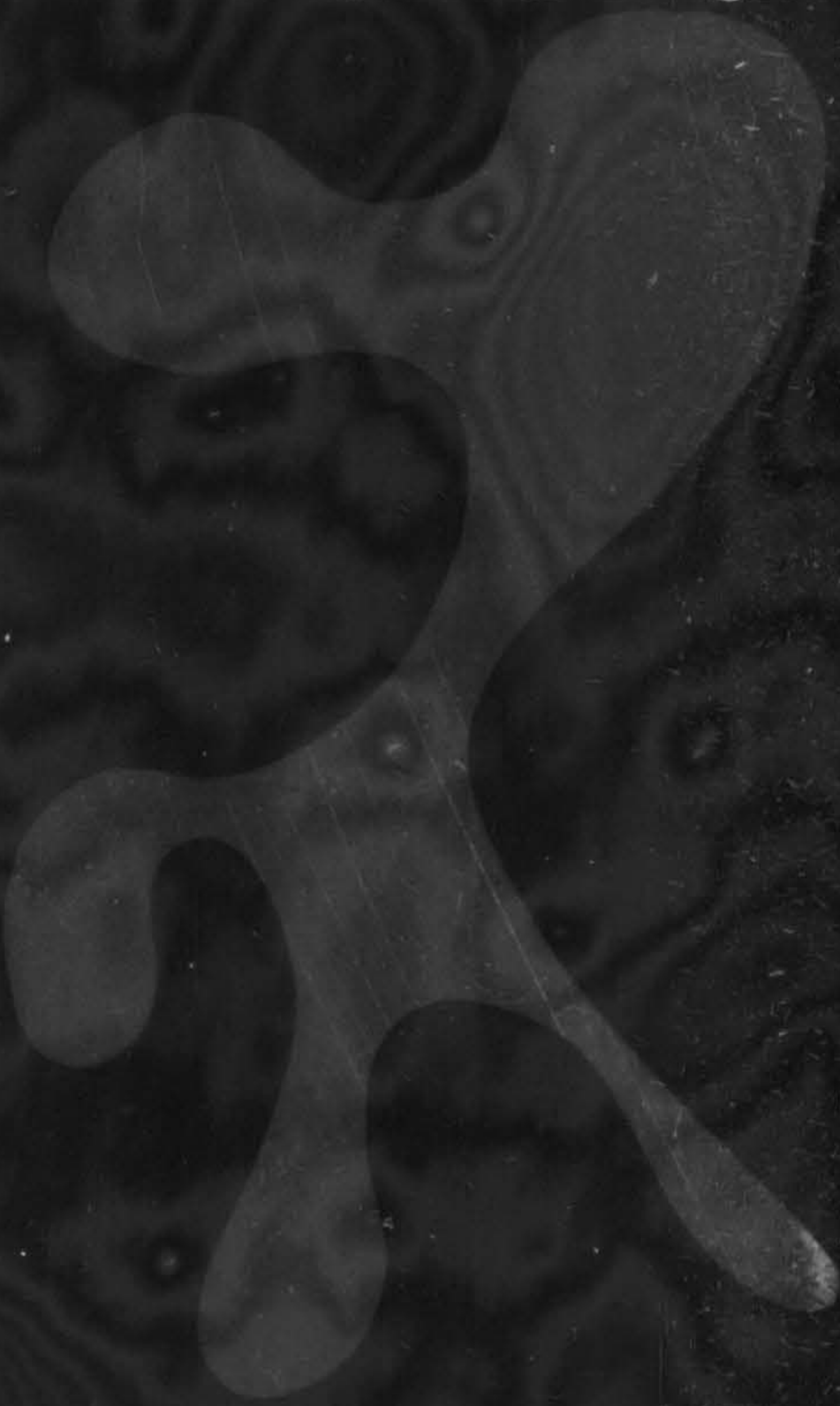


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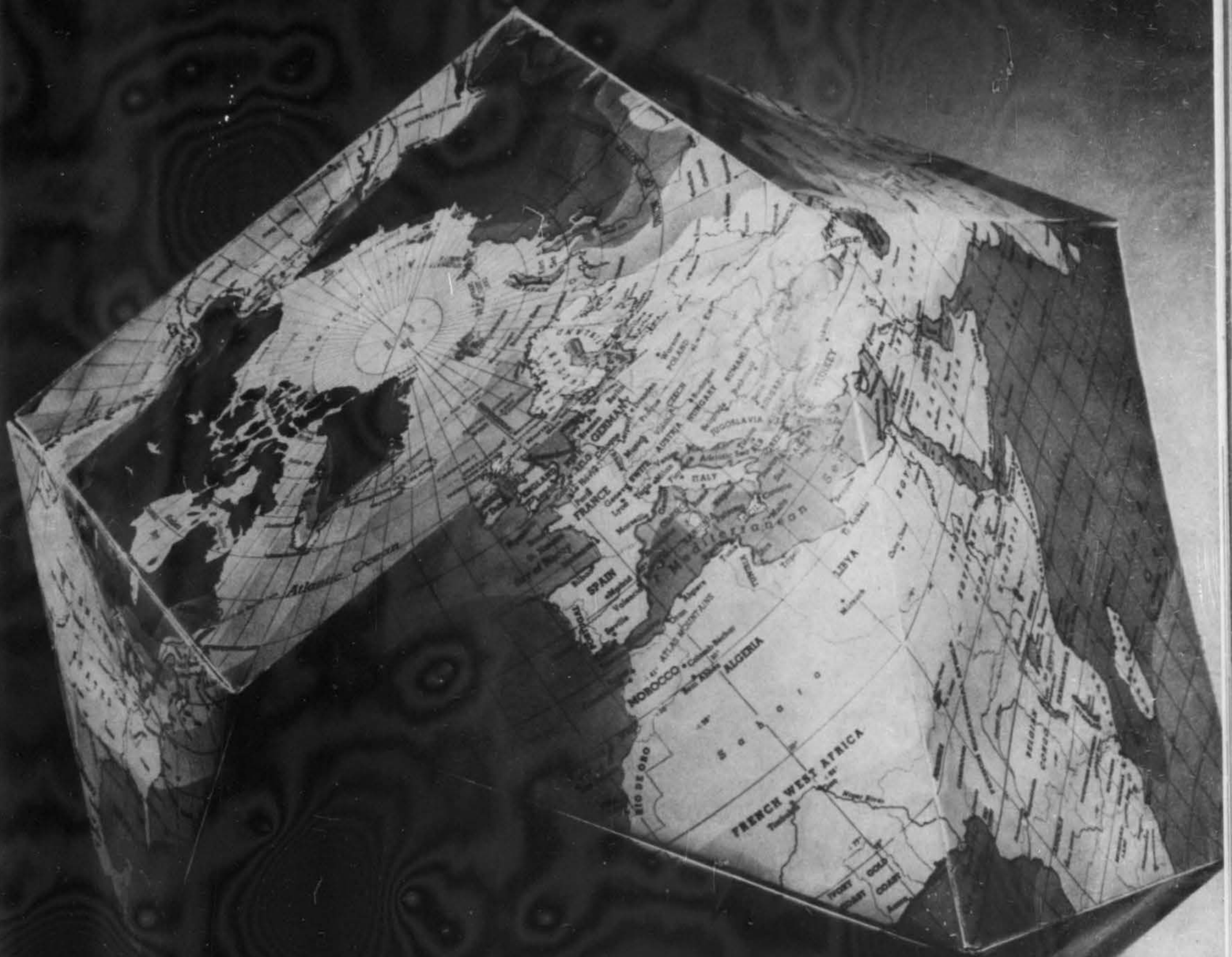
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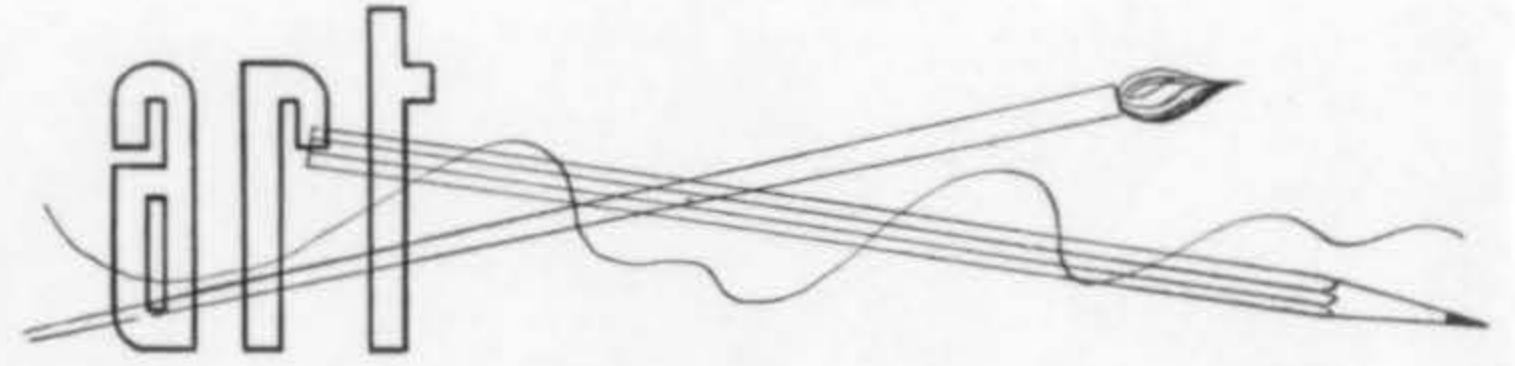
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THE MUSEUM OF MODERN ART announces plans for an exhibition and book devoted to the best American buildings of 1932 to 1942, the decade since the museum's first show of modern architecture.

The selected buildings will probably number less than fifty, including industrial structures and housing projects. Only buildings in the United States and its possessions are eligible. The architectural magazines will be thoroughly combed for material, but architects are invited to send information, photographs, and plans of unpublished work to Elizabeth Mock, the Museum of Modern Art, New York.

* * *

LOS ANGELES

The Los Angeles County Museum, renowned for the controversies which it has inspired rather than for any great amount of accomplishments in the business of furthering art, has landed itself in an unfavorable spotlight once again. The resignation of Louise Ballard, curator of art at the museum, coinciding with issues raised over the Fourth Annual Exhibition of Artists of Los Angeles and Vicinity, has provided sufficient smoke to proclaim that there's a fire somewhere. Artists, long suffering at the hands of an indifferent society, seldom find courage to make public objections to practices which they sincerely believe are contrary to ideals of fair play. Therefore the protests which are now being registered against museum policy would seem to be a truly significant index to the gravity of the situation.

Spearhead of the rebellion is Hilaire Hiler, no upstart Sunday painter, but an artist of many talents and accomplishments with a considerable reputation in this country and abroad. Of the three paintings he submitted for the Los Angeles show, none was accepted, and Hiler, an essentially modest person regarding his own work, was moved to write a letter to the museum in which he concluded: "The museum is a public institution in a free country. The exhibits should be inclusive. They should represent all phases and schools of thought in local art. The present policy is a loss to the city and community as a whole."

What Mr. Hiler and other artists are taking exception to, both via the press and in private discussions, revolves around (1) the function of a tax-supported art museum; (2) the rights of recognized artists to a showing in such an institution; (3) the jury system, particularly when the jury (as in the present case) is comprised not of the traditional three or more persons but of one individual. For the last two years the arduous responsibility of jurying the paintings for these annuals has been assumed by Roland McKinney, director of the museum. When rejections and acceptances are determined by the judgment of but a single person, no matter how catholic his taste may be, personal prejudices are bound to enter in. It is doubtful if anyone ever attains the wisdom and the foresight to bestow a true evaluation on the works of *all* his contemporaries. What the artists are after is an equal opportunity to be presented in the museum, and if they must have juries, they'll settle for one composed of enough representative artists to permit a fair showing of all schools of thought.

