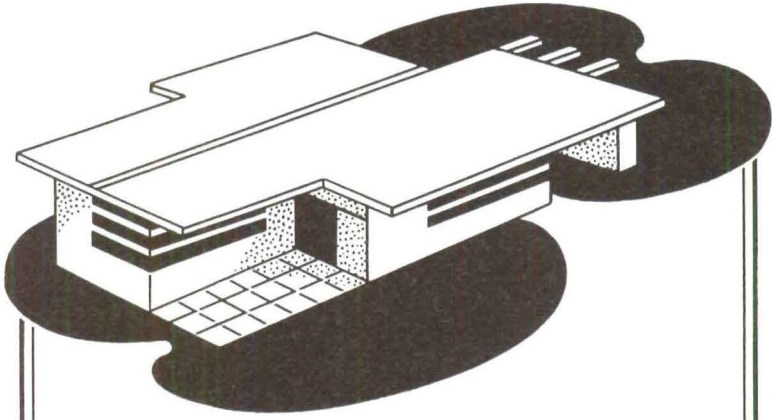


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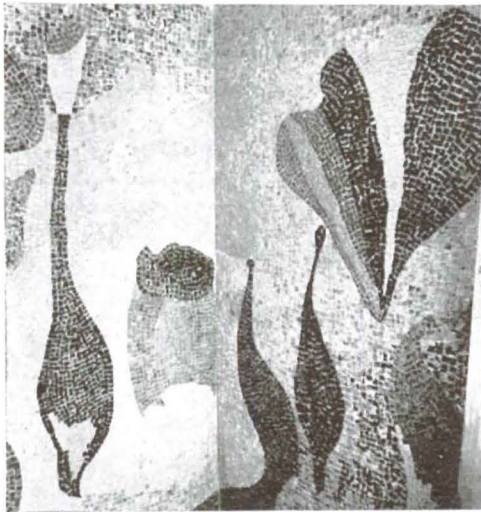


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## ART

continued from page 16

influence. Rodriguez has more originality and is more closely identified with the Cuban movement.

In line with the new policy of the California School of Fine Arts to revitalize and broaden the scope of the school a series of exhibits has been arranged. The first of these presented the works of the instructors, all well known names: F. Carlton Ball, Fanny Benas, Franz Bergman, Ray Bertrand, Hassel W. Smith, Antonio Sotomayor, Clay Spohn, Virginia Roberts Templeman, and Ruth Cravath Wakefield. Memorial exhibits of the works of Helen Forbes and Gottardo Piazzoni will follow.

George Harris, one of the best known of the young painters here, is teaching at Stanford University this year and is also undertaking the presentation of a series of exhibitions at the Thomas Welton Stanford Art Gallery, the first of which will be French Modern Painting, followed at about three week intervals by exhibits on American Architecture, 20th Century Drawing, Far Eastern Art, Latin American Painting, Medieval Art and Architecture, Painting in Northern California, and Painting in the United States.

The California Palace of the Legion of Honor announces its First Spring Annual Exhibition. Works by any living artist in either oil or tempera are acceptable. Prizes will total \$2000. Entry blanks may be secured from the Museum and must be returned before March 1, 1946.

The Albert M. Bender Memorial Trust has awarded this year's grant-in-aid for art to the San Francisco painter Irving Norman.—SQUIRE KNOWLES.

## BOOKS

continued from page 18

conversation are given which are supposed to have been exactly as worded. The bibliography undoubtedly would permit readers to check the accuracy of these passages, but it would appear preferable in serious biographies that such passages be omitted. Such word by word repetition lacks conviction, has little pertinence. This criticism is particularly applicable to the conversation on the occasion of his proposal to his first wife. Another matter of style distracted this reviewer. When narrating the thoughts which he believed coursed through Geddes' brain when he was threatened with blindness, the author intersperses such exclamations as "Hold on!" "Wait!" These faults are minor and might be condoned as intended to popularize the book.

An adequate and satisfactory handling of this fascinating subject with his "colorful life, his everyday human qualities, and his almost superhuman ability to master many fields of action and knowledge" makes this an interesting biography.—LAWRENCE E. MAWN, A.I.A.

## MUSIC

continued from page 20

*certos* played in heaven? The music of angels, silently adorning with those graceful winged creatures the paintings of the late middle ages and the early renaissance, music without care or sorrow, freed of drama in form, music that is only utterly to be heard in wordless singing: what else might it so well resemble, that heavenly music of the true poet's precise dreaming?

Composed at a time when chamber music still required the handicapping support of the figured bass continuo these concertos establish in permanence a form and manner of writing that are in no sense transitional. Written in many voices, each a solo, this form does not grow larger but rather thickens and perishes when forced to assume the unnatural heaviness of a full symphonic performance. The massive drama of harmonic key-relationships which Beethoven expands to unbelievable dimension, the development section of the *Eroica Symphony* first movement, the recapitulation of the first movement of the *Ninth*, is here without significance. The horizontal polyphony of these voices, each varying with its human instrument, mingles in a true harmonic dissonance of interweaving melodies, each separately progressing, none held vertically rigid, without massiveness, as if denying the necessity of human drama, choiring as much untroubled beauty as may be heard. The continuo no longer heavily leans on its staff but joins the soloistic dancing, leads the singing or retires in meditative reticence. It is heavenly music which eludes the training, scope, and grasp of the majority of



earth-bound, sentiment-heavy musicians that would play it. Few conductors are equipped for Bach, and most of those who can conduct the choral music have little experience in controlling instrumentalists. Symphonic conductors, like routine pianists, unable to relieve imagination of the harmonic strictures in which they have been educated, prefer heavy transcriptions of the early, more ponderous organ compositions. They cannot hear in the air these melodies that have no roots in the harmonic continuo but float like the heavenly cherubim of Blake.

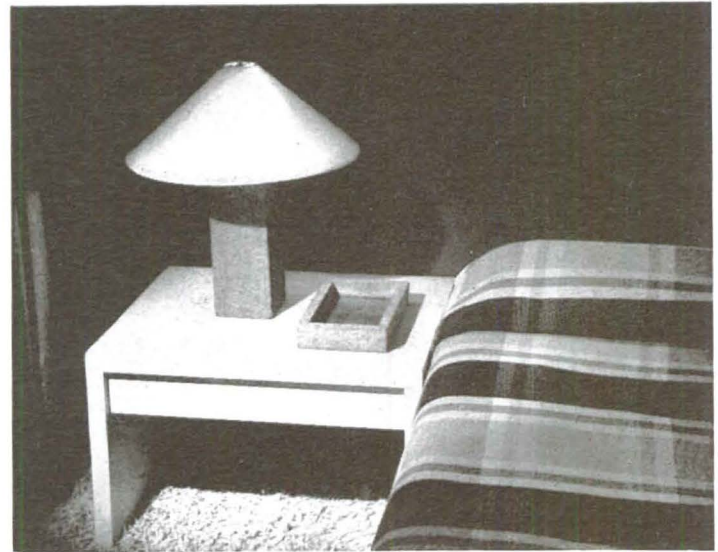
Klemperer performed the concertos in two styles: the *Third* and *Sixth*, for strings only with continuo, as strict soloistic works, each instrument playing a distinct part; the *First*, *Second*, *Fourth*, and *Fifth*, and the two *Violin Concertos* with doubled strings, to counterbalance the naturally enhanced volume of the modern winds. Principal soloists were Henri Temianka, violinist, who also played with the same inspired accuracy the *violino piccolo*, a vest-pocket member of the early violin family, and the viola; Leonard Posella, flute, a rich Bach player; and Ingolf Dahl, who made the most of a very meager harpsichord, fully deserving the ample praise he received for the magnificently firm fluency of the cadenza in the *Fifth Concerto*. The second movement of this concerto, played in its original form as a trio for flute, violin, and harpsichord; the oboe solo of the *Second*, played by Loyd Rathbun; the subtly counterpointed duet of the violas in the *Sixth* as well as the superb viola playing of Milton Thomas in the *Third*; and the abounding finale of the *First* were highlights of the two concerts. But the triumphs of the individual soloists were moments only in the whole triumphant effect of Klemperer's liberating musicianship. The music was freed: the word comes up again and again as one remembers the multi-voiced articulate discourse, the intricate detail of it, the delicate interplay, and above all the sheer overmastering liberating beauty of these performances.

As long as chamber music remained an art for a limited number of connoisseurs who could have access to it the concerto grosso, the divertimento, and the other larger soloistic forms continued in neglect. With the advent of symphonic orchestras neglect became distortion; the individual parts were swamped in instrumental mass. General understanding of this type of music began recently with the issuing of recordings, although such different composers as Schoenberg, Hindemith, and Bloch had already discovered the special worth of it. Nowadays an enlarging public, able to buy and hear often the part-writing of the Corelli, Vivaldi, Handel, and Bach concertos, the Mozart divertimentos, and even that unique masterpiece the *Musical Offering* of Bach, a public becoming accustomed to chamber music, will soon be demanding modern music of like sort, the *Harpsichord Concerto* of De Falla, the *Chamber Concertos* of Hindemith, the *Chamber Symphonies* of Schoenberg.—PETER YATES.

#### MUSIC IN THE CINEMA

continued from page 22

artist can take squares, circles, and ellipses, shake them up at will in a dice-box and throw them out on a screen. Each pattern is the result of his momentary creative urge, and it is equally pleasing to the eye whether an ellipse bursts into seven little circles, or six little squares merge to form a parallelogram, because all the pictured elements are separate entities, sufficient unto themselves, and need not be related to one another in certain specific ways to make an understandable pattern. Any arrangement of them is possible and acceptable to the eye—of course, some are more genial than others; some are more symmetrical or more brilliant in color. But individual notes must possess an inner relationship before they become music. Any attempt to arrange them as if they were squares or circles whose pattern depends entirely on the free choice of the artist, or whose movement mirrors that of a pictorial design without regard for the requirements that transform sounds into music is based on a false premise. Experiments with abstract films and music will bear fruit when the tonal art graduates from the role of sound effects and becomes an equal partner in the enterprise.—WALTER H. RUBSAMEN.

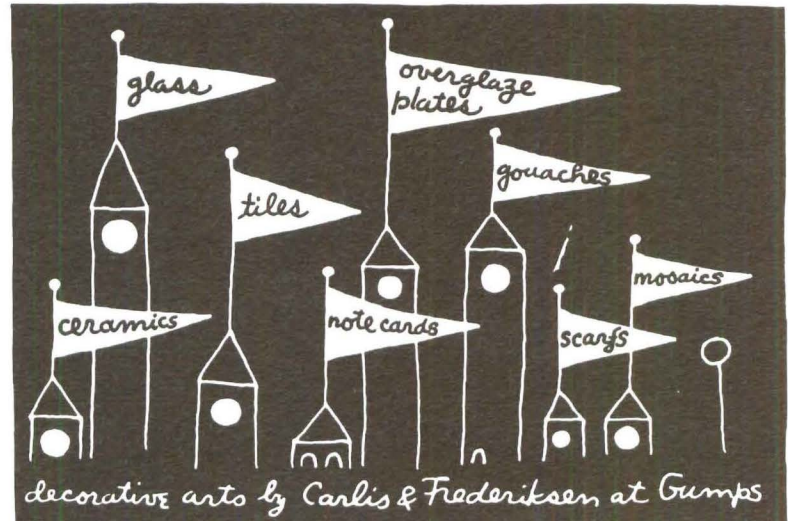


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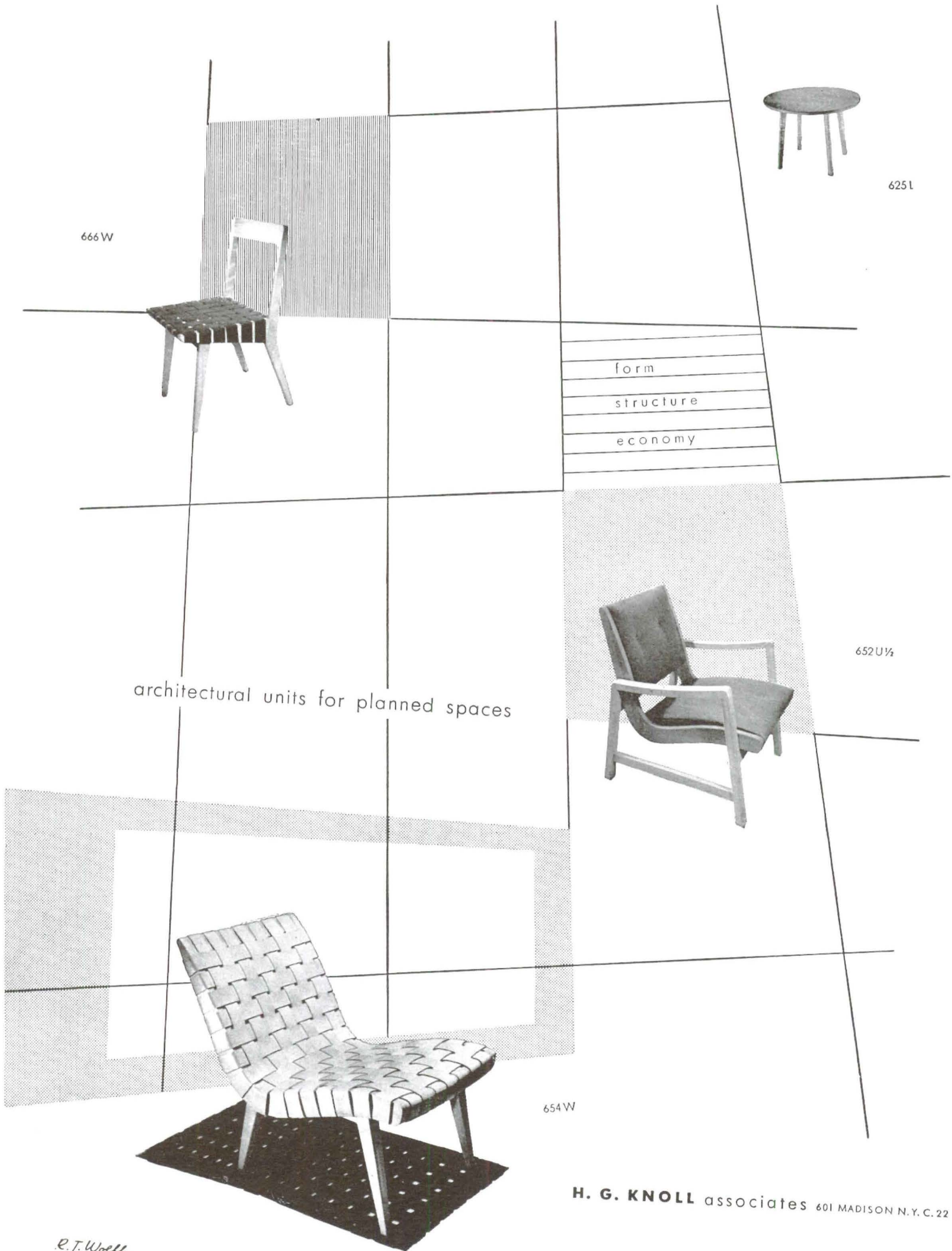
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# notes

## I N P A S S I N G

WE HAVE BEEN NOW in the post-Hiroshima era for a matter of months. And while the settlement of what we intend to do about ourselves and the world in general is too much to expect in so short a time, one would hope that thought on the subject would begin to take rather definite form and assume at least some tentative direction. All we know now is that if we lack the intelligence and courage to achieve an honest peace we have as an alternate the means by which we can blow ourselves into a peace everlasting.

It is the latter possibility that seems so far beyond the understanding of those who discuss nuclear physics on the level of backyard bickering. Evidently it is becoming very difficult to accept the necessity of surrendering a measure of national sovereignty in order to achieve a rational approach to world organization. We will not realize, or we deliberately ignore the fact, that the problem of government in our time is no longer merely a concern with administration but is principally the problem of closing the gap existing between man's science and man's backward social and economic development.

The master of man is now his own mastery of nuclear physics and man's problem of adjustment to the new world will for a long time to come be conditioned by the weapon that can utterly destroy him.

If man, as a free human being, is to continue the long search for liberty, he must first set up and live by a discipline within democratic procedures which will first make him a citizen of a free world and only secondarily call up his allegiance for that section of it in which he happens to live. The necessity for good clear decision, divorced from personal and national aggrandizements, is the thing against which most of us are struggling. We are sensible enough to be aware of the situation but we insist upon clinging to a small hope that we can avoid it by ignoring it, like the citizens spoken of by Frederick Scott Oliver, who "hardened their hearts, preferring to endure the locusts and the darkness, rather than abandon their mean jealousies, their rivalries at once sordid and malicious; rather than part with a single shred of local sovereignty to clothe the shivering and naked form . . . Finally, in their madness, they fell upon each other; each at the beginning looking merely for advantage to itself in injury to its neighbors, even as an end in itself."

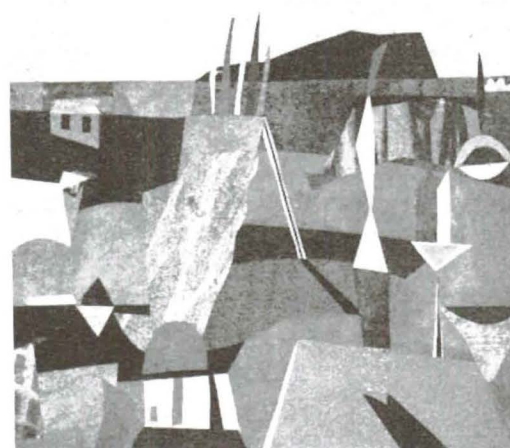
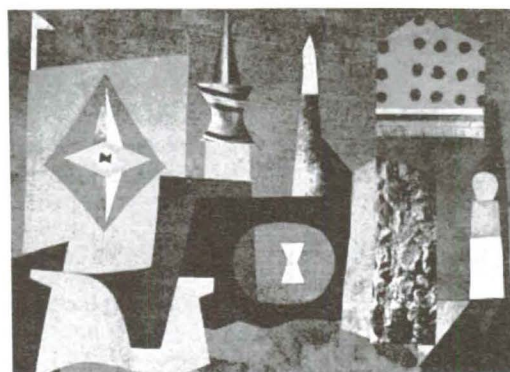
This is not a problem for politicians nor churchmen—not even a problem that can be safely entrusted to diplomats or economists—it is essentially a problem for the social scientist who, by the very nature of his calling, must know and understand the nature of man and in turn translate the need for world organization to all men.

There is no alternative that is not unthinkable or impossible to society as we know it now. We have no means by which we can retrace the steps that man has taken so falteringly up to our time. We cannot, even if we wished it, return into a safer past. We must accept the movement that impels us forward. Perhaps it was a better time when men and nations could, by their own free will, decide to live either in peace or in a state of war, restricted to the calculated but limited destruction of purely military devices. Now that kind of a world is no longer possible to us—we can only afford national thinking as it becomes a cooperative part of world thinking.

Now that the touch of a button can, on the word of our best scientists, destroy a matter of forty million people in twenty minutes, it is no longer possible to measure within reason the right of man to indulge in destructive war in terms of national sovereignties. If by simple mathematics the population of the world can be reduced to dust by a series of control buttons we face nothing less than the complete destruction of mankind—and certainly that incredible fact will make us hesitate before accepting anything that looks like or smells like a bad peace. We can no longer indulge the political child who playfully sets the curtains on fire and burns down a city. We can no longer permit pyromaniacs on a world scale to play with the kind of politics that might activate a series of explosions that, once begun, can in no way be controlled and will beyond any denial of hard fact, completely destroy the world.

The decision facing us is terribly clear and it is certainly insoluble on the basis of horseback decisions arrived at by men whose eyes can see nothing beyond the immediate political horizons.

The atom and the wonderful and terrible energy within it has no political affiliations, knows no economic or social loyalties, and is only the creature of man as long as man remains a sane human creature.



