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Fine Arts

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NOT "HAPPY NEW YEAR" . . . IT'S TIME TO FIGHT!

We can't say "Happy New Year" to our fighting forces, but we *can* speed the day when Hitler, Mussolini, Hirohito and their mobs of blood ravishing vampires are vanquished! This will mean many sacrifices. It will mean the curtailing of our own pet selfishness, of our love of luxuries, of our willing waste of time and materials, of our utter disregard of the unparalleled brutality and treachery on the battlefields throughout the world. We've got to knuckle down to the truth and gravity of this war. Unless we create more real active effort and get down to real dyed-in-the-wool American spirit, this war will not be won for many years to come.

Let's cut out being a nation of egotists who brag and howl to the four winds of our mighty strength and power. The Pearl Harbor slaughter is the direct result of such damnable bigotry. We felt immune from attack. We felt we were too powerful a nation for anyone to harm us. And now we're foolishly hiding behind another such screen. What are folks on the home front *really* doing? We're doing about one-fourth of what we *can* do. Are those boys in our fighting forces overseas working on a time schedule which reads: Start firing at eight o'clock in the morning. Cease firing at twelve o'clock for lunch. Do they take 15 or 20 minutes for smoking and idle chatter every so often? Go over and discuss the baseball score or the movies with the enemy at noon and then come back and at one o'clock start fighting again? Do they quit fighting at five o'clock or demand overtime pay for an extra hour or two? Do they go to a comfortable home, take a shower, then out to a dance or out on a bender and loaf, half groggy, on the fighting line next day and still draw a day's wages?

Hell, no—they don't! They have to keep fighting; all day, all night, two days, three days, a week, a month—dying, suffering, going hungry, enduring the torture of bitter cold, tropical swamps or torrid deserts, of thirst, exposure and a thousand other hardships unchronicled in a fighting man's work day. And why are they doing all this? They are doing this for you and the homeland they love. They have forgotten personal amenities. They have overlooked the fact that many of the boys they knew in the homeland are drawing down more than

a hundred dollars per week and living in luxury. They have a war to win!

They haven't time to think of these things! *They are men!* Because they are the fighters of a Great Nation. You, Mr., Mrs. and Miss America, snap out of it! Stop yowling about things of secondary nature. Get your heads out of the sand and help bring those boys back home through an all-out effort of constructive labor and investment.

Take every penny of your overtime and 10 per cent of your straight time and buy lend-save bonds to help the fight on our enemies. Before we began preparing our national defenses you prospered on less than half of the wages you get today. You threw money away lavishly. America was looked upon as the Golden Egg Nation—the nation of people who knew how to spend. Now it's time to prove to the world that you also know how to get behind your fighting forces 100 per cent. **DO IT!** Don't blah-blah so damn much about what you intend to do with your money next week or next year. Serve in the lend-save divisions of our fighting forces now!

Give the sailor or soldier or marine a lift when you see him on the highway. These boys all appreciate your kindness.

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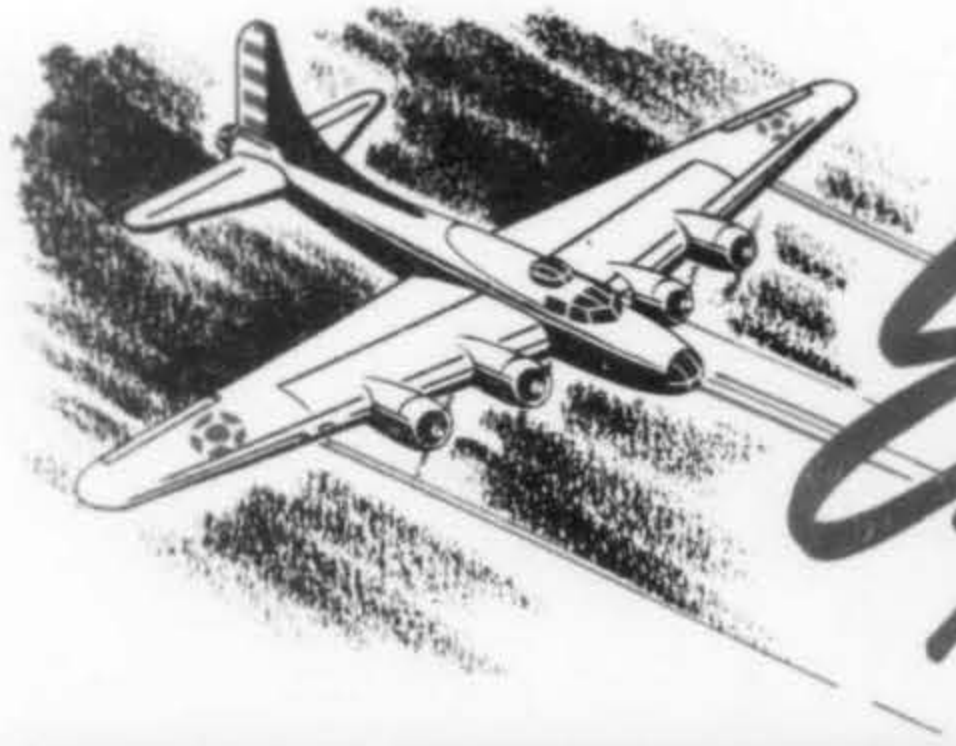
Vital victory materials provided through the George E. Ream Company are taking an active part in the war production of the Pacific Southwest. They are being rushed by the carload to war industry plants and to giant war construction projects, for use in shipyards, aircraft plants, hospitals, barracks, military installations . . . wherever construction is a part of the war effort . . . speeding the day of victory.

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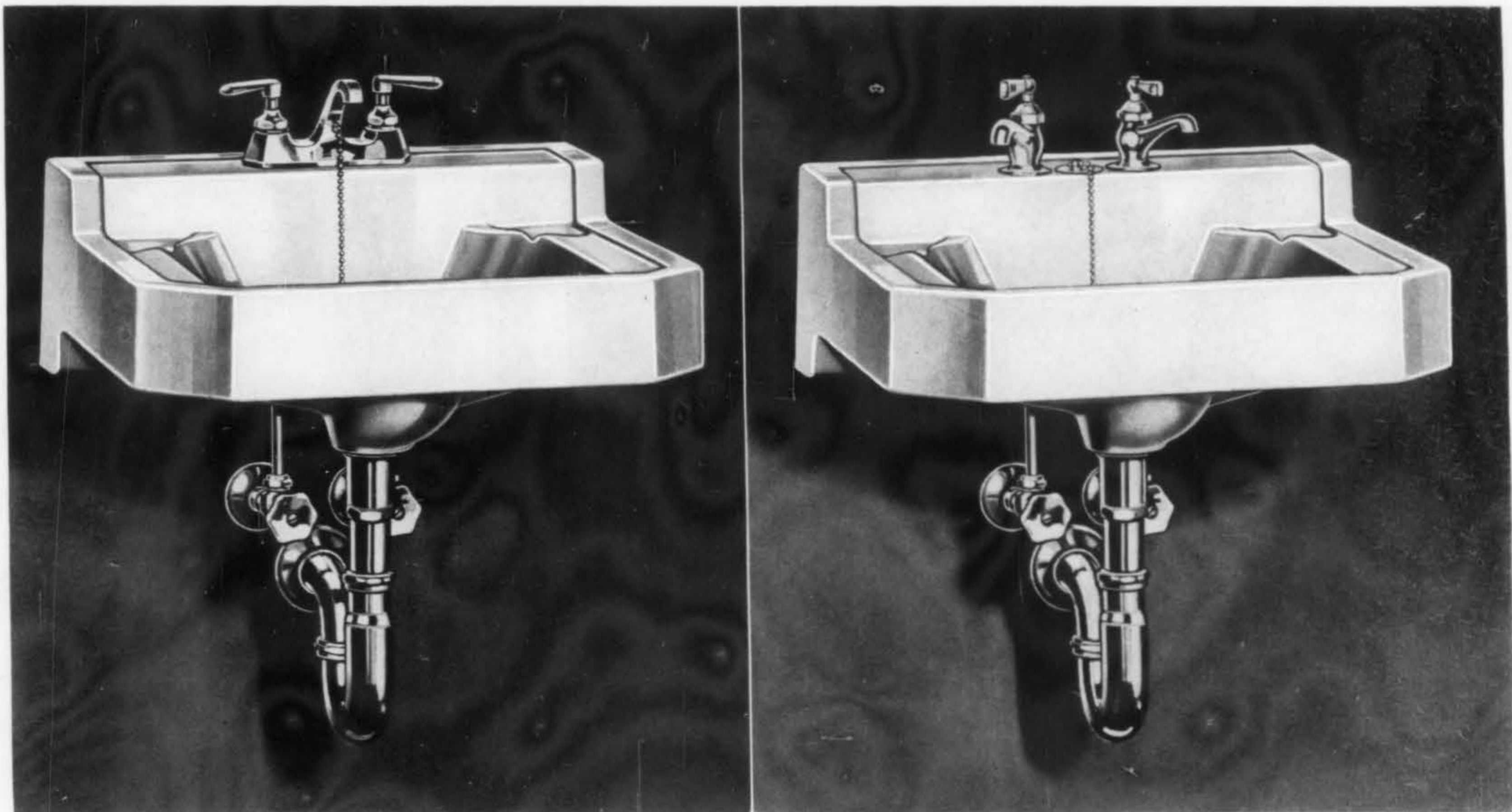
PRESENTING the new, streamlined, all-purpose "Victor" (W-358) lavatory — a modernized and improved version of our previous "Pico" (W-357) model. This low-cost, serviceable lavatory was re-designed especially to meet today's requirements for use in camps, training stations, cantonments, etc. It meets all Government specifications and is already in popular demand for this essential war-time use.

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to conserve critical materials, this clean-cut, 15 in. by 18 in. lavatory fulfills every requirement for economy, practicability and convenience. A soap depression is provided on one side of the deep bowl, while the other side offers ample shelf space for toilet articles. Drillings will accommodate either faucet or unit fittings.

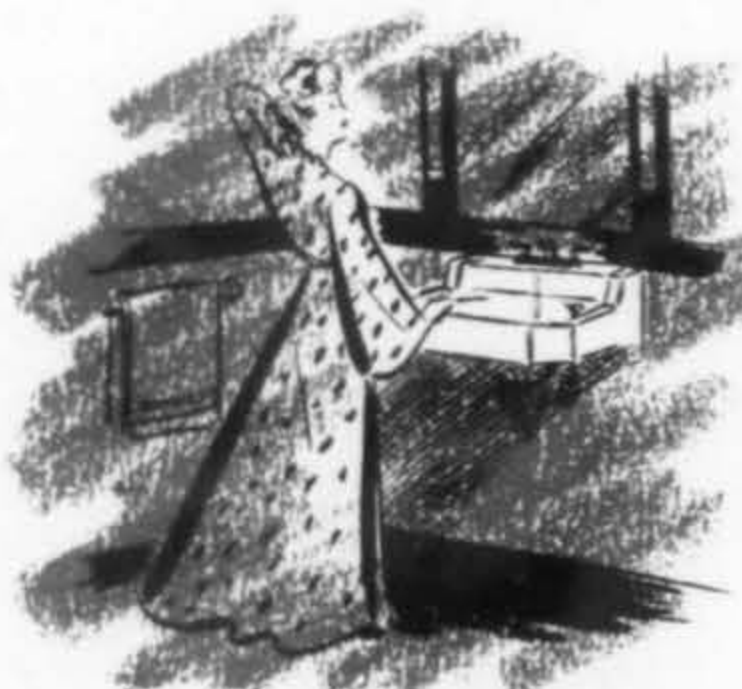
Though the "Victor" is produced primarily for use in Army and Navy bases, it is equally "at home" in residential remodeling and replacement jobs, new homes for war workers and in industrial plants. It is now in production and available for every authorized war-time use.

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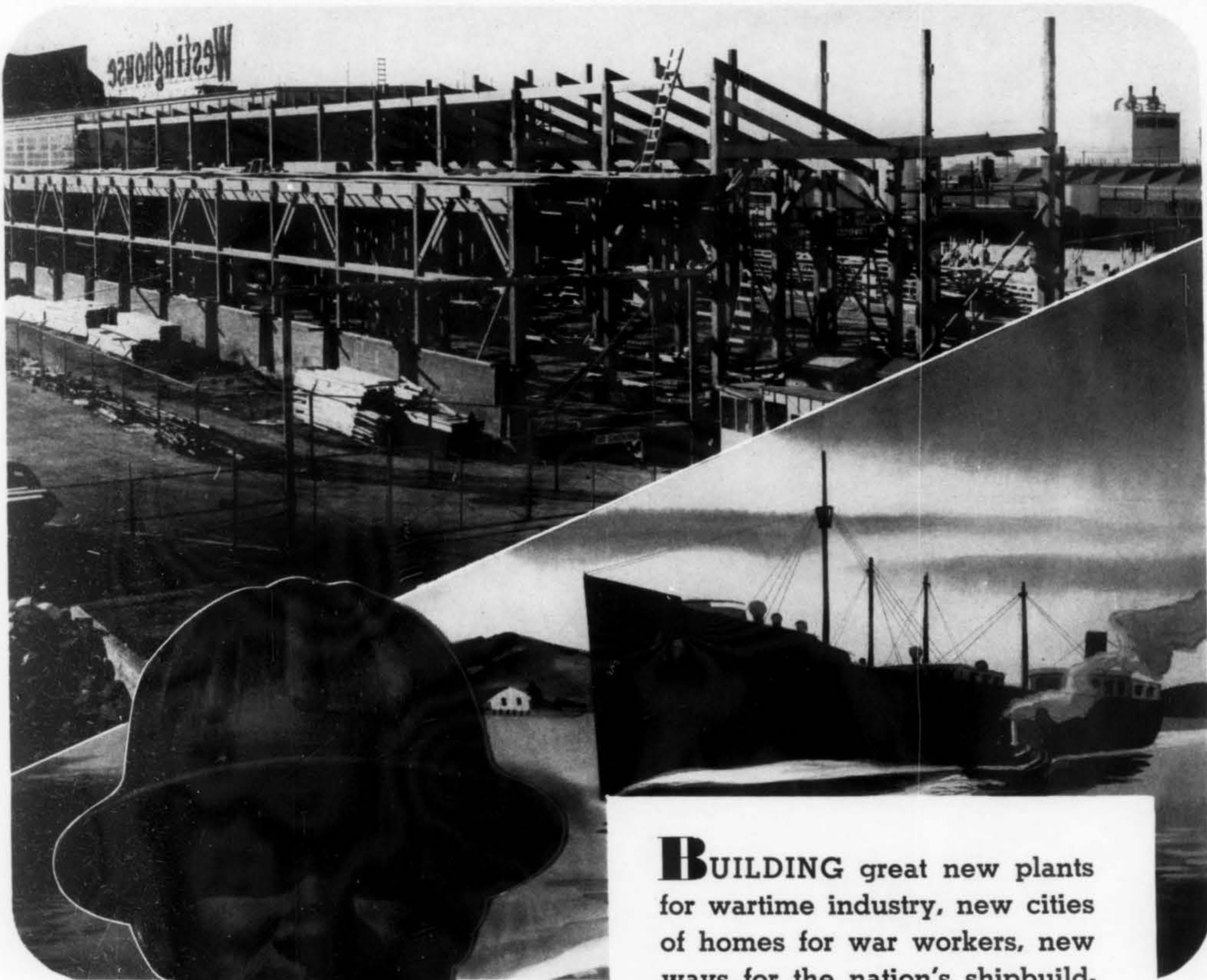
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books

SABOTAGE! *The Secret War Against America*, Michael Sayers and Albert E. Kahn. (Harper & Bros., \$2.50)—As if we didn't already have enough to keep us from getting any sleep at night, Michael Sayers and Albert E. Kahn come along with a book called *Sabotage*. It gives case histories of assorted attempts to blow up everything from our marines to our morale. With names, dates and figures it establishes the prevalence of fifth columnists, and its general effect is to scare the hell out of you, which is always stimulating and in these days desirable. The book begins with German machinations in World War I—train wrecks, fires, explosions—and carries through to their parallels before and during the present war. Based largely on testimony in court procedure, with the F. B. I. as star witness, *Sabotage* is a sort of standard reference guide to dirty work at the crossroads. It confirms your darkest suspicions of your second cousin in Wisshawken and your maiden aunt in Kenosha, and leaves you none too sure of yourself.

Most of the episodes of the current war period have been reported in more or less detail (according to the publisher's orientation) by what we cheerfully call our free press; but it's convenient to have all the evidence brought together. For instance, the activities of the industrious Ham Fish in getting George Sylvester Viereck's pronouncements into the Congressional Record, and in distributing them through the mails under his personal franc, are documented and neatly indexed. The doings of Holt, Senator Rush D., and of Nye, Senator Gerald P., and of Wheeler, Senator Burton K., are likewise to be found through a proper exercise of the alphabet. There are also the records of some neat twirls of the distaff by Wheeler, Mrs. Burton K., and by America, Mothers of. In short, it's the low-down, with sworn testimony and photostatic proof. It confirms the worst, and suggests a lot of dark ideas for good measure.

All that keeps you from sitting up all night with a blanket over your shoulders and a shotgun across your knees is the news that the F. B. I. is generally ahead of the saboteurs: maybe by a photo finish, but still ahead. You read how the Gestapo turned all its Schrecklichkeit on William G. Sebald, and how William G. Sebald turned it right back, and you cheer as if William S. Hart were riding again. You read with a certain glee—even if you're a Republican—that one A. Halfeld was assigned by Dr. Goebbels to study Franklin Roosevelt's psychology, and that A. Halfeld reported that Franklin Roosevelt was not likely to be won over to the Nazi way of thinking. You are reminded of the cry of "Impeach Roosevelt" that originated in Berlin, and was taken up in November, 1941, with singular spontaneity by Philip E. La Follette, Alfalfa Bill Murray and (guess who!) Ham Fish. You get together, for two dollars and a half, Berlin's thoughts about Charles Lindbergh. You mustn't miss *Sabotage*. You'll never draw an easy breath after you read it.

LISTEN FOR THEIR LAUGHTER. Edward Thompson (Macrae-Smith Co.; \$2.50)—If you have reached the stage where you gag more or less positively at the approach of tough, lean, hard-hitting prose; of earthy characters and of rest-room badinage—then *Listen for Their Laughter* is your dish. Edward Thompson has written a thoughtful, amiable account of a patent medicine vendor who made his headquarters in Pine Bluff, Arkansas, verged upon murder in New Orleans, Louisiana, and finally found cheer in the fact that life goes on, even if people don't. You will like Thompson's style, which is at once florid and sophisticated; turning into imagery so unaffectedly as to suggest the Willa Cather of twenty years ago (and if that isn't a pleasant suggestion, what is?). The story proceeds with apparent naivete, and it is only in retrospect that you recognize that the author has presented a nice assortment of pathological cases—a man who is incurably in love with the ghost of his wife, a spinster whose mother has frightened her out of matrimony, another spinster with a frustrated maternal complex. The plot takes some detours that you may not care to follow, but it adds up to a readable and civilized synthesis of life in the heart of America in the first quarter of this century.—PATTERSON GREENE.



THERE'S WORK TO BE DONE

THERE'S WORK TO BE DONE before America and her Allies can halt—for all time this time—the destructive elements which are running riot throughout the world. In our case it is war construction. Work that must be done fast and well! In your case it is that work which you do best . . . to hasten victory and a lasting peace.

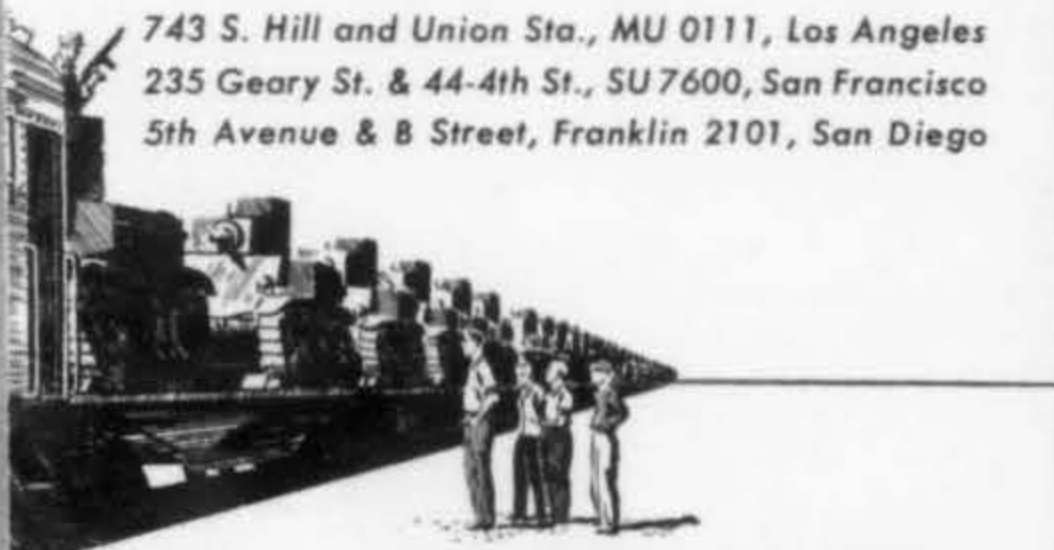
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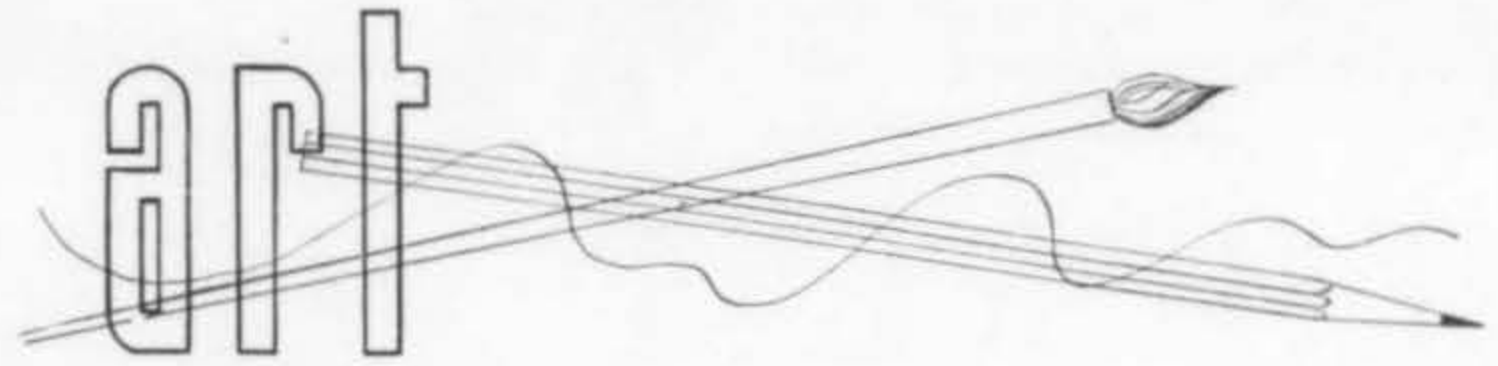
★ This is a war of rolling wheels. Millions of men and millions of tons of raw and finished products must be moved where and when needed. That is why movements essential to victory come first
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10-92



SAN FRANCISCO

There are few new shows of any importance in San Francisco galleries during the holidays. This is probably a thoughtful provision of nature designed to prevent undue frustration. Householders can, and do, devote themselves wholeheartedly to celebration unperturbed by the thought that they may be missing an important exhibition; and art no doubt is saved from ignominious defeat at the hands of the Christmas spirit. All things in their season.

