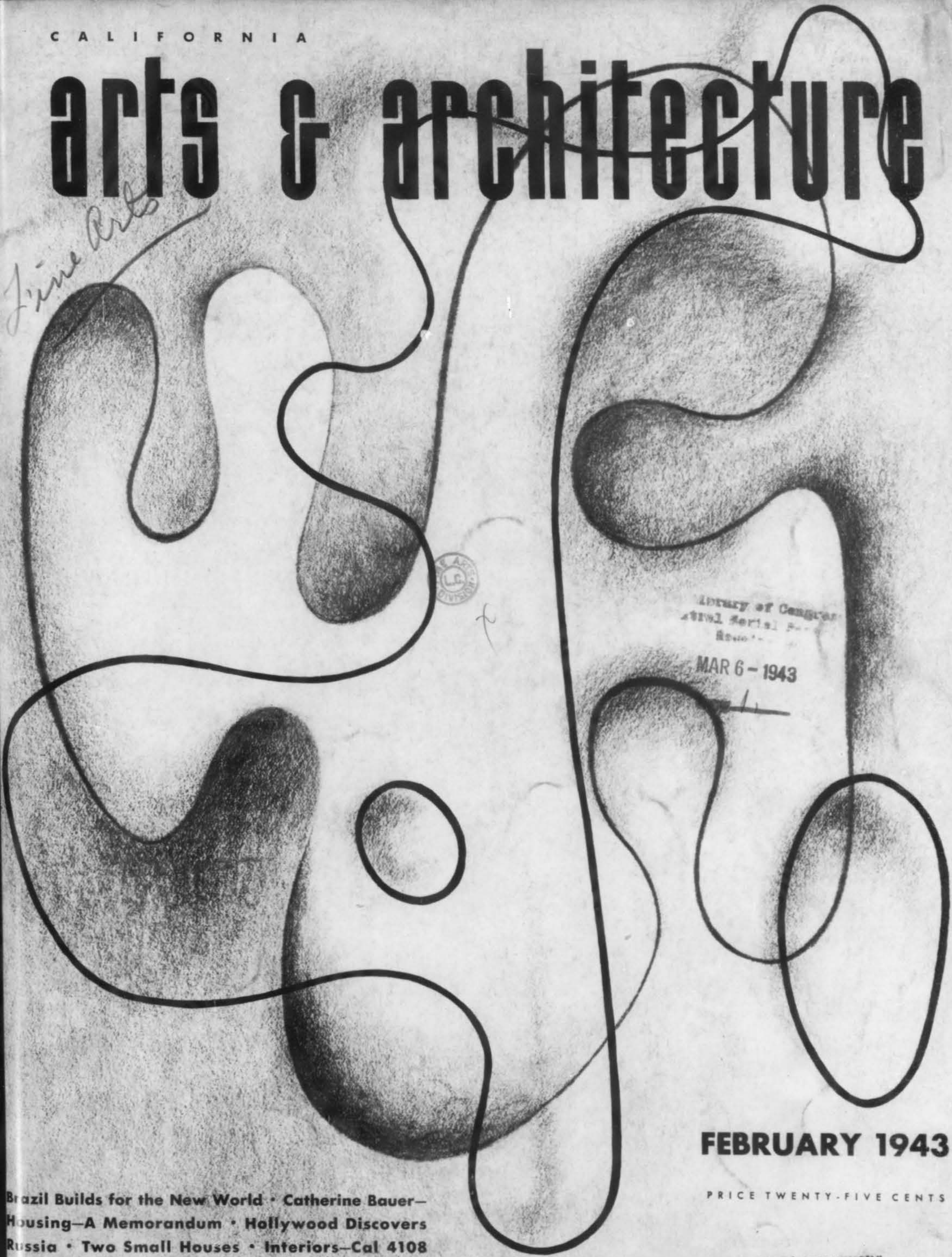


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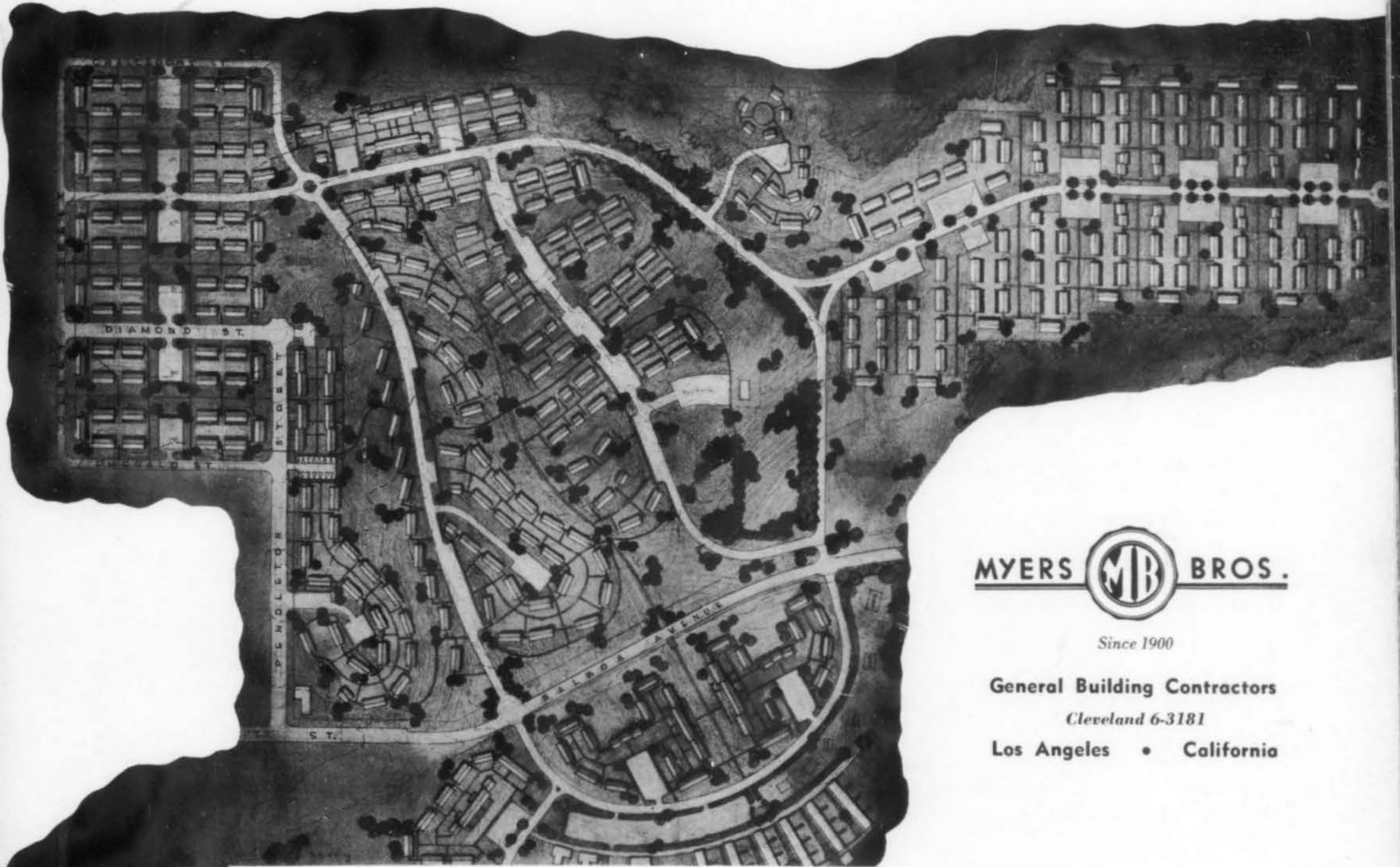
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IT IS WE WHO MUST KEEP FAITH

Marine Staff Sergeant Lee Allan Cassity, a lad of 24 and a veteran of the deadly fighting on Guadalcanal, had this to say, among other things, when he returned recently to this country for a much-needed rest:

"We fought, sweated and cussed the Nips all day, but every night you could hear the soft, whispering prayers of the men—praying for their families and their pals. Out there the only thing that keeps you going are the people you like back home. When you're dead on your feet and another Jap attack starts, you say to yourself, 'If you want to come back to them, take off!'"

This young man, Marine Staff Sergeant Lee Allan Cassity, at 24 has seen more of life—certainly more of the hell in it—than most of us will ever see! He has lain in a fox hole under heavy bombardment for four and a half hours, "singing 'Standing in the Need of Prayer' during the lulls and meaning every word of it!" That is faith—faith in his God and in us!

But it is we who must dedicate our every effort, consecrate our every possession, devote our every strength. Because our fighting men on every front are so nobly giving of their youth, their strength, their life blood so that they can come back to us. *So that they can come back to us!* Do we deserve such devotion? They are fighting so that we here at home may continue to live, free from the smoke of assassin's guns; that we here at home may live in peace, watching our children playing on sand lots, in parks, in school yards—safe from strafing by machine guns, from bombings, from wanton slaughter, from hunger, from misery, from torture, from abject slavery. Let each of us who proclaim with braggard voice that we are Americans faithfully promise to keep sending more guns, more ammunition, more ships, more planes, more supplies to bridge the oceans, under the seas, on the seas and in the air with such a mighty armada that our enemies will be crushed through sheer weight of numbers and force.

Let each of us here willingly sacrifice. Give everything we can. Give—give—give until it hurts and becomes almost unbearable. And at the same time remember that when the hurts are all through and the wounds are healed, that we will feel good and glad that we did a little sacrificing. It will help us not to feel

too much ashamed of our weak efforts when we compare them with the agony, the suffering, the torture, the sickness of the jungles, the torrid sun of the deserts, the mud of the swamps, of malaria, of vermin and all those other attendant things which those boys in our fighting forces are undergoing, round the clock every day.

Dig deep, you folks here on the home front. Discipline yourselves to think of the other fellow—that fellow who is taking *your* place on the firing line. Remember, it is *your* purchase of war bonds and stamps which is going to keep moving those supplies a fellow has to have if he is to keep on fighting. Cut out petty arguing over how much you should get paid and how many hours you would like to work. Hew to the mark of fighting this war on the home front and do your part.

If you want tire and gasoline rationing to cease, if you want to get all the sugar and other foodstuffs you want, if you want to see the lights of the cities again in the sky, then do your part! That's the only way you'll ever get those things back—through peace! And we've a hell of a long way to go before we reach the end of that trail of hell-roaring guns. And your part of this fight is not half done if you don't produce constructive war materials and unless you invest at least 10 per cent of your straight time and half of your overtime in war bonds and stamps. If you can't produce war materials, then you *must* invest at least 10 per cent per week in war bonds or stamps.

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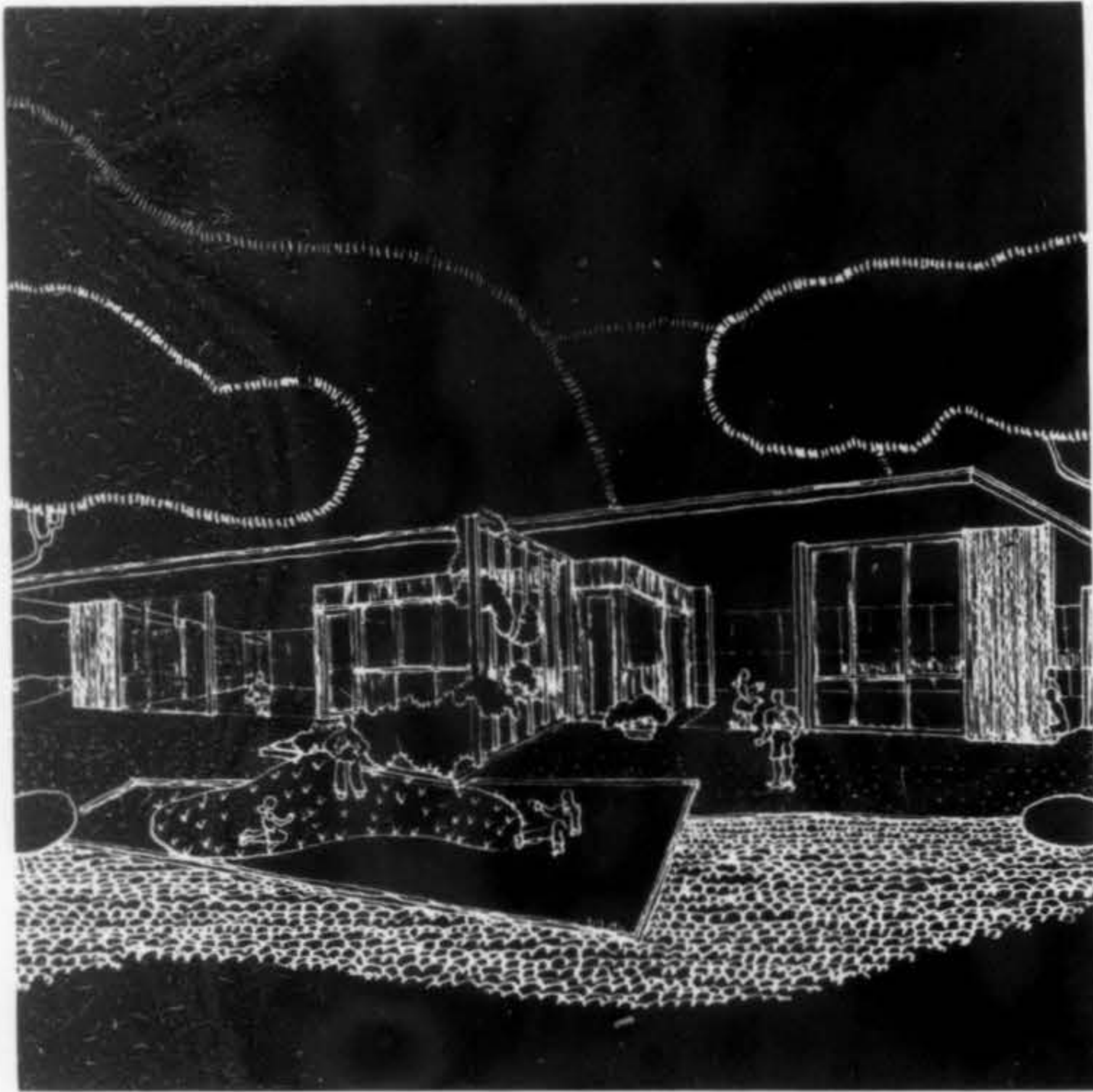
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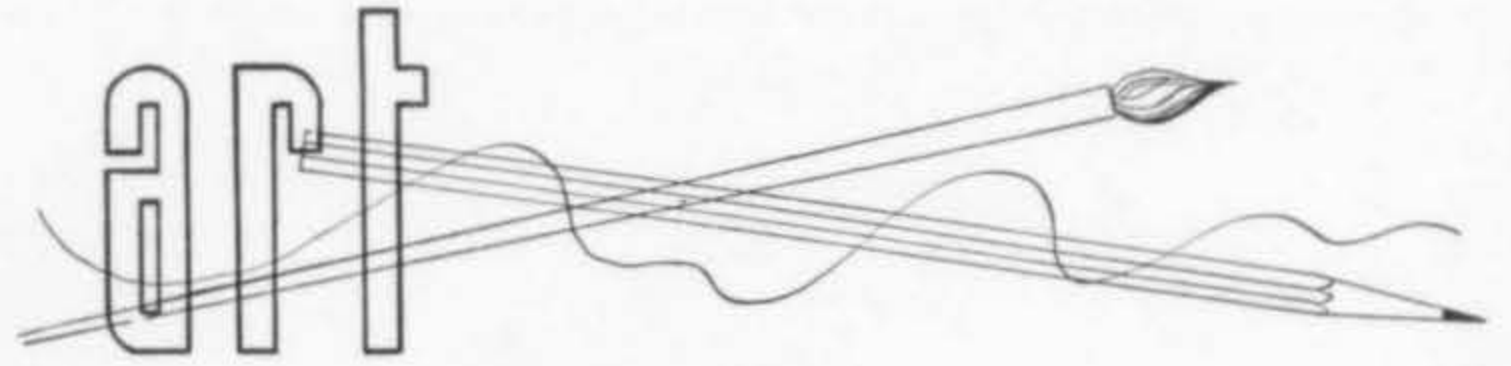
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LOS ANGELES

If you missed the three girls' show at the American Contemporary Gallery last month, you really missed something. It was by far the most lively and interesting group of pictures to be seen here in many a moon. We go along looking at the same old things done in the same old way, and sometimes wonder if art is worth the candle after all. And then hope is reborn with the simple act of walking into a room brimful of tiny, jewel-like creations. The three young ladies responsible for this spirited show are, of course, unknowns. Who else could work such miracles of faith? Jackie Blum, Peggy Kempton, and Evelyn Silva were all honorable mentions in the 1942 competition sponsored by the Contemporary Gallery.

Although there is a surprising uniformity in the tone of the exhibit, each artist stands out with her own personality and individual approach. Interesting to note is that two of the three, Jackie and Peggy, studied with the late Herman Sachs in his Creative Art League, and they all were part of the N. Y. A. Fine Arts Project under the wise guidance of Benjamin Bufano. There is no doubt that Bufano, Sachs, and his associate, Paul Reys, exerted a wholesome influence which is now bearing fruit.

Peggy Kempton is almost a veteran in defense work, making charts and things, first at Douglas and now at Lockheed. Evelyn Silva has just started on a job with the latter, and Jackie (who now works in her father's business) feels that she too much do something for the war effort. The effect of such activities on their work remains, of course, to be seen. For the present they are artists, full of exuberance, zest, and promise. Their pictures are ones you'd want to own, for themselves, regardless of the future. Prices range from \$10.00 to \$35.00!

Gouaches by Byron Randall, done principally in San Francisco, will follow their show at the Contemporary. Randall's work glows with color, is fluent in handling, and well worth a look.

At a time when we would like to be reassured of the universal qualities of art, or at least find an absence of national and race consciousness, the January one-man show at the Los Angeles Museum could not help but be disconcerting. Max Band seems overly conscious of Hebraic affinities. His larger canvases, such as *Day of Atonement*, *Sinai*, *The Little Candle*, and even the more secular *Pianist*, are weighted down with the effort to inject spiritual values via subject matter. One is confronted with "the message" of a religious ritual rather than a basic religious feeling. In these works, form and color seem dissipated, as if seen through a veil. Band is best in his small flower or fruit pieces, and an occasional waterfront landscape. With them he manages a rich impasto of color which is pleasing and decorative.

Also at the Museum in January was the 26th International Salon of Photography filling the newly expanded west front gallery. There was a good deal of competent camera work to be seen, ranging from techniques which simulated the graphic arts print mediums down to moderns whose chief interest was in textures and sharp precision. An amazing number of exhibitors revealed themselves as having either a strangely facetious or sentimental turn of mind—somehow out of place with the basic nature of their medium—the titles for their works relying on a child-like delight in puns, or else they were sententiously pompous.

Scheduled for February showing at the Museum are a one-man show by Phil Dyke, an exhibit staged by the Painters and Sculptors Club of Los Angeles, and a collection of Chinese color prints.

Russell Cowles was presented in the Hatfield manner at the Ambassador. It might be said that Cowles' work has the air of the typical "arrived" eastern painter. If he didn't come under the influence of Kenneth Hayes Miller, he's seen the work of many who have. This particularly in reference to his figure pieces which sometimes also have the character of current trend murals. Of his several landscapes there were a couple of which were quite handsome—autumn reds, golds, greens, and browns luminously apertured within a dark framework wherein form became well defined, almost tactile.

Last month Los Angeles City College put on a comprehensive exhibit of architectural designs and photographs of Raphael Soriano structures. Soriano himself was featured in an evening's talk, illustrated



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with numerous slides with which to amplify his architectural philosophy, particularly as it pertains to post-war design. An engaging personality, Soriano has a good time poking fun at most of our out-moded thought habits in housing, furniture, costume and crockery. His thoroughgoing distaste for useless embellishment in all of these objects makes him a staunch advocate of basic structural requirements, unadorned. In forecasting the nature of the post-war dwelling, he looks to the miracles possible in prefabrication (monopolies willing) and adroitly avoids a Hollywood prognostication *a la* H. G. Wells. One thing is sure: Soriano knows what the house of the future should *not* be, and he also gives a pretty good idea that he knows the primary approach to what it should be—which in itself will dictate the form of tomorrow.—GRACE CLEMENTS.

SAN FRANCISCO

Fabrics offer a means for the satisfaction of so many deeply rooted human desires—esthetic as well as practical—the desire for color, texture, and pattern as well as for protection, warmth, and adornment, that beautiful examples of the art of weaving are favorite objects for collector and public.

Two such exhibitions have recently been shown in San Francisco. One was the De Young showing of fine examples from the collection of Alfred Loewi, chiefly brocades, velvets, and damasks from Italy, Spain, France, and Persia. Earliest piece shown was a small bit of Hispano Moresque textile dated about 1210, a conventional design in gold, green, and blue, in small squares. There were intricate fabrics from Lucca, from the beginning of the 14th century; many chasubles, and a superb cope in cut velvet, red, with heavy embroidery, which looked as if it had just stepped out of an early church painting. There were many French brocades and damasks, Venetian velvets, and an elaborately patterned Portuguese altarfront of the 18th century; a caftan given by a Turkish sultan in 1525 in exchange for a knight's armor; a 16th century Persian design of nobles sitting in a garden, in a velvet pattern softer than pussy willows.

