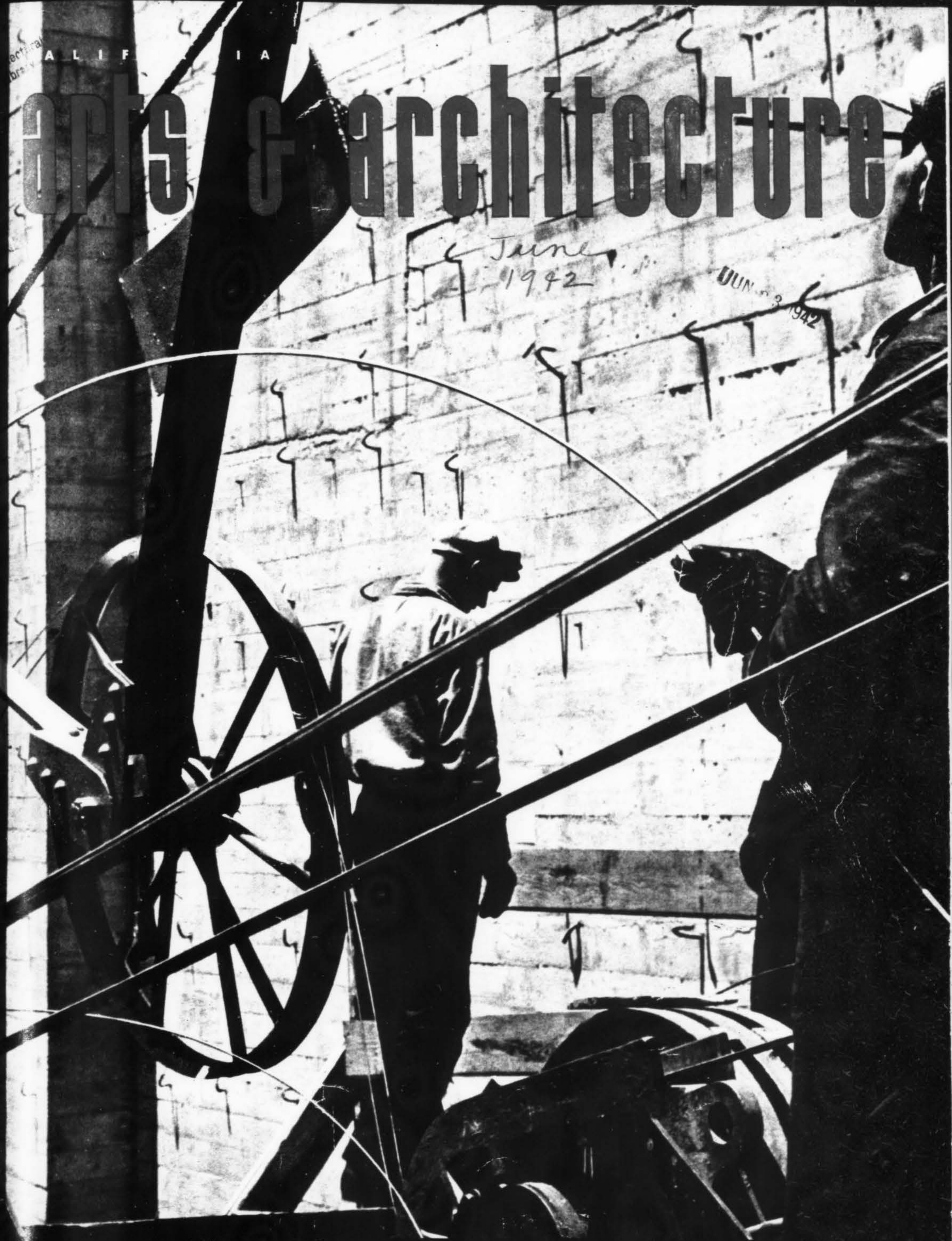


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# arts & architecture

June 1942

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mentioned in history. Myers  
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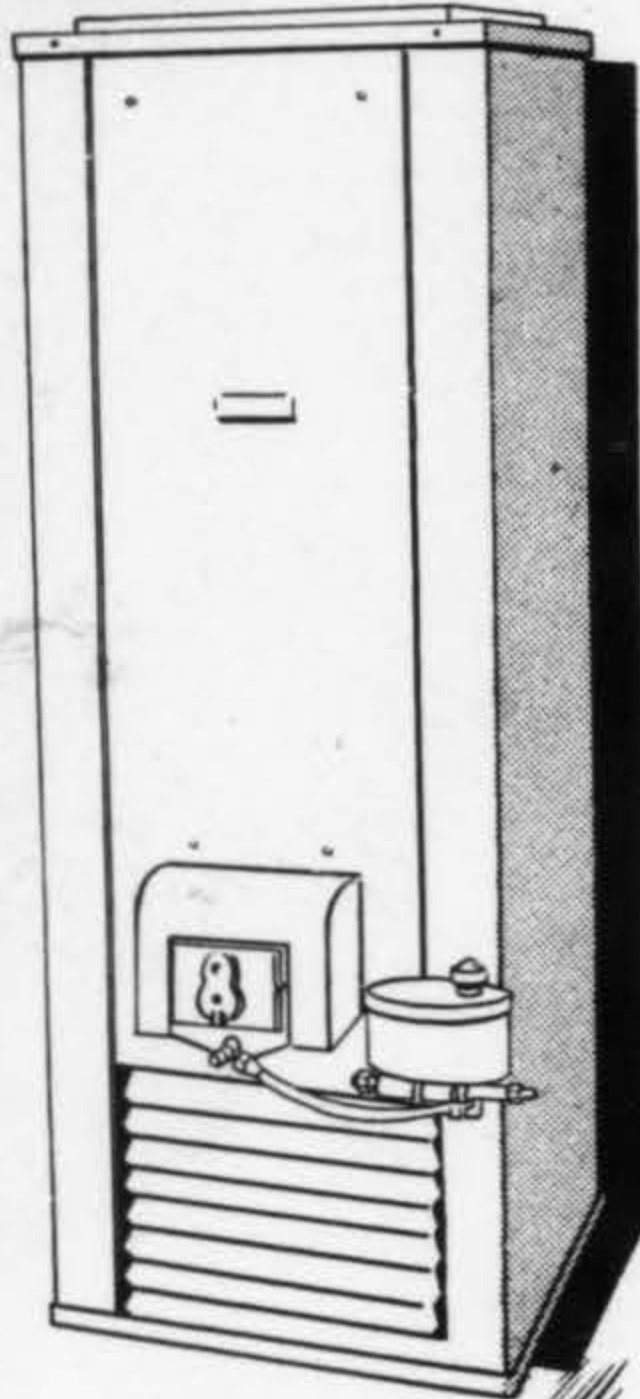
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## a n n o u n c e m e n t s

ELIZABETH MONTGOMERY is having her first exhibition of paintings in Hollywood at the Raymond & Raymond Galleries, 8652 Sunset Boulevard, from June 25 to July 18. Miss Montgomery is a member of the well-known firm of stage designers, Motley of London. Motleys came to Hollywood to undertake the decor for Laurence Olivier's New York production of *Romeo and Juliet*. They also designed the scenery and costumes for John Gielgud's productions in England, as well as many others. Katherine Cornell's costumes in *The Doctor's Dilemma* in New York were done by this firm. The sets and costumes for the MGM picture, *I Married an Angel*, were also their work. Photographs illustrating several of these productions will be included in the exhibition.

THE ANNUAL EXHIBITION OF STUDENTS' WORK from Otis Art Institute will be on view at the Los Angeles County Museum, Exposition Park, for one month beginning June 21.

AN EXHIBITION OF PORTRAITURE in the Twentieth Century, open until June 20 at Frank Perls Gallery, 8634 Sunset Boulevard, West Hollywood. The showing includes *Paintings* by George Biddle, Paul Lewis Clemens, John Decker, and Man Ray; *Photographs* by Man Ray and Marion Michelle; *Sculpture* by Helene Sardeau and Allen Ullman. Mr. Perls says of this group, "They are artistically rather incongruous but that is exactly what this exhibition means to show: A good portrait is predominantly original, personal, and creative and not simply a mechanical reproduction."

MISS ILKA CHASE was hostess at a reception for the opening of an exhibition of Soviet War Posters and Tass Windows on Saturday, June 6, at the American Contemporary Gallery, 530 North La Cienega Boulevard, Hollywood. The exhibition, sponsored by the Russian War Relief, will be on view for the entire month of June. The admission is 25 cents for adults and 10 cents for students. All proceeds will be donated to the Russian War Relief. Gallery hours are from one o'clock until nine o'clock daily except Sunday.

MILLS COLLEGE SUMMER SESSION to Stress Community Problems in Housing. Outstanding in the summer session courses to be offered by Mills College from June 29 to August 8 will be those concerned with community problems in housing and building. These vital subjects will be considered against a background of the history and development of modern architecture.

Housing in peace and war will be the general subject for the lectures which Catherine Bauer will give, while Richard Neutra of Los Angeles will lecture and lead discussions on Designed Environment. Dr. Alfred Neumeyer will lecture on the history of modern architecture. Enrollment at the Mills College Summer Session may be for or without credit. Further information may be obtained by writing the Summer Session Office, Mills College.

With due recognition of the demands of war-time in art teaching, Mills College is announcing an interesting summer session in Creative Arts for both men and women. Under the direction of F. Carlton Ball, the arts and crafts in daily life and modern education will be stressed in a dozen excellent courses.

ABRAHAM ROSENBERG SCHOLARSHIP AWARDED FOR THIRD TIME. The president and board of directors of the San Francisco Art Association have recently announced the award of the Abraham Rosenberg Scholarship for the third time. This year it has been divided between Ray Bertrand, lithographer, and William L. Clarke, designer and craftsman. This is the first time the award has been given in the line of crafts. Previously it has been in painting and sculpture.

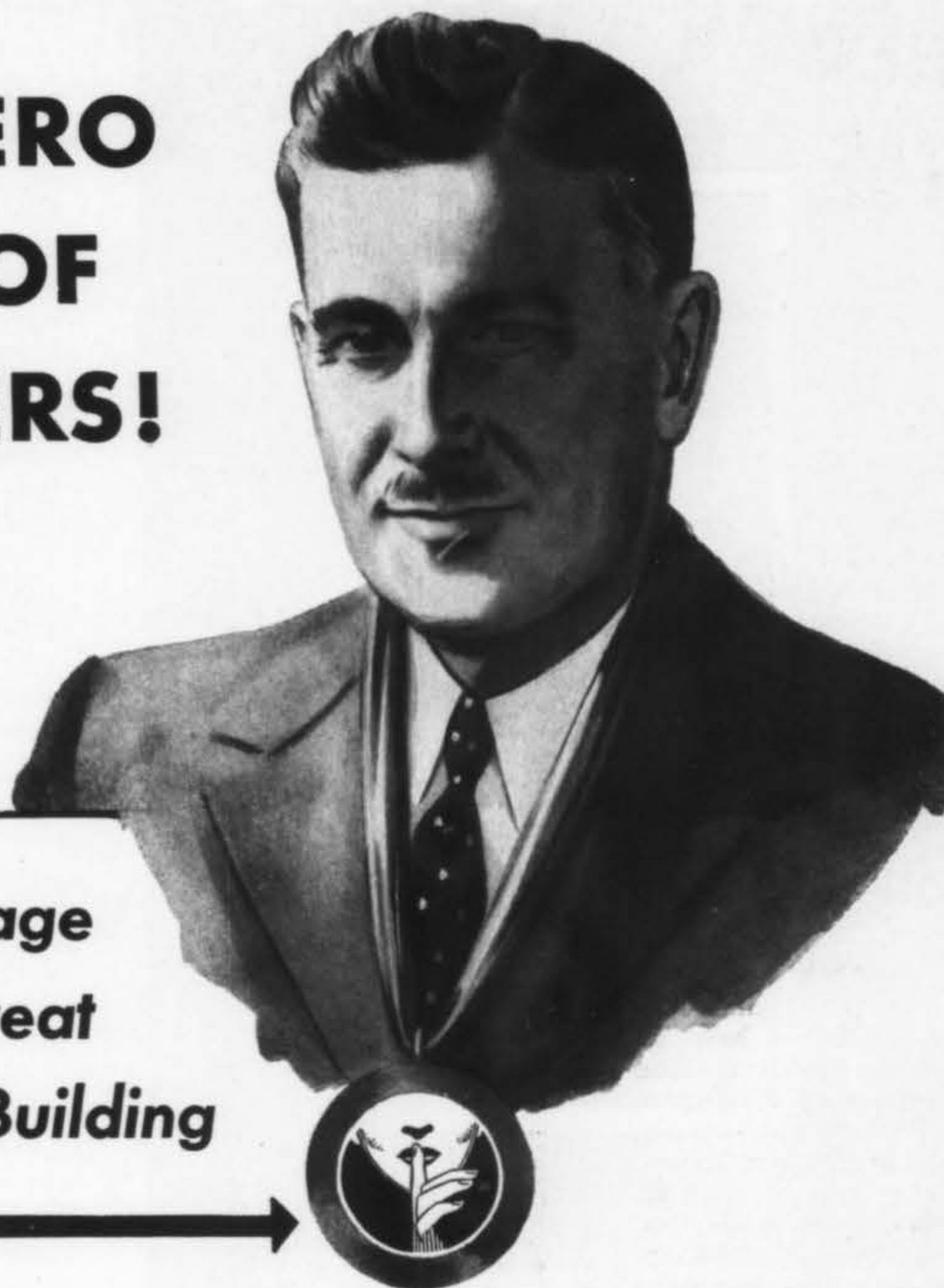
The San Francisco Art Association, working in collaboration with the trustees of the Albert M. Bender Memorial Trust Fund, is happy to announce that two "Grants-in-aid" will soon be given for the first time—one in Literature and one in Art. These "grants" are made available through the establishment of a special fund in memory of Albert M. Bender through the generosity of his many friends. Each award carries a stipend of \$750. Applicants must be residents of San Francisco or the Bay Area at least two years. There are no restrictions as to age.

Applications and full information concerning both "grants" may be obtained from the San Francisco Art Association, 800 Chestnut Street, San Francisco.

(continued on page 8)

# Architect Anderson Hasn't Shot Down Any Japs

## But HE'S A HERO TO PLENTY OF WAR WORKERS!



**He Eliminated "Sabotage  
by Noise" from a Great  
New War Industries Building**

**I**N a certain great new war industries building, everybody is working under tremendous pressure. Nerves are tense. Lights burn all night. No effort is spared to meet and beat tight production schedules. And one reason why these thousands of war workers are capable of almost superhuman endurance is that Architect Anderson and his associates planned Celotex Sound Conditioning into the building—to prevent "sabotage by noise".

No wonder he's a hero to them! They'd get him a congressional medal if they could. But,

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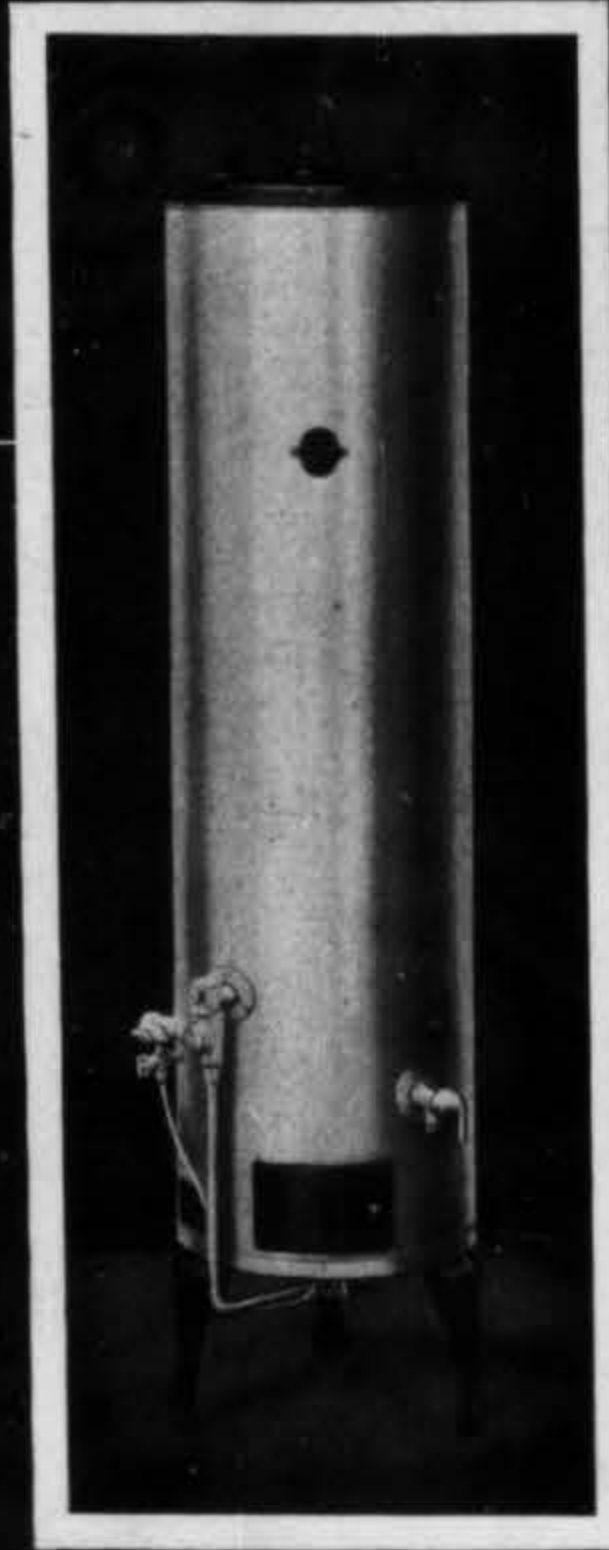
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The vital necessity of providing housing for the armed forces and war workers and their families in the West posed many unprecedented problems . . . one of them—where to turn for 20,000 water heaters? They had to be produced without delay, some had to be shipped immediately to avoid disrupting fast building schedules—and of course they had to be good heaters . . . The United States Heater Company took on the job and the problem was solved—the heaters will be ready whenever and wherever they are needed.

## United States Heater Co.

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## books

CESARE BORGIA, the Machiavellian Prince; Carlo Beuf (Oxford University Press, \$2.50)—Cesare Borgia has had champions and detractors aplenty, but few honest biographers. Among these, Carlo Beuf takes a distinguished place with his *Cesare Borgia, the Machiavellian Prince*. He has done a cleanup job on the Borgia portrait, removing the whitewash as well as the mud. Cesare emerges as a magnetic leader, a shrewd statesman, a callous murderer, a just administrator, a pathological egoist; and over all as a personage of the dimensions and fatality of the classical hero of tragedy. He is material for a great tragedy dramatist, but perhaps no one could have coped with the material except Shakespeare, and it's a little late for that. However, Shakespeare wrote *Macbeth*, which is much the same thing.

The story of Cesare and his period (1475-1507) is told in a style that is vivid, racy, and informal. At the same time, the author's scholarship and culture keep the book far above the numerous best selling biographies that turn out to be only gossip columns in costume.

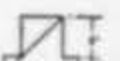
Count Beuf has been known previously as a student and critic of art, particularly of Renaissance art. His knowledge bears fruit in the biography. The pictorial aspects of the Borgian era—the pageants and the ceremonies—are presented with a detail that can be economical because it is precise. Beuf has none of the prolixity of the partially informed. A native of Genoa, he is intimate with the Italian landscape. His experience as an officer in the front lines of the last World War enable him to recount Cesare's campaigns with a military strategist's understanding of the mechanics of war. His recital of the siege and capture of the citadel of Forli, commanded by the Amazonian Caterina Riario Sforza, is as exciting as the chapter on the storming of the castle in "Ivanhoe" (and if you think that isn't good reading, it's because you haven't looked at it since you emerged from the shadow of your high school English teacher). Theoretically, history should be interesting for its own sake; but there is no denying, and no point in denying, that history of the past is more arresting to the attention when it parallels history of the present. Although Beuf never underscores such parallels, they abound in his biography of Cesare Borgia. Cesare was a dictator. He was the subject of Machiavelli's *Il Principe*—a book that has gone to the heads of certain gentlemen who are cluttering up today's headlines. Like other dictators, before and after him, Cesare was not without justification from circumstances. He takes rank with the better specimens; partly because he was neither a ham actor nor a cozened dupe of hidden forces, and partly because he had an ideal. "For all his executive realism," writes Beuf, "Cesare's political conception was Utopia and, as such, fore-doomed to failure. His attempt to create a homogeneous, rational regime, in a country ridden by petty tyrannies, quarrelsome, demagogic democracies, crumbling hereditary dynasties and smug, jealous oligarchies, could not have succeeded." Further, "He not only reconquered those territories which the Church, through maladministration and weakness, had lost, but brought order, justice and well-being to populations which for centuries had known only anarchy, tyranny, and bleak poverty." Still more on the credit side of Cesare's account: "The Forlivesi (after Cesare's conquest of Forli) soon discovered, perhaps to their astonishment, that the only person ready to see justice done was the commander himself . . . No one was so humble, says an eyewitness, that he could not gain admission to the Duke's (Cesare's) presence. Sometimes he received the same individual and heard the same complaint two and even three times: this with a kindness and equanimity to which the poor Forlivesi hardly were used." Carefully sifting the evidence, Beuf makes no attempt to clear Cesare (as other biographies have tried to do) of responsibility for a long series of brutal assassinations. These, however, he divides into two categories. There were political murders, based on Cesare's theory that the enemy must be destroyed as well as conquered. Had Cesare been guilty of only these, a case of a sort could be made out for him by his apologists. He was a soldier, (continued on page 8)

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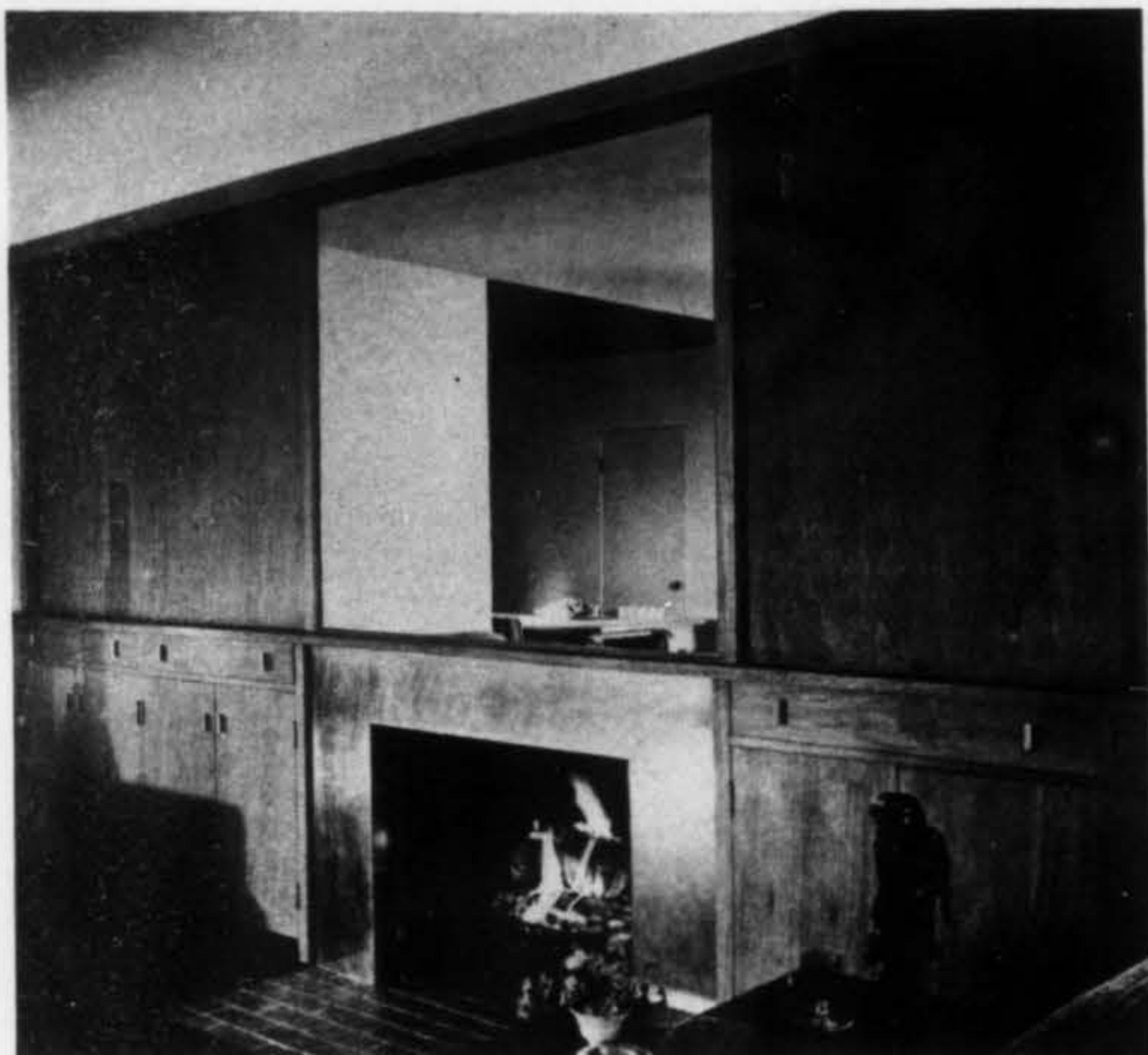
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### BOOKS

continued from page 6

and a soldier's nasty job is to kill the enemy. But to political "urges" he added the murder of Lucrezia's second husband, and of two at least of her purported lovers—none of which had any political incentive.