Still there are rewards for those unconventional souls who insist on visiting galleries at this time of year. Museums are apt to bring out seldom-seen parts of their permanent collections; and small new shows, of which there are always several, are more easily seen and appreciated than when they are overwhelmed by giants.

This season is particularly rich in drawings. The Legion of Honor shows a room of fine originals, chiefly by famous French and Italian masters; against the exquisite romanticism of most of these, a woman's head by Diego Rivera seems almost savagely primitive, an Aztec mask in a Venetian palace. Next door to these are drawings and sketches by Robert Henri, teacher and maker of precepts for so many American artists in his day; now these small things seem pleasing but unexciting and distinctly dated. There are oil sketches of trees, mountains, discreet girls sketching, rocks and hillsides, and several figure drawings done with a bold black line.

Master Drawings and Prints at the San Francisco Museum of Art turns out to be mostly reproductions, but excellent ones and well chosen; a Pollaiuolo head in colored crayon, Holbein's portrait of Jean de Boulogne in line and colored chalk, Durer, Botticelli, Titian, through Cezanne, Matisse and Degas, to a Picasso etching for Lysistrata.

In the never-never land of the Museum's long hallway, where so many good things are lost in the gloomy, inadequate lighting, there seem to be just now a fine selection of drawings, watercolors and prints from the Art Association collection; among them a very beautiful watercolor by George Grosz, of Central Park, done on wet paper. The rich, soft darks of foreground autos and other shapes against the suggested texture and color of trees and gray buildings seem—at least in this half light—like animal tracks on patterned gray snow. Theodore Polos has a pleasing gouache called *Winter Landscape* with beautiful gray and white storm clouds over a warm red, brown, and green landscape, apparently a Mexican scene. There is a rather abstract John Marin called *Falling Leaves*; Karl Karsten's almost childlike picture, *Hillside Homes*; a Hofer *Man and Horse*; Marian Cunningham's pastel called *Broken Road*; George Harris, Glenn Wesels, a Stackpole drawing of a nude, and many others.

In the Art Association Gallery there are modern prints from the museum's permanent collection, and to add perspective, in the large gallery adjoining is a collection of prints and drawings from the pre-modern period, if one may call it so.

Grace Clement's designs for the decoration of an airport, designed and executed for the Southern California Art Project, are clever and interesting and seem, from the sketches and photographs shown, to be well adapted to the demands of the problem. Possible exception might be the designs, beautiful in themselves, for the mosaic floors; these seem, in the sketches, to suggest wall rather than floor decoration; but perhaps this is not apparent in the finished product.—
DOROTHY PUCCINELLI.

LOS ANGELES

Even though the new year may be already stamped, earmarked, and otherwise predetermined by the events of the year just past, we still like to think in terms of our potential prerogative of scrapping last year's calendar, erasing the sheaf of errors which dotted so many of its yesterdays, and starting once more with a clean slate. Ever hopeful that stray chance will bring to light elements which history has not foreordained, we prefer to face the future with eyes in quest of evidence, however fragile, that certain fundamentals shall not be allowed to die. In the midst of chaos of destruction, we seek the strength inherent in the meaningful continuity of construction.

However difficult the job may be, or how tenuous the thread becomes, it is for the artist to maintain the link which makes the future pos-

(continued on page 14)



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LOS ANGELES

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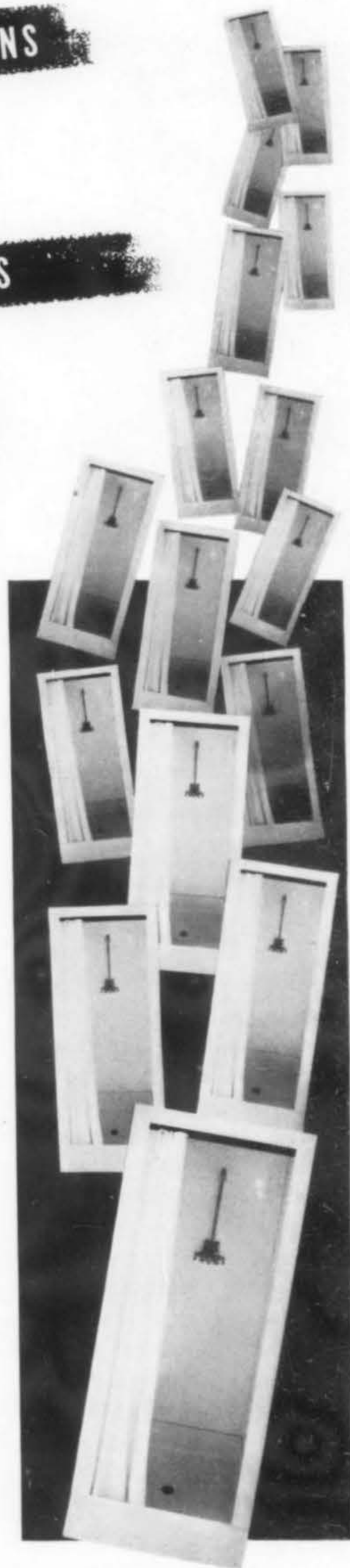
Rose Hill Courts is still another west coast project emphasizing how completely Marlite measures up to the all-out demands of all types of wartime building everywhere.

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ART

continued from page 12

sible. The task is not an easy one. Paradoxically, it will often take him beyond the understanding of the masses in whose interest he works, and who will deny him their acclaim—for the present. But the honesty of deep convictions is not concerned with transient notions.

Contributing to such manifestations, we should like to see in the year to come a greater number of artists concern themselves with being artists. We should also like to see the museums and galleries expend all the means at their disposal to arrange important exhibits of an international, rather than national, scope; of ferreting out and presenting new talents; of depending less upon the accumulations in the basements (unless they really merit an airing), and of devising ways and means to keep their doors open and accessible to an ever-widening audience. And we should also like to see the public, for whom both these groups exist, maintain and increase its demand to see good art of the past and present, and to protest any curtailment of opportunities to do so, as well as to give tangible evidence of their belief in and need for keeping alive art and the artist in a world geared to the grim business of war.

Chills still run down our back at the recollection of Benton's seven furies unleashed last spring, and our chief response to the poster competitions has been to offer apologies in the names of our artists. The artists have not yet found the answer to their problem in relationship to the war. They still lack the perspective that is the hand-aid of their profession. In their zeal to be of service at a particular moment they have been inclined to forget their wider obligations as poets, philosophers, and painters. And too many who are still painting speak in platitudes, in terms of yesterday's mistakes, fearful to question, to experiment, to break new ground—unmindful of the great creative responsibility upon their shoulders.

Most significant among art activities of the past year was certainly not the exhibits which we saw, but what was happening to the artists themselves: the wholesale exodus of men and women leaving their studios for the defense plants. It is inevitable that this stoppage in creative work, like that of all peace-time commodities, will result in a scarcity not yet fully reflected in our galleries, unless the artists themselves put a new evaluation on their abilities and their role as artists.

Laudable as the effort may be to promote picture sales via the Christmas gift appeal, the local result when measured by even modest aesthetic standards was not particularly inspiring. Such attempts tend to reduce the quality along with the price. The Dufy show at Hatfield's of course made no effort to fit into this category, and the offerings at the Contemporary Galleries, now at 6727½ Hollywood Boulevard, of color reproductions, silk screen prints and other originals were good, all year quality. As for their featured show of Mervin Jules, it is perhaps unfair to judge a man's work by a group of paintings collected under the heading of "The Painter Looks at the Musician." Amusing and entertaining as some of the pieces are, their stress on social comment was certainly made at the expense of plastic organization. It seems to us that a picture to be lived with must be something more than a New Yorker cartoon in color. Not that all Jules' work is on such a level of satire. His general output in oil or egg tempera becomes much more serious minded and a little more conscious of his obligation as a painter. We gather that Jules does not think too highly of his allied artist, the musician, and even less of that fellow's audience.—GRACE CLEMENTS.

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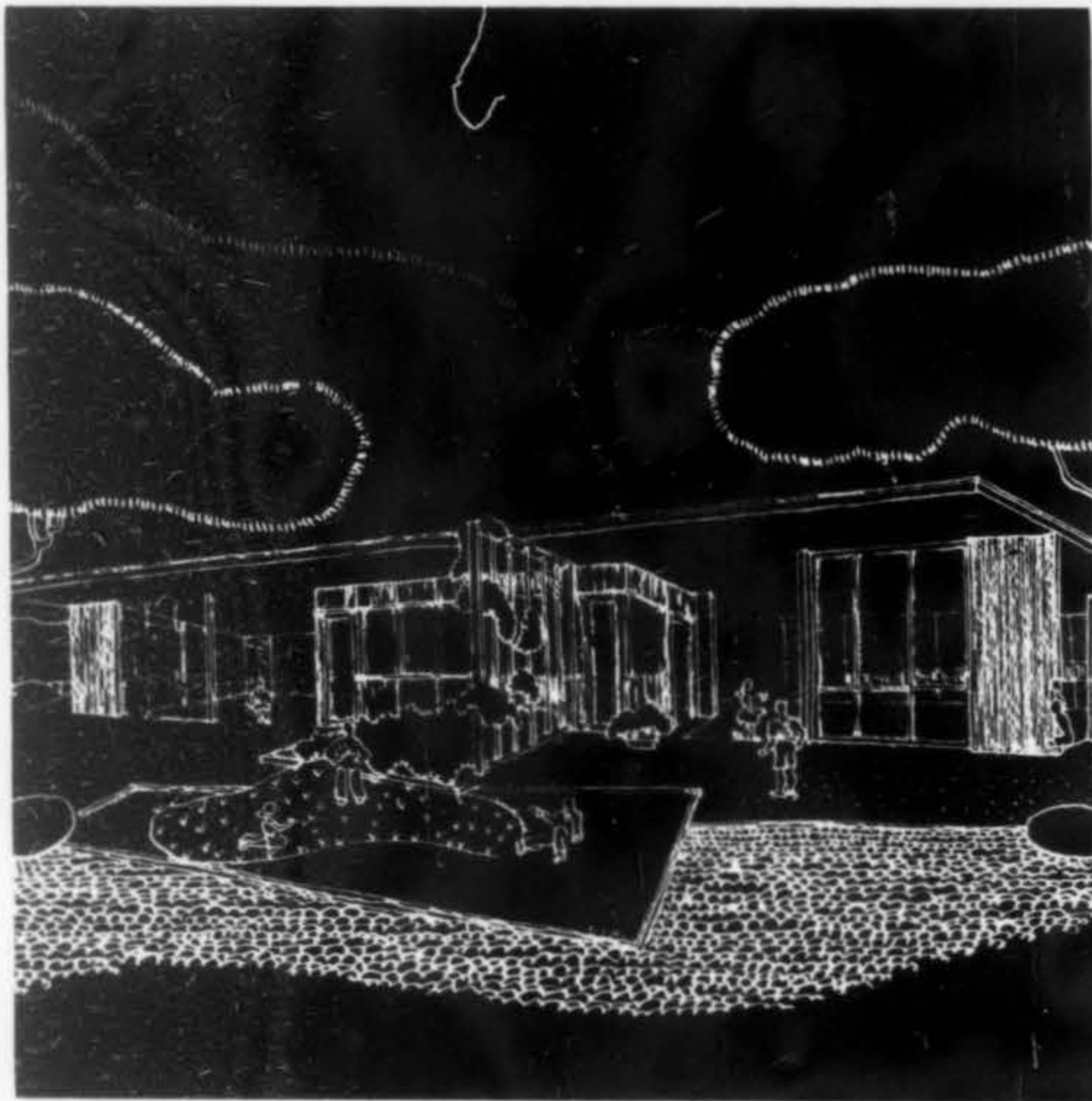
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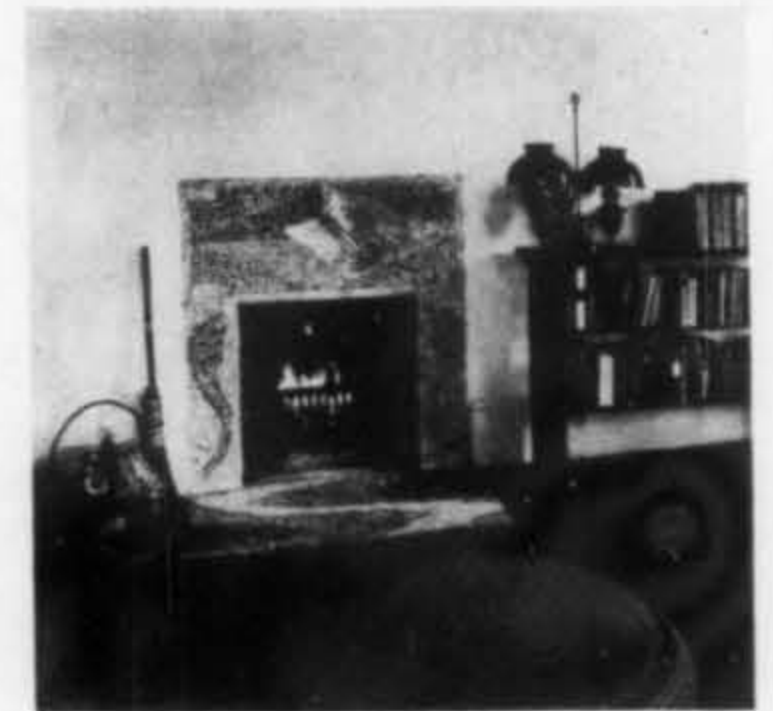
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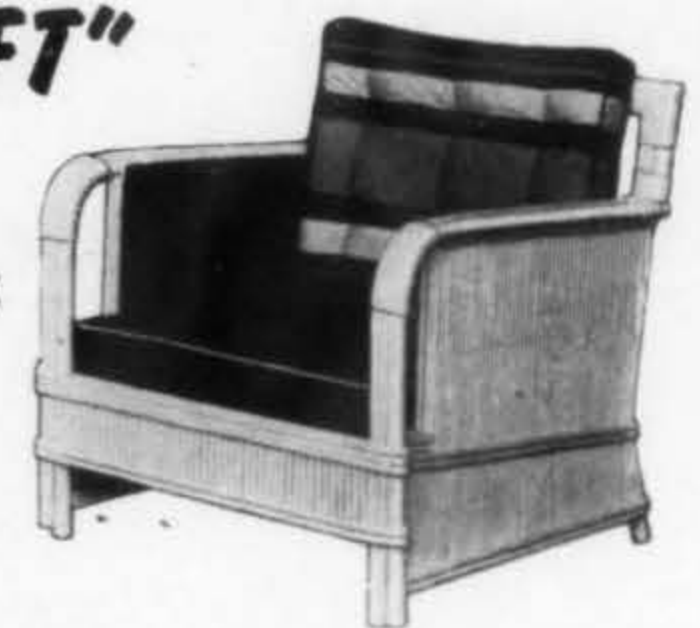
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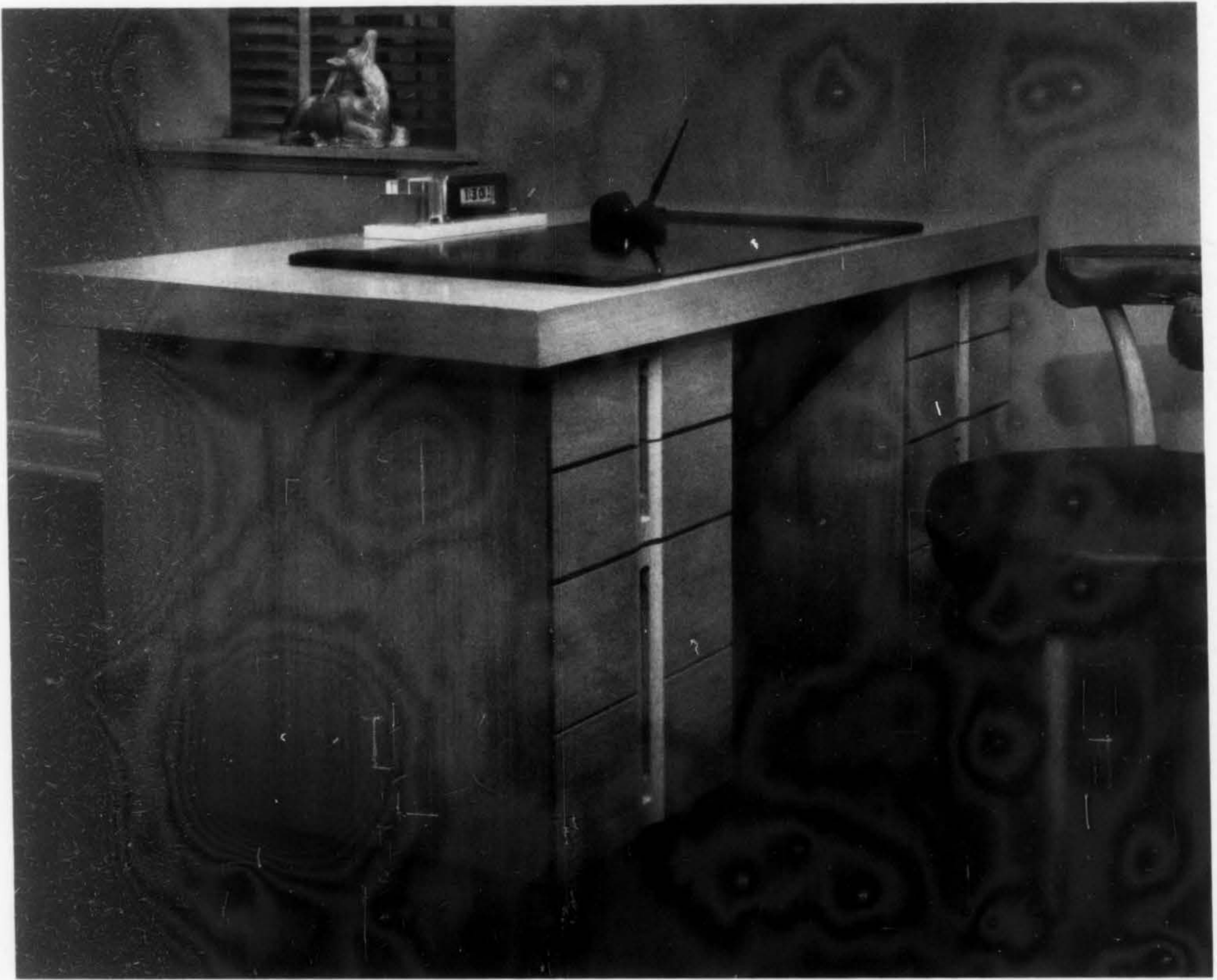
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Post-War Guidepost