Unfortunately, there is little to recommend the present museum annual. The impoverished outlook of the majority of those who are exhibited is another aspect of the situation and one which adds significant commentary on the limitations of the artists as well as the three one-man juries. Just how much better the show might have been under more favorable exhibition procedures is a matter of conjecture. No doubt the war has taken its toll of producing artists. But a survey of the catalogue reveals an absence of countless artists who are still exhibiting around these parts—Knud Merrild, Man Ray, Peter Krasnow, Allen Ulman, Macdonald Wright, Lorser Feitelson, Jerre Murry, Etienne Ret, Millard Sheets, Boris Deutch, Helen Lundberg, Palmer Schoppe, Frode Dann, Arthur Ames, George Samerjan, Joseph Vogel, Paul Clemens, Jules Billington, Max Band, Edward Biberman, Phil Dyke, Ivan Bartlett, James Patrick, the van Leydens, Milford Zorne—we could go on almost indefinitely. Why are so many of them absent? Like Mr. Hiler, some were also rejected; others, it appears, did not even enter their work, either as a form of registering their disapproval or because they do not consider such an exhibition of sufficient importance. This in itself is a serious indictment of museum policy.

(continued on page 17)

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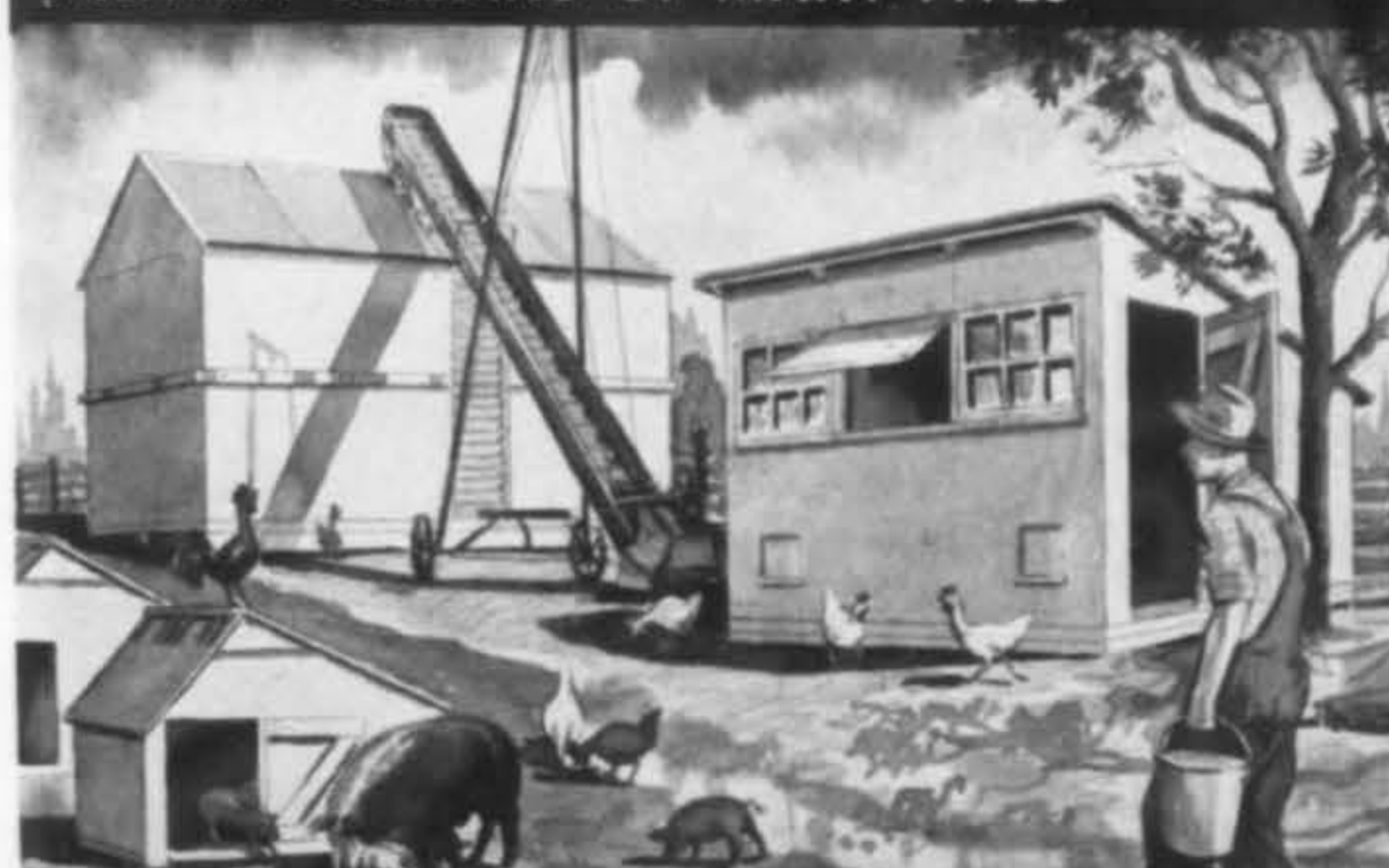
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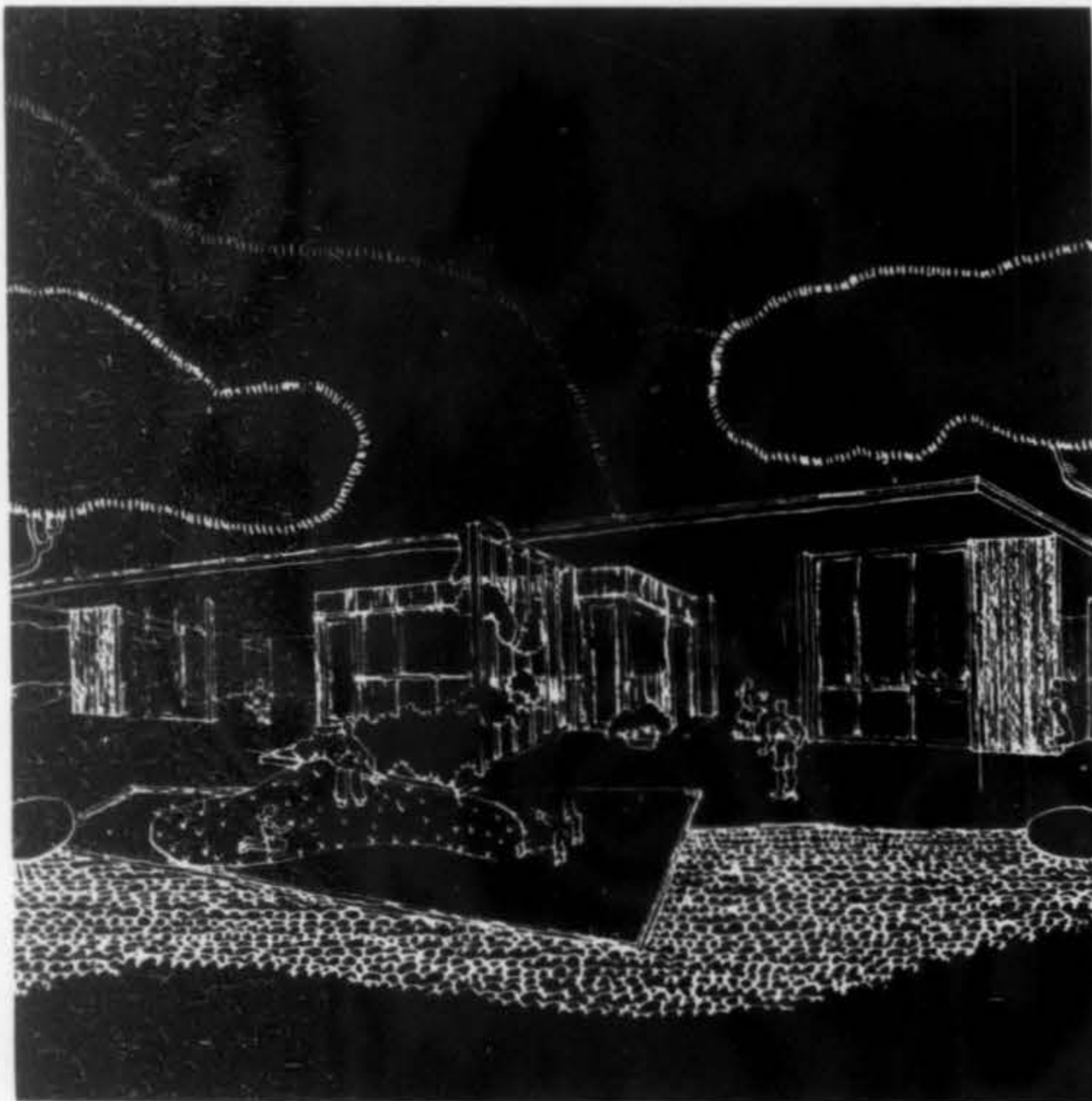
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THE MUSIC GOES ROUND, F. W. Gaisberg (the MacMillan Company, \$3.00)—*The Music Goes Round* is a compromise; and to compromise, as every umpire knows, is to be wrong two ways instead of one. F. W. Gaisberg is a recording technician. He could have written an informative reference book on the theory and practice and history of phonograph recording. On the other hand, he is a congenial soul, so endowed with diplomacy that for half a century he has mingled amicably even with sopranos and tenors. So he could have provided a volume of acetate gossip about the music makers whose arts and artifices have been recorded under his supervision. In *The Music Goes Round* he has done neither of these things thoroughly, but a little of each. The book is moderately informative, moderately entertaining. It will not be a best seller, or even a very good seller; but it rates the attention of the very considerable number of persons who collect recordings from the early days of the disc industry.

Thanks to Gaisberg's combination of persistence and technical resources, the clumsy recording methods of forty years ago were somehow maneuvered into taking impressions of the waning Patti and the burgeoning Caruso that today give us an excellent idea of their style and tonal quality. Instrumental recording was seldom acceptable until the electrical process revolutionized the procedure, and discs by singers are almost the only interesting survivors from the early days. Gaisberg's statement that the old acoustic method was in some ways better for the voice than is today's electrical process will startle some of the younger phonograph devotees, but it is a statement substantiated by many singers. I have heard it, for example, from John McCormack, who has been making discs for about thirty-five years (even today, at the age of fifty-nine, released at last from the purgatory of Brooklyn-Irish ballads, McCormack is recording in London—Mozart, Handel, and Hugo Wolff). For some reason, certain modern phonographs fail to pick up the overtones of the acoustic recordings, and many of the turntables—despite electricians' assurance that such a thing is impossible—revolve at too high a speed, distorting tonal quality even in modern records, and turning the old acoustic discs into caricature. I have heard them make Melba sound as nasal as a hillbilly. But on the right instrument, at properly adjusted speed, the old voices of Tetrassini, Boninsegna, Marconi, Tamagno, and Patti justify Gaisberg's contention by emerging with roundness, power, and individuality.

Gaisberg is at his best in the chapters on the experimental early days of the cylinder, when the industry was saved by the slot machine; just as it was brought back to prosperity in our own day by the juke box. Chapters on Gaisberg's tour in 1903 to make records of Oriental music make good reading, and they will doubtless set many a collector on the trail of impressions of Javanese and Hindu music in the days before it was corrupted by the tourist trade.