This leads to the much debated question of Cesare's relations with his sister (or half sister). That he was infatuated with Lucrezia, Beuf considers probable; whether or not the infatuation extended to incest is, as he points out, beyond proof. Cesspools of gossip accumulated about the Borgian name; but they have accumulated about every name that has emerged from obscurity—increasing in size and prurience with the name's importance. Even on the basis that smoke indicates fire, much of the legend of Borgian debauchery must be thrown out of court by the serious historian. If the Borgians had been guilty of a tenth of the lechery imputed to them, they wouldn't have had time to get any work done. The fact remains that Cesare's conduct departed from logic, and even from his own singular code of ethics, only when Lucrezia was involved. In Beuf's account, Cesare the man misused the powers of Cesare the statesman in order to vent his personal emotions. As a result he comes down in history more monstrous, but somehow at the same time more human.

The heroic pattern would be complete in Cesare if his downfall had been due to his inherent defects of character. The disobliging fact is that it came from a temporary physical disability. At the most critical moment of his career, he was too ill of fever to take personal command of his troops. If sanitation in Rome had been as far advanced as the arts, the fate of Italy and of Europe would have been different. History is not often a moralist, and Beuf sticks to the historian's point of view. It was purely through accident that Cesare Borgia's life fell suddenly from glory to exile. It is startling to contemplate that the whole of his spectacular life covered a span of only 34 years.

For the most part, Beuf holds to facts, leaving interpretation to the reader. The rare paragraphs of commentary are illuminating—this one among them: "Although the Italians could fight as well as anybody else when their backs were to the wall, they were not war-minded. In spite of their chronic strife they believed with Leonardo that war is a bestial insanity—*pazzia bestialissima*—and feared and distrusted soldiers on principle. One of the most engaging and impressive figures of the Italian Renaissance art is the *Pax* in Lorenzetti's fresco of the *Buon Governo* in the Palazzo Pubblico of Siena; it was painted to celebrate one of the rare moments 'when the city, thanks to her state of peace, enjoyed greatness and happiness and a bountiful measure of good luck.' But look at the solitary figure of Bartolomeo Colleoni riding grimly in the Piazza of San Giovanni e Paolo, or at the impudent mien of John Hawkwood astride his white charger in the Gothic silence of Santa Maria del Fiore, and you will understand why peaceful Italian citizens recoiled from professional warriors."—PATTERSON GREENE.

### ANNOUNCEMENTS

continued from page 4

THE FIRST OFFICIAL EXHIBITION of the art of a South American country to be brought to North America will have its Western premiere at the Pasadena Art Institute throughout the coming month of July. The show will be officially opened the evening of June 30 with a special broadcast to South America. Among the speakers on the broadcast will be Dr. Robert Millikan, Walter Wanger, Walt Disney, and Edward G. Robinson.

Some 167 items comprise the exhibition, including oils, watercolors, sculpture, graphic arts, posters, decorative arts. All of the works of art were selected in Chile by Blake-More Godwin, director of the Toledo Museum of Art, with the collaboration of the Coordinator of Inter-American Affairs and the Chilean Government. The Pasadena showing, opening July 1 to the public, will be the first showing in the West and the only showing in Southern California.

THE SOCIETY OF ILLUSTRATORS on May 21 awarded a blue ribbon to a painting by Angna Enters in its "Dressing Room" Exhibition held for the benefit of the American Theater Wing at the Illustrators Clubhouse. An exhibition of Miss Enters' paintings is now current until June 20 at the Francis Taylor Galleries, Beverly Hills Hotel, and Miss Enters herself is to give two performances, June 16 and June 19, of her "The Theater of Angna Enters" at the Assistance League Playhouse, 1367 North St. Andrews Place, Hollywood.



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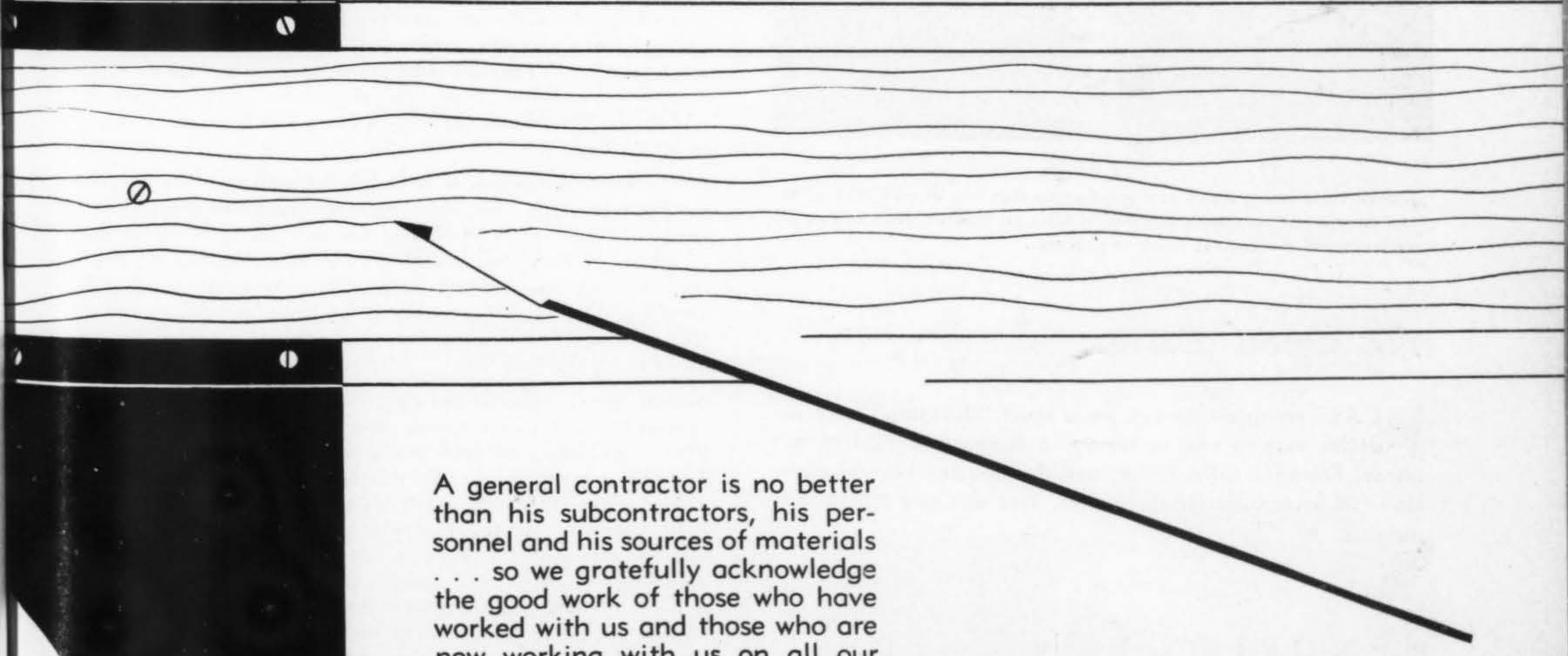
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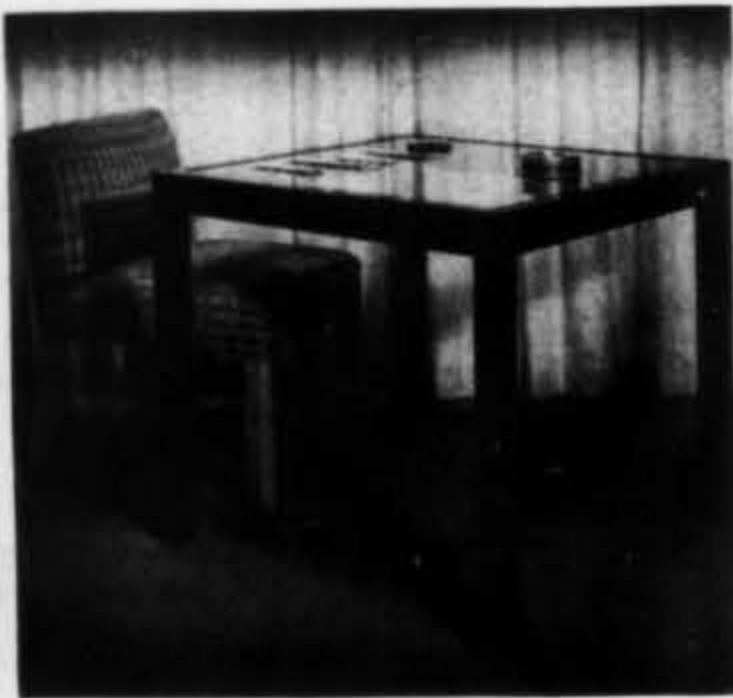
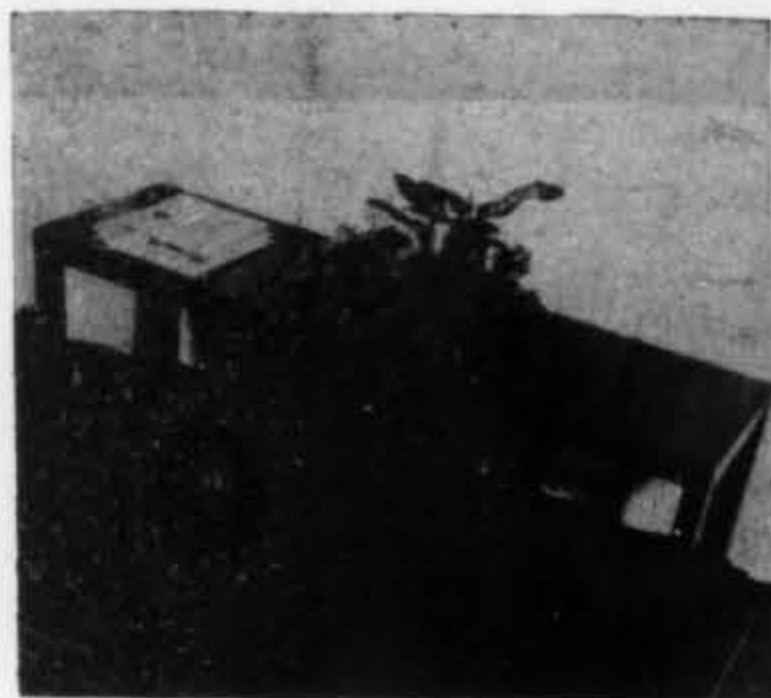


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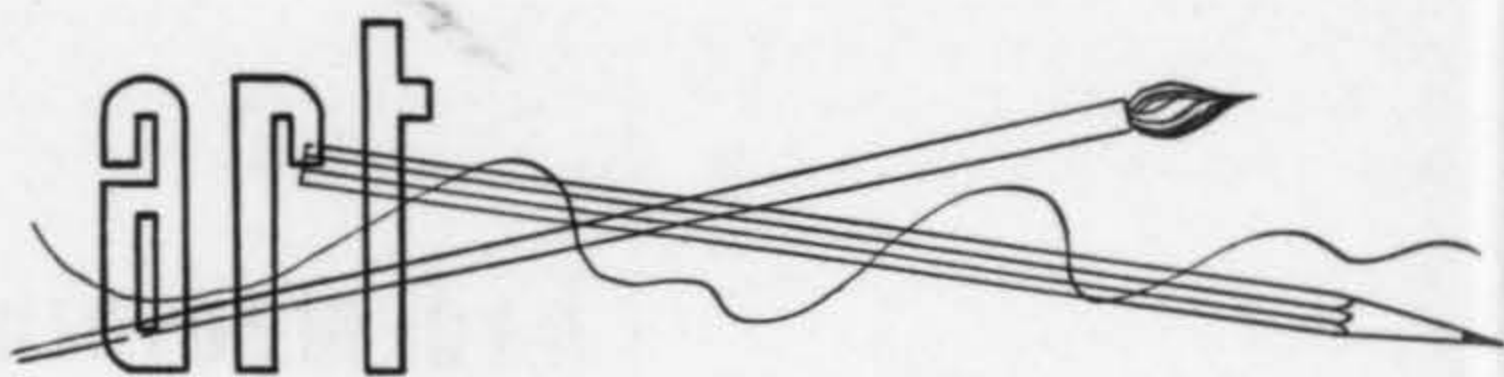
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**SAN FRANCISCO**

May brought extraordinary treats to those San Franciscans who love—and seldom find—large chunks of really masterful technique in their artistic diet. Of course the Dali show at the California Palace of the Legion of Honor is full of the most inconceivably beautiful virtuosity; even the considerable percentage of the population which finds itself a bit queasy about Dali's subject matter has no difficulty in appreciating the inhuman perfection of his craftsmanship. Harnett's "After the Hunt," a sort of yardstick for measuring the craft of eye fooling, hangs in a nearby gallery; and at the De Young, Rico Lebrun shows in his exhibition of drawings and paintings what a superb draughtsman of a different sort can do when he sets about it.

These three, each master of his own brand of realism, make an interesting contrast. Harnett's dead rabbits, horns and hats hung on an old barn door is a fine example of what can be done by an expert painter of appearances. One must resist the impulse to pick rust flakes off of the door hinges. But Harnett's aim is merely to fool the eye; Dali's to surprise the emotions in their inner, most carefully guarded sanctuaries. Dali, with equal technical realism, portrays the solidified, colored dream.

The double image, that favorite condensation device of the subconscious which one so often meets with in sleep, is used by Dali as no painter has used it before. Here we find the counterpart of those strange portents found in dreams, wherein harmless objects suddenly become as if it were saturated with menace, or turn unaccountably into something else. Spain is an enigmatically lovely lady leaning against a chest which sits on a wide plain; the lady's head, bust and shoulders are knights on horseback, people, battles, far away in the wide plain's distance. A face may be at the same time a hole in a wall, a distant landscape, people.

Probably any work of art worthy of the name partakes in some degree of this double image quality. A portrait for instance may be enjoyed also as a shape, a cone perhaps, as a symbol of character, a color pattern, an arrangement of rhythmic lines, a study of light. A great work of art will provide any number of enjoyments, but it will rarely if ever fool the eye. Rather, it will persuade the mind of its reality.

Dali succeeds by means of super photographic realism in presenting the mysterious, enigmatic, changing quality of dreams; he persuades the mind of the reality of the unreal. Some of his dreams of course are things one would not like to be haunted by, but Dali dulls no punches. Indeed he has been accused of using brass knuckles. Evidently, if one may judge from his profuse and probably somewhat forced use of Freudian symbols, Dr. Dali was a very much repressed little boy.

Nevertheless, in spite of the disquieting effect of some of the more "paranoiac" symbolism, almost every picture is a jewel of painting. Pieces could be cut out and used as settings of rings. And the wide, dreaming space of some of the tiny beach scenes is almost hypnotic. Almost equally dreamlike are Dali's titles "The ghost of Vermeer of Delft, which can be used as a table," "Two pieces of bread expressing the sentiment of love," "A chemist lifting with extreme precaution the cuticle of a grand piano." There is also "Soft Self-Portrait," a melting brown mask propped in tender places by the crutches Dali uses to support hard things grown soft. There are a series of paintings preoccupied with strange cranial deformations, the famous limp watches, horrible and ambiguous mutilations. Families of Marsupial Centaurs seem to be late comers in the monster category.

(continued on page 12)

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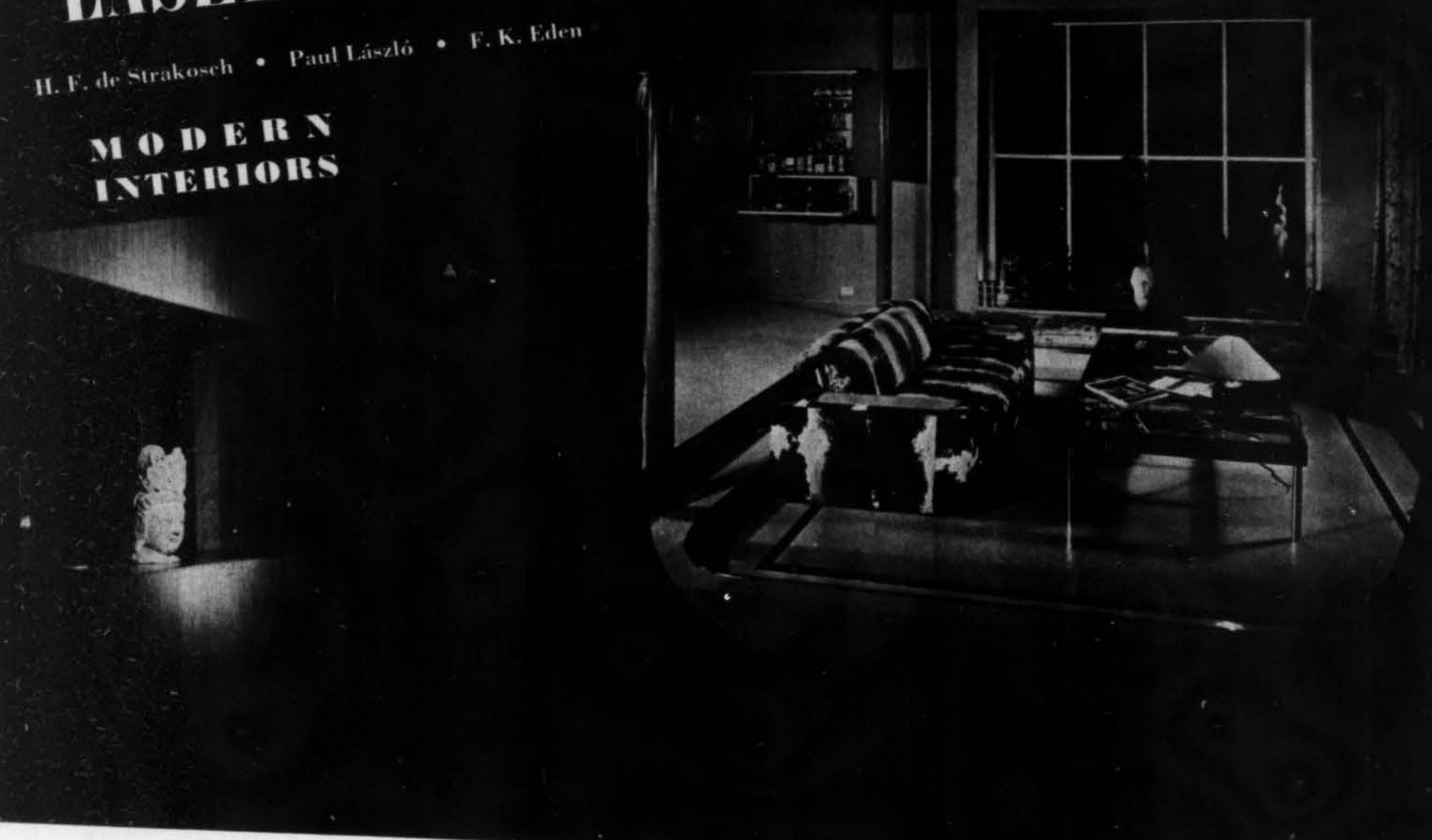
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Paul László  
O R I G I N A L D E S I G N B Y

**ART**  
continued from page 10

Rico Lebrun's mastery of draughtsmanship, as shown in his one man exhibition at the De Young, is definitely classic, with its roots, and sturdy ones, too, deep in the soil that nourished the Renaissance Italians. Not that he is a copyist of vanished glories. He is simply a master draughtsman whose sympathy and style are in the great tradition. Lebrun is not afraid of gorgeous, fully realized form, nor does he, like so many lesser artists with little to say, feel constrained to distort the object he draws, for the sake of underlining the subjective. Rather, he gathers all he has to say, which is considerable, into the rich, powerful image, drawn with freedom and conviction, and the image of the particular becomes a universal symbol. This month was really too generous with fine exhibitions. There is no space left for discussion of the Art Association's Annual watercolor show at the S. F. Museum; and it was especially good this year; or of the 19th and 20th Century Russian Painting at the De Young; or of the S. F. Museum's Mexican show. These and others must wait until next month.—DOROTHY PUCCINELLI.

### LOS ANGELES

Although Southern California continues to open exhibits and people to attend them, one of the most interesting art stories today concerns the artist working in war industry. Out of the dizzy scramble of "converting," the popular name given to the business of adaptation to war conditions, is arising a new kind of artist. This is the artist who is working in industry not as a rivet

bucker or machine tender, but in his own field. That of making pictures.

The widget industry which had a hard time trying to convert itself overnight to the manufacturing of machine gun belts has nothing on the artist, who was called upon to make the jump from painting apples, making advertising layouts or animating Mickey Mouse to the difficult and specialized job of taking a plane or a tank and showing what makes it tick.

That old bromide, "One picture is worth a thousand words," is the watchword of these artists and becomes their criterion for criticism of their work. For if the drawings done by these men do not save words, and more especially time, they are not good drawings. In mass production industry it takes countless hours of discussion and planning before a thing can be designed. It takes more hours to design the tools which will build the object. Hundreds of blueprints must be analyzed in order to get a clear idea of what is to be done. In peace time this was more or less leisurely worked out in conference by men thoroughly familiar with the entire job.

Added to the fact that speed is essential in war industry is the problem of explaining their jobs to people who lack experience. Here is where the artist comes in. Generally speaking, his job is to show what something is going to look like. He takes a couple of thousand jig-saw parts and puts them together. Men whose time is priceless are saved hours in scanning blueprints and diagrams.

This is not to say that the artist takes the place of engineer or designer. Working under their direction, he enables them to see their ideas take form more quickly. He takes their diagrammatic notes and transforms them into a graphic description of the intended design.

(continued on page 14)

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ORIGINAL DESIGN BY Paul Caszko

THE COVER: Photograph by Peter Stackpole from a series made during the construction of the great San Francisco bridges.

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## MOSAIC

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## ART

continued from page 12

In most war industry the two most important divisions employing artists are: Production illustration and tool illustration.

The production illustrator is especially valuable in the airplane industry. He is dealing with one of the most complicated mechanisms ever contrived. He not only visualizes the completed plane but, working from blueprints, untangles it and presents all the various units: electrical system, hydraulic lines, armaments, and power plant, showing the function of each and enabling production men and planners to see more quickly the problems which will confront them in building the plane.

Even when dealing with completed parts the illustrator can do what the photographer cannot. He can pick out, cut away, enlarge, and dramatize whatever he needs in order to put over his point. It takes great skill to choose the best possible view of the object, to know exactly what details to emphasize, neither adding to nor subtracting from the original design.

A more complex problem confronts the tool illustrator. Exceptional visualizing ability is essential. He works from little more than an engineer's scribble, trying to create a thing that exists only in the designer's head. He works by trial and error, for in tool design as in "the designing of airplanes (it) still remains an art and has not yet become a science," to quote Brig. Gen. Arthur W. Vanaman of Wright Field.

Other divisions which utilize the artists' talents include catalogue and handbook illustration. Drawings made for these departments are tremendously important now that so much material is being sent to foreign countries, for pictures easily bridge a gap in terminology and language.

Visual educators, teaching by drawings and motion pictures, have proven this to be a faster and clearer method than the traditional demonstration by an experienced worker. The training film utilizing movie technique and animation is a fertile field for artists trained in motion picture work.

The experience of working in industry should be of great value to the American artist. For too long he has been a specialist in one branch of art. He is a painter of country roads or blonde nudes, a commercial artist limited to one way of selling a product, or a designer of one type of textiles. On the other hand, there is the tradition of the artist-designer who worked well as both painter and craftsman.

The training these men and women are receiving may well add members to that select group of great artists whose versatility enabled them to paint and sculpt, design, and build.—PALMER SCHOPPE.

**WANTED—FOR ARTISTS IN THE SERVICE:** Easels and drawing boards in good condition; artists' colors—oil, watercolor, pastel, tempera; palettes; canvases and stretcher boards; brushes, for oil and watercolor; palette knives; drawing paper of all kinds; drawing mediums of all kinds.

The de Young Museum has been asked to find art materials for artists in army training camps who are handicapped by a lack of supplies. The museum will receive all materials at the information desk, or if it is not possible to bring them, please telephone the museum, BAyview 2067, to arrange for having them called for.