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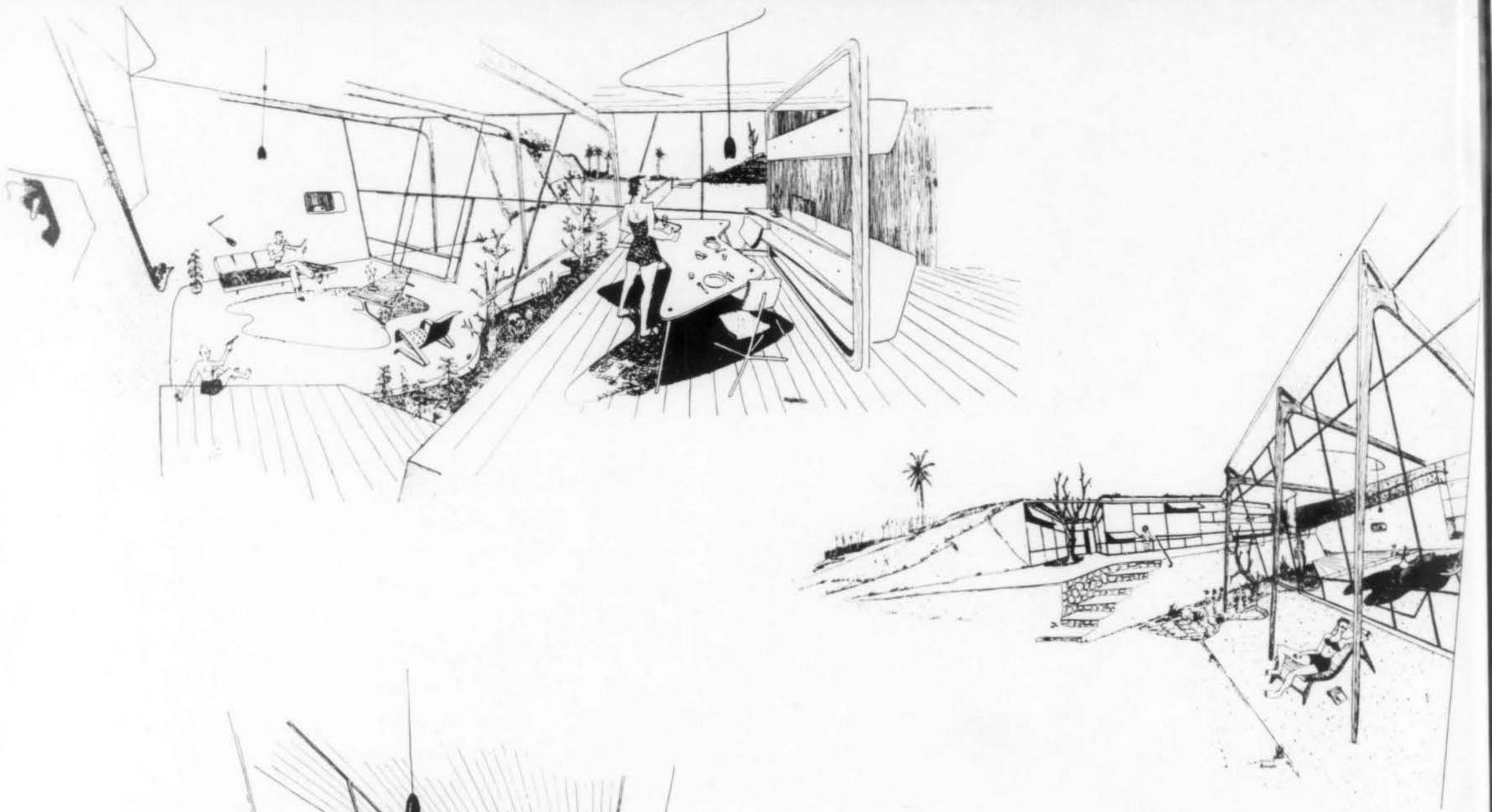
notes

I N P A S S I N G

Who is it that is telling us that we must not be concerned with the shape and the form of peace—who is it that thinks we are so senseless that we do not know that peace is won or lost while war is being fought? Whatever is said to the contrary, whatever smoke screens are blown into the face of the world public, the peace is being settled now in the form of obligations and commitments that we are told are necessary in order to pursue war. Surely we are realistic enough to know that it cannot be the intention of reasonable men to re-establish upon the European scene the bitter little factions, the troublesome and trouble-making special groups that in exile do not represent the people in their respective countries any more than they did when they possessed power in their homelands. Obviously, there are some exceptions, but at this point we are forced to ask ourselves questions that will not admit of vagaries or compromises or plain downright weasling. Is it or is it not the intention of the United Nations to tolerate the re-establishment—in Poland, for instance—of a regime that represented, immediately before the war, the last remnants of feudalism. How, for instance, and by what means, are we going to see that France is given back to the French people and not to the bickering politicians of the kind that betrayed her? And, in the light of contemporary events, what in the name of God's reason do we intend to do about "poor little Finland, who always pays her debts," when we know now beyond any doubt that Finland is and has been a Fascist springboard under that Baron Mannerheim, whose actions have made his government's intentions so clear to us in the last few years? It no longer makes sense to say that we must not be concerned with peace in time of war—to escape the issue, to deliberately avoid it, is to be dangerous and treacherous.

That peace is not one of the chief concerns of war is a lie. That the means of peace cannot be outlined during war is a wicked attempt to delude those most concerned with the need and blessings of peace. The great tragedy of our time can be that moment when the representatives of the peoples of the world sit down to negotiate the end of the most catastrophic war in history only to realize that the enemy has been merely vanquished, but they themselves have been utterly defeated.

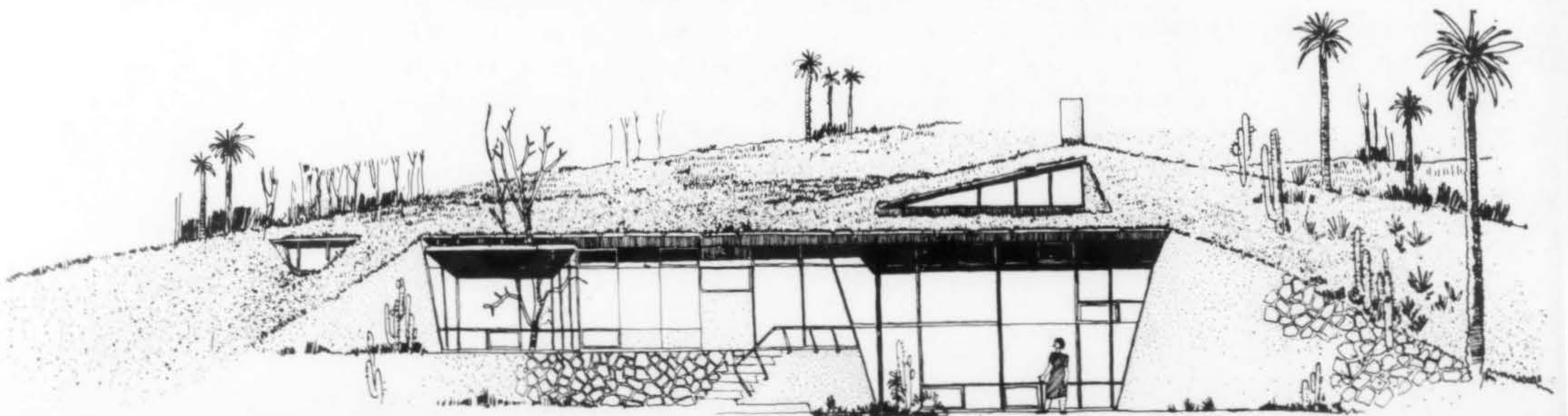
The issues are clear—the facts can no longer be avoided, the reasons for justice are no longer open to question. Everyone knows, or can be taught to know, what the world can be and will be if we approach our problems realistically and honestly. Our future, in the hands of our own, is a secure and a bright one; in the hands of political witch doctors, our future can really be nothing more than a little progress on the road to a greater and more tragic Armageddon. We as a people have great decisions to make not only in terms of ourselves, but also in terms of all other peoples. We must decide now whether we are to fight for our own power and greatness or for the power and greatness of our fellow human beings. And it is on that decision and the results of it that will depend our stature and real greatness for the present, for the immediate tomorrows, and the future in which the world can make sense and be a reasonable place in which to live.



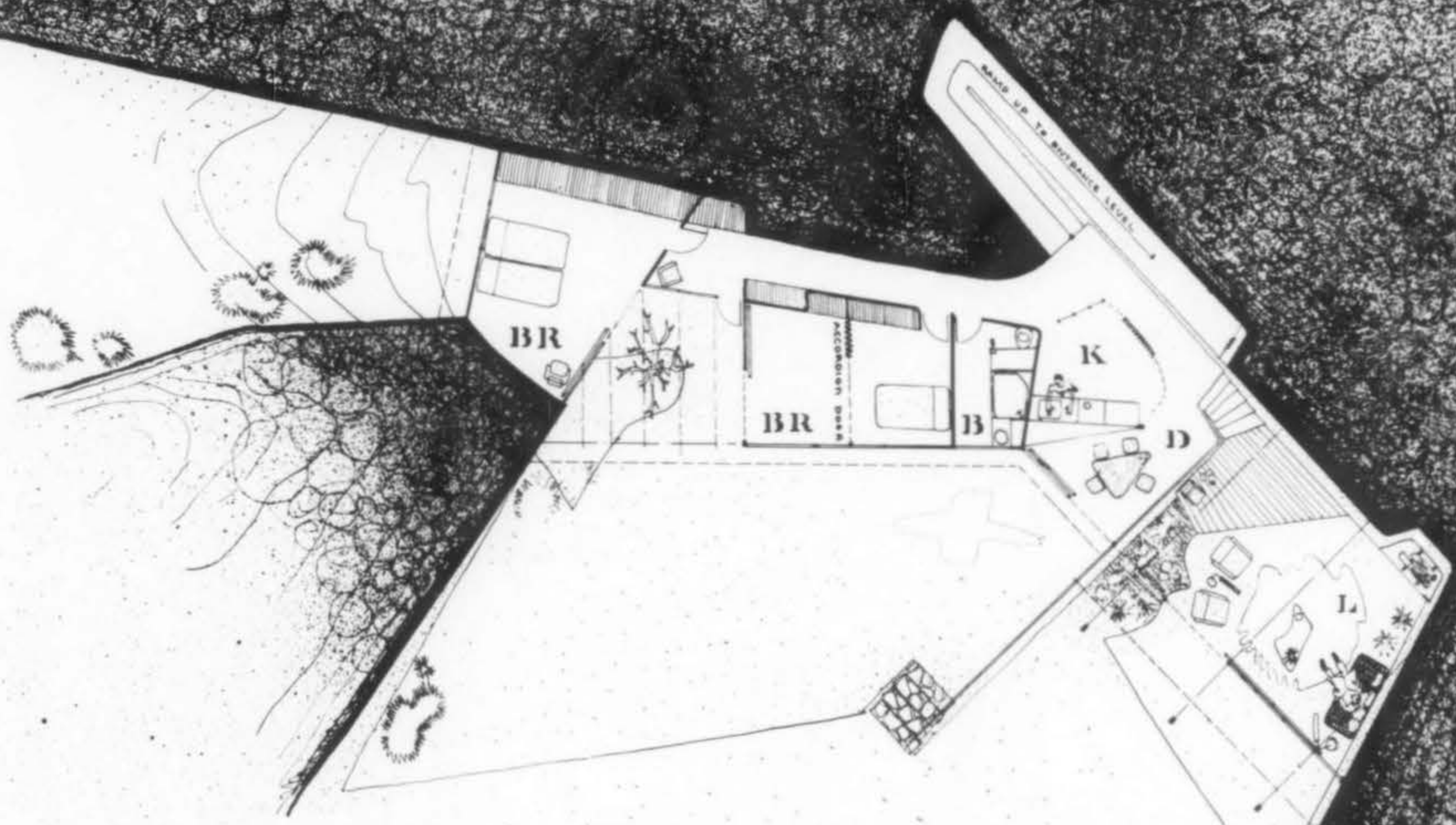
LIVING RM

A CAVE HOUSE

Basically this house is a return to an elementary principle of shelter, one of "digging" into the earth. Psychologically, this return to mother earth would be healthy and vigorous. By hewing out the earth and by covering over the roof with soil and planting, this literally becomes a house moulded around dwellers and site conditions. Although not a complete air raid shelter, this "cave" house does offer much in the way of camouflage and protection. The walls are primarily a chemically treated rammed earth, providing sound-proof, weather-proof, heat insulation and fire, water, and bug-repellent walls. Any variety of dirt can be used, with only the percentage of the bituminous asphalt emulsion varied according to the properties of the earth. The average percentage of the emulsion is 10 to 85 per cent dirt. Since the emulsion



ELEVATION

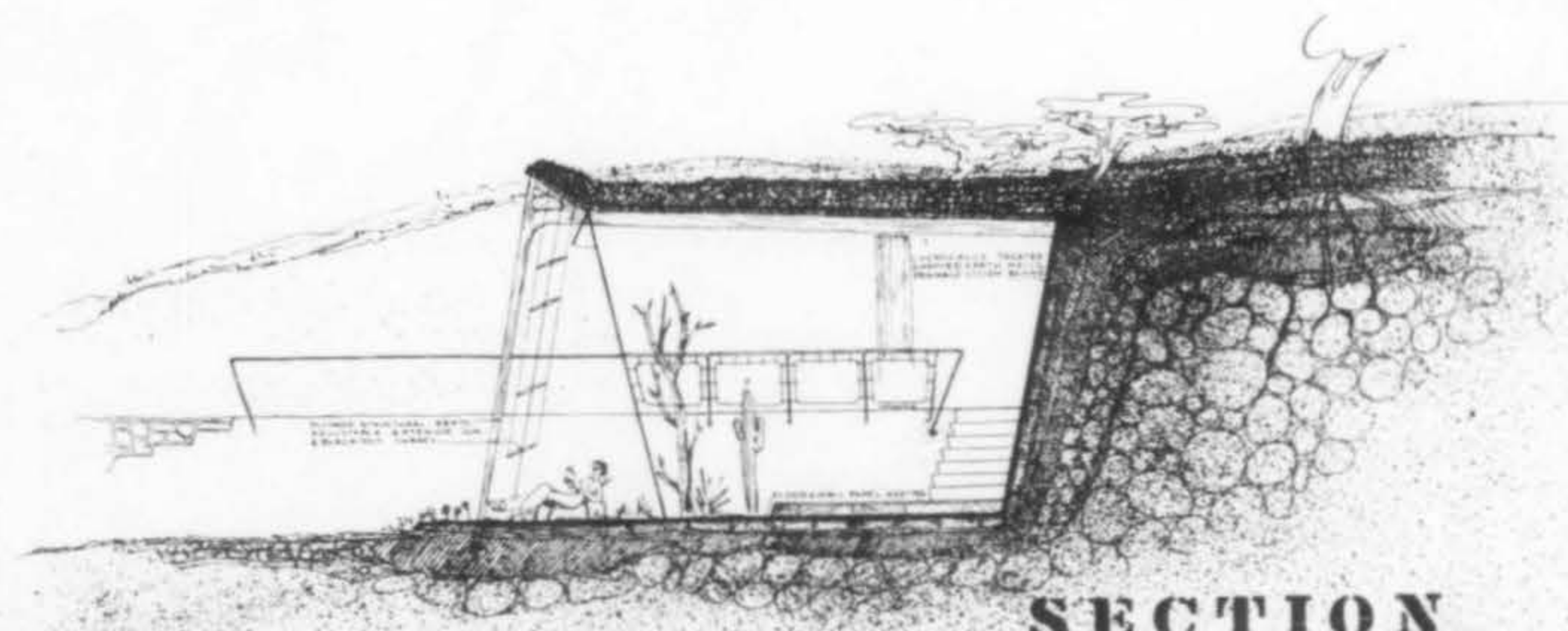
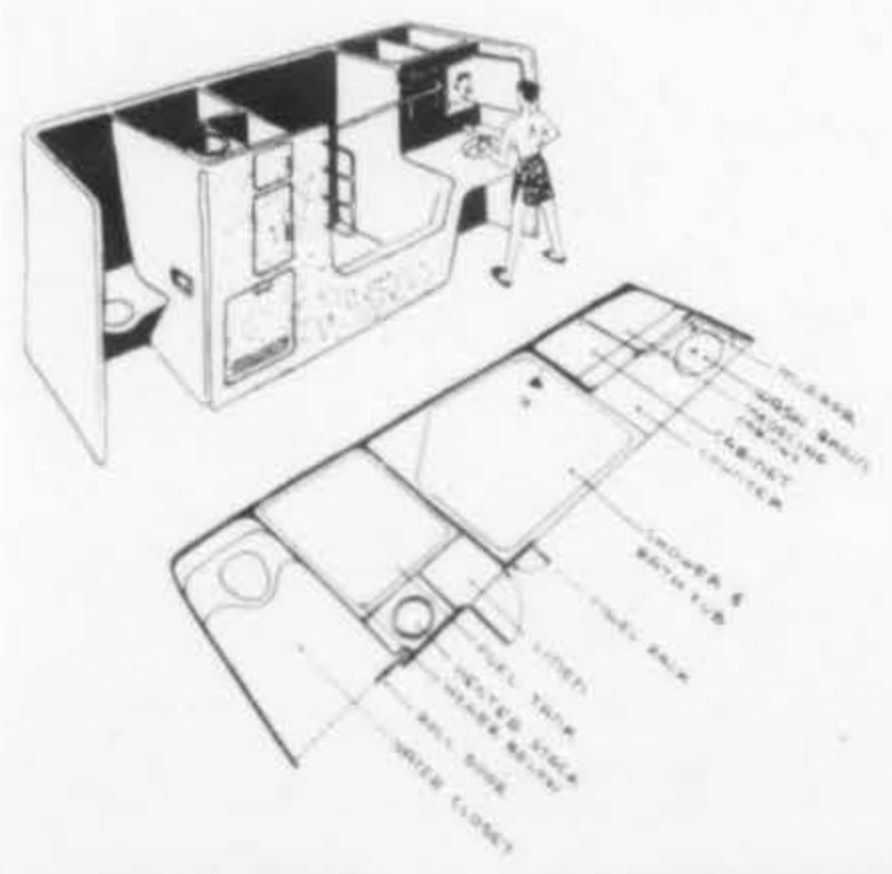


PLAN



*Ralph Rapson
David Lunelle*

costs exceedingly little, 10 to 20 cents per gallon, and since the earth can be dug and rammed by unskilled labor, the resulting structure is economical and durable. In all other respects, the house can employ ordinary construction practice; however, in this case a system of plywood bents are used for the main structural members. For further protection and insulation, earth and planting are laid over the roof. Since earth maintains a constant temperature underground, and since these walls are chiefly the earth itself, very little heat is necessary. Before the walls and floors are rammed in place, pipe panels are laid in for the radiant heating system. Exposed walls can be either the traditional glass or, in this case, transparent and opaque plastics.



SECTION

BATH AND MECH. UNIT

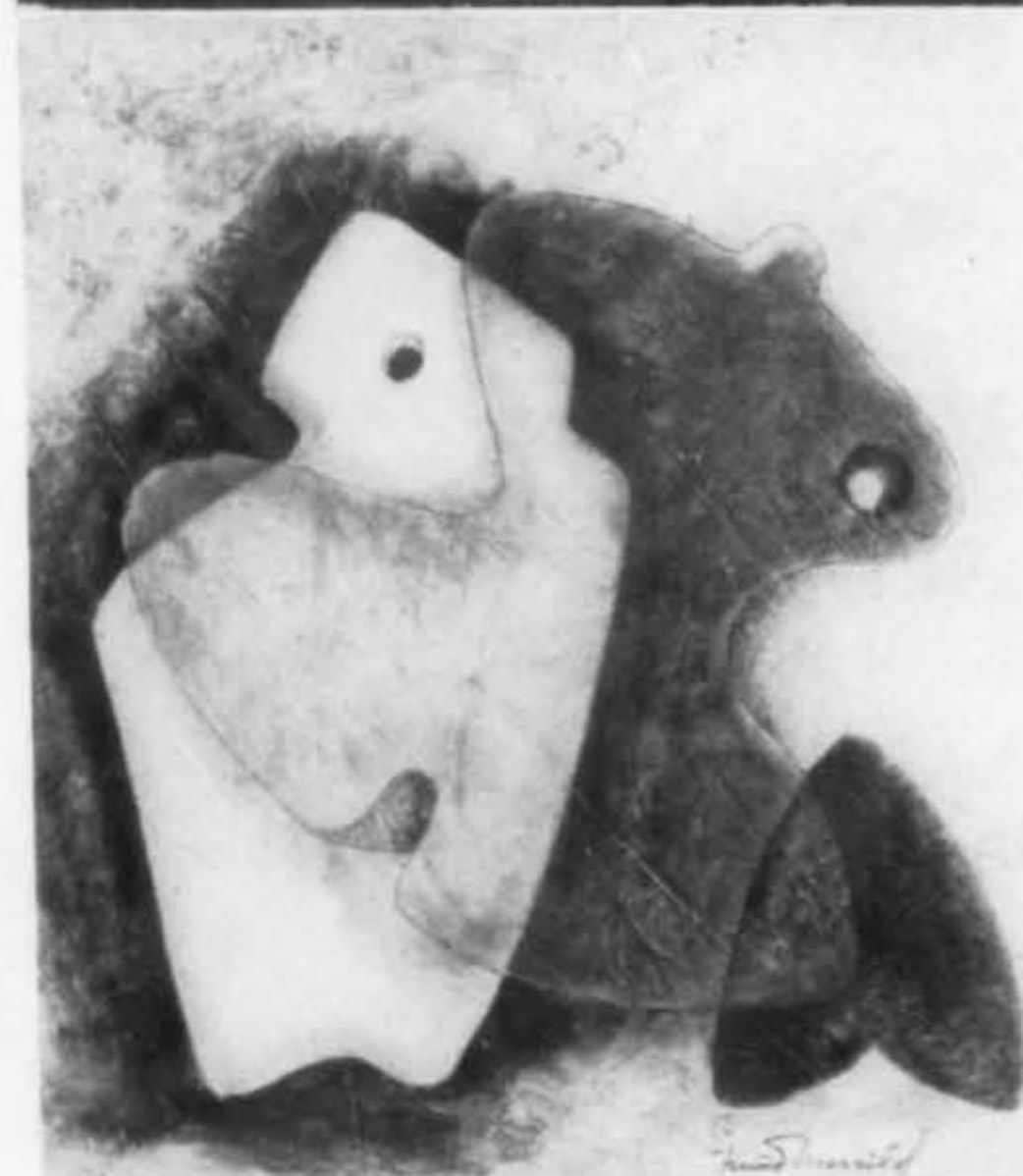
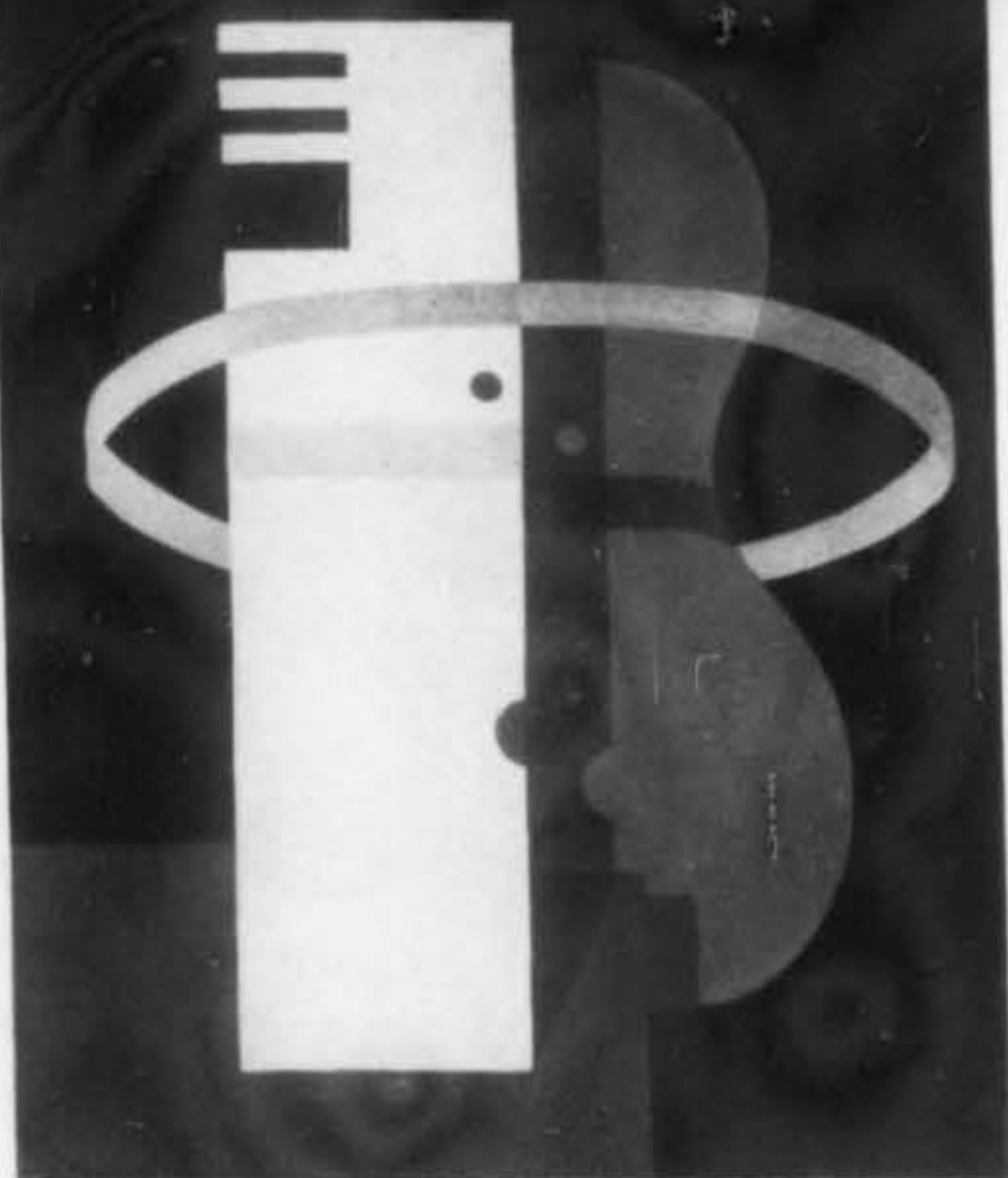