Gaisberg astonishingly ignores the whole United States branch of Victor recording, and to Columbia and other groups he makes but an occasional sniffy reference. To be sure, he spent most of his adult life in London; but a book on recording should certainly have something to say about the Camden laboratories, which made most of the Caruso records, and all the records (except a few curiosities) of Sembrich, Eames, Farrar, Calve, Schumann-Heink, and Gluck. Also, there are inaccuracies of simple fact. Gaisberg sets down as authentic the strange yarn that Caruso began his career as a baritone. It is a matter of record that at the age of twenty-one, Caruso was singing the tenor role in *L'Amico Francesco*, and that thereafter he sang tenor roles continuously until the end of his career. The mythical baritone career must have taken place before his voice changed! Then there is a vivid description of Tamagno's "High C," against "full chorus and orchestra," on the phrase "Esultate!" in *Otello*. Tamagno must have been singing a score of his own: Verdi's score has an E Sharp as the highest note in the phrase, with no chorus and very little orchestra. In fact, Gaisberg has a tendency to refer to almost any high note as a "C." He even finds a "High C" at the close of the "Flower" aria in *Carmen*. It seems to be something of a tradition among writers that if a note is high it's a "C"! One is reminded of *Evensong*, that choice bit of literary sputum by Beverly Nichols, in which the hero (and who should the hero (continued on page 44)

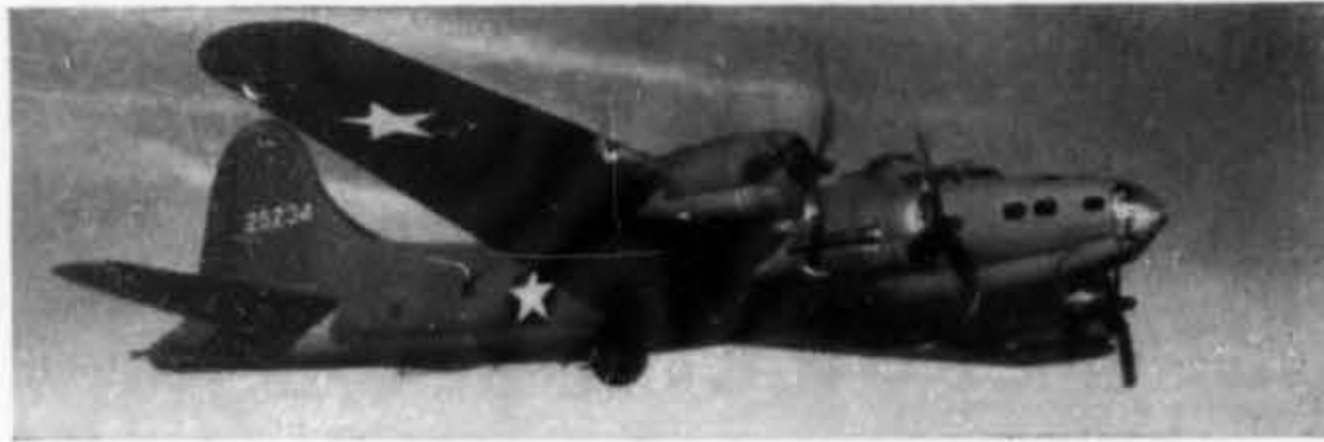
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CINEMA

comment and criticism

Eighty years after Abraham Lincoln issued his famous Emancipation Proclamation, giving freedom to the slaves of the South, Hollywood issues its own edict of freedom. Long relegated to the roles of comic relief, of butlers, of chauffeurs, of night-club singers, of Pullman porter "Georges," the Negro is being depicted as one of the fighters and one of the heroes of this war in a number of pictures now in production.

There have been any number of great colored performers on the screen in the past: Rochester; Hattie McDaniel, who, indeed won an Academy Award for her performance in *Gone With the Wind*; Stepin Fetchit, Our Gang Farina, and a hundred and one other entertainers whose names have become household words. With few exceptions these performers served in relatively minor roles, supplying pathos or humor, neither of which had an important connection with the narrative of the picture in which they were working.

Hollywood has changed its mind and its approach about how best to cast the Negro in its pictures, and Columbia's *Somewhere in Sahara*, Metro's *Bataan's Last Stand*, 20th's *Crash Dive*, and Warner's *Mission to Moscow* are the film industry's answer to the Office of War Information's program to "celebrate the achievements of Negro Americans in many fields and to recognize their important contributions, in all fields, to the fighting of the war."

Kenneth Spencer, as Private Wesley Eaps in *Bataan's Last Stand*, plays the role of one of the defenders of that Philippine peninsula who sacrifices his life in a holding action that other men can get to safety and continue their delaying action. Spencer's role is an important and significant one, thoroughly heroic and refreshing in that it deviates from the long line of traditional roles which Negroes have played.

The world's most noble and heroic figure in this century, according to all estimates, is Haile Selassie, ruler of Ethiopia before it was invaded and scorched by Mussolini's battalions. His heroic and dignified plea before the League of Nations in Geneva in 1936 has been filmed for one of the dramatic sequences in *Mission to Moscow*, and the role of the Lion of Judah was given to Leigh Whipper.

Dorie Miller, a Negro messman, proved to be a hero at Pearl Harbor, manning a gun and blasting away at the raiding Japs. Ben Carter plays another Dorie Miller role in *Crash Dive*, a story of action in the American submarine fleet. Buddy and pal of Tyrone Power, he shows the stuff of which Democracy is made, the kind of battle which American Negroes are prepared to fight to preserve the best of the American way.

Rex Ingram gives the present trend of showing the Negro's shares in this war an international touch, for in Columbia's *Somewhere in Sahara* he plays the role of Tambul, a Sudanese corporal fighting with the British in North Africa. He is picked up in the desert by Tank Commander Humphrey Bogart, and directs the sergeant and his crew to a caravan fortress.

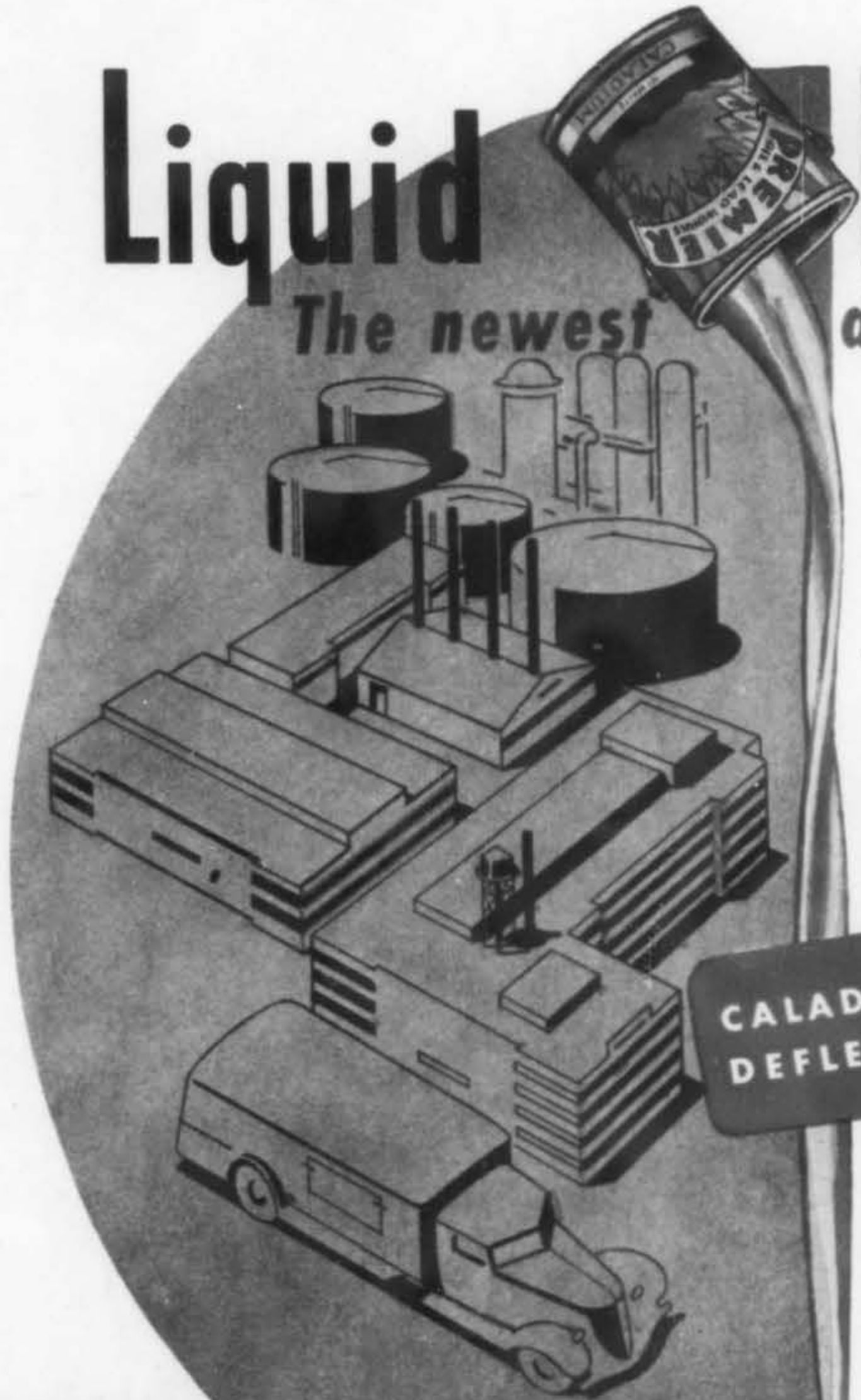
"There is a lot we can learn from each other," Tambul tells Humphrey Bogart during a lull between battle scenes, and Bogart berates the fact that it took the horrors and stringencies of these two peoples together. Rex Ingram's lines in the script are strongly indicative of what the Office of War Information is trying to accomplish in its program of unifying the Allies and in primarily unifying the component peoples and races of this country at war.

Kurt Kreuger as a Nazi aviator balks at being taken captive by Rex Ingram, a man whom his fuhrer has designated as being of an inferior race. "Don't snub him," one of the actors tells the arrogant, disdainful Nazi, "his ancestors were Pharaohs when yours were running around in bearskins."

Two pictures, *The Moon Is Down* and *Edge of Darkness*, exhibit Hollywood's two approaches to Nazis and Nazism. The first shows Cedric Hardwicke as the Nazi realist who insists on fulfilling his duty, carrying out his job, even if it means death and destruction. The second film shows Helmut Dantine as the usual brutal Nazi whose arrogance is forced beyond credulity. Errol Flynn is also in *Edge of Darkness*, practically wiping out a regiment of Nazis by himself—and without a scratch. The Nazis would laugh at *Edge of Darkness*, and shudder at the realistic appraisal of themselves in John Steinbeck's *The Moon Is Down*. Avoid *Lady of Burlesque* and by all means see the second greatest documentary of this war, *Desert Victory*, British made. The first is Russia's *One Day of War*.—ROBERT JOSEPH.

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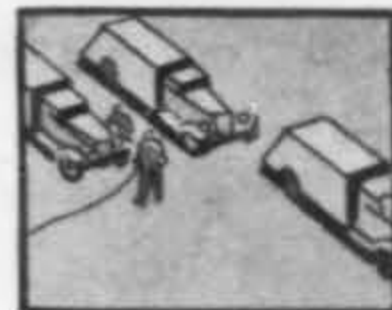
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music

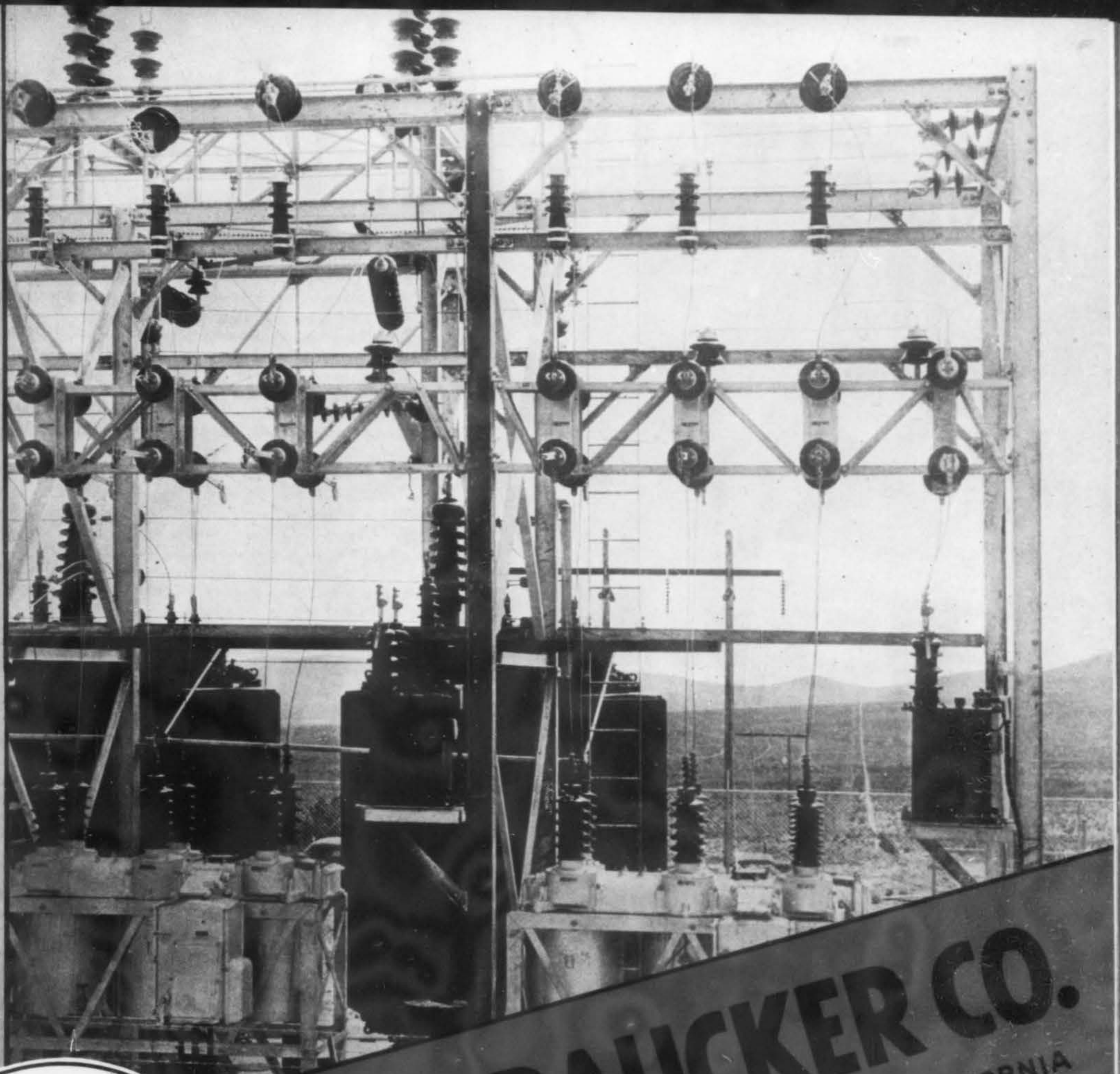
Over the career of Sergei Rachmaninoff hung always a pall of in-completion and disappointment; he was at an end, and it was not enough that he was great. The last of that extraordinary cycle of incomparable pianists who also aspired to be composers, he was, next to Liszt, the most successful in realizing within his lifetime the substance of his wish. Yet it was not enough that his music constantly was played and heard with respect; he could not enter the enchanted circle. His major compositions, always well received, evoked from the critics "a certain sense of disappointment." Resistance to his music usually centered in indifference. Praise of it also centered in indifference; there were few Rachmaninoff enthusiasts. His imagination did not look to the future; he provoked no champions, as Busoni did, whose lovers speak with fire in their eyes, or Liszt, who towered above his century prophetically incomplete. Rachmaninoff's power was his competence. His music did not need to be understood. It was never in fashion. But it could be played. His *Preludes*, although technically difficult, lay under the hand. The effect, if it appeared, was immediate and delicious.