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# shop-wise

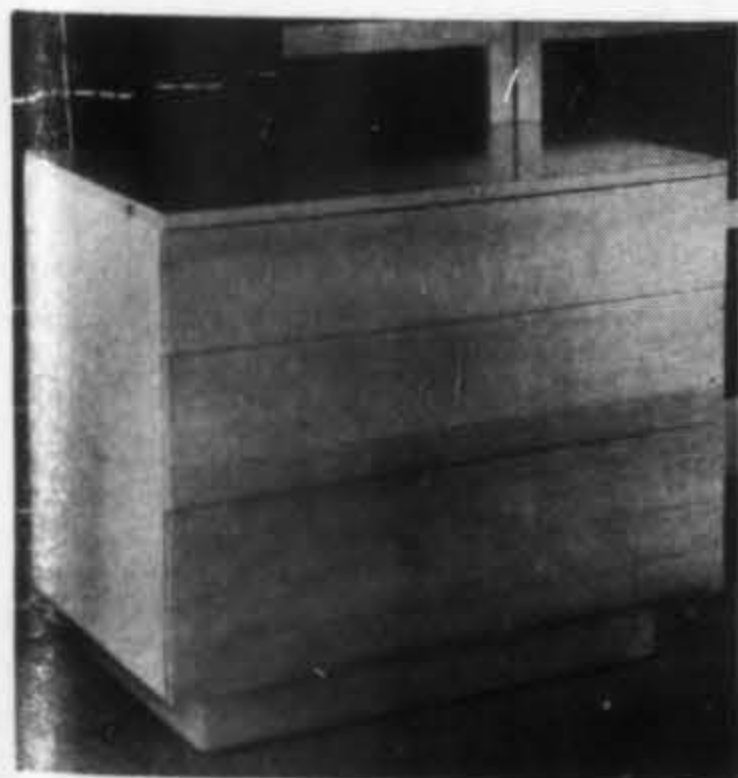
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## AMERICAN MANOR . . .

Pieces reflect a proud ancestry. Illustrated is the new living room by Joseph Mullen; part of the grouping now on display.

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# notes

## IN PASSING

PATIENCE IS A WONDERFUL thing and probably ranks with cleanliness next to godliness. And heaven knows, Americans are a patient people—patient, that is, up to a boiling point which doesn't quite stop short of a good poke in the nose. The boys have been snapping their rubber garters at us now for months and nothing very much has come of the situation. Nothing but confusion and contradiction. As one of the men in the street, we defy anyone to make much sense out of the conflicting reports, the hesitations and the high and fancy tight-rope walking that is being done with rubber. While politicians who must soon return to their campaigns are pussy-footing with it, most of the administration boys are developing a bad habit of barking out statements that squirt us in the eye like our morning grapefruit. Personally, we can't see any reason why we should be fooled, cajoled, or bullied. The facts (if some impartial person will please gather them up and present them honestly) will undoubtedly prove (1) that the rubber situation is pretty desperate, (2) that the need for solution is urgent, and (3) that America *off* wheels will be a nation *on* economic crutches.

Given a situation that no longer can be solved by wishful thinking, or successfully attacked by little men whose principal objectives are to please the voters, the American people would like to sit down in the back room with some of the boys and find out what goes on and just exactly what is being done about it. Months have been slipping by while the matter of synthetics has been placed on the merry-go-round of who gets to do what and how. It seems, at the moment, that there is a great struggle behind scenes to find out just which of several groups is to get a strangle hold on the production of chemical rubber, which can be made successfully either from alcohol *or* oil. The boys on both sides of the fence are right now locking horns and snorting at one another. The point that both of them miss so tragically is that America is in no temper to either take sides or to be interested in their private battles. But America *does* care when and how production starts on the making of this one of the several necessities without which it cannot win this war. It is pretty generally conceded that the market for natural rubber is completely dead, and there are not many who will dispute the fact that from here on in the world will roll on synthetic rubber. To deny the immediacy of the need and to deliberately delay the production because of a conflict for private control of that enormous market, is criminal. If Mr. Roosevelt will please sharpen up the ax he will find the good right arm of the people ready to bring it down on the thick and stubborn heads of the men who still believe that they can jockey themselves into a position to hold a mortgage on the future.

SOME DAY WE ARE GOING to make with the story of Clara Grossman and the Contemporary Galleries. It will be no sissy tale about how someone succeeded in peddling art inside the local top drawer. It will be the story of a sometimes heavy-footed and sharp-elbowed gal with a voice like ruby-colored ground glass, who met the enemy—spit neatly in his eye—and turned to win her battle where it was worth winning. Grossman is one of those originals who saw in the beginning that it would be a waste of time to try to lead plush horses to water. Determined not to waste a moment on the people who went about politely kissing sacred cows, she did a neat hedge-hop over the sleeping beauty of tea party art and landed arsy-arsy in the midst of as strong and vital and bumptious a group of creative people to be found anywhere. She dug her feet deep into the ground and plowed up a loud and lusty following that represents one of the most sense-making groups in this part of the world. Her next will be a showing of Russian War Posters, with the promise that Ilka Chase will be there to stick marbles up other people's noses.

# m 4 m dwellings

**DESIGNER**

**RODNEY WALKER**

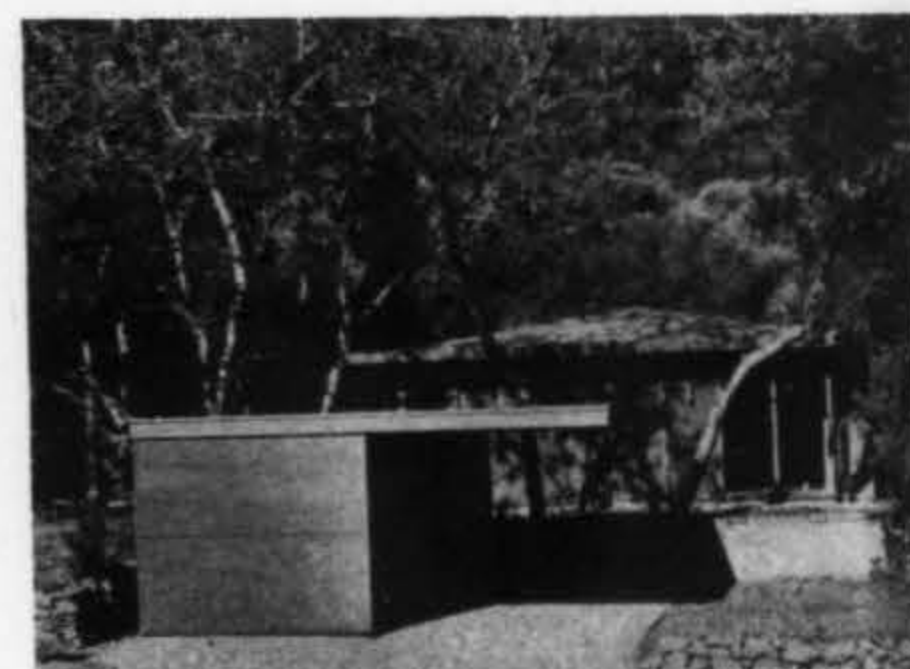
**LOCATION**

**LOS ANGELES**

**CALIFORNIA**



HOUSE NO. 1



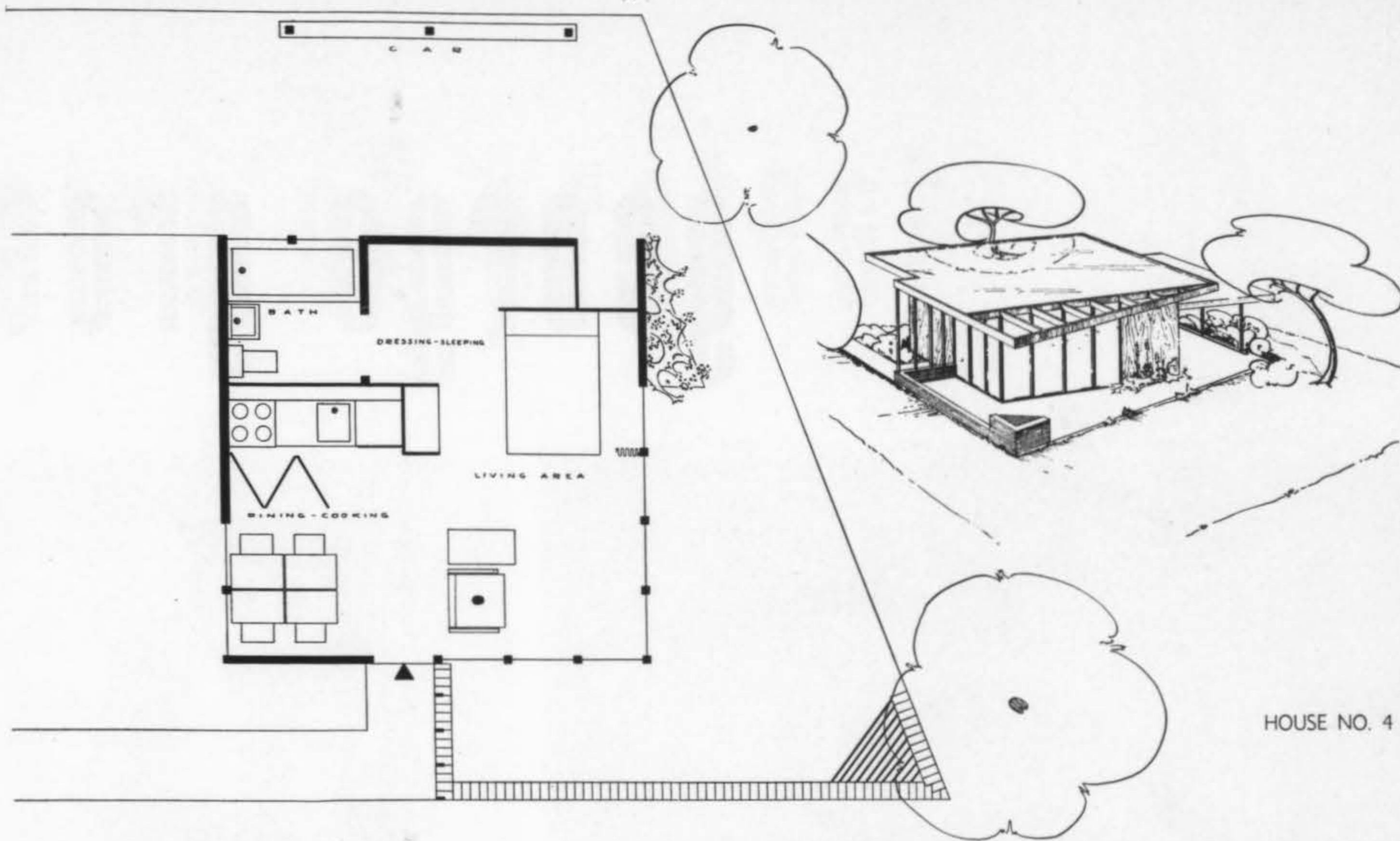
HOUSE NO. 2



HOUSE NO. 3



*Photographs by Julius Shulman*

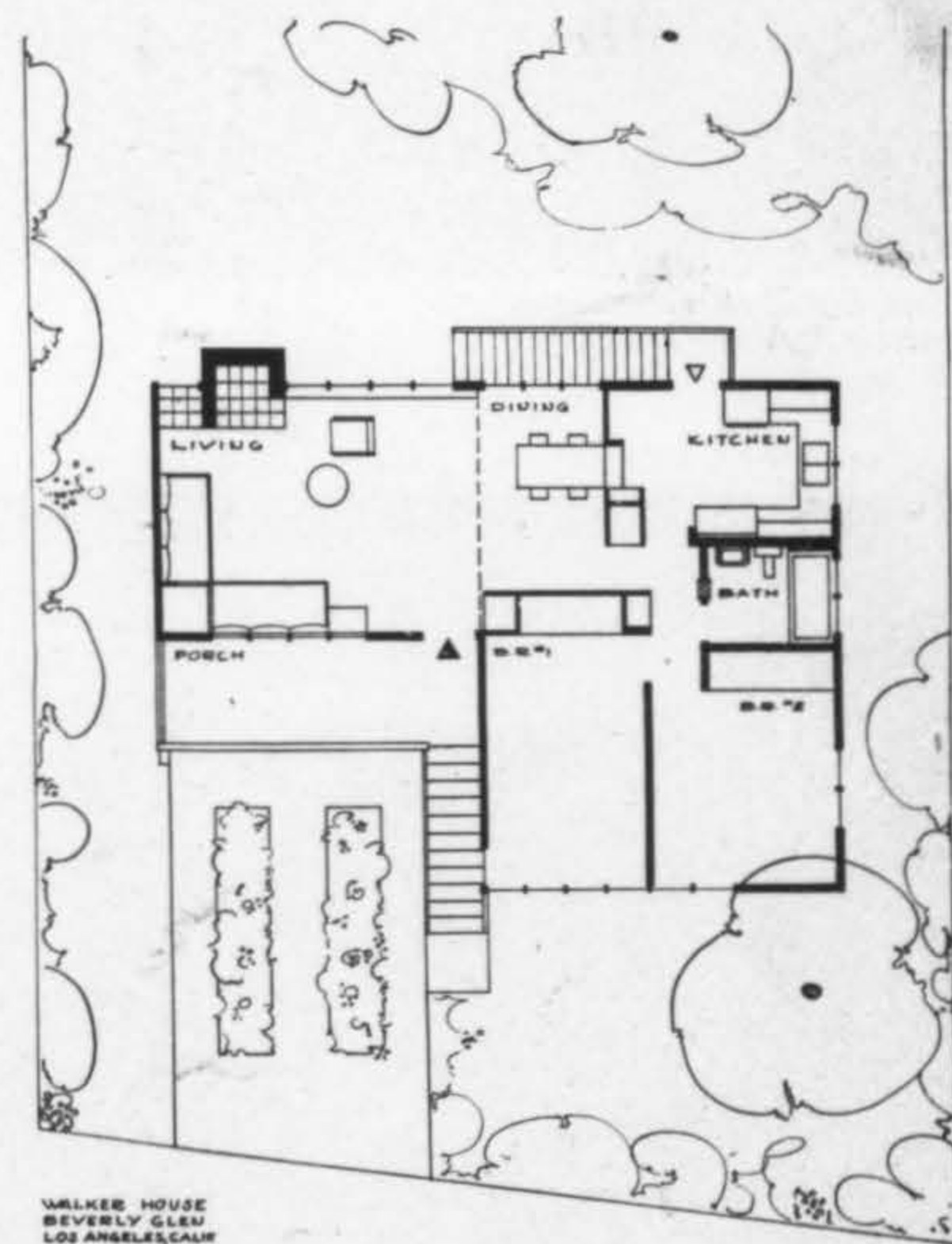


These four designs for minimum houses conform strictly to war-time economies and production in their conservation of both labor and materials. The well-developed idea has been projected as a substitution for the mobile living units that are now being used in temporary trailer villages and tent cities. The plans are readily adaptable for use as auto court units, bachelor apartments, or vacation cottages after the emergency in housing is over and there is no further need for temporary dwellings.

Except for the bath, the entire living area is unobstructed by permanent partitions. This affords an openness and sense of freedom unusual in so small a house. The living, sleeping, and service quarters are so distributed that each area has a dual function. The fluidity of this arrangement assures free circulation and living that will not be cramped. Storage space is ample and includes a closet opening to the car port. The fireplace was omitted to insure maximum mobility and economy in cost, labor, and space. The flat roof is designed so that it may be covered with a sheet of water when desired to provide insulation for summer months.

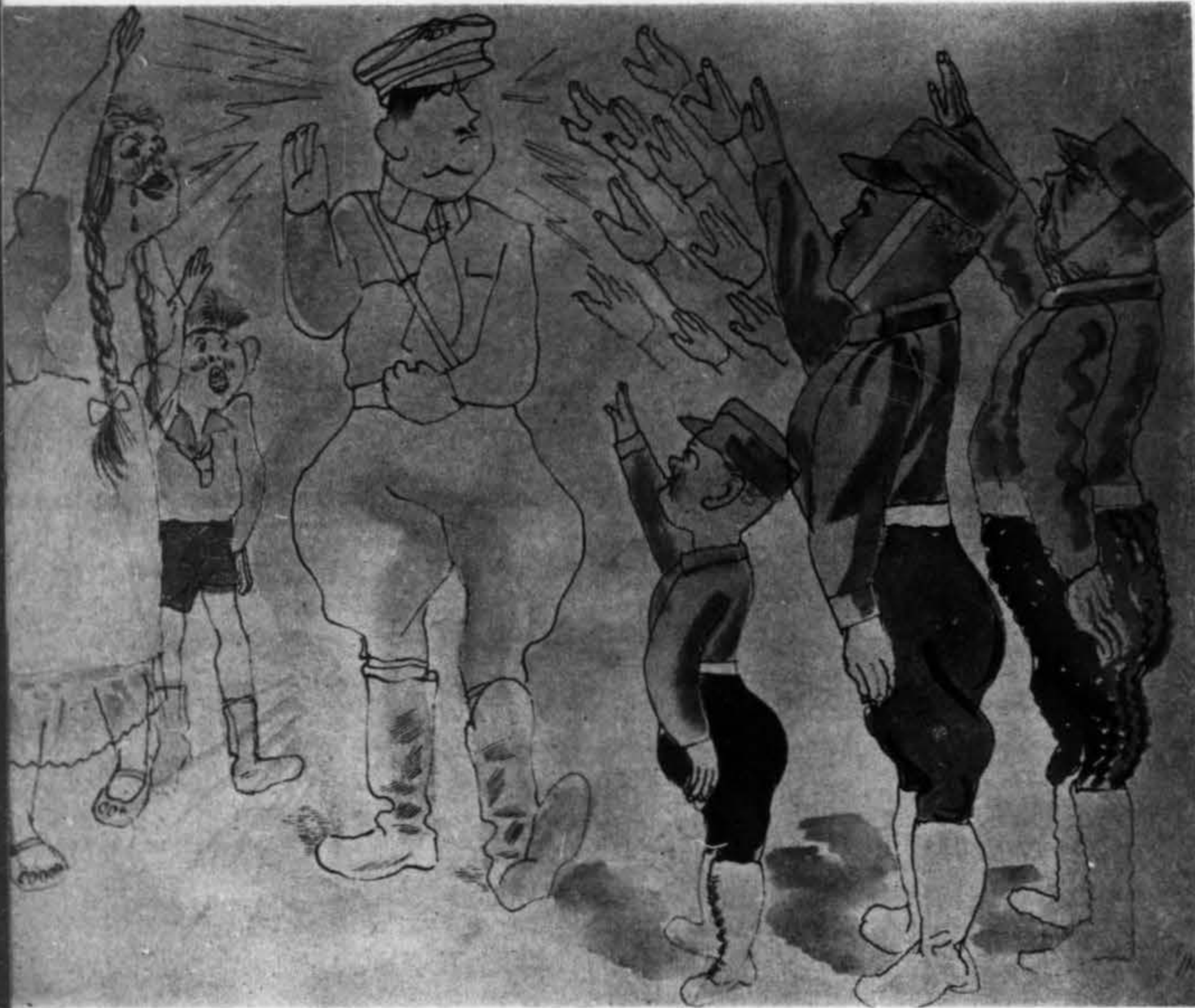
The houses are all designed on a three-foot module system. This system, based on a butted truss, is stronger than ordinary construction, and at the same time requires less expenditure both of material and labor. The low per cent of waste (less than two per cent from rough material) has been proved in actual construction. War shortages are recognized—construction is made with no glue and few nails, no construction jigs are used, and throughout there is no need for expensive equipment of any kind.

A house, barracks, or other building built by this system has a number of advantages over standard conventional construction and complete prefabrication systems. The individual pieces that go into its construction are small enough so that any one of them may be handled by one man. The crew can vary from one man to as many as practical. These pieces can be brought to the job pre-cut and ready for assembly or they may be cut on the job with ordinary contractor tools. In either case the cutting time, waste, and assembly time are very low. Fewer pieces go into the finished house than in the systems using a stressed skin principle. The shipping and storing of large, bulky panels are eliminated and the danger of marring and breakage are materially lessened. The ease of demountability affords another advantage. In a matter of hours the house can be completely dismantled and reassembled in a new location.



PLAN FOR HOUSE NUMBER ONE

# george grosz:



*Photographs by Ernest Gottlieb  
Courtesy Russian War Relief*

CROCODILE TEARS

THE END OF A HOSTAGE



LABOR BATTALION

THE FAMILY

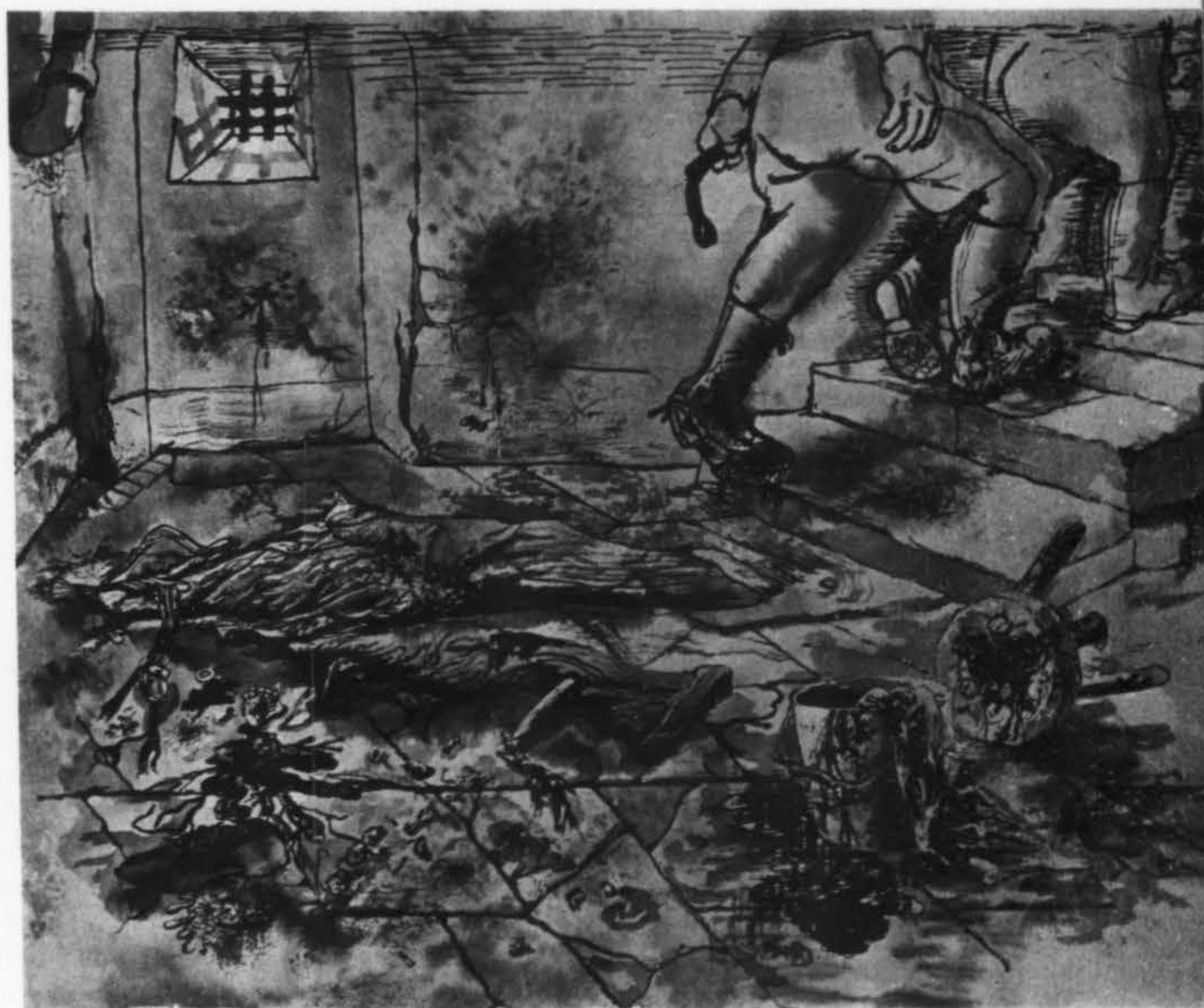


# 2: voice of protest

One day in 1925 the Berliner Sezession, an association of liberal German artists, saw in its venerable halls one of the greatest conflicts ever recorded in the complacent German art world of the period. "Traitor," "Impudent pornographic artist" and even more expressive reproaches were hurled at a man who had just put before the jury one of his master works: *A German Family*. Very calmly, George Grosz turned around and said, "Well, if I am a traitor and a pornographic artist, then you should put the same tag on Hyronimus Bosch, and if you do so I'll gladly take my picture back." The picture *was* hung in the show.

There we have the whole story. From Bosch to Breughel to Goya to Daumier to Picasso's *Guernica*, and to George Grosz, there is one long line of great masters of social expressionism. Their ideal was not that of quiet Greek beauty and solemn inaction; it was the virile approach to poverty, to blindness, and to sorrow. Their artistic problem was the *crucified*. The *little man* all over the world who is forced to suffer from the doings of the "big ones"—the overpowering ones. Each one of these painters represented a revolution in himself, a fighter for rights, a revealer of injustices. They were MEN. Their pictures will hang forever in the great halls of fame where the names and deeds and words of fighting men are honored.

These lines appear in explanation of the *Nazi at Home* watercolors exhibited this month at the Russian War Relief's new quarters at 8647 Sunset Boulevard, Los Angeles. The defense of something as great as this series is unnecessary and even presumptuous. Great art is as revolutionary and as original as a new political ideology. And these pictures—from the *Nazi Family* to the *They couldn't get anything out of him* watercolor which shows the pitiful remains of a beaten anti-fascist are not only documents of the greatest crimes of all time, but they are also GREAT ART. We are grateful that George Grosz was persuaded to let us have a look at his memories and impressions of the *Nazi at Home*. They keep before us the horrors of our time and the necessity to fight everlastingly against these unbelievably terrible things.