# VARDA

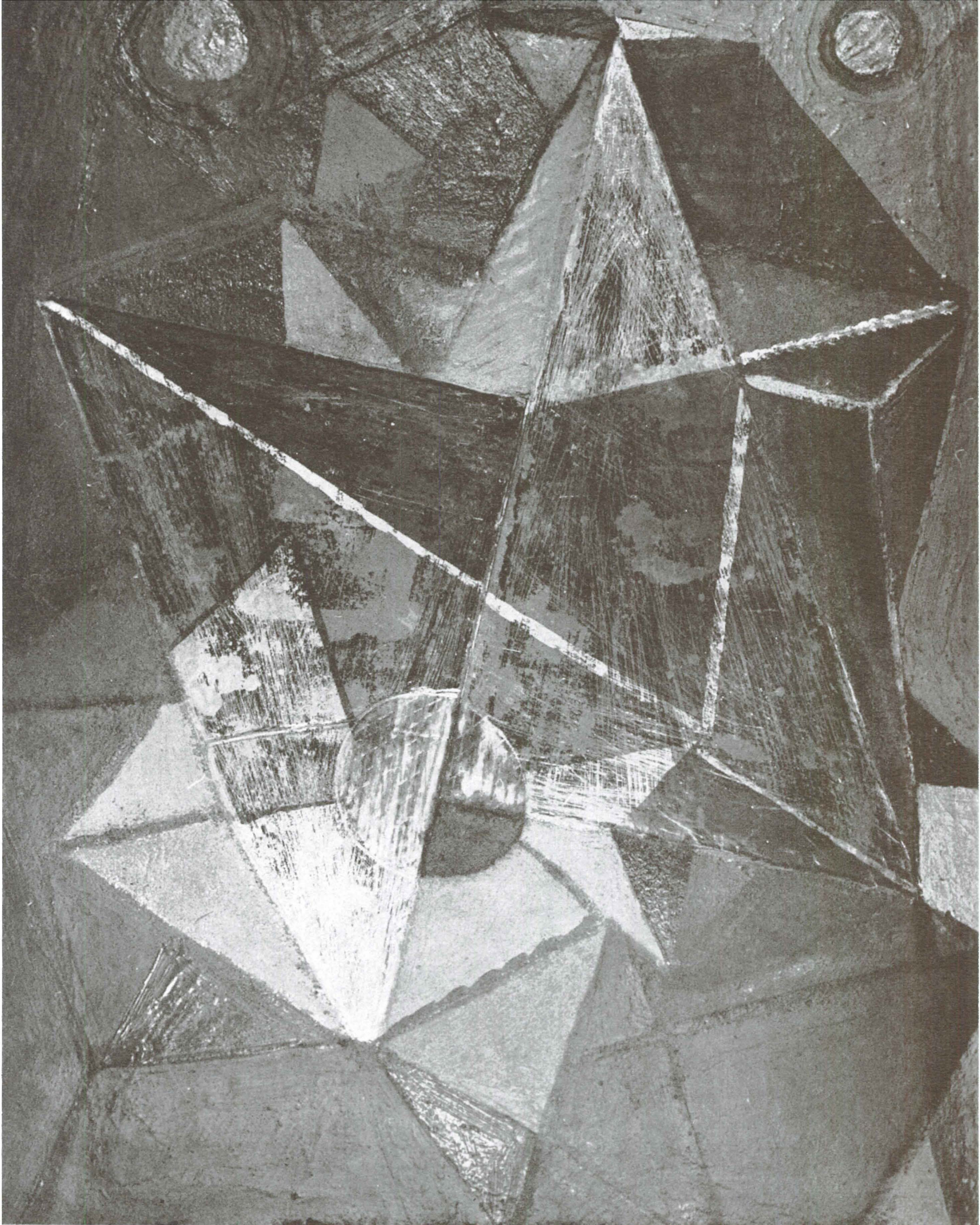


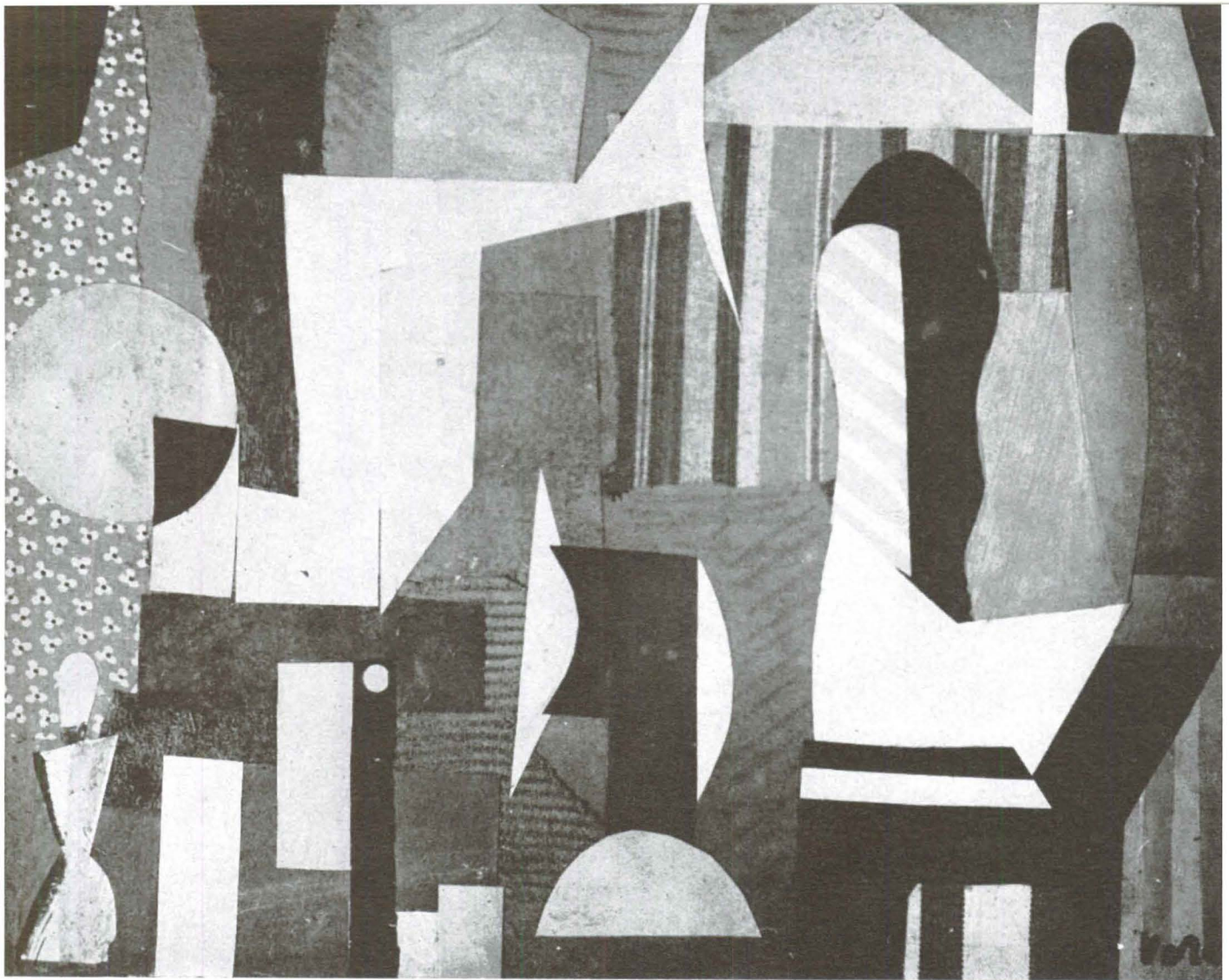
ENTRANCE TO THE RED BARN,  
VARDA'S STUDIO IN MONTEREY  
Photographs by Willa Percival

● Jean Varda belongs to that small but significant group of artists living in California who are inventive and experimental; whose affirmation of life leads them away from the museums, away from ART as a specialization and toward art as a way of life. It is characteristic of our times to regard men like Varda as anti-traditionalists, as iconoclasts, though it is probable that they are the only true traditionalists today. Varda, a Greek, knows that tradition reaches far beyond the Golden Age of Greece and into the most ancient roots of man. Twentieth Century materialism has shorn reality of all but provable fact and has come to be an age without reverence or belief. When the abstraction is regarded merely as an exercise in organization, when it is tossed aside because its values have been exhausted, it is because the significance of the abstract has never been understood. The whole meaning and function of art is abstract and hence the manifestation of art must also be abstract. When form becomes pictorial, content is reduced to anecdote. Varda's abstractions often contain recognizable subject—women, houses, boats—but these are never the subject of his art. He knows that art does not reside in the particular, but in the plastic symbol, the relationship—not merely of form to form, line to line, color to color, but as these instruments reveal the relationships of all-encompassing reality. His work is the antithesis of present day self-expressionism as it reaches outward toward finding the universal.

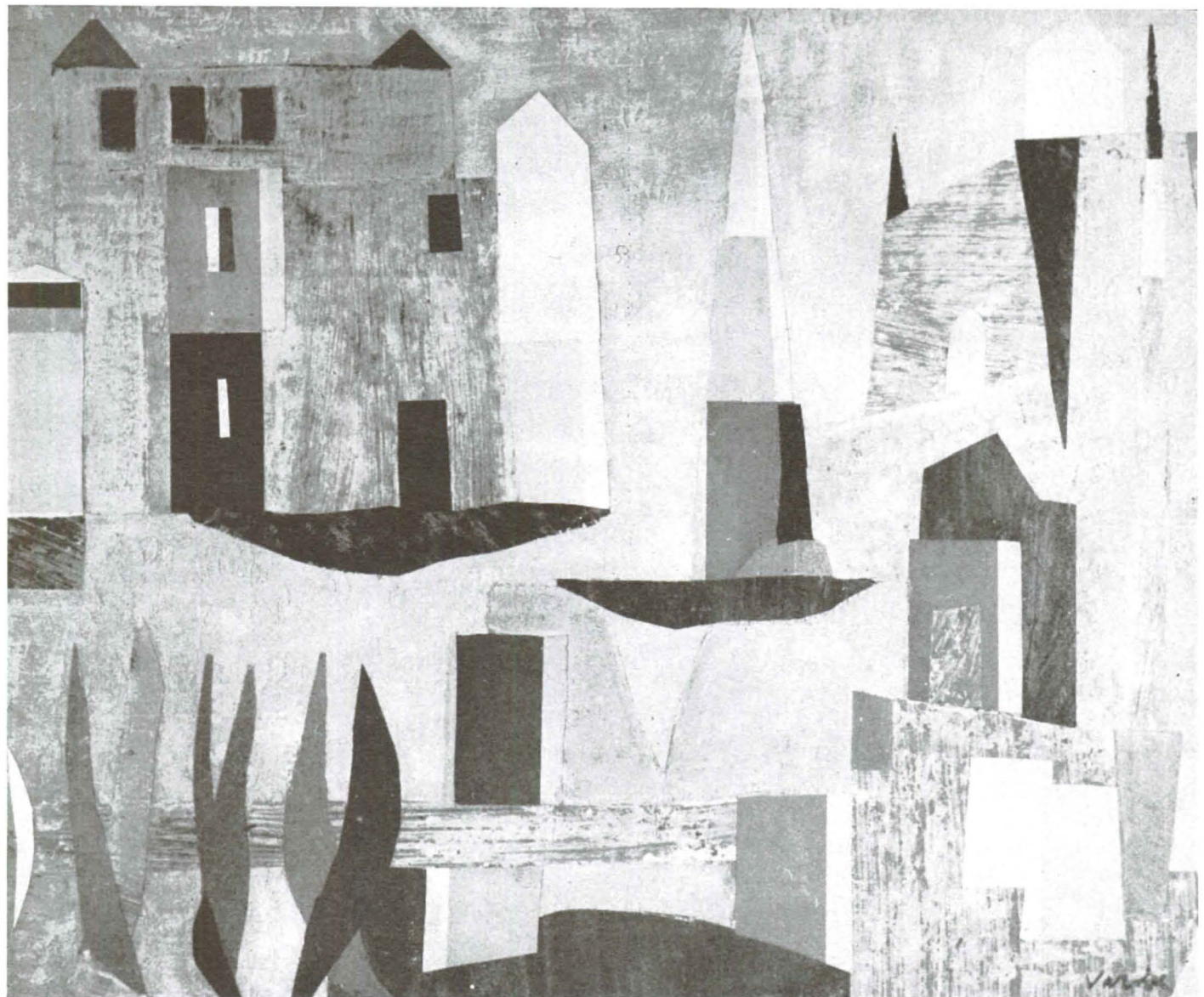
In his way Varda is reaffirming life, differently and yet the same as did the Chinese in their Yin and Yang, the ever constant replenishment of the creative force. As Henry Miller wrote of him in Circle magazine: 'Out of the Protean bosom of his amniotic seas there is always (continued on page 58 )

BY GRACE CLEMENTS





**VARDA** continued



# Mr. Mumford

## AND THE JOB AHEAD

BY FRANCIS VIOLICH

In 1904 Patrick Geddes published *City Development: A Study of Parks, Gardens and Culture Institutes*. Lewis Mumford read that book in 1915. Today *City Development: Studies in Disintegration and Renewal* brings together a variety of writings inspired by that reading: these range from Mumford's earliest thoughts about cities to his recent comments on the Plan of London.

In *The City*, first published in 1922, Mr. Mumford surveys three periods of city development in the United States—provincial, commercial and industrial—and asks the stimulating question, "Have we begotten a civilization?" That is indeed a question well worth reviving today, twenty-three years later, for the situation has not changed materially. Since that time we have allowed the private enterprisers to run riot through the flashy prosperity of the twenties; every suburb and downtown heart-district boomed with new private construction, but in spite of those so-called "good times" the depression arrived and the sub-standard condition of our cities remained. During the thirties the New Deal efforts at best only served to demonstrate what might be done on a larger scale. From Pearl Harbor to V-J Day city building practically ceased. At present, as Mumford pointed out in 1922, the main problem still stands: "Today, more than one-half the population of the United States lives in an environment which the jerry-builder, the real estate speculator, the paving contractor, and the industrialist have largely created. Have we begotten a civilization?"

Mumford's answer to that question as it applied to our early commercial period of the 19th century applies as well today. Our chief occupation was then and still is "the goods life rather than the good life." True, our present day civic institutes of art and culture are numerous, but how far have they seeped into the lives of the masses of the people who make up our civilization? How meaningful is a democratic society in which the benefits do not reach all—regardless of race, creed, or color?

In the early American city the lack of facilities for indulging in art, philosophy, and science was epitomized in the popularity of the penny-wise gridiron plan, which tended to disperse and discourage such facilities as they grew. Today our museums and cultural buildings exist more as by-products of a pre-occupation with commercialism than as spontaneous expressions of a thoroughly civilized society.

Of the industrial city which sprang into existence in the later 19th century, Mumford says what is as true today as ever before—the reactions against the industrial city "were formulated in terms of an escape from the environment rather than a reconstruction of it" and we have centered our attention "not upon what we can get out of our work, but upon what we can achieve when we get away from our work"—both of these being essentially adolescent points of view. In short, we have yet to humanize the machine. We have yet to build cities that bespeak the undeniable existence of a democratic civilization.

*The Metropolitan Milieu*, first published in 1934, is an interpretation

of New York built about the figure of Alfred Steiglitz. This essay shows plainly Mumford's increased fluency in writing and his more daring plays of words and phrases. Here is an irresistible passage: "When Dickens first visited America, voracious pigs rooted in the streets of Manhattan. Less than a generation later . . . , most of them were turned into financiers and industrial enterprisers, and they confined their operations to Wall Street, where the troughs were deep and the wallow good. . . . Pan took a flier in railroad securities; satirical humorists hobnobbed with millionaires and turned the lance of their satire against purely legendary kings, instead of driving their steel through the middle of the real kings, the Cooks, the Vanderbilts, the Rogerses, the Rockefellers. New York had become the center of a furious decay, which was masked as growth and enterprise and greatness. The decay caused foul gases to form; the gases caused the physical body of the city to be distended; the distention was called Progress."

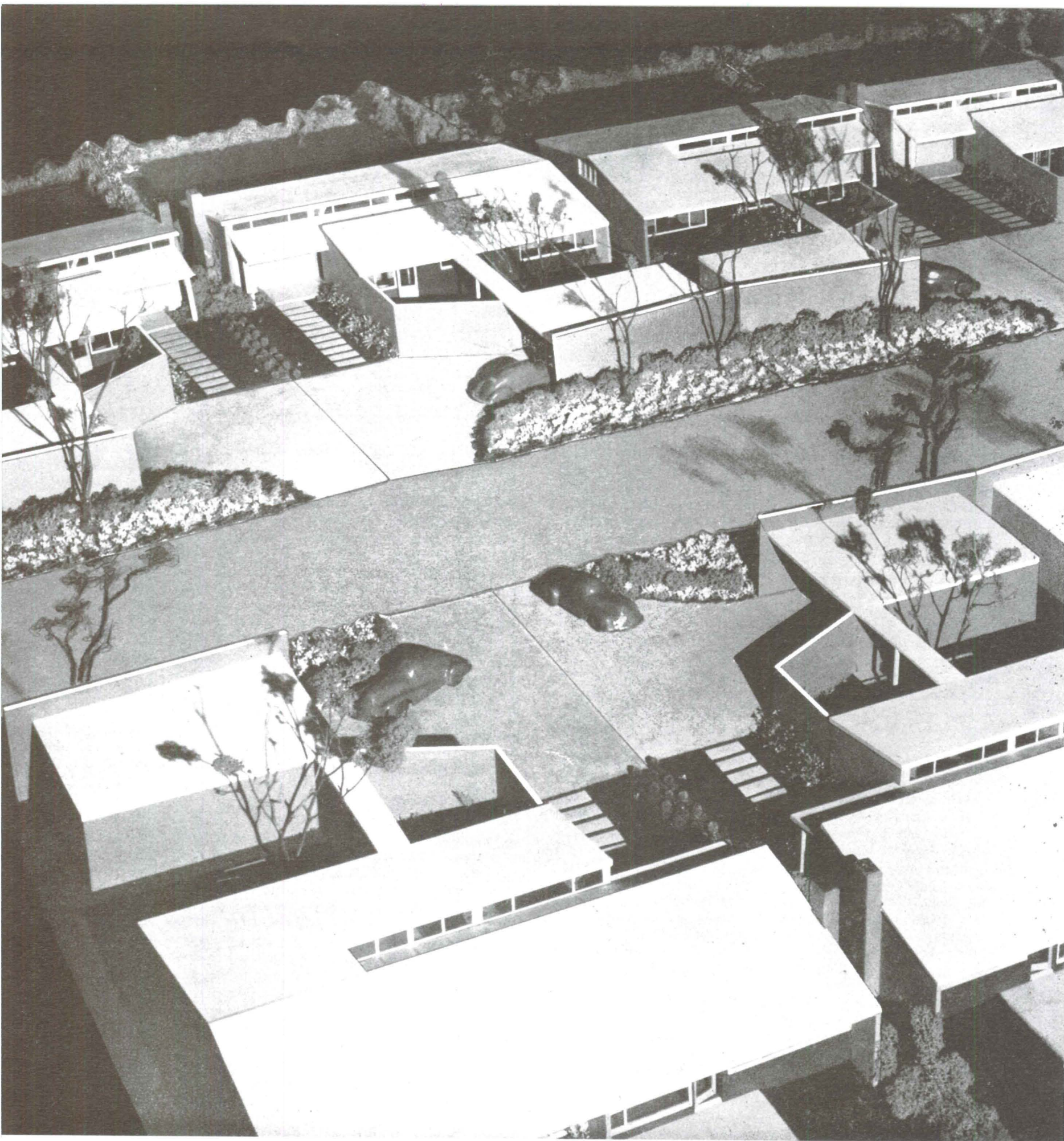
In this essay Mumford excels in meaningful picture-writing as Steiglitz does in significant photography. The New York environment—its land, people, and products—is brought before your eyes in new dimensions. Where *The City* is thoroughly stimulating, *The Metropolitan Milieu* is thoroughly readable.

*Mass Production and Housing* was written in 1929. In it Mumford said again what is still true today: that mass production of housing on a pre-fabrication basis will not alone solve the problem. We still need rational community planning for better land use relationships, more stabilized land values and tax structures. He sought, then—in 1929, to design the neighborhood as a unit, rather than the house as a separate item. Likewise today, architects must abandon individual house design and attack the problem of the community as a whole. Perhaps our new urban redevelopment legislation, still to be tried out, will be the first step in this direction.

"In sum," he says, "mass production which utilizes all the resources of community planning is capable of far greater and more numerous economies than mass-production which only extends a little farther our current factory techniques."

*City Development* includes the *Report on Honolulu* which comes as a rather exotic relief after the previous three essays which deal chiefly with the industrial U. S. A. Here Mumford shows himself to be far from hypnotized into escapist writing as many others have been by the luxury of tropical Hawaii. He presents a practical and hard-headed analysis of Honolulu's development problems and suggests remedies which could be applied with the use of a little common sense on the part of the authorities. That these suggestions were not activated into an organized program speaks well only for the short-sightedness of Honolulu's city fathers.

This essay suggests a question: Why is Mumford not called upon to serve our cities now and then in a consultant capacity? His refreshing point of view is just what many cities—Seattle, San Francisco, Los Angeles—could use. His (continued on page 60.)

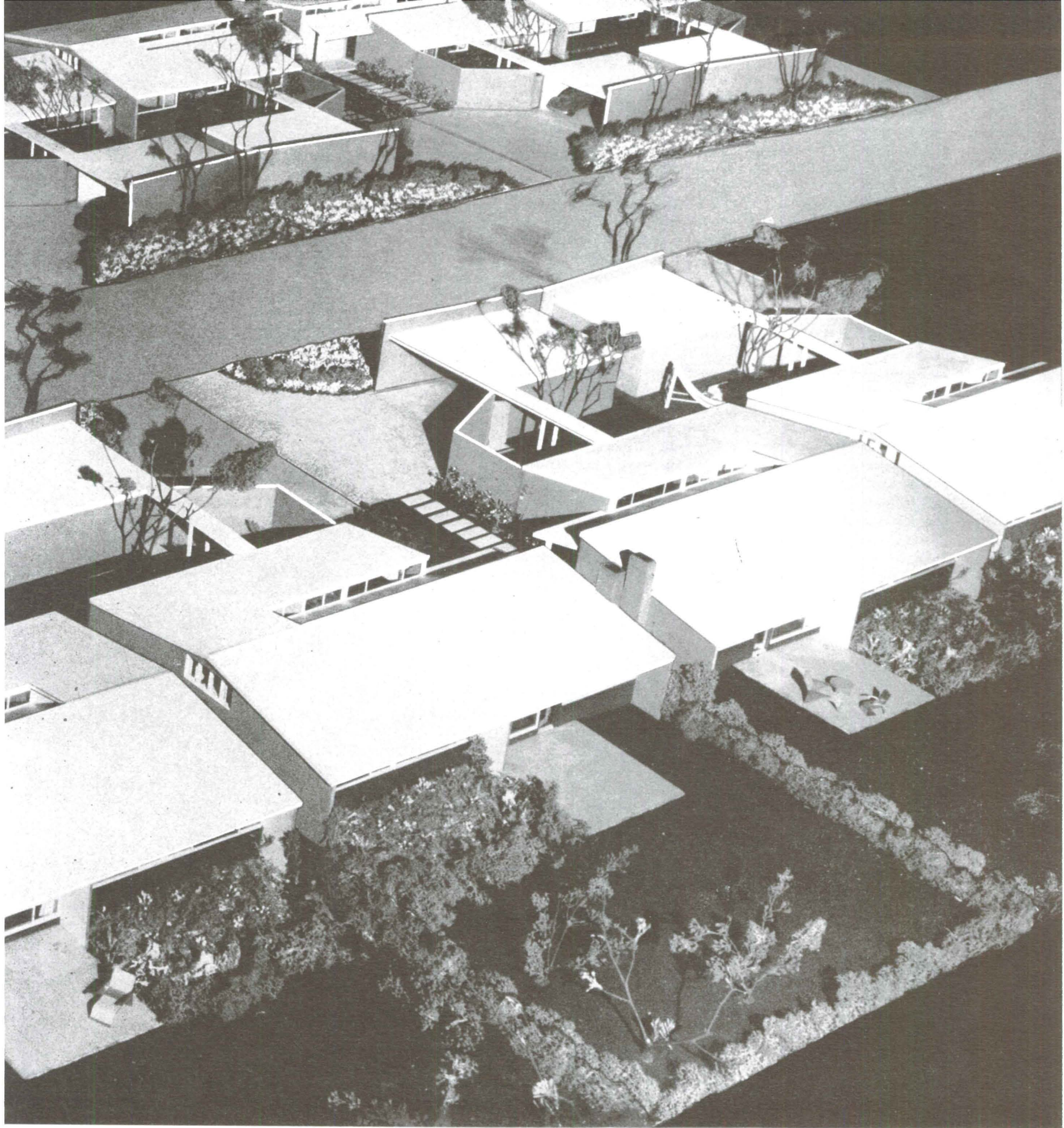


Subdivision by

**GREGORY AIN, A.I.A., Architect**

for Park Planned Homes





The long awaited era of the postwar house is at hand, and millions with hopes based on widely publicized visions of the house of tomorrow will be disappointed. No miracle has made available to the average earner shimmering fabric of plastics and electronics on a secluded acre of gently rolling woodland. The construction of homes is now about to be resumed on an enormous scale; and it is no advantage whatever to the prospective home builder that modern materials,