These things of course had about them the lovely patina of ancient things, the feel of fine handcraft and the aroma of other days, which seems also to float about the early tapestries in the permanent collections of the Legion of Honor and San Francisco Museum. As if to prove that the tradition of marvelous handcraft has not entirely departed from the weavers' trade, the Legion presented modern French tapestries woven from the designs of Raoul Dufy, Matisse, Lurcat, and Miro which were startling proofs of what can be done to imitate the effects of paint in the medium of weaving. The question of why one should wish to do this particular stunt remains unanswered. The small Roualt tapestry, for instance, was amazingly like a Roualt head in oil, every bit of broken color imitated to the life; only the quality of oil was missing. The large Matisse decorative landscape required a very close inspection to prove to the beholder that it was not rapidly painted on rough canvas. Two large Dufy watercolors, done in tapestry with all the accidental effects of the watercolor technique carefully reproduced hung on either side of a modern sofa and chairs, upholstered in Dufy tapestry. This furniture, and the large Miro tapestries, were probably the most legitimate use of weaving in the whole exhibition, if one must be a purist. It seems too bad that all this marvelous technical skill should be used to imitate paintings made for other media and not be utilized for the making of tapestries a little truer to their own nature—but perhaps the truth is that there are no first rank designers available for this sort of thing. Easel painting by usurping the market has crowded out designers for walls. The San Francisco Museum has been showing South American artists' work rather consistently recently. Latest Good Neighbor exhibition is by Four South American Artists: Enrique Camino Brent, inspired by native surroundings to paint rather simple, almost posteresque oils; Susana Guevara, whose small, bright pictures in gouache, which she calls *Childhood Recollections*, are either sophisticatedly naive or naively sophisticated, and quite pleasing; Oswaldo Guayasmin Calero, youngest of the four, productive and experimental, who paints huge figures and portraits in heavy impasto, and watercolors of Indians, and shows also excellent pen and ink illustrations for Juan Gorrell's book, *Self Portrait of an Andean Village*; and Candido Portinari, whose work was seen here last year, represented by a series of sensitive, delicate lithographs and drypoints.

Madge Knight shows some of her gouaches, abstractions based on visual images, a little reminiscent of Japanese prints. All of these are good on a wall.

Oscar Van Young has a large room of oils, landscapes featuring houses, pleasing, sound but not profoundly original, with the charm of palette knife painting and here and there lovely color, as in the fairly large *Green House*.

(continued on page 41)



THE HOUSE OF TODAY . . . AND TOMORROW?

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books

CAN OUR CITIES SURVIVE? J. L. Sert, C.I.A.M. (Harvard University Press, \$5)—Laymen as well as architects will find this ABC of city planning a most stimulating volume because it attacks the problems of the modern city from an entirely new point of view. The foreword is by Joseph Hudnut, dean of the Graduate School of Design, Harvard University, and reads in part: "Because our cities are compounded not of streets and buildings merely, nor of aggregations of people merely, but equally of the heart and content of society, so it may happen that the arts which serve that society may be compounded also from its will and its aspirations. Not as something added on in the name of art, but as an essential part of those processes by which material things are shaped and assembled for civic use, these will be given the meaning which architects—continuing their immeasurable tradition—will discover in the new attitudes of our collective life."

Mr. Sert points out that our cities have probably changed more during the past century than in any equal span before, and that even greater changes will be required in the immediate future as a result of war and post-war developments. Vulnerability from the air adds new problems to those resulting from mechanized production and mechanized transportation. Modern standards of health and recreation demand total replanning schemes.

Such facts led the Congrès Internationaux d'Architecture Moderne to begin back in 1930 a thorough study of urban conditions. After an analysis of thirty-three European and American cities of the most varied types, the architects of the congress have formulated a town-planning charge and make the results of their collaboration available in the present volume.

It is the first book that approaches modern city problems from both a realistic and a human point of view, with a comparative method worked out by architectural authorities in Europe and America. It examines the four elementary functions—dwelling, recreation, work, and transportation—with reference to the cultural, social, and political needs of large population groups, and proposes efficient safeguards against repetition of past errors.

Over three hundred diagrams and illustrations present the subject in vivid form. The jacket has been designed by Herbert Bayer. Modern typography and format result in a most intriguing book.

CONTEMPORARY ART, Rosamund Frost, with Photo Research and Biographies by Aimee Crane (Crown Publishers, \$4.00)—This is an authoritative account of the various new schools of painting, both in America and abroad; Surrealism, Post Impressionism, Abstract and Non-Objective Art, Cubism, Fauvism, Expressionism, etc.

By pictures and text the development, the fundamental principles and the basic purposes of each of these new ideas in art are made clear. Thus we can perceive the meanings of Picasso, the significance of Rouault, the fancy of Chagall, what Dali had in mind, the aims of the Abstractionists—and achieve a better understanding and enjoyment of our rich and ebullient contemporary art.

An important feature of this book is the biographical section edited by Aimee Crane. This contains short biographies of a hundred-odd painters, documented with dates and latest information, location of important paintings in museums, collections, etc. Among the artists discussed are: Austin, Braque, Bonnard, Berman, Cezanne, Chagall, Chirico, Dali, Derain, Dufy, Gauguin, Grosz, Gallatin, Graves, Kandisky, Klee, Leger, Matisse, Modigliani, Miro, Mondrian, Masson, Marin, Ozenfant, Tanguy, Tchelitchev, Toulouse-Lautrec, Utrillo, Van Gogh, Weber, and many others.

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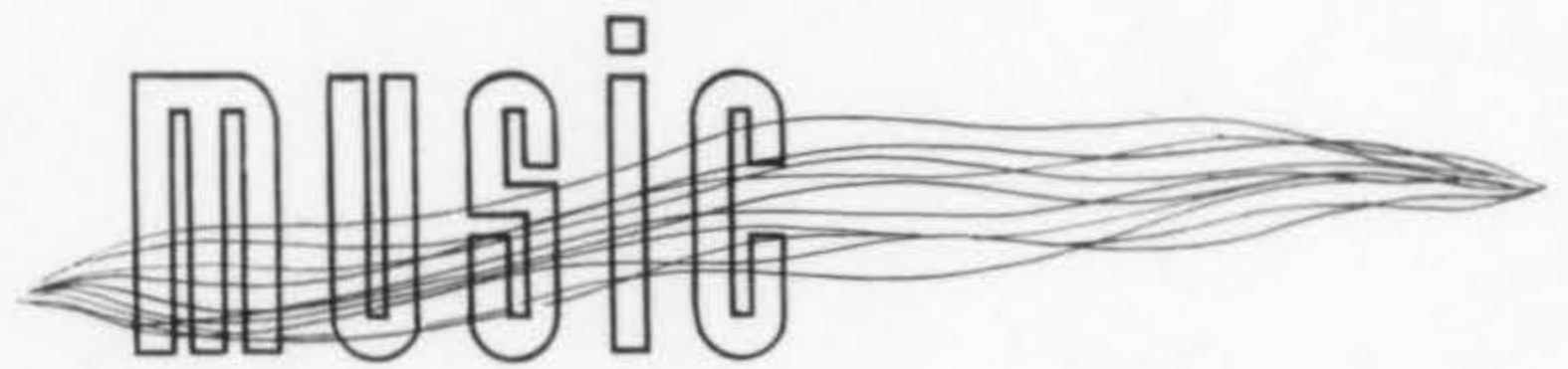
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A concert played by Schnabel—no, the term recital is too light; yet the effect had not the heaviness of a concert. Let's say: when Schnabel played.

Rumor has it that an eminent local impresario warned that the pianist, though a very great musician, was no draw. The big hall at U. C. L. A. was packed, seats on the stage, seats in the pit. A good many good folk must have been turned away at the box office that evening Schnabel played.

Not Beethoven on this occasion. Instead, that music in which the pianist is most intimate, least on parade: Schubert and Mozart. He began with Schubert, the big *C minor* (*opus posthumous number 1*). Like any genuine musician, he needed to find himself. No ambulating gramophone spinning off memorized recordings prepared during the summer for the winter's business, he needed to become aware of place and audience, to adjust to the occasion forethought possibilities. So the *C minor* rose and fell between consideration and genius, a trifle too long and careful, a trifle lacking youth.

Now he had found himself, and the massive little D major Mozart sonata (*K 576*) was revealed with a fluency and power exceptional. I think, even in Schnabel's long experience. Yet one might feel a lack of spontaneity, a too careful predecision and adjustment, a definition of significance, scarcely to be cavilled at but in the mind's rehearing evident.

The daring of the sonata, music never to be too well known—many years of playing can be put in place of daring the formal finality of certitude. Brilliant and exciting, sure in formal definition though the playing was, it lacked only this immediacy. The playing came from a long past, Mozart magnificently played, himself not present. The second Mozart sonata, *A minor* (*K 311*), was composed during that period of virtuoso efflorescence, the full youth, which preceded the darker years and more positive structures of that later period of the previous sonata. Again the performance was all one could ask of a master; again Mozart was not present.

Now Schubert once more, the *B flat sonata* (*opus posthumous number 3*). And Schubert was present. Playing such as this cannot be prepared. The man lived in the music. Of the three vast posthumous sonatas this is the most like an improvisation. As the first sonata is all youth on the surface, overlaying a tragic singing of the death of youth—and of this in Schnabel's playing there was no evidence; so the third sonata is a work of age. It is what, with more condensation, one would have expected Schubert to produce if he had lived. The ripeness of these melodies sang the full utterance of the player's mind. Though I shall hear many more evenings of great music, I do not expect to hear playing better than this.

"No encores!" complained the young lady next me to her friend. After such an evening there could be no encores.

Let me recommend to all and sundry who may come upon this script: these two Schubert sonatas are not yet recorded. But the second and as a whole the finest of the three posthumous sonatas, in *A major*, Schnabel has recorded. It is his best recording. Each who cares to read should own it. Buy this and buy the wonderful old English recording of the *Octet*. Then you will have the best of Schubert. To this add the songs recorded by Kipnis.

Too much disregarded at present, even by the best ears, the biggest works of Schubert need, not rediscovery, but original discovery itself by listeners capable of hearing the best in music. Begin with these two recordings, of the *A major* sonata and the *Octet*. You will never draw back.—PETER YATES.

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CINEMA

comment and criticism

Hollywood, which has ever been the home of the premiere spectacular and the opening colossal, held a quiet showing several weeks back of several Nazi propaganda films made between the years 1934 and 1940. These were shown to a select audience under the joint sponsorship of the Coordinator of Latin American Affairs and the Modern Museum of New York City. John Abbott of the Modern Museum served as interlocutor and spoke briefly on the films which followed. What was organized as a quiet private showing ended in a packed house attendance. Word got around that *Triumph des Willens*, *Feldzug Durch Polen*, and varied documentaries and newsreels were to be shown, and as a result the Filmarte Theater in Hollywood was jammed for the first and a subsequent showing held later the same evening at 10 o'clock. A week later at the running of Ufa's version of the life of Oom Paul Kruger, Boer War leader against the British, designed to emphasize the duplicity and venality of Britain's Empire policy, the house was similarly packed.

These were the films which the Nazis showed to such great advantage during the years before and immediately following the present war. *Feldzug Durch Polen (Military Campaign Through Poland)* was shown in Belgrade and other Jugoslavian towns in the winter of 1939 and spring of 1940 several days before Jugoslavian parliamentary elections. The showings were sponsored by German consuls and agents and all Volksgenosse (German blood brothers) in that unhappy land were invited to attend. This film and others of German military prowess and success were exhibited in Athens, in Sofia, in Bucharest, in Istanbul, in Ankara, in Teheran, in Bagdad and Mosul, in Helsinki, in Copenhagen, Oslo and Stockholm. In some cases their showing preceded by a few months and even a few weeks later Nazi invasion and occupation. They were sent on ahead as international sales promotion letters of the strongest kind. And they proved effective. According to one press report, King Boris of Bulgaria is alleged to have said to Nazi Ambassador Dr. Eugene Rümelin-Bülöw following a Sofia showing of the films, "I should not like to meet your army under such circumstances." To which the ambassador replied, "There is no need to, your majesty."

The production of some of these terrifying and dramatic pictures began shortly after Hitler's rise to power. *Triumph des Willens (The Triumph of Will)* was a camera record of the neo-Pagan Nürnberg Festival, the Nazi Party Congress meeting at which all the mysticism of the ancient Teutonic gods, all the sacred pomp and heraldry of Germany's past were dramatized for the Nazi circus. For a German, proud of his heritage and his country's past, these reels must have had the effect of spiritual sledgehammers. It is this reviewer's opinion that for heroic proportions nothing, with the possible exception of Pare Lorentz's *The River*, which by dramatic comparison is by far the lesser picture, made in this country can compare with the nationalistic pride inherent in *Triumph des Willens*. This was the film for which the Nazi party paid \$2,000,000 and to which Leni Riefenstahl was assigned as producer. The picture was distributed at an extremely low rental cost throughout Germany and later Europe and proved to be a strong propaganda piece for the Nazi cause.

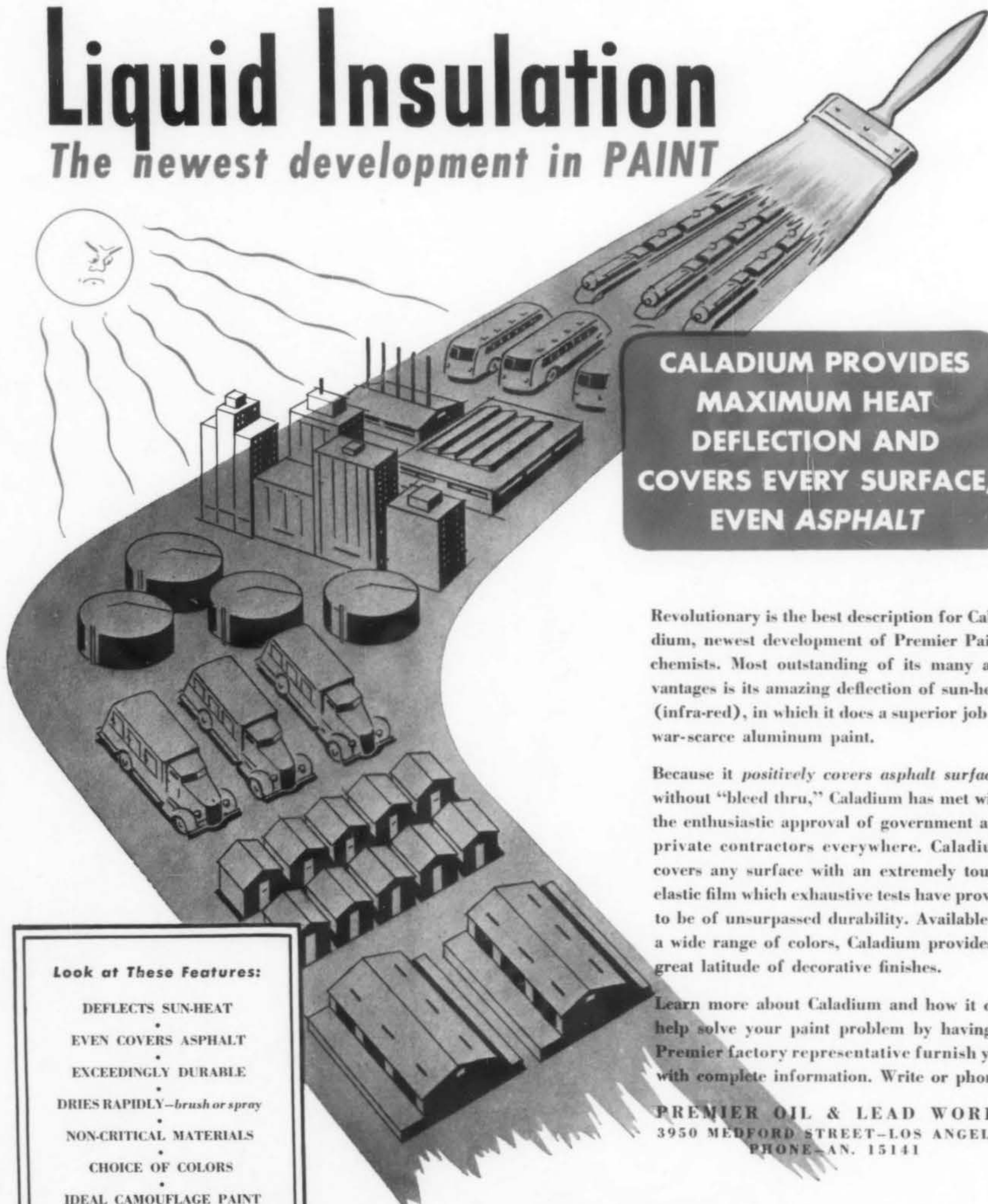
Some members of the Filmarte audience found the picture with its ludicrous strutting, its overbearing pomp, its fanatical principals—Hitler, Hess, Goering, Streicher and all the other members of the Nazi party hierarchy—some of the spectators found the film funny and laughable. It was not funny for this reviewer, who saw in it the terrible lessons that many in America and the rest of the civilized world missed in 1936. This was a picture which "sold" the Germany of might makes right to a continent; this is the type of film which impressed the potentates and diplomats of the Balkans and of Scandinavia; this is the picture which sold the Germans themselves on the new order. Hollywood has had nothing similar to offer.

There are those who argue that the screen is strictly a medium for entertainment and further that it is well that the American film is free of such blatant propaganda. This argument comes mostly from the film industry's own trade press. But this trade press misses one salient point: whether the screen should or should not be used to "sell" America and the American way of life (even as the Nazis have used their films of conquest and party propaganda) is beside the point. These are times that look for a realistic appraisal of all weapons at hand; and there is no more powerful armament for the molding of public opinion than the screen itself. Certainly, Hollywood's view of

(continued on page 41)

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notes

I N P A S S I N G

WELL, AT LAST THE WARNING SIGNALS ARE UP. We can now have a good look at those people who have not, for one bitter moment, had the slightest intention of fighting this war for anything more or less than the maintenance of the status quo. To fight *off* rather than to fight *for* any kind of a new world. The boys and girls are coming out of their hiding places carefully sniffing the climate and daintily dipping their toes into the rivers of blood. It has been a long time since we have seen their faces. Though of course we have heard the echoes of their voices and noted the subtle odor of their presence in a hundred things with which they did not dare identify themselves entirely.

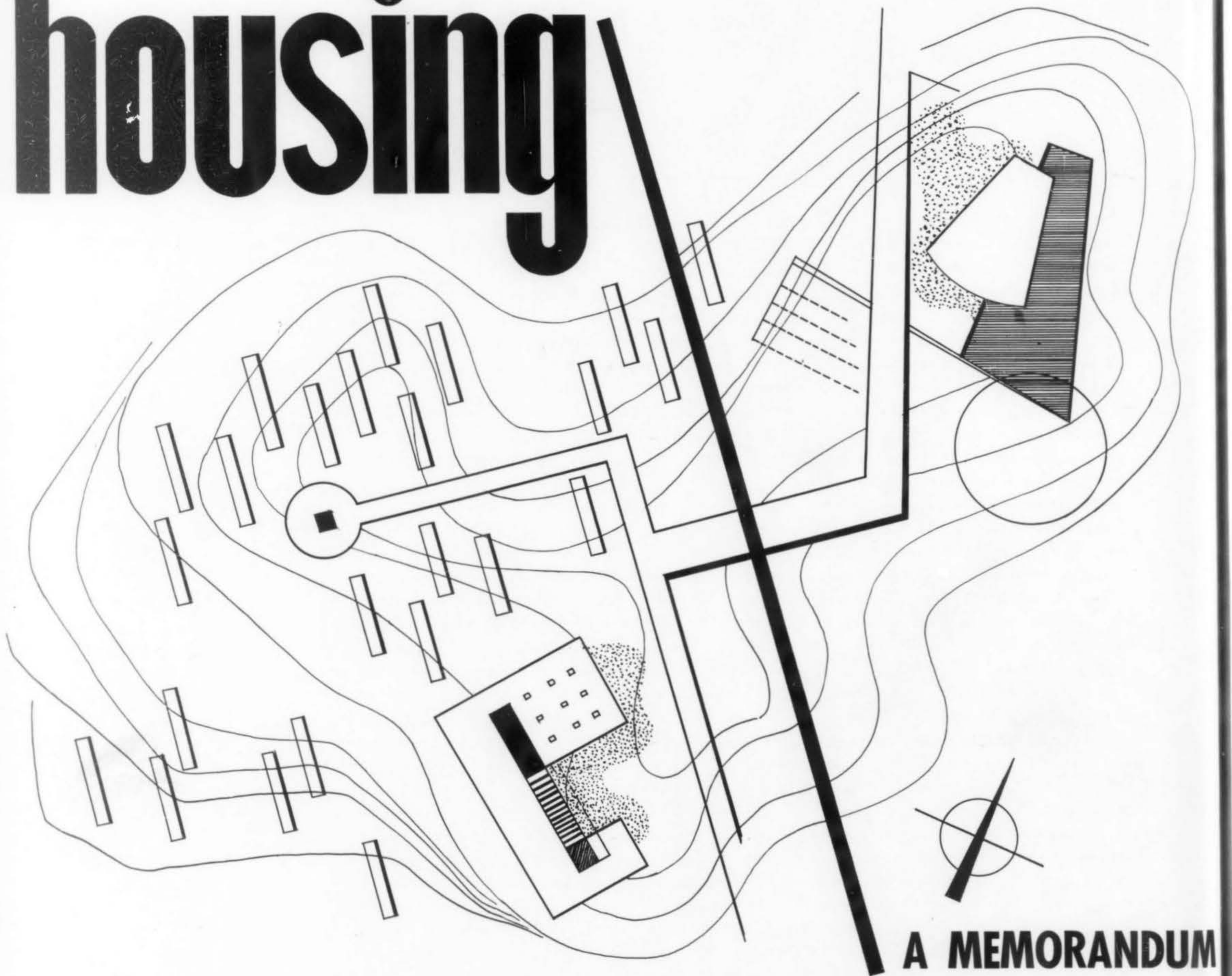
Now, as we have suspected all along, is the most dangerous time of all. Ironically, as the time of victory comes closer, we must watch for those of our own who, without the slightest compunction, will sell us so far down the river that we may have to go through this horrible business all over again.