THEY COULDN'T GET ANYTHING OUT OF HIM

HE CAN'T GET OUT OF THAT ONE





# PSYCHOLOGY OF ISLAND PEOPLES

by Pryns Hopkins

BY REASON OF THEIR conditions of life, the influence of land-lanes and sea-lanes, the dissimilar pressures respectively of military and of naval armaments and finally of their symbolic meaning for our unconscious mental processes, inland nationhood and island nationhood develop different types of character.

Whether a people dwell inland or by the sea will affect their food supplies, occupations, political arrangements, and the like, and these things, in turn, modify their character.

Those who dwell on great inland plains are able to raise herds of cattle and sheep to supply themselves with meat, and will grow wheat, rice, and other cereals to assure themselves plentiful bread-stuffs. Inland-dwelling people may occupy very large tracts of continuous territory, but within that region they develop a single homogeneous society.

On the other hand, islands are in a large measure really the tops of mountain ranges, the bulk of the ranges being submerged beneath the sea. On these "mountain tops" there is likely to be comparatively little soil. So their inhabitants are driven to the sea to supplement their sustenance. They obtain much by fishing; and, for the rest, they range far and trade their home products for those of other countries. The sea coast and island people make contacts with a greater variety of foreign countries. It would not be surprising to find that inlanders tended, on the whole, to be more conservative in outlook and islanders to be more tolerant and ready to modernize their customs. But such generalizations have to be qualified because of the number of other factors present.

An inland people, for purposes of defense and of aggression, tends to develop a strong army, and to honor those who make it their profession. An island people's pride is in the achievement of their fleet, so that the navy becomes a profession of peculiar honor.

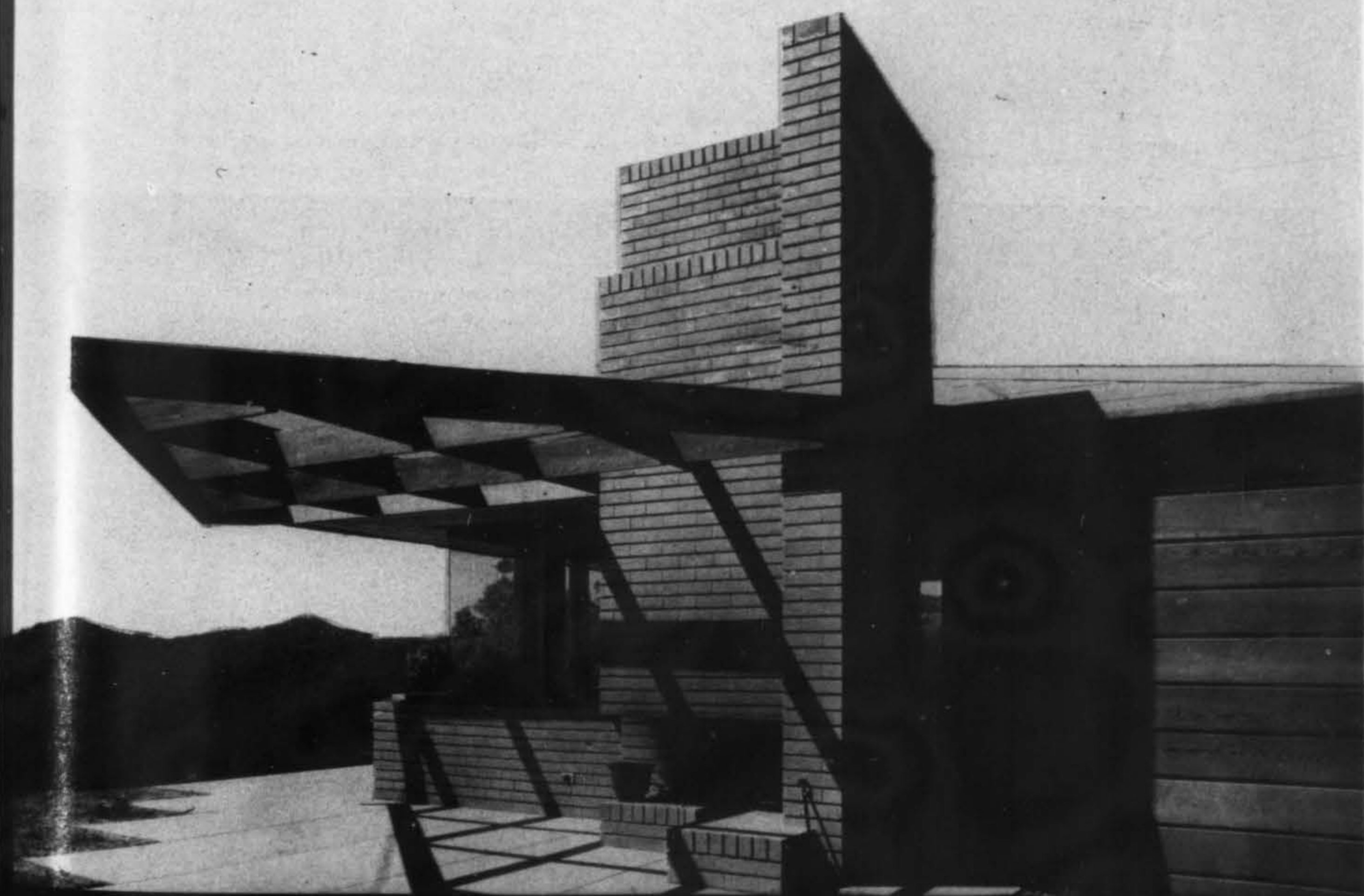
The fact that an inland people attributes so much importance to its army has a greater effect upon its political organization than does the importance a sea-faring people sets by its navy. For armies at home are constantly an influence in local affairs, whereas this is by no means so true of the navy. We therefore find that despotism is much more of a feature of the great land powers of the world than it is of the great sea powers. We need only compare the conspicuous examples of the former, such as ancient Egypt, Assyria, Persia, Sparta, Rome, and pre-revolutionary France with the conspicuous sea empires of which we have any record—the Athenian, Dutch, modern French, and British, to see that this is generally true. The future development of Japan will doubtless be upon the sea, but the army has made her recent history and by assassinating liberal ministers has utterly dominated home politics. Natural barriers, such as mountain ranges, shut people off from their neighbors. Defiles and passes through the mountains determined the routes by which communication exists. Any towns along these routes, and especially at the crossing of two of them, tend therefore to develop a relatively more cosmopolitan character and cross-fertilized culture than any other parts of the region.

But even towns along caravan routes have been less cosmopolitan than those which have had access to waterways. All the earliest civilization sprang up in the rich river valleys of the Nile, Tigris-Euphrates, Indus, Ganges, and Yangtse.

Rivers served as the chief means of travel in days when railroads had not been thought of and roads were poor. Soon men began to fare forth on the seas and made them a great highway of adventure and trade. The spread of civilization has chiefly followed waterways. In classical and medieval times the Mediterranean became the center of civilization. From then onward—and stimulated enormously by the discovery of America—the Atlantic seaboard and countries bordering on it developed preponderant importance; until today the great inland ocean comprised of the north and south Atlantic is a center of modern civilization.

The readiness of an island people to adopt the civilization of those with whom it comes into contact was shown by Japan at many points in her history, as when she imported Chinese, Korean, and finally American and European customs—although not yet their democracy. The adoption still more quickly of a certain measure of the deeper spirit of our civilization by the Filipinos was claimed in the magazine, *Freedom*. Written by a Manila correspondent, it was called *The Philippines, Free Center of the Orient*, and showed how these islands, despite their long subjection to despotic Spain, had already responded to America's protectorate over them. They even spread their influence (continued on page 37)

HOUSE AGAINST THE HORIZON

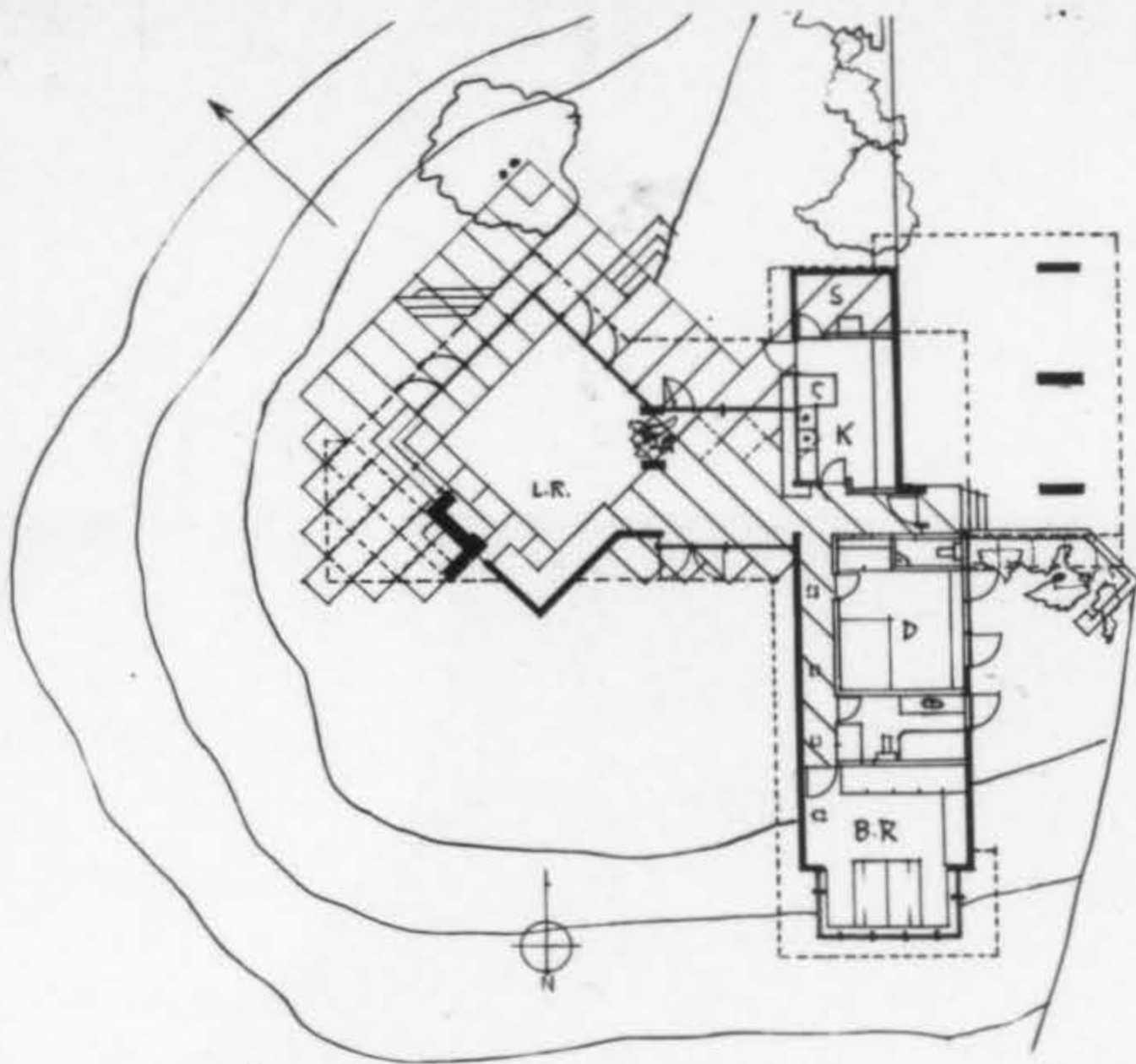




*Photographs by Robert Imandt*







**OWNERS:** Mr. and Mrs. L. N. Bell

**LOCATION:** Hollywood, California

**DESIGNER:** John Lautner

**BUILDER:** Speer & Company

The chief problems of building this house on a hilltop were concerned with the provision of ample space for outdoor living and parking facilities, yet keeping the costs within the limitations set by the owners. Cement and grass terraces, designed at all exposures, take advantage of the views and permit a choice for the use of the outdoor areas, since it might be desirable to change with the variance of weather conditions. Protection from wind or sun can be found at all times on the several terraces that are easily accessible to the service and living areas.

Although the living room faces the view, its generous windows maintain the entire panorama. Two convertible single beds are concealed within the corner seat and a four-foot fluorescent tube behind it provides a reading light. Walls of the room are of natural waxed redwood, bricks of the fireplace are red, and the curtains are hand-woven fabric in gray-green. The bedroom wing, placed over the edge of the hill, uses a minimum of plot ground and screens part of the outdoor area from the wind. The designer made a virtue of the necessity of changing the original idea of building the house around a court by the resulting ingenious perforated roof. These skylights give daylight and warmth to the main living areas. At night there is a soft glow from the indirect lighting fixtures around the skylights. The flower box that forms a division between living and dining spaces is directly under one of the openings.



Robert Imandi



THIS RECENT RAYOGRAPH IS A DEVELOPMENT BY MAN RAY OF ANOTHER BRANCH OF PHOTOGRAPHY HE BEGAN IN 1921 IN HIS EFFORTS TO EXPLORE ALL THE POSSIBILITIES OF THIS MEDIUM. ABANDONING THE LITERALNESS OF THE LENS WITHOUT GIVING UP THE OBJECT, MAN RAY BRIDGED THE GAP BETWEEN THE ABSTRACT AND THE CONCRETE. A PORTRAIT EXHIBITION OF THE WORK OF MAN RAY IS NOW ON VIEW AT THE PERLS GALLERY, IN LOS ANGELES.



# MUSIC

## AND WHAT A GROUP OF PEOPLE WITH A FIRST RATE IDEA DID ABOUT IT

by Peter Yates

A GROUP OF YOUNGER Los Angeles musicians, tired of trimming their musical endeavors to suit the indifferent tastes and incapacities of organizations musical by title only, has found a solution to a drastic although simple problem. The problem was to present the group effectively, gather its own audience, and build upon these facts for permanence. Many groups had tried it—had organized and presented programs facing either toward radicalism or popularity, only to land flat in the middle of the endeavor. Many groups had drawn good audiences, then folded and died. What they left was captured by society and the good effort became a means of entertainment. The excuses offered were various. Programs continued to be selected by committees on the criterion of a supposedly popular audience, sometimes thought to be a trifle vulgar. The audience, by inherent logical necessity, was supposed to prefer boredom to real musical interest. Gangs of contributing or non-contributing patrons were lined up in the background until names lost all magic. Persons genuinely interested in music turned to their radios, beginning with the substantial day-by-day meals of KECA and Jose Rodriguez, passing on to the fat feasts offered by the Southern California Gas Company and Perry King. Recording companies and retailers did a rich business.

The Evenings started in a small way, in the upstairs studio of a remodeled house—the Roof, overlooking Los Angeles—with a program entirely of the music of Bela Bartok, without publicity and without concessions. Further programs presented for the first time in Los Angeles major compositions by Busoni and Charles Ives, as well as selections from Chopin, Scriabin, and pre-Bach music. The pattern was set: plenty of music and mix it but keep it tough. These musicians believed that music-lovers, tired of half-measures, would go for the real thing. Programs, planned often more than a year ahead, were adequately rehearsed, and were kept on schedule with a minimum of substitutions.

The way was difficult, the disappointments endless, and heroic endurance was required of the Roof musicians. Getting to the Roof was inconvenient, as the steep Micheltorena hill had to be climbed, and often only a handful came. But the musicians and a portion of the audience stuck with it. When the outlook seemed darkest the decision was made to move to larger quarters at the Assistance League Playhouse. So after two and a half years of continuous monthly and often bi-monthly programs, concluding with a fourteen-month Beethoven series, the Evenings left the Roof but took with them their name.

The move appeared desperate but was well judged. Subscribers bought enough tickets to cover the first few concerts. By the end of the fourth concert of the new series at the Playhouse, all expenses had been met. The audiences were never large, never near capacity, but they far exceeded previous Roof audiences. The enthusiasm they brought to the concerts, expectant and

intense, stimulated performances of the sort jaded professionals occasionally dream of. Reviewers, at first kind, soon became partisans and spread abroad the fame of the Roof. No one who was present will forget his sudden awareness of tonal and technical excitement as Kurt Reher played the huge Kodaly *Sonata* for cello unaccompanied, by almost unanimous request later repeated in the series. How the youthful *Septet* of Beethoven came alive in the hands of seven young Philharmonic Orchestra instrumentalists. How David Frisina and the Rehers, in miraculous excellence, played the Beethoven *String Trios*. As Lawrence Morton wrote: "I do not say that this audience would have been able to stand up to a panzer division without fear after this performance, but I am sure that it was capable of some unselfish, if not heroic, action." How thoroughly Kalman Bloch, clarinetist, and Leonard Stein, pianist, liberated the essence of four little pieces by Alban Berg. The great Beethoven piano *Sonata*, opus 111, the *Piano Trios*, the *Diabelli Variations*. American works of Harris, Chavez, Barber, Creston, Villa-Lobos, Ives . . . the Schubert *Octet* . . . the special magic of English Elizabethan keyboard music.

Another year and another season are coming up. In October and November, this year, "Evenings on the Roof" in collaboration with the Cathedral Choir of the First Congregational Church of Los Angeles will offer a series of five Bach concerts, at 4 o'clock on five Sunday afternoons preceding the annual Bach Festival. These programs, to be played in the church, will include the *First*, *Second*, and *Third Clavieruebungen* complete (collections of his music that Bach himself engraved for publication)—that is to say, the six *Partitas*, the *French Overture*, or *Seventh Partita in B minor*, and the *Italian Concerto*, and the organ-book containing the *E flat major Prelude and Fugue (St. Anne)*, the organ chorale-preludes of the *Greater and Lesser Catechisms*, and the four *clavier Duets*. In addition to this music of the later Leipzig period there will be the seven *clavier Toccatas* of the Weimar or earlier period, the fifteen *Two-Part Inventions and Three-Part Symphonies*, and two works each for cello alone and for violin alone of the Cæthen or middle period.

Occasionally Roof performances do not match their promises; they usually exceed them. Taking a long look, one may expect that the program of the new regular series of twelve Roof concerts at the Assistance League Playhouse beginning January, 1943, will appear about like this:

The backbone will be Mozart, as this season it was Beethoven—the *Horn Quintet*, the *Piano Quartets*, the *Piano Quintet* with woodwinds, the adorable *Divertimento* for string trio, the *Clarinet Trio and Quintet*, the *Oboe Quartet*, two of the great *Viola Quintets*, and works for piano duet. There will be Schubert: two piano sonatas and the heroic *Cello Quintet*—Reger: *Viola Sonata*, unaccompanied, and *String* (continued on page 37)



Photographs by Ralph Samuels

BEATRICE WOOD



ALYNE WHALEN

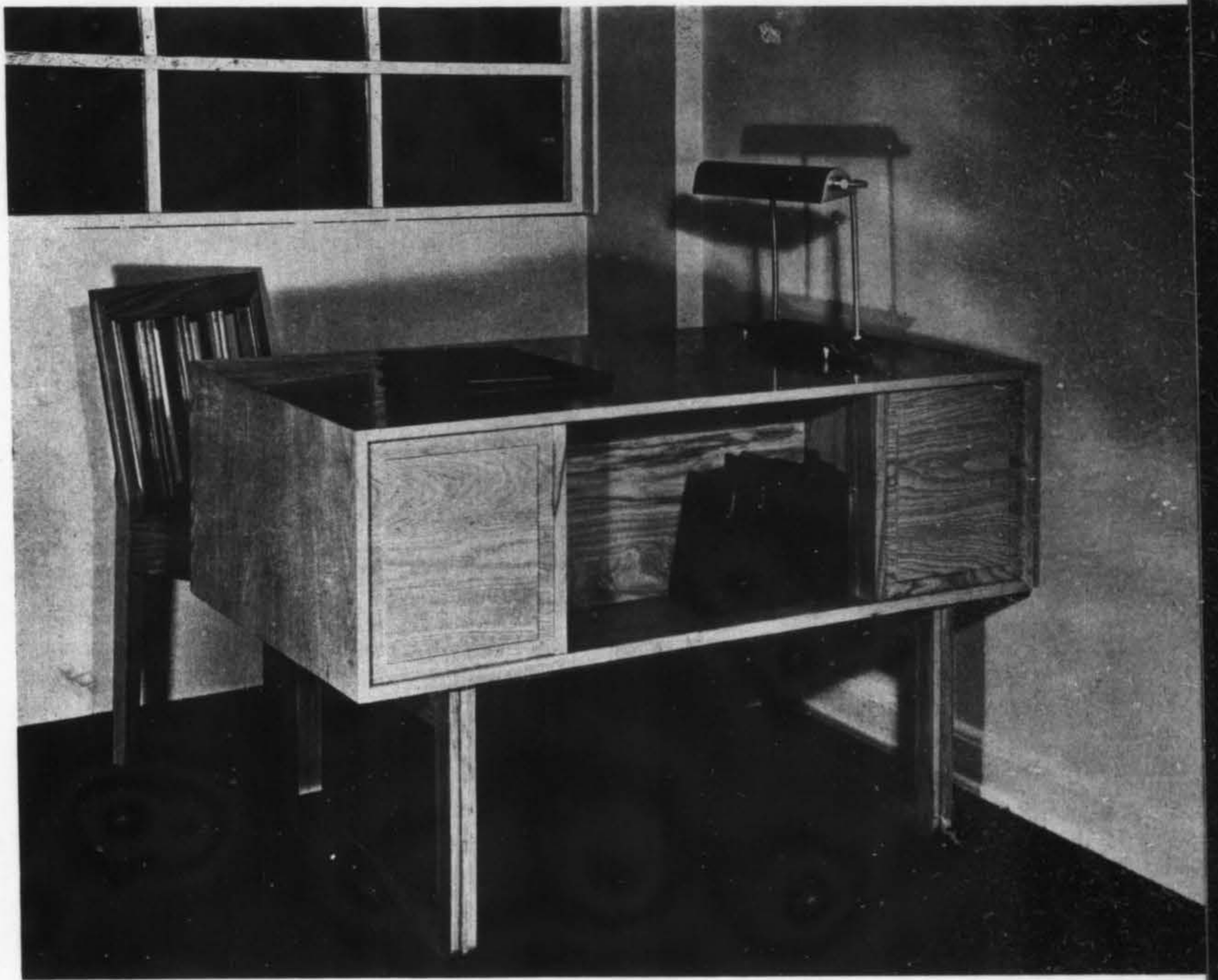
**CRAFTS** twenty-one California crafts people have organized a cooperative guild that works

California Craftsmen, tucked away in the hills and the valleys, have labored and created, unhonored and unsung—and unorganized, for much too long. Occasionally a sale or a small amount of recognition came their way. But not enough of the former to keep their bodies alive and hardly enough of the latter to satisfy anyone's creative ego. Now, however, a working guild has been formed for the purpose of bringing together the choicest output of the finest ceramists, weavers, textile designers, silversmiths, and photographers. These are made available to national buyers and the general public in a way that secures to the individual artist the kind of representation which will do him the most good without the necessity of compromising his designs and his creative integrity.

The California Guild gambles its future on the assumption that there is nothing wrong with public taste, and at the moment its success would indicate that crafts people are riding the right white horse at last.



ALYNE WHALEN



Photographs by Ralph Samuel

## FURNITURE modern informality in design

The new version of "Pacific Modern" by Barker Bros. has been designed to fulfill the needs of smaller homes and apartments. The proportionate scale of the more massive original furniture has been kept and decorating problems have been simplified by the careful selection of the fabrics that are used in the upholstery of individual pieces. A varied assortment of prints, plaids, stripes, and plain textures in ten correlated schemes makes it easy for the decorator to work out interesting color plans. The same Palomino finish has been used, so it is possible to combine the larger furniture with this new Junior Edition. Comfort and convenience go hand in hand in making this informal furniture simple and useful.

1. Double dresser effect using 24-inch drawer and 38-inch chests for added space.
2. Wood armed sofa in textured fabric. Door commodes for living room or bedroom.
3. 37½x55-inch draw end table (which extends to 79 inches) and 54-inch buffet for small dining rooms.
4. Wood armed lounge chair and roomy two-door server-commode.
5. Server-commode with drop lid desk top (optional also with china top).



1

5



2



3



4



# METROPOLITAN REHABILITATION

FOURTH IN CALIFORNIA ARTS AND ARCHITECTURE'S SERIES ON PLANNING

by Frank M. Stewart, Director of Governmental Research, University of California at Los Angeles

THE LOS ANGELES METROPOLITAN AREA, the third in size in the United States, unlike similar areas, has experienced its greatest growth and development in the twentieth century. Its oldest city, Los Angeles, was incorporated in 1850. Before 1900 there were only ten cities in the county; in the next twenty years twenty-four cities were added. Since 1920 eleven more communities were organized. Within the period, 1920-1940, the population of the city of Los Angeles as well as the county has increased markedly.