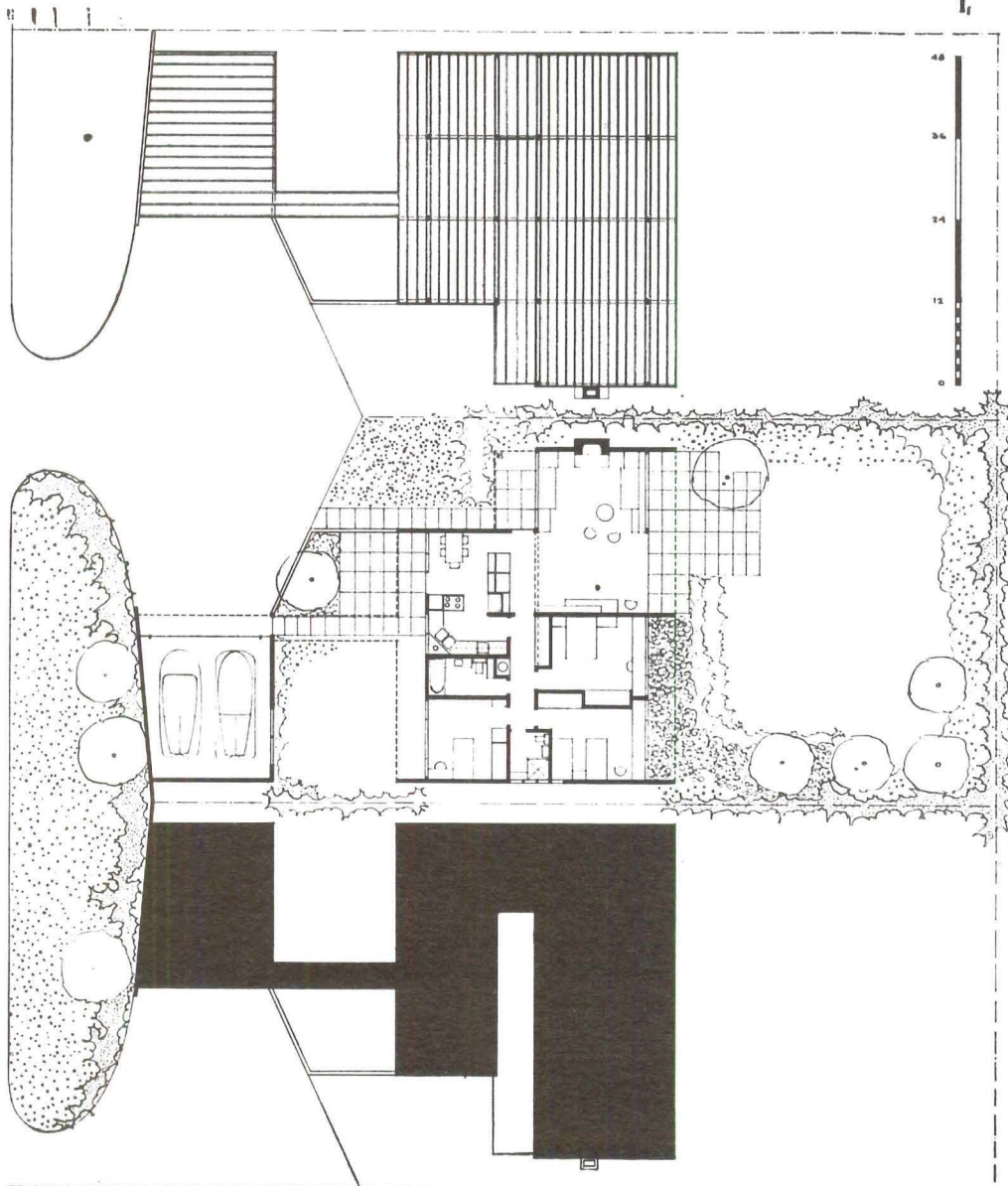
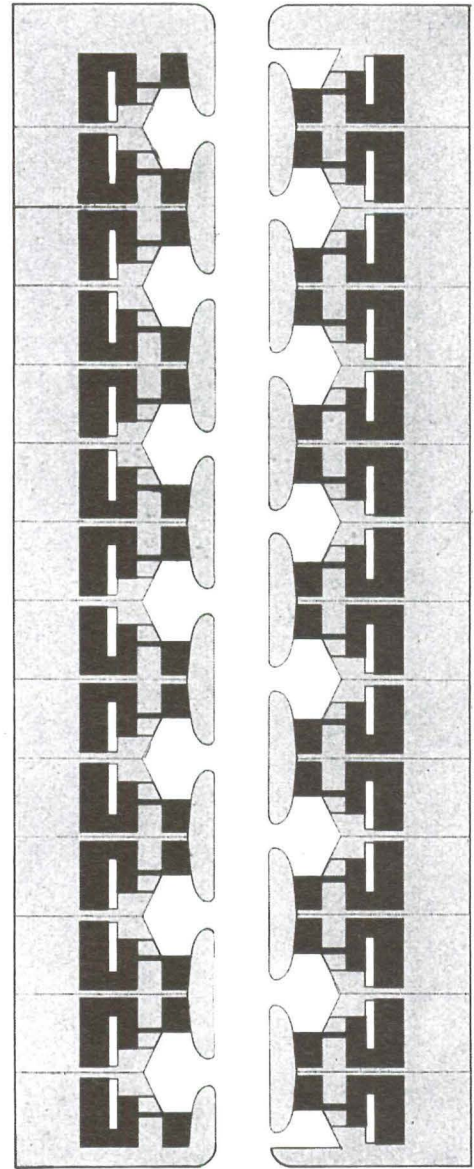
techniques, and regional planning are theoretically capable of providing far better and cheaper dwelling units than accepted standards. Our technology, industry, economics, and real estate practices are not organized and coordinated to take full advantage of the obvious theoretical possibilities, nor is the public organized to demand that they do so. Enough time and enough pages have been devoted to dalliance with hypothetical dreams of a more perfect housing

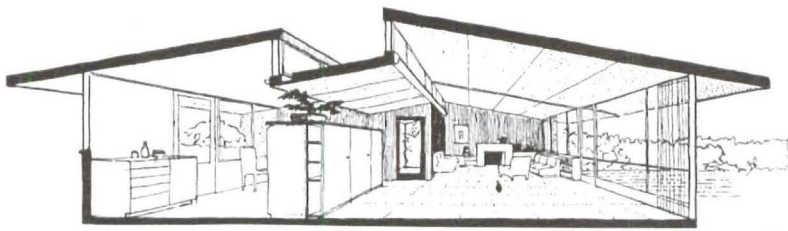
future. The problem of the average home builder, at this moment, is still the same old problem: how to make the most of a few truckloads of the familiar, almost primitive building materials worked and put together by the familiar, out-moded handcrafts on a tight little city lot.

The subdivision about to be built in Altadena and illustrated in these pages represents an attempt to achieve efficient and enjoyable homes within the framework of the existing building "industry." Every square foot of house and lot is developed for maximum use so that the typically limited areas impose limits only on the effort of maintenance. Each dwelling unit is focused on its own private garden spaces and is related to, but screened from, the street and the adjacent properties.

The general principles of mass production (standardization and shop-fabrication) are applied wherever possible to the work of the present building trades. A single plumbing assembly includes connections to all the fixtures of a bathroom, to the kitchen sinks, laundry tray, automatic laundry, and the water heater. A twelve foot plan module necessitates only one rafter size for the entire subdivision. Longitudinal roof framing, instead of the conventional transverse framing, eliminates the need for beams over the window openings and allows the windows to extend to the ceiling.

Both the clerestory and the full height windows are made in twelve foot widths, the three foot side sash sliding over the





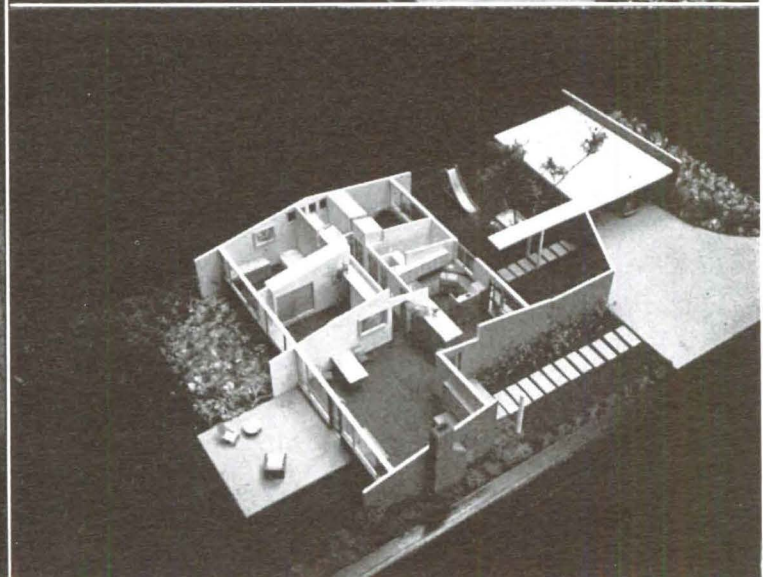
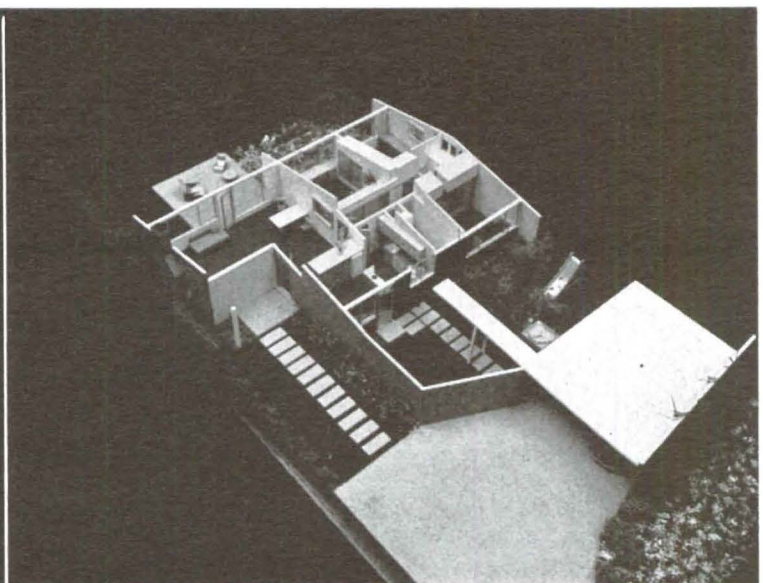
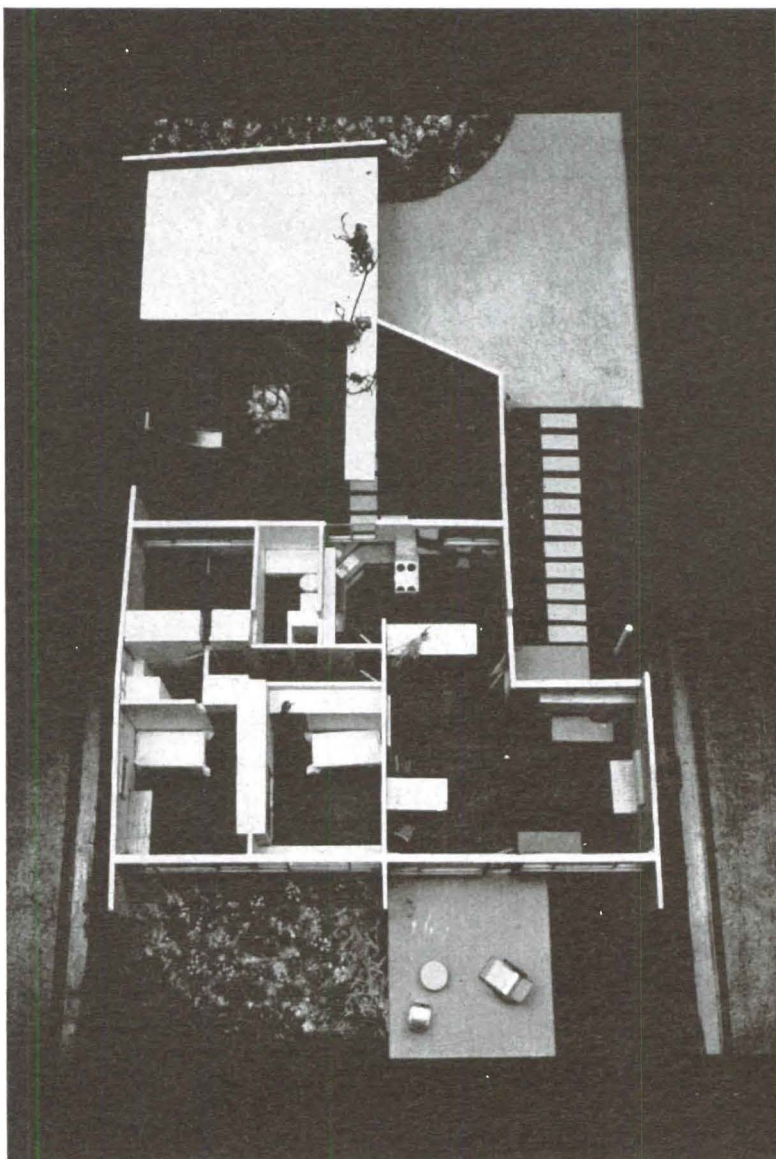
six foot center sash. In minor rooms the center sash is omitted.

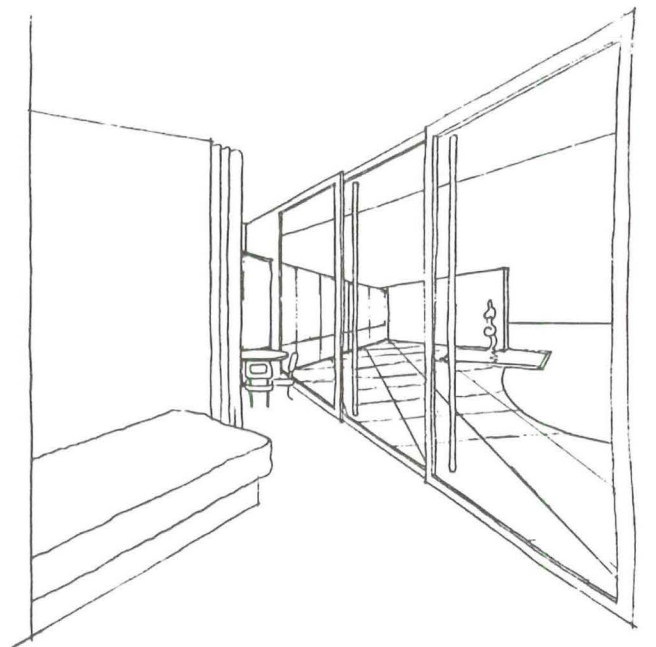
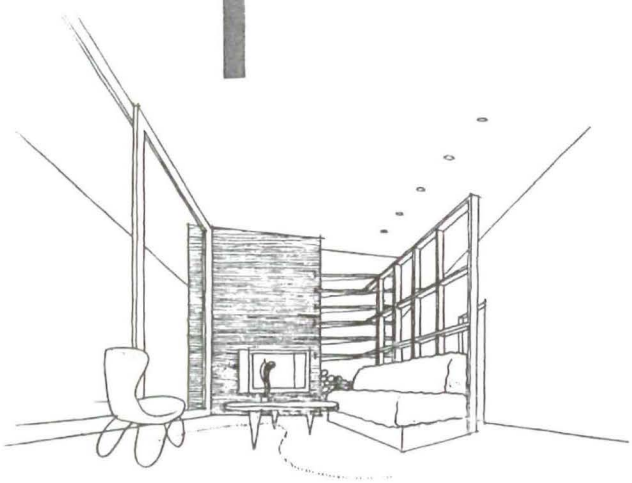
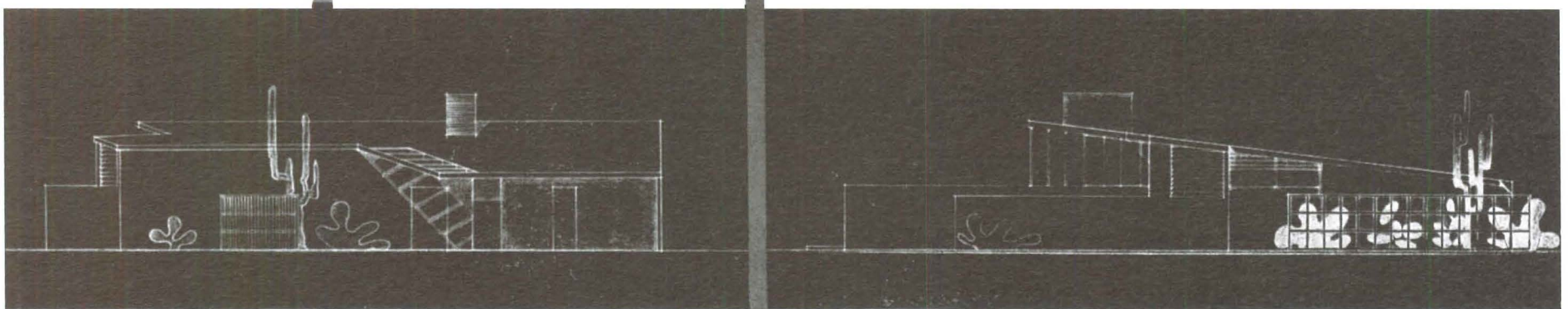
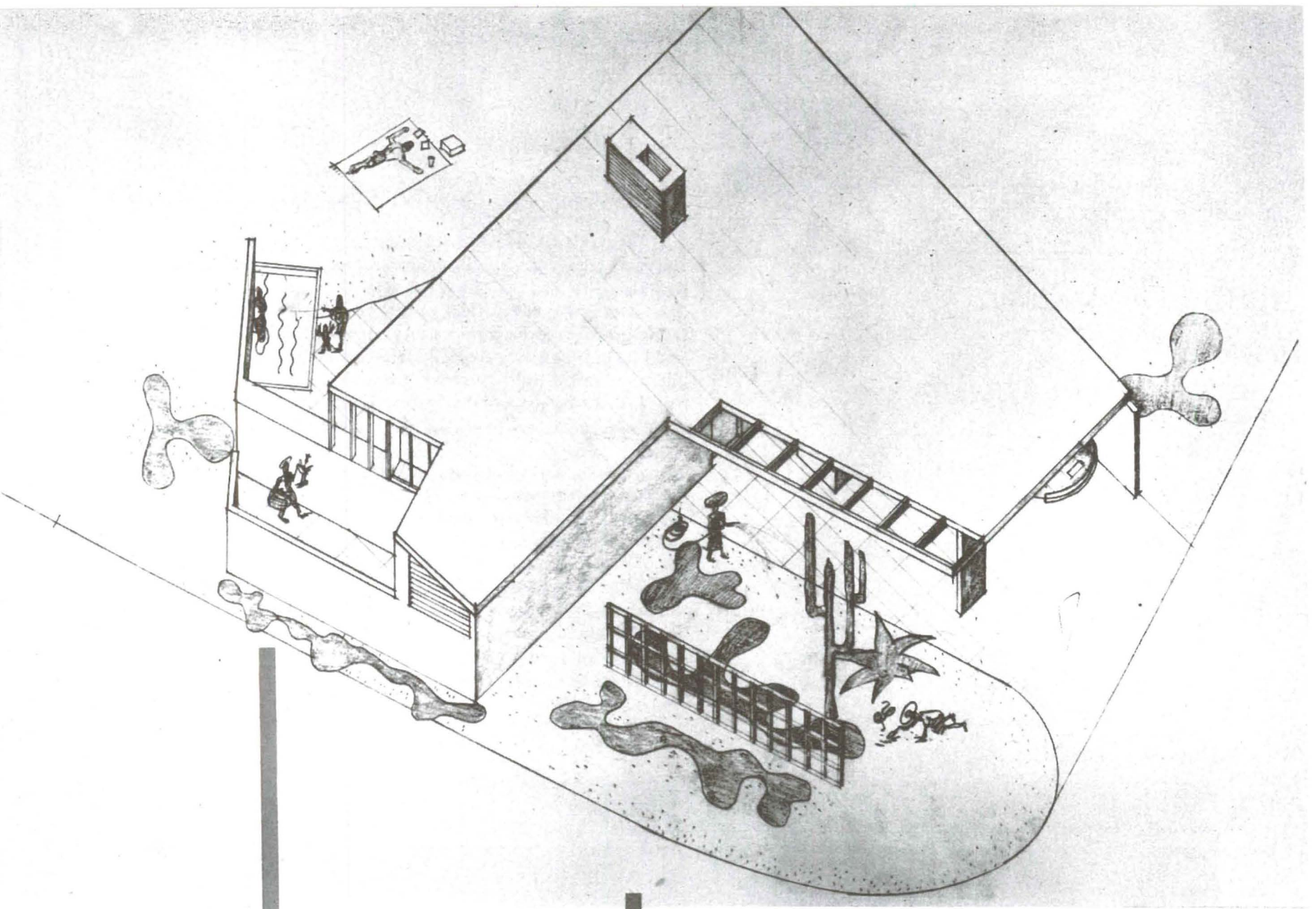
A central entry with direct access to all parts of the house frees the living room from unnecessary traffic. Living, dining, and kitchen areas are treated as one spacious unit, with cabinets used as partial screens to hide only the stove and drain-board. Cross-lighting and cross-ventilating clerestory windows are placed over the lower roof of the entry and interior hallway.

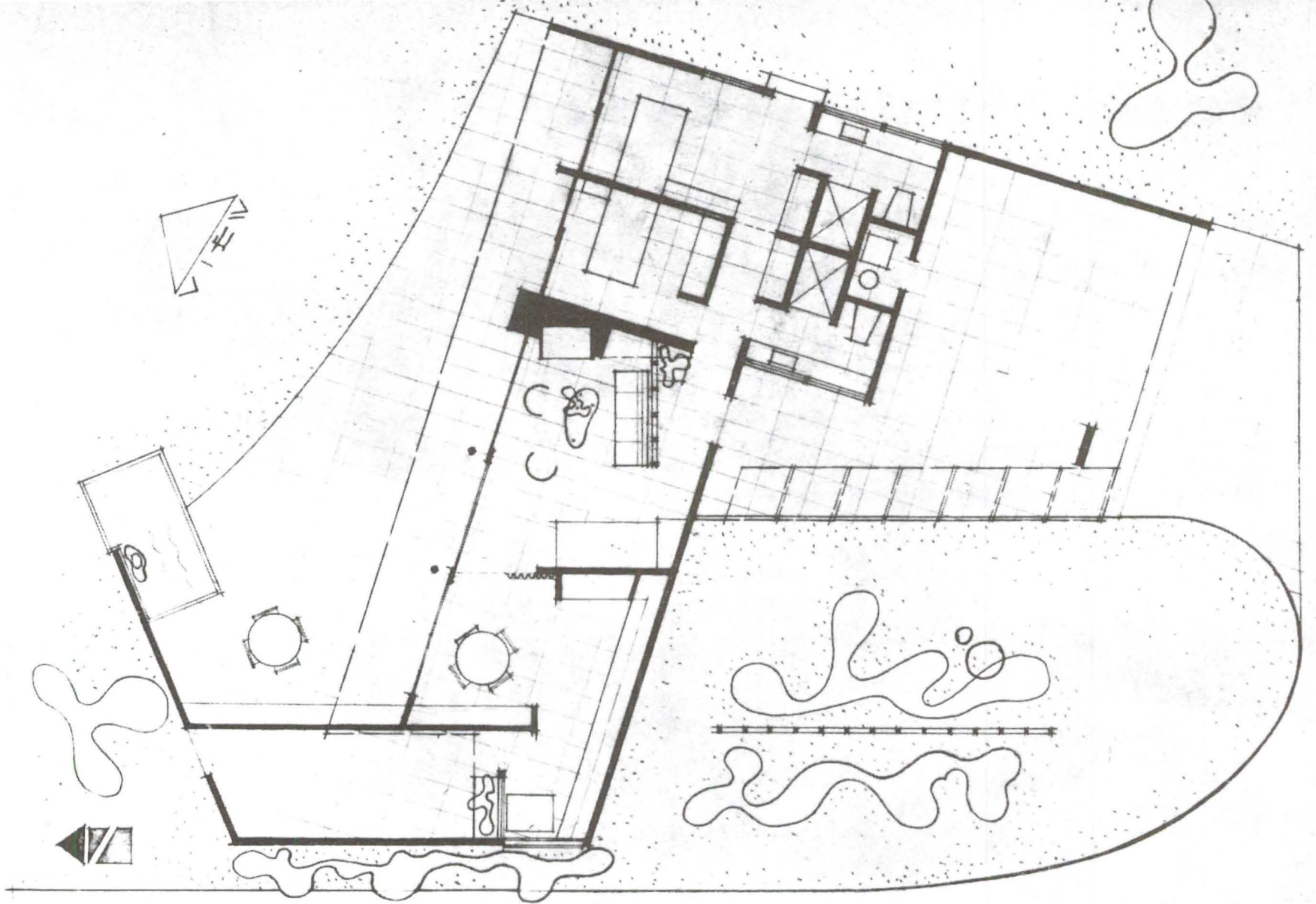
The garage, sheltering the children's play space and service yard from the street, is connected to the kitchen by a covered passage. The driveway-parking court is large enough to permit turning a car, eliminating the hazard of backing out into the street. The alternate pairing of driveways presents an unusually favorable condition for landscaping the street, which will be bordered by a series of flower beds, each unit being ninety-six feet long. Varying combinations of strong colors will be used for these planting strips, as well as for the exterior walls of the buildings.