As a whole the music of Rachmaninoff is not well known. His *Sonatas*, for piano and cello with piano, remain in obscurity, though not unplayed. Some of his songs have programmatic popularity. A handful of his *Preludes* and *Etudes Tableaux* have survived repetition. The entire cycles still need to be played. He is best known in his *Second* and *Third Symphonies*, a lugubrious tone-poem, after Boecklin, *The Isle of the Dead*, and his four *Piano Concertos*, especially the romantic *Second* and the chanting, heroic *Third*, nowadays identified with Horowitz. It was this concerto that so drastically upset the pretensions of Gieseking, self-styled world's greatest pianist. A fifth composition for piano and orchestra, *Variations on a Theme of Paganini*, has proved durable and exciting in performance. Two major works for piano solo, *Variations on a Theme of Chopin* and *Variations on a Theme of Corelli*, which I was fortunate enough to hear in its first public performance, deserve more playing than they have received. Yet touched with a certain touchstone of Busoni, his early and late sets of *Variations on a Theme of Chopin*, their affinity with the earlier of these two sets shows clearly the composer's inability to strike clear of outmoded romantic conventions. Admirers of Rachmaninoff as a composer have pinned their faith upon the durability of his masterpiece *The Bells*, a setting for chorus and orchestra of Poe's exercise in verse assonance. Those of us who have not heard it can only wait with respect.

Indeed, one never wished to be disrespectful toward Rachmaninoff during his lifetime or now after his death. Yet one remembers with regret the year when he toured Russia playing only the compositions of his schoolfellow Scriabin, after that composer's premature death. Why after that did he deny us Scriabin? Were the standard classics so much more important? Once I heard him play with customary magnificence the little *E minor Toccata* of Bach, unknown to most pianists, yet his well-known love of early keyboard music did not survive a few attempts to give it a major place in his programs. Remembering the agonizing struggle of Busoni to make the world at large understand the music he believed in—our present attitude towards Bach a monument of his efforts—one regrets. It is unfortunate also that Rachmaninoff did not force us to hear the full body of his own piano work, which when he played it resembled the authentic voice of genius.

Such an appraisal of Rachmaninoff, although not unjust, offers no recognition of his real and very great qualities, which have been more neglected than his music by his contemporaries. Sincerity, T. S. Eliot remarks, is the least praise one can offer even a bad artist. Yet sincerity was Rachmaninoff's prime recommendation, and to sincerity one must add a large measure of that personal integrity which makes ethical and consistent the entire body of his work. He set and maintained a high standard of workmanship. Rachmaninoff was both sincere and a good artist. He spoke eloquently a Russian musical language, into which his vast knowledge of the music of all periods was well assimilated. He stood on his own work and more merited than received the reputation of great talent too easily accorded many contemporary writers of the current fashion. He composed laboriously; the quality of his final product is best appre-

(continued on page 44)

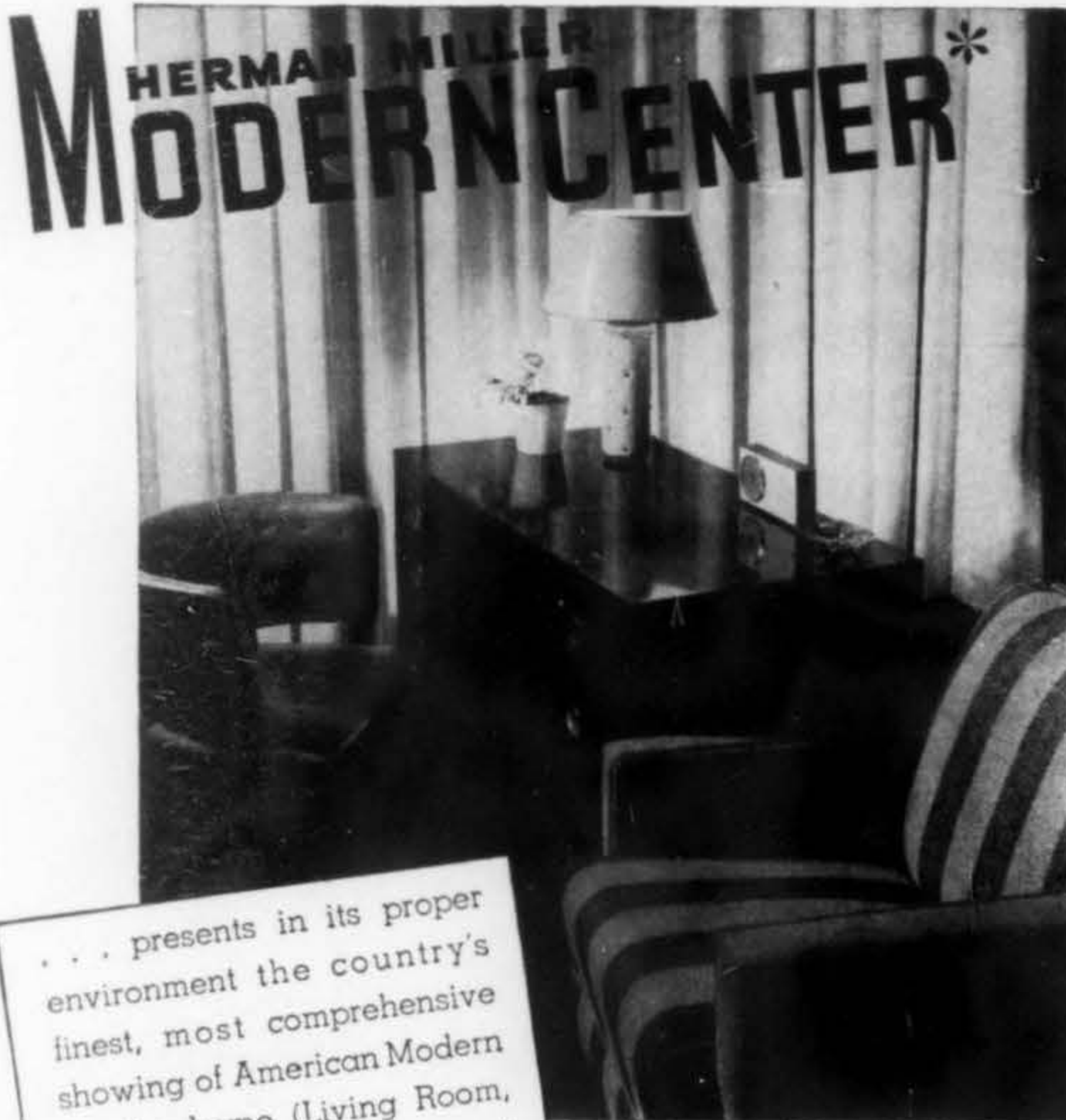


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DOUBLETALK

No comedian delights us so much as one of those fabulous masters of sound, gesture, cadence, and punctuation who stands before an audience, usually in the garb of a scholar or politician, and starts his act by making a perfectly sensible statement which he follows by another a bit vague but more emphatic. His voice rises, his gestures increase, his language becomes more erudite and ambiguous, and his emotions overflow. Sometimes he goes on for ten or fifteen minutes before you realize that he is talking pure gibberish. When Jimmy Durante does it you almost burst an artery. It is the peak of clowning. Remember Chaplin in *The Dictator*?

But when the same act is put on by some of our most distinguished statesmen, philosophers, novelists, journalists, and radio broadcasters, we all keep a straight face and pretend we are listening to great thoughts. Intellectual doubletalk would be just as funny as the other kind if it weren't so much more dangerous. It destroys our logical faculties, vitiates our discrimination and in the end lays us wide open to being made fools and slaves. Behind a great deal of that exalted and often learned language lurk questionable motivations and purposes which may find their fulfillments through us while we stand awe-struck and open-mouthed.

There is great language which sounds like sense and is sense. Secretary Wallace's speeches (despite the gibberish of a certain new arrival to Congress—that paradise of doubletalkers) are earth-grounded in their meaning and moving in their eloquence. The Charter Day address delivered by Archibald MacLeish at the University of California here on March 22 will stand among the great American statements both for its poetic beauty and its soundness in historical and psychological fact. Take this, for instance:

"We can let ourselves go. We can let our future befall us. We can let our history happen to us as history happens to chips on a river or sheep in a blizzard. We can let the peace make us; not us the peace. Or we can, if we will, propose and determine as men proposed and determined in Philadelphia a hundred and sixty-seven years ago. But if we wish to act as men did then, we must propose and act. We must imagine and propose. And quickly. For the time is short.

"It is many years since the perceptive poet saw his generation standing between two worlds, one dead, the other waiting to be born. Our time is still the time between these worlds, and the wars we suffer, the disasters, the uneasiness, are natural to us like the continuing and violent storms between the seasons. We will not have peace in truth, peace for our lives, peace for the purposes of our lives, until the world we wait for has been born. But it will not be born until we recognize it, until we shape it with our expectation and our hope. The new worlds do not bring themselves to being. Men's minds, when they are ready for them, find them. The labor and the longing must be ours."

This is not doubletalk. It makes sense any way you take it. It sounds good. It reads like great poetry and each time you think it over it means more. It corresponds to the demonstrable.

In future issues of this column we intend to subject some of our more prominent speeches, books, and newspaper stories to a sifting. We hope to separate the talk from the doubletalk, that is, winnow those utterances which are meaningful in their content and constructive in their intent from those which are meaningless in their content and confusing in their intent. There is too much high-flung talk about war aims, freedom, "race," labor, industry, economics, planning, science, and that great fiction called "the people" on the part of many whose public position or cultural prestige gives them the privilege of uttering nonsense with great unctiousness.

When a prominent industrial executive can tour the country and breed distrust by preachments about "absenteeism" in the face of the greatest industrial production a nation has ever known, when a famous biographer can fill columns of news print with vicious talk of indiscriminate hatred and violence, when a congressman can spend \$575,000 of the nation's money without being responsible for one single piece of legislation and be cheered by a Congress which does not even pause to recognize his most transparent falsifications, when a distinguished physicist sounds off about international politics in words that are as relevant as Mother Goose, then doubletalk is not funny; it hurts.—JACOB ZEITLIN.