In other respects the Los Angeles metropolitan region presents some unique features. It is located entirely within one state, and its area of 1,474.34 square miles is confined almost entirely within Los Angeles County with its huge expanse of 4,083 square miles. The central city, Los Angeles, with an area of 450 square miles, dominates the municipal scene, so far as size is concerned. However, the government of the county of Los Angeles is larger than the government of the major city. The county has more employees, operates on a larger budget, serves a much greater area, and exercises a major influence on intergovernmental affairs of the region. Of the forty-five cities in the county, eleven have freeholders' charters and thirty-four are sixth-class cities governed under the general laws of the state. Nearly a half million people reside in more than forty unincorporated places, some of which are highly urbanized. Numerous districts exist for specific governmental purposes, schools, sanitation, flood control, and others. Altogether there are some 450 taxing agencies within the region.

The size and complexity of the machinery complicates tremendously the problem of rendering adequate public services at a reasonable cost to the citizens of this region. The lack of sound governmental planning in this field constitutes a challenge to the reconstructionists of metropolitan government. Over a period of fifty years various solutions for the reorganization and simplification of government in this area have been advanced by public officials, citizens' committees, civic groups, and public and private research agencies. A review of some of the proposals for reorganization will indicate the nature of the problem and some of the difficulties encountered.

Annexation, through which the whole surrounding region

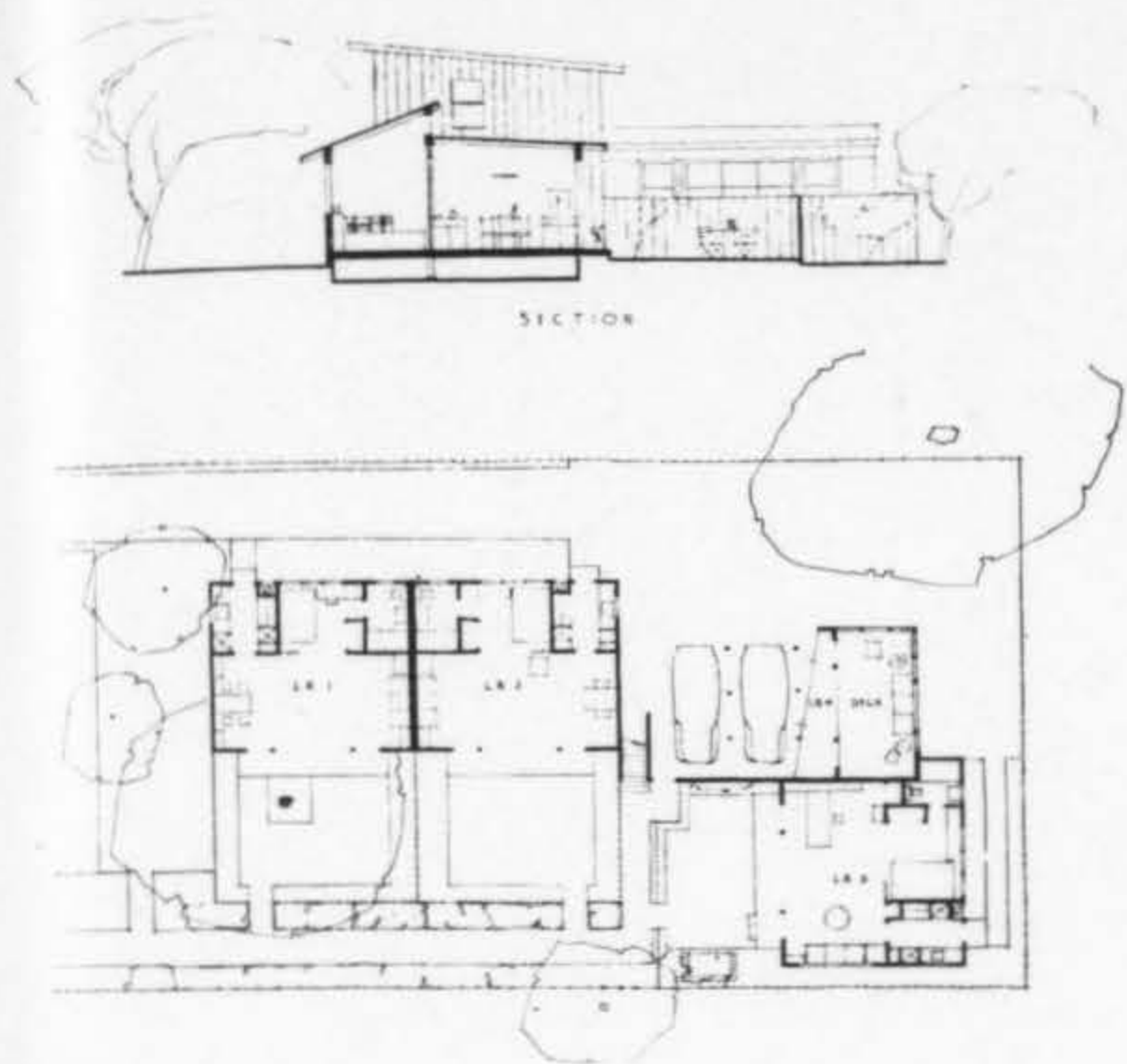
might be absorbed into the major city, was early attempted. Beginning in 1895 the city of Los Angeles grew by territorial annexation to the largest municipal area in the United States. But since 1915 annexations have been few, and this method of dealing with the metropolitan problem is now recognized as inadequate.

Consolidation of all municipalities and the county government into a central government for the entire area was the suggestion most frequently made before 1930. It is also heard occasionally today. This idea has encountered strong opposition among citizens and officeholders in many communities, who profess to fear the effects of a centralized governmental machine and the consequent loss of local home rule. In theory this plan has much in its favor, but substantial agreement of the jurisdictions involved is a prerequisite to its adoption.

Separation of the city of Los Angeles from the county and the creation of a city-county government within the municipal limits of Los Angeles city has been several times proposed since 1931 by officials of the Los Angeles city government. The desire to save money, dissatisfaction of the city with the distribution of gasoline tax funds by the county, and the feeling that the city was paying a disproportionate share of county taxes (in relation to services received) were the motivating factors behind the city's attitude. Vigorously opposed by the county and lacking a determined and sustained effort on the part of the city, these proposals have not progressed beyond the discussion stage.

At various times the borough form of metropolitan organization has been mentioned. However, no specific plan of federation has been proposed and this movement has had no considerable strength behind it.

Creation of special metropolitan authorities is a device employed in some regions, and it has been given a limited application here by the establishment of the Metropolitan Water District of Southern California and the Los Angeles County Flood Control District. A metropolitan transit authority has also been suggested. However, each agency deals with only one problem and, if used for all major functions, the plan would complicate rather than simplify the governmental machinery for the region. A final approach to metropolitan (continued on page 38)



*Photograph by Wendell Baker*

**STUDIO APARTMENT UNIT**

**DESIGNER: John I. Matthias**

**INTERIORS: Antonin and Charlotta Heythum**



This studio apartment unit offers an interesting contribution to California's "court" apartment type in general and to today's emergency housing problem in particular. A maximum of indoor and outdoor living space and privacy for each unit is achieved through very good organization of the individual minimum-plan area. Each unit has an enclosed patio-court of its own. The second floor unit has an open sleeping porch instead.

All glass fronts with two doors open to the terraces which lead to the gardens and make the interiors seem larger. Sleeping alcoves of convenient size with full width window strips and skylight openings can be closed off by curtains. When opened, they add depth and additional light to the studio room. Kitchen, bathroom, and built-in cupboards are planned with the same sense of arrangement in making the best possible use of the space.

The possibility that every tenant can do a bit of private gardening along the edges of his patio court adds greatly to the pleasantness of life in these studio homes. The design for the furniture, and its composition, grew organically from its function, from the materials used, and from construction methods. The studio interior was not conceived as a decorative background for the art objects which appear in harmony with it. Pleasant balance is achieved through contrast. The straightforward furniture and background emphasize the rich qualities of the forms and patterns of the art objects that have been used in this studio.



*Photographs by O. K. Harter*



Photographs by Julius Shulman



**OWNERS:**

**Mr. and Mrs. Koosis**

**LOCATION:**

**Hollywood, California**

**DESIGNER:**

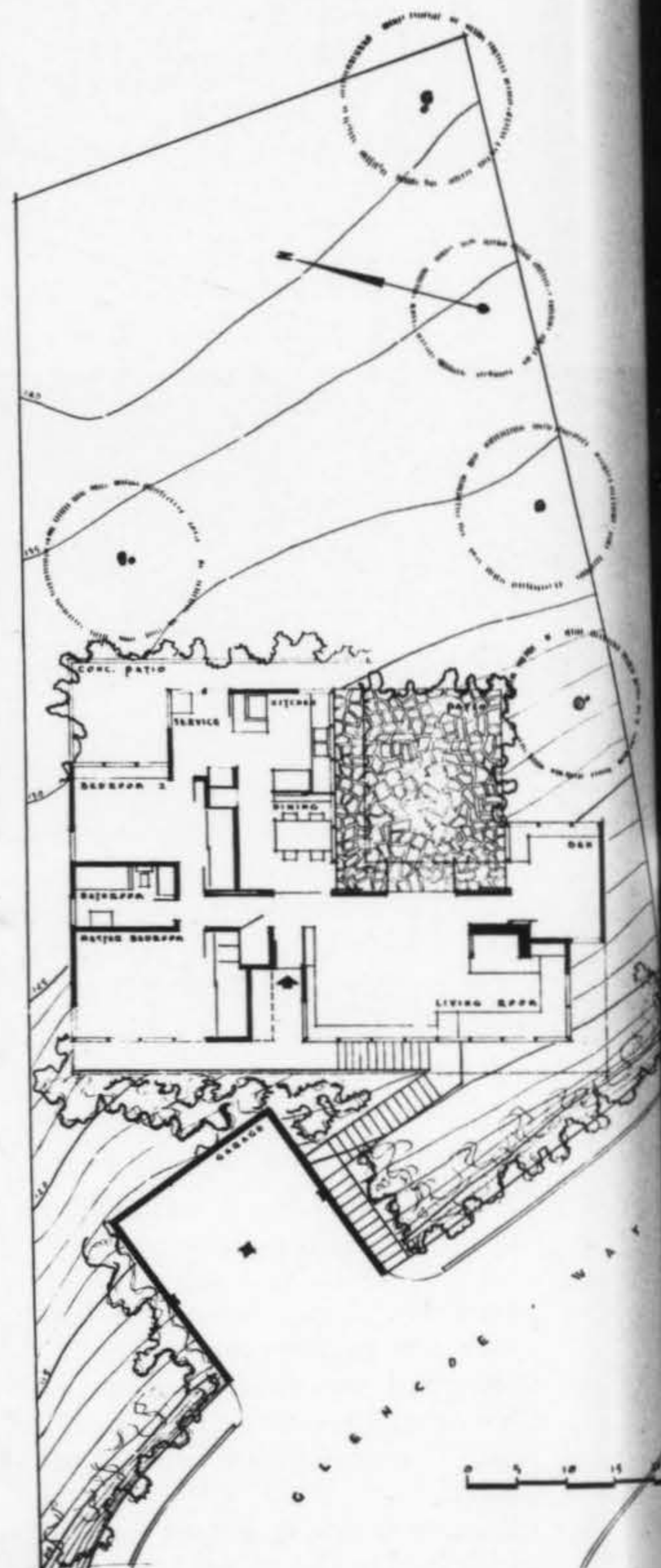
**Raphael S. Soriano**

The hillside lot on which this house is built slopes sharply up from the street, with a forty-foot difference in level from the front to the rear lot line. The reinforced concrete garage is set into the steep embankment and its roof carries seven or eight feet of earth in order to increase planting space.

Privacy, which was difficult to achieve because apartment houses to the north and houses to the east look down on the property, is insured by placing the house around the patio. The patio opens toward the southwest view. It provides for outdoor living and an easily supervised play space, extending up the hill, for a child. Minimum expenditures for excavation and on the house itself have left provision for two future rooms under the present house level.

The utmost openness of plan was a necessity. There are no partitions between the kitchen and the dining area except for two sliding glass panels above the buffet. The living and dining areas can be converted into one room by opening the large sliding door. Most of the furniture in the living room is built in and is included in the cost of the house.

Materials include 4"x4" redwood posts for the wall construction, which is stucco outside and plaster and plywood inside. Ceilings are plaster. Living room floors are oak and plywood, carpeted; kitchen and service floors are linoleum.







# products & practices

## FACTORY-BUILT KITCHEN, BATHROOM UNIT

To meet the present urgent necessity for speedy, economical construction of thousands of low-cost homes for defense workers, Whiting-Mead Company comes forward with a revolutionary construction method that doubles the speed of construction, cuts costs up to 20 per cent, and saves from one-third to two-thirds of the critical materials needed when standard construction methods are used.

As shown in the accompanying illustrations, the new method (known as the Martin Utility Master) applies the economies and speed of assembly line fabrication to the "heart of the home"—the kitchen, bathroom, and all utility services. The house itself is built as usual, except that a space is left to receive the unit. The entire assembly is moved to the house by truck and shoved into place much as a drawer is placed in a cabinet. Gas, water, sewerage and electrical service connections are then made and the house is ready for occupancy. Only a few hours are needed for installation.

The Martin Utility Master includes all rough plumbing and fixtures for the home and centralizes all the electrical, gas, sewerage, and heating connections and vents. All kitchen utilities—sink, drainboard, hot water heater, cabinets, etc., are placed on one side of a central wall and all bathroom fixtures—shower or tub, lavatory, closet, medicine, and linen cabinets, electrical outlets, etc.—are built in on the other side. One end of the unit forms part of the living room wall and provides a fully insulated, recessed space, complete with vents and connections for either gas, oil or electrical heating equipment or for air-conditioning unit. The other end, which forms part of the outside wall of the house, provides meter box and water and gas connections. On top of the assembly is a circuit panel where all electrical circuits to the different rooms are connected. After the unit is installed, connections are made by merely plugging into the circuit panel.

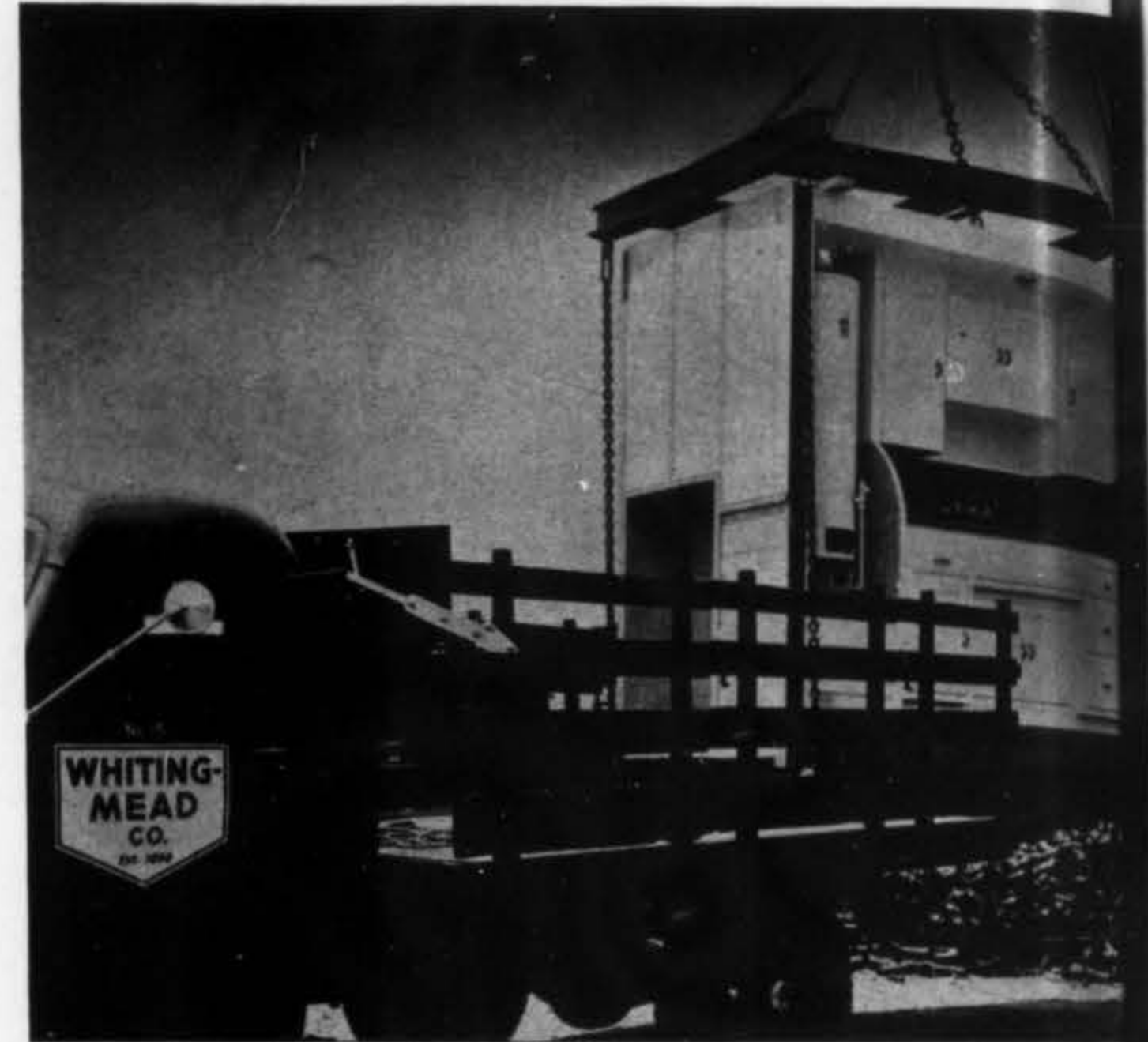
The Martin Utility Master is fully approved for F. H. A. construction and meets all Federal and local specifications. The units may be used in houses of all types of construction (frame, stucco, brick, concrete, prefabricated, etc.) for single family dwellings, apartments, motor courts, and for a wide variety of floor plans, regardless of the number of rooms included.

Costs are reduced and critical materials are saved because all plumbing, wiring, etc., is pre-cut to plan and compactly assembled in an unusually small area. Use of the Martin Utility Master increases speed of construction because the time-consuming work of installing plumbing and utilities has already been taken care of in the construction of the unit.

There is no compromise with beauty and efficiency in the sparkling, compact kitchen arrangement or in the smart, modern bathroom. Complete, even to chop-

*Photographs by  
Ralph Samuels*

The entire assembly is moved by truck to the demonstration house at the Whiting-Mead plant in which it is to be installed. Note kitchen side of the unit and recess for space heater.



Placing the assembly on rails over which it will be pushed through opening into house. Note bathroom side and outside end of the unit.



View from inside the kitchen, showing the living room end of the unit about to enter the opening in the wall. The space heater is installed.

Left—Inside wall portion with space heater and bathroom side of heater—wall finished to match living room wall. Right—Outside wall portion and kitchen side of unit. Note meter box for service connections.



ping board, towel hanger, ceiling light, wall plug connections, soap dish, linoleum sink top, the kitchen equipment includes: 20-gallon water heater, large two-compartment sink with swing spout faucet, vegetable storage space under sink, large utensil cabinets and dish cabinets above the sink. The roomy bathroom is lighted by an overhead fixture; provides electric outlet for razor, handy nic-nac shelf, generous Venetian glass-front medicine cabinet,



Kitchen side of unit, installed and ready for use. Assembled before shipping.

towel bars, tooth brush and tumbler holder, roomy linen cabinet, etc. Modern plumbing fixtures include first quality stall shower tub, lavatory, with pop-up waste fitting, and vitreous china toilet with white seat. Whiting-Mead Company of Los Angeles have the exclusive franchise for the manufacture and sale of the Martin Utility Master in California, Oregon, Washington, Idaho, Nevada, Arizona, and Utah. A special demonstration house, equipped with a Martin Utility Master, is on display on the Whiting-Mead grounds.

**"WAR-PANELS" ANNOUNCED BY MARSH**

The tremendous job of providing housing facilities for the thousands of war workers who are pouring into the vital defense areas of the nation is entering a stage in which many materials formerly thought too expensive for such low-cost projects are coming into wide use. One of these materials is prefinished wall paneling.

For instance, the largest and most modernly equipped factory devoted exclusively to the manufacture of prefinished wall paneling and accessories in the nation—Marsh Wall Products, Inc., of Dover, Ohio—has made available 1/8, 3/16 and 1/4 inch wall panels with high heat baked plastic finish. This is low in cost and will permit use in low-cost housing projects.

The company's 3/16-inch material can be applied directly to studding, thus saving money, and caters to the acute time element on defense projects by obviating painting due to being prefinished. These materials, already being widely used in government building, have been approved by the Federal Housing Authority and other Federal authorities.

Marlite, of which the panels are made, is a hard but flexible synthetic glazed surface permanently integrated to a treated Masonite tempered presdwood base. The highly glazed surface is beautifully finished by an exclusive treatment which completely seals the pores so that moisture and dirt cannot penetrate. Acids, alkalis and non-abrasive cleaning compounds are repelled, insuring a stain-proof, easy to clean surface which will retain its appearance for years.

The advantages of using such wall products, which come in panels of standard and over sizes which are easily handled, in large housing projects are obvious. In view of the "all-out" trend toward prefabrication it is natural that prefinished wall panels would be widely used, and that their use would accomplish a further saving in both time and money. Given reasonable care, such panels will remain undimmed for many years.

Marlite is available in three modern patterns, one with widely spaced horizontal lines, another plain, and the third in a tile pattern. Many colors are available, and by combining them with patterns available, the panels offer unlimited possibilities for decorative schemes. Colors include black, white, cream, ivory, colonial yellow, powder blue, jade green, emerald green, and coral.

These panels have a wide variety of uses and are highly desirable for wall treatments in kitchens, bathrooms, lavatories, breakfast nooks, dairy stores, cocktail lounges, food stores, drug stores, night clubs, reception lobbies, hospitals, funeral homes, counters, etc. In defense housing they are being widely used in kitchens and bathrooms.

Marsh Products just recently has developed a new low priced Marlite War-Panel for war construction to provide a fast, simply installed, durable wall panel.

Their installed cost is low enough so that they can be used in war housing, hospitals, war plants, camps, and many other types of war construction. They are being used extensively in not only war housing but in all other types of war-time buildings now being erected.

The panels come in 4x4-foot to 4x12-foot sizes and make possible fast wall-at-a-time installation. They can be cut, fitted, and applied in a few minutes, permitting quick use or occupancy. Their standard thickness is 5/32 inch but heavier thickness panels can be applied directly to the studding. Colors available are white, blue, green, gray, eggshell, yellow, and sun tan.

The company has issued a new brochure, "Marlite for War-time Construction," which contains samples and shows war-time uses. This and other information on Marlite can be obtained by writing to the Technical Editor of this magazine or to Marsh Wall Products, Inc., 651 Main Street, Dover, Ohio. Western factory representatives are E. C. Crampton, 428 Rosemont Avenue, San Gabriel, Southern California, and Ed Frye, 140 Twelfth Street, Oakland, Northern California.

**"HEAT-PAK" MEETS OIL REQUIREMENTS**

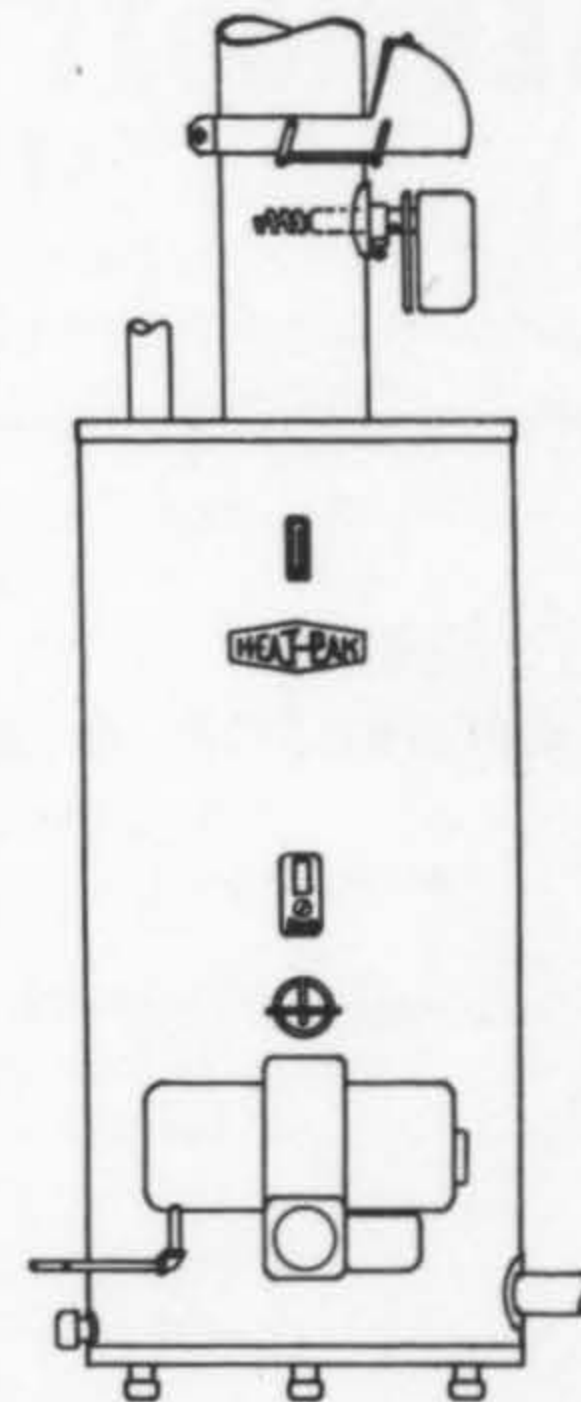
The remarkable development during the past few years of heating appliances using oil fuel is something of a surprise to many in the Southwest. This same development has rendered oil one of the safest of fuels. One of the pioneers in this field is the Aldrich Company, which has become one of the largest producers of "gun" type oil burners. In addition to the manufacture of burners for firing all types of boilers, heaters, domestic and industrial furnaces, this company produces automatic oil-fired water heaters, water and steam boilers having a wide range of capacities.