"PRIMARIES" • THREE-DIMENSIONAL SPACE PICTURE • KNUD MERRILD • 1939

"TRILOGY" • GESSO-WAX • 1935 • MAITLAND COLLECTION

"ARROWHEAD" • GESSO-WAX • ARENSBERG COLLECTION

"MADONNA" • OIL ON MASONITE • 1934



knud merrild

A LETTER TO THE ARTIST FROM MAN RAY

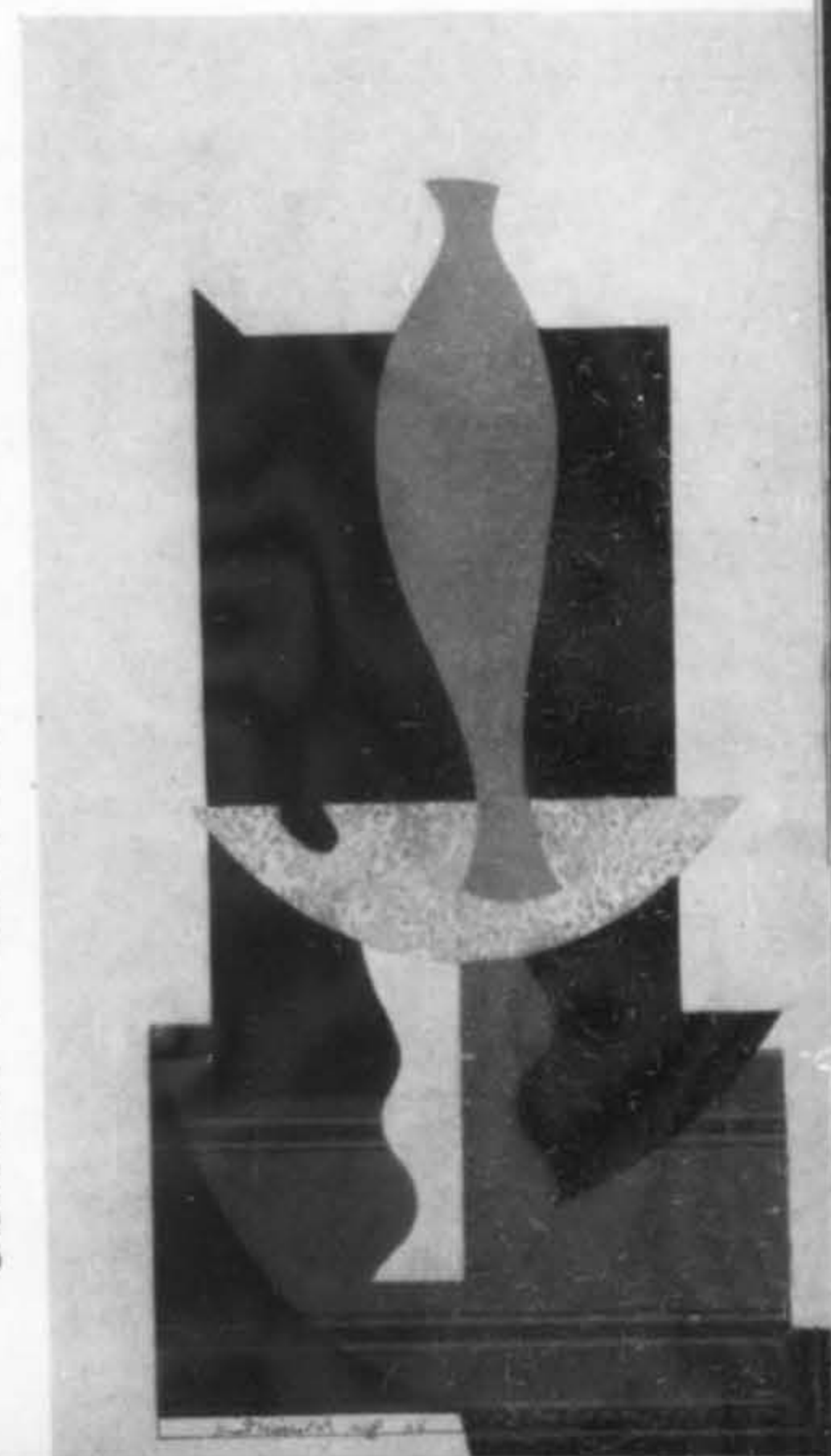
My dear Merrild: I am addressing you as one painter to another, something that happens very seldom amongst painters, because they are content, or not content, as the case may be, to look at each other's work. In this case, looking at your work has stimulated certain ideas in me which can best be put into words. Painters often feel this urge to resort to words, as you yourself have; just as your friend D. H. Lawrence felt the necessity of complementing his literary output, which was so complete and stimulating, with excursions into the domain of painting. It is not inadequacy of the medium, or its lack of eloquence that will lead a painter into another field of expression, but his innate sense of economy that makes him choose the most direct medium for his thoughts. Even so, he will use words as if they were paint, just as the writer who turns to painting will make of it a literary vehicle.

I watched Picasso several years ago, in one of his prolonged moods of intense feeling and rage, turn out dozens of poems scrawled over large pages of white paper, that were good just to look at, even if one could not read the Spanish in which they were written. This finally culminated in the painting of the *Guernica*, which is black and white and still bears indications of writing or print, that becomes entirely illegible. When, in your painting, you break through the second dimension to give us additional planes in front or behind, your sense of reality and the intensity of your feelings are satisfied by this symbol of free action. You are also continuing, or projecting into your painting, your every-day experiences, which gives you a sense of living to the fulness of your powers. Every contemporary painter who has studied and reacted to the marvelous innovations and variations developed in painting during the last two generations, every such painter who has any sense of initiative, and the fearlessness indispensable to an explorer, has (continued on page 46)

RECENT EXHIBITIONS: *Americans 1942*—Museum of Modern Art, New York, also national circuit; *Through the American Landscape*—the American Federation of Arts, Washington, D. C., national circuit 1942; *Between Two Wars*—Whitney Museum of American Art, New York; California Watercolor Society—Annual Exhibition, circuit and army camps; *Twentieth Century Portraits*—current (1943), Museum of Modern Art, New York; *Art in National Defense*—circuit. BIBLIOGRAPHY: *Fantastic Art, Dada, Surrealism* 1936; *Through the American Landscape* 1941; *Americans 1942*; *Contemporary Art—the March of Art from Cezanne Until Now* 1942. COLLECTIONS: Museum of Modern Art, New York; Fine Arts Gallery, San Diego; Los Angeles County Museum; Los Angeles permanent collection, Pomona.

Photographs by Floyd Foxon

"GREEN VASE" • COLLAGE-OILCLOTH AND WALLPAPER • 1935



A R T | N T H E R A P Y

THE ARTS AND CRAFTS IN THE PROGRAM OF REHABILITATION THROUGH OCCUPATIONAL THERAPY

BY GLEN LUKENS, HEAD OF THE ART DEPARTMENT, UNIVERSITY OF SOUTHERN CALIFORNIA

THE ONLY THING NEW about occupational therapy to many people is its name and its name tells what it is and what it does; and this brief story is meant to suggest how it achieves its goal.

Occupational therapy, or the method of treatment of the sick and injured by means of purposeful occupations, is not a new idea by any means: Everyone knows that pleasant hours of work in a garden or at a basement work bench bring almost immediate relief from worry. It is hard to understand why work is often ladled out as punishment for minor social crimes. Work holds so many meanings. Perhaps that is one of the reasons for the Occupational Therapy Society of America having selected it from a hundred other words to imply the meaning and to suggest the methods. Considered as a profession, it is comparatively new, but as a practice it is very old indeed, and certainly no one needs to be reminded that work acts as a panacea for many ills, provided, of course, that the work is selected with restoration as the goal.

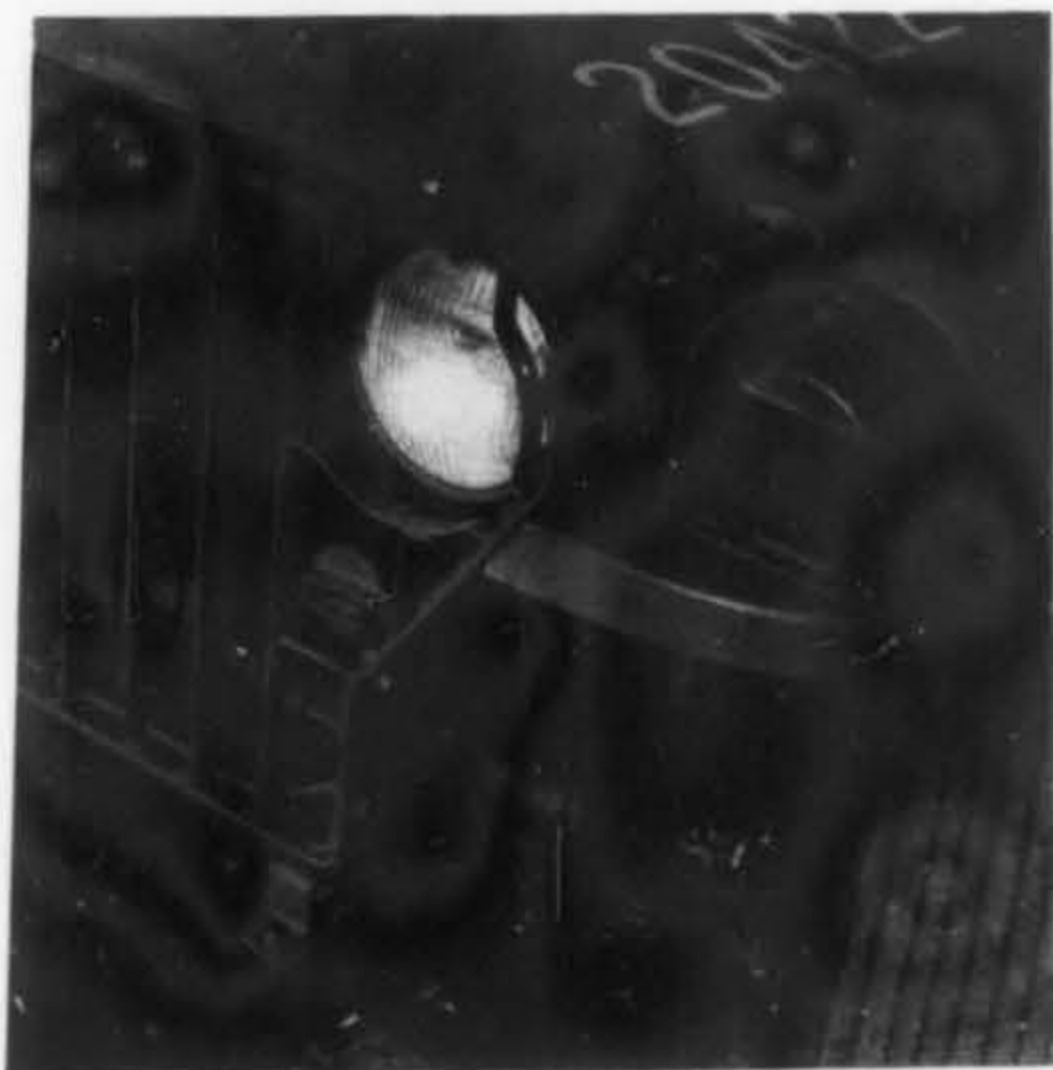
The implication is just this: In prescribing an occupation for therapeutic results, the therapist must be able to arrange a scheme of scientifically grouped activities which will give to a definite set of muscles, or a diseased area, just the right degree of movement and exercise to meet the directions of a competent physician or surgeon.

An occupational therapist must be able to follow the prescription recommended by a physician or surgeon and to stimulate heart action, respiration, and blood circulation accurately, for if any of the above-named processes are over-stimulated, negative results will retard the recovery of the patient. Always while he works, an occupational therapist searches his memory, his notebook, his imagination, and brings attention and interest and several other faculties together and selects occupations which will yield some of the joy and satisfaction which wholesome effort provides in normal life.

It is at this point where the occupational therapist leaves his former craft training behind and reaches out into the area populated by professional or medical people. The occupational therapist decides that he too must be professionally minded. His first discovery is this: The only reliable measure of an occupational therapist treatment is the effect on the patient; therefore, inferior workmanship or employment in an occupation which would be trivial for a healthy person might yield the greatest benefit to the sick or injured. The occupational therapist must be aware, however, of standards worthy of entirely normal persons so that the proper mental stimulation is present continually during the whole process.

A student sometimes desires to become an occupational therapist but falters because he mistrusts his own craftsmanship. Such a mental attitude is a handicap during training, since the treatment prescribed by a physician or surgeon will never imply a high degree of manipulative skill by the therapist. Visitors will often drop in during treatment and exclaim with glee, "Oh, you're learning to make things, aren't you!" The therapist endures such pleasantries with stolid patience and prays that the visitor will either refrain from comment or grasp the significance of the manual effort. But, after all, the instruction methods are of much greater value than the mastery of tool techniques, and along with the ability to instruct, the occupational therapist must have a sincere interest in the patient, and an optimistic attitude, and an alert sense of humor.

At all times he will have the counsel of physicians and nurses to aid in directing the work, and he will never feel that he is taking sole responsibility. Another group of assistants to the occupational therapist is the junior occupational (continued on page 45)



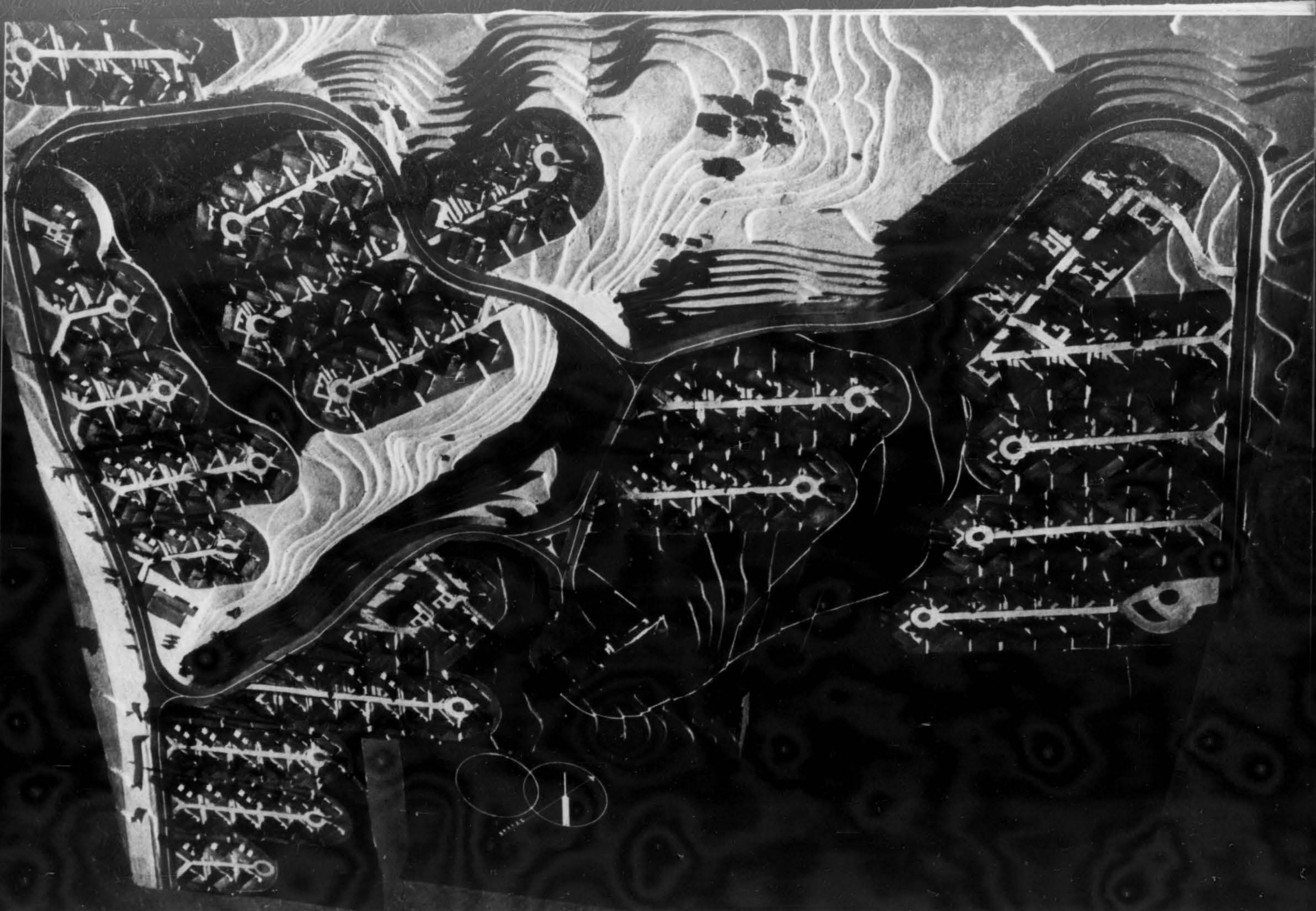
Photographs by Charles Eames

■ The “jeeps” have been with us for some time. Their “naked truth” no longer shocks us. We have found that the lack of chromium and streamlining hasn’t slowed them down or cramped their style. They have plenty of power even though the hood is just big enough to house the engine. They have not just been “accepted.” Actually, they have been coveted by almost every man, woman, and child. We all would like to have one—because we like their “looks.” It is true they are “romantic” and “timely,” but it may also be true that a nation of super slick autos has been hungry for forms growing out of some reason and goodness. A feeling for the beauty of such forms has been growing in a thousand different ways, but before that feeling could actually become a part of our lives, it seems that

BEAUTY HAD TO BE THRUST UPON US

It’s too bad it took a war to do away with the “frosting,” but with that frosting gone we see the real side of many things for the first time. The honest and orderly forms we have been forced to use in order that we may survive make past attempts at styling look insipid and self-conscious and somehow rather stupid by comparison. When the “duration” is over we can expect to swing back to self-conscious “hopped-up” design, but we wonder if it will be the same. The change back to the easy life and meaningless form will surely not be as fast as we think and the rich feeling of “appropriateness” in war forms will certainly have some lasting effect. One thing becomes increasingly evident—that most of the “design” which is lacking in the “jeep” is something that was never really design anyway.