ART

continued from page 6

The most striking lack in the fourth annual is the tiniest hint of experimentation, or even mild modernism—anything, even the slightly provocative or exciting. There is not one painting out of the 111 shown which could not have been painted before 1913! Portraiture, the most academic of subject matter, runs a close second in taking up space with the almost equally sterile still life. A few canvases in the latter category, including those by Dorothy Hewes, Margaret Tomkins, and Fred Sexton, do manage to have some freedom and originality. But for the majority of work shown, a good art student could do as well. While, sad to report, there are also paintings which are so bad they even fall below this standard. *Ivan in His Swing Chair*, painted by Jury of Award member Tom Craig, hits a new low in what is regarded as art. Its distinguishing features are a static "composition" and a muddled assortment of pink, red, yellow, and brown, inexpertly applied by a dabbing and smudging technique. Credit again goes to old-timer Clarence Hinkle for his somewhat unusual painting and quite original color in *Aftermath*. A tiny picture, *Church at El Toro*, by Emily Syminton, was also distinguished by its color and simple boldness, while a landscape by Marion Curtis and a seascape by Denny Winters each carried the freedom of brushwork and painterly competence with which these two have identified themselves. Biggest surprise in the show was afforded by Garrett Van Vranken, who has moved a considerable distance from the chill harshness of a northern latitude toward the iridescent warmth of a Renoir climate. Only two exhibitors essayed a commentary on our war-torn world—Ejnar Hansen and Burr Singer. In both instances the resulting statement fell short of their author's intentions. In her attempt, Miss Singer's usual clarity of glazes was completely forfeited, and the depictions of a real-life emotional terror reduced to a grimace. Mr. Hansen, on the other hand, in a beautifully painted nude torso, endeavored to remain more quietly philosophical. The adolescent bewilderment conveyed in the expression of the youth will no doubt be found too subtle for those who like a movie concept of what stuff soldiers are made. The weakness of the painting lies in the effort to project an idea which is essentially outside the realm of paint. But in days of hurrah bloodthirstiness, Mr. Hansen can hardly be blamed for trying.—GRACE CLEMENTS

SAN FRANCISCO

"Il pittore dev'essere universale" was one of the favorite maxims of Leonardo da Vinci. Freely translated as meaning that a painter should be able to do anything he sets his hand to, it would be an excellent theme song for the large show of da Vinci models and drawings at the California Palace of the Legion of Honor this month. The "universal" quality of Leonardo's genius continues to astound.

Leonardo lived in an age when robber tyrants tore at Italy's flesh to carve their own little "spheres of influence." He, a mechanical and scientific prodigy born out of his time, was fascinated by the engineering problems involved in the invention of machines for fighting the battles in which his patrons were constantly engaged, and worked on them with the same zest with which he investigated the circulatory system of the human body, the structure of plants, or the problems of chiaroscuro.

Leonardo would feel quite at home with the tools of "modern" mechanized war. In the Legion exhibition are models, beautifully made from da Vinci drawings under the direction of Director Carl Otto Bach of the Grand Rapids Art Gallery, of a tank, a flying machine somewhat like our modern helicopters in form, a parachute, a cartridge, an inflated life suit of leather, a double hulled boat, even an army cot invented for Cesare Borgia's use in his campaigns. Here also are models of a sawmill, a monkey wrench, and a woman's coiffure. All of the fifteen models shown are workable; wheels turn, belts and pulleys do their stuff, the hair on the tiny woman's head is braided and curled.

Today, in a world still torn by warring factions, artists are again occupying themselves with concerns other than art. Probably in the long run it is healthier for art that this should be so; that there should be a closer connection than there has been for some years between artists and life as it is lived by others. Nevertheless it is heartening to hear that art goes on; that, for instance, Dong Kingman has won the Guggenheim for the second time; that five California artists, Lucien Labaudt, Reuben Kadish, Milford Zorn, Millard Sheets and Barse Miller have been appointed by the War Department Advisory Committee to special assignments as official ar-

(continued on page 44)

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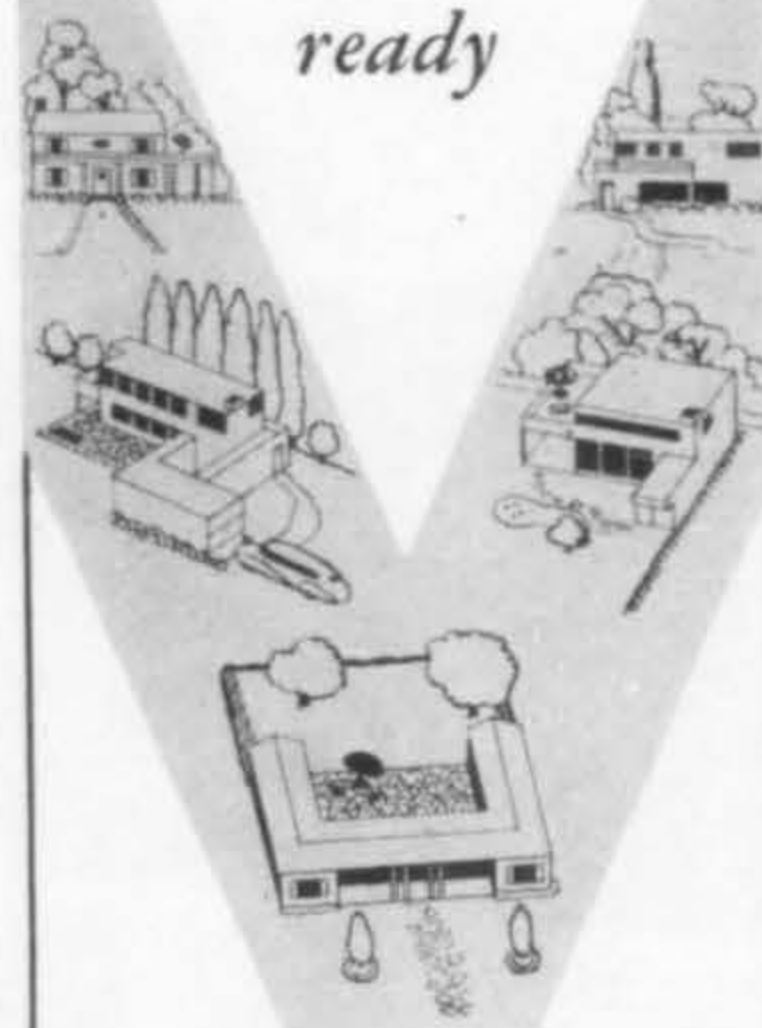
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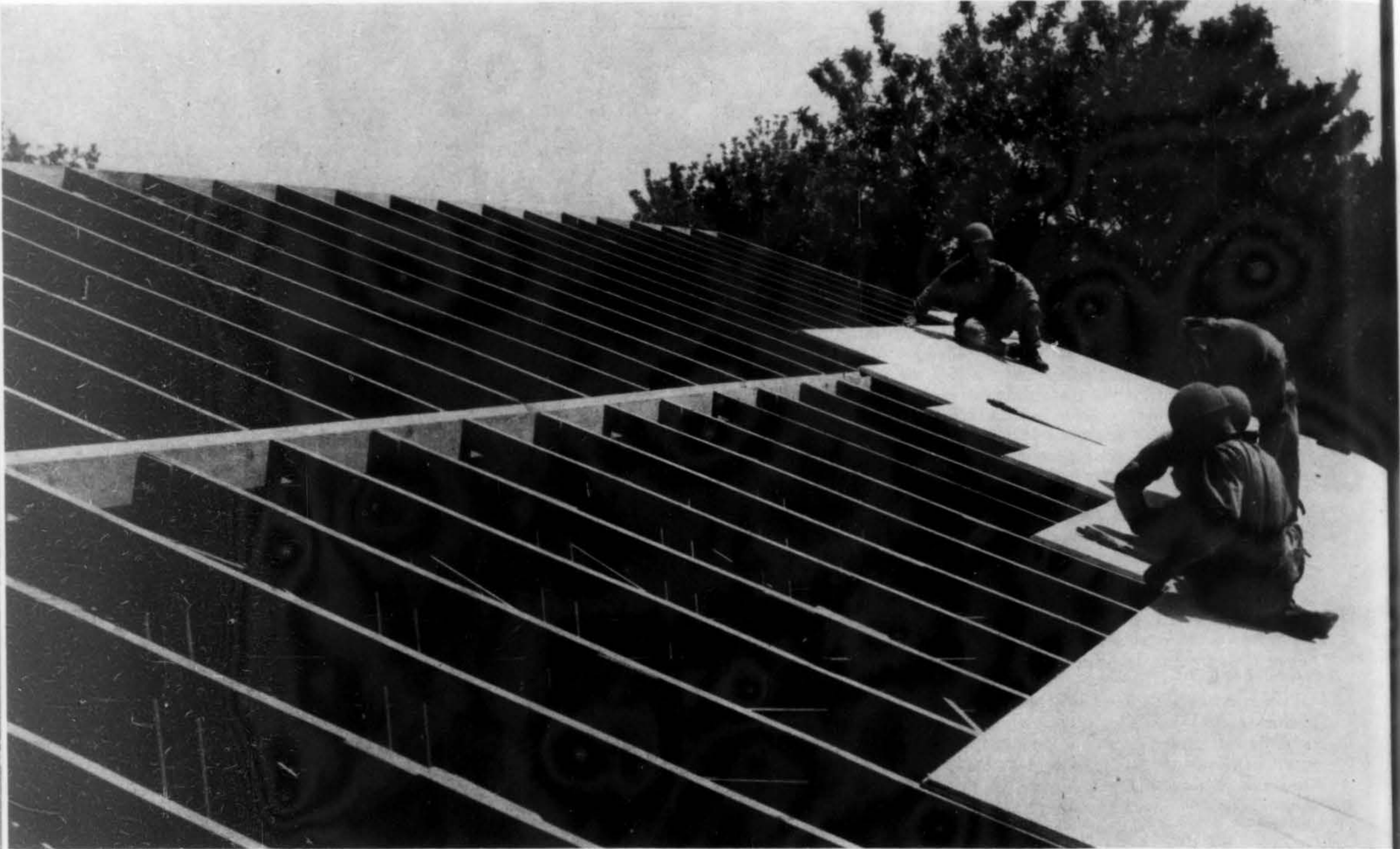
More than a billion dollars' worth of V-Day building projects are ready to start as soon as war restrictions are lifted, according to a national authority. Millions will be released in the West, to finance homes alone. ★ You, the architects and builders, are prepared to satisfy this huge, dammed-up demand—and so is the gas industry. ★ Gas appliance manufacturers will offer finer models, modern as your newest plans. And gas company engineers, profiting by wartime experience, will extend even more helpful cooperation.

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notes

I N P A S S I N G

IT WOULD SEEM THAT we need a change in the use of words as they apply to people. We have fallen into the habit of using "they" when we wish to indicate vaguely something in the nature of opposition, we refer to "big people" but more often we find ourselves talking glibly and patronizingly about the "little people." It is becoming more apparent day by day that there are very few "little people" left in the world. There is nothing "little" about the things that the men and women of this earth are being asked to do. There is nothing "little" about the man or boy who rushes out into the confusion and the horror of the field of death that is the modern battleground. There is nothing reckless about courage these days, and there is nothing gallant or romantic or glorified about modern war. There is no pride in it. There is nothing great about it. It is a miserable and horrible and dirty business that has to be done with a clear head and a calm, precise know-how in the techniques of destruction. Seeing that and living it with the horrors always close by and the agonies within touch of the fingertips takes a *bigness* that is perhaps the real hope of our future. These men, these boys, and the millions of people behind them are growing up—they are seeing and feeling reality for the first time. The dream is ending, and in the face of the awful facts of these days they are beginning to judge, to consider, and to decide the issues of life for themselves.

The tireless insistence of the past is becoming a whisper in the ears of a world at war. What happens now and in the next minute that follows this one are the realities of the future. The people are sensing it and feeling it in their bones. The spirit of that future is everywhere; the confusion, and the lack of decision is fading away and the greatness of all people is now so obviously on the move that any attempt to stem it is suicidal.

The great moment of decision for individuals and masses of individuals is at hand and now despite the obstacles that have been deliberately put in their way, they are going to be able to think honestly and clearly and directly.

There is nothing vague or undecided about a machine gun or a tank or a dive-bomber or a submarine. They work and they do a job without any nonsense or oratory or might or ifs or buts. These things have been designed to deal with the hard facts of a hard war. They are being made and they are being used by people who, as every day passes, are learning to think in terms of serious purposes and objectives and victories not only over a brutal enemy but over the kind of living that made this chaos possible. These people are growing *big* in their knowledge of their power over the machine, but more important they are growing big with a knowledge of the power and responsibility that resides within themselves.