These latter are complete insulated units comprising heater section, burner, refractory combustion chamber, automatic burner, temperature or pressure control, safety combustion control, automatic ignition and draft governing device. During the periods when there is no call for heat, no fuel whatsoever is being consumed, the shut-off being complete. In the case of domestic water heaters this is an important factor in economy, as these heaters are so well insulated that during periods of six to eight hours that no water is being drawn through the heater, the drop in temperature of the stored water is not sufficient to cause the burner to start.

Aldrich burners are equipped with self-contained pumps which will draw the fuel supply from storage either above or below the unit and are so safeguarded that should the fire become extinguished for other than a normal reason, the burner will shut off and no fuel can be supplied to the firebox until the condition is corrected. A low cost No. 3 oil may be used, with consequent low fuel cost per gallon of water heated.

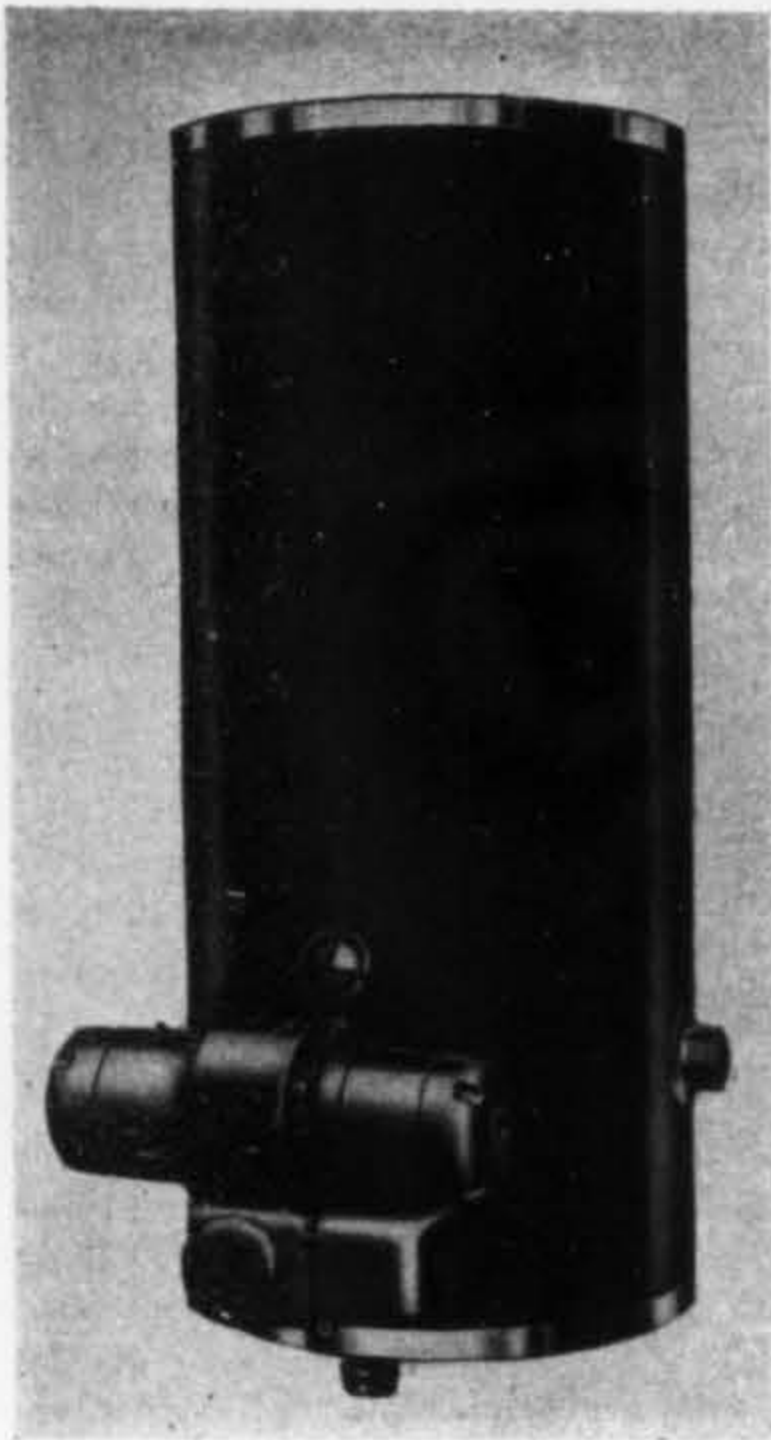
Extremely little attention is required, as there is no smoky generating period in starting the fire. The burner mechanically breaks up the oil to a fine mist, mixes it with the exact required amount of air, and electrically ignites this mixture in suspension. In that way a mechanical atomization of the fuel is accomplished with "Heat-Pak" burners. It is interesting to note that after the controls have shut off the fire, the firebrick lining of the combustion chamber is white instead of sooty, as might be expected. This means clean boiler surfaces and continued high efficiency.

The Kennicott Products Company, factory representatives for the Southwest, report the sale of Aldrich "Heat-Pak" water heaters for numerous defense projects, housing facilities, and other related duties.



**FICKS REED CONTINUES METAL LINE**

Attractive metal furniture is still available—freezing orders notwithstanding. The Ficks Reed Company has been given permission by the War Production Board to continue the manufacture of its very smart metal line until June 30 or longer, which means that there should be plenty on hand to fill demands for some months to come. The company is best known for its beautifully styled rattan furniture and accessories, but its metal designs, too, merit real attention.



*Aldrich*  
**"HEAT-PAK"**  
**AUTOMATIC OIL-FIRED**  
**WATER HEATERS,**  
**STEAM and HOT WATER**  
**BOILERS**

Wherever hot water is required, available in seven sizes to cover a wide range of capacities. Many in use, serving:

**ARMY CAMPS**  
**MARINE CAMPS**  
**NAVY SHORE STATIONS**  
**HOUSING FACILITIES**

## KENNICOTT PRODUCTS CO.

HEATING EQUIPMENT

Factory Representatives

4902 Santa Fe Ave.

Lafayette 6062

Los Angeles, Calif.

## ANDERSON & ROWE

HEATING, VENTILATING, AND PLUMBING CONTRACTORS

**NBC installations**

84 PAGE STREET, SAN FRANCISCO, CALIF.

Particularly now that so many of the manufacturers have withdrawn from the local scenes, Ficks Reed iron is bound to attract even more than its usual generous share of decorative interest. Ficks Reed's Los Angeles office is located at 169 North La Brea (YOrk 2144), in charge of Miss Dorothy Shagrin.

### WAR-TIME USES OF REDWOOD

California Redwood Association, San Francisco, has announced availability of a timely eight-page bulletin, "Stepping Up War Production With Redwood," which reveals, through pictures and informative captions, how, where, and why versatile redwood has become so popular in the current war effort of the army, navy, and industry. Prepared specially for architects and those doing design work on defense construction, the bulletin tells how redwood replaces scarce metals and is performing many functions in war projects where it meets requirements of countless special as well as ordinary uses. It is pointed out to be quickly available from mills and retail lumbermen. It is durable, termite resistant, shrinks very little, good insulation, saves paint, is easy to work, and is resistant in proper construction. A copy of the bulletin can be obtained by writing to the association at 405 Montgomery Street, San Francisco.

### SILENT BALANCE FOR WOOD WINDOWS

In buildings of modern design, regardless of their functional purpose, the emphasis is placed on maintaining and improving utilitarian things by simplifying them. This "Silent-Balance" carries the idea to standard, wood double-hung sash with very satisfactory results. Silent-Balance is a combination spring balance and weatherstrip unit which eliminates box frames, sash weights, pulleys and cord, and, where economy in construction is of prime importance, even the window frame, as Silent-Balance provides an air-sealed metal run for the sash which may be applied directly to framing studs. Silent-Balance, a product of the Holland Weatherstrip Co. of Holland, Michigan, consists of a vibration absorbing spring (of proper length and tension for standard sash sizes) which reduces noise to a minimum, a metal housing and side compression members acting as weatherstrip. Silent-Balance can also be furnished in a formed unit with weatherstrip integral. The manufacturer has a circular available with detailed description of this window unit.

### LUMITILE

A new field for plastics in architecture and lighting is forecast by Lumitile, a hollow molded plastic tile which won a top award in the Architecture Classification of the sixth annual Modern Plastics Competition. Extremely light and capable of any desired color interpretation, Lumitile is not a structural material but has been successfully used for illuminated wall and ceiling areas. The plastic used is Lustron, a polystyrene molding compound produced by the Plastics Division of Monsanto Chemical Company, Springfield, Mass. Lustron, naturally a water-clear transparent material, can be made opaque, translucent, or mottled in any shade. It is the lightest in weight of all plastics and is unaffected by acids, alkalis, alcohol, or soap and water. Each of the hollow, pan-like tiles can be locked to adjoining tile on all four sides with special adhesives or simple metal clips. An entire wall section can be joined together in a few hours. For industrial or business building installations, partitions which will transmit light from windows through several offices or closed-in areas are entirely feasible. Entire ceilings have been transformed into a glowing source of shadow-less illumination. Lumitile is a product of Cooperative Displays, Inc., of Cincinnati, for whom it was designed by J. E. Baxter. The tile are molded by Recto Molded Products Company of Cincinnati from Monsanto Polystyrene. Further information can be obtained by writing the Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.

### NEW CELOTEX CLIP SYSTEM

A complete clip system for securing gypsum lath to the studding, producing crack-resisting, floating plastered walls and ceilings at a cost not exceeding that for ordinary nailed-on walls in most markets, is announced as the latest addition to the Celotex Corporation line. Simplicity is the outstanding feature of this system as only three forms of clips are necessary in constructing walls and ceilings, with open frontal nailing of the clips to the studs for easy application. The "float" is provided through the ability of the clips to compensate for the swelling, shrinking, warping, and twisting of the wooden framework of the house. Originally developed by Harry Burson, wellknown Chicago plastering contractor, the perfected system will be marketed by The Celotex Corporation under the brand name Anchor Clip System to augment the present line of Anchor Gypsum Lath and Celotex Anchor Plaster. Further information can be obtained by writing to the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

### LIME TO MEET NEW FEDERAL SPECIFICATIONS

A new type of hydrated lime has been announced by The United States Gypsum Company—the first lime to meet the federal specification, written to eliminate troubles with finish coats that have been reported. An epidemic of falling plaster was called to the attention of the government. The trouble was occurring on jobs that had been plastered from 5 to 10 years, which added to the complexity of the problem. Upon investigating it was concluded that unhydrated magnesia in the finishing lime was the cause. This condition seemed to occur with all of the commercial hydrated limes. A new specification was prepared and the first lime manufactured to meet this specification is known as USG Hydrated Finishing Lime. Outstanding property of this lime is that it eliminates soaking. USG Hydrated Lime is simply dumped into the water in the mixing box, given 15 to 20 minutes to absorb water, and mixed. It can be used immediately after mixing.

## MUSIC

continued from page 27

*Trio*—Brahms: *Piano Sonata, opus 1 and 5*. Eula Beal will sing Brahms songs, as well as Mahler's *Kindertotenlieder*, and Barber's *Dover Beach*.

Ives will be represented by two *Violin Sonatas* already heard on the Roof (one of them recently recorded by Szigeti); there will be the *Toccata* and *Second Violin Sonata* of Busoni; Bartok—a lot of Bartok; the *Sonata* for violin and cello of Ravel; piano and chamber works of Schoenberg; the *Duo Concertant* by Stravinsky; and the 1940-new *Cello Concerto* by Hindemith; string music by Roy Harris; the *Sonata for clarinet alone* by Gerald Strang; the Vaughan-Williams *Viola Suite*; two Toch string *Divertimenti*; a clarinet-bassoon *Sonata* by Poulenc; sonatas by Copland, David Diamond, Villa-Lobos, Ingolf Dahl, the much-admired Sessions *Piano Sonata*; the Beethoven *Sonata Hammerklavier, opus 106*; older music by C. P. E. Bach, Soler, Sweelinck, Gibbons, Byrd. Principal performers will be the same, with one change and a few additions. Roof musicians play first of all for themselves and for the love of music. They are all Los Angeles artists, and they are working for what they love best in Los Angeles. They are not subsidized, have no patrons, do not plead for funds. Their audiences furnish their repayment, in more ways than one; and in every way the musicians divide the profits. Los Angeles will do well to support and encourage Evenings on the Roof.

## PSYCHOLOGY OF ISLAND PEOPLES

continued from page 22

to the oriental mainland by contributing considerable sums toward "the development of the industrial cooperatives in China, now one of the pillars of democratic strength in that country.

Many nations, not island-dwelling in the strictest sense of the word, but living on an isthmus or a mere seaboard, are by that fact more of the character of islanders than inlanders. Such were the Athenians in ancient, and the Dutch in modern times.

The Dutch are particularly notable for having "wrested their country from the sea." The fight against the ocean must greatly have helped to develop their resistant and resourceful qualities. At one time they became the greatest naval power of their day. Although this honor was torn from them by a still more strictly island people, the British, yet they have retained until now, and in spite of the small size of their own nation, one of the greatest overseas empires, including the rich islands of Java, Sumatra, and other Netherlands East Indies.

So far, I have mentioned only the more obvious causes of psychological differences between inlanders and islanders.

I suggest now, as a final point, that patriotism, even if a somewhat "insular" one, of peoples isolated on islands (or in small mountain valleys as in the case of Switzerland) develops a degree of fervor which observers generally describe as peculiarly intense. Perhaps I shall be forgiven if, this time, I cite an explanation which is quite frankly speculative and ingenious but as such may be interesting.

The language of its patriots speaks of every country in terms which show that "she" is thought of as one's mother. Indications of this are found in such phrases as "mother-land," "mother-country," etc. (The term "fatherland," indicating unconscious association with the other parent, is apt to be reserved for states like Germany, whose inhabitants peculiarly associate them with forcible compulsion. Again you will note that in time of war we speak of the "violation" of our soil in a way that shows we are thinking of "her" as a woman. This attitude is perhaps not unnatural when we consider our country performs the great maternal functions of feeding us, educating us, defending us when we are young, etc. (continued on page 38)



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U. S. SAVINGS

# Bonds \* Stamps

## METROPOLITAN REHABILITATION

continued from page 30

integration is consolidation of functions accomplished through inter-governmental cooperation. A study, *Intergovernmental Cooperation in the Los Angeles Area*, made in 1940 by the Bureau of Governmental Research of the University of California at Los Angeles,\* revealed that such cooperation has become a well-established device for administering a number of important governmental services. In many instances such cooperation is authorized by enabling legislation; sometimes it has no legal basis. It may be effected through written agreements and contracts or simply by verbal working arrangements between responsible public officials of various jurisdictions and departments.

Informal cooperation, to an extent, has existed since the beginning of local government in the Los Angeles area. It may be temporary, serving for a particular emergency, or it may be as effective as a written contract. Verbal arrangements are usually made because of the rigidity of existing law, because of changing local governmental conditions, or because each participating jurisdiction must retain freedom of action. Always such cooperation is influenced by the personalities of the particular officials involved. Active participation of public officials of the region in the affairs of various local professional, research, and administrative groups, and in the local chapters of many national associations has facilitated common discussion and mutual understanding of problems.

A more formal method of cooperation is found in the written contract negotiated by officials of the departments concerned and approved by resolution or ordinance of the legislative bodies or governing boards of the jurisdictions parties thereto. Approximately 200 intergovernmental contracts exist in the area. They are found in such major functions of local government as tax assessment and collection, health, sewage disposal, personnel, libraries, fire protection, public utilities, planning and inspectional services, streets and highways, and recreation. Only in police, purchasing, and public welfare are they absent. The county has exclusive jurisdiction over public welfare administration, and there is active cooperation in the other two fields.

Under the terms of these contracts there may be mutual exchange of services, joint maintenance or operation of an administrative office or public plant, or performance of a given function by one jurisdiction for another. In form and content there is considerable variation in contracts. Some specify in detail the administrative undertakings and charges covered by the agreement. In others the terms may be very broad. Likewise as to duration there is diversity, the usual term being one year. But there are examples of indefinite contracts subject to written notice of termination by either party, of contracts extending from five to fifteen years, and of a few without termination clauses.

Functional consolidation by contract has numerous advantages, including flexibility, easy adaptability, and opportunity for clear definition of responsibility. Where other methods—annexation, consolidation, or special districts—may be politically inexpedient, contracts permit uniformity of administration without loss of independence by smaller jurisdictions. There is a definite gain to small communities in economy and better service through the assistance rendered by larger agencies. However, the advantages to the agencies performing such services under contract are not always so obvious, and in certain fields some opposition has arisen.

The war has greatly stimulated the cooperation of local governments in this region on mutual problems of civilian defense. The possibility of bombing has motivated a spirit and method of cooperation which transcends a large part of the normal rivalries among public officials. Since the outbreak of war great strides have been made in getting communities to cooperate in a unified program of defense, including communication, police and fire protection, hospitals and health, public works, utilities, transportation, and other services.

Peace will bring problems of reconstruction on the local level, as

well as on the international and national scene. The replanning of the governmental structure and relations of our metropolitan areas is a major undertaking. Whatever plan of reorganization is proposed, certainly the experience of successful cooperation during the past two decades, and the accelerated program of coordination in defense, should be accorded careful study by planners, public administrators, and others interested in the political and administrative rehabilitation of our metropolitan region.

\*Studies in Local Government, No. 4, by Ronald M. Ketcham. Three other Bureau studies to be published this summer deal with intergovernmental cooperation in library, fire, and personnel administration.

## PSYCHOLOGY OF ISLAND PEOPLES

continued from page 37

In the case of Ireland, and of many island countries, there seems to be more than the usual amount of evidence of this mother regard; Perhaps my reader knows the story that is going around about an Irish plane having recently dropped pamphlets over London on which were written, "God save Ireland; down with England, and to hell with Germany."

Well, Dr. Ernest Jones, in an essay on "The Island of Ireland," points out: first, that Ireland differs from both Scotland and Wales in that never through the centuries has she allowed herself to be assimilated to England as they have done; and second, that the "insularity" of the British themselves is proverbial on the continent. Jones also quotes in his essay a large number of "pet names" for Ireland which are in general use, as well as many love-poems and songs to her. Mythology and folklore, he continues, always have been filled with stories of wonderful islands—one readily thinks of Atlantis, the Hesperides, the Fortunate Isles, etc. Of these, certain things are peculiar. All the wishes of those who dwell there are fulfilled. From them emanate the souls of the as yet unborn. To them depart the souls of the dead. They have the "fountain of eternal youth," the "golden apples," etc.

Now, such freedom from unfulfilled wishes, the origin of the soul, and plenty of delicious food and drink point back to our nearly forgotten memories of the first months of our existence. Indeed, this theme comes up in some modern dramas—as in Barrie's play of *Mary Rose*, who is constantly hearing the music of a far-off mystic island, to which, in the end, she goes, never to return. The haunting fascination of this play shows that the same sentiments are buried in all of us.

A final feature, then, of islands as compared to mainland districts is that they are in a peculiar degree suited to symbolize to us our mother and therefore arouse feelings of love of country in exceptional intensity. This may help us to understand, and to know that we may continue to count upon, the wonderful tenacity of the British in fighting on, if necessary even alone, to the bitter end to defend their country against invasion. Equally, it will help us to understand why the Japanese have shown, in their misguided attack upon us, such fanatical fury.

I have tried to show that the circumstances of whether they live inland or on an island is a strong factor in moulding the character of a nation. It works through determining their mode of livelihood, the state which regiments them or leaves them more at liberty, their shut-in-ness or their free ranging of the world, their need of cooperating against the forces of nature and even the degree in which the country, by unconsciously symbolizing to us our mother, attracts the love of her sons.

America is in part a continental power. Yet so extensive is her seaboard on the Atlantic and Pacific oceans and the Gulf of Mexico, not to speak of the territories and many islands over which she exercises a protectorate, that she has always thought of herself as a naval as much as a military nation.

Let us be warned against the dangers of the island peoples—insular pride—and those of inland peoples—mass regimentation. May we not be stimulated to develop their virtues—the democracy combined with love of country of so many islanders and the self-discipline and solidarity which have typified the great continental countries?

# industrial supplement

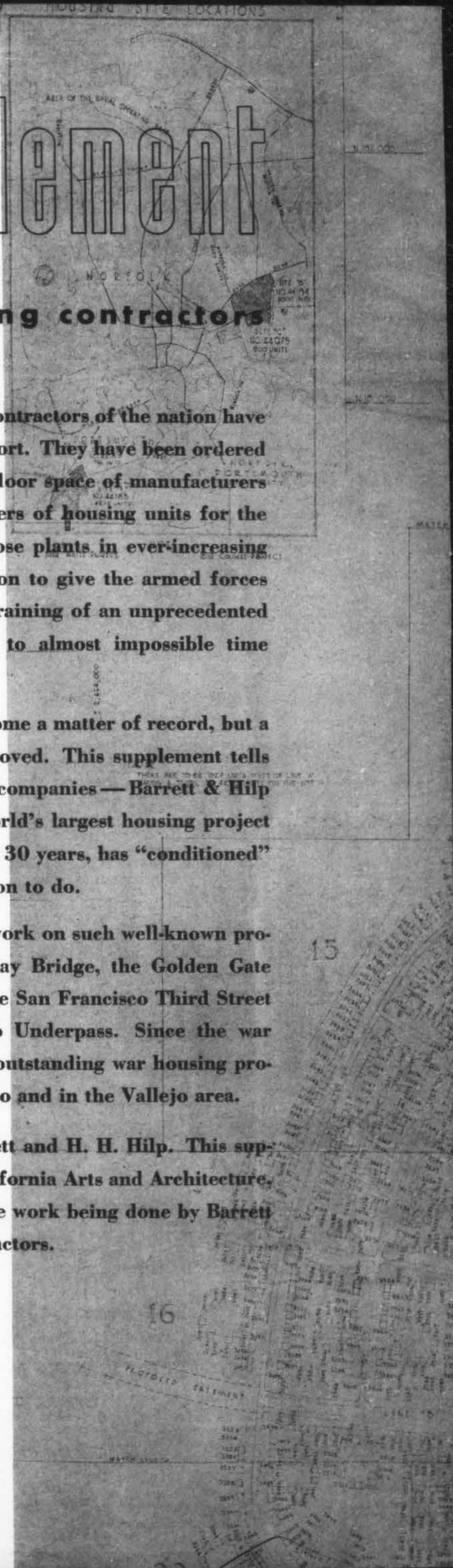
**BARRETT & HILP general building contractors**

With little fanfare, the major general contractors of the nation have been pacing the entire "all-out" war effort. They have been ordered to provide huge additions to the total floor space of manufacturers of war materials, to build great numbers of housing units for the men and women who are manning those plants in ever-increasing numbers, and they were depended upon to give the armed forces adequate cantonments so vital to the training of an unprecedented citizen army—and to give no odds to almost impossible time schedules.

How well they have responded has become a matter of record, but a record which is being constantly improved. This supplement tells the story, in pictures, of one of those companies—Barrett & Hilp of San Francisco, now building the world's largest housing project in Virginia. It is a company which, for 30 years, has "conditioned" itself for the job it has been called upon to do.

Its organization was built up through work on such well-known projects as the San Francisco-Oakland Bay Bridge, the Golden Gate Bridge, the Metropolitan Aqueduct, the San Francisco Third Street Bridge, and the South San Francisco Underpass. Since the war period began it has built some of the outstanding war housing projects in the West, both in San Francisco and in the Vallejo area.

The company is headed by J. F. Barrett and H. H. Hilp. This supplement is an expression, through California Arts and Architecture, of the appreciation of the public to the work being done by Barrett & Hilp and other major general contractors.





14

9

TO BE CONNECTED TO

PROPERTY LINE







## GOLDEN GATE BRIDGE

Across San Francisco Bay from San Francisco County to Marin County.

A project of the Golden Gate Bridge and Highway District

ENGINEERS: Joseph Strauss and Clifford Paine.