With the magnificent spectacle of the Soviet armies giving the Germans the first real clouting they have had in this war, we are being forced to listen to the same filthy lying weaseling of the Ham-Fish school of venal journalism that we suffered through a few years ago. Bluntly, we are being asked to turn upon and to be suspicious of the greatest of our allies. Why? Because they are winning their part of the war? Because they have worked and starved and died by the hundreds of thousands to achieve this great moment? What exactly did we expect them to do? What did these dirty little prophets of doom want them to do? Lose the war in the East? Or, win it just a little bit? Or, sit quietly in the corner while the rest of us dictate the policies of the war and the peace over the bodies of the millions of their dead? Who are we anyway? Are we people? Are we human beings? Or, are we just cost accountants busily figuring out the best possible advantages that we can win for our own firm, and the devil take the hindmost? Is it possible that we haven't had enough of all that? Are we to be lied out of all the things that we have been learning about ourselves and all the other "ourselves" all over the world? Are we to be told that the words we have used to give form to the ideas for which we have fought and will continue to fight are merely slogans for the purpose of exciting children to action? Are we to be insulted by the sneers of the people who believe, and who unfortunately will always believe, that human nature must be vicious and violent and brutal? "Oh, yes," they say to us, "all this talk, all these 'ideals,' all that sort of thing is very well when it is needed, but now . . . now that things are to be settled . . . let's be realistic and sensible, let's keep our feet on the ground." Realistic? All right, the world is in ruins. Sensible? All right, millions are dead and dying, hundreds of thousands of children are mental and physical and emotional cripples. Feet on the ground? All right, . . . on ground that is soaked with blood. Then, exactly what are we to do? Are we as human beings to try to make sense out of this tragic misery; are we to sit down at last in the midst of this chaos and try to decide once and for all upon a way, a means, a pattern by which we can live without these recurring catastrophies? Or, are we to continue to struggle and to bargain and to dissipate ourselves in efforts to win advantages over others so that we will be up while they are down—so that we will be rich while they are poor—so that we will be powerful while they are weak? Is it to be *our* century or is it to be *everybody's* century?

Well, at last the warning signals are up. We know now what has to be done. We can only hope that enough of us will have the strength and the intelligence and the guts to be decent, honest human beings when the end comes.

It is interesting to note the words of a flip little lady playwright who recently got herself elected to Congress and who in her maiden speech could think of nothing better than to call the efforts of men of honesty and good will, "just a lot of globaloney." How cute, how witty, and how horrible! It was Mrs. Eleanor Roosevelt who made the most simple, the most direct, and the most American reply. "Well," she said, "are we going to have a peaceful world, or aren't we?"

housing



A MEMORANDUM

TO: DR. REMSEN BIRD AND MR. WILLIAM SCHUCHARDT, REPRESENTING THE CITY OF LOS ANGELES.

FROM: CATHERINE BAUER, VICE-PRESIDENT, CALIFORNIA PLANNING AND HOUSING ASSOCIATION AND CONSULTANT, FEDERAL PUBLIC HOUSING AUTHORITY.

SUBJECT: HIGHLIGHTS IN THE HOUSING PICTURE

“Housing” has three different aspects to be considered: (1) As a vital industry in terms of its efficiency, stability, and effective consumers’ market; (2) As a prime social problem in terms of the removal and prevention of slums and rehousing of families now occupying sub-standard dwellings; (3) As the major element in the physical structure and quality of cities, hence a determining factor in city and regional planning. Progress in these categories can best be outlined in terms of three distinct periods.

Back in the 1920’s, before the crash, the housing industry was booming, but on a very unstable basis. Speculative financial practices knew no limits and costs were so high that the market of potential home

purchasers was limited to the richest third or quarter, or less, of the urban population—even in that boom period.

No attention was paid to the social side of the housing problem except for clumsy and half-hearted building and sanitary restrictions, largely unenforceable both in the older central districts and the new unincorporated suburbs. As for city planning, it was primarily concerned with parks and civic centers and street widening. Its only direct relation to housing was via zoning ordinances which did keep some of the worst nuisances out of residential areas, and probably acted as a brake on explosive densities in new subdivisions.

Then came the depression, with wholesale foreclosures and complete building stoppage in its wake. This brought the Federal Government into the housing picture for the first time. The first move was the HOLC, to bail out financial institutions and home owners. Then came a series of experiments which eventually crystallized into established housing policies with the prime purpose of reviving the building industry and increasing employment.

Since then the majority of privately built homes have had their financing insured by FHA through the National Housing Act, with several positive achievements resulting. Mortgages are now regularly amortized, and the highly speculative second mortgage has been practically eliminated. Interest rates have been brought down and the evils of lot speculation have been greatly reduced. People who bought houses in the 30's got more for their money than they did in the 20's (and I think this may be particularly true in Los Angeles). The new private housing was still, however, out of reach of two-thirds of the population, almost entirely for individual sale, seldom laid out on modern community planning principles, and practically all in outlying districts farther and farther from the center of town.

At the same time there were serious beginnings of a constructive attack on the social side of the housing problem. Varied experiments finally culminated in the Housing Act of 1937, which established the U. S. Housing Authority and the forty or more state enabling acts which permitted the establishment of local housing authorities empowered to carry out public low-rent housing and slum clearance and utilize Federal financial aid. This decentralized administrative framework proved very successful and hundreds of projects were constructed all over the country which provided more than a hundred thousand homes solely for families previously occupying sub-standard dwellings. About half of these projects included direct slum reconstruction, and in all other cases (except where a severe shortage existed) an equal number of sub-standard dwellings were eliminated by contract through exercise of local police powers.

Modern site planning and unit planning methods were used if not perfected in these projects, and they were located with some concern, at least, for the future amenity and efficiency of the city as a whole. And

again I might say that the work of the Los Angeles City and County Housing Authorities was well above average. In the late 30's, public housing amounted to about one-seventh of the total housing produced in the country.

Still, however, public initiative rehoused only a fraction of the "lowest income group," and still almost a third of the population was outside the market for both private and public housing. The relation between housing and city planning was still nebulous, moreover, and no facilities for comprehensive redevelopment of blighted areas, as for the protection and integration of outlying areas existed. If the trends of the 30's were simply picked up and continued after the war, metropolitan areas such as Los Angeles County would simply find themselves with wider and wider circles of blight at the center (and in outlying shack-towns), alleviated only partly by oases of public housing, and more and more strings of speculative development farther and farther out until the whole county would be gray and formless with buildings everywhere, no community integration anywhere, and hopeless problems of transportation, utilities, and service, and general amenity.

The present war period has of course gradually stopped everything except emergency housing in war centers. Private enterprise has been kept alive in war areas by strictly artificial respiration through Title VI of the National Housing Act (FHA), which is a step backward in that it guarantees profits of a thoroughly irresponsible and speculative nature, and at the same time throws all risk on the government and the desperate home seeker. Even this is about over now, however.

Public war housing (mostly under the Lanham Act) has gone through many fancy phases but is now back on a fairly sound basis, handled for the most part through local housing authorities acting as agents for the Federal Government (FPHA). Standards have been greatly reduced due to the shortage of materials, however, and the big future problem inherent in most of the current "temporary" war apartments and dormitories will be how to get rid of them and reuse the publicly owned areas thus developed. The new conversion program is creating more problems which will be extremely difficult to solve later on.

Two constructive things have nevertheless come out of the war housing melée. One, the unification of the multifarious housing agencies in Washington as follows: NATIONAL HOUSING AGENCY (new) — Administrator, John B. Blandford, Jr. *Took over the responsibility for determining war housing needs.*

FEDERAL HOUSING ADMINISTRATOR (formerly an independent agency) — Commissioner, Abner H. Ferguson. *Administers the National Housing Act, including Title VI.*

FEDERAL LOAN AGENCY (formerly Home Loan Bank Board) — Commissioner, John Fahey. *At present primarily concerned in the conversion program.*

(continued on page 41)

carl sandburg

BY PETER YATES

■ THE MIND OF CARL SANDBURG is best indicated by the titles of his books: his creed, *The People, Yes*; his authority, *Lincoln*. The son of immigrants, he is as indigenous to the American scene as Brother Jonathan. Unlike the Connecticut Yankee, he has traveled abroad in his intelligence rather than in person, but he is no more cosmopolitan. Sandburg is a living proof that the best in American thinking can be universal while remaining native, can become immediately popular while laboring for permanence.

In Sandburg's personality is familiarized a new "common sense," as Jefferson would say it, of American nationalism. He has sunk roots to our deepest soil within one generation. No Mayflower descendant could presume a more complete Americanism: his ancestry would be no more authoritative in American ways; his acceptance by Americans would be no more positive. Descendants of Indian hunters can no more claim preemption than the Indians by priority of place. Americanism must be won by being earned and deserved, a lesson not yet fully learned by certain sons and daughters of the Revolution. When Marian Anderson sang in Constitution Hall before a mixed audience, that was another step forward in the intent and continuing furtherance of our constitution.

The place of Sandburg in American letters might have been that of a Ring Lardner writing verse, a present popularity of idiom and manner recognizable in the street. But unlike Lardner, Sandburg has made far-reaching affirmations, fought battles for truth and justice not forced upon him by circumstances. Whatever he cannot affirm, the people's rightness ultimately will defeat. That is his belief and the belief of those who love him; that has been as it remains the individually American belief.

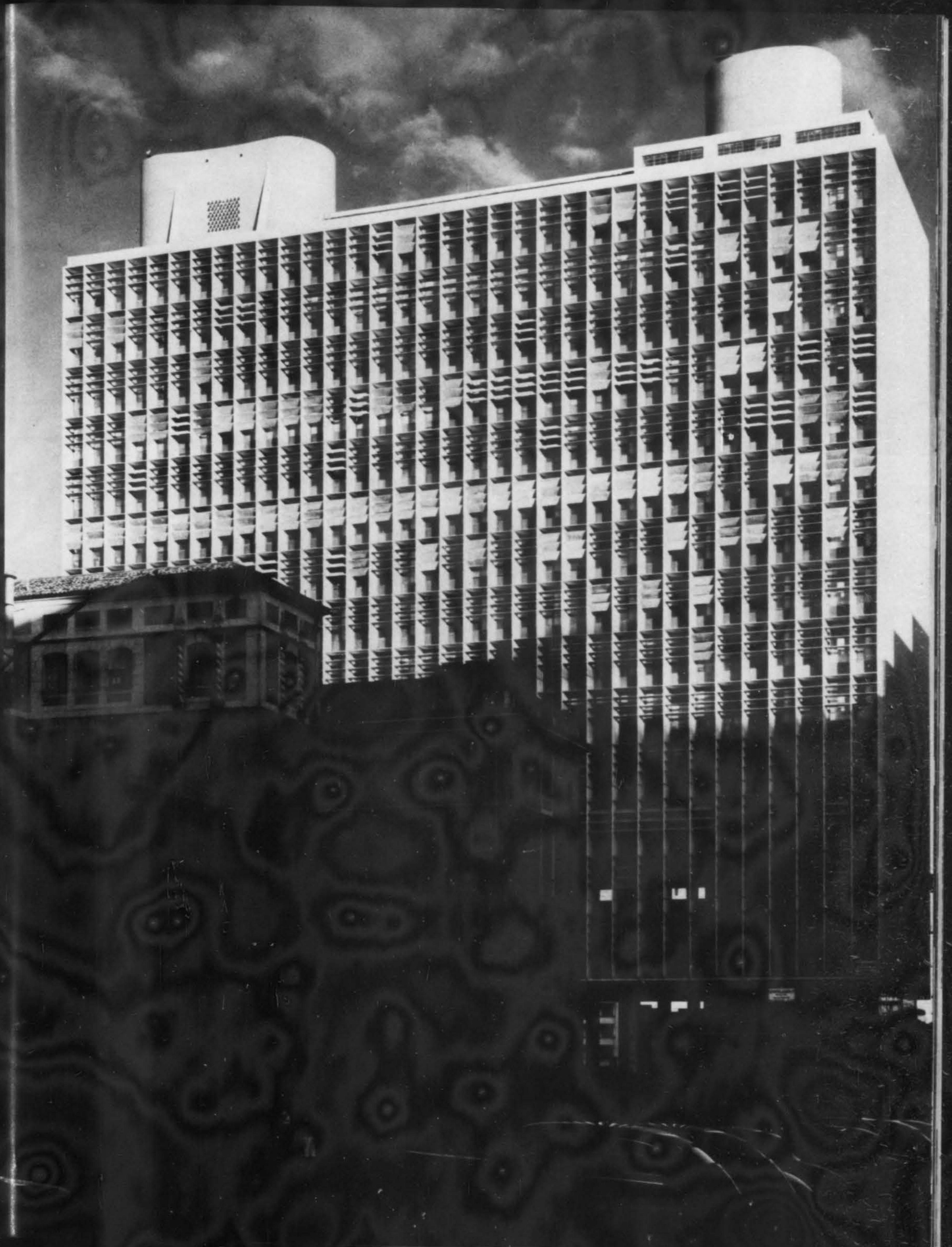
American writing will not endure because it is American. The history of our literature insists upon the disappearance of all who undertake merely popular causes. Our literature is an accumulation of convictions. Optimistic or pessimistic these might be; the rightness of the conviction asserts its durability. Underlying all conviction in our literature has been a profound perception of man's religious destiny: man's fate outlives the assurance of his progress; man's hope survives his always incredible defeat.

Many authors of this continent have become famous by retention in the public interest of some one book. Hawthorne is *The Scarlet Letter*, Melville is *Moby Dick*. Their other works, though these may be of equal quality, remain the connoisseur's specialty, grist of the college literature courses. Sandburg has come to college by the tradesman's entrance, but he has come to stay. His books are read, continue to sell, continue to be read: poetry, children's stories, journalism, and editorials, *Lincoln: The Prairie Years*, *Lincoln: The War Years*, *Mary Lincoln*. The *Rootabaga* stories for children open a new window upon the continental scene—and this for us now should mean the American continent, not the European; they are rooted in our soil as deep as the popular songs he always sings, the singing of which has become identified with him. He goes up and down the land singing our songs, writing our stories, setting into poetry the vision of our landscape and the speech of our side streets. The first complete epic of our soil, body, and spirit is in his *Lincoln*. In comparison with Melville's partial epic of isolation, the sea, and spiritual strangeness, Sandburg's epic is composed of familiar occurrences. Here without reminiscence of English Elizabethans our own speech rambles, chants and sings. The voices of our newspapers argue. The contrary determinations of our best and our least citizens compose a continuing drama without acts. In the center is Lincoln, the already mythical heroic man, the idol in whiskers, tall hat, tails, and baggy pants, the chunk of somber stone crushed into the dimness of his memorial along the Potomac. Throughout Sandburg's mighty work he lives again, stripped of dubious glory, day after day behind his desk in the room where he met the public, facing the confusion of the American scene. The sense of place becomes persistent; the language of the man assumes body: here is his White House and he is in it; here are the hour-by-hour decisions and the enduring people, individuals, that he meets. No phrase can honor or for simplicity replace the tremendous vitality of this re-created transitory scene.

Sandburg is our author. His poetry may pass away. One often feels while reading his poetry that no amount of labor can give it the shape of poetry. (continued on page 41)

The Ministry of Education and Health in Rio de Janeiro. Oscar Niemeyer, Lucia Costa, Alfonso Reidy, Carlos Leao, Jorje Moriera and Ernani Vasconcelos, architects. Le Corbusier, consultant.

This building, probably the most architecturally advanced public building to be found in the world, was begun in 1937 and was nearly completed in the summer of 1942. The adjustable louvers which form an ever-changing pattern of light throughout the day keep the hot northern sun from the large expanse of glass behind. The amount of illumination can be readily controlled to suit the individual so that even, diffused light fills the offices. On the south side where this protection is not needed, the facade is all glass. Like many others in Brazil, the building is elevated on stilts to provide an open yet protected entrance.



1. CASINO, Pampulha, Belo Horizonte in Minas Gerais.
2. The new "RAUL VIDEA" ELEMENTARY SCHOOL at Niteroi. A. Vita Brazil, architect. The building is elevated from the ground so that an open air recreation area is provided. It thus gives protection against sun and rain.
3. A water cooling tower in Olinda in the State of Pernambuco. An interesting concrete shell which makes an unusual contrast to the restored church to the right.
4. CASINO, Pampulha, Belo Horizonte in Minas Gerais, several hundred miles inland and north of Rio de Janeiro. An interesting new structure designed by Oscar Niemeyer, completed in July, 1942. The use of concrete, the free curves, the elevated rear section, and the general design to take advantage of the magnificent view of the lake and the mountains on three sides make this pavilion one of Brazil's most progressive evidences of modern architecture.
5. The new 1942 INDUSTRIAL SCHOOL in Rio de Janeiro, designed by Carlos Porto, architect. Deep balconies for protection against excess sun and rain, a spacious layout, and an unusually pretentious design make this school well suited to its various uses and semi-tropical climate.
6. BRAZILIAN PRESS ASSOCIATION (A. B. I.) in Rio de Janeiro, designed by Marcelo and Milton Roberto, architects, 1939. An office building and club which, like many of the modern Brazilian buildings, makes use of outside louvers to protect the rooms from excessive sun. These fixed vertical louvers, which were evolved from the corner location of the building, give on to narrow corridors behind which the real walls and windows of the offices begin.
7. The AERO-PORTO, Santos Dumont, for seaplane passengers at Rio de Janeiro, built in 1938. Correa Lima was the architect. A small building full of charm and grace that contrasts so pointedly with our massive efforts here in the United States. A restaurant with a commanding view of the bay occupies the second floor.

B R A Z I L

BUILDS FOR THE NEW WORLD

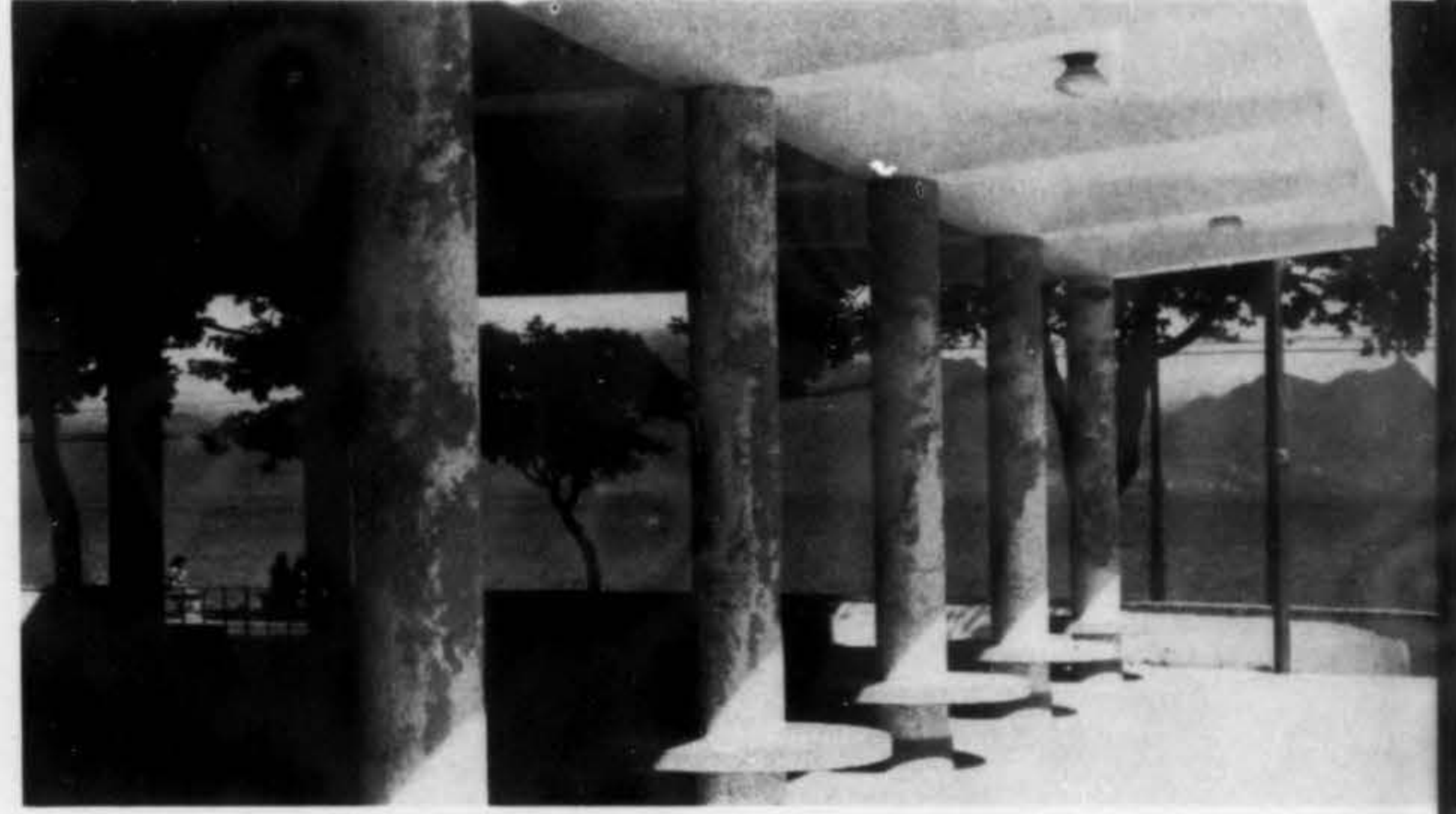


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Even before the advent of the Vargas government in 1930 there were Brazilian experiments in modern architecture. From modest beginnings the movement, happening to coincide with a building boom, spread like brushfire. Almost overnight it has changed the faces of the great cities, Rio and Sao Paulo, where it has had its most enthusiastic reception.