The landscaping of the street and of the individual gardens is being designed by Garrett Eckbo, whose sketches, unfortunately, are not available in time for this issue.

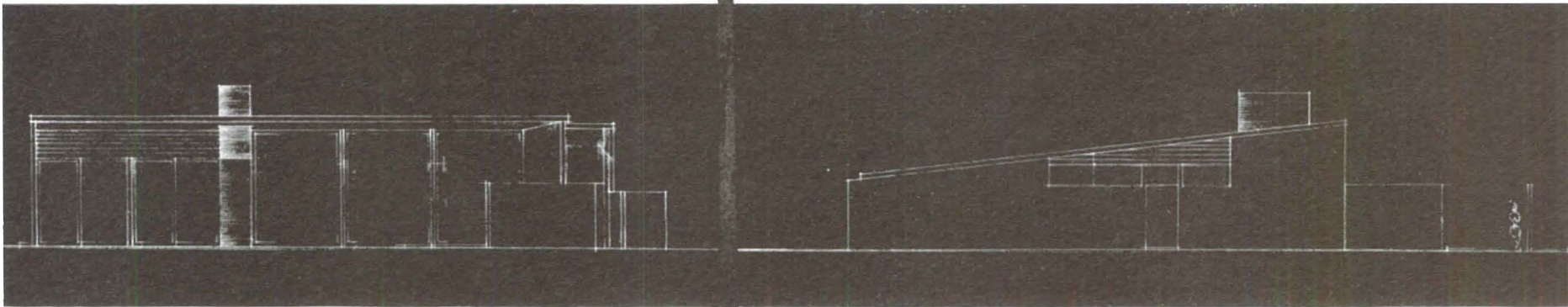
Photographs by Herbert Matter Model by MacGregor and Levine







## PROJECTED HOUSE



**CLIENT:** Mrs. Margaret Youngworth.

**LOCATION:** Palm Springs, California.

**ARCHITECTS:** The office of Sumner Spaulding-John Rex.

The house is to be built in Palm Springs, California, in a newly opened tract. It is designed to accommodate the owner, a guest, and upon occasion expanded to accommodate four to six people by built-in sleeping space in the living room. The owner's suite may be retained for her use while the remaining portions may be rented. All rooms are placed for best exposure and view.

The actual living area is one space, the kitchen being hidden by a fin, and both the kitchen and the dining space may be protected by a sliding door when desired.

A storage wall starts in the kitchen and extends through the dining space into the garden, providing both privacy in the garden, and space for storage of equipment used in each of the several areas.

The house will be of dry construction on a concrete floor with plastic finish; fully insulated and completely air-conditioned.

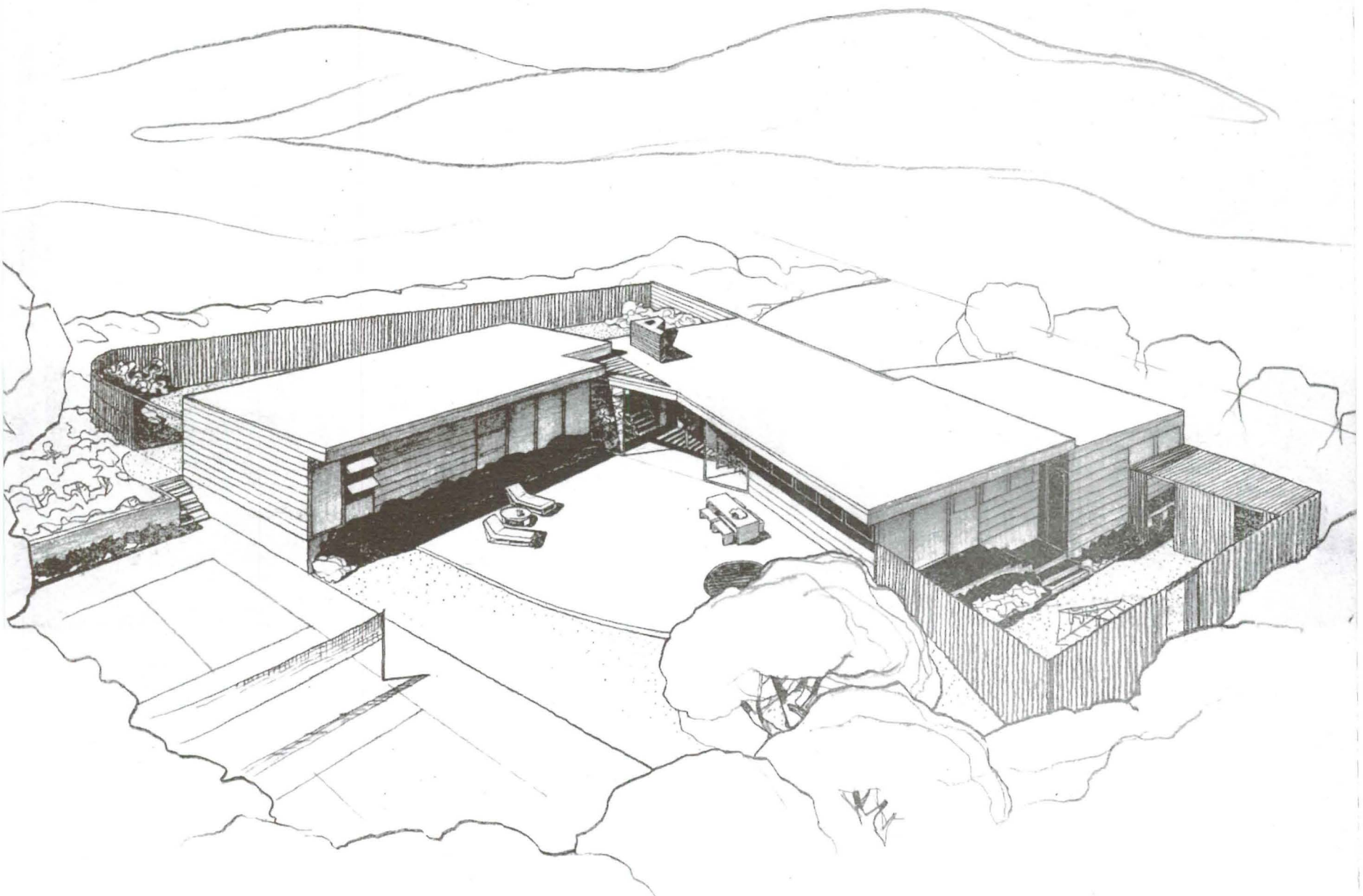
Predicated on a maximum floor area of 1500 square feet, the openness of the design maintains a feeling of spaciousness and flexibility of use.

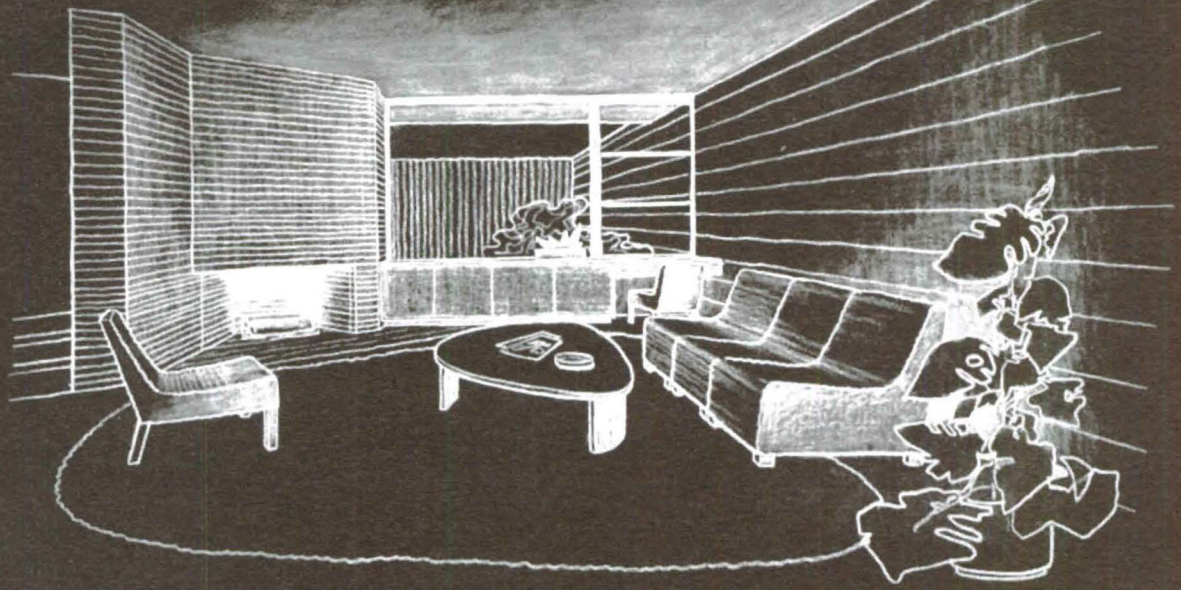
# case study house # 7

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

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

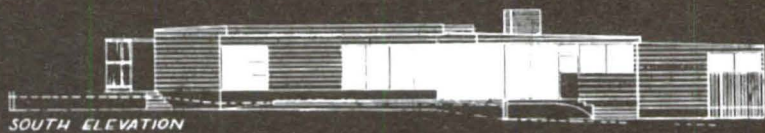
**THE PROBLEM:** A house of approximately 1800 square feet, sufficiently adaptable so that it uses entirely the 95'x138' lot for which it is designed, but also capable of adjustment with minor changes to fit comfortably on a 70' or even a 60' lot. It should be reasonably simple in arrangement and construction. The accommodations required are to be for the average family of three or four with in-laws or guests. The site slopes from the northwest to the southeast, and the exciting view is northeast, toward the high mountains.





**THE SOLUTION:** The house is a series of interrelated indoor and outdoor spaces, intended to make the activities of a family simple, pleasant, with adequate places to be social as well as anti-social. It is primarily composed of a compact work center, controlling the entrance, service and play yard, living and dining terrace, and living areas; a sleeping and quiet unit, turned away from the active areas toward an enclosed outdoor patio for sunning; and a flexible living space connecting both units.

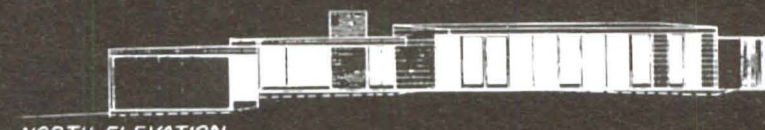
Little is offered to the street but a drive entrance with parking for guests, covered entrances to living area and to service. The garage has an electrically operated door, that can be left open as there is adequate storage space provided behind doors. On entering, there is a radio and storage unit screening the dining area from view. Adjoining the entrance is a passage with wardrobe for coats, toilet, and access to the work center. The living area has a large, out-of-traffic conversation corner with protecting fireplace mass and view to north patio. Toward the work center is the dining space; toward the south and active terrace, the wall of the living area is pushed out beyond the eave line with a large skylight above a space for indoor planting. This wall is entirely sliding glass panels that open this side to the terrace. There is a pool here where children may play. There might be a large apple tree nearby to shade the terrace in summer and let the sun shine on it in winter. Beyond the terrace is a paved recreation court for badminton and other games. Acacia trees are planted to enclose the corner as there is no view in this direction. In the living area, north of the conversation corner and fireplace, there are folding



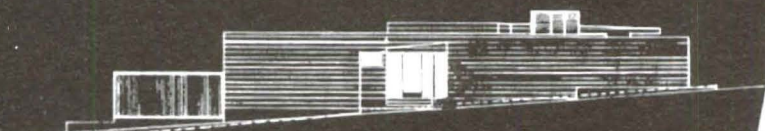
SOUTH ELEVATION



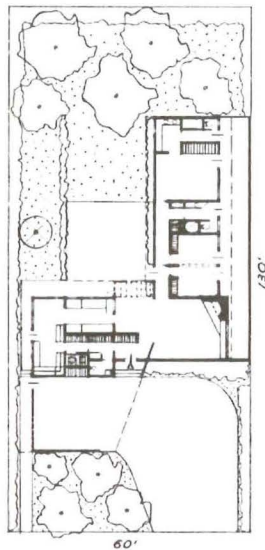
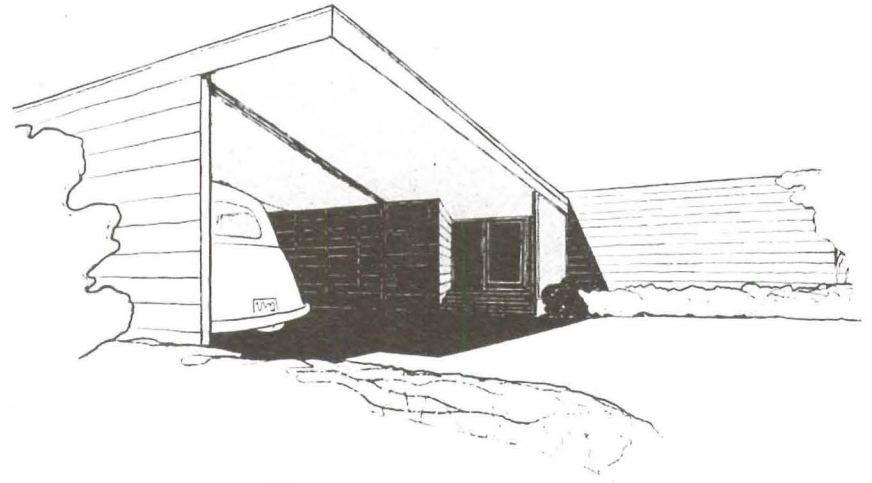
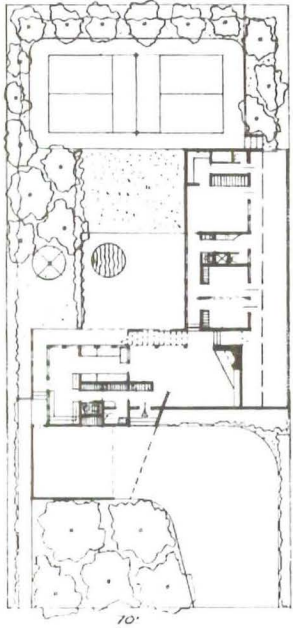
WEST ELEVATION



NORTH ELEVATION



EAST ELEVATION



ALTERNATE SCHEMES FOR 70 FOOT LOT (UPPER LEFT) AND 60 FOOT LOT

- 1 living room
- 2 kitchen
- 3 work area
- 4 coats
- 5 toilet
- 6 utility
- 7 garage
- 8 service yard and lath house
- 9 sleeping
- 10 bath
- 11 dressing
- 12 terrace
- 13 recreation area
- 14 private area
- 15 fence

CASE STUDY HOUSE No. 7 continued

doors to a quiet patio enclosed with a redwood fence. This space is a place to retire from activity and sit with a full view of the nearby mountains.

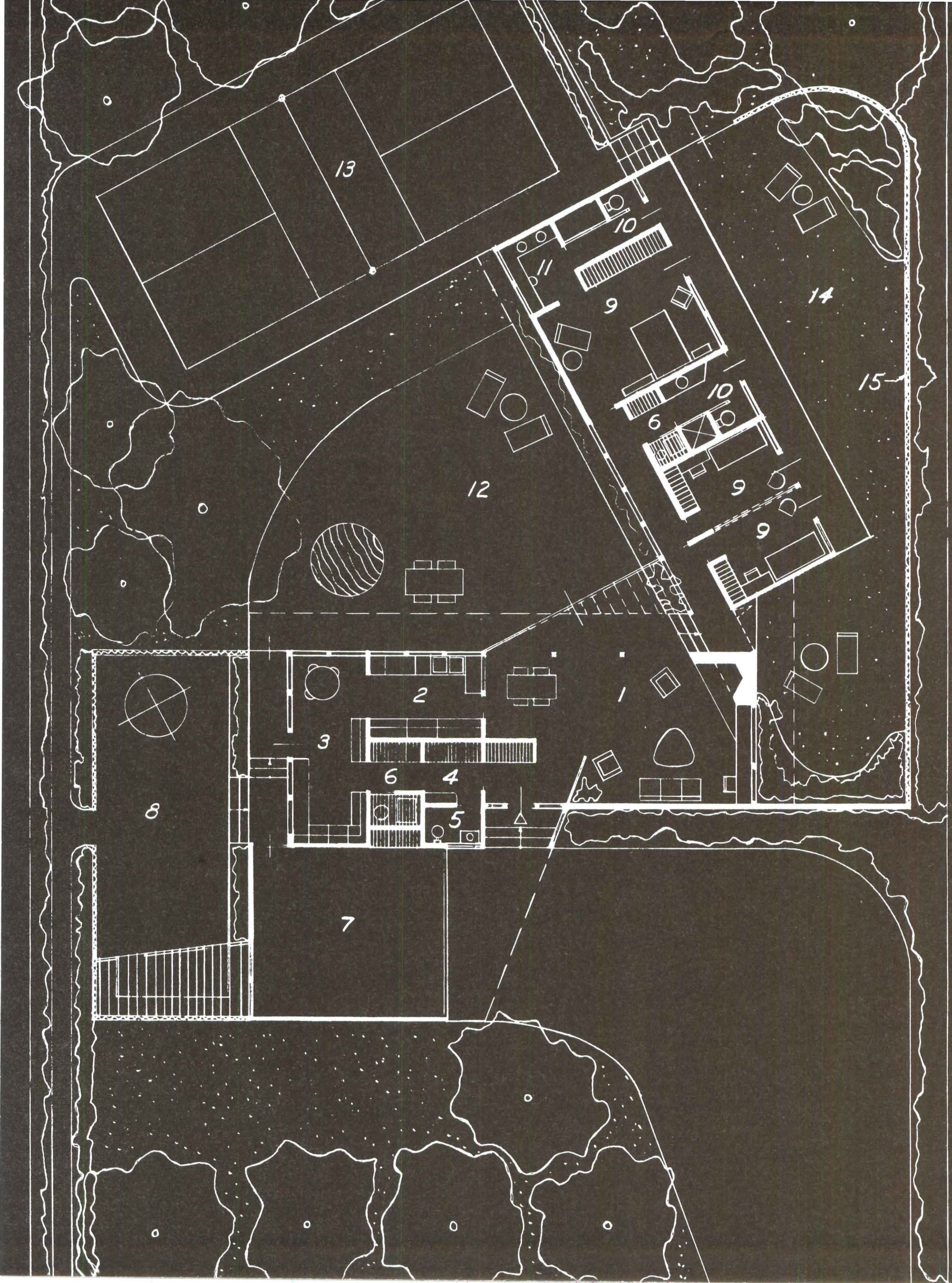
The sleeping unit provides a dual purpose room for two children, with a folding sound-proof partition dividing it into two small sleeping rooms, or one sleeping room and a study or guest room, with a bath on the hall. The parents' room is large, with a dressing-bath. The walls of each room of the sleeping unit, including baths, are glass from floor to ceiling, with sliding panels for easy access to the enclosed patio where one might sit near the fence in full sunlight and look into the cool interiors. If the family enjoys gardening it is convenient

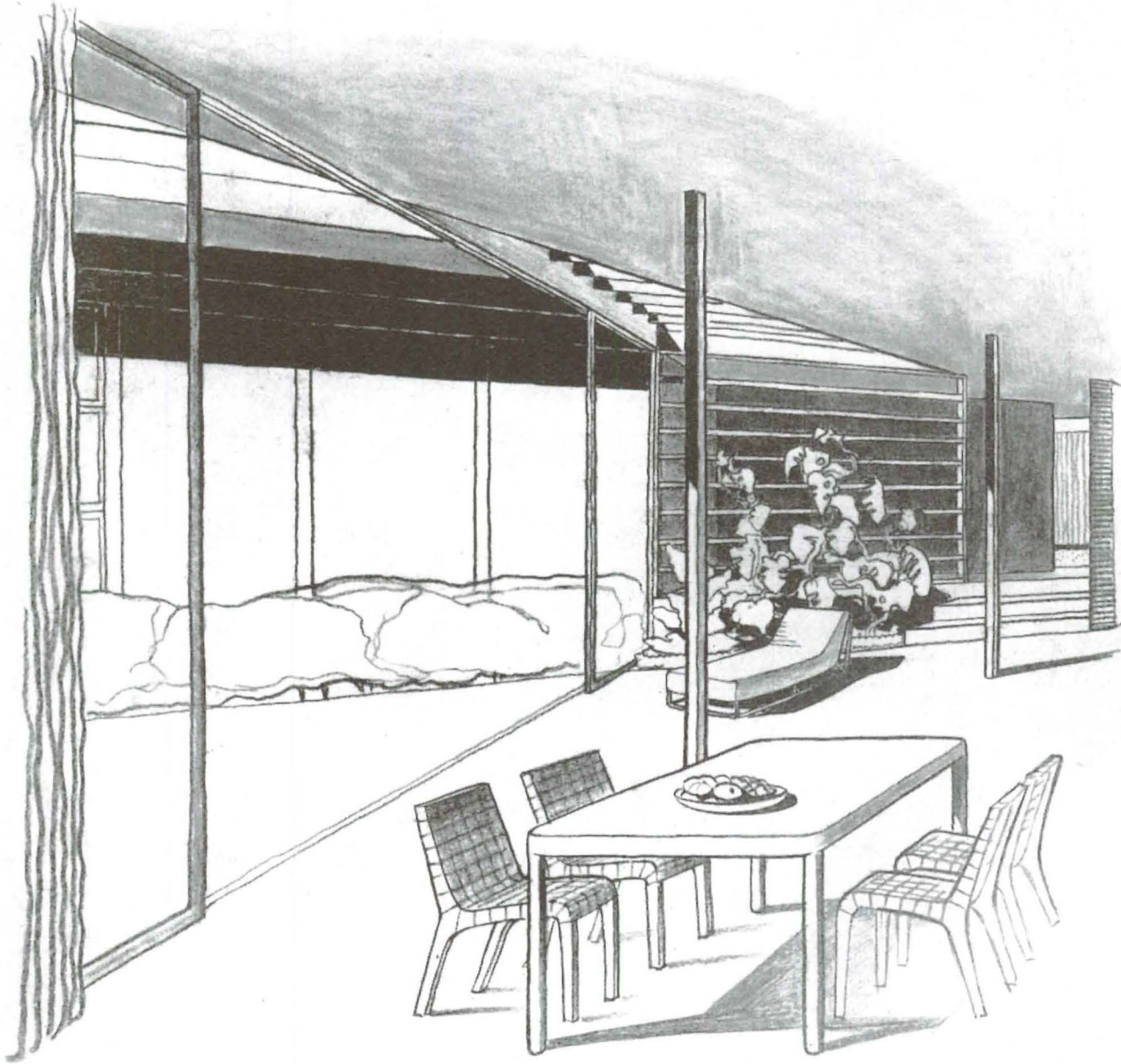
for showers after exercise without entering other parts of the house.