Photographs by Julius Shulman

CHANNEL HEIGHTS — A PERMANENT HOUSING DEVELOPMENT OF THE HOUSING AUTHORITY OF THE CITY OF LOS ANGELES ACTING AS AGENT FOR THE FEDERAL PUBLIC HOUSING AUTHORITY — CAL 4108

COMMISSIONER: HERBERT EMMERICH • REGIONAL DIRECTOR: LANGDON POST • HOUSING COMMISSIONERS: NICOLA GIULII, CHAIRMAN; MAURICE SAETA, VICE CHAIRMAN; MRS. JESSIE L. TERRY, JOHN E. FISHBURN, JR., LLOYD MASHBURN • EXECUTIVE DIRECTOR: HOWARD L. HOLTZENDORFF • ASSISTANT EXECUTIVE DIRECTOR: WALTER G. BECK, IN CHARGE OF ALL CONSTRUCTION FOR THE HOUSING AUTHORITY OF THE CITY OF LOS ANGELES • CONSULTANT: LEWIS EUGENE WILSON • ARCHITECT: RICHARD J. NEUTRA • GENERAL CONTRACTORS: BARUCH CORPORATION

The project is comprised of 600 homes, designed with careful economy as to cost and critical materials, on a scenic hillside of 150 acres. It overlooks the seaport of San

The project is comprised of 600 homes, designed with careful economy as to cost and critical materials, on a scenic hillside of 150 acres. It overlooks the seaport of San Pedro and the Pacific Ocean beyond the breakwater. It is devoted to the housing of shipyard workers three blocks down at the west harbor basin of San Pedro, follows the parklike layout to which the architect, Richard J. Neutra, has given extensive study during the last decade.

A continuous central park area extends through the project and radiates in the form of finger parks between the homes. The Community House at the central plaza, the Garden Craft Building, the recreational facilities for adults and children, the day nursery and a school site can all be reached without crossing the newly developed roads that carry over electrically illuminated underpasses. The project grounds rise 240 feet westward and there adjoin beautiful Peck Park, maintained by the Los Angeles City Park Commission.

A store building of 9000 square feet, comprised of all concessions which a modern market contains—meat, fish, vegetables, groceries, bakery—serves the population of this spacious hillside village. Extensive stockrooms are included to counteract temporary stoppages in the delivery of foodstuffs. A soft drink bar and stationery store complete this commercial center.

Four different types of buildings with bedrooms varying in number from one to three, and comparatively spacious living quarters and closet space, are arranged in mostly one-story duplexes and a percentage of two-story homes added in certain parts of the project. Upstairs bedrooms are provided with balconies overlooking the sea. In all cases it is possible for the tenants' automobile to reach a partially roofed parking space, immediately adjoining the service entrance to the building. Each dwelling is equipped with an exterior tool closet and an interior utility space accessible from the kitchen. Wardrobes with sliding doors provide both shelf and hanging space for from three to seven inhabitants. In spite of these amenities, and the war market conditions, careful detailing has kept unit cost down to \$2600, and the items of critical materials used are reduced to a very minimum.

On the exterior, the light cement surfaces and the rich autumn color tints of natural redwood, together with the greenery of the landscaping, give the color scheme its charm, all set off by the blue of the distant ocean, on which each dwelling enjoys a panoramic view.

HOUSING: A DEFINITION

HOUSING: An expression and a concept relating social reform to conditions of shelter and habitation. Emphasis is hereby placed on needs of the masses of population. Apart from a certain collectivism in the design or in the structural process in primitive villages (see "Domestic Architecture" and "House"), the housing of families, understood as a large scale socio-economic issue, has historically occurred in certain efforts of colonization, and similarly, in order to secure labor to a certain local manufacture (Fuggerei, 16th century, Augsburg, Germany), or to induce the migration of trained workers into a less civilized but not directly colonial region (Frederic II, settlements of skilled French weavers in Brandenburg, Germany, middle 18th century). Housing as a remedy for consciously observed socio-economic deterioration was first conceived in conjunction with other allied and general reform movements, such as those initiated by Robert Owen, Fourier, Saint Simon; while Marxism in its earlier stages did not pay programmatic attention to this particular phase of social reconstruction. Up to the conclusion of the first World War, remedial criticism of housing conditions, and on the consequential significance of slums, remained largely in the hands of middle class and moralistic reform societies; but problems of sanitation especially, caused at least preventive legislation by states and municipalities, to curb boundless deterioration of living standards and the manifold threat of blighted dwelling areas to the community as a whole.

The garden city movement based on ideas and exemplary action of Ebenezer Howard and Raymond Unwin, originated in England, produced model housing for medium, but not for low incomes. It spread to Germany, Switzerland, Belgium, Holland, and influenced plans of consumer cooperatives in the Scandinavian countries.

After World War I, housing of the workers and the lowest income groups was recognized by continental governments as in line with other public utilities, and as an object of administrative responsibility. The municipalities of Vienna, Frankfurt-on-Main, Amsterdam, Rotterdam, Berlin A. O., during the twentieth of this century, prided themselves on having rehoused between 10 and 20 per cent of their respective populations in model housing projects. A scattered avant guard of the architectural profession in Europe, North and South Africa, West and East Asia concentrated attention on housing as a vital ingredient of city and community planning. (C. I. A. M. Congres Internationaux D'Architecture Moderne.)

The American countries, especially the United States and Mexico, followed this world-wide movement since the economic depression of the thirtieth years, and housing of newly migrated defense workers speeded this activity for a brief period until current material shortage interrupted most further construction. During the exhaustive efforts of World War II, housing is recognized as a peace work reserve of staggering magnitude, to combat post-war economic depression and unemployment. Its significance in improving and stabilizing society can hardly be overestimated.

In contrast to post-victorian subdivisions, the most advanced recent housing projects excel in an *extension and continuity of communal areas, uninterrupted by rolling traffic*, safely enjoyed by children and endowed with *community buildings, day nurseries, kindergartens, and recreational facilities* for all age levels. The tendency is to produce a rather self-contained *restful neighborhood, in which coherent social activities may develop*, and the amorphous vasts and wastes of yesterday's urban life are avoided.

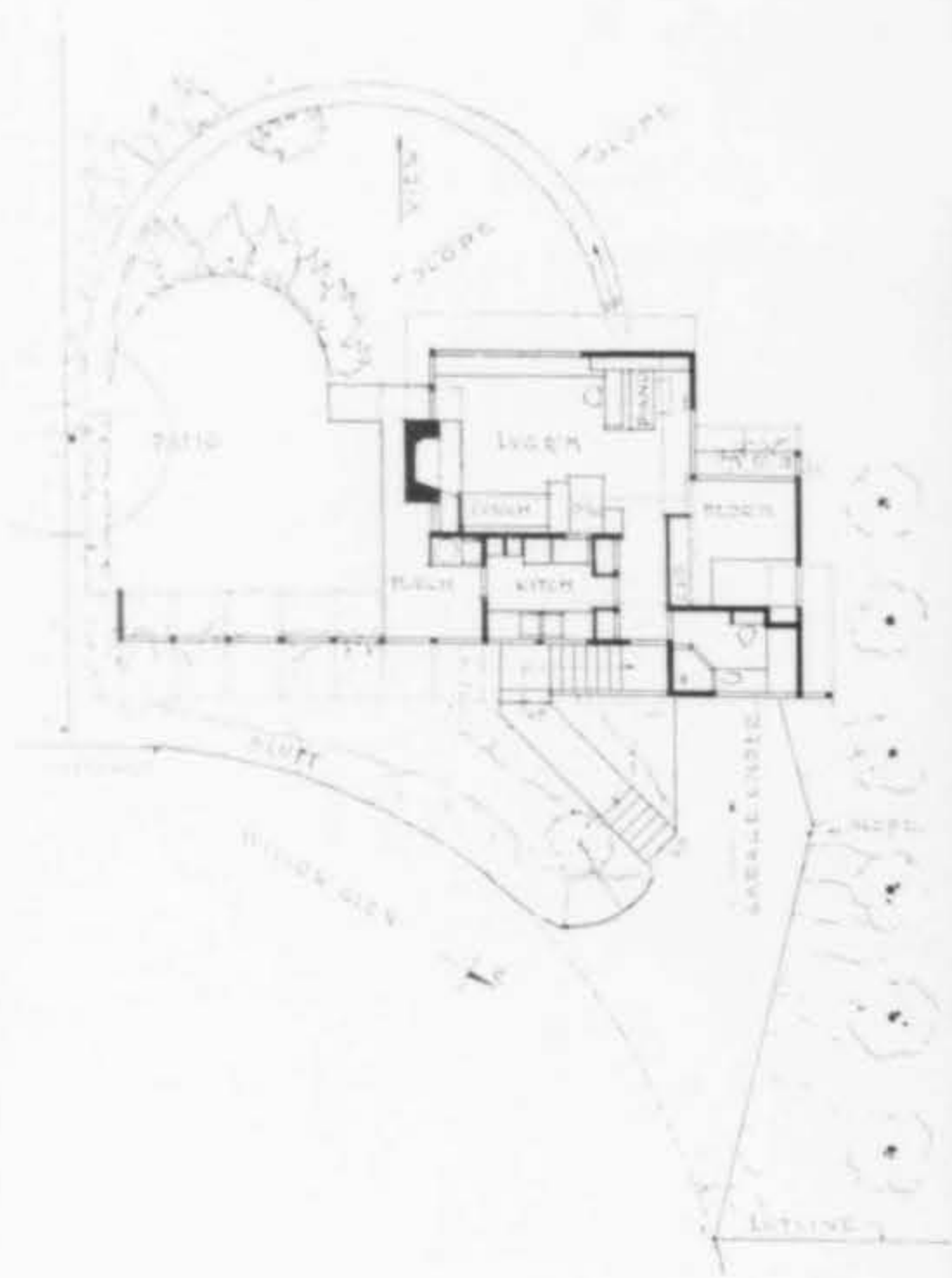
RICHARD J. NEUTRA, ARCHITECT

TO BE PUBLISHED IN DICTIONARY OF THE ARTS, NEW YORK

mountain house



Photographs by Julius Shulman



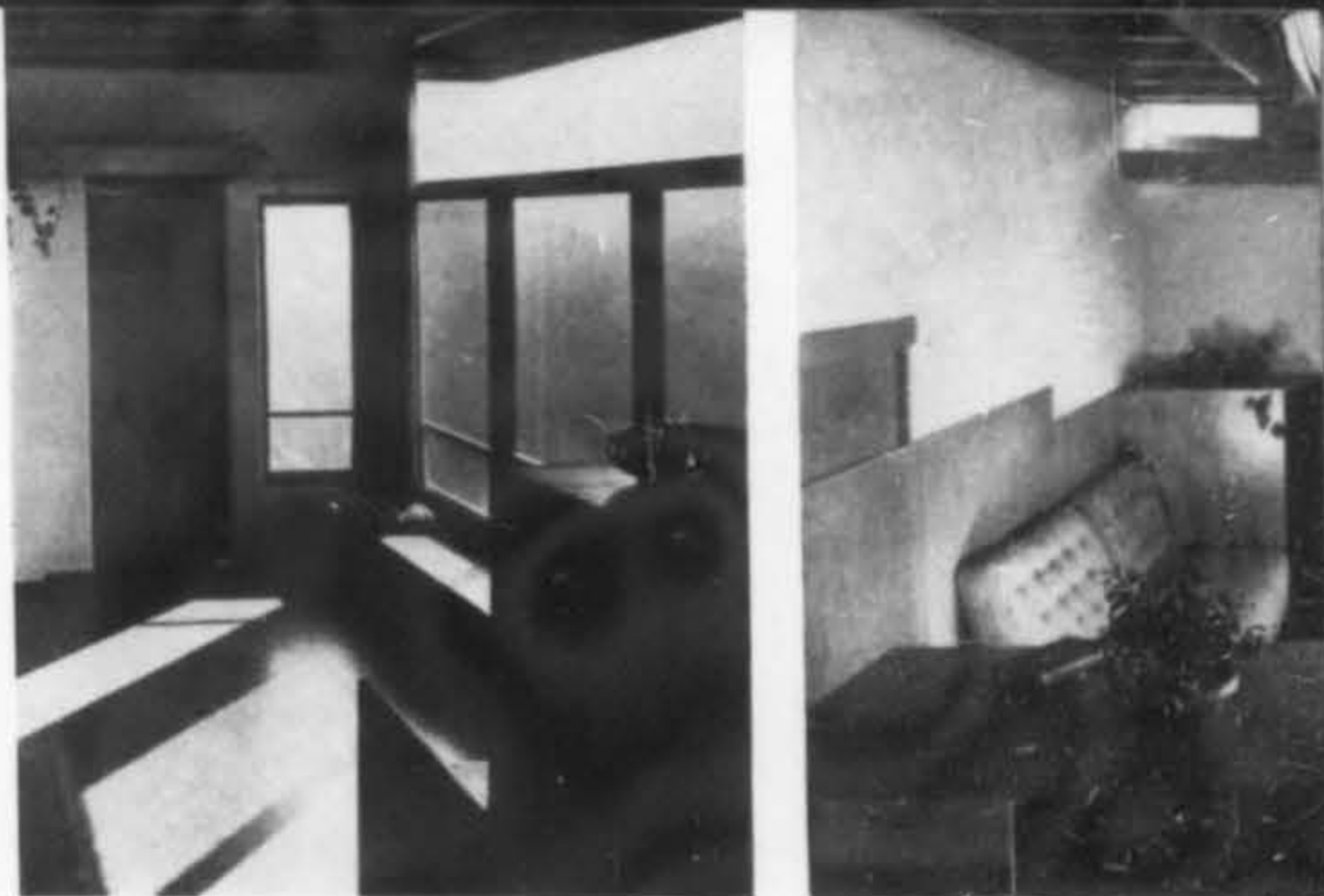
RESIDENCE: ROSE L. HARRIS, LOS ANGELES, CALIFORNIA
ARCHITECT: R. M. SCHINDLER

LOT: A SADDLE ON A ROCKY RIDGE FACING A LONG-DISTANCE VIEW THROUGH A VALLEY WESTWARD.

PROGRAM: A DWELLING FOR A WRITER WANTING SECLUSION, TO BE BUILT UNDER DEFENSE HOUSING RESTRICTIONS.

LAYOUT: TOP OF RIDGE WAS FLATTENED FOR PATIO. HOUSE WAS PLACED NEAR THE HIGHEST POINT ON THE DOWNSLOPE. THIS GUARANTEES UNOBSTRUCTED VIEW FOR GARAGE SPACE UNDERNEATH. SECONDARY ROOMS AND PERGOLA INSURE PRIVACY FROM HIGHER LEVELS ACROSS ROAD.

STRUCTURAL SCHEME: CONCRETE FOOTINGS, WOOD FRAME CONSTRUCTION, STUCCO FINISH, COMPOSITION ROOF.



ARCHITECTURAL SCHEME: FOOTING IS MADE AS SMALL AS POSSIBLE WITH HOUSE CANTILEVERING OVER THEM. ROOMS AND PATIO ALL ON ONE LEVEL. RAFTERS ARE ALL CANTILEVERED ACROSS SUPPORTING PARTITIONS AND REST ON EACH OTHER, FORMING THREE STEPS AND CEILING HEIGHTS ACROSS THE BUILDING. EXPOSED WOOD RAFTERS.

MATERIALS AND COLOR: EXTERIOR—GRAY-GREEN STUCCO AND WOOD STAINED TO MATCH AND TO BLEND WITH NATURAL SHRUBBERY OF THE SURROUNDINGS. INTERIOR: WOODSTAIN SAME AS EXTERIOR. WALLS OF GREENISH YELLOW INTERIOR STUCCO. GRAY-GREEN OVERALL RUG.

COST: ABOUT \$3000.

IF MEPHISTO, APPEARING WITH sulphurous odor in his proper form, should give me the chance to be some other artist now creating, to take over the creative work of that artist and call it my own, without hesitating I should say, "Let me be J. C. Orozco."

Then at the beginning of this new experience of life among epic dimensions my soul would be my own.

Myself I write, and hobbywise bully friends and public toward a larger understanding of great music. Painting and sculpture and the frescoing of walls are not my business. Sculpture seems out of date, its most aggressive children destined from birth for the cold monachism of museums. Unfair, but look around. Painting also, if it is to prove its quality, must sacrifice its firstborn to the uneasy comparisons of exhibitors' galleries, awaiting a profitable and relatively

tribute to a giant

BY PETER YATES

final apotheosis by public purchase. That a man may become as selfless in his art as Maillol, as true to paint as Picasso—disregarding a short, unfortunate liaison with montage—as honest in design as any first-rate Frenchman, I do not doubt. The craftsman's hand, a dash of genius, an eye unwatered by false sentiment and clearly aimed at the public still enliven the best work of France. Even Cezanne worked for the salon, incredible as it seems: the reward of his intuition was not long delayed. The exceptional in French art is usually akin to or the consequence of madness.

This distillation of French art has eliminated any muddy mingling with the popular mind and interest. Revolutions of culture appear in French art only by a sort of physical failing—decadence. Modern American art, in so far as it has been granted recognition, generally reflects the French peculiarities, without the peculiar artistic isolation and domestic integrity of the French. Our technical method like our content is usually borrowed and applied. Our best work is a near reflection of our success in manipulating materials.

Therefore what Orozco has to say is still too much for us. It strikes direct at conscience: our conscience would prefer not to deal politely with any art that packs so stiff a wallop. There is the unfortunate example at Claremont Colleges of the unfinished masterpiece called *Prometheus*. Orozco was commissioned to fresco the dining hall of a new dormitory building. An artist less intent on his message and more cautious would first have ornamented the walls, organized their colors, completed the projected panel of the Indian gods above the entrance. Only then would he have dared the impact of the central panel, the *Prometheus*. Only then would its tremendous and terrifying message, implemented by its livid coloring, have fallen into place. The work would have been finished, objections then too late. But Orozco, intent on his message, completed that central panel first; and means were found through an acoustical quibble to stop the completion of the walls. The giant livid panel, a timeless triumph, remains, beautiful and hideous in opposition to the naked vulgarity of the white-walled room. A member of the education faculty once invited a group of us: "In the next room, if you want to, you may see the fresco by Orozco. People come from all over the world to look at it. I don't know why. Most of us here consider it hideous."

Diego Rivera, a giant also but a giant of ornament, has shown by what means great wall painting may have immediate popular success. His propaganda shocks and subtly pleases. His social satire wears the Communist label but is really Populist. His representation cultivates our respectful and inquisitive passion for vast industrial organization, for history and science popularized. He shares our comic-strip response to bulky characters in photographic pants. This large, inescapable, native material he packs into designs of intricate and enduring loveliness, aglow with shapes of lilies, textures of materials, the brown forms of Indians. He reflects the elaborate marvelousness of our native surroundings and associates without profoundly integrating our beauty with our viciousness.

Orozco labors in integrated forms instead of ornament. Although he surpasses even Rivera in his ability to create the physical reality rather than the photographic presence of details, he reduces such details to their essential, characteristic simplicity. Such simplicity once arrived at, he evokes the interior reality, compounding these forms, the necessary aspects only, into profound generalizations of the human situation as comprehended by the human conscience. Painting of this order is not for pleasing; it is not to be accepted with love by any little artistic prejudice. The manner is that of the *Last Judgment*. Folk anxious not to be so judged must inevitably hate it.

Genius of such might fortunately is not to be denied. Eyes that have understood Giotto, Masaccio, El Greco, and Cezanne; conscience that has endured the meaning of Michel- (continued on page 45)



S M A L L C A L I F O R N I A H O U S E



This house is located at the dead end of the street with a ravine to the east. The two entries to the house are either from the motor court on the left or up the flight of stairs on the right. The location of the garage provides a buffer between the house and the apartment behind. The exterior walls are of stucco, redwood boards, and bats. The interior walls are of Douglas fir plywood painted with interior stucco. The exterior color scheme: doors and windows, coral; all other wood, light sage green; plaster, light apricot beige.

The hearth in the living room runs across the entire south side of the room, and is of buff brick. Cross-reeced glass has been used between the living room and hallway to give a feeling of greater space and to permit light to filter through from the glass used also in the entry door. The dining alcove serves also as a work room, the dining table top being easily replaced by a drafting board. Cabinets behind the desk or table serve as files, space for drawing materials, and for dishes and silver. Indirect lighting is an added feature of the alcove.

Kitchen features include: A movable counter between the range and refrigerator allows flexibility in kitchen furnishings; a sliding table at a built-in leatherette seat—the table may be pushed aside for additional work space at the range. Indirect lighting over the sink removes glare.

The bathroom contains a large pullman with adequate room for linens. Cross-reeced glass has been used in the large shower door and in the window to the terrace. The bedroom opens to the terrace on the south and has maximum light, air, and sun. Cross-reeced glass has been used in the west windows for privacy. Three sectional pieces are used as a unit against the east wall—the two at the ends contain drawers and the center is a shelfless cupboard with doors that house an electric ironer.

The plywood walls used throughout are primed, overglazed, and finished in a honey color.