The construction of impressive new buildings to house all government and public service departments is evidence of the realization of the Brazilian government and its forty million citizens of the great importance of their country, third in area in the world. Rio de Janeiro has the most beautiful government building in the Western Hemisphere, the new Ministry of Education and Health. Señor Gustavo Capanema, minister of education and health, has given the most active and practical encouragement to progressive architecture. He has also recognized the important contribution well-related painting and sculpture can make to architecture. The Ministry of Education and Health boasts a gigantic mural in tile by Portinari, Brazil's leading modern painter.

Other capital cities of the world lag far behind Rio de Janeiro in architectural design. While Federal classic in Washington, Royal Academy archaeology in London, Nazi classic in Munich, and neo-imperial in Moscow are still triumphant, Brazil has had the courage to break away from the slavery of routine of governmental thought and has set free the spirit of creative design. The capitals of the world that will need rebuilding after the war can look to no finer models than the modern buildings of the capital city of Brazil.—Philip L. Goodwin, F. A. I. A.



2

Photographs by G. E. Kidder Smith, courtesy Museum of Modern Art.

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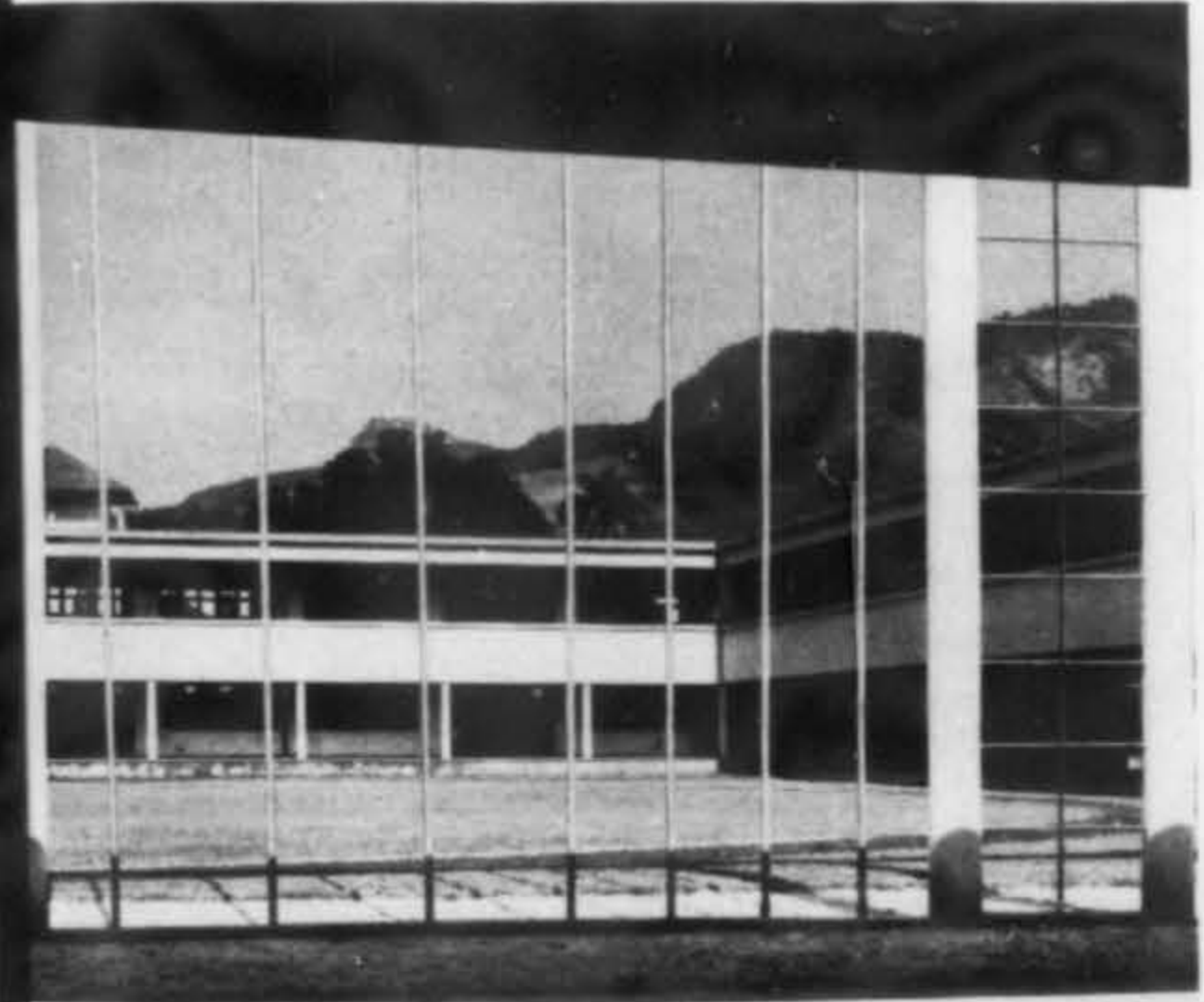
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IN ITS FIRST OBJECTIVE and sincere examination of the Soviet Union and the part its people are playing in this global war, Hollywood is turning its eyes eastward to look into the souls and into the daily lives of the people who man the street barricades of Stalingrad, Moscow, Leningrad, and a thousand and one villages from the Arctic to the Black Sea.

The most important Russian project is Samuel Goldwyn's *The North Star*, a simple and effective story about peasant life in the Ukraine a few days before and a few days following the Nazi invasion of Russia on June 22, 1941. Months of careful research and preparation went into the writing of a dramatic and dynamic script by Playwright Lillian Hellman. Writer Hellman's story is a simple one: a few days in the lives of the peasants of Severnaya Zvezda, a Russian Collective. How the sudden intrusion of the war into their daily habits turns them from the gentle pursuit of farming to the life-and-death struggle of guerrilla warfare in the few hours that separate peace and the falling of the first bombs on June 22. It was the playwright's and the producer's determination to make their story a simple, honest, and effective one. If the story was going to show Ukrainian collective peasants defending their way of life, it would also show the kind of life they considered worth fighting and dying for.

This decision to make an honest effort to show Ukrainian peasants at their daily tasks, to show the brutality of the unexpected Nazi invasion created a host of problems. *The North Star* will erase some earlier portraits of daily life in Russia; it will contradict a host of preconceived notions about how people in the Soviet Union live. Lillian Hellman and the producer both agreed that no glib and facile portrait of Russian life out of some half-baked Baedeker was possible. With this decision in mind, the producer dispatched Research Department Head Lelia Alexander to New York to begin collecting pictures and text on all phases of Russian life. Miss Alexander worked under the supervision of Playwright Hellman, gathering an encyclopedia of detailed informa-

HOLLYWOOD DISCOVERS RUSSIA

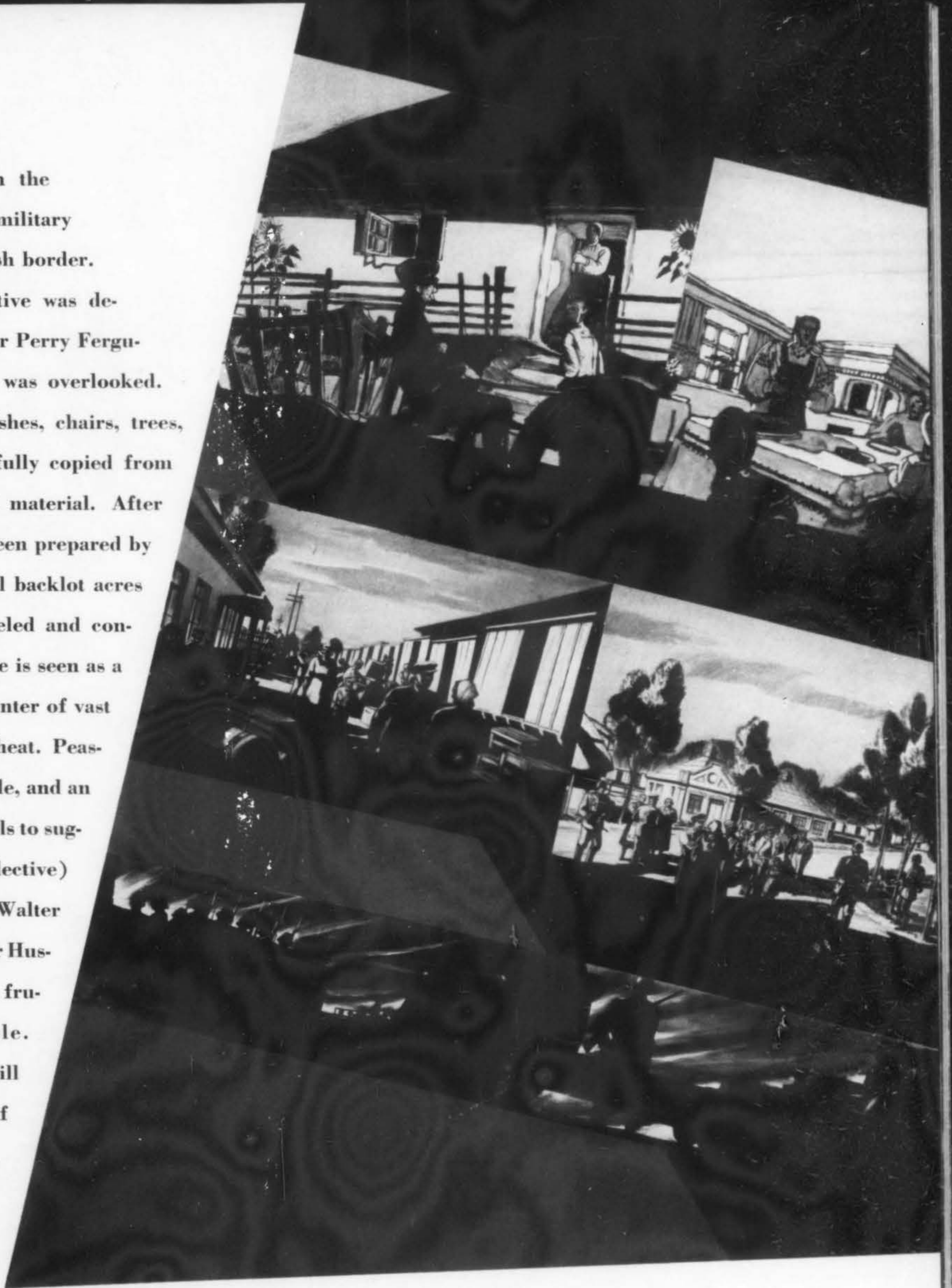
By ROBERT JOSEPH

tion on all phases of life in the Ukraine, all phases of Hitler's military venture east of the Russo-Polish border. The Severnaya Zvezda Collective was designed in detail by Art Director Perry Ferguson. No part of Russian life was overlooked. Houses, gardens, windows, dishes, chairs, trees, fences—everything was faithfully copied from existing pictorial and textual material. After sketches and blueprints had been prepared by Ferguson and his staff, several backlot acres on the Goldwyn lot were leveled and construction began. The collective is seen as a flourishing community, the center of vast fields of flowing Ukrainian wheat. Peasant cottages are neat and simple, and an air of peace and bounty prevails to suggest that these Kolhoz (Collective) peasants—Teresa Wright, Walter Brennan, Ann Harding, Walter Huston, and others—are honest, frugal, and hard-working people. The Collective village itself will have its full complement of buildings—the village Soviet, which corresponds to our own town hall, the office of the Collective Farm Ad-

ministration, the Farm Cooperative store, a radio station, Farm Hospital, Farm School, a Soviet Reading Hut, a farmers' laboratory, cattle inspection headquarters, a tractor station, machine shops, and peasant cottages.

At first the art director worked out the problem of designing this typical village (continued on page 42)

TOP: Continuity sketch—Ukraine village cottages. Lighting sketch—made for discussion of interior lighting problems. CENTER: Set sketch—railroad station at Severnaya Zvezda Collective. Set sketch—village street scene in "The North Star." BOTTOM and OPPOSITE PAGE: Continuity sketches—Nazi invasion.





BY GRACE CLEMENTS

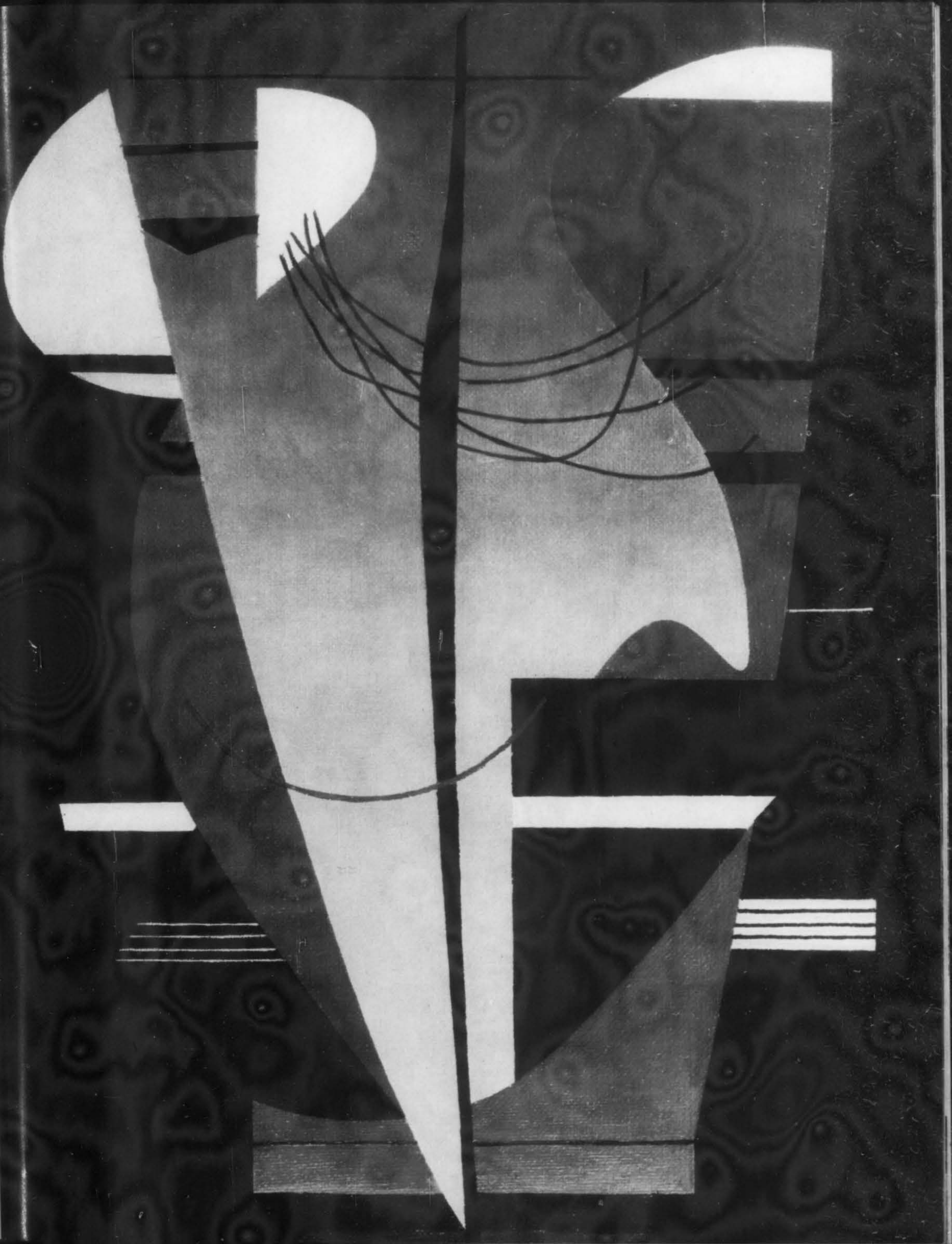
NUMBERS ARE SOMETIMES MORE IMPORTANT than names, or at least better remembered. Take, for instance, the Photo-Secession Gallery of the great Alfred Stieglitz which opened at 291 Fifth Avenue, New York, way back in 1906. That gallery became world famous as "291," and no one who has recorded the development of modern art in this country could avoid repeated reference to its function and accomplishments.

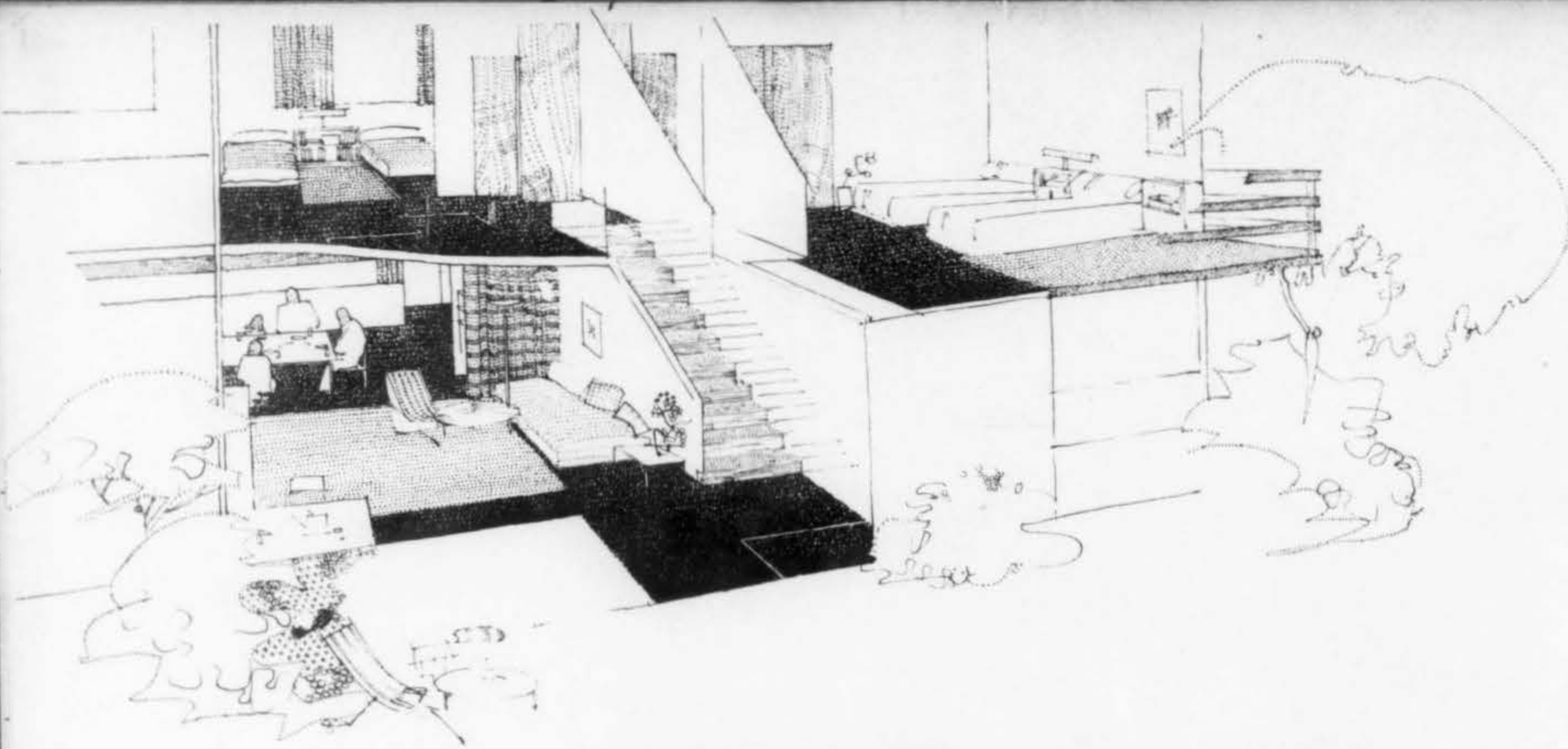
Now, 6727 $\frac{1}{2}$ Hollywood Boulevard is hardly a famous address, nor is it likely to become a catch phrase among the *cognoscente*. For one thing, it isn't euphonic, and that "1/2" on the end deprecatingly calls attention to itself as belonging in the rear somewhere. But the walls of "6727 and a half" are not unused to the weight of importance upon their frail supports, and now for the third time in recent years they are housing a gallery devoted to new and living art—and the third time is perhaps a charm. Early in December, 1942, just a year and a half after its birth on La Cienega Boulevard, Clara Grossman—midwife, guiding spirit, and indefatigable protagonist of art-to-be-lived-with—moved the American Contemporary Gallery to the little courtyard dwelling off Hollywood Boulevard.

But if the American Contemporary Gallery cannot enjoy the advantages of a streamlined combination of digits, it has other blessings of a higher order which not only aid in the remembrance of it as *place*—once you've found it—but which endow it with qualities of real importance as an *experience*. This is not "just another gallery," hanging pictures to satisfy the vanity of an artist, trodding esoteric heights in the traditional hush-hush atmosphere of art, nor is it in existence to snare the collector's pocketbook. All of which contributes to why Clara Grossman is liable to succeed where so many of her predecessors have failed. First of all, she's as unlike the average notion of a gallery director as a modern transport plane is from an old red plush pullman interior. True, her ebullient enthusiasm in the cause of creating and developing a new art audience and discovering undiscovered young artists makes her something of a crusader. But you cannot quarrel with the ax she has to grind, if ax it is. It's basic, sound, and high-principled. She is an idealist, too; but not a dreamer. She gets things done.