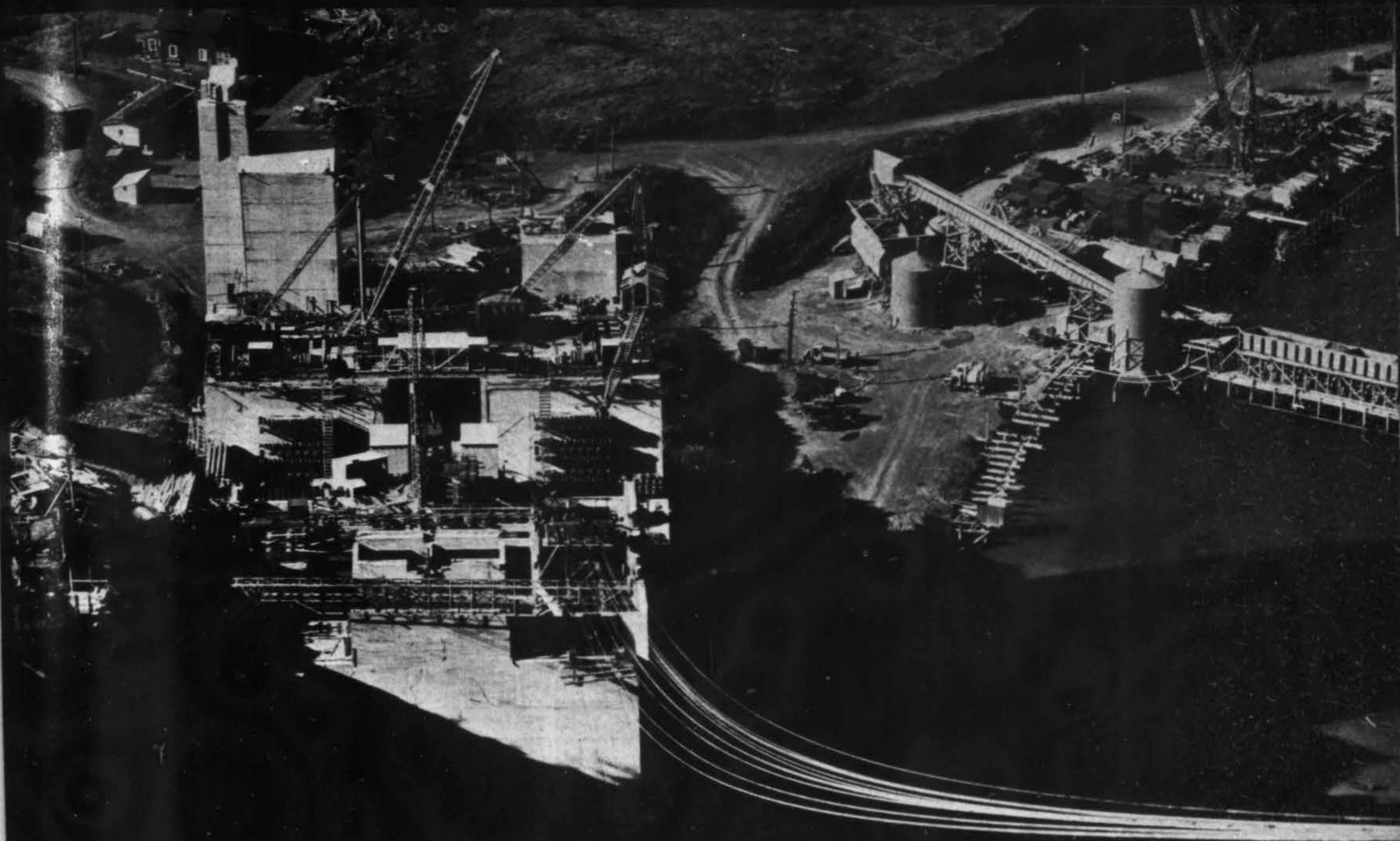
GENERAL CONTRACTORS for anchorages, cable housings, weight blocks, pylons, administration building, toll plaza and rearranging of Government buildings in the Presidio: Barrett & Hilp.

GENERAL CONTRACTORS for bridge decking: Barrett & Hilp and Pacific Bridge Company, jointly.

Beginning in 1932, huge crews of men worked for two years building the gigantic 260-foot high concrete anchorage piers for both ends of the bridge span, pouring concrete day and night for the enormous weight blocks, the pylons and the highway deck. The total of these contracts was well in excess of \$4,000,000 and represents an outstanding engineering achievement. The efficiency and speed with which this large and highly technical work was done earned the highest commendation from the authorities in charge.



THE METROPOLITAN AQUEDUCT, which supplies water to the city of Los Angeles, was completed in 1940 at a cost of about \$250,000,000. The project was so huge that it was divided up into many sections. In 1935 and 1936 Barrett & Hilp and Macco Corporation completed 20 miles of conduit and canal and syphons on this project well ahead of their time schedule. The accompanying photograph at the left shows the type of steel form and gantry which helped them make a speed record commensurate with good workmanship on this job.



## BAY BRIDGE

Between San Francisco and Oakland, California

A project of the State of California

**ENGINEERS:** Bridge Department, State of California, under the direction of Charles H. Purcell, State Highway Engineer.

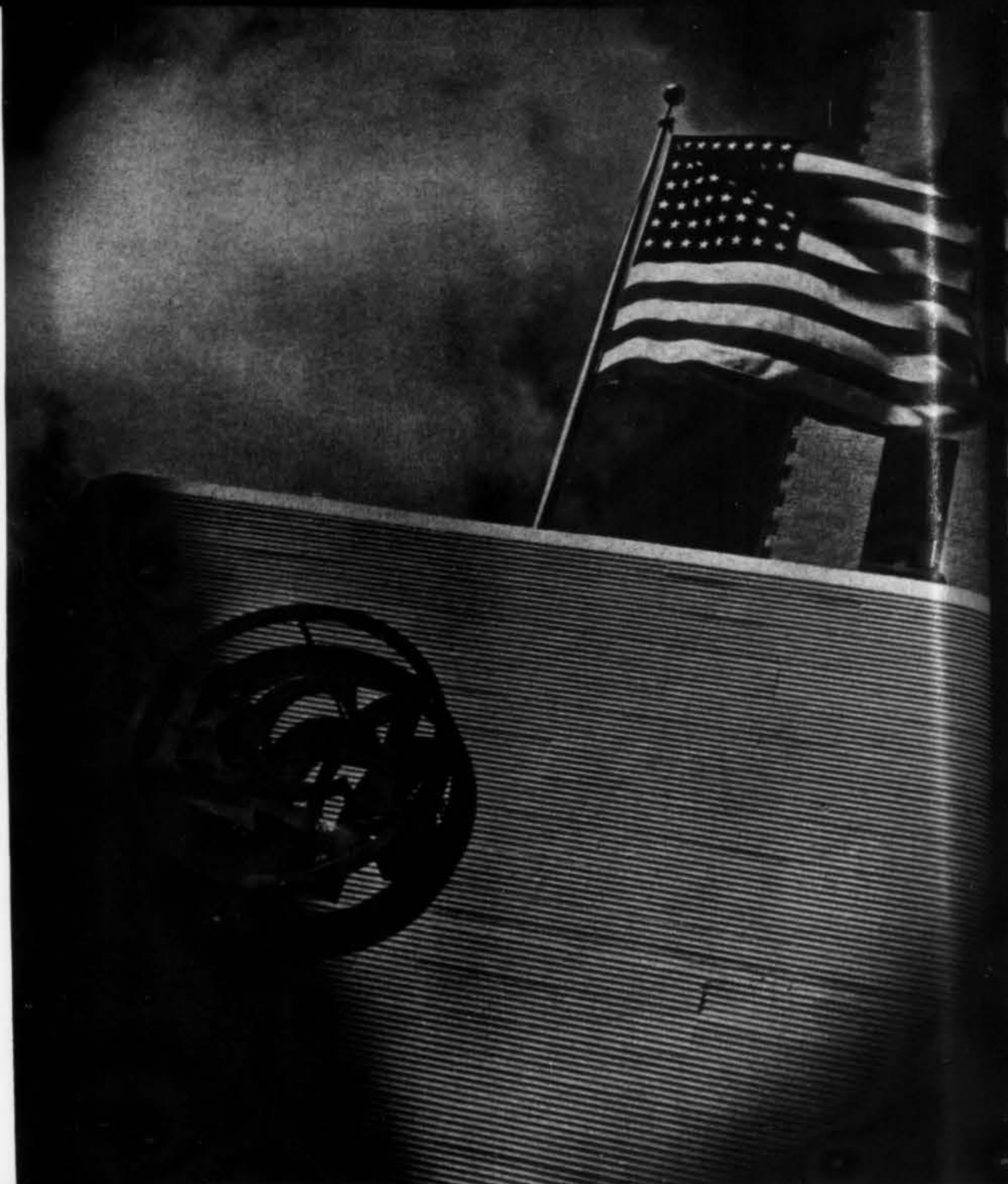
**GENERAL CONTRACTORS** for distribution and catenary structures and railroad decking: Barrett & Hilp

The distribution structure, which separates the flow of traffic at each end from the main arteries of the San Francisco Bay Bridge, was built at a cost of approximately \$1,000,000. The company involved also built the catenary system taking care of the entire electrical installation and installing the ties and rails on the bridge proper and the approaches. The contract for the installation of the ties and rails for the bridge proper and the approaches was held jointly with the Pacific Bridge Company. A system of technical coordination was developed on this project which called for the highest engineering organization in speed and performance.



**R A D I O C I T Y**

SAN FRANCISCO, CALIFORNIA



OWNERS: Barrett & Hilp and Lawrence Ba

LESSOR: National Broadcasting Company

ARCHITECT: Albert F. Roller

DECORATOR: Archie Taylor, City of Paris

GENERAL CONTRACTORS: Barrett & Hilp





Photographs by Maynard Parker

The new NBC building in San Francisco has been approved by radio executives and engineers as the "most perfect" plant of its kind ever designed. By this qualification it has established San Francisco as one of the four great radio centers of the United States.

The structure is five stories high and is of reinforced concrete. Designed without windows, bands of glass block serve as a source of light. The entire building is air conditioned throughout. The architecture is dignified, simple, and modern.

The San Francisco association insisted upon having a plant that included every improvement that has been developed in laboratories or learned in the construction of other radio studios. These new broadcasting headquarters are an excellent example of the benefits derived from this experience and knowledge. The floor plans and the arrangement of every department are designed for complete cooperation and efficiency in the preparation and presentation of programs.

All studio walls and ceilings are of suspended type, and the acoustical and insulation installations throughout the building are highly efficient.

The building contains ten studios and except for a public parking garage in the basement and a portion of the first floor, the entire structure is devoted exclusively to broadcasting and administrative offices.





## **BARTLETT DAM**

Verde River, Arizona

A project of the United States Reclamation Bureau  
For Salt River Valley water users.

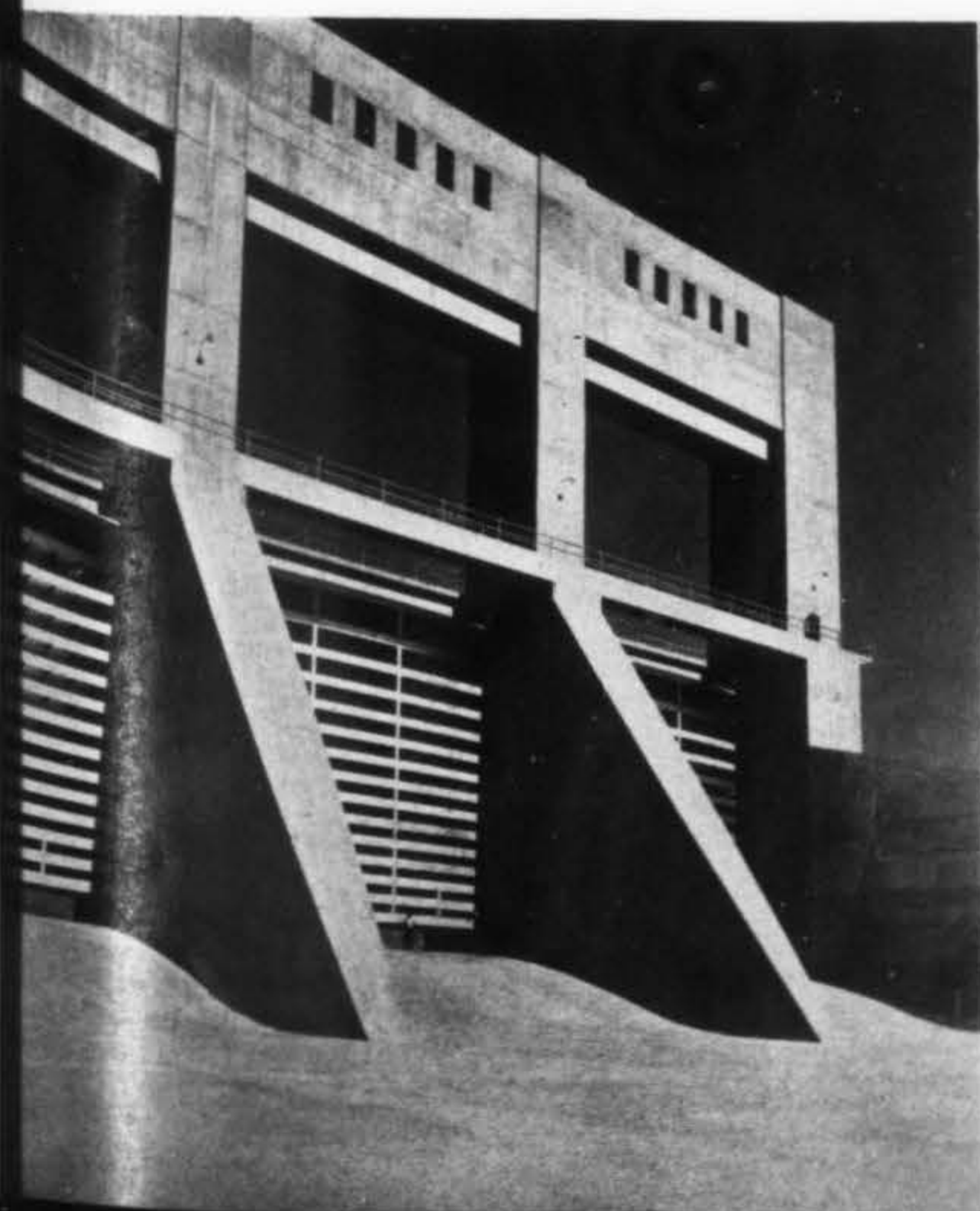
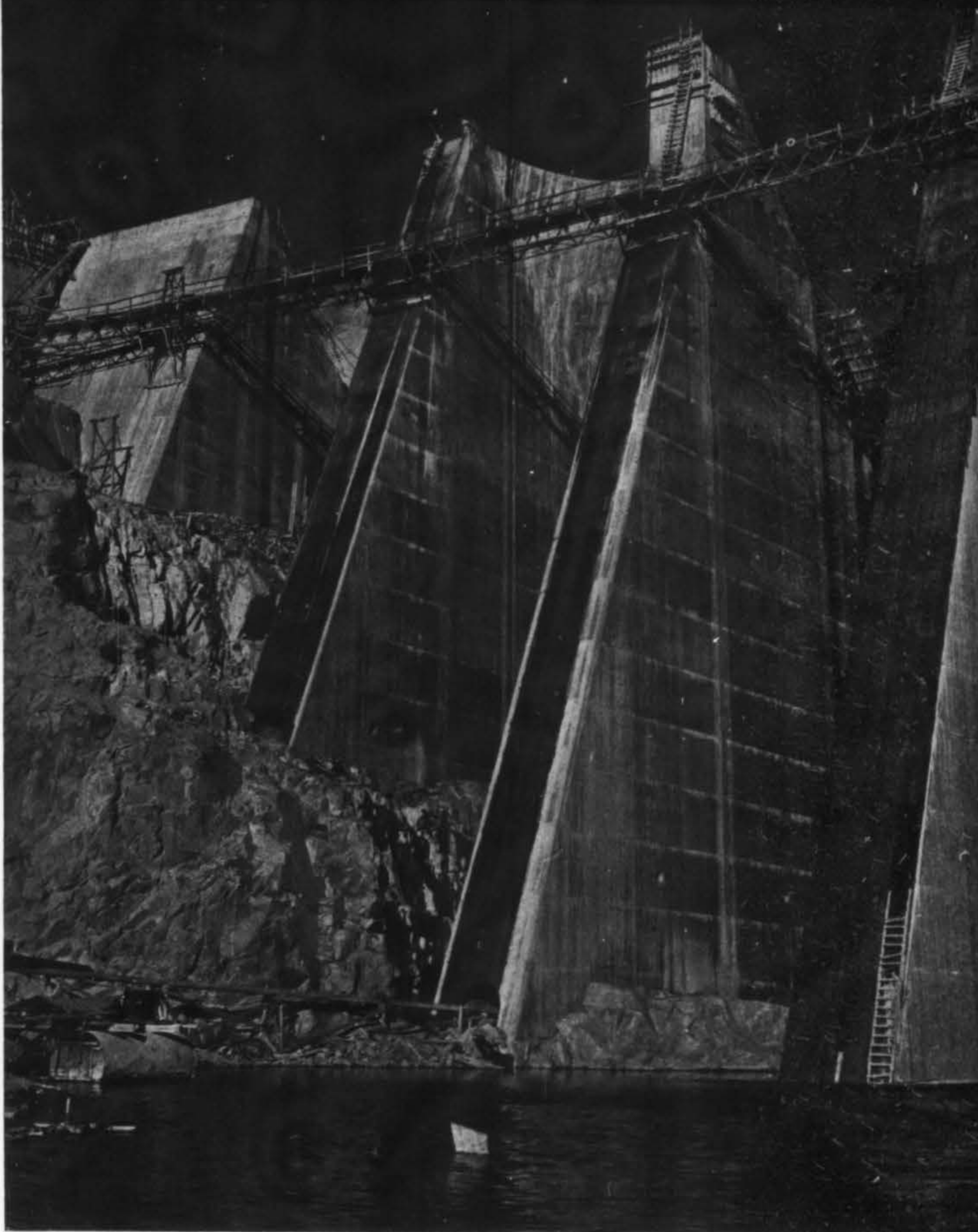
DESIGN: United States Reclamation Bureau

GENERAL CONTRACTORS: Barrett & Hilp, Macco Corp.

The mammoth Bartlett Dam is an excellent example of simple strength that is expressed through function and need. The form and great beauty of construction and design is an inevitable by-product of the purposes for which it was built. It is of the multiple arch type and is the highest of its kind in the world. It was engineered to fulfill a need for both flood control and soil conservation.

The two companies chosen to construct the huge \$3,000,000 structure of reinforced concrete began the project in 1936 and within two years, despite heavy flood conditions, delivered the dam.

The exceptional performance of the two companies has been highly commended in the engineering and construction fields and by the government officials who were in charge.



**U . S .   N A V Y  
H O U S I N G  
P R O J E C T**

This project of fifty solidly built permanent concrete buildings provides 600 living units and supplies additional housing for workers engaged in war activities in the Vallejo district. Constructed in accordance with the essential standards of the housing authorities, it includes all the required amenities.

Although extremely severe weather conditions prevailed during the entire construction period, the job was completed in record time in April, 1941. The successful and speedy completion of this assignment, within six months, was a noteworthy achievement in rapid construction. This endeavor is distinguished by the dexterity with which it was accomplished and by the efficient building methods used by the company.

The total cost of the project was \$2,250,000 and the average cost of individual units was well within the authorized limitations.

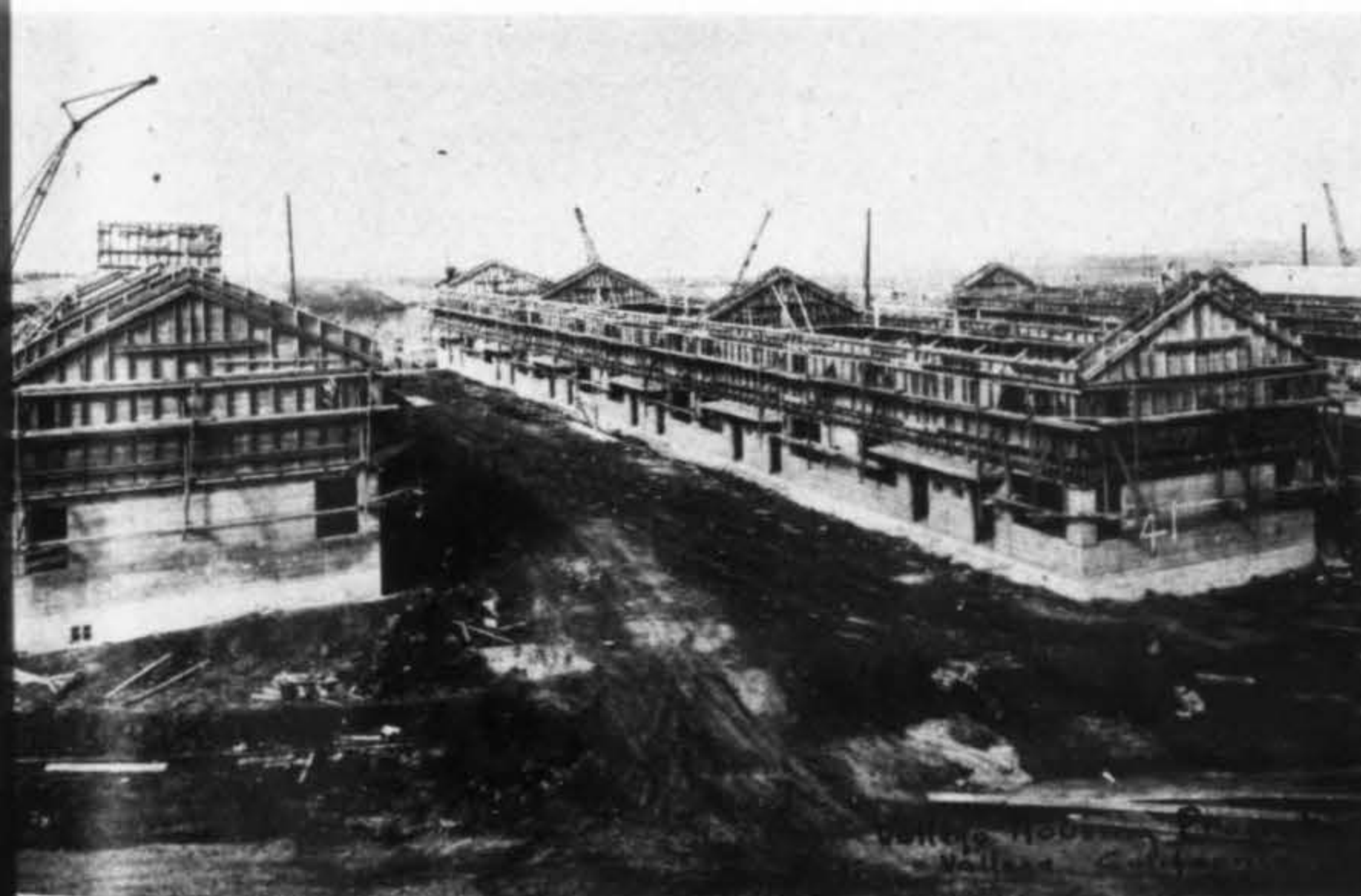
The simple architectural design follows the sloping site. Ample space for recreation, parking, and the handling of traffic was taken into consideration in the development of the plot plan.