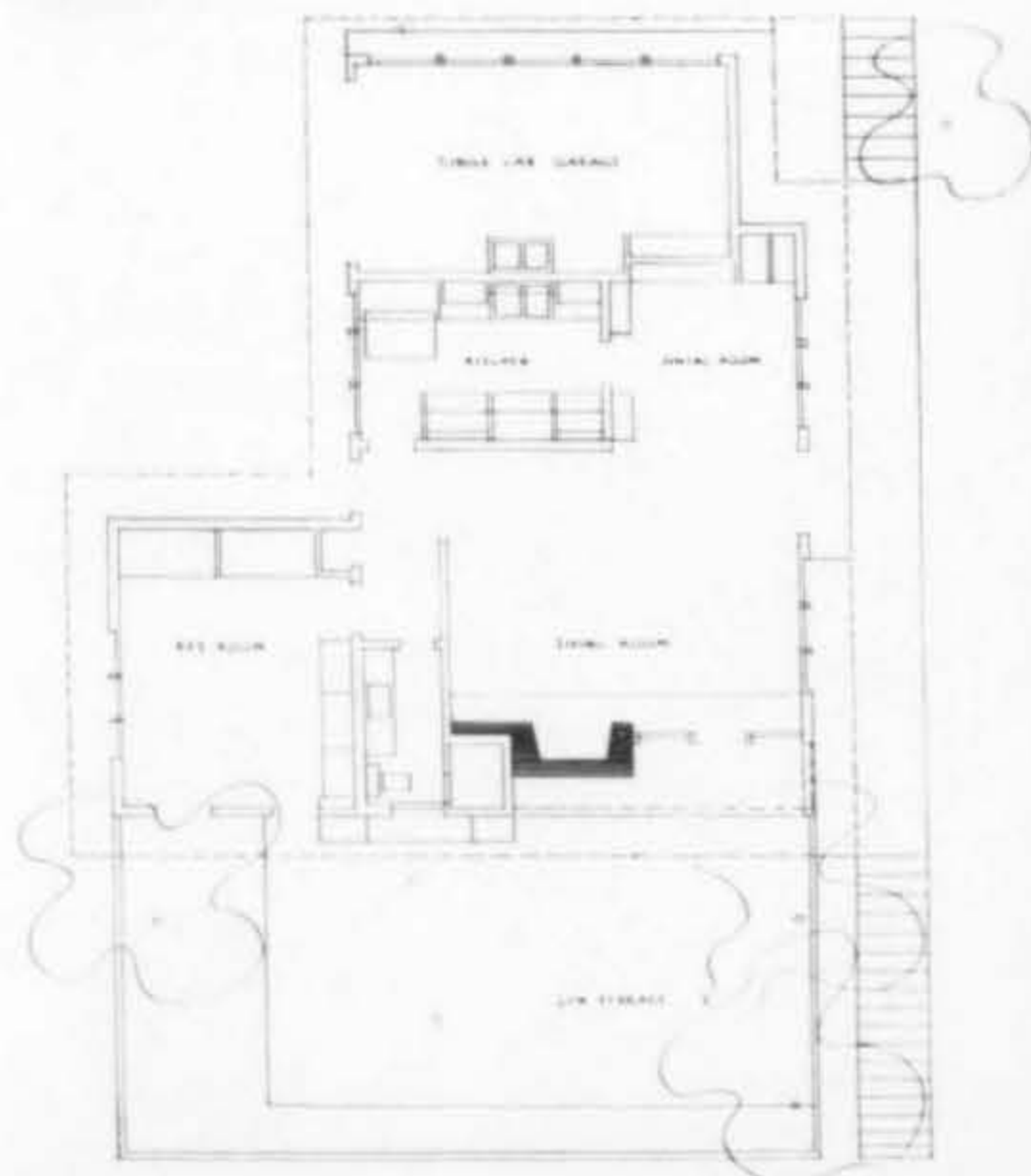
Photographs by Fred R. Dapprich

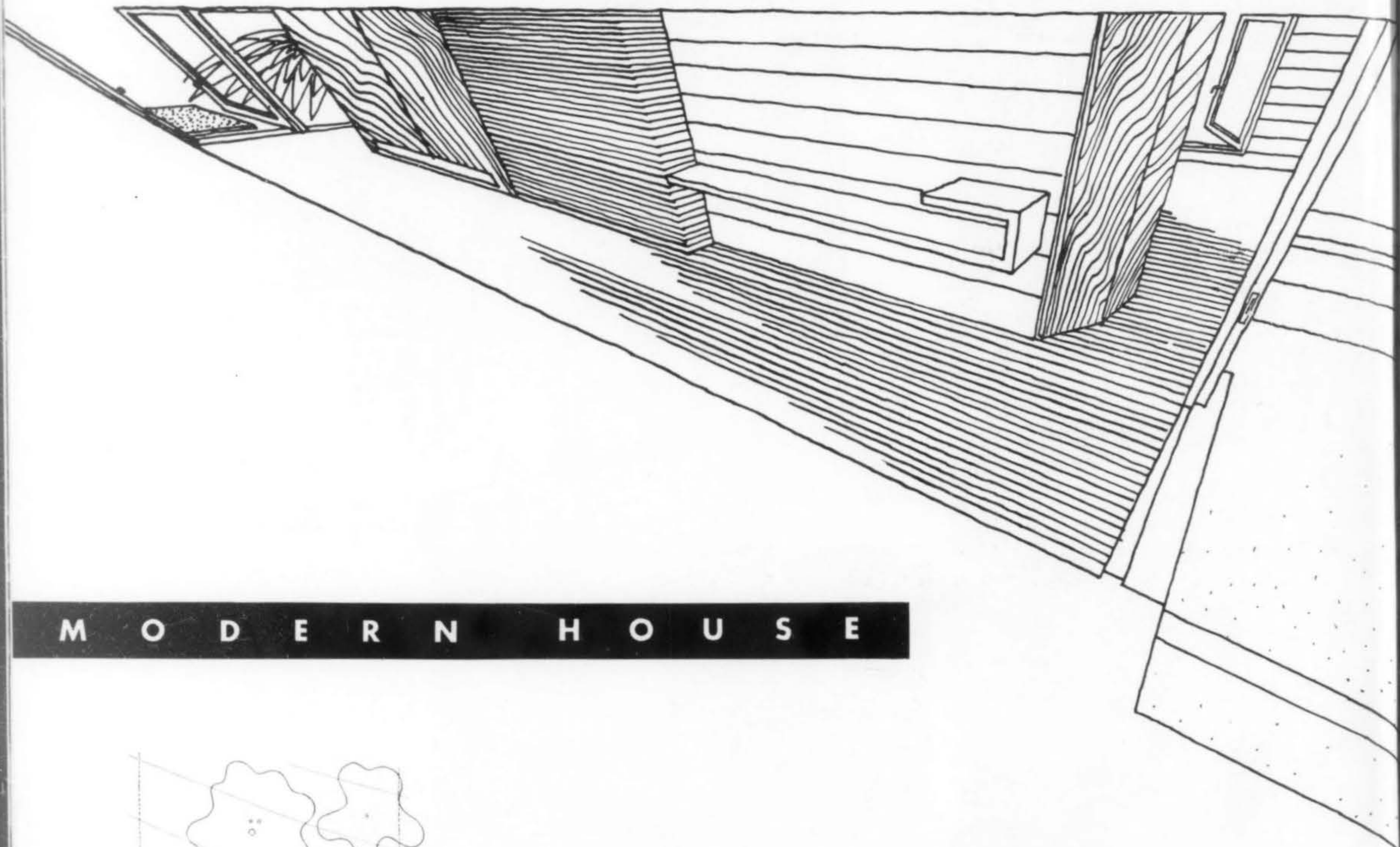
OWNERS
Mr. and Mrs. Jack W. DeLonge

LOCATION
South Pasadena, California

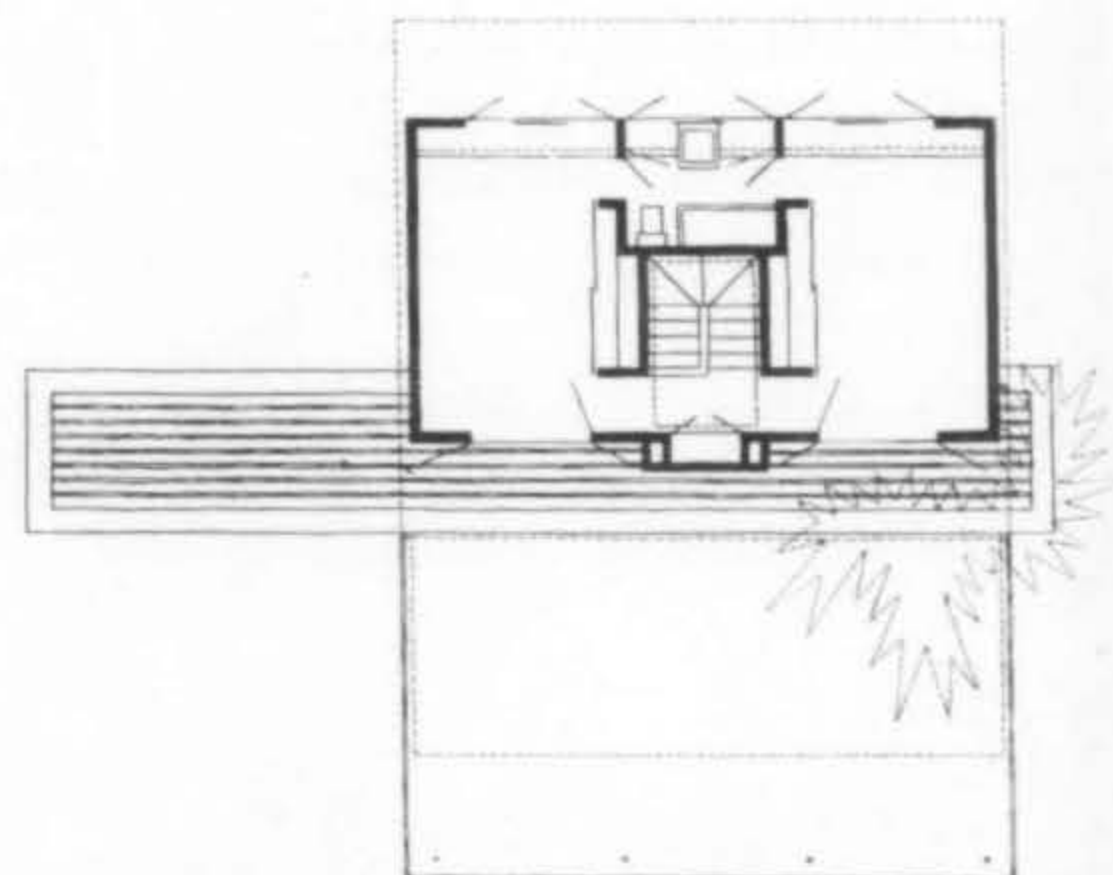
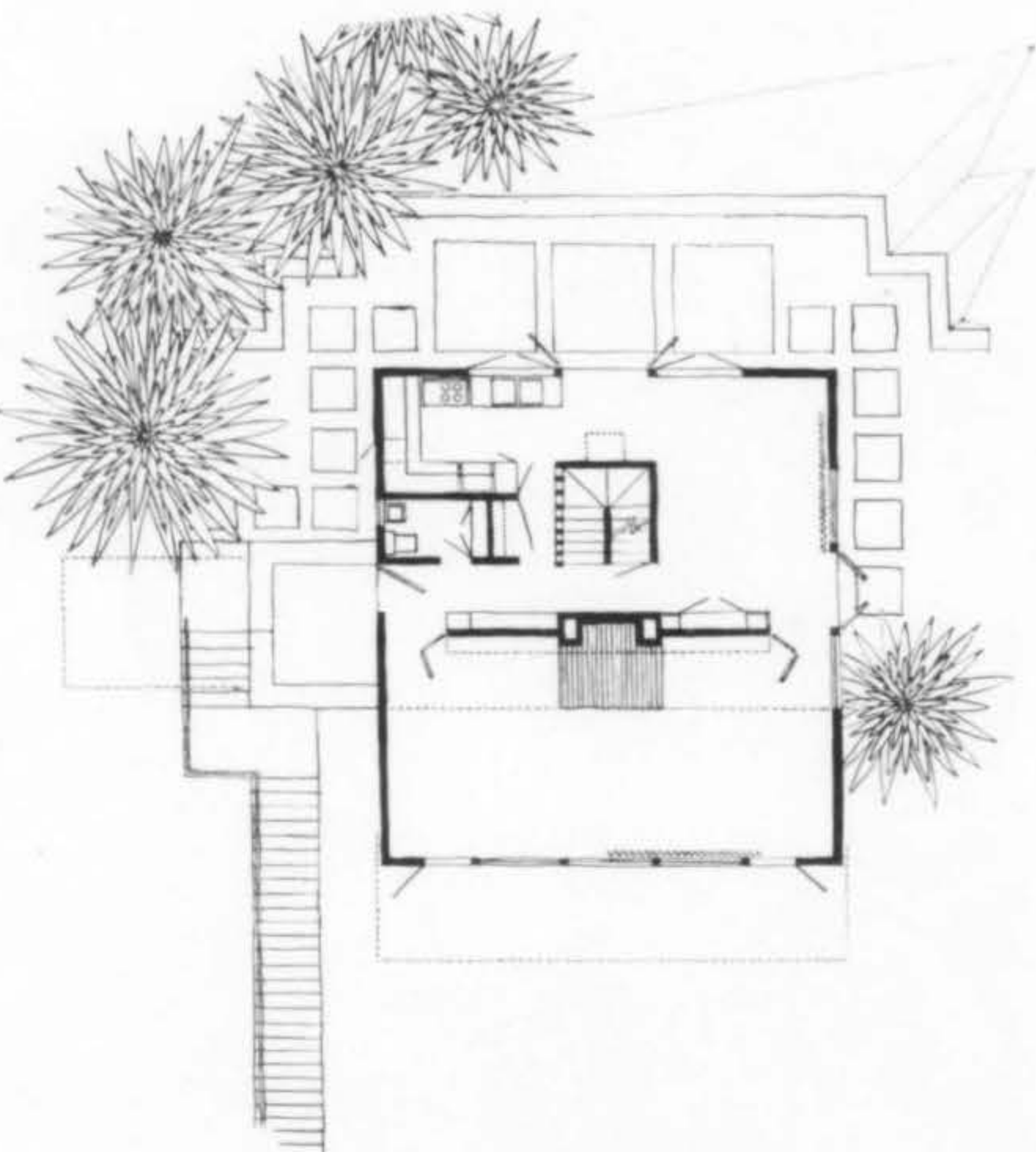
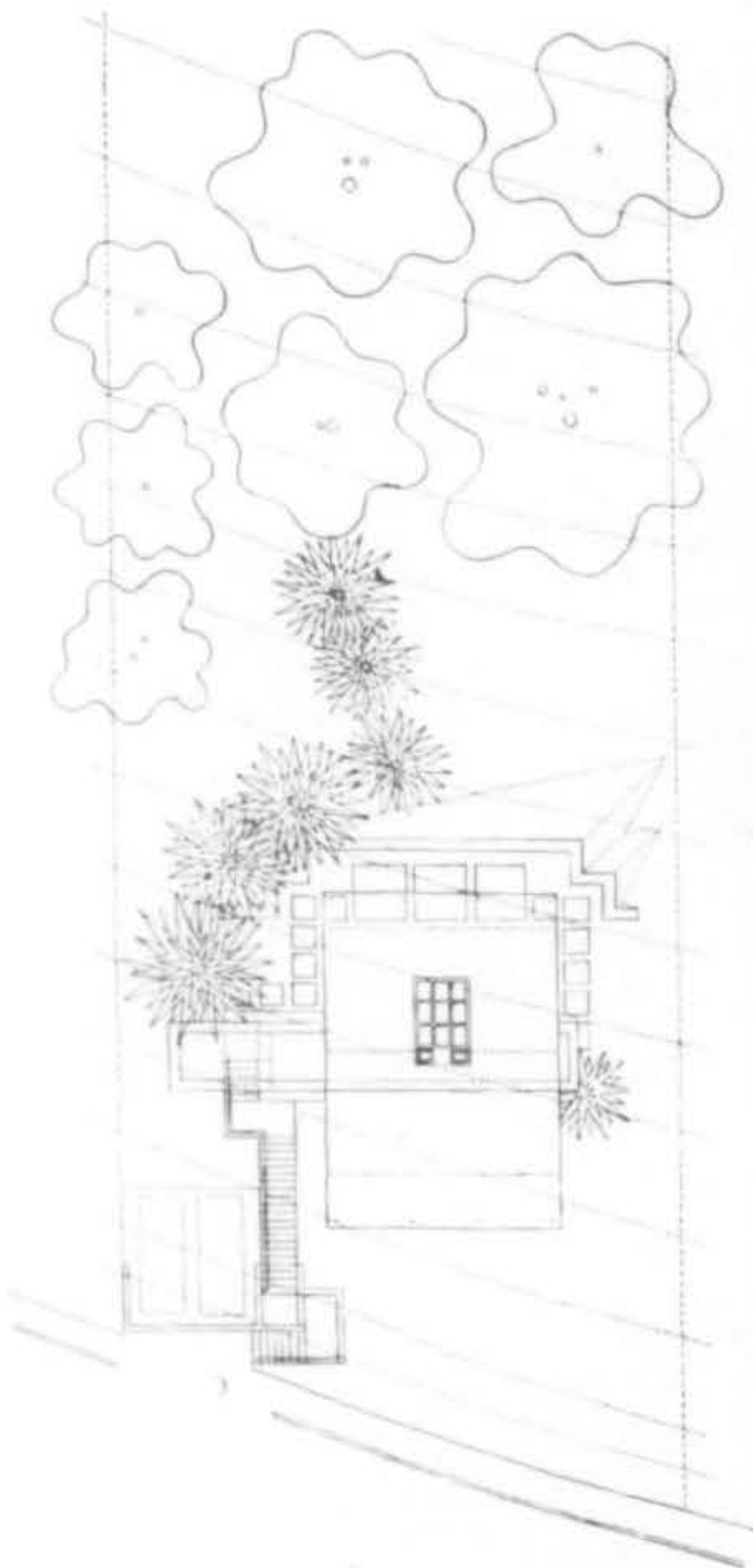
DESIGNER
Jack W. DeLonge

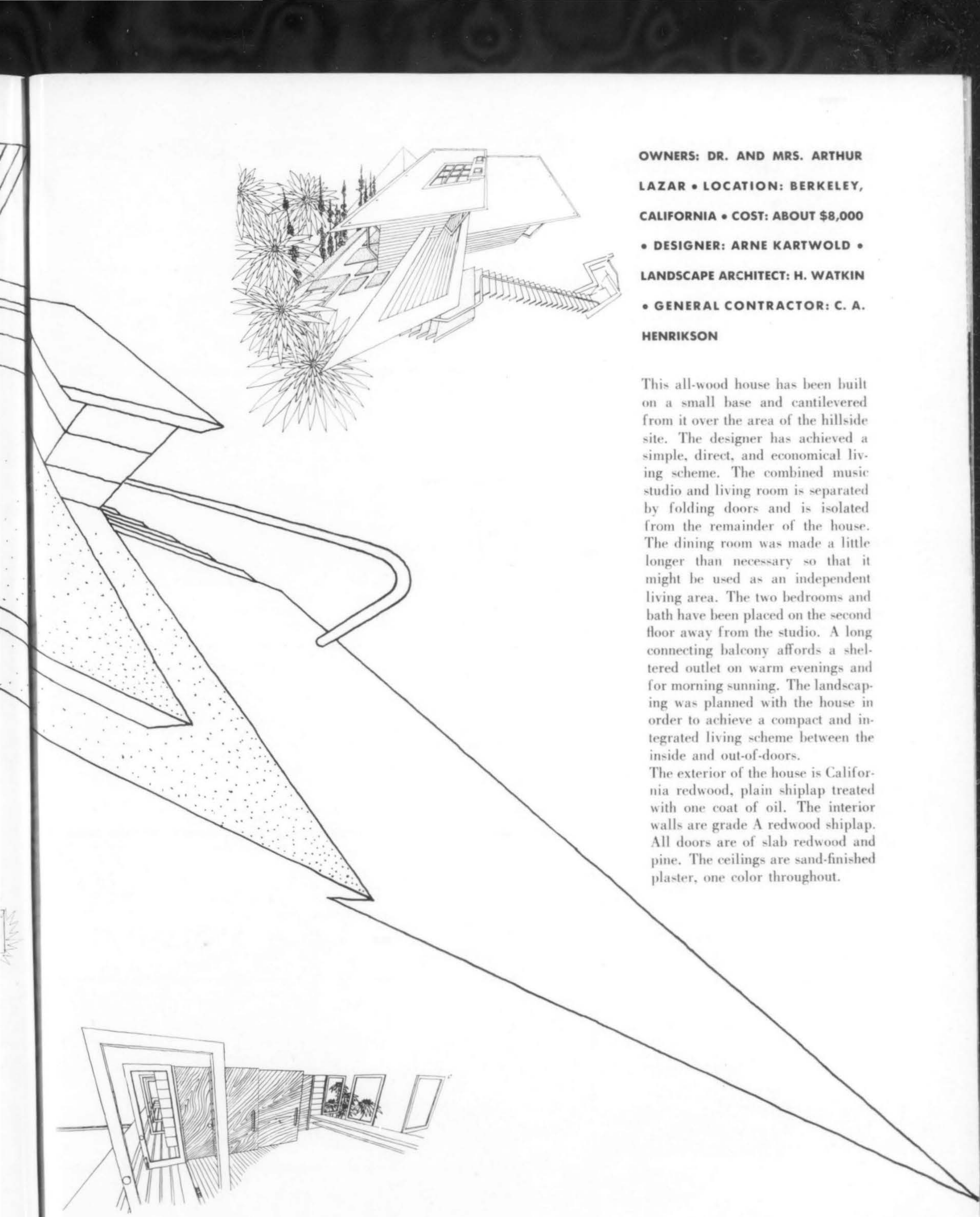
COST
\$4,000





M O D E R N H O U S E





OWNERS: DR. AND MRS. ARTHUR LAZAR • LOCATION: BERKELEY, CALIFORNIA • COST: ABOUT \$8,000

• DESIGNER: ARNE KARTWOLD • LANDSCAPE ARCHITECT: H. WATKIN

• GENERAL CONTRACTOR: C. A. HENRIKSON

This all-wood house has been built on a small base and cantilevered from it over the area of the hillside site. The designer has achieved a simple, direct, and economical living scheme. The combined music studio and living room is separated by folding doors and is isolated from the remainder of the house. The dining room was made a little longer than necessary so that it might be used as an independent living area. The two bedrooms and bath have been placed on the second floor away from the studio. A long connecting balcony affords a sheltered outlet on warm evenings and for morning sunning. The landscaping was planned with the house in order to achieve a compact and integrated living scheme between the inside and out-of-doors.

The exterior of the house is California redwood, plain shiplap treated with one coat of oil. The interior walls are grade A redwood shiplap. All doors are of slab redwood and pine. The ceilings are sand-finished plaster, one color throughout.