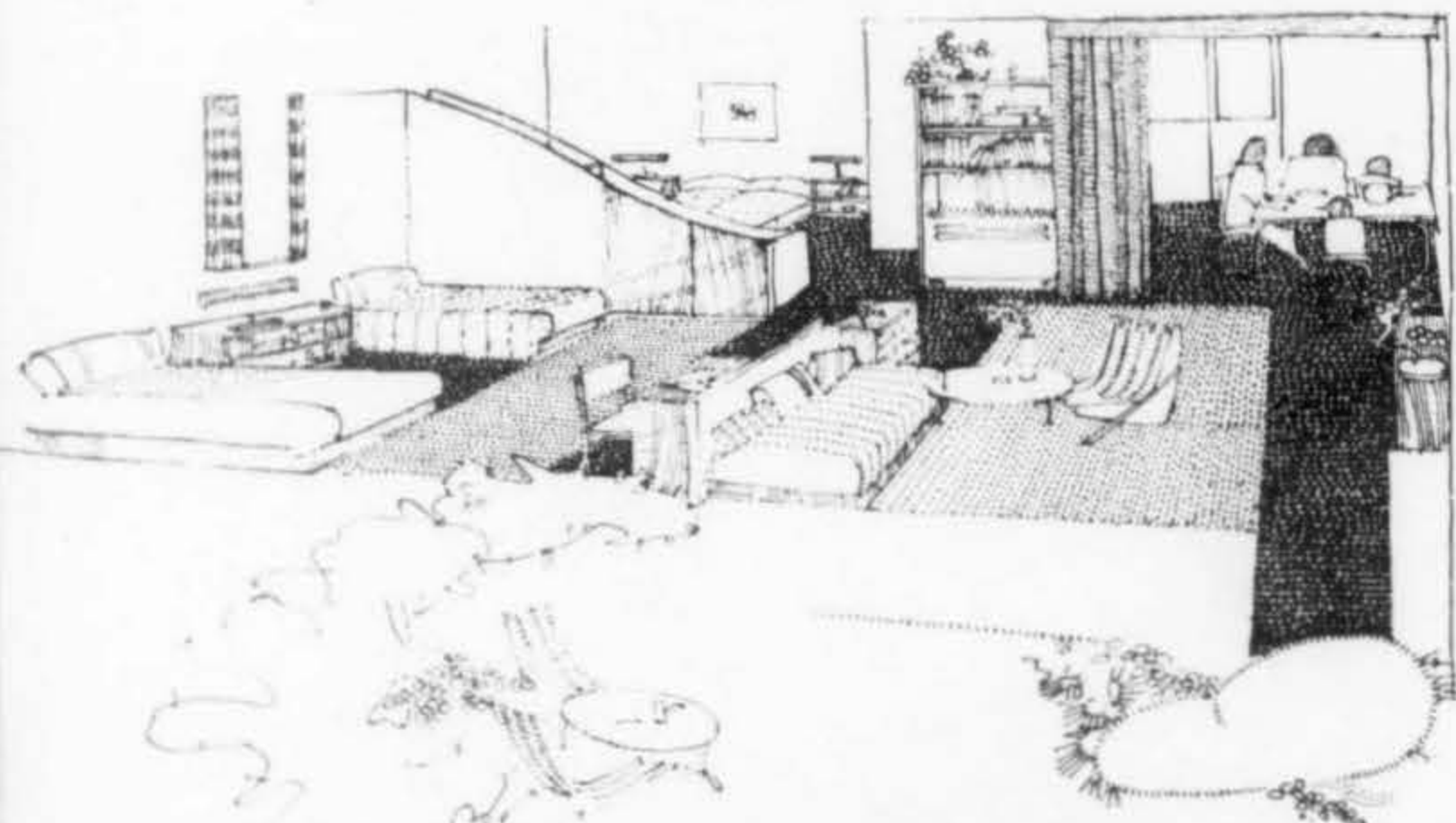
Opening in June, 1941, with the first West Coast exhibit of one of America's outstanding social commentators—the William Gropper show—Grossman's initial salvo proclaimed a people's art policy. This was carried farther with another first—the largest and most comprehensive exhibit of silk screen prints to be seen in Los Angeles—the perfect multiple art form by which originals are available at a price within reach of average income groups. Furthermore, the message of the silk screen was taken out of the gallery with demonstrations and examples of the process at U. C. L. A. and Los Angeles City College—a typical Grossman appreciation-through-understanding project.

Of scarcely less importance than point number one in her credo is the annual competition in quest of unknown talent. Young artists, artists whose aims and purposes keep them divorced from the well-beaten paths of official and accepted art, (continued on page 42)





INTERIORS - CAL 4108



TYPE B-DWELLING CAL4108



CHANNEL HEIGHTS FURNITURE FOR COMPLETED UNIT DESIGNED BY RICHARD J. NEUTRA

CHANNEL HEIGHTS—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 SATETA, 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.



Photographs by Julius Shulman

■ Although all new housing has been designed to serve the war effort, a few of the permanent projects such as Channel Heights offer a somewhat different furnishing problem than those erected for temporary occupancy. Without care and thought these furnishings may become a post-war maintenance problem and a long-range encumbrance which could conceivably reduce the rental values. Cheap substitutes for unobtainable upholstered items offer no solution. It, therefore, seems best to expend a good part of the permissible investment on virtually indestructible storage furniture such as shelving, drawer sets, etc., which will not only accommodate the belongings of the family but, by being placed in front of plaster walls, will also protect against damage. Shelf compartments, low bed and couch frames, and similar items of sturdily joined, naturally finished pine wood will last indefinitely. Dinette-kitchen tables and stools are also better than more elaborate parlor furniture.

All pieces made by simple mill methods and not subject to mere fashion will wear best and are practicable both for the tenant and the housing authority as well. Each tenant can supplement by adding color through hangings, spreads, throw cushions, and other incidental items chosen according to his taste. However, a medium-sized, well-wearing, floor-protecting rug for the living room of a non-crushable type would seem to be necessary. Few defense workers have time to do a great deal of furniture shopping and pieces acquired from itinerant salesmen are likely to be costly in that they are purchased without consideration of budget.

The "easy chair" type shown was constructed to eliminate all doubtful upholstery substitutes. In manufacture it runs as low as \$9.50 and will replace in wear and comfort an upholstered chair for \$30. A reliable upholstered chair, even in peacetime, costs considerably more.

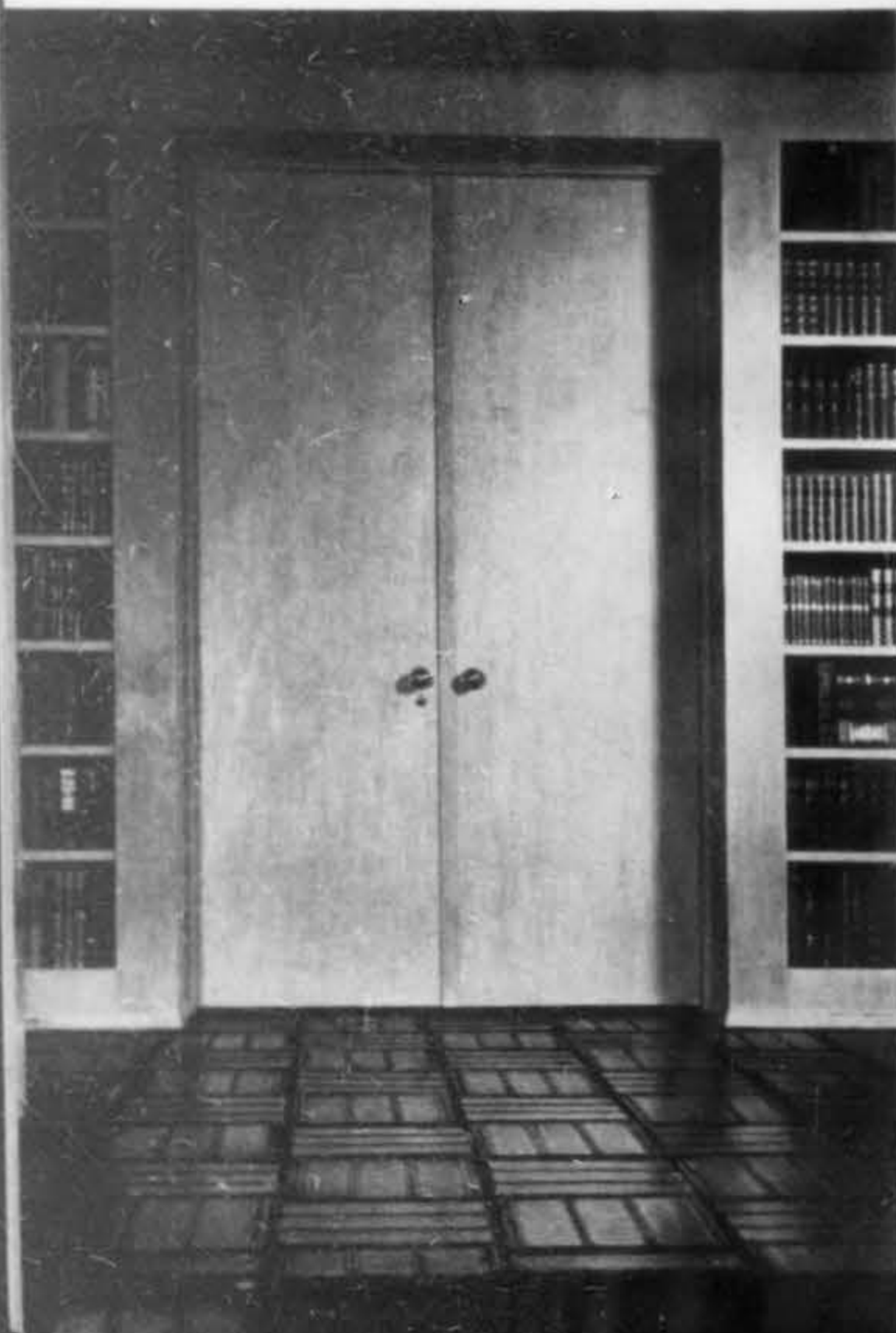
The small room sizes of most of our projects make it difficult to get optimum use of space without having furniture directly designed to fit restricted areas. Therefore, much consideration has been given to traffic lines, to doorswings, to the location of electric outlets, and to all those factors which determine proper size and placement of furniture.



house in the hills

This house has been so placed that it takes full advantage of the magnificent view, and so planned that it lends itself to the indoor-outdoor living habits possible in the Southern California climate. The interiors have been carefully and thoughtfully done with color and texture, and design used to create an easy and formal atmosphere.

The exterior is of redwood and stucco with white trim.



OWNER

John F. McCarthy

LOCATION

Bel-Air, Los Angeles, California

ARCHITECT

Burton A. Schutt

INTERIORS

Paul T. Frankl

GENERAL CONTRACTOR

George Holstein





Photographs by Julius Shulman





HOUSE IN A CA



Photographs by Julius Shulman

The massive fireplace in the living room is of salmon brick. Red-wood casework, the green-blue trim and seat cushions give life to off-white sand-finished plaster walls and ceiling. The entrance and dining space floors are of waxed quarry tile one step above the living room floor. With the exception of the service rooms, all other floors are black waxed cement finish.



OWNERS

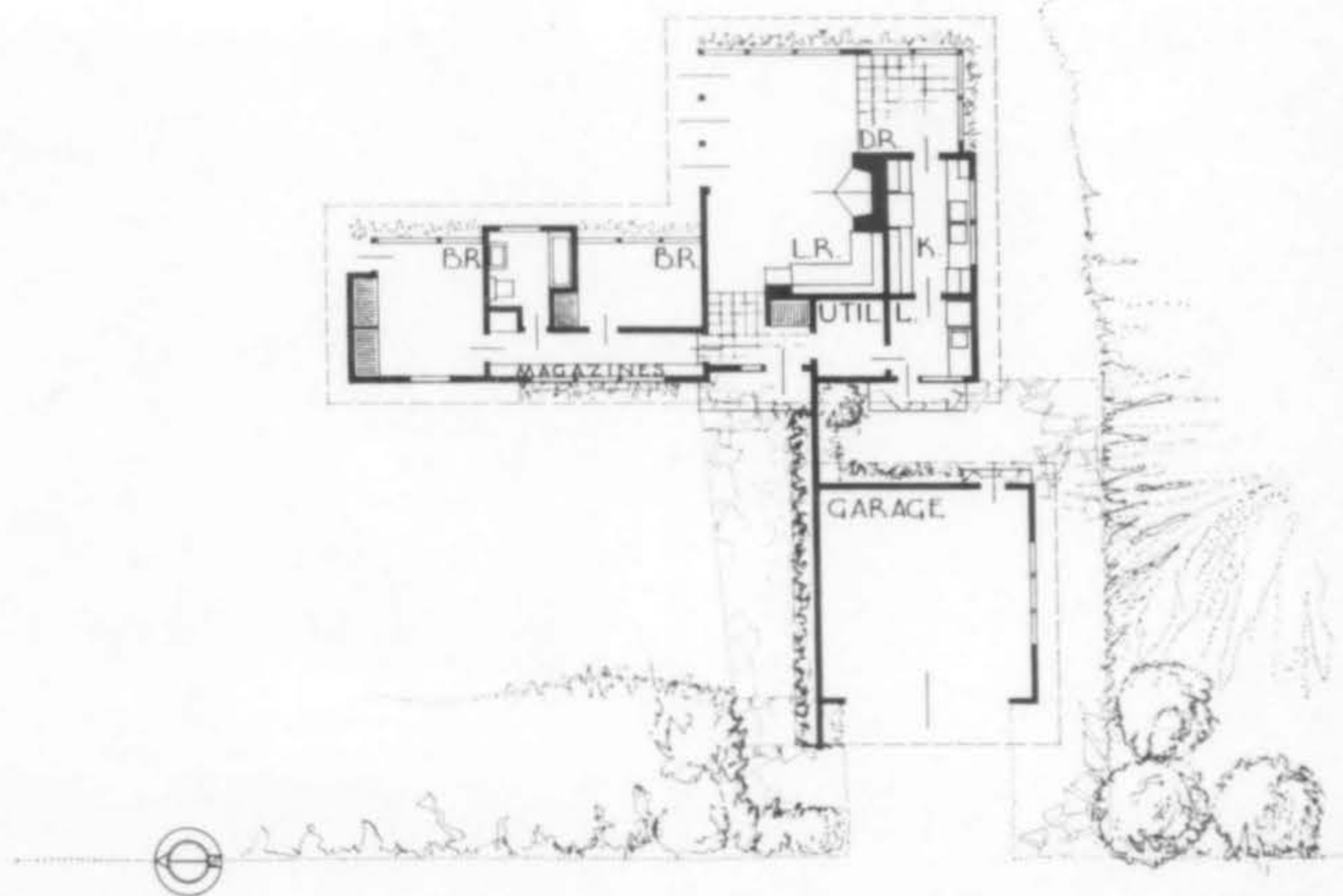
Mr. and Mrs. Timothy Walston

LOCATION

Pacific Palisades, California

DESIGNER

Timothy Walston



Built on the edge of a canyon in Pacific Palisades, this small house backs up to the street with an almost unbroken wall, and opens out to a view from northeast to south on the canyon side. The exterior is of light adobe-colored stucco with warm gray trim, accented by deep lead-blue garage and front doors—all widely overhung by a simple low-pitched shingle roof. The horizontal feeling of the house is emphasized by the long line of a wide sloping eave board of oiled redwood, broken only by a redwood wall running to the street and connecting the garage to the house.

The living area commands an almost uninterrupted view of the mountains, canyon, and ocean. As the available space was concentrated in this living area, the bedrooms are small, but this is mitigated by opening one whole wall of each to the garden. Due to the orientation of the house and the eave design, the morning sun floods the living and bedrooms, while the hot noon sun is cut off by the wide opening, the plastered soffit reflecting a soft indirect light to the interior.

Constructed of the most unusual materials and by standard methods, the desired simplicity and maximum usable space were attained with a minimum of expense. The wood frame was set up on an integrally water-proofed concrete slab poured on a sand cushion. In addition to being relatively inexpensive, this type of floor is vermin, termite, and squeak proof, and—contrary to common belief, is not uncomfortable. The usual door and window trim is entirely absent, the frames being brought out flush with the surface of the plaster. Practically all of the lighting is flush and inconspicuous.



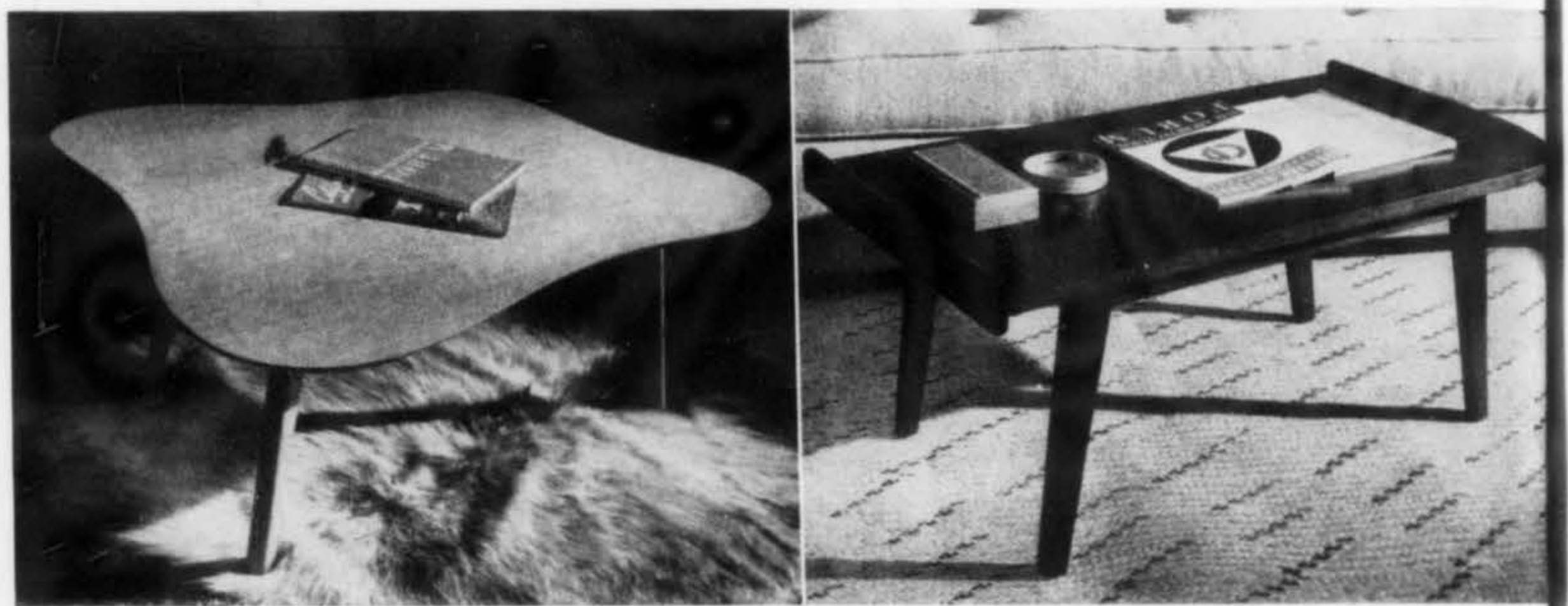
FURNITURE

DESIGNED BY JENS RISOM • MANUFACTURED BY HANS KNOLL

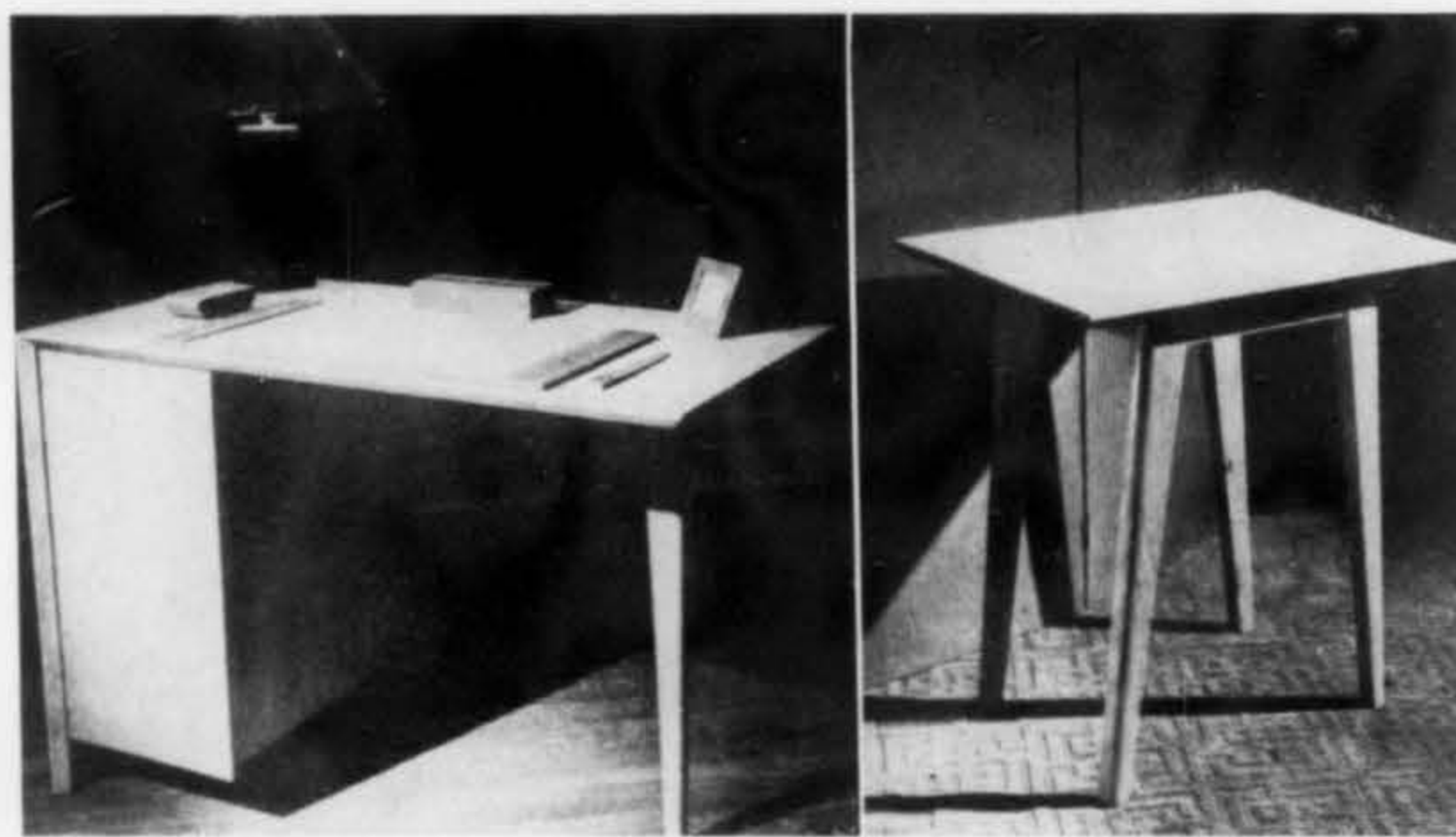
This furniture is an excellent example of what has been done and can be done in the commercial field. Designed with a sense of use and proportion and fitness to its place and time, it is a more than possible and merely happy choice for those people who prefer to live in a modern world with useful and simple modern things. Cabinet with hinged doors and two adjustable shelves inside. Cabinet with two sliding doors and two adjustable shelves. These pieces offer ample storage room and are practicable for use in rooms of restricted space.