The work center consists of a food preparation space with all mechanical conveniences, serving in dining inside or outside. The part toward the south has an end for eating, or study for children, a planning desk, an area for complete laundry equipment, and work bench where children or parents can carry on small projects. Outside the work center is a service yard with space for play, working on larger projects, and a lath house for potting with a locker for garden tools and equipment.

The plan is developed with the kind of a family in mind who do not want a modern house for its shape or pattern alone,







CASE STUDY HOUSE No. 7 continued

but who have a philosophy that modern living and planning are one, each the reflection of the other.

As for the construction, the house is built on a concrete slab, as being the quickest way to get a permanent floor free from termites and rot. The finish is a resilient material that is used on the floors and terraces. In general, the walls are arranged in four foot units, wood stud construction, with redwood exterior finish, and dry wall finish inside. Operating milled wood frames. The ceiling will be a smooth unbroken acoustic surface. The roof construction is wood, well insulated windows may be wood or steel. Fixed glass areas are set in lated with composition surface, sloped enough to shed water,

with wide overhangs for sun protection. Forced air heating is used as being a most economical method particularly for California, where it is warm in the daytime and suddenly cool at night. This type of heating permits rapid adjustment to such changes of temperature. In a climate where it is cold for longer intervals, other systems might be more desirable. All the redwood surfaces will have a natural finish, with structural members painted. Interior wall surfaces not redwood will be painted.

The adjustments necessary to fit the plan to a smaller lot are possible with a flexible living area between a work center and sleeping units, which may move as required, but still retain a desirable relationship.

In discussing the postwar house and its materials, we could go into a superficial examination of the various materials which may be developed for use in the postwar house. We could say that certain types of plastics have been developed so that they can be molded in larger shapes than they could be before the war, that certain new combinations of plastics are continually being made, that there are certain developments being made in unit kitchens and bathrooms, most of which are in a very hush-hush stage.

However, I believe that in order to understand the postwar house and its materials, we must define our preconceived notion of the postwar house, and also form a basis for judging whether or not we will be pleased with it, when, as, and if it is built.

For the last four years we have dreamed of the postwar house. Magazine advertisements have pictured it for us as being an all-plastic house, an all-metal house, all-plywood house, self-dusting, self-heating, self-breathing, with an electronically controlled kitchen, and steamless, sterilizing bathroom.

The postwar house has also been advertised as carrying forward the American tradition of a Colonial house, an English house, or a Spanish house, each overstuffed with furniture to give the interior a cozy, home-like appearance.

In our dreams, these contradictory characteristics have been combined quite logically and normally into a sterile but cozy home, which, moreover, expresses our personality.

I am not using "personality" here in its every-day usage as meaning something intangible and rather meagerly summed up in such terms as gay, taciturn, serene, etc. I am, rather, using personality in its pseudo-architectural sense of being that peculiar combination of historical personae which the mistress of the house chooses to enact.

Thus in our personal dream of our own postwar house, we each add to the rather impersonal houses portrayed in the advertisements, a Louis XVI table which we have seen at Sloane's, a Chinese Ming vase we have seen at Gump's, a glittering Vanity Set just like Hedy Lamar's, and a quaint Victorian what-not on which to place our homemade Mexican pottery. Some people, of course, feel it rather confusing to play so many roles at once and prefer to play pure Marie Antoinette, pure Queen Victoria, or pure Zazu Pitts.

This dream of the postwar house which so neatly combines the future with the past has a familiar ring. Ever since the last war we have been having dreams about the "house of the future"—dreams which became particularly poignant during the depression. During this war we changed the term to "postwar" house because the postwar appeared to be safely in the future. Now that the postwar is here, we are changing the term back again to "dream-house" and "house of tomorrow."

At the same time as the scientific structures of the future have been dangled before our pocket-books, the spectacular achievements of our ancestors have been dangled before our social (continued on page 56 )

# THE POSTWAR HOUSE and its materials

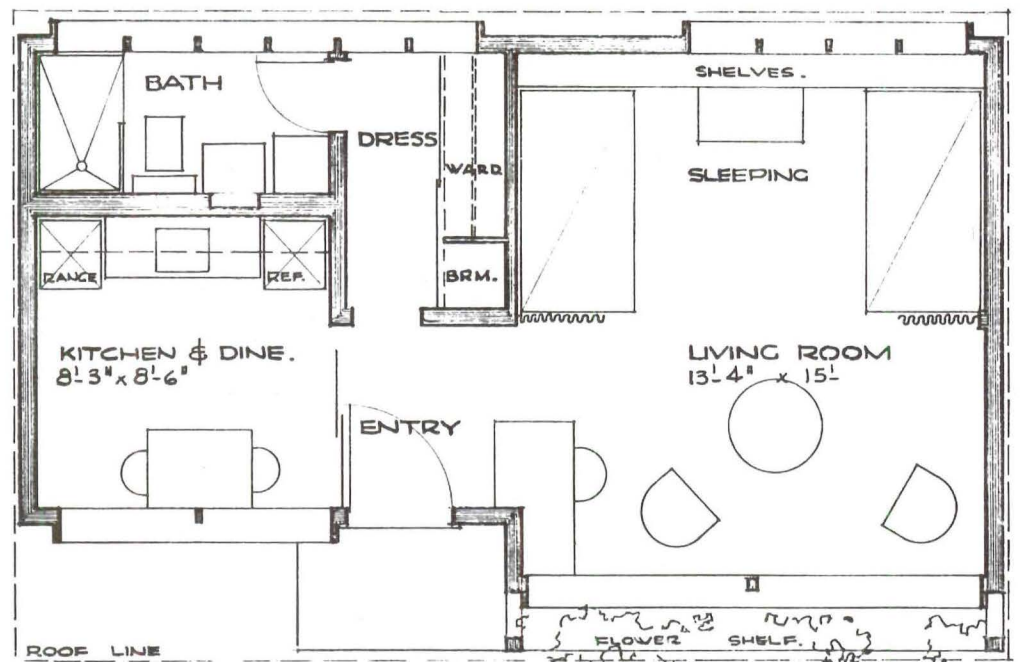
by S. Robert Anshen

# design for G. I. student living

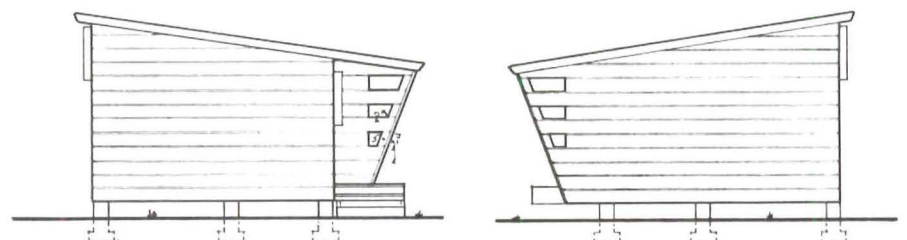
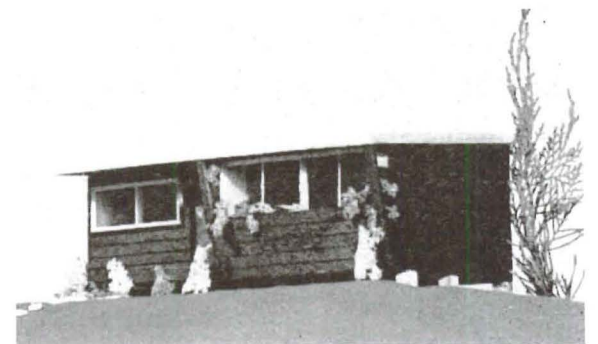
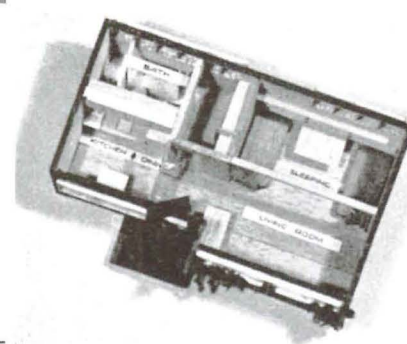
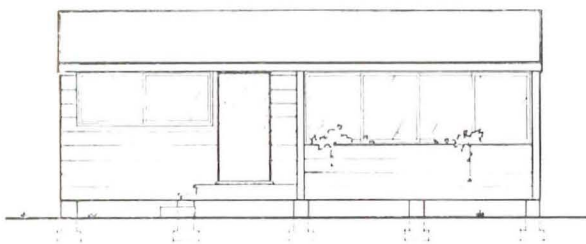
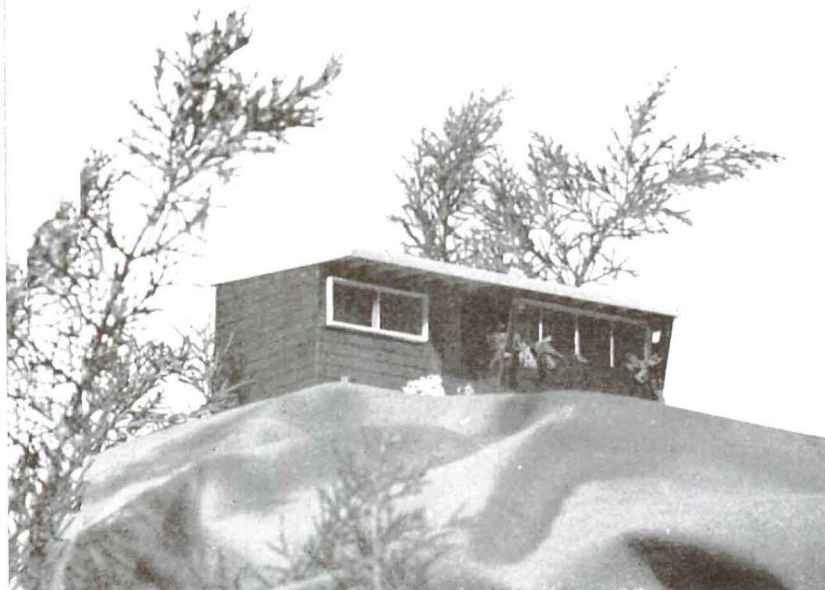
● Presented as a possible solution to the immediate need of adequate housing for veterans attending universities, this design arrives at a compromise between the space needed for comfortable living and the limitations of both the G.I. student budget and probable housing allotment funds. Consideration has also been given to the increased number of married couples in this group with the idea of providing surroundings which will approximate those of a permanent home.

The floor area totals 420 square feet. The spaces allotted for various activities compare in proportion to those of a small apartment with the added advantages of cross ventilation, large window area, and the privacy that is afforded by an individual structure. A novel sliding window frame design which is applied to the outside of the exterior wall eliminates detailed framing sections in the window area and requires a minimum of crippled studs. At night sliding curtains divide the living room and study area into two rooms, thus creating a sleeping alcove at the back of the room. The beds consist of box spring and pad combinations mounted on wood frames. With the curtain partition drawn back during the day the beds serve as couches in the study and living room. A permanent desk is built-in to the wall of the living room, and a folding, secretary-type, writing desk is part of the shelf construction between the beds. The dining area is separated from the entry by sliding glass doors. The kitchen facilities are arranged along the utility wall with cupboards extending full-length above. The dining table is built-in to the wall under windows. The dressing room serves as a hallway to the bath and has access (continued on page 58)

WALTER S. WHITE, JR., DESIGNER

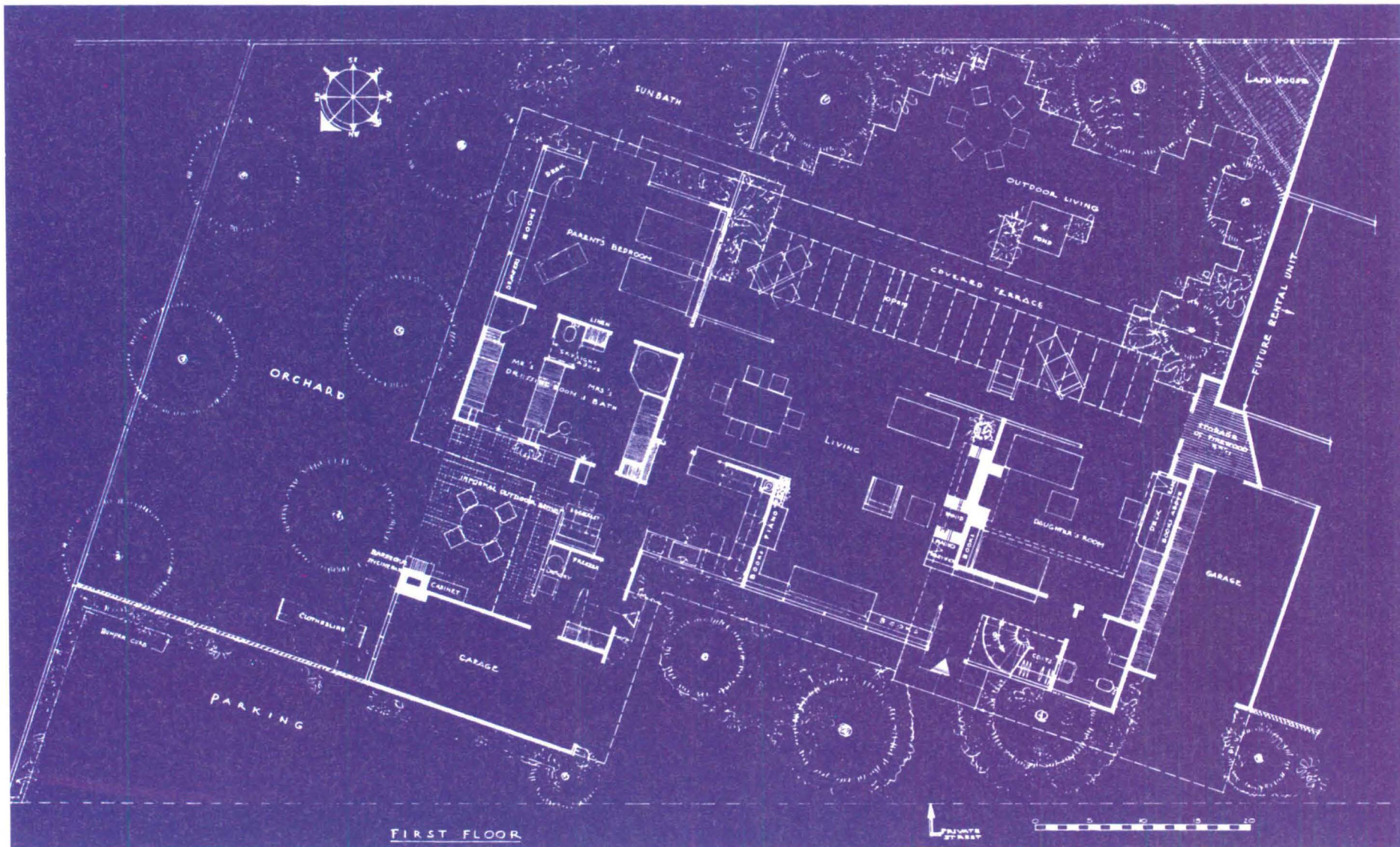


Photographs by McCullough



Without going too deeply into the complexities of finance for a plan of G. I. student housing, it might be suggested that a rental figure comparable to that of the average dormitory would retire a sufficient portion of the original investment so that sale of the units at the end of the veterans education program would write off the balance.

# new developments



## LIGHTING SPECIFICATIONS • case study house #1

**J. R. Davidson, designer**

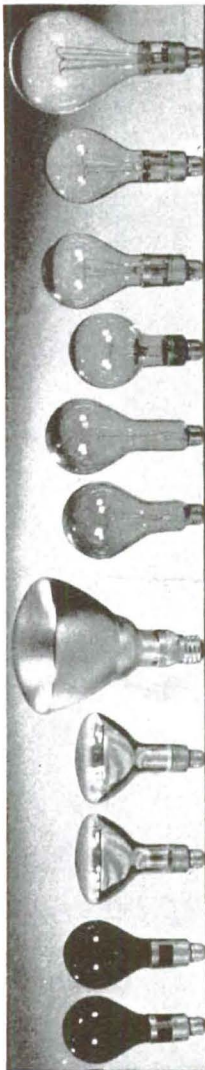
● As a part of the "case study" for CSH No. 1, one of the group of CSHouses, the magazine Arts & Architecture will build as soon as the lifting of restrictions will permit, close attention has been paid to the scheme for lighting the house. Following is an outline of the lighting plans as developed by J. R. Davidson, the designer, working in collaboration with the Lamp Department of the General Electric Company.

An important rule to be kept in mind for the lighting scheme of a home is to avoid high brightness ratios between the higher levels of working lights for reading, writing, sewing, etc., and the general background lighting. Most of the working lights in CSH No. 1 will be direct light, while background light will be indirect and well diffused. Therefore the plans call for comparatively low-brightness indirect cove lights, and, in strategic positions, built-in spotlights, direct ceiling lights or floor or table lamps.

The living room has an indirect light cove across the entire fireplace wall (14) and in the dining end a recessed ceiling light trough (12). Over the dining table is a spotlight with beam control (13) to cover the size of the table top. Portable table and floor lamps (15) are arranged for reading, card games, and similar activities. The roof over the terrace in front of the living room has two recessed lights (33). The entire patio will be softly lighted by a flood light located on the roof (38).

The daughter's room or study has an indirect light cove along two walls (22); two silvered bowl units (21) recessed in the lower ceiling soffit over the corner couch; a reading-writing light with reflector is over the desk (23); and a floor lamp is indicated for use where needed (24).

A wall fixture (17) will be placed in the entrance hall, especially designed on the wall opposite the entrance door for soft general lighting. Another light (25) will be placed on the ceiling of the



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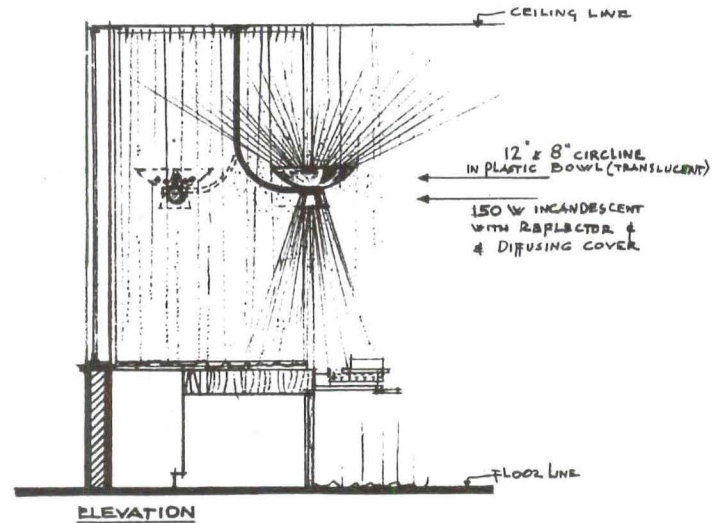
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### LIGHTING SCHEDULE CSH 1

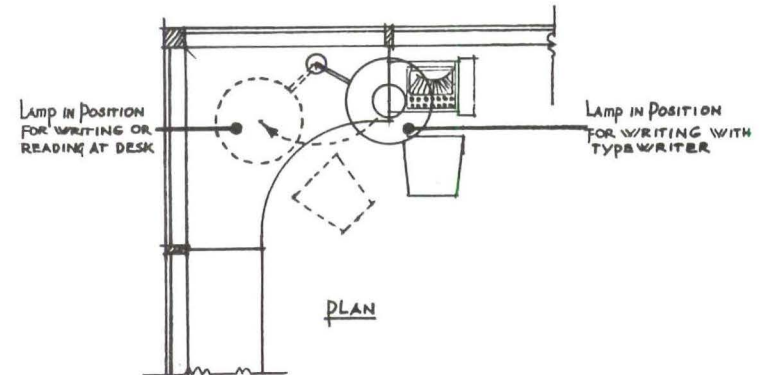
continued from page 45

second floor in the center of the circular stair for good stair light. This spot, as shown in the sketch, is encircled by a 16 in. circline Fluorescent tube which will give sufficient light for the upper hall traffic.

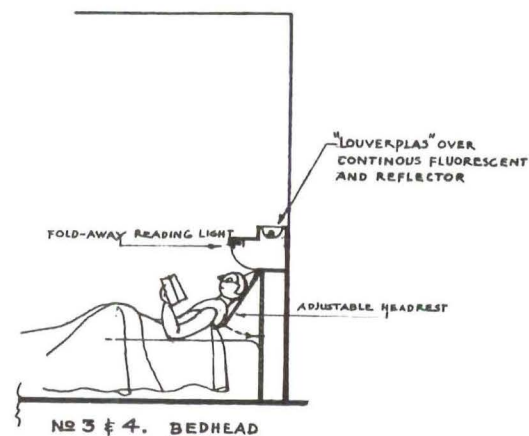
The parents' bedroom will get its soft background light from the continuous built-in light on the top of the bedhead (3) while stronger general light will be provided by the indirect translucent plastic reflector of the fixture (1) over the desk. This fixture gives



the necessary light for writing at the desk and can be turned from the position over the center of the desk to a position over the typewriter, when the drawer containing the typewriter is pulled out for



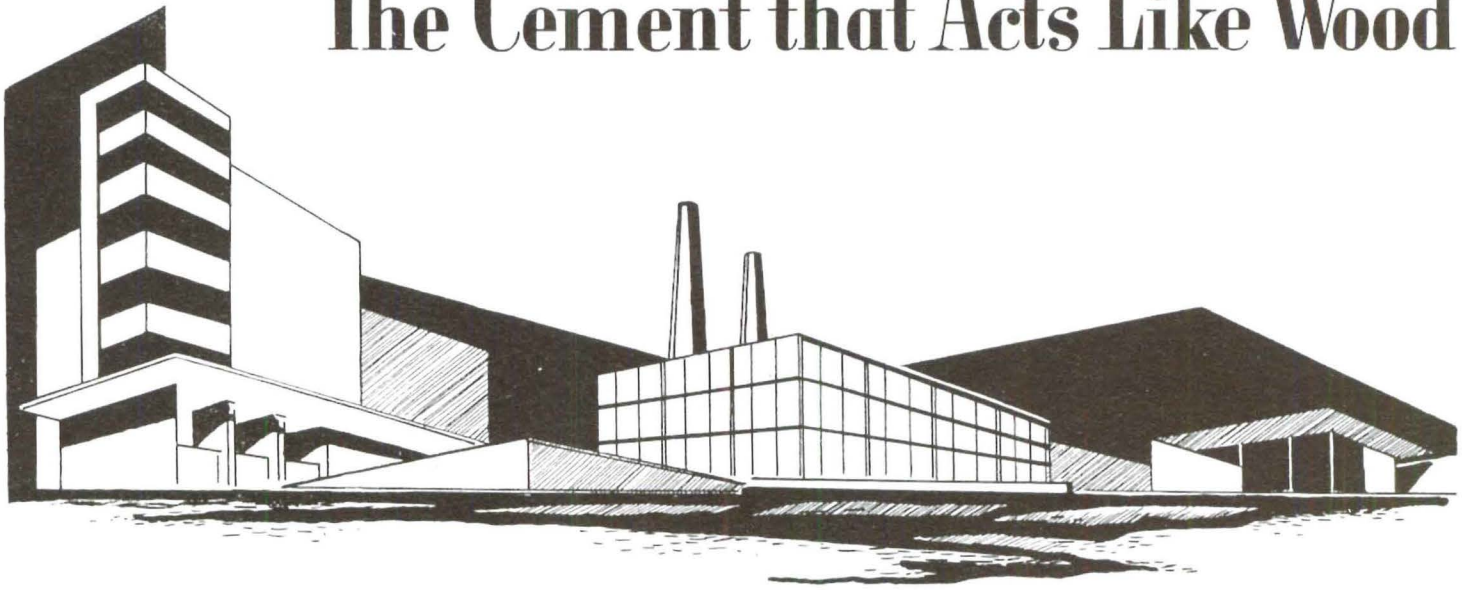
use. See sketch and diagram. There are also disappearing reading lights over the beds (4) and a table lamp (3) standing on top of the built-in drawers near the easy chair.