EVENINGS ON THE ROOF

3^d REPORT

The fifth continuous year of Evenings on the Roof concerts, and the second series of concerts at the Assistance League Playhouse, will begin January 18, 1943. Chamber music of Mozart and compositions by the living composer, Bela Bartok, will be featured.

During 1942 "the Roof" presented members of its group of Los Angeles musicians in 20 concerts, 12 at the Assistance League Playhouse from January into June, five all-Bach concerts at the First Congregational Church during October and November, one concert in the Redlands Bowl summer series, and two on the original Roof.

Thus Evenings on the Roof, which began as a purely domestic project in a newly built home studio, has at last come into its own as a continuing contribution to American music. Not only to but of American music: the work of such American composers as Ives, Chavez, Villa-Lobos, Harris, Copland, Barber, Strang, Tremblay, Creston, Rudhyar, Weiss, and others has held an important place in the sequence of Roof concerts.

Performers and audience alike participate in creating the especial atmosphere of these concerts. These are tough concerts; these are exciting concerts, requiring the utmost interest and musical ability of all participants. A performer or a listener must make demands upon himself when he becomes a sustaining member of the Roof group. This is the secret of the lasting enjoyment of great music.

Continuing members of the group who will take part in the coming series are Ingolf Dahl, Emil Danenberg, Helen Lipetz, Frances Mullen, and Leonard Stein, pianists; Sol Babitz and David Frisina, violinists; Abraham Weiss, viola; Kurt Reher, cello; Kalman Bloch, clarinet; Frederick Moritz, bassoon. Two other members, Sven Reher and Paul Bergstrom, are now making music for the Army. Abraham Weiss will take the place of Sven Reher in the string trio with David Frisina and Kurt Reher.

New members of the Roof group for the coming season include a string quartet, Eudice Shapiro and Alexander Murray, violins; Virginia Majewska, viola; and Kurt Reher, cello. This quartet will alternate concerts with the famous Budapest quartet at the annual ISCM Festival to be held this year at Los Angeles during August; a piano trio, Louis Pressman, violin; Joseph Di Tullio, cello, and Maxine Furman, piano; and Eula Beal, contralto, with Shibley Boyes at the piano. Individual members of the chamber groups will also take part in other performances of the series.

Listed below in order of probable performance are the compositions scheduled to be played on the new series of concerts beginning January 18, 1943, at the Assistance League Playhouse, Los Angeles:

MOZART—Duo (violin and viola)—Shapiro and Majewska
 DEBUSSY—Sonata (cello and piano)—Reher and Danenberg
 STRANG—Sonata (clarinet alone)—Bloch
 SCHOENBERG—Suite, opus 23 (piano)—Dananberg
 MOZART—Quintet (clarinet and strings)—Bloch and Quartet

MOZART—Sonata No. 4 (piano, four hands)—Lipetz and Mullen
 STRAVINSKY—Violin Concerto (violin and piano)—Babitz and Dahl
 TREMBLAY—Introduction and Dance (piano)—Dahl
 STRANG—Two Piano Pieces—Dahl
 IVES—Six Songs (contralto and piano)—Beal and Boyes
 BARTOK—Sonata (piano)—Mullen

MOZART—Divertimento (two clarinets and bassoon)—Bloch, Raimondi, and Moritz
 BUSONI—Fantasy "in memoria patris" (piano)—Mullen
 BARTOK—Contrasts (clarinet, violin, and piano)—Bloch, Murray, and Mullen
 BUSONI—Sonata (violin and piano)—Frisina and Mullen
 MOZART—Quintet (piano and woodwinds)—Dahl and Woodwind Quartet

REGER—Piano Trio
 MAHLER—Kindertotenlieder (contralto and piano)—Beal and Boyes
 BARTOK—Rhapsody No. 1 (violin and piano)—Pressman and Furman
 SCHUBERT—Piano Trio, B flat

MOZART-SZELL—Cello Concerto (cello and piano)—Reher and Danenberg
 SCHUBERT—Sonata, C major (piano)—Dananberg
 HARRIS—Soliloquy and Dance (viola and piano)—Weiss and Stein
 VILLA-LOBOS—Two Choros (violin and cello)—Frisina and Reher
 MOZART—Quartet, G minor (piano and strings)—Dananberg and String Trio

MOZART—Fantasy No. 2 (piano, four hands)—Mullen and Lipetz
 TOCH—Duo (violin and viola)—Shapiro and Majewska
 IVES—Sonata No. 4 (violin and piano)—Shapiro and Mullen
 BEETHOVEN—Diabelli Variations (piano)—Mullen

HANDEL—Suite No. 7 (piano)—Lipetz
 MOZART—Piano Trio
 HINDEMITH—Sonata (bassoon and piano)—Moritz and Furman
 COPLAND—Sonata (piano)—Dahl
 SCHUBERT—Piano Trio, E flat

MOZART—Viola Quintet No. 6 (strings)—Quartet and Weiss
 YSAYE—Sonata (violin alone)—Shapiro
 REGER—Sonata (viola alone)—Weiss
 SCHUBERT—Cello Quintet (strings)—Quartet and Di Tullio

BYRD—O Mistress Mine (piano)—Mullen
 SWEELINCK—Chromatic Fantasy (piano)—Mullen
 HANDEL—Aria and Variations (piano)—Mullen
 STRAVINSKY—Divertimento (violin and piano)—Babitz and Dahl
 STRAVINSKY—Circus Polka (violin and piano)—Babitz and Dahl
 DAHL—Suite (piano)—Dahl
 SCHUBERT—Sonata, C minor (piano)—Mullen
 BRAHMS—Four Serious Songs (contralto and piano)—Beal and Boyes

SCARLATTI AND SOLER—Sonatas (piano)—Lipetz
 C P E BACH—Variations on the Follies of Spain (piano)—Lipetz
 HARRIS—Piano Trio
 BRAHMS—Sonata, opus 1 (piano)—Lipetz
 RAVEL—Piano Trio

HINDEMITH—Cello Concerto (cello and piano)—Reher and Danenberg
 VAUGHAN-WILLIAMS—Suite (viola and piano)—Weiss and Stein
 RAVEL—Duo (violin and cello)—Frisina and Reher
 BRAHMS—Sonata, opus 5 (piano)—Dananberg

COUPERIN—Prelude and Sixth Order (piano)—Mullen
 MOZART—Trio Divertimento (string trio)
 BARTOK—Bulgarian Dances (piano)—Mullen
 BARTOK—Sonata No. 2 (violin and piano)—Frisina and Mullen
 MOZART—Quartet, E flat (piano and strings)—Mullen and String Trio



HOUSE BY THE OCEAN



This house, situated on a corner lot overlooking the Santa Monica Bay, is planned to provide complete privacy for the owners' room and bath and a view of the sea from all major rooms. Entry is made through a small hall which leads to both the living room and the owners' room. These rooms are separated from the remainder of the house by a small dining room and a game room. This arrangement insures privacy for both the children and the adults of the family.

An outdoor patio around which the house is built has entrances to the game room and the kitchen. The kitchen and dining room are connected by a butler's pantry. The dining room is equipped with a hydraulic table which can be lowered to tea table height. A wide circular bay window in the living room facing the ocean takes full advantage of the beach view. In the arc of the window there is a custom designed ottoman that provides seating for six. The simplicity of the furnishings throughout the entire house gives added spaciousness and flexibility. Landscaping is simple and the terrace is planted in ice plant that can be kept well groomed with a minimum of care. Construction is frame and stucco.

ARCHITECT: KENNETH R. SWIFT

LOCATION: PLAYA DEL REY, CALIFORNIA



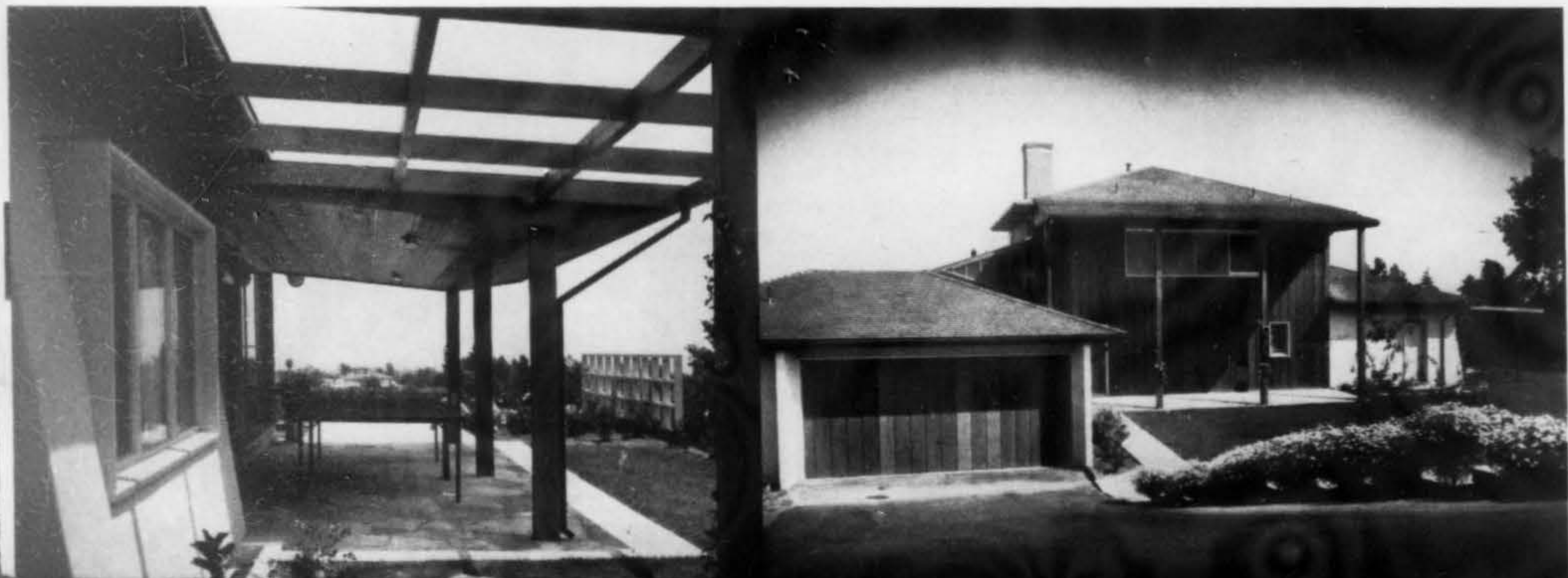
Photographs by Julius Shulman

house on
the riviera

Owners: Mr. and Mrs. Eric Phillip

Location: Pacific Palisades, California

Designer: Paul Lazzlo



The house is situated in the Riviera district and commands from the living room, den, and dining room a southwest view overlooking orange groves and the ocean.

The main entrance is through a two-story covered porch. Exteriors are of natural finish redwood with white door and window trim, flanked by adobe finished plaster walls. The garage is



connected to the house by the porch that is paved by random size flagstone. A large sliding louvred door separates the entrance hall and living room. The massive fireplace of rough ashlar stone is the cardinal feature of the living room. Louvred doors are used between living and dining rooms. Walls and ceilings are of gray plaster in both dining and living room. A sloping flower box is used below the window in the dining room.

Photographs by Maynard L. Parker



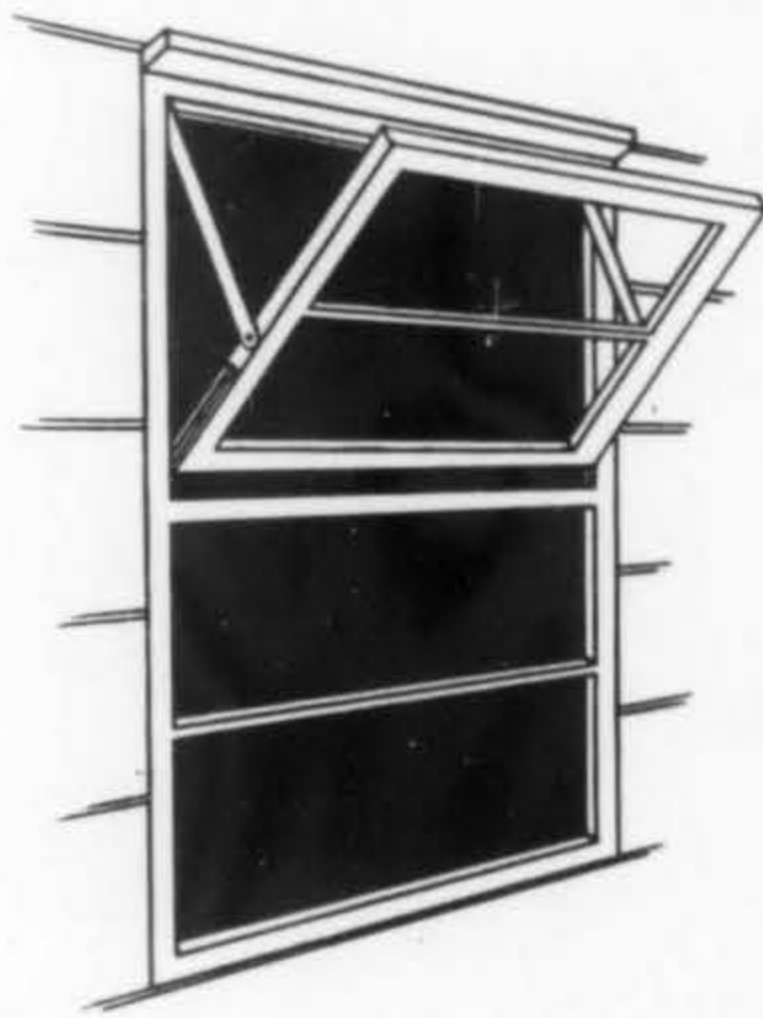
products & practices

"HOME IMPROVEMENTS CAN BE MADE"—CELOTEX

The need for telling the public how homes can be kept in good repair under wartime government restrictions is clearly indicated by the response to the Celotex Corporation's booklet, "A Wartime Guide to Better Homes," according to Marvin Greenwood, Celotex general sales manager. Officials of both the Federal Housing Administration and the National Housing Agency have commented on the educational value of this booklet, not only for home owners but also for retail lumber dealers. The book is simply packed with information stated briefly and in language the layman can understand. It emphasizes the fact that Uncle Sam not only allows certain types of work to be done, but actually urges home owners to keep their dwellings in good repair and, if possible, to make additions for housing war workers. This booklet is not confined to descriptions of repair and remodeling work that can be done with Celotex products. It covers all types of work. For example, the section devoted to the home exterior includes the following subjects: Roof, dormers, porch, windows, siding, bays, doors, chimneys, and shutters. The booklet also includes such ideas as building a new wing to provide quarters for war workers as well as remodeling home interiors for this purpose. A complete section of the book is devoted to construction work that a farmer can do. A copy can be obtained by writing California Arts and Architecture.

PELLA AWNING TYPE WINDOWS

A new low-cost line of Pella "Awning-Type" windows has just been announced by the Rolscreen Company. These "Awning-Type" windows have been expressly designed for barracks, housing projects, war plants, temporary schools, etc. They can be used for standard 2x4 frame or thin wall construction. Setting right into the studding as they do, no frames, sash weights or balances are required. No fitting is necessary on the job, and the windows come completely assembled except for the lock handle. Sash units are of white pine and toxic treated with



Woodlife. There are 14 standard fixed and ventilating units. The latter can be side-hinged for out-projecting casement style adaption. "In" or "out" opening arrangement can be specified. With very few exceptions, all these Pella units can be glazed with standard size lights. Low-cost frame screens are also available. For free full-size details and table of sizes on these new Pella "Awning-Type" windows, write to the Rolscreen Company, Pella, Iowa.

FIRE-RESISTANT LUMBER PLANS

Development of a national wood fireproofing industry is foreseen as the result of a recent move by the government to replace steel and make large quantities of fire-resistant lumber available for the safeguarding of war construction. Spurred by the war program and helped by the establishment of federal specifications for fire-retardant chemicals and processes, the capacity of the wood-preserving industry to produce fire-resistant lumber has been stepped up to an estimated 250,000,000 board feet annually. Reaching full production in 1943, fire-resistant wood is destined to play an important role in the United States Navy plans to overcome the submarine menace. An expanding fleet of blimps—intended to guard the nation's shores against undersea craft and possibly even enemy aircraft—is being housed in gigantic fireproofed buildings constructed with treated timbers. Largest wood-frame buildings in the world, these hangars for lighter-than-air craft consist of a series of great Gothic-type arches of such immense proportions that the peaks will be 20 stories from the ground. According to J. F. Linthicum, Chicago, president of American Lumber & Treating Company, the federal specifications for the first time can bring fireproofed lum-

ber out of the laboratory and into wide commercial application. Before the government's action, most wood preservers had declined to enter the field because of the existence of unstandardized specifications. Fireproofing agents outlined by the federal specifications are chiefly compounds of ammonium and boron. These compounds do not give off toxic fumes during re-exposure, do not affect strength and color of wood, are non-corrosive to metal fastenings, and have no serious effect on paint and glue. Each compound going into a fire-retardant formula is selected for its ability to perform particular functions; for example, to prevent flame-spread, or to prevent afterglow (or both). As a result, resistance is accomplished by the chemicals working as a team.

DRAFTSMEN SOUGHT FOR U. S. JOBS

Draftsmen in all fields are sought by the United States Civil Service Commission for work in engineering drafting. Persons with drafting in fields as remote as commercial art or interior decorating are urged to apply to the commission. Positions in federal agencies pay from \$1440 to \$2600 a year entrance salaries, not including payment for authorized overtime. To qualify for a federal drafting position, persons must meet greatly simplified requirements: at least six months of drafting experience or appropriate training in drafting in high school, resident drafting schools, or college. Students enrolled in regular or war training drafting courses may apply. Draftsmen are needed in Washington, D. C., in all parts of the United States and abroad. No written test is required. There are no age limits. Applications are not desired from persons already utilizing their highest skills in war work. Applications for drafting positions must be sent to the commission's Washington, D. C., office, and will be accepted until the needs of the service are met. Announcement 283 for engineering draftsmen and forms for applying may be obtained at first and second class post offices, the commission's regional offices, or the commission in Washington, D. C. War Manpower Commission restrictions on federal appointment of persons engaged in specified occupations in critical labor areas are given in Form 3989, posted in first and second class post offices.

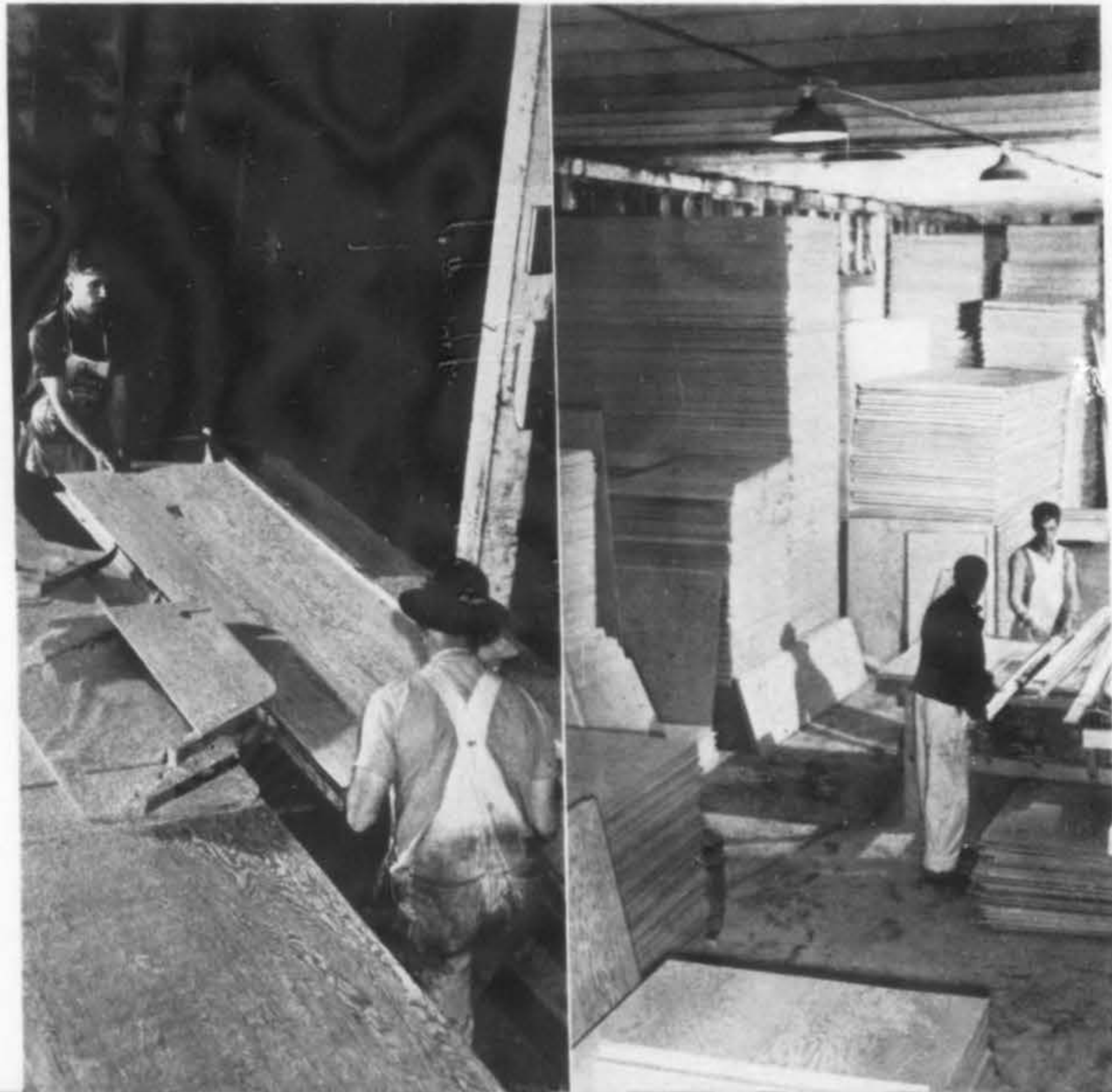
WAR PLANT HEATING UNIT

America's war plants call for a new type of heating and ventilating unit. These plants, covering large areas of floor space under one roof, are designed to be blacked out completely without interrupting production and cannot be satisfactorily conditioned by window ventilation. And yet ideal working conditions to boost worker efficiency and production are a necessity. To fill these requirements, the Young Vertivent heater and ventilator was developed by the Young Radiator Company, Racine, Wis. The Young Vertivent unit offers controlled ventilation and air tempering. Its output can be automatically regulated to meet hour-to-hour requirements. The Vertivent takes fresh air from the outdoors, draws it through dual heating coils and distributes it uniformly. It consists of a ventilator type air intake section mounted on the roof, and an air tempering section with coils, fan and power unit enclosed in a housing suspended in the building. The Vertivent is designed to meet all wartime requirements. The hood covering the air intake prevents light leaks during blackouts and keeps out the weather. In the interests of the conservation of materials, the Vertivent has a high capacity in relation to its weight, and non-critical materials are used where possible without sacrifice of efficiency. The Vertivent is well adapted to structures already erected. It is easily and quickly installed.