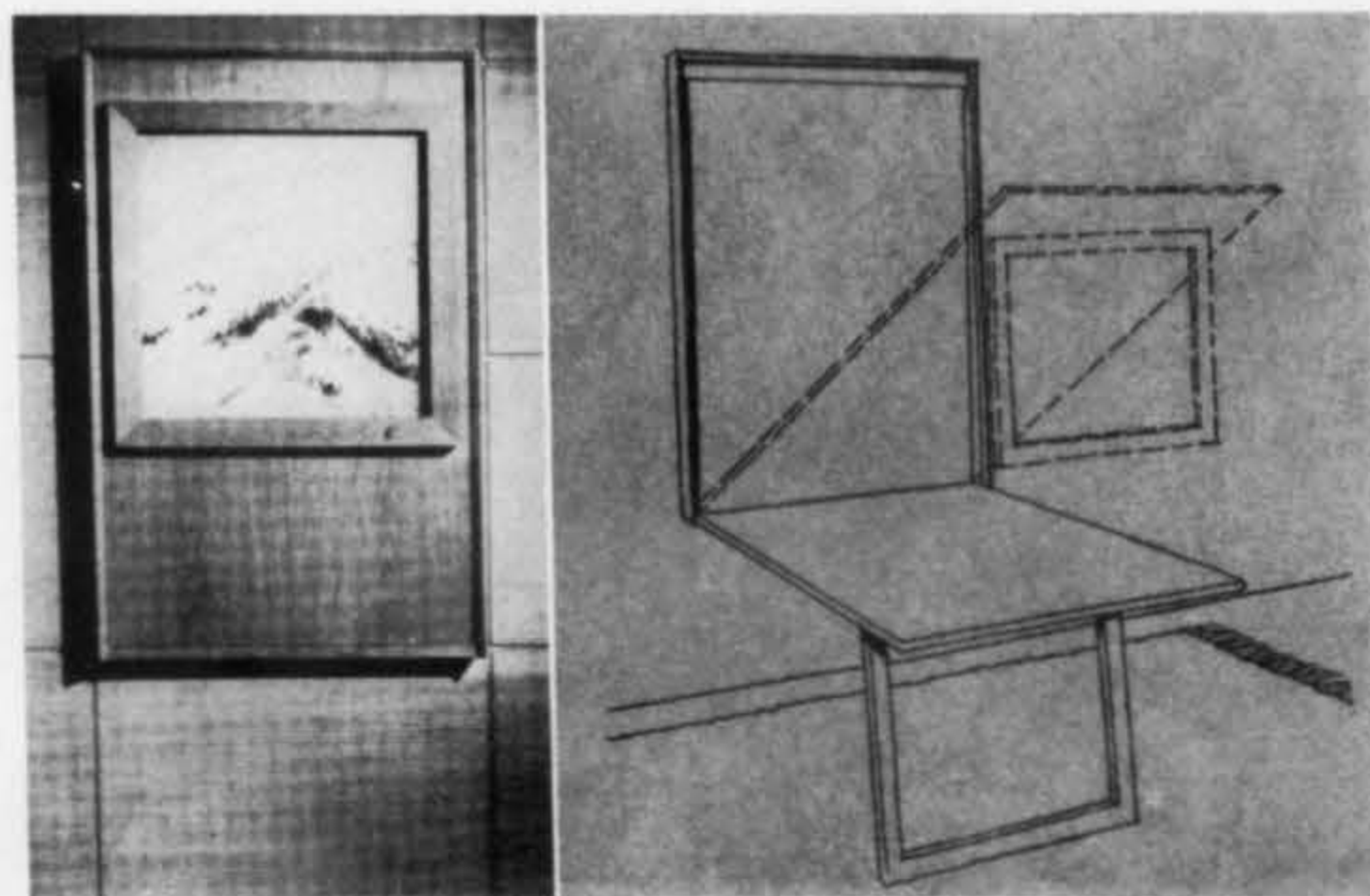
Low island shaped table with light finish and low table of dark wood. Both are simple, interesting, and usable.



Desk with four drawers with no visible pulls and small rectangular side table.



Wall table with picture frame that swings out and becomes a support for the table top. All pieces shown are of cherry wood.

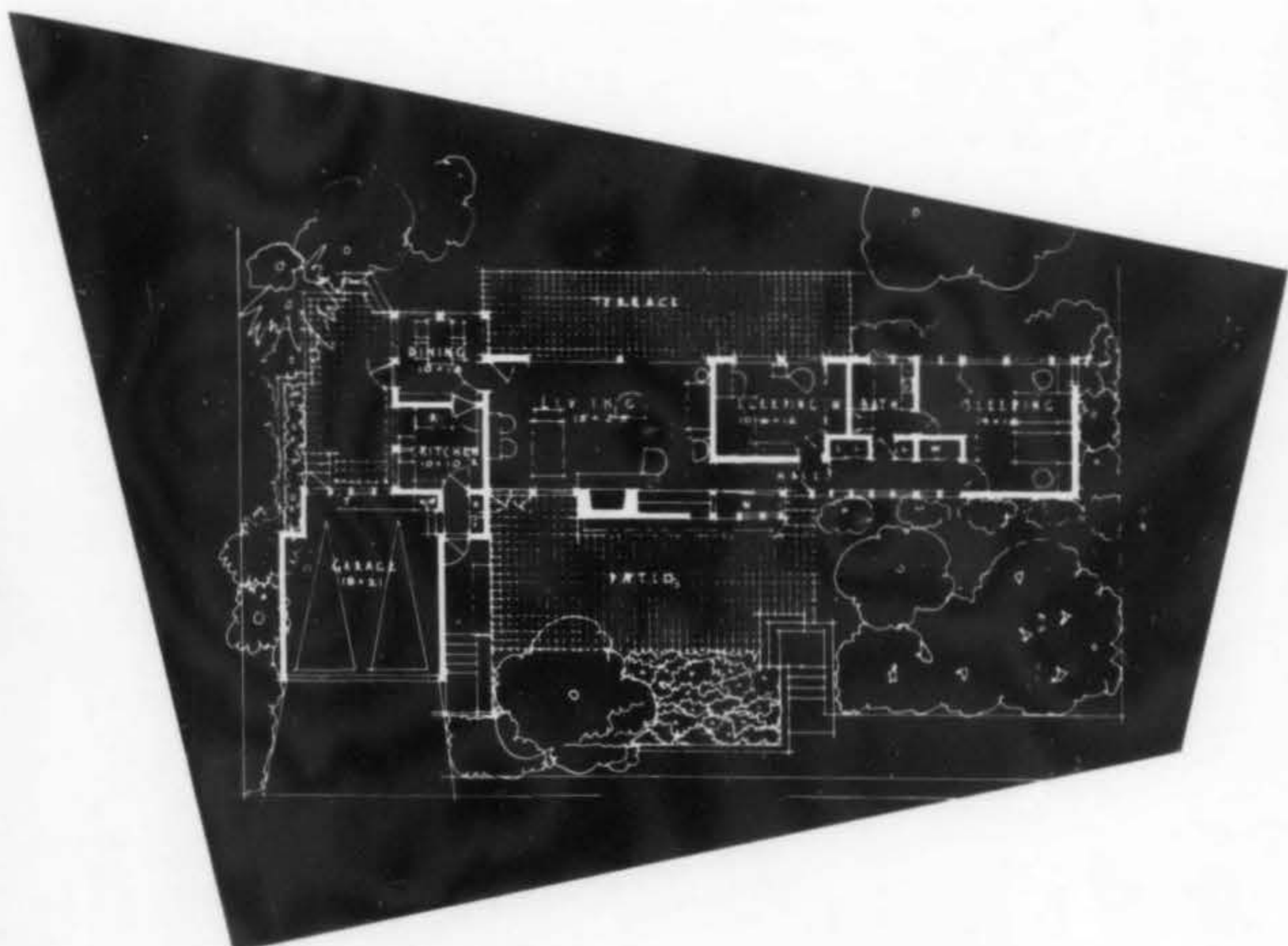


OWNERS: Mr. and Mrs. Maurice Lesemann

LOCATION: La Crescenta, California

ARCHITECT: Frederick Monhoff

COST: \$5,500



This small house occupies the full width of the lot, with all principal rooms opening out to the southern terrace and the view. The living room features a large glass area, one-half of which slides behind a fixed screen to open the room to the summer breeze. Projecting overhangs admit the winter sun and provide shade in the summer.

The exterior is simply treated with white composition single pitch roof. Large glass areas to the south and small ventilating windows to the north keep the house warm in winter, airy in summer. Rough redwood 1x12-inch boards set vertically and insulated on the south and west with treated celotex under the redwood and the heavy shadow eaves produce a Californian feeling.

The entrance level is somewhat below the street, affording protection from the wind. The plan is based on a five-foot module and arranged for a family of three, with provision for a future room to the south, to be reached by converting the present wardrobe and alcove into hall space.

Outdoor living spaces take advantage of existing trees. Terraces are brick, laid in tamped sand without mortar, and planting spaces bring the native plant materials close to the building.

Interior materials include Duali in the living room, pine plywood in the halls and bedroom alcove, which was provided for sleeping space for an infant, is directly accessible to the bath, and may be closed off by accordion doors. All ceilings are plaster. Floors are end grain Oregon pine. In the living room, the projecting space to the west of the fireplace provides for wood storage, a guest coat wardrobe, space for books above, and a built-in desk.



products & practices

FOREST PRODUCTS LABORATORY ADDS PLYWOOD EXPERT

Recognizing the outstanding achievements of the Douglas Fir Plywood Association laboratory in its work on wood veneers and glue, the United States Forest Products Laboratory has reached out to Tacoma, Wash., to pick Guy N. Arneson, chief of the association's research program for six years, to become principal technologist in its expanded program. Arneson's appointment is effective immediately and he will report to Madison January 6 to take up residence for the duration.

Mr. Arneson's entire business experience has been in wood and plywood since his graduation in forestry at the University of Washington in 1927. He was associated for eight years with the Wheeler Osgood Sales Corporation in various supervisory capacities in production, research, and product development departments. In 1936 he came with the association as chief of research and has remained there continuously ever since.

In announcing Mr. Arneson's appointment, W. E. Difford, managing director of the Douglas Fir Plywood Association, declared that the Forest Products Laboratory is the foremost research organization of its kind in the world and has become, with the advent of the war, the fountain head of the government's vitally strategic program of wood utilization.

"To answer the multitudinous problems involved in adapting forest products to war uses and to answer them quickly and positively, the laboratory has expanded its staff enormously, bringing in skilled technicians from industry, colleges, and universities," Mr. Difford said.

"The results of this expansion are now being felt in the army air forces, where plywood cargo, transport, and trainer planes and gliders are now in production; in industry where new plywood and wood containers are carrying the materials of war to the armed services; in the navy, where wood and plywood ships, radical in design, are bringing the war to the enemy."

Significant in the whole program at Madison is the increased reliance on plastics and synthetic resins in combination with wood veneers to answer many of these war industrial problems, according to Mr. Difford. To this phase of the program, he said, Mr. Arneson brings specialized knowledge, since the development of exterior type plywood in the fir industry has gone hand in hand with the improvement in the technique of using synthetic resins as plywood binders. At Madison, Mr. Arneson will be assigned to the division which is concerned with the problems of laminated structures, particularly aircraft. His duties will involve consultation with the armed services in their wood and glue problems, then breaking these problems down into laboratory research projects.

"As chief of the plywood association's research program since 1936, Mr. Arneson was responsible for initiating the expansion of the work as an integral part of the industry's enlarged plan of cooperative efforts," Mr. Difford declared. "In the expansion program the research staff was more than doubled, much new equipment was purchased and an entire building was leased and remodeled to allow for the present scope of activities and to permit future further expansion already planned."

Typical of the achievements of the association's research is the glue-line study

which in four years has advanced several fold the knowledge of plywood glue lines and binders, association officials said. This study not only has involved increasing the number of glue-line tests on current production to the present rate of over 150,000 per year, but also has included the establishment of the most elaborate system of glue-line exposure fences to be found anywhere in the United States.

At the principal field location near Puyallup, Wash., several acres are covered



Boiling for betterment. Tiny samples of Douglas fir plywood, cut from thousands of random panels, each month are boiled and re-boiled as one test of the bond between plies in the exterior (waterproof) type panels. The samples are boiled for four hours, dried, then boiled again. While wet, samples are destroyed in a shear-testing machine; the wood itself fails while the glue-line or bond remains firm.



Plywood proving ground. This is a general view of part of the Douglas Fir Plywood Association research laboratory which was expanded under the guidance of Research Chief Arneson. Testing here is designed to increase constantly plywood's performance and develop new uses. Machine in left foreground is for compression tests; other equipment visible includes chemistry bench, weatherometer, drying oven.



Record of weathering. While expanding research for the fir plywood industry, Arneson established the most elaborate system of exposure fences in the nation to test the effects on plywood glue lines of progressive exposure to weather over a period of years. Findings of field tests are co-ordinated with data gained from artificial weathering in the industry's laboratory.



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MANUFACTURE
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of
successful

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with fences upon each of which are scores of samples of plywood dating as far back as 1938. With these samples of current production, the association's research men are able to compare the results of the original laboratory tests with the effects of progressive exposure to the weather over a period of years. In this way not only the authenticity of accelerated testing in the laboratory can be predicted, but the accumulative evidence contained on the fences provides, according to the association research men, a store of specialized information that is not available anywhere else in the United States.

In addition to the fence at Puyallup, other fences have been set up and provisioned in central Washington and Southern California where climatic conditions provide variables to those found near Tacoma. Other research studies of a long-time nature carried on in the association laboratory under Arneson in addition to the glue-line studies, are those dealing with plywood paints and sealers.

Mr. Difford explained that specific product research has become an increasingly important part of the association research program during the war, pointing to the container program involving the designing of new plywood boxes to carry gasoline, oil, chemicals, and other products vital to the war effort. The gluing of sliced vertical grain fir plywood in order to establish more closely the exact physical properties of the material for the aircraft industry is also a current laboratory project, Mr. Difford said.

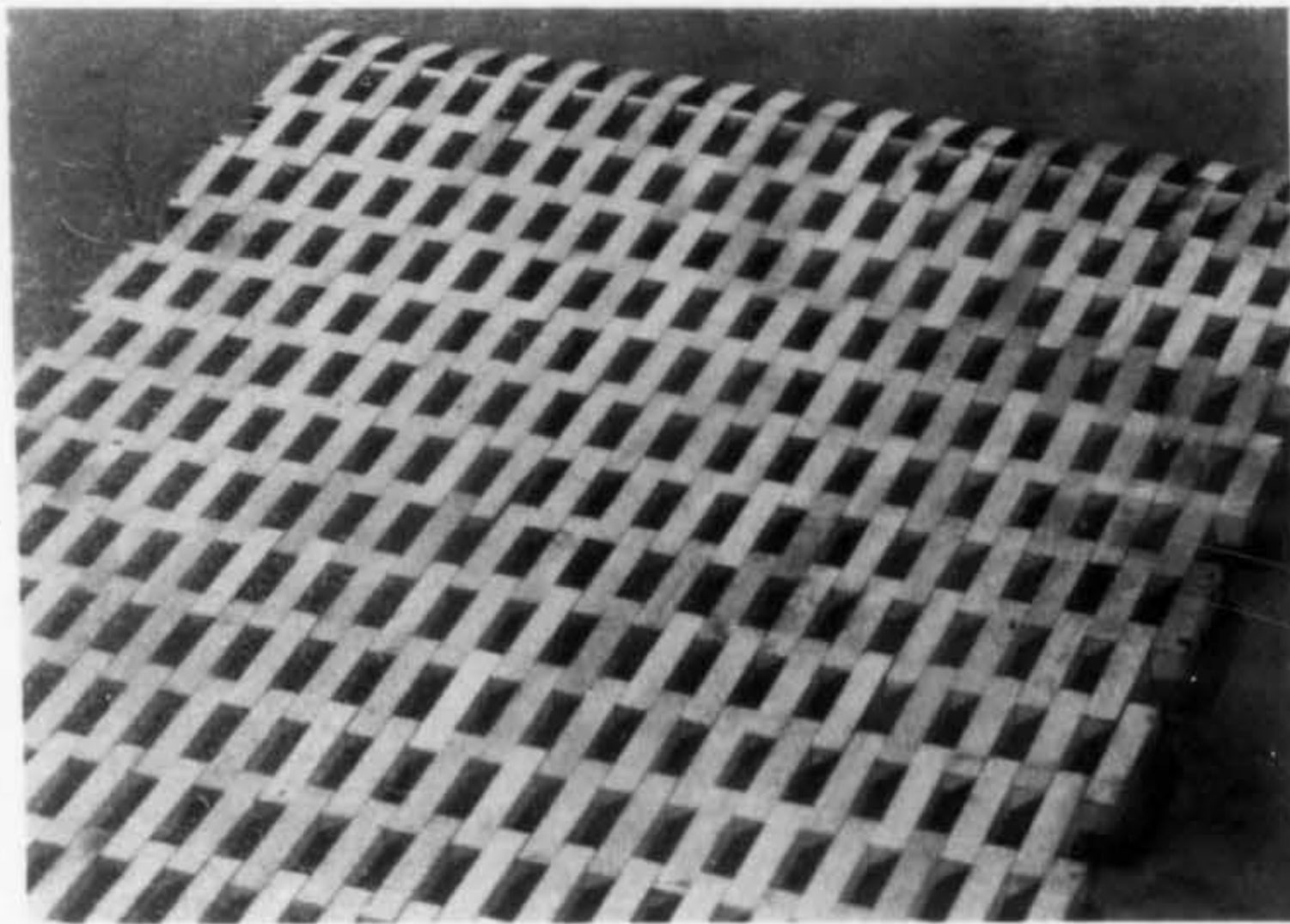
"The work of the plywood laboratory will continue to expand under the long-range program outlined by Mr. Arneson, since his duties will be carried on by Nelson S. Perkins, association chief engineer, and J. D. Long, association agricultural engineer, since 1940 and previous to that professor of agricultural engineering at the University of California," Mr. Difford stated.

"Mr. Perkins as chief engineer has been closely in touch with the entire research program through his direction of the physical testing studies which are now being published chapter by chapter in the new engineers' handbook, 'Technical Data on Plywood.'

"Mr. Long is being brought in from the field to direct the continuation of research in farm structures which in the past two years has embraced 59 separate projects in 32 different agricultural colleges," Managing Director Difford said. "Recognition of the importance of the farm market in the post-war period has dictated the decision to accelerate this already extensive research project, and Mr. Long, through his years at the University of California, will add his wide scholastic experience in a specialized field to the over-all plywood research program."