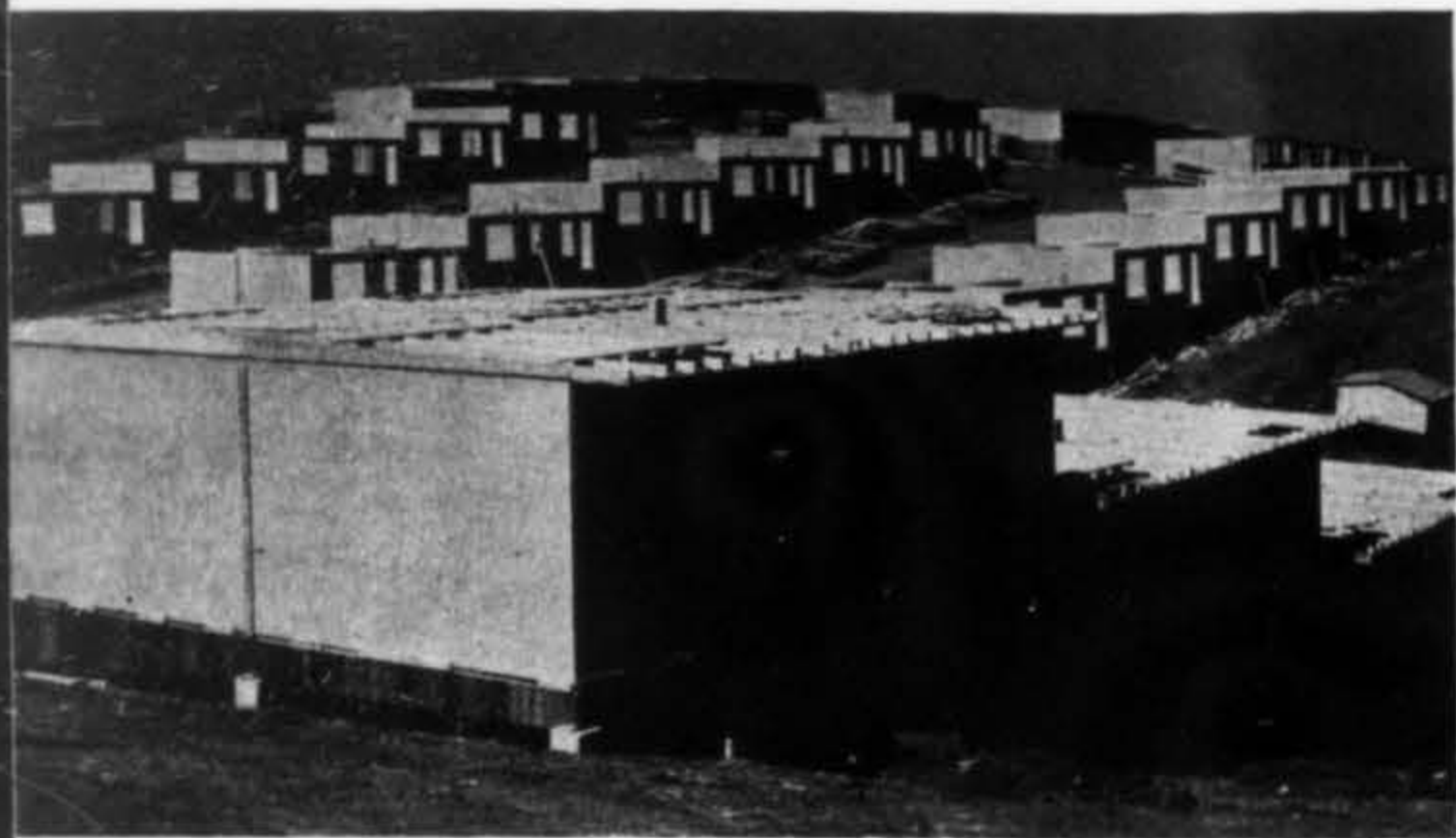


*Photograph by Gabriel Moulin*



**NAVY HOUSING, VALLEJO, CALIFORNIA; OWNER: BUREAU OF YARDS AND DOCKS**

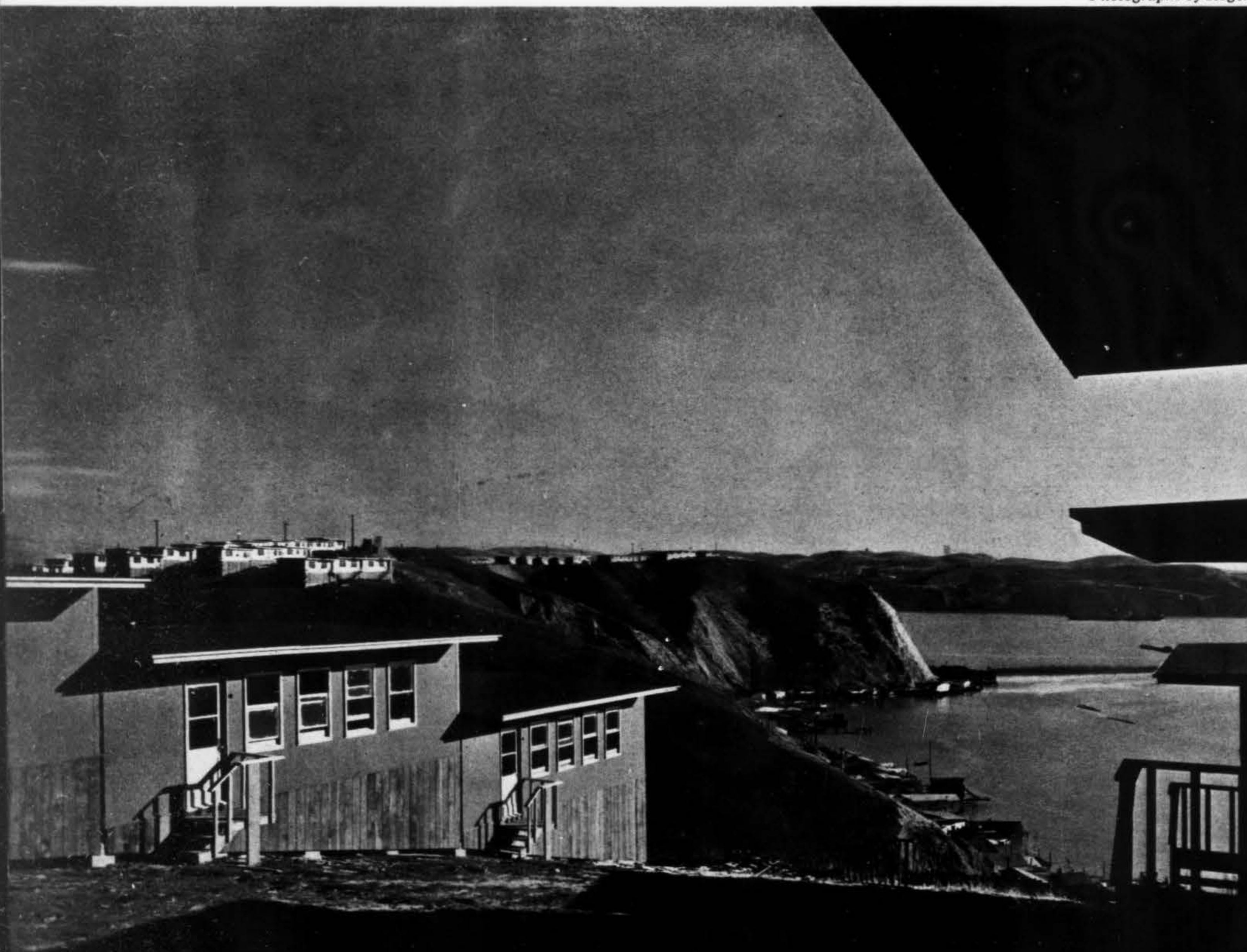
**ARCHITECT: ALBERT F. ROLLER; GENERAL CONTRACTOR: BARRETT AND HILP**



## C A R Q U I N E Z   H E I G H T S

Carquinez Heights, a great housing development, designed to provide necessary and pleasant living space for nearly 1,000 shipyard workers and Navy enlisted personnel, presented a genuine challenge to all those who were engaged on the project. The successful solution of the problems imposed by the site, the housing authorities, and the manufacturers gave the architects, engineers, and contractors an opportunity to serve a national and local emergency in War Housing. The enterprise was carried to completion under the most rigid discipline, speed, and economy.

*Photographs by Roger Sturtevant*

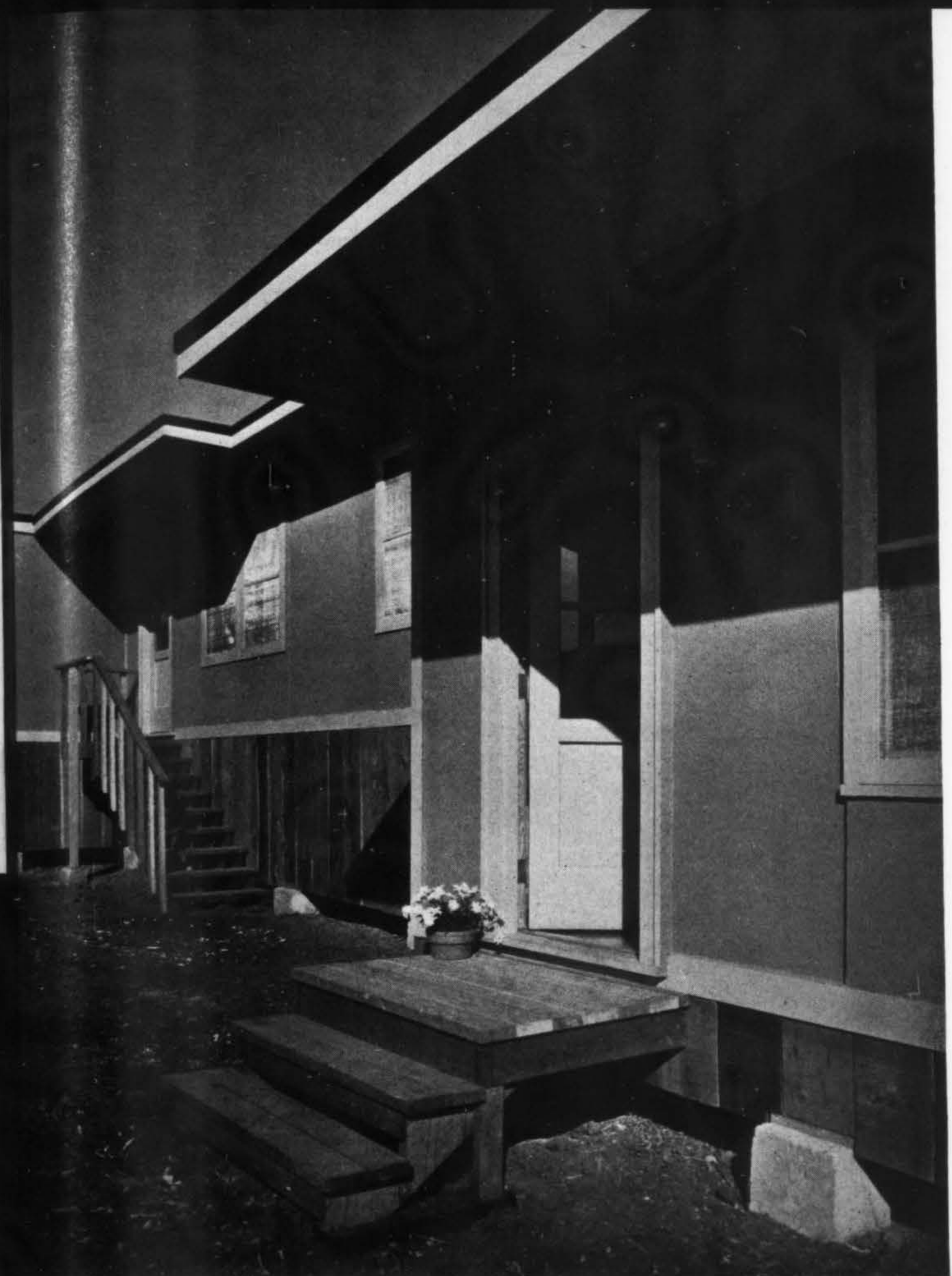


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Many new building techniques were used in the building of this housing project which was erected in 73 days. The general contractor used the Homasote precision-built method of construction. It was stipulated that the houses not only had to be put up speedily but they also had to be demountable. Great speed was obtained by the use of central fabricating plants from which walls and partitions, made section by section, were trucked to the site. All lumber and insulating board were pre-cut and stored.

The houses were built on a modular basis in even inches and the controls on the cutting table were set to match. Framing units such as windows, doors, and wall intersections were prefabricated in sub-assemblies. Because of flat roof design, it was possible to build both ceiling and roof at the same time. This combination construction effected a saving both in time and economy. The project is a credit to both the general contractor and the prefabricator.

The architecture is an outstanding example of efficient design on a large scale.

*Photograph by Gabriel Moulin*

Vallejo, California

A project of the Federal Works Agency, since succeeded by the National Housing Agency

ARCHITECT: William Wilson Wurster

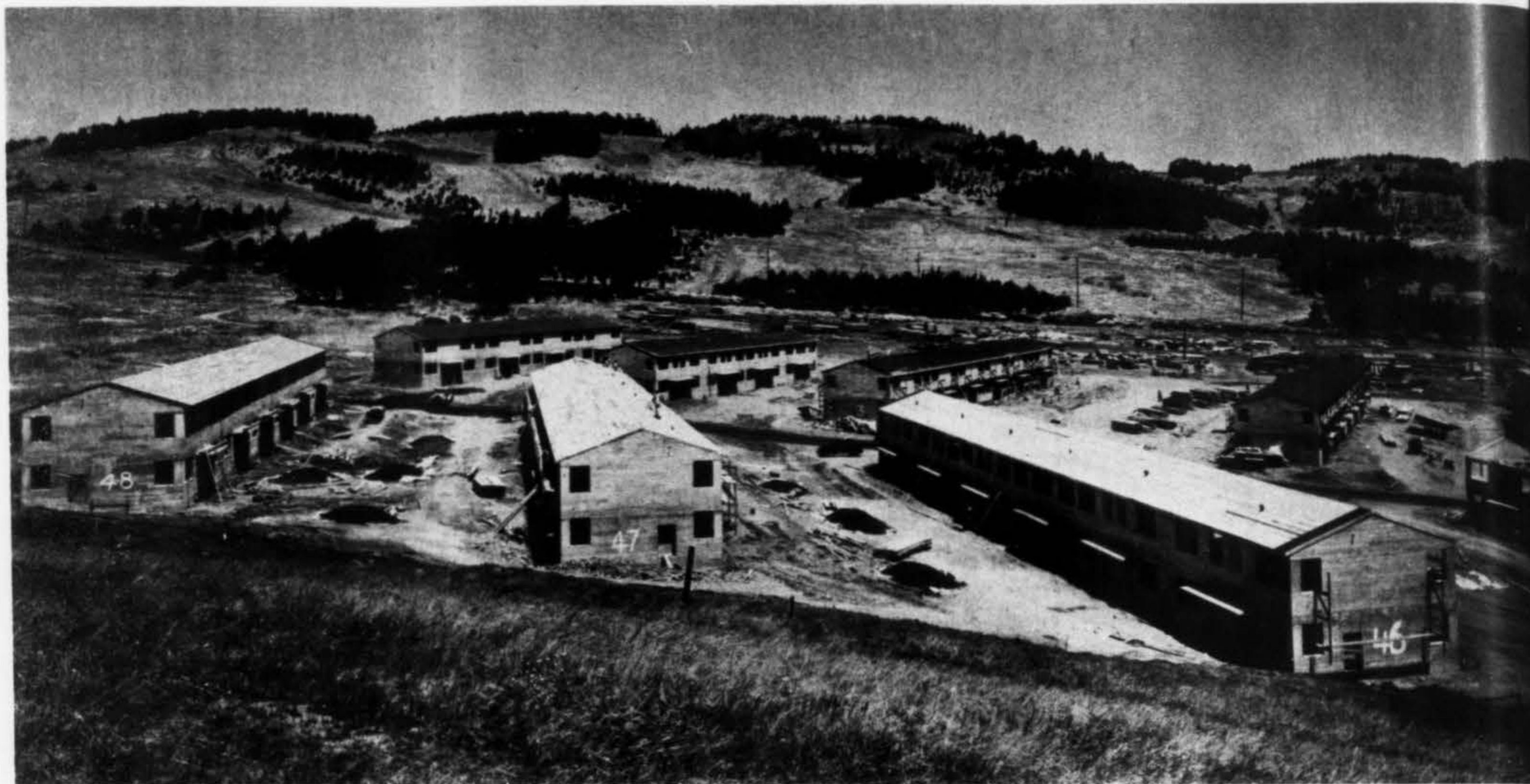
CIVIL ENGINEERS: Punnett, Perez & Hutchinson

MECHANICAL ENGINEER: George E. Atkins

PREFABRICATING SYSTEM designed by The Homasote Company of New Jersey.

GENERAL CONTRACTORS and PREFABRICATORS: Barrett & Hilp.





SUNNYDALE HOUSING PROJECT

## SUNNYDALE AND HOLLYCOURTS HOUSING PROJECTS

The site for the Sunnydale Housing Project, the largest project of its kind in the area, occupies 48 acres on a gently sloping hillside in Visitacion Valley. The project consists of 90 two-story concrete buildings and offers moderate rentals to 772 San Francisco families who are engaged in defense and war activities. Six types of buildings are used in the project, all the same in width but varying in length, and they are placed so that the arrangement gives a pleasing effect in distribution. Each dwelling unit consists of a living room, kitchen, dining space, and one, two, or three bedrooms, a bathroom, and adequate closet space.

The Holly Courts project, completed in the fall of 1939, provides housing for 118 families. It is an attractive community, well planned and constructed in accordance with the demands and restrictions of the housing authorities. It has been successfully operated since its opening and is serving adequately the need for which it was designed and built.



SUNNYDALE  
HOUSING  
PROJECT



SUNNYDALE HOUSING PROJECT

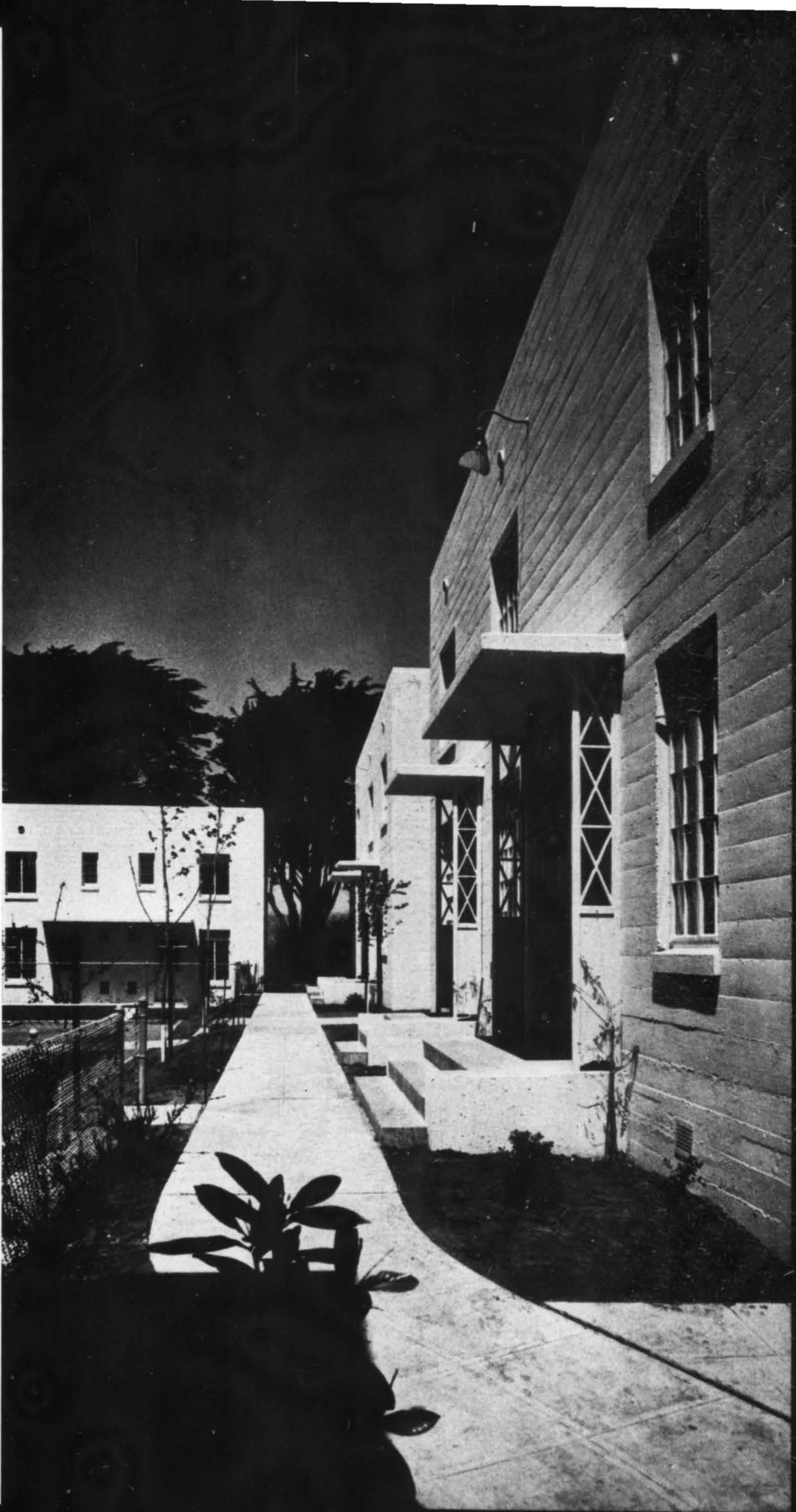


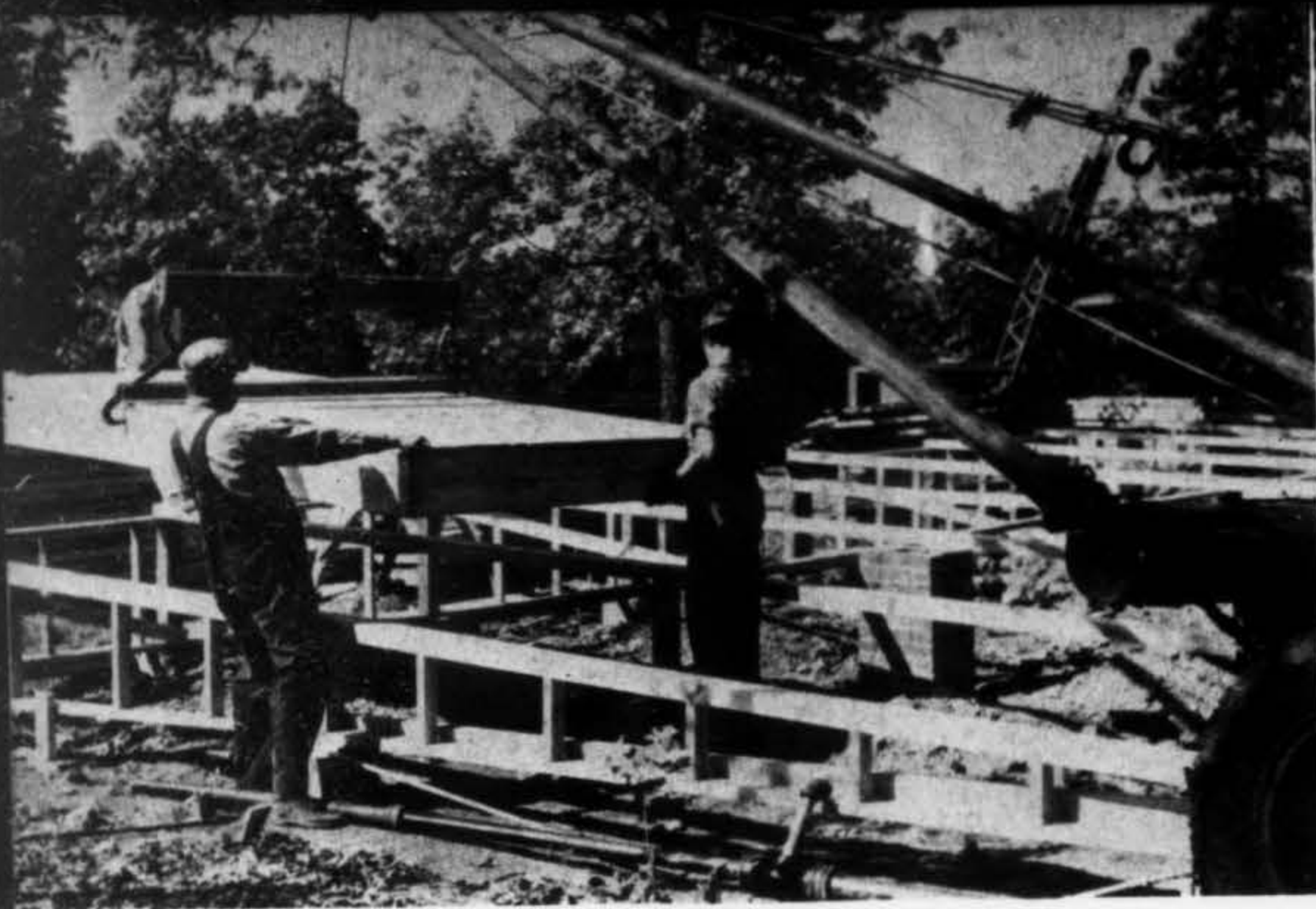
HOLLY COURTS HOUSING PROJECT

SUNNYDALE HOUSING PROJECT  
 United States Housing Authority  
 ARCHITECT: Albert F. Roller  
 ENGINEER: H. J. Brunner  
 GENERAL CONTRACTORS: Barrett  
 Hill

HOLLY COURTS HOUSING  
 PROJECT  
 ARCHITECT: Arthur Brown, Jr.  
 ENGINEERS: Hall & Preknoff  
 GENERAL CONTRACTORS: Barrett  
 Hill

HOLLY COURTS HOUSING PROJECT





## FORT LEONARD WOOD

Waynesville, Missouri

A project of the Federal Works Agency, since succeeded by the National Housing Agency

ARCHITECT: Harland Bartholomew & Associates

PRECISION-BUILT METHOD OF PREFABRICATION: Homasote Co.

GENERAL CONTRACTORS: Barrett & Hilp

The awarding of this contract to a West Coast firm was concrete proof of the value of western construction companies in the war effort. In July, 1941, the general contractor sent a crew of skilled men to Waynesville, and five months later they had directed the prefabrication and erection of 500 demountable Homasote houses well within the time limit and at a cost of approximately \$1,500,000. The project proceeded from a "standing start" in that it was necessary to build a complete prefabrication plant on the site. Comments from the East and official circles indicate that the general contractor completely satisfied all requirements.