Surely faith in the dignity of man is now being justified by men. The greatness of these former "little" people is the beginning of a new world. And with that beginning they will triumph over the tyranny of words and the tyranny of ignorance and the tyranny of prejudice and the tyranny of greedy nationalism. In the end, whenever that end might be, we will have the beginning of a world that will have come to its senses at last. That will be a "big" world worthy of all the "big" people who are living and dying upon it and are yet to be born upon it.



LEFT: THE ARTIST AT WORK. OPPOSITE PAGE: PLASTER MODEL AND PROGRESSIVE WORK ON COMPLETED FIGURE ABOVE. BELOW, OPPOSITE PAGE: TOOLS, AND THREE FIGURES FOR A POST OFFICE.



BY MARION OVERBY

ARTIST AT WORK

"This is the biographical material—duller I'm sure than hoped for. I feel like a fetus always in the state of just becoming, in spite of the fact that I carry a birth certificate showing I was born in Lincoln, Nebraska in 1909. Many things have happened to me for which I never asked. One thing came to me because I asked for it.

I let the world go on in its unpredictable course and settled down to learn something in schools in St. Paul. Seventeen—and my first job—in a factory at \$9.12 a week. I progressed to the "art" department with a five cent increase in pay that summer. When I left in the autumn, the regrets were all on one side, and I invaded the University with my tuition in my pocket. It was not my fault that all the practical reasons which persuaded me to work for four years to become an art teacher were quite unrelated to what was happening in the world. I came out of the intellectual sanctuary of the University in 1931 with a meaningless bit of paper in my hand to find hundreds of teachers eating out of relief, wrapped up my diploma and gold keys and went back to the factories.

There were times during those years when I stopped talking to people and ate my sandwich at noon between the leaves of a book about someone who was greater than I and was fortunate enough to live in a different period. There were a very few little things I remember with great love, mornings when I walked to work through the dark snowy streets, a Chinese wind bell with the voice of icicles along the eaves, the occasional companionship of the milkmen, and the unfamiliar constellations in the early morning winter sky. Afternoons I left the factory and rode long distances to the University in a futile attempt to learn sculpture by way of copying plaster casts.

Then I put a nickel in the slot, made my first life drawings from friends, sent

them to the art school and won a scholarship. There followed a year of beginnings and exciting firsts, and then I was out on the end of a limb with the scholarship gone and my money also gone again.

I suppose need and extreme depression are the greatest forces impelling action. In the deep winter, February, 1936, an old ghost suddenly took on substance. It was the first work of Carl Milles I had ever seen, and the photograph had remained pinned to my wall for years. Carl Milles came to St. Paul. I asked him to let me work for him, and the incredible miracle happened.

When I came to Cranbrook, it was Easter and the earth flowered, the woods were filled with seasonal changes, and for six long years I lived and worked by day for Carl Milles and by night for myself. It was easy to work in the studio with music pouring out of the windows across the way. Sculpture poured out of the studio with a power which even in perspective I can scarcely comprehend. I worked on the St. Louis fountain, the Delaware monument, the Harrisburg doors, the World's Fair sculpture, the three great reliefs in wood for Rockefeller Center, the miniature Worcester fountain and many smaller works, as well as a hundred half-born sketches that are now buried in the basements and storerooms of Cranbrook. I shared the life of architecture, painting and crafts with the students and tried to enfold the whole communal life of Cranbrook within my circle.

But when evening came, I faced the problem of making my own microscopic masterpieces in a hundred foot studio filled with towering monuments and figures whose magic derided my pitiful messes. Night after night I tried and failed and destroyed and tried again until I managed to salvage a few better pieces from the struggle. I tried everything that was offered, government and private competitions and collaborative competitions (continued on page 42)



OPPOSITE
RESSIVE
VE. BE-
THREE



PHOTOGRAPHS FROM CRANBROOK ACADEMY OF ART

toward new sonorities

BY DR. ERNST TOCH

The sound of our instrumental music is almost completely based on clean-pitched scales, melodies, harmonies, produced by clean-pitched instruments. However, we do not mind a harmony being occasionally blurred or even drowned by the sound of a tam-tam, gong, brass drum or other instruments of the percussion section. We enjoy particularly the "music" of church bells, although (or shall I say because) their harmonies are an entanglement of vagrant, erratic sounds, a poetry of its own; likewise, the wind in the reeds, our conception of the Aeolian harp, the "harmony of the spheres," of which we have a vague notion beyond strictly musical terms.

Wherever the percussion section, on the verge or beyond our pitched music, is used more soloistically (be it in classical music, like the timpani in the scherzo of Beethoven's Ninth symphony, in the introduction to act II of *Fidelio*, the triangle in Liszt's E flat major piano concerto, in my overture, *The Fan*, where percussion instruments alone perform a "fugato," etc.), it is primarily meant rhythmically; with careful choice, to be sure, of tone quality (color), the latter, however, still being confined to a rather limited selection.

While I do not mean to say that the tone colors of our orchestra are exhausted or even exhaustible, their use being subject to the superior import of the "composition" itself, in fact being part and parcel of it, I always feel more and more inclined toward this other, irresistibly luring realm beyond the fixation of pitch. Merely as a composer, not by way of intellectual speculation, but attracted by my visions of the "erratic sound," I wondered: Why not once "reverse" the proportion of the clean-pitched and the cloudy sounds in our orchestra, yes, why not, certain definite compositional ideas excepted, give up for once the pitched ones entirely? And as to the instruments themselves, I have wondered for a long time: Why restrict ourselves (in keeping always with our hitherto notion of orchestra music) to the sound of strings, wind instruments, or membranes, while neglecting all the other sound sources that nature, combined with technical achievements of our time, would offer?

I remember how intensely in my earliest youth, it would strike me when I passed stone-breakers, busy with road-building, to observe that not two of the hammer-blows sounded really alike, but according to different size, material, etc., produced a rich though unpitched gamut of sounds; to observe that no two drops, falling intermittently from a partially turned-off faucet into a calm water surface would sound alike but produce, apart from indistinct sounds, even clean-pitched scales; what a variety of sounds, from the loveliest purling and clucking to the most uncanny roaring the rolling water would produce! Sounds that, once caught in essence by small instruments, could easily be augmented by our modern means of electrical gadgets. We have not one glass instrument in our orchestra, although we all know the loveliness of sounding glass. Many attempts have been made to use glass for musical purposes (including the efforts of Benjamin Franklin toward perfection of the "glassharmonica"). I myself traveled to Cologne to visit the Mayer Museum and to try out one of these old, dusty instruments, and was amazed at the eeriness of the sound. Richard Strauss tried to revive it in his opera, *Die Frau ohne Schatten*, but complained about the thin sound that would (continued on page 44)

PLANNING POSTWAR FABRICATION

Only in the past year—with the last flicker of domestic construction meant for the normal American civilian family—one of the historical "peaces" has really come to an end.

"PEACE," generalized and capitalized, is perhaps a rather abstract concept; but each past intermission between armed conflicts may—with at least seeming justification—be considered as one in the historical pageant of peaces, with small p's. The last one, the one we so thoroughly lost, had quite a particularly small p to it. By the common definitional association: "PEACE and PROSPERITY," and "Peaceful Pursuit of Happiness," it was a petty sort of a peace, filled with an uneasy brooding over the loss—not perhaps of abundance, but of nice scarcity, that ought to keep the wheels of profit humming.

Technically, we have gained tremendously in a year of armament, but even earlier we COULD have fabricated homes a million

BY RICHARD NEUTRA, A. I. A.



continued from page 23

a year for the needy two-thirds of the nation; we could have spread contemporary living not only to urge out metropolitan slums, but over broad rural stretches of this and the neighboring commonwealths.

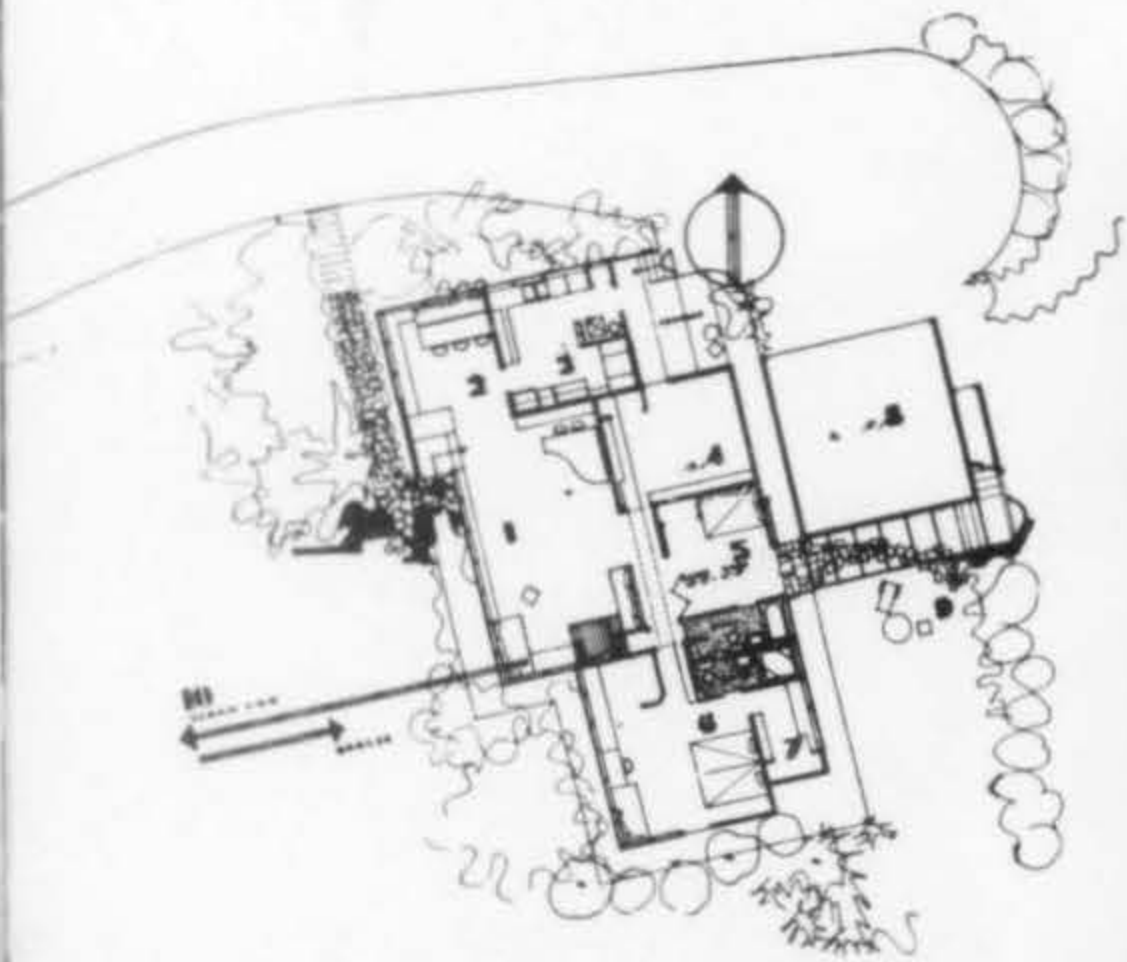
I had my own optimistic guess speculating about it during star watches in the dugouts of the last war; and when that was over, went right back from speculation to real design of industrially produced and attractively elaborated and finished home shelter.

But evidently over-all peace plans were then not good enough; plants, instead of fabricating with steady increase, boomed briefly only to contract and to shut down; and leaf raking seemed here to stay.

Now, we have been pleading for over two years that PLANS—not only for public works in keeping with master plans, but for industrial conversion and production of peace necessities must be readied this time, for a more comfortable type of peace than the last one really had been.

There were specific prejudicial odds against house fabrication. It is untrue that a fabricated house can offer no esthetical satisfaction; it may of course be true that the beauties derived from rare handiwork cannot be duplicated. After World War II there will be even a greater scarcity of old-time craftsmen, but an abundance of workers for assembly lines. Quality in housing the multitudes certainly will have to be founded on something else than rarity, as it was for a Chinese emperor. If we fabricate the dwelling commodity in lightweight units at centers where industrial tools and skills have been piled high by the armament effort, we may spread and distribute this vital product, as we do with other essentials of contemporary living to people who live in decentralized areas where no comparable materials, tools, and skills are brought together in economical effectiveness.