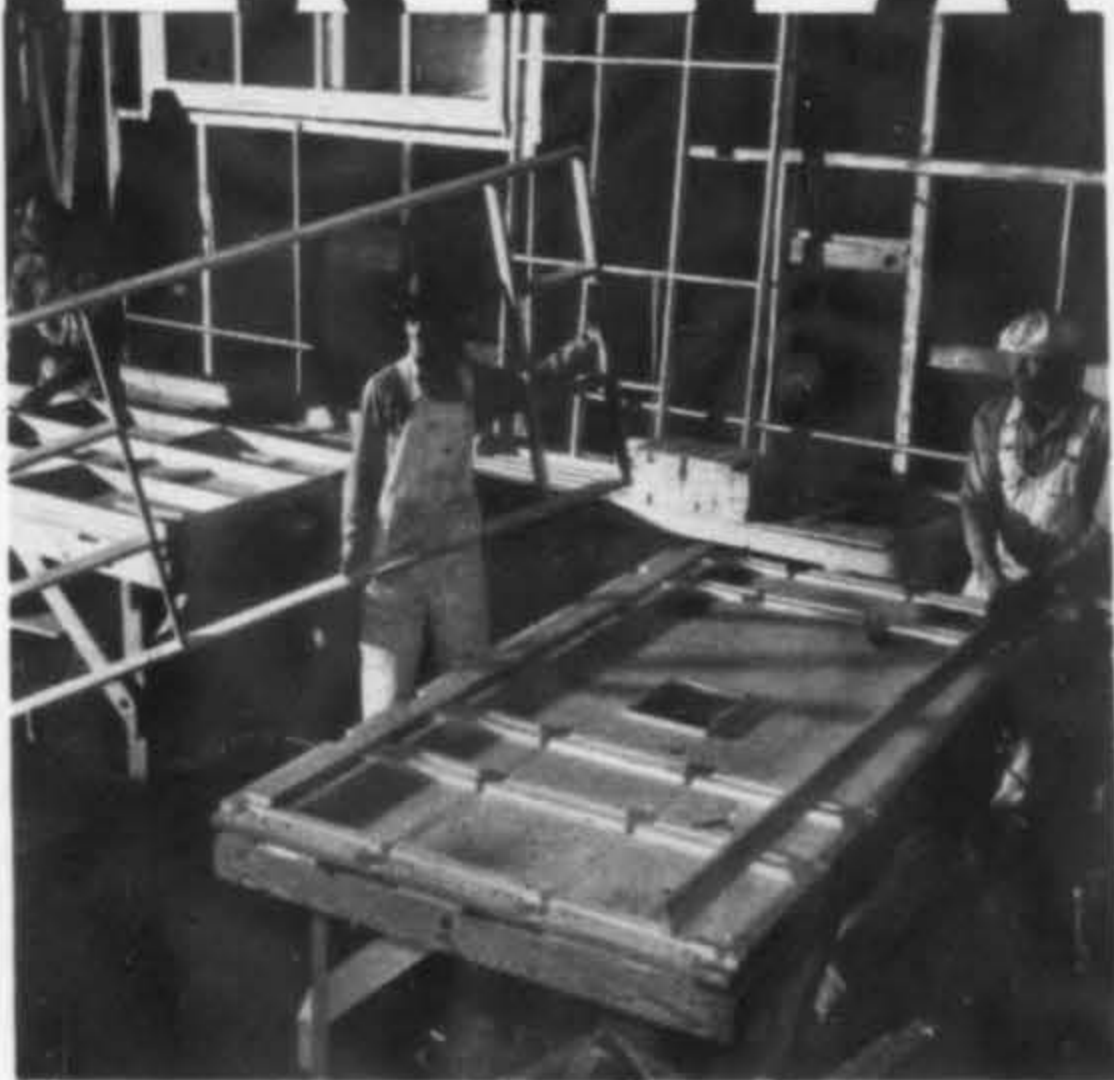
CUTS DURATION BUILDING COSTS 30%

A revolutionary improvement in gypsum board, called Triple-Sealed Sheetrock Siding, is announced by the United States Gypsum Company. It is claimed to cut cost of duration buildings up to 30 per cent. It builds, sheathes, sides, braces and decorates in one operation. Made of gypsum, the board is fireproof. It is also weatherproof. For years Sheetrock has been accepted as a quality material for inside walls. With the perfection of an effective process for sealing edges, ends, and surfaces, Sheetrock Siding now is practical as a siding for duration buildings. In addition to the triple-seal, a "drip cap" shiplap edge has been developed to protect joints between boards from the weather. Triple-Sealed Sheetrock Siding was developed by the United States Gypsum research laboratories and has been under test for 20 months. The board has stood up under constant exposure to all weather conditions and is still in excellent condition after this period. In a float test, to check results under constant exposure to moisture, the laboratory found that Triple-Sealed Sheetrock Siding absorbed approximately two per cent of its weight in water in the first five hours in which it floated on the water. No further water was absorbed by the test specimen. This new board is especially designed for duration buildings. It has a camouflage green exterior surface for exposure to the weather, and a manila inner surface that makes a pleasing interior finish without decoration. The board is made one inch thick, two feet wide and six, eight, nine, and 10 feet long. It is designed to use on standard construction, so requires no special construction features. Made of non-critical materials, the board is available for war building needs in all parts of the United States.

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PAINT ODORS ABSORBED

A new, non-chemical material has just been developed which absorbs paint and varnish odors, makes it possible to work or sleep in rooms recently painted without discomfort from the smell of fresh paint. The material, manufactured by Tamms Silica Company, Chicago, is known as Nox-Odor. All you do to use is open vents at top and bottom of container and place in room. It's no larger than a tin of canned food. And speaking of food, a can of Nox-Odor placed on painted pantry or cupboard shelves keeps the paint fumes from tainting delicate foods. Nox-Odor can also be placed inside ice boxes, coolers, etc., for absorbing ice box odors and keeping foods such as butter, cheese, etc., from taking on the odor of other foods such as onions and melons, when stored in the same refrigerator. Nox-Odor when kept in rooms free from excess moisture never loses its strength and never need be replaced. However, should the contents become ineffective due to dampness, all you need do is dry thoroughly in warm oven and it becomes as good as new. Nox-Odor comes in two sizes—No. 1, vent style package for removing odors from small rooms and refrigerators, and No. 2, large mesh bag suitable for hanging in large rooms or in meat coolers and commercial refrigeration and food storage rooms.

SAN PEDRO LUMBER COMPANY ANNIVERSARY

On January 8 the San Pedro Lumber Company, one of the most successful and progressive lumber businesses on the Pacific Coast, completed 60 years of useful service, having been established on January 8, 1883, by the Hooper brothers of San Francisco. Incorporation papers for the new company were filed in San Francisco on that date, which was 17 years after the establishment of their San Francisco yards.

Yards and shipping facilities were constructed on the slough which later became the main channel of San Pedro Harbor, and the original 10-acre site is still owned by the company—one of the few remaining privately owned lands on the main channel. At that time this was the first lumber yard in the Harbor district, and there was no port of San Pedro. Even the shallow draught schooners unloaded their cargoes in the open roadstead just inside Point Firmin, and the lumber was lightered up the slough to the company's yard.

The records show that the company's first venture was so successful they immediately began to expand. Toward the end of 1883 a yard was opened on the company's site at Compton, and in 1885 the Whittier yard was established. The following year yards were opened at Second and Alameda Streets and at Florence and Alameda, Los Angeles, and in Upland, Ontario, Monrovia and Artesia. In 1888 the yards at Huntington Beach and Beaumont were built.

From that date the story of the San Pedro Lumber Company has been one of continuous growth. The Hooper brothers remained active in the company until their deaths. John A. Hooper, last of the brothers to pass on, was still working and personally controlling his many large interests when death overtook him in his 88th year. At that time he was president of the First National Bank of San Francisco and chairman of the board of the Crocker First National. He was also the largest individual holder of Market Street property, and had extensive steamship interests, acquired chiefly during the World War. He was one of the original owners of the Hope Ranch in Santa Barbara.

Charles A. Hooper founded the city of Pittsburgh, California, and organized the Columbia Steel Corporation and the Redwood Manufacturers Co.

Albert B. McKee, Jr., is general manager of the company, having succeeded T. L. Ely on January 1, 1937. Mr. Ely retired at that time after continuous service of almost 40 years, having joined the organization in 1898. Mr. McKee has been with the San Pedro Lumber Company for 21 years. J. C. Jenkins, assistant manager and credit manager, has completed 30 years of service. George Clough, sales manager, has been with the company 22 years; F. W. Bishop, controller, 20 years; E. W. Huffman, San Pedro plant manager, 24 years; O. C. Abbott, mill superintendent at San Pedro, 43 years; M. E. Sanders, machine shop superintendent, 29 years; Frank Parkinson, shipping clerk, 24 years; W. J. Shaw, purchasing agent, seven years, and Howard Allen, yard superintendent, 42 years.

The main yard at 16th Street and Central Avenue, Los Angeles, was completely reconstructed in 1937, the work including handsome new offices and salesrooms. Improvements at the Wilmington yard at that time included a new warehouse, 230 by 55 feet, for bulk merchandise.

ZURN WARTIME INTERCEPTOR

J. A. Zurn Manufacturing Company, Erie, Pa., has developed a wartime model of its plaster interceptor which employs vitreous china for the body and the removable sediment container. Formerly the units were made entirely of metal which included aluminum, cast iron, and brass. Metal is now used only for the two pipe connections, the perforated metal strainers, and the cover fastening device. The cover itself is made of an impervious non-metallic material. The vitreous china employed in the Zurn plaster interceptor is fired at a much higher temperature and for a much longer period than when intended for less exacting service.

This unit, like its peacetime predecessor, is designed to intercept and collect bits of metal, plaster, glass and other solids, thus preventing clogging of drainage lines in industrial plants, hospitals, dental offices and laboratories, lens grinding and glass working establishments, art and medical schools, jewelers' workshops, plastic fabricating plants, and wherever solids are likely to get into waste water discharged into building drainage lines.

The Zurn plaster interceptor can be installed under the sink or fixture it is to serve. It can be placed on a shelf, set on or in the floor. No "S" trap is required when the interceptor is used, for the unit itself functions as a self-sealing trap. Literature on the wartime vitreous china Zurn plaster interceptor is available upon request.

FIAT SHOWERS FOR WAR HOUSING

Shower baths will not win the war against the Axis, but they will have a bearing on the war effort. The story of work done by the Fiat Metal Manufacturing Company in meeting a war housing problem, as told by Jay Franklin, columnist for the *Cleveland Plain Dealer*, indicates the part the company has played in answering wartime production problems. It follows:

"Priorities came along with regulations that steel over 25 pounds could not be used in shower cabinet construction. A Washington representative for a steel shower manufacturer was called by the young lieutenant and given the sad news. He was asked about substituting a shower which used only a minimum amount of steel. The representative questioned the availability of such a product. He put the lieutenant on the phone with the president of his company and that official asked for three weeks. In 10 days a shower was in Washington which has relieved the entire nation. The manufacturing company made an arrangement with one of the big plastic board producers and went to work. The producer did not produce, and now the company has a definite arrangement with the producers of masonite, and between them they are laying down a shower for about \$24. Not only has this shower relieved a critical army and navy need, but it has reduced some of the headaches for other housing agencies, both private and governmental. In the case of the new showers, the lieutenant also ran the blockade of some of the really important people in the fixture and plumbing business. He faced experts in War Production Board sanctuaries. He was panned by congressmen and senators. He was cited to his superior officers all the way to the office of the secretary of war. One company placed a complaint before the Truman defense investigating committee against what they called his arbitrary decision in favor of the company which produced the right showers from the right materials. But no record of the fact or fancy can produce anything except that the company which produced used no politics, no pressure, spent no time condemning the government and so-called government red tape—it simply produced and got business."

Fiat showers, which have been widely used in the West on various government war projects, incorporate several special Fiat features now specified by the government and issued to all shower compartment manufacturers as the standard to fulfill the requirements of war housing for modern, healthful, low-cost bathing facilities. They are engineered and designed to conserve vital war materials and time. They have non-metallic walls with baked-on enamel, corner tension joints, and precast receptors. They are non-slip, leak-proof, rigid, durable, prefabricated, delivered knocked down, and easily and quickly assembled.

GLASS IN POST-WAR BUILDING

The glass industry must produce 240,000,000 square feet of glass—more than eight square miles—to provide windows for the 1,600,000 new homes it is predicted by government experts will be built in the first year after the war, according to the Libbey-Owens-Ford Glass Company.

TRIBUTE TO A GIANT

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angelo, Blake, and Goya become partisans and apostles of this moral intellect. The creative burden of a spirit that will not be lightened or relieved by creative expression continues to perform on walls the ritualistic expiation of our present spiritual chaos, our incredible heights and our damnation. This is today, today, and not to be regarded with the thought of future preservation.

The court of the Preparatoria, *Prometheus*, the reserve-book room of the library at Dartmouth, the stairs and the domes of Guadalajara speak perhaps to the future, but they speak of present man. Here within a dome among the down-twisting form of the rebel, the stability of the preaching mind, the towering body of the worker, the multi-faceted head of science—the central light like a planet infinitely regresses. Here above a staircase the tumult and the unwisdom of human causes literally explodes in the mind a realization of justice, that seeks no trampling victories, that is above all triumphs moral rightness.

ART IN THERAPY

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therapy aide. These aides are the novices and they come as assistants into the wards where therapy is administered. Not yet fully prepared, because their training period under government requirement is quite short, they study various crafts for about six weeks and then take employment in a hospital doing whatever work is given them to perform, and they keep at it for six months. One learns much in such an apprentice period and the experience has immeasurable value as a background for future professional work and study.

It is impossible to state which of the major crafts holds the greatest benefit because weaving, woodworking, modeling, drawing, pottery making, painting, and gardening each has so many facets. The entire art department of the University of Southern California has concentrated its efforts to train occupational therapists in manipulative skills which include the ones named here and many others. In sculp-

(continued on page 46)

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KNUD MERRILD

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sought in one way or another to contribute to the accelerated tempo of an art that has practically been infused with new energy; this art of painting that has been the springboard for so many other developments in the realms of architecture, science, optics, chemistry, and psychology. It would be easy, but it would take a whole book to show how many of our most prized discoveries and additions to living had their origin in the palette of the painter. In many instances it was the painter himself who turned his brush into a magic wand, to project into space, into the three-dimensional world his dreams, and to give the more timid scientist his incentive to exploration. Leonardo da Vinci, Daguerre, Fulton, Morse are a few of the names. The restless nights spent by Ucello to work out that perspective which was to enable him to penetrate the surface of his canvas, to permit him to enter a new world of space and illusion that would compete favorably with the most prosaic reality, and displace it; this effort of Ucello was but a forerunner of your effort to create space in a two-dimensional plane, one of the most profound activities the human mind is capable of. It is the effort of the human mind to reduce the irrational and the inexplicable to a docile reason. Why shouldn't the artist be allowed to pursue this avowedly absurd activity, when the axioms of men who made a specialty of logic and reason were found vulnerable?

Some may call your work tricky—I tell them that the tricks of today are the truths of tomorrow.

I cannot resort to criticism or praise; long ago my interest in another man's work was determined by the personality I was able to read in the work of art, and I was attracted or repelled accordingly. Once the personality became sympathetic to me, whatever the school or tendencies of the artist, I accepted without reserve all of that man's work. To have preferred one work of that man to another would have been a doubtful aesthetic game, even dishonest, as practiced by many critics. It would be as if one were to prefer your signature to a certain document, in preference to the same signature to another document. Having first seen your work and then spoken with you, I have been fascinated and convinced. The consistency running through all your works, their appeal to my mind and to my senses, has given me a feeling of satisfaction that is best explained in your own words: "Rather than seek to escape illusion, we must accept it as an integral part of painting—as its very nature."

Yes, there would be no question of problem or experiment in painting, for the spectator as well as for the painter, if we could only give ourself over completely to the created illusion as the door to enjoyment. If we did not resist or suspect the painter's motives. After all, we live in a world where we are daily forced to accept facts merely because they are facts; yet if they had been prophesied before they happened we would have been incredulous. Well, your paintings are accomplished facts, facts even underlined by the very precision of their realization, and I accept them eagerly, and in preference to so many other facts of daily existence, facts whose permanency I am much less sure of than I am of the permanency of your work. Of course, it may be destroyed or lost, as has happened to so many other intriguing works (I leave the word "great" purposely to the historians), but it cannot be changed, or become the work of another personality than is yours.

Was it Kandinsky who struggled so hard to prove that his abstractions were the most concrete of manifestations? What a waste of time, just as the efforts of certain scientists or mystics to prove that all matter was non-existent! Who cares whether we live in a concrete or intangible world? They have even said that pain is an illusion. If that be true, then we must put our faith only into illusions, for it is by illusion that we react and continue to live, or die!

As long as you can continue to create the illusions you are creating, you are the master of your destiny, and you have the edge on the critics and the doubters. If there be one other soul who believes in you, your work is justified; and even if that soul is lacking, your work justifies itself. If only for the reason that nothing can change it. There is a fact for you. I have already implied that your personality as it expresses itself in your work has great significance for me because it creates a complete illusion of a personality that provides me with enjoyment. This is a very rare event in one's life. It is the experience of having played a very satisfactory game with a friend,

or had a very stimulating conversation free from argument, that opened new horizons, and gave one the courage to develop one's own powers.

I am very grateful to you, my dear Merrild, for having shown me your work, and for having told me things that one painter would like so much to tell another but so seldom has the courage.—MAN RAY.

ART IN THERAPY

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ture and pottery an occupational therapist learns how to give flexion to muscles through the shaping of small pieces of pottery and sculptured figures. He studies the large muscles and their movements. He observes the way fingers move and how muscle groups are attached to bones. He uses carving tools on slabs of plaster of paris or on slabs of wood. When clay is pressed against the carved-out pattern, it produces a raised design in the clay. An astonishingly large range of objects can be made in this way. Every process used in making such objects produces results in joint action. A foot-powered potters' wheel furnishes excellent exercise for every muscle in the body, besides providing mental stimulation as well. Weaving may begin with rake knitting from looms made by hand. Weaving is a bilateral craft for each side of the body is worked equally; therefore, weaving is a most valuable exercise when both sides of the body are affected. Elbow flexion is achieved by throwing the shuttle. The patient's entire back gets active motion in reaching for the beater and in beating on a large loom; and knee, hip, and ankle extension come from pushing the treadle down.

Among human ailments those which beset the mind are the most difficult because a physician is a psychotic person's worst enemy. A leading authority in psychiatry said some years ago that the most remedial measure that has been developed in mental hospitals during the past two or three decades is occupational therapy.

When the complications of twentieth century living began to react on our thinking, there were, and still are, many whose mental set-up could not endure the strains of every-day living. Those who were alert to the remedy turned to evening classes in crafts, while others took to gardening, plant culture, home crafts, and others changed over entirely to another profession. Their fears and mental strains disappeared within a few months.

Even as this article is being written for California Arts and Architecture, a young engineer came into the studio to ask for a working drawing or plan for constructing a potters' wheel for his chief who is engaged in an intensive program of chemical production in one of the great potash refineries. When I asked him why the chief of his staff had turned to potting, the engineer replied that he had observed an interesting parallel between his research in alkalies and the making of ceramic glazes. In this instance, the similarity of experience in vocation and avocation is a little too close to be recommended, but since the choice was self-motivated, the slight obstacle of "similarity of experience" is removed.

The principle involved in this intelligent solution which was made by two engineers is typical of the plan in use by all occupational therapists. Overwork, overconcentration, and resulting fatigue brings on the illness which makes a person become centered in his "self." If that mental center can be transferred to plastic clay, or to wood for carving, or yarns for weaving, or any other craft, a mental release is achieved almost immediately. It is like going out over a weekend to lift our eyes to the helpful hills.

These explanations are not complete, but they should be sufficient to direct the thinking of all who are eager to know more about the remedial power of directed occupation, whether it is being considered for one's own use or as a prescription endorsed by a physician for one of his patients. And do please remember this: It is not what you do with the material that counts most; it is what those friendly, simple materials and tools do to you that counts up in the long run. A high degree of skill in tool manipulation is not a necessity. A student of anatomy and psychology may train for the work of an occupational therapist quite as successfully as a student in the field of arts and crafts. When they are trained to use all the resources common to the profession, and also when nurses, doctors, patients, and therapists all work understandingly together, a patient's stay in a hospital will cease to be a period of physical restlessness and mental disturbance and become a time of true physical and mental rehabilitation.



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