FLEXIBLE WOOD LINK MAT

The development of substitute materials in the manufacturing of matting became a vital necessity when rubber and other materials were put on the critical list, if the safety, sanitation, and comfort of matting were to continue available. The research staff of the American Mat Corporation, 1795 Adams Street, Toledo, Ohio, America's largest manufacturer and distributor specializing in matting, have come up with a number of most acceptable substitutes, all of which have been subjected to the most grueling factory tests to prove their ability to withstand abuse way beyond that encountered in common usage. In some instances the new types stood up even better than the originals. The most recent development, flexible wood link matting, has just been announced by American Mat Corporation. This mat is substantially constructed of wood links. It is light in weight and can be rolled or folded up for easy handling and cleaning. Lying flat, it follows the contour of the floor. Flexible wood link matting makes for safety underfoot, is comfortable to stand on, and affords good drainage. The ends are beveled to reduce the danger of tripping. It comes in natural wood color and is inexpensively priced. The mat is one inch thick and comes in stock sizes 18x32 inches, 24x38 inches, and 30x44 inches, but can also be obtained in special sizes of any length and up to 36 inches in width. Flexible wood link matting is particularly applicable for use back of counters and bars, in kitchens



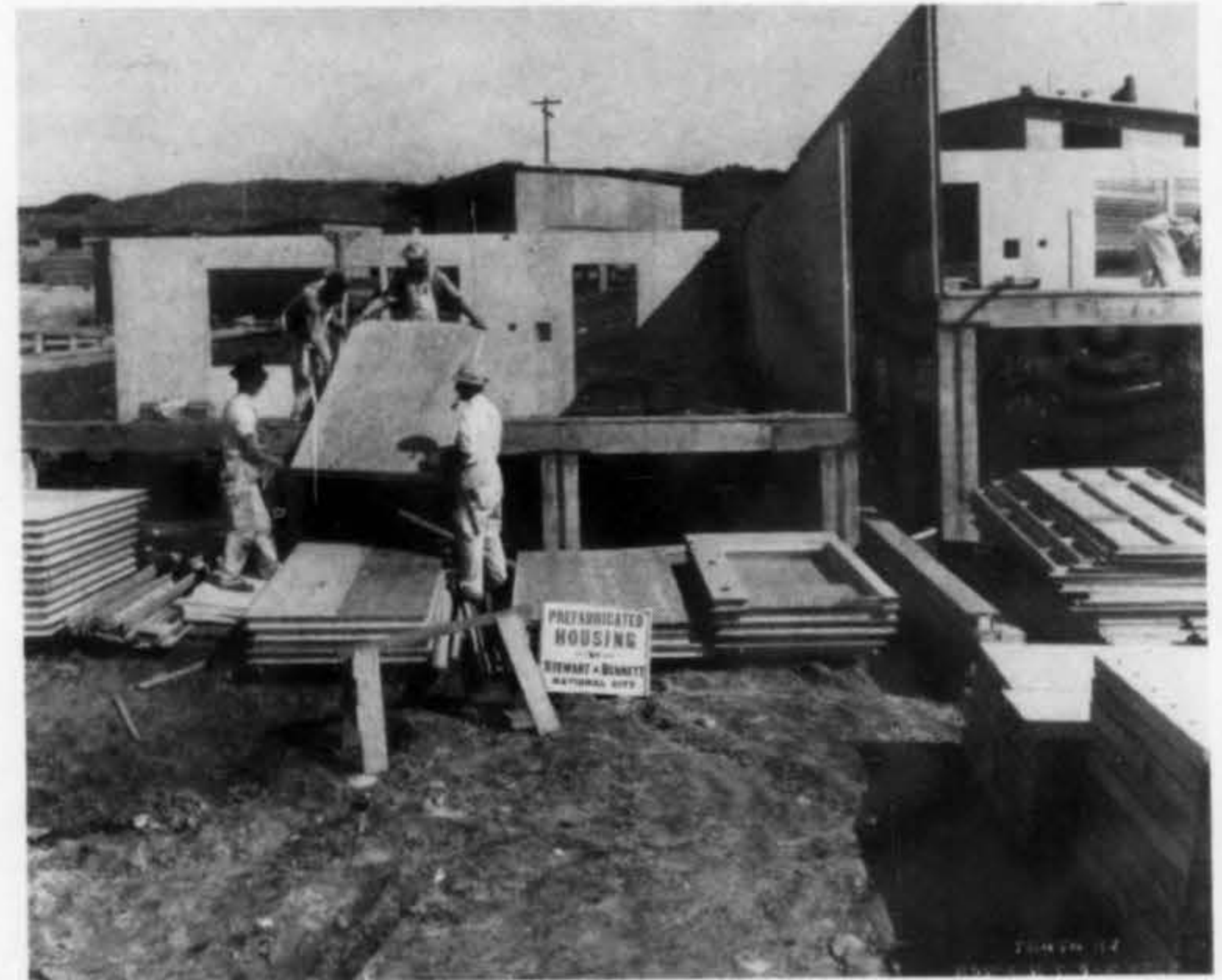
and laundry rooms, in factories, around machinery, on oily and greasy floors. To help in conserving present matting through proper care, American Mat has set up a special service and advisory department for the duration. Detailed literature is being made available for the asking. Further information can be obtained by writing California Arts and Architecture.

NEW TYPE OF STRONG GLASS ANNOUNCED

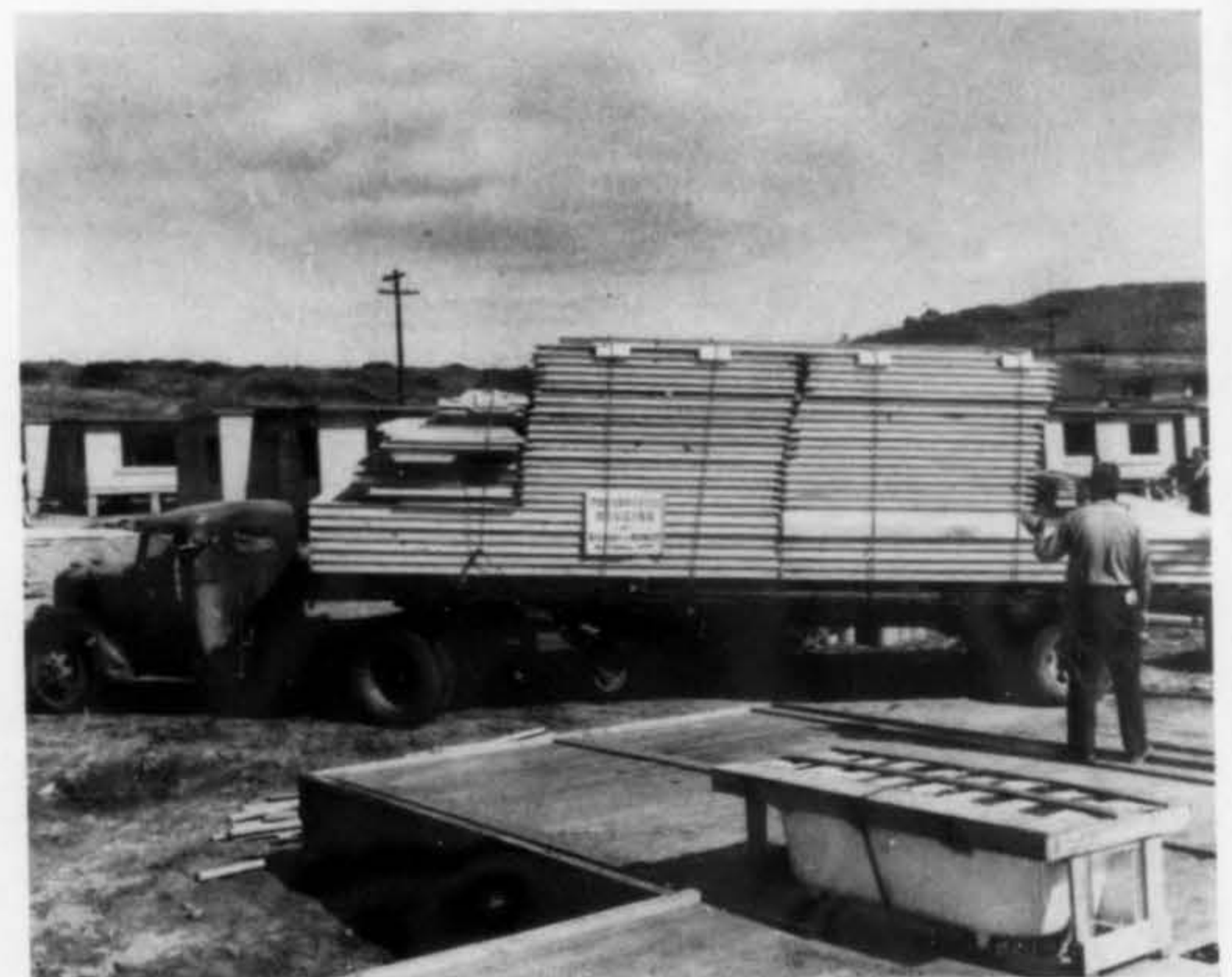
Development of a new type of Blue-Ridge pattern glass three to seven times stronger than ordinary glass and which has unusual resistance to sudden temperature changes has been announced by the Libbey-Owens-Ford Glass Company. Tempered by a special process, the new glass is designed to take its place in home and industry as a decorative and utilitarian product for post-war use as well as an alternate for vital metals during wartime, according to the announcement.

Officials of Libbey-Owens-Ford state the glass has unusual resistance to both impact and sudden temperature changes and under a blow heavy enough to fracture the product it will disintegrate into a powdery substance. Known as Securite, the new glass is translucent and serves to diffuse light as well as provide decorative themes in home, office, and industry.

AT BAYVIEW HEIGHTS AND HOLLWOOD HEIGHTS, SAN DIEGO



These homes are a part of the Federal Housing Authority's two projects which are proceeding simultaneously in the north suburbs of San Diego. Five hundred and fifty-five homes are under construction, part in Bayview Heights and part in Hollywood Heights. Construction is of modern plywood and the factory prefabrication was accomplished by Stewart & Bennett of National City. These two jobs are the second and third which this firm has done for Myers Bros., and bring to very close to 4000 the number of single dwelling units and huge dormitories which have been prefabricated by Stewart & Bennett in California within an approximate two-year period. It is said that these homes will be exceedingly attractive in their finished state and represent another advancement in the fine art of factory prefabrication to provide greater beauty and livability.



People who remember the old wisecrack, "Jack up the horn and I'll drive a new car under it," have probably grown so blasé over this fast-moving world that they won't even raise their eyebrows when we tell them that the bathtub in the picture herewith is now situated in its permanent location, and the house, which has been factory prefabricated by Stewart & Bennett, is about to be unloaded from the truck and built around it. And talking of the speed with which this attractive little home will take form, the writer had an experience of trying to get a photographer on one of these jobs. Said photographer should have arrived with the truck. His office was two blocks away and by the time he was located had thrown his paraphernalia together and covered said two blocks the roof was about to go on! All of which brings us rapidly to the point that when Stewart & Bennett prefabricate in their National City plant, they hold work to such close limits of accuracy with their special "sizer" that sections glide into place with the speed of a quick motor assembly.

Post-War Guidepost

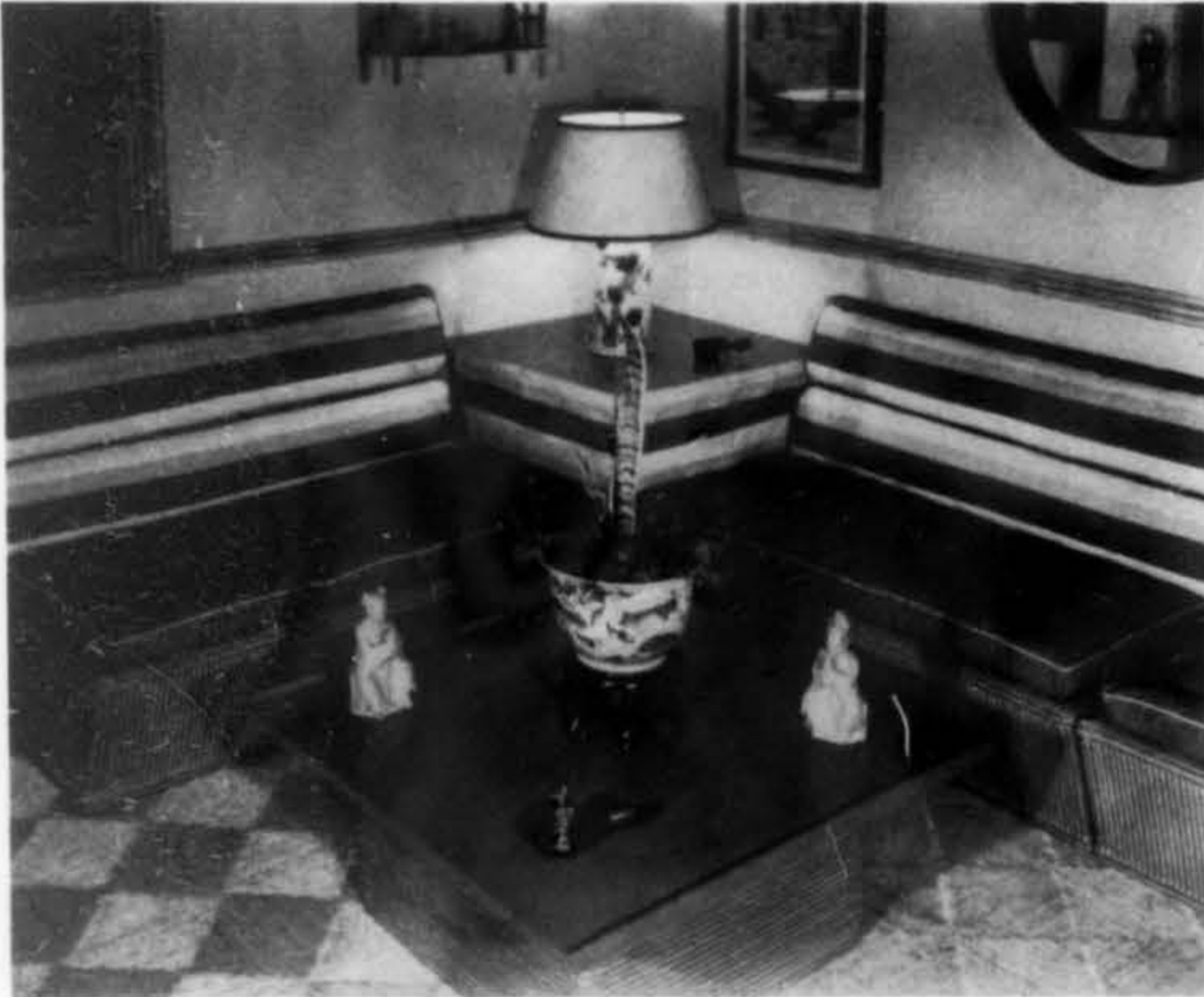
PROBABLY no similar organization has accounted for more prefabricated structures demanded for western war housing than Plywood Structures . . . at Vallejo . . . at San Diego . . . wherever good housing was needed quickly. Its system of prefabrication is sensibly engineered, developed by experts, produces sound prefabricated structures. It will be the system of prefabrication in the post-war period . . . leading the parade as it has throughout the war.

PLYWOOD STRUCTURES
6307 Wilshire Boulevard • Los Angeles



NEW FICKS REED FURNITURE

The Ficks Reed Company dipped down into the bag of non-critical materials and emerged with one of the smartest furniture ideas of this or any season. Of compressed fiber, it is styled to simulate the rattan furniture for which this firm is so well known, but it is slightly Chinese in feeling. The variety of finishes available and the especially designed fabrics (note the Chinese tree and lotus designs) in coordinated patterns and color combinations make for effects every bit as dramatic as the descriptive titles by which these finishes are called, such as Ming yellow, Canton red, Lotus white, Manchu green, and some colors with a "frosted" overtone, giving a muted, hoary effect. Not a decorator's dream but built on wood frames and ash-doweled throughout, this line is made in practical fashion by a firm known for the enduring quality of its furniture. Already that combination of attractive sturdiness has made it a favorite for officers' quarters and other army and navy base leisure and convalescent rooms.



... of cypress.

Ficks Reed also has a new "Century Cypress" line which should not be overlooked, even in enthusiasm over the fiber. This is styled along Chinese modern designs and is finished in a dull bluish gray that is the perfect complement for the new fabric combinations. There is a rugged smartness about this grouping that invites relaxation for either side rooms or out of doors. Cypress itself grows in swamp land and is a "natural" for outdoor living.



... of compressed fiber.

POST-WAR PROBLEMS DISCUSSED BY COUNCIL

In describing the general objectives of the post-war planning program for the construction industry, sponsored by the Producers' Council, and the detailed program for its technical committee, of which he is chairman, George J. Haas, sales manager of the Stran Steel Division, Great Lakes Steel Company, urges architects and engineers, material men and contractors to organize their own local

committees for post-war planning and to join their efforts with local business and industry groups to insure full employment after the war.

"The broad objective of the council's post-war program," said Mr. Haas, "is the development, in cooperation with other branches of the construction industry and major allied groups, of plans and policies to insure that construction will perform its proper function in support of a full post-war economy and contribute the largest possible share toward full employment and general economic and social stability.

"The Producers' Council, as a cross-sectional organization of manufacturers of all kinds of building materials and equipment, has assumed the responsibility in such post-war preparations for the manufacturing interests. It is proceeding with specific studies which will be of benefit to the other interests in the industry as well as to producers. For instance, the council expects to produce, in a few months' time, a forecast of the post-war construction market, and thereafter will make various proposals for maintaining a high volume of construction in the post-war era. It will undertake to analyze governmental relations to construction in the past and recommend what these relationships should best be in the future. It will endeavor to evaluate technological developments incident to the war and with the help of the technical professions to estimate their effect upon future design and construction techniques."

A general post-war committee was organized by the council about a year ago under General Chairman Russell G. Creviston of the Crane Company, former president of the council. Its membership consists of representatives appointed by manufacturers of building materials and equipment, or associations of such manufacturers. But producers operating through the council's program have no thought of doing this whole construction industry planning job themselves, but rather of getting it started. They are freely inviting the other branches of the industry—architects, engineers, contractors, builders, dealers, financing interests, etc., to appoint liaison representatives to the general post-war committee and to the several working committees. Further, the council's post-war committee looks forward to the appropriate time when the various branches of the construction industry will sit down together and agree upon a post-war plan which all can support and help to establish as a part of the program for all business and industry.

Various studies are being made by working committees, of which five so far have been organized—technical (of which Mr. Haas is chairman); marketing; industry and consumers' relations; finance; and government relations to construction. The technical committee has a broad program to assist development of improved building products and methods, encourage research, cooperate in the improvement of standards and codes for construction, help in the development of more efficient planning, all for the purpose of improving the operations of the construction industry, increasing its service to the public, and hence enabling it more adequately to fulfill its post-war obligations. Attention at this time is being directed to the following specific topics:

New Technical Developments—The utilization in future design and specification practice of all improvements resulting from emergency construction techniques and standards that are meritorious; also from developments in prefabrication, demountable construction, etc.

Standardization of Building Codes, with consideration to the feasibility of a national code or model code.

Consideration of Fundamental Technical Programs, such as ASA A-62—coordinations of dimensions of building materials and equipment.

Expansion and Coordination of Research and Testing of Building Products.

Standard Specifications and Standards of Performance.

Comprehensive and Practical City and Regional Planning.

Mr. Haas explained that the council committee did not propose to duplicate the work of the many organizations now dealing with city planning and urban problems. Rather, the council committee would expect to keep in touch with developments, its principal interest being to recommend, as a part of the post-war program, how the construction industry could be assured that planning of physical facilities would be comprehensive, continuous and sufficiently in advance so that essential public construction could be undertaken, if necessary, as a means of providing employment during the conversion period of industry at the end of the war.

DURASHIELD LAMINATED PLASTIC

"You can't use that" has become a familiar phrase in business today, with restrictions of such precious war materials as brass, copper, and bronze. "You can use this" is the West Coast's latest boast, with the development and marketing of Durashield, a laminated plastic which is meeting navy and defense demands for a satisfactory substitute for brass, copper, or bronze nameplates, tool checks, dial faces and similar marking plates on ships, machinery, and metal equipment of every kind.

Durashield is the product of Plastic Fabricators, Inc., 500 Sansome Street, San Francisco, and is built to meet minimum navy requirements in the standard grade. Both the navy and the U. S. Maritime Commission have accepted the product for ships being built at West Coast shipyards, and for use on machinery or other equipment connected with defense contracts.

"Durashield is produced by a lamination process," explains Dan Danziger, sales manager of Plastic Fabricators. "To meet minimum navy specifications, the center sheet upon which the wording is printed is an opaque cellulose acetate plastic, .010 inch thick. On each side of this is laminated a transparent acetate plastic .020 inch thick, making a finished product measuring .050 inch thick. The transparent outside allows a clear vision of the directions, name, or whatever may be printed on the center, and being laminated in a solid plate resists wear and remains a solid unit which successfully replaces the familiar brass, bronze, or copper plates heretofore used."

ART

continued from page 8

Inez Johnston fills the Art Association gallery with her small, lively pictures, like lovely fabric prints in sparkling colors. She uses wax crayon, oil on paper, ink, watercolors, works in small patterns rich in interesting detail, drawn in sketchy and suggestive pen lines. *Internment Camp*, a somber enough theme, has a gay sparkle like a Christmas tree; *Circus in Oaxaca*, on the other hand, is rich but somber turquoise, purples, greens, red browns. Color seems to be used for its decorative value rather than its relation to theme.

Other shows in town at this writing are the superb exhibition of Cambodian heads in sandstone or bronze, at Gump's, Eugenie Gershoy's watercolors and papier-mache sculpture at Raymond and Raymond Galleries, Oregon artists at the San Francisco Museum, Chinatown artists at the De Young (mostly Dong Kingman, Chee Cin S. Cheung Lee, Peter Lowe); a large show of works by Victor Tischler, the Viennese artist who paints in a not very violently neo-romantic style; a show of early American portraits at the Legion of Honor, and the collection of paintings, chiefly genre and subject pictures, recently acquired from the Mills estate, also at the Legion.—DOROTHY PUCINELLI.