Planners and designers will have the stunning task to make a much broadened world no less attractive than it has been at least in some meager stretches of the past.



House for Dr. and Mrs. Grant Beckstrand • Palos Verdes • California



Richard Neutra has just been elected chairman of the California State Planning Board. That a reputed planner and a non-political figure should be given such a responsibility may seem an obvious requirement but is in fact a unique exception and a splendid precedent set by California for other states.



CONSTRUCTION: War industries have set many examples in spreading subassemblies and fabrication. Submarines and liberty ships are being manufactured largely on dry land far from the sea. A house, too, may be built in a level sheltered shop to which workers can easily commute rather than on hazardous sites where commuting long distances is necessary.

Interiors of fabricated houses are often imagined as mechanical, sub-human, and unattractive. Exteriors when economically evolved from construction cannot well be reminiscent of hand-built houses and fabricational elements will be reflected in the floor plan. The architect with the help of collaborators, J. S. Copt for shop ideas and Peter Pfisterer for field coordination, tried to transform handicaps of method into inspiration for design. Granted a thorough familiarity with shop process, beauty can be recaptured for the fabricated house—on this the architect must try his hand.

Photographs by Julius Shulman



■ All people plan, yet it can honestly be stated that there is neither general understanding nor appreciation of the meaning of this activity. The significance of planning for the future depends, not so much on the capabilities of the planners as on an informed people, expressing their needs and desires in an articulate and compelling voice. In effect, the people must participate in the creation of the plan and the technicians will interpret and coordinate its many phases. Great plans can be translated to reality only when the people demand such action.

There has been a great deal of planning, for purposes both good and bad. Most recently the renaissance of city planning has attracted a great deal of attention. Some real attempts have been made to control our environment (to a limited degree) by the planning of streets, and highways, transportation, housing, subdivision design, zoning and such other related matters as have been defined specifically by enabling legislation. It is unsafe, however, to assume that when the layman talks of planning that he is talking of city planning.

Certainly statements such as that of the California State Planning Board, in its 1939 report, that planners do not concern themselves with social and economic matters *per se* do not help clarify the issues. (This report does not tell how to plan in a vacuum.) The State Planning Act, which establishes legally the right of cities and counties to plan, however, makes no such statement of limitation.

As usual, involved in the attempts to keep popular understanding at a minimum has been the name-calling campaign of certain newspapers and politicians. The use of such terms as "utopian," "idealist," "totalitarian," and "bolshevist" in a chauvinistic manner, and any other words which at a given time had an unsavory connotation are old weapons, and are still effective. It should be pointed out that most of these remarks have been directed not so much against city planning as against social and economic planning. The fact that all planning has been retarded by this accentuates the contention that there really is no sharp line of differentiation between the various components of the over-all field of planning.

The fact that every operator of industry and business has used and is using continually the techniques of planning in order to effectively exist in our highly competitive society has not kept the organized representatives of these groups from fighting against the extension of those techniques, to the end that all of their planned activities be coordinated, for the common good of all of the people, the industrialists as well as the workers. *Planning is in itself not combatted. . . coordination of planned efforts is.*

The assumption that all planning must be governmental thus is a false one. That it implies the establishment of bureaucracies filled with theorists and dreamers is also without foundation in fact. Planning in the fields of civic development, economics, and sociology will continue to be done by the capable, trained personnel now employed in planning, on a piecemeal basis, for the successful operation of business enterprise. The only major change will be that their efforts will be coordinated and that their purpose will be directed to securing a reduction of the wastes of manpower and material involved in the duplication and "over-all planlessness" of our present day.

(continued on page 46)

What do you mean - PLANNING?

designs for postwar living

notes to the contestants on the competition announced in the april issue of california arts and architecture

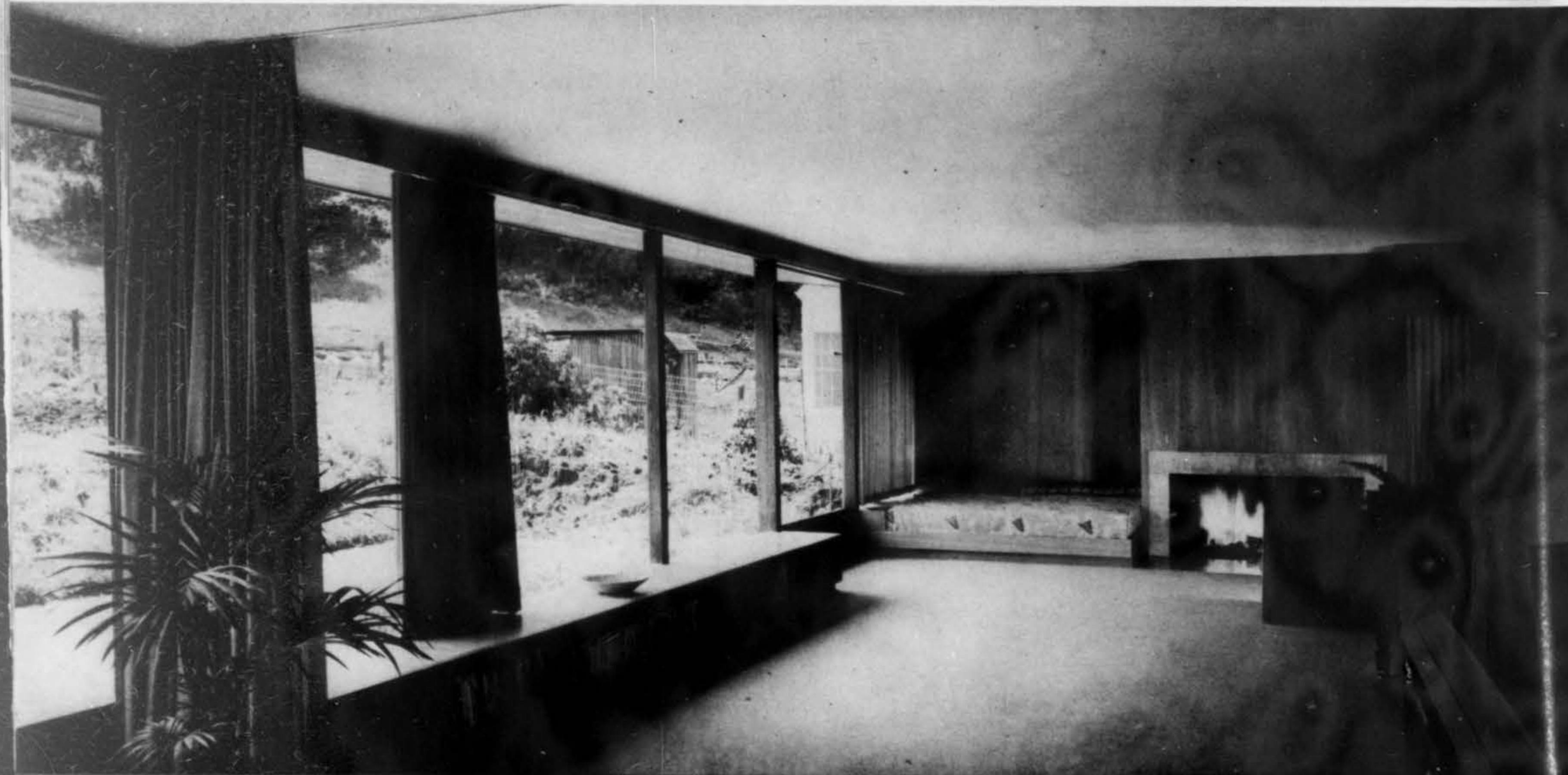
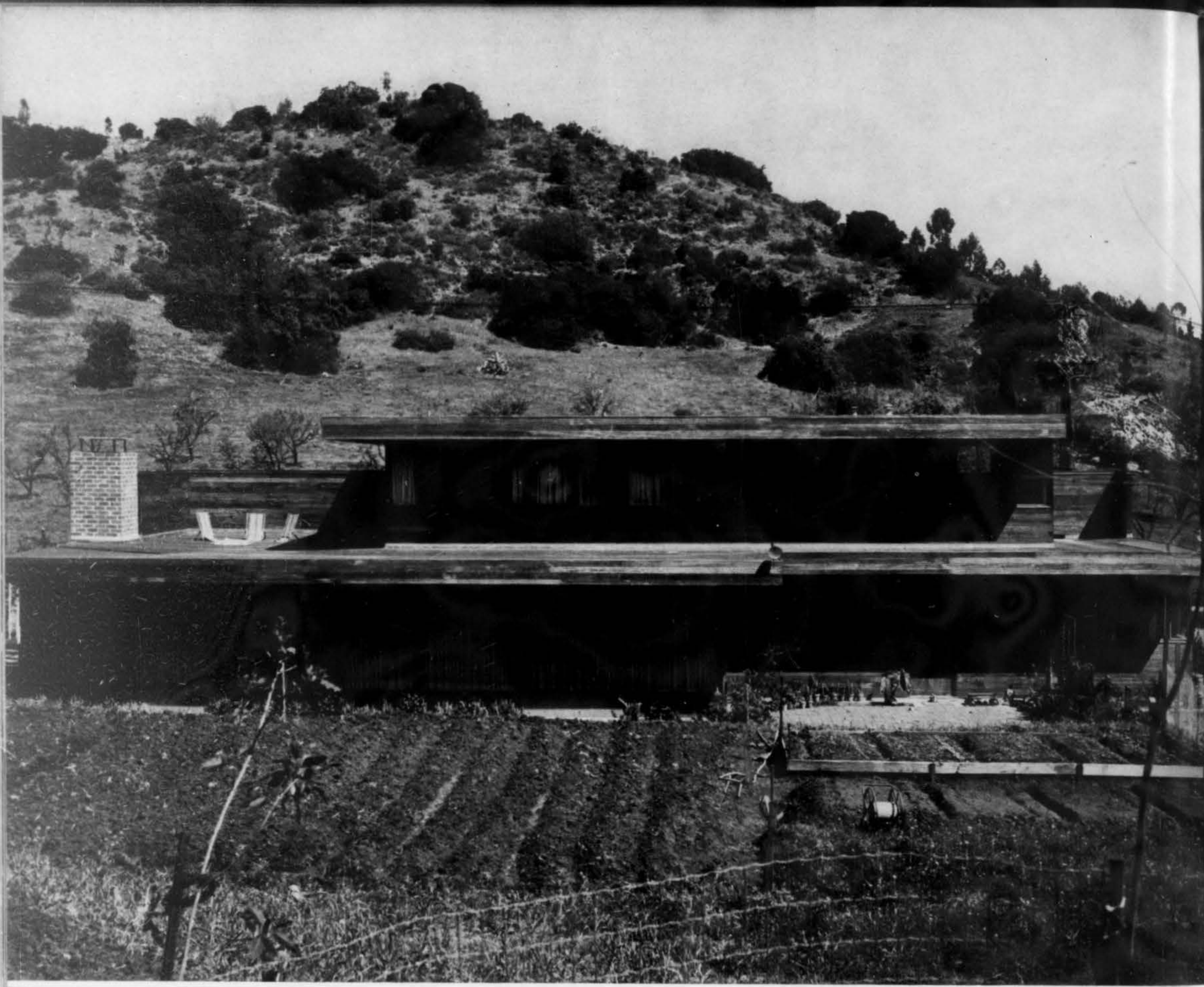
■ Your inquiry has been received concerning the competition, "Designs for Postwar Living." We feel that the statement as published pretty well covers the intentions of the project. There are those who consider it much too elastic and who would rather work within more rigid restrictions. However, when we said, "This statement has purposely not dealt with particulars simply because it is the intention of this competition to allow the widest possible freedom within the limits of good sense," we meant it. Obviously, freak tricks are not desirable; obviously, the design must represent a solution on the part of the competitor which takes into consideration the conditions, both economic and social, of the region for which he proposes his particular idea of a worker's house.

We might assume that the standard of living for the postwar worker will be higher than at any time in our history. Therefore, the house must not of necessity be a minimum dwelling—neither should it be a conception which would include the most expensive elaborations of upper middle-class living. This competition depends entirely upon the judgment of the designer, his skill, and his intelligence in terms of what he thinks of as postwar living conditions. True, only a fool would attempt to be dogmatic about such ideas; nevertheless, there are certain assumptions upon which the approach to this competition can be predicated.