The two bath-dressing rooms adjacent to the master bedroom has the greater part of its ceiling acting as a lighting element. Translucent plastic panels form this ceiling, and diffuse light from fluorescent lamps (6) installed in the attic space. This gives a very light, airy atmosphere. There are, of course, the mirror lights (7) for shav-

continued on page 48

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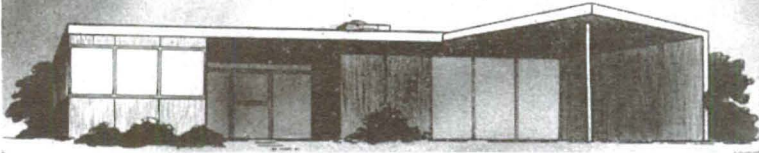
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#### LIGHTING SCHEDULE CSH 1

continued from page 46

ing, make-up; and lights (5) over the shower and tub and in the closet compartment.

The kitchen has a row of down lighting fluorescent lights (9) for worklight over the sink, its output serving as general light for the kitchen as well. The worktops underneath the wall cabinets have lights (10) installed under the bottom of these wall cabinets. A recessed silvered bowl unit (8) is over the breakfast table. The laundry receives its general and working light from a ceiling fixture (11).

There are built-in flush panel lights over front (36) and side entrance (35) and in the roof soffits in front of the two garages. And, of course, garage interiors (31) as well as closets (18, 26, 32) get their illumination from typical industrial type units as indicated.

The guest parking space is lighted by a floodlight located on the roof of the adjacent garage (40).

The two small bathrooms have fluorescent lamps (19) on each side of the medicine cabinet mirror for shaving or make-up, which is sufficient general light. The shower has a recessed waterproof ceiling light (20).

The upstairs guest room gets its general light from the indirect cove above the wardrobe (30). Over the bed end is a built-in fluorescent lamp with reflector (29) and a swinging reflector desk lamp installed on the desk top (28).

#### PAYNE FURNACE EXPANSION PROGRAM

Payne Furnace Company, for three years engaged in war production and now well along the road to reconversion, has begun a quarter-million dollar expansion and building program, designed to double production of its gas-fired heating equipment.

The plan contemplates the immediate construction of two additions to the factory, totaling 64,000 sq. ft., and the installation of the most modern new machinery and equipment, such as a battery of paint-drying ovens and conveyor systems to speed line-production and loading. The objective is to fill orders as soon as received, contingent on availability of materials, the announcement said.

"At present," Mr. Payne said, "the company has a backlog of orders equivalent to an entire pre-war year's production, which, together with new orders being received daily, indicate unprecedented nation-wide demand for gas furnaces, as new construction and remodeling hit their stride."

"Payneheat," said to have achieved pre-war leadership as America's largest producer of gas furnaces exclusively, is affiliated with Dresser Industries, Inc., a nationwide group of manufacturers.

#### CONVECTOR RADIATION SUBJECT OF NEW BULLETIN

"Modine Convector Radiation" is the title of a new bulletin recently published by the Modine Manufacturing Co., of Racine, Wisconsin. The bulletin summaries briefly the operating characteristics of Modine convectors in connection with hot water and steam heating systems. Among these are the

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF ARTS AND ARCHITECTURE, published monthly at Los Angeles 5, California, for October 1, 1945. State of California, County of Los Angeles—ss.

Before me, a notary public, in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John D. Entenza, Los Angeles 5, California.  
 Editor, John D. Entenza, Los Angeles 5, California.  
 Managing Editor, John D. Entenza, Los Angeles 5, California.  
 Business Manager, John D. Entenza, Los Angeles 5, California.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is..... (This information is required from daily publications only.)

JOHN D. ENTENZA, Editor.

Sworn to and subscribed before me this 29th day of September, 1945.

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(My commission expires Jan. 17, 1949.)





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ability to economically regulate temperatures in different parts of the house to suit individual requirements and to take fullest advantage of the latest developments in modulated automatic temperature control. This last feature is said to result from copper convector radiation's remarkably fast response to any change in the temperature or quantity of hot water or steam, enabling it to closely follow the demands of sensitive control systems.

A Modine convector consists of two basic parts—a copper heating unit which carries the hot water or steam and transfers its heat to the air and the attractive steel enclosure in which the heating unit is installed. Hot water or steam circulated through the heating unit warms the air above it. Being lighter, the warmer air rises in the enclosure and is discharged into the room through the outlet grille. Cooler, heavier air is drawn in through lower opening of the enclosure, comes in contact with the heating unit where it is heated, rises and is circulated into the room.

While a convector emits most of its heat by conduction to the surrounding air and then by convection to the room to be heated, the warm enclosure front provides added panel or radiant heating directly beneath windows, where convectors are usually installed and where radiant heat loss is greatest. Gentle air movement without the use of motors, blowers or other moving parts is stated to be another advantage. Room air is recirculated through convectors on an average of three times per hour.

Design of Modine convectors simplifies problems of decoration. Extremely compact in size, the convectors can generally be located under windows. Recessed in the wall, they project forward only as far as window sill. The floor cabinet type, unlike a direct radiator, is installed flush against the wall. The most popular size extends only six inches into the room. Because the radiant heat emitted by a convector is relatively low in intensity and represents only about 15 per cent of the total output, furniture can be located close to convector fronts. The manufacturer claims tables are frequently placed directly in front of convectors with no damage to wood or finish and without affecting convector performance. Bulletin 245 or Catalog SA-44 giving complete specification data on Modine Convector Radiation types and sizes, may be obtained by writing the company.

#### HARVEY G. KNUTH TO LYON METAL

In step with postwar plans for a complete line of improved kitchen cabinets, Lyon Metal Products, Incorporated, Aurora, Illinois, has obtained the services of Harvey G. Knuth, kitchen cabinet expert. A history of the modern kitchen cabinet is practically the history of Mr. Knuth for as manager of engineering and production for the Elgin Stove and Oven Company he was one of the pioneers in steel kitchen cabinets. More recently, he has been vice president of the St. Charles Manufacturing Company and later president of Modern Steel Equipment Company.

The new Lyon line will be simple to merchandise in that it will be made up in package form with several sizes of each model so cabinet arrangement can be made for kitchens of all shapes and sizes.

Commenting on the situation, Mr. Kulmer states:

"The industry has not had any real standards and adequate grade rules, and we feel that these are very necessary in order for hardwood plywood to take its proper place in postwar competition.

"We will get considerable help from the U.S. Forest Products Laboratory at Madison, Wisconsin, and naturally we will have to depend on the hardwood plywood industry as a whole giving us plenty of help. Several of the military services have issued their own specifications to govern their war purchases, and these specifications must be consolidated. Then entirely new specifications and standards must be written to govern structural plywood. Development of new adhesives and new processes has broadened the field for plywood, and this must all be covered.

"I believe that a great many of the 'ills' of the hardwood industry in the past have been due to a lack of industry standards and universally accepted uniform grade rules. Everyone seems to be agreed that a well standardized industry has a much better chance to prosper."

#### NEW "PUNISH-PROOF" FLOOR BROCHURE

The Belden Brick Company, Canton, Ohio, has announced an illustrated brochure describing new, permanent, acid-proof brick floor which will not crease, groove, chip, dust off, or require patching. Bonded with acid-proof cement, this floor repels organic, physical and chemical attack, holds up under the cutting action of steel wheeled trucks, resists oil, water, acids, and has a crushing strength of 18,500 lbs. to the square inch. The brochure gives complete instructions for installation with a special acid-proof cement which is as highly resistant to bacteria, extreme heat, chemical and abrasive attacks as the hard fired, red-shale bricks themselves. Easy to flush clean, the brick are furnished with smooth or non-skid surfaces. Copies of the brochure may be had by writing the Belden Brick Company, Canton, Ohio.

#### SQUARE D COMPANY PLANS EXPANSION

Reporting to stockholders on the influences war contract termination and resumption of civilian production will have on Square D Company, F. W. Magin, president, stated that his associates in the management and on the board of directors "believe that the next several years are promising ones for the electrical divisions and that if the development of aviation approaches even the most conservative estimates made, we shall have a sizable business in process of development in that field."

His quarterly message to stockholders discussed the problems the company faces and the way in which the company is moving forward.

"Cessation of hostilities and termination of war contracts found the company

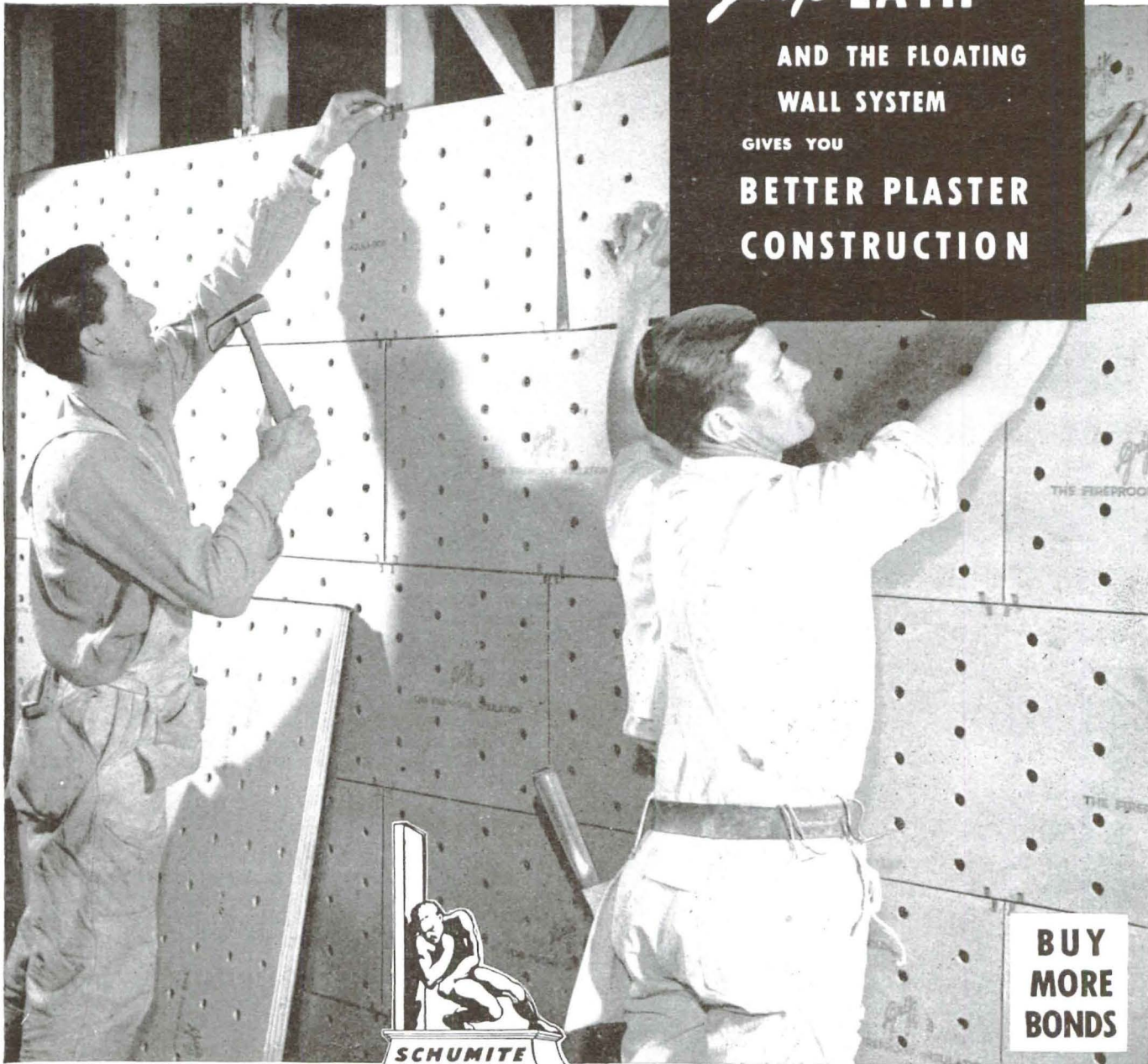
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prepared to swing rapidly into normal production and distribution activities," Mr. Magin's message said. "The outlook for our electrical divisions is so favorable that ground already has been broken for additions to the Milwaukee plant. Plans are under discussion for augmenting our facilities at another location.

"V-J Day brought to Square D, as it did to all government contractors, instantaneous terminations. These cancellations covered every branch of our business.

"Prior to that, the electrical divisions had been building up a large volume of orders which were not necessarily for the government or direct war purposes. This backlog of activity places the company in a favorable position for maintenance of volume, provided we are able to obtain with reasonable promptness the necessary materials and personnel. Indications are that materials will come through, inasmuch as restrictions have been lifted to a major degree. Personnel may be a more serious problem. Despite our favorable labor rates and curtailments of employment by other plants in our operating cities, there appears to be a shortage of available workers.

"The management and directors of the company believe that the next several years are promising ones for the electrical divisions. If, furthermore, the development of aviation approaches even the most conservative estimates made, we shall have a sizable business in process of development in that field."

**PURCHASE OF ROCHESTER "SPIRAL" SASH BALANCE ANNOUNCED**

Ralph Robinson, president of the Milwaukee Stamping Co., Milwaukee 14, Wis., announces the purchase of the Rochester "Spiral" Sash Balance.

While the Rochester "Spiral" Sash Balance has been owned by Milwaukee Stamping Co. for several months, announcement of the acquisition was withheld until this time, pending perfection of a number of important new improvements in the item.

Features of the Rochester "Spiral" Sash Balance make it one of the most practical, economical, and satisfactory installations of its kind. No mortising, winding, or adjusting is required when installing; it is noiseless in operation. Being entirely concealed in the sash stile of the window, it has no exposed parts to interfere with painting; and requiring only three screws, it can be easily and quickly installed.

Rochester Concealed "Spiral" Sash Balances are built for the life of the buildings in which they are installed.

**DESIGNING ENGINEER RETURNS TO NATIONAL ELECTRIC PRODUCTS CORPORATION**

L. Alan Sharp has returned to the National Electric Products Corporation, Pittsburgh, in the capacity of designing engineer, according to an announcement by W. C. Robinson, Jr., vice president.

Between 1928 and 1935, Mr. Sharp was instrumental in the National Electric development of many new wiring systems, including those for underfloor distribution of communications and electrical circuits, underplaster wiring extensions, and floor surface extensions.

In 1935 Mr. Sharp became associated with the U. S. Housing Authority as electrical engineer. He served on many technical committees of the Authority and other government agencies involved in the establishment of standards, procedures, and specifications.

Shortly after Pearl Harbor, Mr. Sharp entered military service and was assigned to the Engineering Division of the Army Air Forces at Wright Field. As chief of the Building and Facilities Branch and of the Test Branch of the Equipment Laboratory in that field, he initiated and directed the design and development of a \$1,000,000 environmental test laboratory.

Recently leaving the Army as a lieutenant colonel, to an inactive status, Mr. Sharp assumed his new responsibilities with National Electric Products Corporation.

**MARLITE OFFERS NEW COLORS**

Marlite's complete new line of postwar colors . . . popular Marlite patterns . . . pre-engineered line of factory-finished Marsh mouldings and accessories . . . and a substantial plant addition to expand production still further are announced by Marsh Wall Products, Incorporated (Dover, Ohio), manufacturers of plastic-finished Marlite wall and ceiling paneling for use in all types of rooms in all types of buildings.

Through the wide variety of colors and patterns provided, Marlite continues to give full play to design and decorative ingenuity. Deluxe Marlite is manufactured in 27 colors and patterns—Velvetex in 17 colors and patterns—selected on the basis of a national survey and an IBM tabulation of Marlite orders covering the past several years. Additional colors may be had on special order. Both Deluxe and Velvetex are manufactured in three modern and popular patterns: Horizontaline, Plain Color and Tile-Pattern.

That builder, contractor, architect, interior designer and user need specify but one wall and ceiling surfacing material—Marlite—is amply demonstrated. For, in addition to the "standard" lines, Marlite genuine Wood-Veneers, authentic Marble-Patterns and Wood-Patterns also are in great popular favor wherever their particular beauty and utility meet special design needs.

Of equal interest to all members of the building fraternity is the complete line of Marsh mouldings. Prefinished at the factory, Marsh mouldings are an important factor in lowering installation time and costs, as well as in cutting much details from plans and specifications. Manufactured in plastic, white alloy, stainless steel, natural, prestwood and plain wood, these mouldings are designed to enhance the beauty of every Marlite installation. There is a com-

PLYWOOD  
FOR  
MANY  
PURPOSES

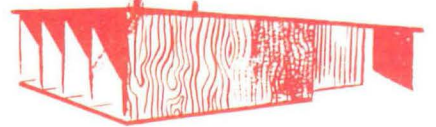
Vital uses of plywood were so numerous that it became one of the scarcest wood products for civilian use during hostilities.

TODAY however we have the assurance of increased supplies in the measurable future. Thus you may plan its use once more.

Hardwood with its beauty of grain and texture. Softwood with its many new architectural applications will both be available soon—

Plywood will be supplied for Arts and Architecture "Case Study Homes"

by





**BUILT BY McKITTRICK**—a statement that won respectful consideration in many fields of industry long before the war.

**TODAY** it takes on a new meaning—re-emphasized by a distinguished record of vital war-plant construction.

**TOMORROW** all the varied techniques, equipment and "know-how" of this war-seasoned organization can go to work for YOU.



Member Builders of the West

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**E. S. McKITTRICK COMPANY, INC.**  
INDUSTRIAL BUILDINGS  
POST OFFICE BOX 470  
HUNTINGTON PARK, CALIFORNIA

plete line of pre-engineered styles and sizes to meet every architectural requirement. Marsh mouldings have been designed especially for Marlite, making it possible to get all items required from one source, for a complete job.

Long recognized for outstanding performance on interior decorating jobs from the most staid and conventional to the most unusual, Marlite promises to find even wider acceptance in the building era ahead. In addition to 29 strategically located warehousing points, Marlite will be handled by leading lumber and building supply dealers. Additional production capacity at the Dover plant is expected to improve delivery, according to General Manager V. R. Marsh. Practical beauty and utility . . . ease of installation and maintenance . . . the unusual physical flexibility of material, as well as the many new colors and patterns, will continue to make Marlite a leading choice for walls and ceilings whether for new construction or remodeling.

#### STEEL COMPANY PLANS RESEARCH

To carry industrial science deeper into the service of postwar living, the Allegheny Ludlum Steel Corporation has placed first on its peacetime expansion program the immediate erection of an ultra-modern \$2,000,000 Research Laboratory and Experimental Center at its headquarters plant, Brackenridge, Pa.

With the new facilities, an enlarged and intensified program of fundamental and applied research will be brought to bear on the highly specialized stainless, magnetic, valve, tool, and other complex steels produced by the company. These are the steels which have led the technological advance of modern industry.

In addition, new and improved fabricating techniques will be developed, to bring increased aid to the manufacturers of appliances and equipment, used in American homes, businesses and industries.

Complete air conditioning, including elimination of dust by electro-static precipitation, will safeguard delicate scientific instruments and complex experiments. The structure is of steel frame and brick design, with double insulating glass windows. The main two-story-and-penthouse building is extended by a one-story furnace section, containing melting and make-up floors, annealing and melting furnaces, and pickling equipment, for experimental work.

#### AVAILABLE STEEL SUPPLANTS WOOD FRAMING

Available steel is now available to supplant wood framing in residential and light industrial construction, the Great Lakes Steel Corporation Stran-Steel Division, Detroit, announced today.

Stran-Steel, manufacturer of the Navy's Quonset buildings, pointed out that few problems were involved in reconverting its plants in Ecorse, Michigan, and Terre Haute, Indiana, for civilian production. It was explained that while output since 1940 has been for military bases, the Stran-Steel framing system developed prior to the conflict met war's tests without fundamental change. This framing is a basic part of Quonsets, and the division reported that production of these structures will continue for farm, industrial and aviation uses. Heavy demand for metal framing is anticipated, a Stran-Steel spokesman said, particularly because steel's uniform quality eliminates warping and shrinking faults.

The steel is applied by means of grooved framing sections. This groove makes it possible to drive nails into the metal framework, which is erected with ordinary carpenter's tools.

Noteworthy examples of this construction includes homes and apartments in the Ford Foundation's development at Dearborn, Michigan; Oak Grove, Dallas, Texas; Ben Morrell Park at Norfolk, Virginia, and other Navy bases, and in Standard and Gulf oil companies' housing for employees in Latin American countries.

#### VACUUM CLEANER OF ADVANCED DESIGN

Display models of the first post-war designed vacuum cleaner, one so advanced it does not even look like the pre-war appliances, are being delivered to distributors all over the country by the Franklin-McAllister Corporation.

The new vacuum cleaner eliminates the old-fashioned bag. Instead it has a large, metal receptacle which can be removed easily and emptied like a dust pan or waste basket. In addition, the improved appliance permits the housewife to launder and rinse her carpets right on the floor with soap and water because it will pick up suds and water just as easily and quickly as dry dirt. It can also be used to launder upholstery. A spray gun attachment may be used to spray upholstered furniture, drapes or clothing with moth-proofing chemicals. The vacuum unit alone may be used as a hair dryer, or aerator. The bagless vacuum cleaner was invented by H. J. McAllister, vice-president of the company. Ready for the market when war started, it was shelved so that the company could enter war work. Franklin-McAllister is now ready for capacity production on a program that will assure jobs for many returning veterans.

#### OPATONE COMPANY INTRODUCES NEW COLORS

Versatile, non-chipping, non-spreading achromatic colors have been introduced by the Opatone Company, 403 West 8th Street, Los Angeles 14.

Artists can use these neutral colors for either airbrush or brush retouching, wash drawings, backgrounds, and outlining. The colors can also be applied to



**SAN PEDRO LUMBER CO.**

Branch Yards and Stores: COMPTON • WESTMINSTER

Wholesale Yard and Wharves: SAN PEDRO

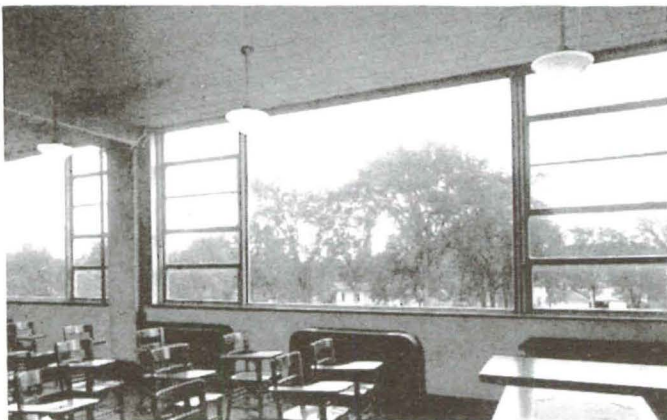
General Offices: LOS ANGELES YARD AND STORE, 1518 CENTRAL AVE.