CINEMA

continued from page 14

American life as we gain it from many of the "entertainment" films is not the one we want to "sell" our Allies. In this connection it is interesting to note that the OWI is currently preparing a documentary about Chicago for foreign consumption as a means of combatting the universal concept of Chicago as a gangster city, an impression created, of course, by a surfeit of racketeer films made and distributed during the past ten or fifteen years. Allied leaders are now talking about the necessity of educating Europe, when it is liberated from its Axis stranglehold, in the virtues and benefits of democracy. American democracy is a way of life worth filming, worth filming correctly and worth "selling" to the present enslaved world.

Reunion in Paris (MGM—Joan Crawford and Philip Dorn) is a thoroughly fictitious piece about French quislings and British agents and Parisian couturiers in a melange of espionage, adventure, and intrigue. A Frenchman, a former correspondent for *Ce Soir*, sat next to me during the showing of this picture and commented that the film was as authentically French in spirit and in flavor as the Vichy government. *A Night to Remember* (Columbia—Loretta Young and Brian Aherne) belongs to the earlier school of screwball mystery comedies. It attempts to be as fast moving as Hitchcock and as tough as a Dashiell Hammett story and comes to the screen as a dull, unchilling piece. *China Girl* (20th Century-Fox—Gene Tierney and George Montgomery) is all about a newspaper photographer who is mixed up in his loyalties until his soul and patriotism are retrieved in the last reel. Ben Hecht, who did the script, was apparently as mixed up as his hero.—ROBERT JOSEPH.

SANDBURG

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It is a product of awareness, an accumulation, language going somewhere, destined for further utterance; it is not finality. His journalism, though it survives in paragraphs, is necessarily fading. He propagates no Addisonian vices. Even the Rootabaga stories may follow other successful works of our folk language, focused in one vast study of Lincoln's humor and his religion—inseparable they may be—becomes the repository of our wit, a national gallery without the flaunting vulgarity of the Smithsonian, the flaunting millions of the shrine of Mellon.

The existence of Carl Sandburg is a proof that American literature is still beginning; it has not yet lost its sense of originals. But his work is a proof that American literature is no longer groping, no longer in isolation; it has found its way. The way may not be the way of Sandburg, but it will not run contrary. Only in the theater is our art still lost. If the American theater had offered him a real medium, Sandburg would have used it. Like Thomas Hardy in England, he has preferred to leave the theater to its own devices. In each has been lost a mighty dramatist. But whereas an important part of Hardy's genius has been wasted for lack of a theater, Sandburg's theatrical sense of presence has not been vitiated. He has played out his comedy and tragedy at Lincoln's desk.

HOUSING

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FEDERAL PUBLIC HOUSING AUTHORITY (absorbed USHA, FWA's housing activities, FSA's war housing, etc.)—Commissioner, Herbert Emmerich. *Administers U. S. Housing Act and Lanham Act.*

The other potential benefit from war housing lies in the vast amount

of technical experimentation and progress in streamlining production methods which might otherwise have taken a generation to accomplish. Houses should be cheaper and better after the war as a result. An immediate necessity, however, is the analysis and evaluation of our recent experience with prefabrication, new materials, etc.

In cities without major war activities, hence with no wartime building, a severe housing shortage will descend as soon as soldiers and war workers begin to drift homeward. In many war centers, on the other hand, there may be a surplus of homes at the end, although in any case most of the "temporary" housing should be destroyed and much of the "demountable" housing relocated. In the Los Angeles area there is likely to be a mixed situation, with a severe shortage in some sections and an over-supply in others, necessitating firm and imaginative over-all coordination of post-war housing policy.

What about the post-war period? Already everyone is talking about a "post-war housing program" as a measure to maintain employment and consuming power, and at the same time fill an obvious need. Indeed, it has become a cliché. Statesmen, manufacturers, editors, all turn to it with relief as the one concrete obvious example, and as if nothing could be simpler than to produce a million homes a year and thus guarantee progress and prosperity.

It won't be as easy as it sounds. But there seem to be two basic principles which, if we adhere to them, can insure practical success.

First, we must prepare and facilitate a housing program that brings new homes within reach of everyone—not just the upper third plus a handful of slum dwellers at the other end. This does not mean that all old housing will be displaced or devalued. Quite the contrary. Only if they have to compete with new homes of decent modern standards will the many old dwellings which are basically sound in design and location be kept up to modern standards.

The best summary thus far on the need for a comprehensive housing program is from the National Resources Planning Board's pamphlet, *Better Cities*, by Charles S. Ascher:

"We must reshape our programs of Federal stimulation of home building, both public and private. First, so that public and private enterprise together may give us the desired community pattern. Secondly, so that, between them, they may provide proper homes for all income levels. To this end we may have to free public housing agencies from the present limitations upon the incomes of those whom they may serve. They will then be able not only to provide homes for lowest income groups, but also to provide homes on a self-sustaining basis for a great number of badly housed American families above the minimum income level, for whom private enterprise still cannot provide shelter at a profit. At the same time, to induce private development in areas in which it is now reluctant to operate, we should consider revising the forms of guarantees now offered, to include, perhaps, the insurance of a moderate yield on a reasonable investment, rather than the principal of a mortgage."

In specific terms in Los Angeles, this means expanded and more flexible programs by the city and county housing authorities. And it means more private rental housing in planned communities of the type of Baldwin Village, although better financial terms, etc., should make lower rents possible. I also believe that every opportunity to encourage cooperative or mutual home ownership projects should be explored and sound policies developed. By such means it should be possible for private enterprise to reach the vast majority of families in the "middle income groups," now neglected.

The second basic principle is that housing must be closely tied in with the most advanced land-use planning processes from now on. Regional and metropolitan planning should make over-all determinations as to quantity of housing needed, and where people can most conveniently and pleasantly live in relation to work, recreation, existing services, etc.

A public land purchase program should facilitate local acquisition on a large scale of blighted areas destined for redevelopment and of outlying lands needed for either new development or (most important in Los Angeles) for open spaces or green belts to protect existing suburbs and help them to become real communities with an integral form and character of their own. Publicly acquired land should remain in public ownership although much of it should be leased for private development.

Neighborhood planning with modern functional street patterns, instead of the wasteful old grid, and with all needed community facilities built in, should guarantee that the new housing will not be just another incipient blighted area.

In California the planning commissions already have, in theory at

least, most of the powers necessary to carry out their share of the responsibility. And rather simple amendments to the State Housing Authorities Enabling Act would probably transform the local authorities into land and housing agencies with most of the necessary powers for land acquisition and administration, as well as public housing. Much of this will, in the opinion of all interests concerned, require Federal assistance: aid for land purchases, insurance for private housing that encourages new and sounder types of "investment" and cooperative initiative; annual subsidies for public housing where necessary; financial aid and technical guidance for local planning commissions.

It is possible that all these functions may be centered in the National Housing Agency, which would in that event become something approximating a U. S. Department of Urbanism, paralleling the Department of Agriculture. While this may seem to remove some functions from the National Resources Planning Board, that agency is likely in any case to develop greatly increased responsibilities in the field of national resource and economic planning.

But whatever and however aid may be made available from Washington, the primary initiative and responsibility will rest with the localities themselves. Bold planning now is essential to a sound and successful post-war housing program.

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have at last a place where they can be seen and a good chance of being understood. And there is no question but that real talents have come to light in this fashion. From each such competitive show a prize winner is selected, and honorable mentions, too. To these are given their first one-man, or small group, exhibits. Charles Mattox was winner in 1941; Wray Wolf in '42. And such promising youngsters as Jackie Blum, Peggy Kempton, and Evelyn Silva have likewise gained deserving recognition, as did a half dozen or more among earlier exhibitors, including William Brown, Clinton Adams, Vincent Ulery, Walter Herrick and Lucile Sokol.

Plainly, Clara Grossman is not only unafraid of departures from gallery orthodoxy; she deliberately seeks them out. To her the reason why art is still a sacred cow affair, playing so little part in the daily life experiences of people, is mainly due to the inadequacies of the commercial galleries and even the public museums. Most galleries are closed during the hours that working people have leisure time. If, by chance, some do get into a gallery, they are apt to be so terrified by the solemnity of its house of worship atmosphere that they can't look at the pictures. In such no-voice-above-a-whisper surroundings they can't help but feel like intruders, conscious only of the fact that the pictures on display are for sale at an outlandish price.

Of such things Miss Grossman became aware while she was working in a New York publishing house, and she started dreaming of a gallery where people who work could feel at home and accept art as part of their daily existence. She wanted a gallery that was friendly and warm; a human, every-day sort of atmosphere. She wanted to show art that sprang from contemporary thought and awareness, confident that those who approached it with an open mind would ultimately recognize in it a counterpart and an expression of their own lives and experiences.

And this is the dream that is materializing in Hollywood under Clara Gossman's guidance. She keeps the gallery open from two to seven every day in the week, and on Wednesday, Friday, and Saturday evenings until ten o'clock. Her faith in the human need for art is almost limitless, and she seems never too tired, nor too busy, to help point the way to understanding. Faithfully she sends cards to a huge mailing list comprised chiefly from the guest register in the gallery, announcing each new show, because she knows that once someone has come to look at pictures he will come again—maybe not this month, or next, but he will come again. The attendance record from June to December of 1941 was 2800, and during eleven months of '42, in spite of the war, rubber shortage, and gas rationing, it rose to 3217. To fulfill the function of the gallery in the broadest sense, exhibits include not only the customary oils, watercolors, prints and sculpture, but photographs, posters, design projects—anything which encompasses a plastic or graphic medium. Books about art and artists provide yet another channel through which art can be better understood and enjoyed, and Grossman considers the sale of these as a gallery service rather than an opportunity for profit. Artists and people interested in art spontaneously congregate about the gallery, discuss highly controversial subjects. So drawn together, these people are gaining new outlooks and new strength. As an outgrowth of such informal get-togethers, the gallery hopes to sponsor regular round-table discussions.

There is almost no end to the varied list of activities in which the American Contemporary Gallery has been or is engaged—a chamber music group held concerts at the La Cienega place, bringing yet another type of audience face to face with pictures. The Russian War Relief, with Ilka Chase as hostess, sponsored an exhibit of Soviet posters, while a United Nations' poster exhibit was arranged earlier in the year. Shows have included the work of Rudolf Jacobi, Mervin Jules, Joseph Vogel, Jean Vigoureaux, Harry Sternberg, David Burliuk, Joe Jones, and Philip Evergood, in addition to those already mentioned.

And last, but by no means least, have been the parties—a dozen or more, at which people danced and sang and enjoyed themselves against a background of pictures on the wall.

"You can't dance with pictures all around you and keep a stuffed-shirt attitude about art," Miss Grossman says convincingly. Most interesting of all, in its basic significance, was the Christmas party she had in 1941 in connection with the exhibit of silk screen prints, many of which were designed for children. So there was a Christmas tree and nicknacks for the kids, with refreshments of apple cider, lollypops, sugar canes and cookies (the papas and mamas got Tom and Jerrys with hors d'oeuvres and the like), and everybody had a wonderful time.

And so, just as Stieglitz left an imprint on his generation, pioneering modern art in this country, so in her way Clara Grossman and her American Contemporary Gallery may be laying the foundation for a genuinely popular participation in creative art, art that is springing from the experiences of today, living, and to be lived with.

HOLLYWOOD DISCOVERS RUSSIA

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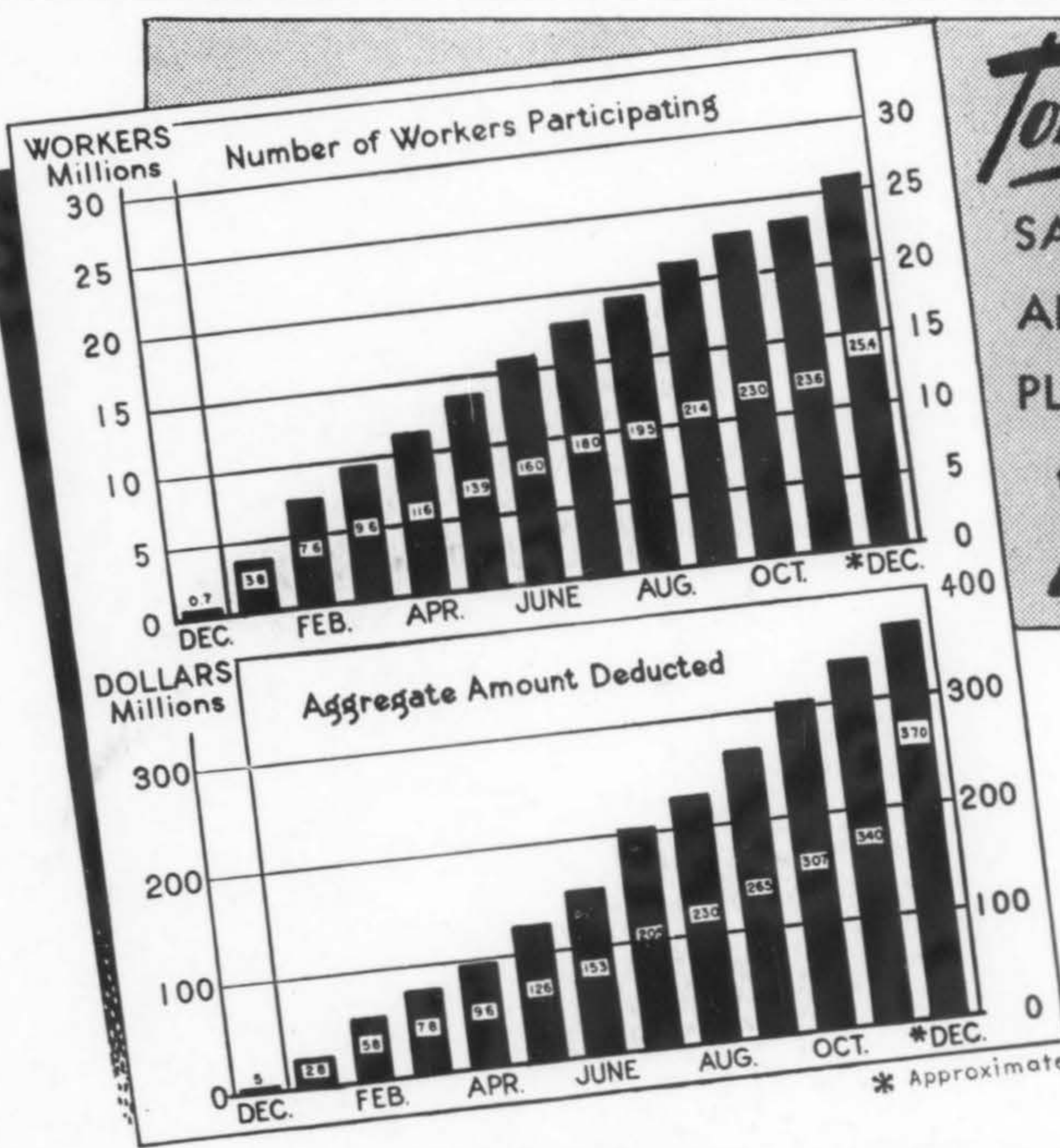
with Associate Producer William Cameron Menzies, Director Lewis Milestone, and Cameraman James Wong Howe. Dramatic action, continuity, and problems of set lighting were the only limitations placed in duplicating accurately a village collective. A blueprint of the village was made and later a scale model followed, carefully illustrating housefronts, graveled walks, roadways, trees, shrubs, backyard gardens. Simultaneous with the construction of the model of the Soviet kolhoz was the execution of a series of charcoal sketches made by Perry Ferguson and his artists illustrating all phases of edifice structure in *The North Star*. This pictorial resume afforded visual detail of buildings, background, livestock, roadway, paths, and costumes. Everything was made with one thought in mind: the careful re-creation of Severnaya Zvezda, a Ukrainian peasant collective.

The assignment was begun by making a series of rough paneled maps of the Russian village. These were then worked out in detail and to scale on a large drafting board. The art director then prepared a topographical model of the village, including buildings, water wells, roadways, river trees, shrubs, and graveled walks. Simultaneous with the construction of the village model is the execution of a long series of charcoal sketches of key scenes in the script, a recitation of the story from the opening shot to the fadeout. This pictorial resume, which gives visual detail of buildings, background, costumes, livestock, and everything else about Severnaya Zvezda Collective, serves as a further aid in building this Russian farm cooperative. Artist Denny Winters, Southern California painter, was assigned to prepare sketches and oil paintings of all women's costumes.

The seven weeks of Herculean labor has as its basis the exhaustive research of Lelia Alexander. The magnitude of the Russian undertaking may be considered to have its counterpart in the immensity of some of the studio's problems. Sidney and Beatrice Webb characterized the problem in their classic book on Soviet political economy as follows: "To convert within less than a decade even two-thirds of a population of 120 millions of peasantry steeped in ignorance, suspicion and obstinance . . . into public-spirited cooperators working among themselves might well have been deemed hopelessly impracticable . . . such a transformation must require a whole generation of persistent effort."

The success of the kolhoz collective system is a great source of pride to the Soviet Union, one which they would expect to be re-created accurately in detail as well as in spirit. To the director falls the task of making his Soviet peasants believable and real. The leaders in the Collective must not only scatter seed, thresh, and flail in typical Russian manner; they must also reflect the pride and dignity of men who love their earth and their farms.

When this kolhoz appears on the screen, the spectator can be sure that even the commissar of agriculture in Moscow will say that Severnaya Zvezda in *The North Star* might have been lifted right out of the Ukraine in those happy days before the war.



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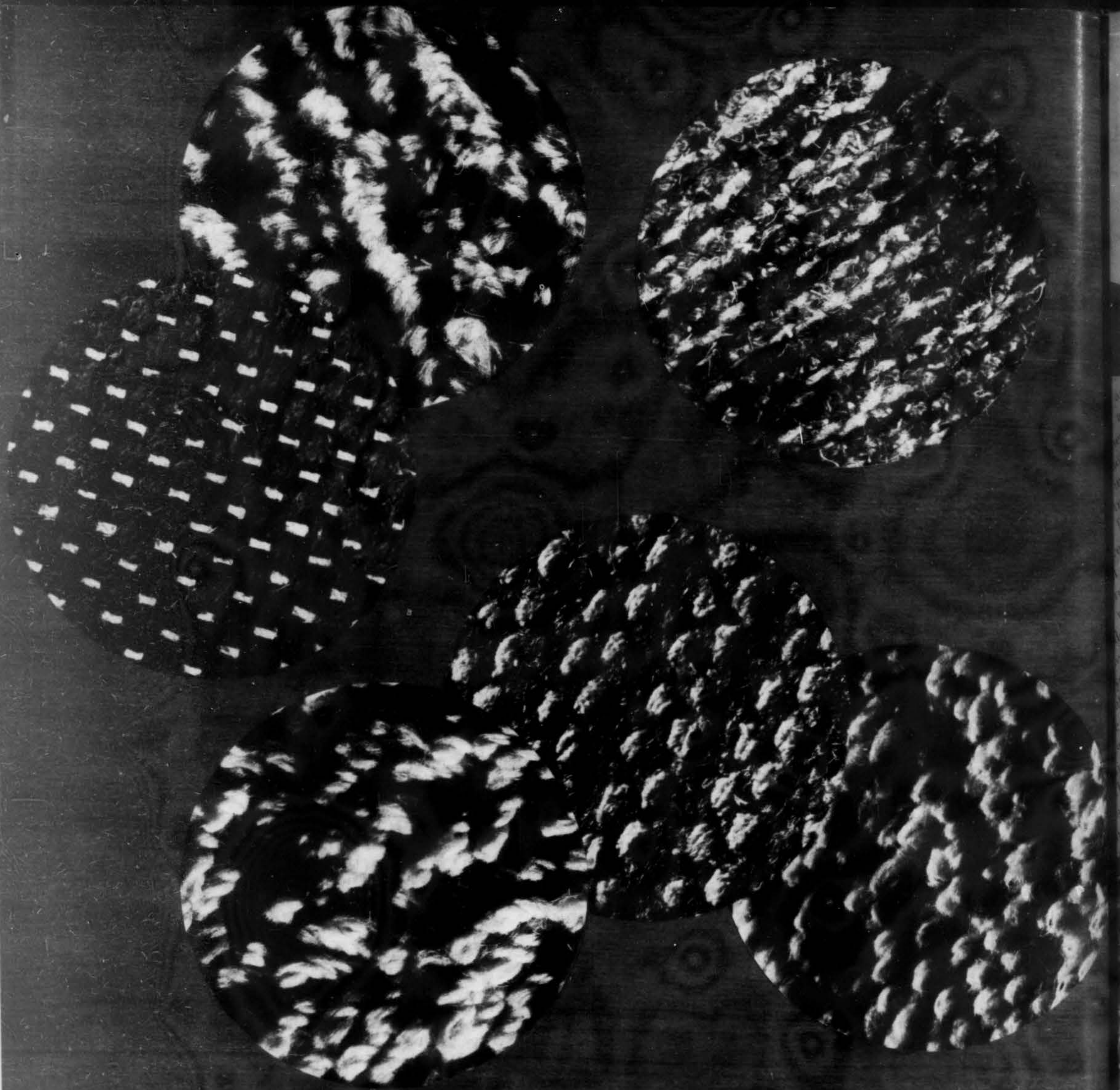
But there is still more to be done. As our armed forces continue to press the attack in all quarters of the globe, as war costs mount, so must the record of our savings keep pace.

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