Telephone Richmond 1141

*Practical Suggestions  
on Glass*

**FOR SCHOOLS**

Modern glass is far more versatile than sometimes is realized. It's thoroughly practical for many school building uses. The lustrous, sparkling surfaces of glass clean easily, and require no refinishing. Glass defies weather, commonplace chemicals, abrasion, time. Use it clear, translucent, or opaque—according to your needs. Libbey-Owens-Ford Glass Company, 14115 Nicholas Building, Toledo 3, Ohio.



ARCHITECTS: *Boyum, Schubert & Sorenson, La Crosse, Wisconsin.*

**DAYLIGHT ENGINEERING** . . . Large windows make classrooms more pleasant. They provide good daylighting, so essential to keeping young eyes healthy.



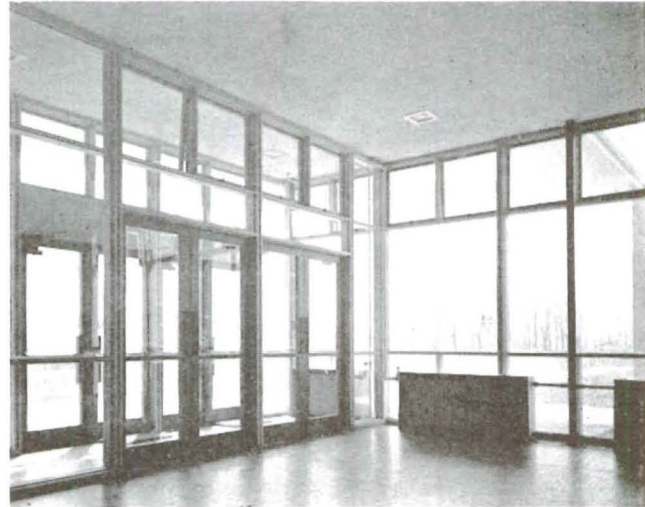
**KICK PLATES** of *Tuf-flex\**, the plate glass that's tempered for extra toughness and greater resistance to impact, are a unique feature for protecting doors.



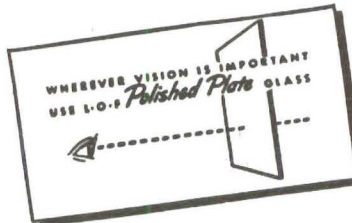
**HALLWAY PARTITION** of handsome, translucent glass, borrows light from a classroom. Here's a splendid way to screen one section or room from another, without shutting out the light.

**CHEERY VESTIBULE** utilizes "walls of glass" to make transition easier from outdoor play to indoor study.

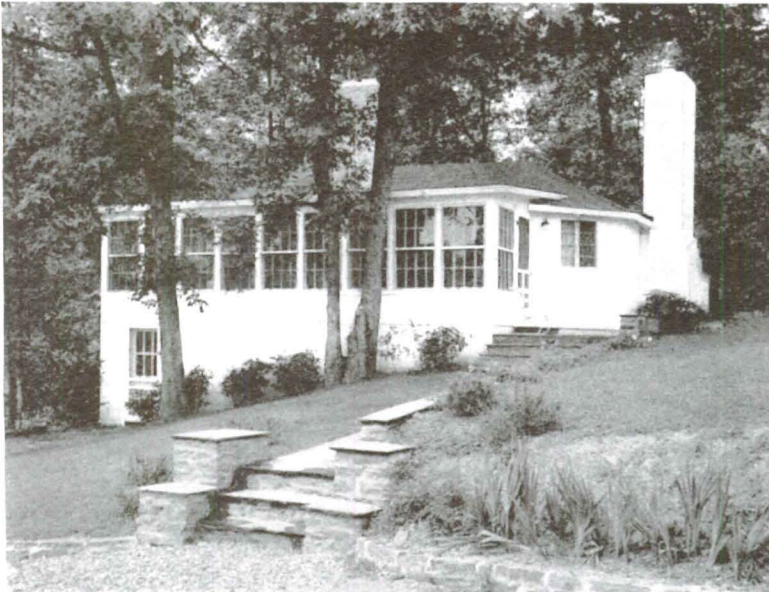
ARCHITECTS:  
*O'Dell, Hewlett & Luckenbach,  
Detroit, Michigan.*



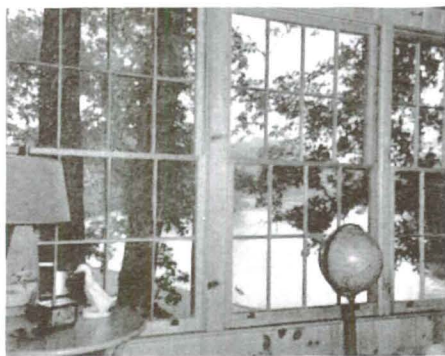
\*Reg. U. S. Pat. Off.



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*a Great Name in GLASS*



MODERN **R.O.W.** MADE FROM LOVELY  
*Wood* WINDOW UNITS **PONDEROSA PINE**



Soft natural wood interior finishes are made possible when R.O.W. Western Ponderosa Pine window units are specified. All R.O.W. windows and frames are made throughout of this versatile wood. The strength of select Ponderosa permits narrow mullions and slender frames; Ponderosa is precision milled for tighter joints.

The new R.O.W. principle eliminates weights, pulleys, cords; does away with the cumbersome frames necessary for weight movements in conventional windows. Top and bottom sashes are easily removed for added ventilation and cleaning. Weatherproof springs hold adjustable zinc track firmly against sash; keep windows uniformly weather tight and free acting regardless of atmospheric conditions.

Architects see in R.O.W. Windows the opportunity for greater design flexibility of both interior and exterior, and diversity of interior finishes. New home builders are enthusiastic about installing these versatile windows; remodelers foresee new possibilities for modernizing older homes. Specify R.O.W. Wood Windows—your clients will be grateful through the years.

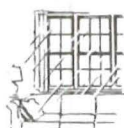
R.O.W. Windows cost no more than conventional weather stripped types. We will gladly send you detailed specifications and name of your supplier.

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 MANUFACTURING CO.**

*Rocky Mount, Virginia*



FREE ACTING



MORE LIGHT



WEATHER STRIPPED



Removable  
FOR VENTILATION



EASY TO PAINT  
AND REPAIR

*Removable*

Both top and bottom sashes can be quickly and easily removed or replaced.

celluloid, glass, and other translucent surfaces for overlays (either for tone backgrounds or color separations). Opatone colors do not spread or chip, but dry flat and smooth, according to the manufacturer.

The Opatone Company states that its colors may be applied with a "full brush" where quick retouching is necessary, and resist streaking and clouding.

Of interest to lithographers and photo-engravers is the Opatone black. When applied to negatives, it dries flat, thereby eliminating the hazard of "out of contact" prints. This black is also effectively used for masking.

The ten Opatone standardized grays are produced on the warm tone side for cleaner reproduction qualities and better graduation of tone values. Complete information is available on inquiry to the Opatone Company.

#### ADJUSTABLE, PLASTIC T-SQUARE

A new all-plastic adjustable T-Square has just been placed on the market by the C-Thru Ruler Company, Hartford, Conn. This newest addition to a long line of drawing devices is streamlined and is molded of heavy, colorful plastic with a protractor feature graduated in degrees.

The arm of the T-Square allows clear visibility over the entire surface and is fastened to the head in such a manner as to allow it to pivot to any angle. The arm is also equipped with brass lugs to permit ink ruling. Another feature is the interchangeability of the arms, available in such lengths as 12, 18, 24 and 30 inches. This all-plastic T-Square eliminates the use of auxiliary drawing instruments.

#### NEW TYPE REFRIGERATOR

A Southern California company, Authorized Refrigeration, Hollywood, will be among the first manufacturers to place on the market a new type of refrigerator. It will bear the trade name, "Arctic-Temp," according to an announcement by Michael Colin, general manager of the company.

With a 1000-pound capacity, the locker will store meats, fruits, vegetables and other foods at sub-zero temperatures for from six to twelve months. Equipped with quick freezing coils to assure best results in preserving freshness and flavor, the units can be set at a temperature ranging from 38 degrees above to 40 below zero.

These freezers are now rolling off the assembly line and are ready for delivery, according to Mr. Colin.

#### THE POSTWAR HOUSE AND ITS MATERIALS

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ambition. This latter part of the "dream-house" has been brought to life for most Americans. The case with which Grand Rapids machinery can turn out imitations of French Provincial, Spanish-Renaissance, Tudor English, Ming Chinese, American Colonial furniture, has made it possible for every American home to be filled with the familiar, if synthetic, warmth of the past.

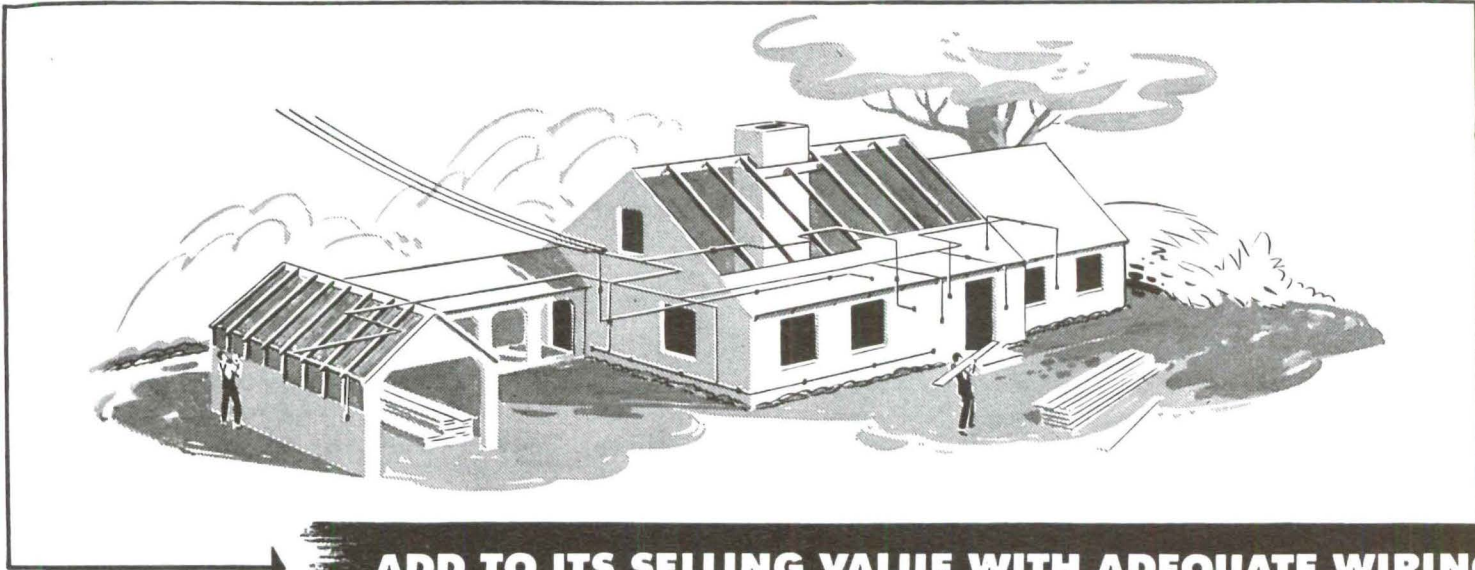
We all know in our more rational moments that the intricate scrollwork so nicely preserved under a gloss of shellac is merely a symbol of the past. Nor does deleting the shellac and scratching the surface to make it look old do away with its symbolic character. Our waking moments of conscious criticism are rare, however, and we easily slip back into a comforting state of day-dreaming about the past.

Few of us realize, however, the very similar symbolic quality of our streamlined furniture, modern equipment, and modern houses. These are symbolic of the scientific possibilities of the future. We all know, for example, that for more than a decade, some of the automobile engineers have known that the automobile would be much more efficient were the motor in the rear. Instead of putting the motor in the rear, however, industrial designers were hired to "streamline" the car to make it LOOK as though it were going faster by elongating the hood forward and fenders backward. In actuality the engineers have been hard put to it to overcome the cumbersome design, which actually impedes the progress of the car along the road.

In the same way, our refrigerators, stoves, radios and furniture have been streamlined with smooth surfaces and rounded corners to make them look efficient. Very often three little lines are added to make them look as though they were going somewhere, but just why one should want a refrigerator or stove to take off at any moment is not clear.

Similarly houses have been streamlined with corner windows to symbolize indoor-outdoor living, even though they are fixed glass, showing only a squalid scene beyond. In fact, one might say that the cold glitter and brittle bareness of the so-called modern house symbolize the smooth-running machinery and scientific equipment





## ADD TO ITS SELLING VALUE WITH ADEQUATE WIRING

Proper electric wiring adds far more than its cost to the value of a house. By providing circuits, outlets, and switches adequate in size, number, and location, proper wiring permits the full use of electrical equipment upon which modern living depends. Any home that is *not* adequately wired is out-of-date. *Good electric wiring keeps a home modern for many years.* Yet, on the average it

costs only 4% of the total building budget!

The popular Edison Company booklet "Electricity in Your Home Plans" is free to architects, contractors, and home planners. It contains more than one hundred useful electrical home ideas. Request the booklet from Southern California Edison Company Ltd., P. O. Box 351, Los Angeles 53, California.

## SOUTHERN CALIFORNIA EDISON COMPANY LTD.

which would enable us to live a leisurely push-button life. The question now arises why we should have to be appeased' with symbols of the future as well as of the past—why shouldn't we have the real thing?

This is easy to answer concerning the past. You can't make handicraft furniture, pottery, fabric, except by hand, and even if one were able to afford to have a 16th century chair copied by hand, it wouldn't be a 16th century chair unless it were made in the 16th century, and even if you were to find a real 16th century chair that had not fallen to pieces, you would still be living in the 20th century, and one little chair could hardly overcome all the streetcars, airplanes, busses and bathrooms you would encounter in everyday living.

But it is not so clear why we should be content with symbols of the future, because we are moving toward the future. In the strict sense of the word, of course, we can no more live in the future than in the past, but we do have the feeling that we can hurry the future into the present. Tomorrow may never come, but next Tuesday or Wednesday are sure to be here soon.

Why, then, should we symbolize scientific advances rather than really install them in our houses?

In the first place, houses are consumers' goods. Unlike producers' goods, they do not cause the manufacturer to lose money if they are not as efficient as possible. We have had seeing-eye doors, dustless air, radiant heating, air conditioning, sound-absorbing walls and ceilings, fire-proof materials, ultra-violet rays, quick-freeze units, glareless glass, stamped alloyed metal bathroom and kitchen equipment, dish-washing machines, garbage disposal units, for many years in industrial and commercial buildings, in hospitals, restaurants, airplanes, ships, and pullman cars.

Improvements in plastic materials and in electronics have undoubtedly been made during the war, but there is no more reason to believe that these will be converted immediately to consumer comforts than to assume that the pre-war advances were made available to the public.

In fact, most of the pre-war developments will still be unavailable to the ordinary householder, because of their high cost. When new

equipment is installed in a factory, it is paid for by the thousands of consumers who buy the products of that factory, but when it is installed in a house, a single individual must pay the whole cost.

Eventually, of course, some of our technical advances filter down from factories and office buildings to high-cost residences.

In the second place, houses are durable, just as cars are durable. The second-hand market in houses must be protected just as the second-hand market in automobiles. Therefore no radical changes can be made—only crumbs of improvements are allowed to fall at a regulated rate to entice new buyers.

In the third place, it is practically impossible at this stage of the house-building game to make any radical improvements in the equipment without integrating it with the structure and vice versa. Even though it is scientifically possible to make a thin sheet of material which sandwiches together all the structural, insulating, and weather-proofing, and decorative finish qualities which we desire in a wall, how can we use it to full advantage if we have to nail it onto studs in the conventional manner in order to provide a hollow wall in which to hide plumbing pipes, electric wires, and telephone wires? How can electric stoves, refrigerators, washing machines, and sinks be made part of the kitchen wall if the manufacturers don't know the size and shape of the kitchen?

Prefabrication has been given as the answer. And yet the only prefabrication we have seen boils down to using cheap sheet materials instead of plaster, and cutting the size of the house down to a minimum.

The reason for this is that the building materials companies and household equipment companies cannot get together to make any radical changes without cutting out their remodeling market. There is also pressure against radical change from dealers and contractors and craftsmen, not to speak of real-estate owners, none of whom are interested in cutting their own throats.

On the other hand, the contractors who see that the low-cost house is their biggest market, and that prefabrication is one of the ways of reaching it, must buy the products of the manufacturers as they

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## THE POSTWAR HOUSE AND ITS MATERIALS

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are produced, since they can afford neither to have them made to order nor to manufacture them themselves.

Trying to provide the benefits of the prefabrication by aiming at low-cost is like trying to swing an elephant by the tail. To be effective, prefabrication cannot start out in the low-cost field any more than the automobile did. The radical improvement in transportation—that is, substituting the engine for the horse—came about only at high cost. Then, as cars were mass-produced, they came to cost less and less—until there were so many of them in existence that the second-hand market had to be protected.

But what is this radical improvement of which I speak? It is not an as-yet-unknown material or scientific principle. The war has not brought forth more than its due share of scientific discoveries, although it has made many technical advances on previously known principles—such as the atomic bomb. But I am speaking of things much nearer to us than the daily use of atomic energy. The radical improvement I am talking about is the old principle of integration. If the automobile companies were dependent on at least a dozen different independent companies for 30,000-odd parts, none of which were made to order for the automobile, and then had to hire 15 sub-contractors to hire workmen to hack and saw and chisel these parts to make them fit together in some sort of fashion, you can imagine the kind of a car you would get and how much you would have to pay for it. No matter how well the workmen did their work nor how well the designer designed the car, it would still be a make-shift arrangement.

But the integration of the building industry is a long way off.

Most of the post-war houses will, I am afraid, be either minimal prefabricated boxes, or conventionally built houses, either streamlined or antiqued, very similar to pre-war houses.

A few postwar houses, however, will prognosticate this future integration of the materials and techniques of our age, just as a few pre-war houses did. These few houses, which achieve the integration of one part with another at great cost because they must be made to order, will be considered beautiful by more and more people as time goes on because they are designed to make the best use of available materials and techniques possible today for the one purpose of comfortable and pleasant living.

They will be considered beautiful by more and more people, because more and more people will realize that machines are made for men and not vice versa, that we live in an age of potential plenty, wherein we need not display our wealth to reassure ourselves against scarcity.

They will be considered beautiful because they do not need to hide a disdain for men and materials under stylistic sentimentality.

To create something beautiful we must not only love the materials with which we work, we must also love the human beings for whose purposes the materials are worked into various shapes.

It is just as false to idealize the machine as to idealize the hand. Although it has been a great rediscovery to find that the purpose of the house is to live in, some people mistake the "machine-for-living" to mean that the house should look as cold and impersonal as a machine.

Why should we be satisfied with lean lines and hard shapes when our machines can make materials rich in texture and color, luxurious in shape and shadow, as well as functional in design?

When the building industry is finally integrated, the house as a whole will be designed at the source to fulfill the function of being a convenient comfortable handsome place in which to live. Efficient equipment will inconspicuously form part of the integral decoration of rich, textured walls, outside walls will become opaque, transparent, or translucent at the touch of a finger, the house as a whole will be flexible in its arrangement to suit changing family needs. Scientific advances will be passed on to the consumer without undue delay, and the tradition of the past will be incorporated in the present by the fact that we will make use of all the accumulated skills and knowledge of our ancestors in our latest technical developments. We will then be living in the present and we will shed our symbols of the past and future as children shed their toys.

\*Address delivered by S. Robert Anshen at the opening of exhibit on "Contemporary Architecture in the United States"—second in the fall series of the Thomas Welton Stanford Art Gallery, Stanford University. Exhibit on display from October 30-November 18

## VARDA

continued from page 28

forming an island of repair, a nucleus of seeming immobility in the flux of interpenetrating waves of light. Light and dark, flux and reflux, solid-fluid, concave-convex, line-color, form-fancy, all the hermaphrodites of his contrapuntal world dance in orgiastic antiphony." Thus Varda interlocks the elements of his design—the positive complimenting the negative—establishing oneness in interdependence, with color an indispensable part. A photograph of his work is only a skeletal reminder of what exists. He knows how Western Art has suffered from its black and white "facts"—color applied to values of light. For him color does not have a separate existence, nor do textures, nor form. They are *one*. This approach to art is by no means accidental. Man is endowed with remarkable intuitive capacities. Through them he finds the profound. It is when men lose faith, seek false channels of success, that they are led to sterility. Varda knows that art, like ethics, is to be lived, not produced during working hours nor preached on Sunday and forgotten Monday. However little or much his paintings, his *collages*, or his mosaics find favor among the bookkeepers and custodians of Art, it will not alter the thing which Varda has achieved merely by having lived fully and with responsibility; of having made his art not a commodity but an offering of belief.

## DESIGN FOR G. I. STUDENT LIVING

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through sliding doors to a spacious wardrobe.

The only movable furniture consists of the dining chairs, desk chairs, coffee table, and living room chairs. The source suggested for this furniture is one of the many manufacturers who have pioneered knockdown, lightweight furniture to meet the war housing need. (See Arts & Architecture, June '43.)

Economy of construction dictated that the plumbing be contained within one wall. This makes the most of the limited bathroom area in that the in-line fixture installation permits the door to open without crowding the usable floor space.

The interior walls are of painted plywood. Rafters of surfaced Douglas fir remain exposed under a ceiling of redwood roof sheathing.

The floor is plywood with linoleum covering over the entire area. The under side of the floor joists are enclosed by a plywood diaphragm with three 4" x 8" longitudinal girders for mounting on the foundation. One of the requirements of the design had to do with the possibility that at the end of the veterans education program the structures be moved. The box construction of the floor and use of one piece floor joists and rafters contribute to a structural rigidity in keeping with this eventuality.

The exterior siding is oiled redwood. The front stoop is a cantilevered floor structure extension with the roof overhang forming a sheltered entry.

Preparation necessary on the site involves installation of electric power, water, and sewer. The foundation consists of fifteen poured concrete piers.

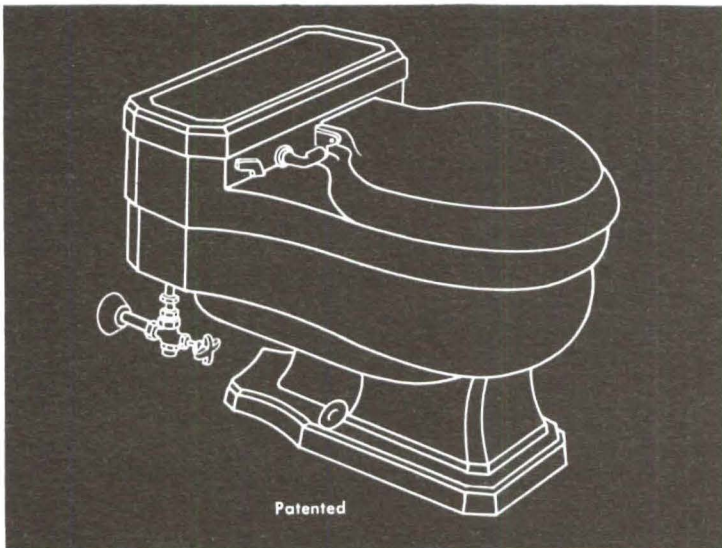
The cost per unit is quoted on the basis of twenty-five units or more erected at the site with the prices of materials and services figured on the October, 1945, level. \$1,574 will prepare the structure for use with the occupants furnishing the electric range, refrigerator, beds, and the movable furniture.

If the unit is to be used as a bachelor house the kitchen cupboards, sink, and dining table may be omitted to provide another area for sleeping or study.

Cost breakdown is as follows:

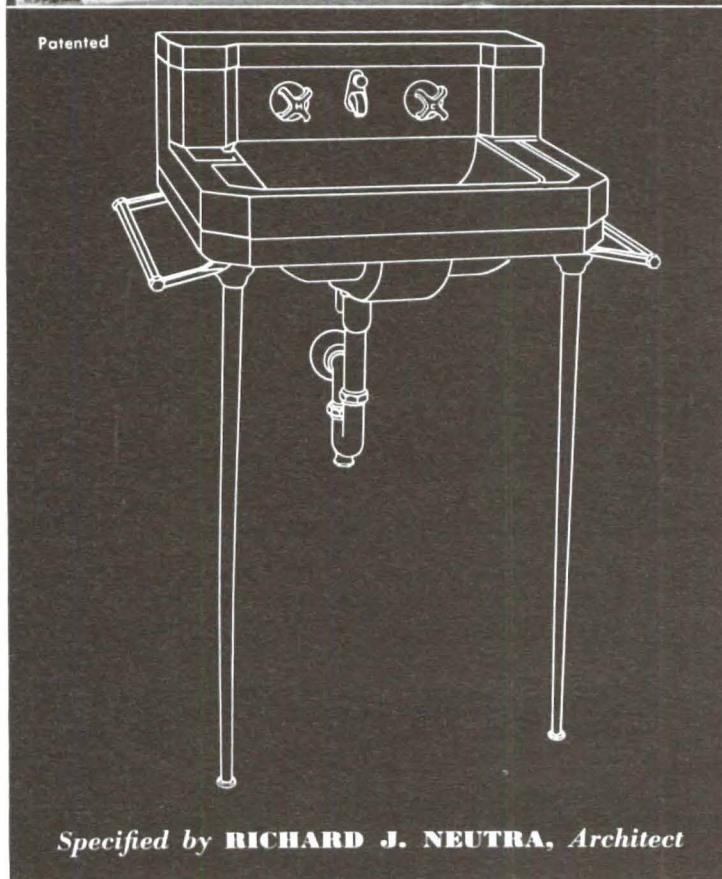
1. One unit without plumbing and cabinets, erected at site on level lot—including concrete piers—in lots of over 25, each .....\$1050.00
2. Plumbing—including electric water heater, water closet, lavatory, sink, stall shower, and required fittings.....\$313.00
3. Electric wiring including: 1500 watt electric radiant heater for bath and 2000 watt electric fan-type heater for living room .....\$96.00
4. Interior finished woodwork .....\$115.00

Note: These figures are based on quotations given by sub-contractors. If the building is supervised by a general contractor, his customary charges must be added to the total.



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**C S I H #6**  
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 PLUMBING FIXTURES

Architect Richard J. Neutra had ample justification for selecting the Case plumbing fixtures that are going into this interesting building. Their clean design and their proven ability to give long, trouble-free service recommend them to all who are concerned with lasting value. They combine *vitreous china* and fine mechanical construction—primary assurance of cleanliness and health protection in bathroom fixtures. This is the third in the series of "Study Houses" to be Case-equipped. W. A. Case & Son Mfg. Co., Buffalo 3, New York. Founded 1853.



**TOP**—Most popular of all water closets is the *Case T/N*. Modern in design, quiet in operation, non-overflow and non-siphoning. A precision-built free-standing fixture.

**BOTTOM**—Concealed front overflow, anti-splash rim, chrome finish accessories and convenient shelf are popular features of the *Wilmington* lavatory. Available also wall hung.

**TEACHING POSITION VACANT** Brooklyn College, Department of design, Chairman Serge Chermayeff. Senior instructor for: Basic Design and Color (Bauhaus method), Photography, Advertising, and Stage. Applicants must be both recognized artists and experienced teachers.

**EXPERIENCED DRAFTSMAN** wanted by California Store Designing Firm. Man competent in architectural working drawings, detailing of store fixtures, and store fronts. Permanent position with good salary. Write Box N-1, Arts & Architecture.



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**MR. MUMFORD AND THE JOB AHEAD**

continued from page 31

reorganization plan for carrying out the Master Plan for Honolulu is just the kind of governmental streamlining needed in other cities. From the point of view of practical application to our immediate problem, *Report on Honolulu* is perhaps Mumford's most significant essay. It should be read by every planner and civic leader.

The last two essays—*Social Foundations or Postwar Building* and *The Plan of London*, both written for publication in England—give evidence of Mr. Mumford's recognition abroad. In the first, a statement of objectives for peacetime planning, he re-emphasizes his main theme—that the end of the era of expansion is here. In the second, a sharp critique of *The Plan of London*, he interprets the road ahead, that is, the road leading to greater quality in living, to more urban conditioning for biological soundness for people.

If Mumford is good enough for England, why isn't he good enough to throw light on the present planning of Chicago, New York, or Boston? It should be remembered that Frank Lloyd Wright was first recognized in Europe, later in the U. S. A. Perhaps it is time to revise our attitudes toward the clear thinkers and put them to work along with our other rich resources in building a balanced peacetime U. S. A., in developing the coming era of stabilization which Mumford repeatedly prophesies as part of his faith in the life processes of renewal.

This remoteness from fields of action suggests a question: What is there in the quality of Mumford's style that places many of his writings over the heads of too many of the "average" men and women, and even beyond the familiarity and appeal of the technicians who should be influenced by such clear thinking? One cannot help but feel that Mumford's unquestionable knowledge, erudition, and insight could be more effective in reaching the common man if his statements were made in a more simple, less ponderous fashion. Perhaps it is the very lack of direct contact with everyday problems in the architectural and planning fields which gives Mumford the appearance of writing from a pedestal.

If Mumford were to be invited to serve in a consultant capacity on some of our local city planning commissions, national housing committees, labor advisory boards, and the like, he might then be in a better position to make the truths of his statement about urban planning more directly effective in the peacetime job of city building which lies ahead.

\**City Development* by Lewis Mumford—Harcourt Brace and Co., 1945.

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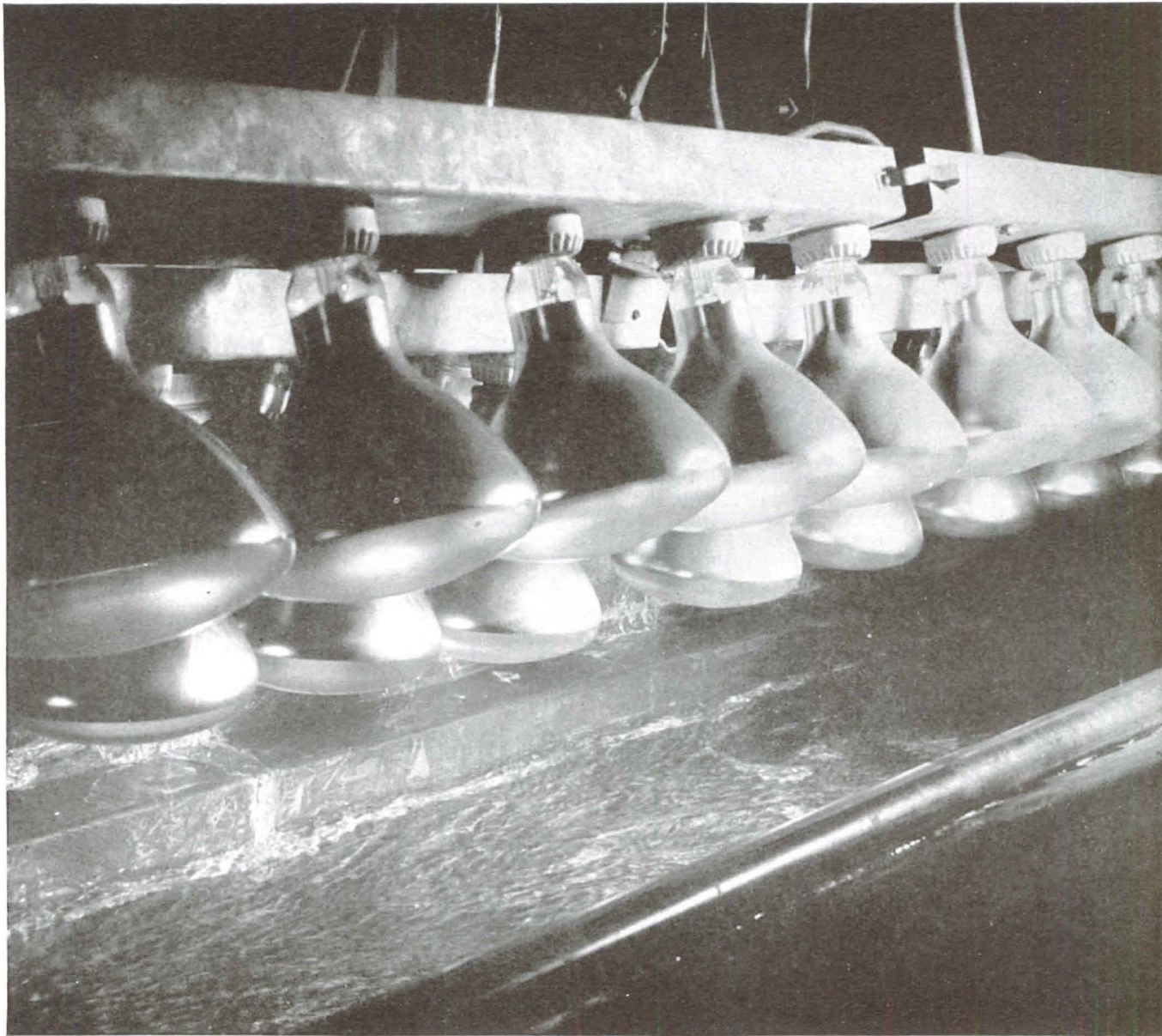
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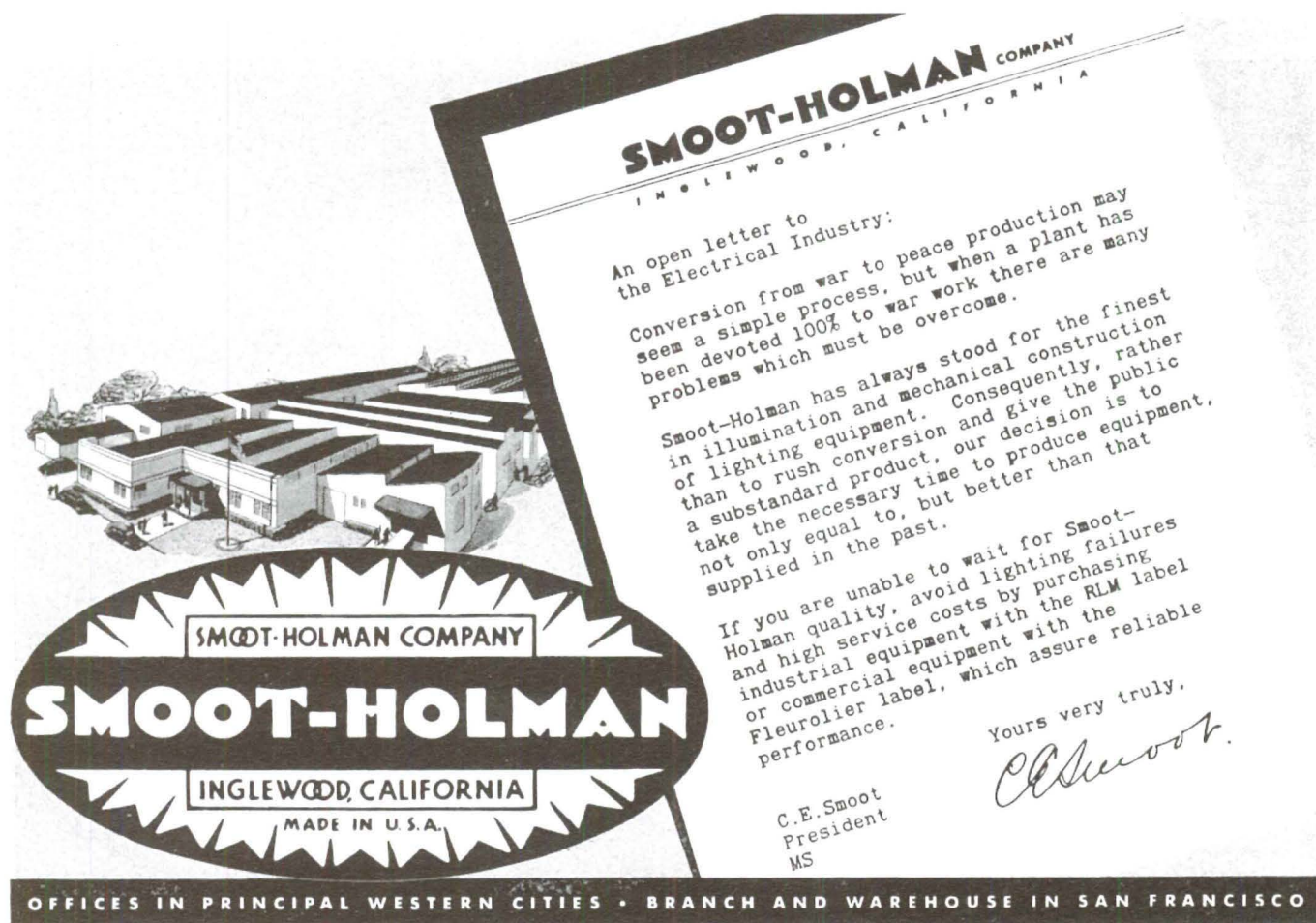
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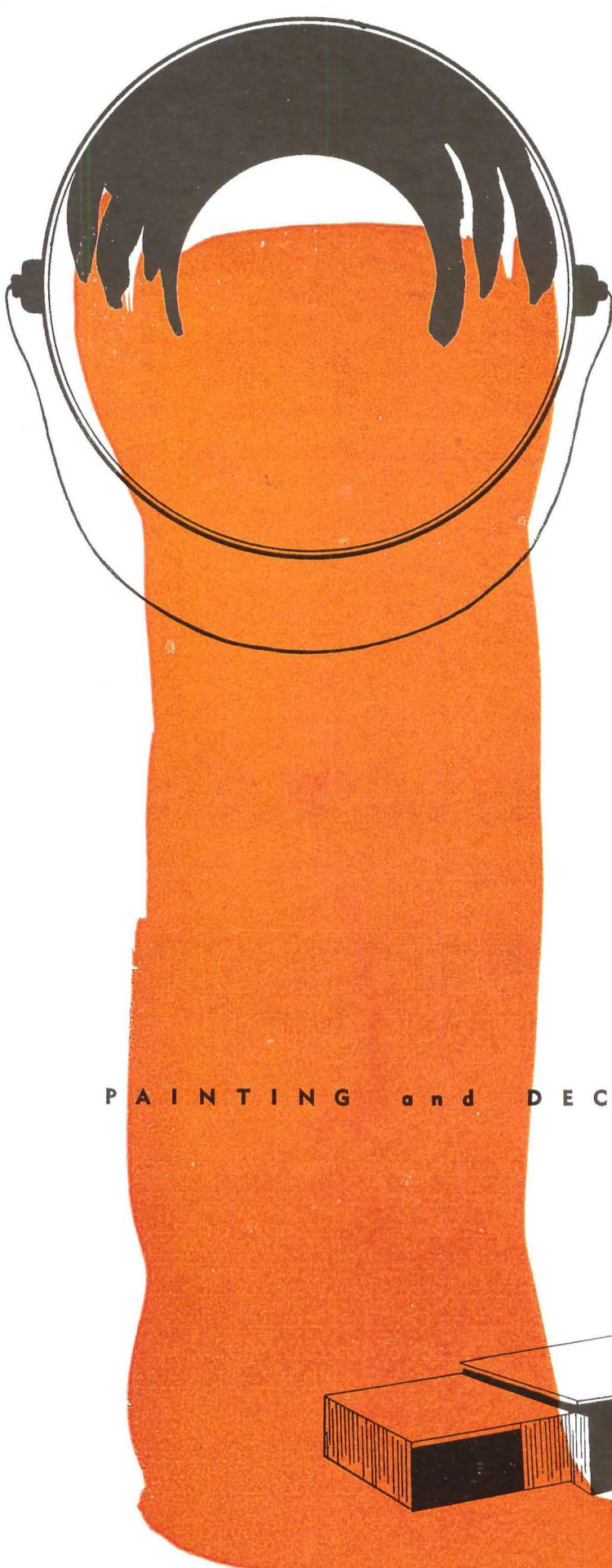
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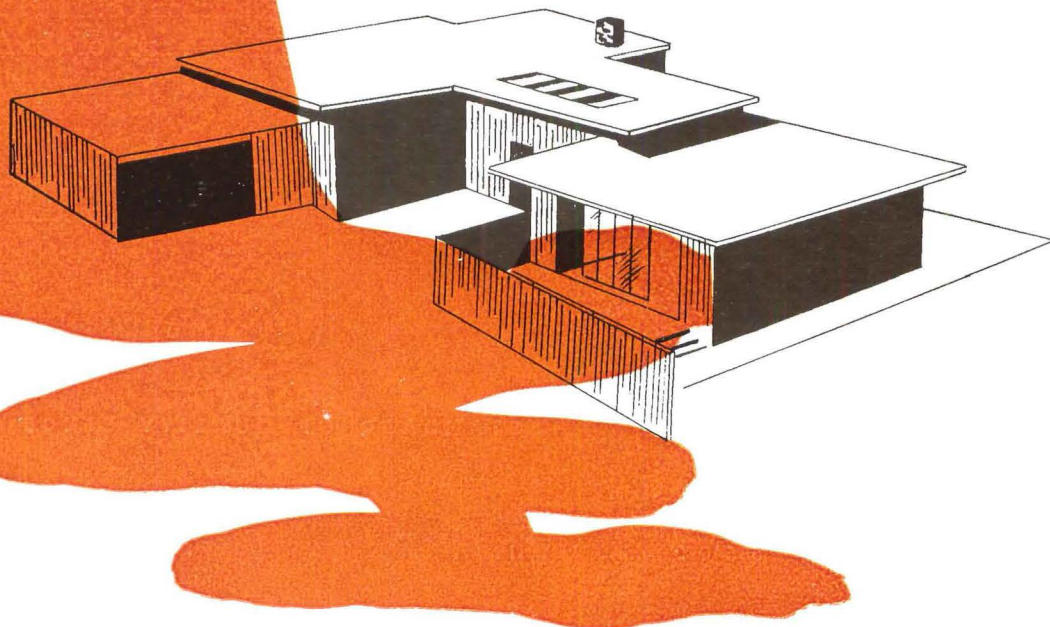
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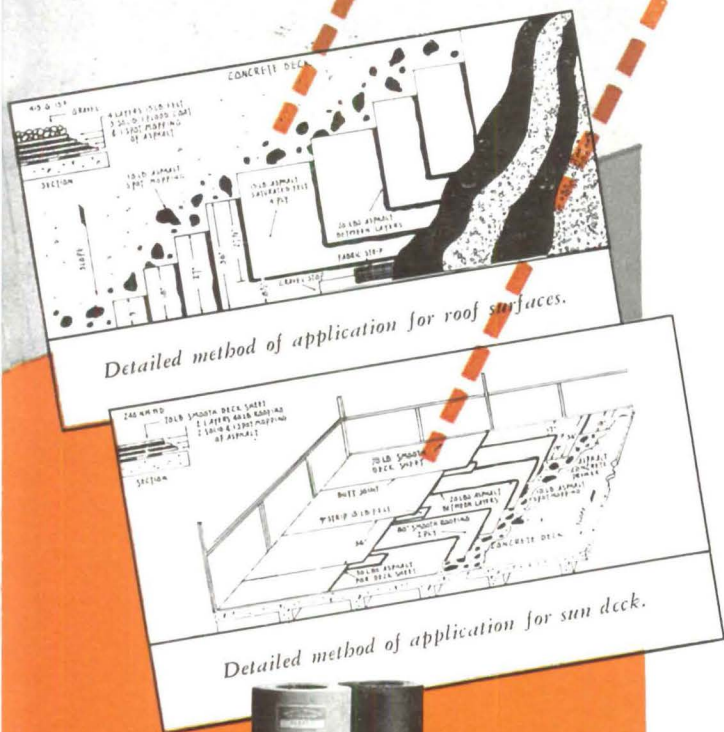
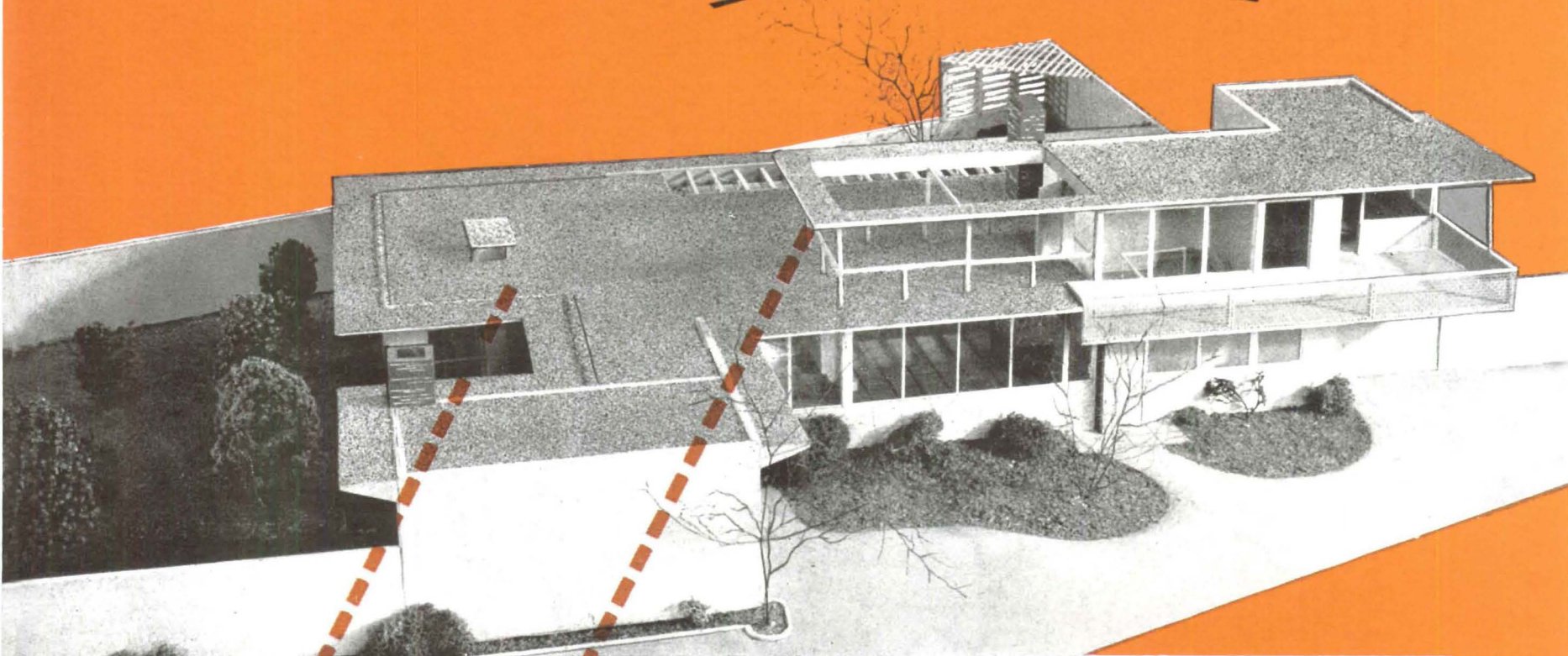
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