Please don't accuse us of being vague or unrealistic. We ask for the best of your ideas and your good sense and your honesty and your skill in terms of a valid problem within your profession. While we do not want to say too little, we are deliberately avoiding saying too much in the fear that good ideas might be stifled.

Our sincerest good wishes, and please don't forget the closing date of midnight, June 14, 1943.—EDITOR.

closing date • june 14, 1943 • For competition rules see inside back cover



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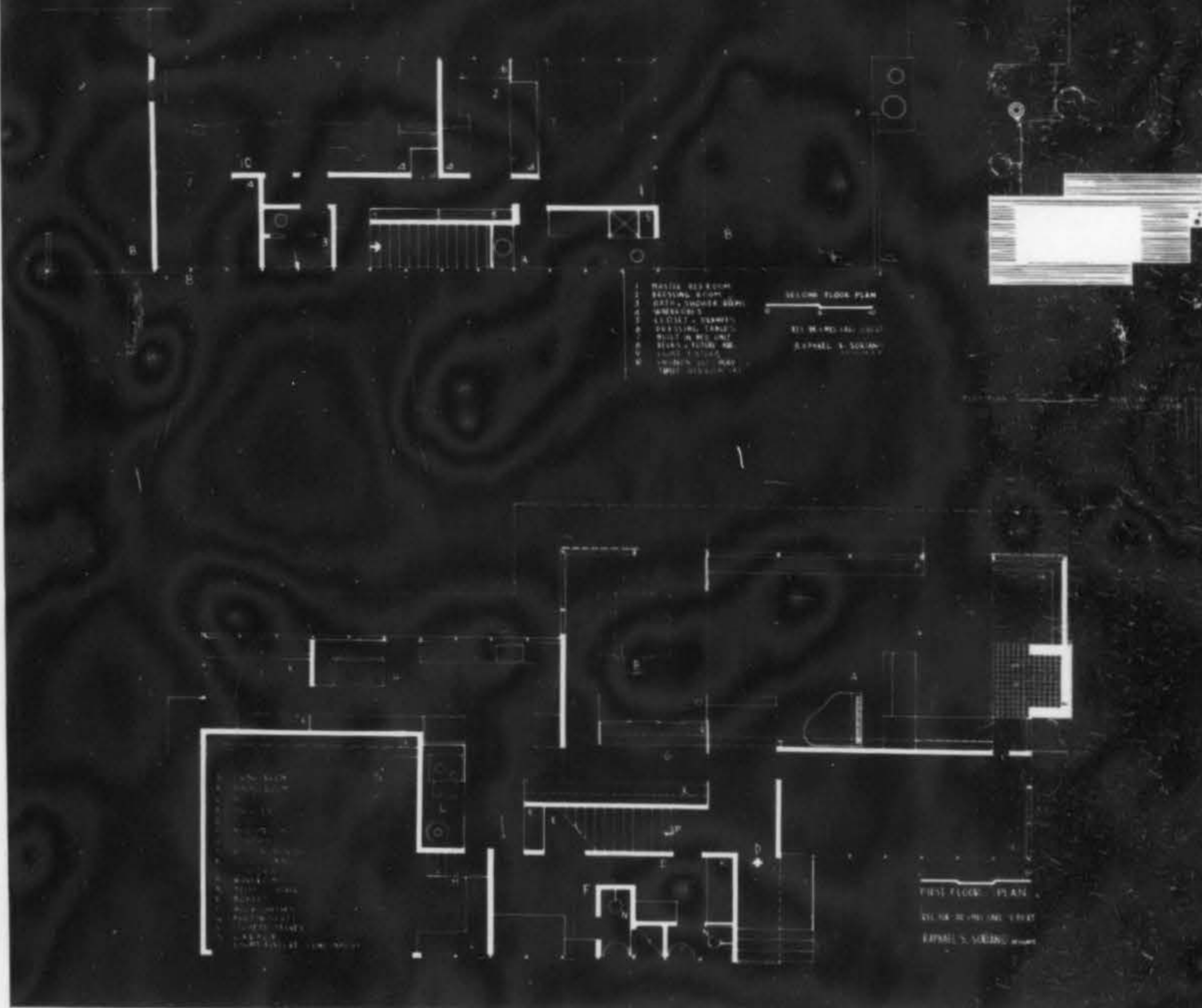
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OWNER: Dr. and Mrs. Carl Ebert

LOCATION: West Hollywood, California

DESIGNER: Raphael Soriano



modern COUNTRY HOUSE

This house was designed for a doctor, his wife and child. It has been built in the hills of West Hollywood in a suburban ranch-like district and although it is the only modern house in the area, architecturally it is completely at home in its surroundings. The problem represents an intelligent and sentimentally detached solution of the owners' special requirements.

The combination dining-living space (47 feet long) opens with two large steel sliding

Photographs by Julius Shulman



Photographs by Julius Shulman

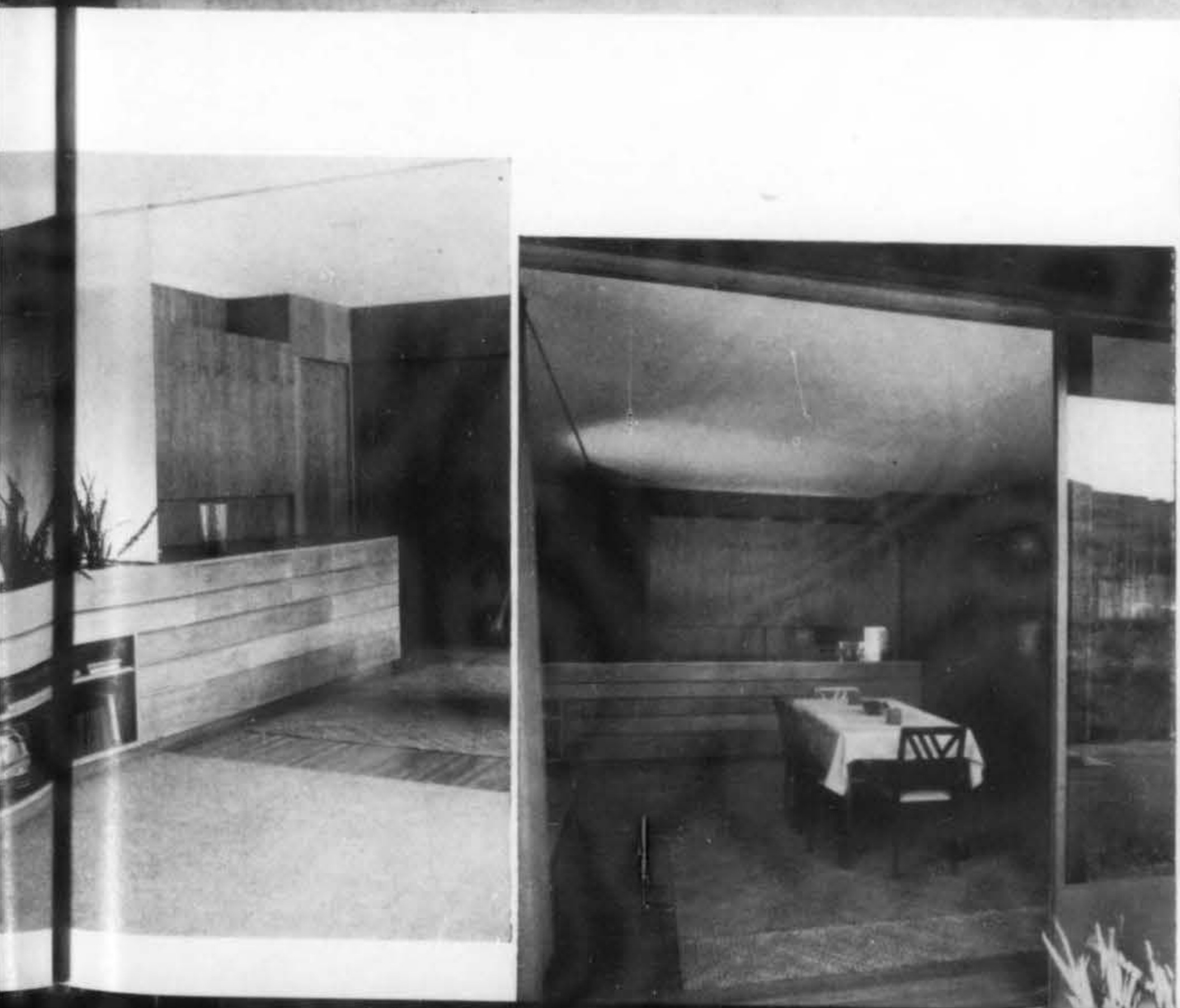
doors into a brick paved terrace that is 40 feet wide by 70 feet long. This terrace connects with the gardens and paddle tennis court. The kitchen and breakfast room also open into the terrace to facilitate serving for outdoor entertainment. It is possible for the mother to watch the child playing outdoors from any of these rooms.

The indirect light troughs in the living-dining room and the built-in furniture are especially designed and are of African mahogany. All of the cabinet work and the majority of the furniture was made on the premises by the owner. The walls are of quarter-inch African mahogany plywood. Floors are carpeted in a beige covering; the dining room, in woven straw. The drapes are of casement cloth in chartreuse.

A small studio on the first floor accommodates the activities of Mrs. Ebert, while the garage includes a workshop for the doctor's interest in cabinet-making. An unusual feature of the second floor is the children's room which serves as a large play area and can be converted into three bedrooms. The floors are linoleum and the walls are washable. All upstairs rooms open upon large deck areas.

Unlike most houses, the completion of this one was as turbulent as the first months of the war—a race against time and materials. The steel windows, sliding doors, copper screens, plumbing fixtures, heating, ventilating systems, electrical wiring, etc., had to be bought in advance and stored.







the tyranny of the t-square

B Y S U M N E R S P A U L D I N G

This house on the top of a hill stands overlooking the valley. It is designed for modern living. Along the terrace, glass extends from floor to ceiling so that from the dining area, living room, and master bedroom there is a beautiful view across the pool into the valley beyond. The bar-buffet is easily accessible from the terrace. The only hall is utilized as a library and the dining area is incorporated into the living room. The dressing-bathrooms are large and light. The house would be built completely of glass and steel. Simple, good living is the theme. (Model shown above.)

This house has the old theme of a terrace house adapted to new standards. There are free terraces on both landings and easy access from one to the other by an outdoor staircase. The driveway winds around the mountain to a carport on the upper floor and may be used as a landing space for helicopters. This is so situated that it is a passage either to the bath house to the entrance, and there is ready service from the buffet here to the terrace, swimming pool and living room. The living room with its full length windows forms a bridge across the lower patio and provides a view of the valley and the hills.

This is a house planned with an eye to the future. From the air, the plan looks like an abstract design. There is even a place on the steel roof for the helicopter to land. The automobile is separated from the living room by translucent glass. The walls are of stainless steel which is easily applied to the circular shape of the house. From the living room one can look through the sliding glass doors to a flower bed which seems to be a part of the living room itself. The house is so planned as to require the minimum amount of service.

The interest of the hillside shapes is heightened by the curved form. Glass, plastic, and natural stone serve to dramatize the native beauty of the mountains.

During the past year the students of architecture at Scripps College, where Mr. Spaulding has been teaching, studied the residential problem from the viewpoint of the theory expressed in the article. On the opposite page are four projects developed by students, not as ultimate solutions but as studies in that direction.

■ The T-square is a gadget which slides along the side of the drawing board. By moving it with the left hand and using a pencil in the right, innumerable parallel lines may be drawn. A triangular piece of wood or plastic resting on the T-square makes it possible to draw lines at right angles to the others. By the use of these two instruments, rectangles without limit can be drawn, and through systems of geometry the third dimension can be indicated. The manipulation of these instruments has been the means by which doors, windows, rooms, houses, streets, cities, and even dividing lines between nations have been established. For thousands of years the life of man has been molded, influenced and circumvented by the tyranny of the T-square. The civilizations of Egypt, Crete, Greece and Rome accepted its limitations with complete obeisance.

Our whole conception of enclosed space in the Twentieth Century has been limited and defined by it. Our tastes, prejudices, our very way of life, from the Morris chair to the streets of San Francisco, result from its unbending, inflexible influence. Trees have been cut and sawn along lines dictated by the T-square. Blocks of marble and stone have been quarried, brick and terra cotta molded, beams of steel and plates of glass cast from drawings made along its straight edge.

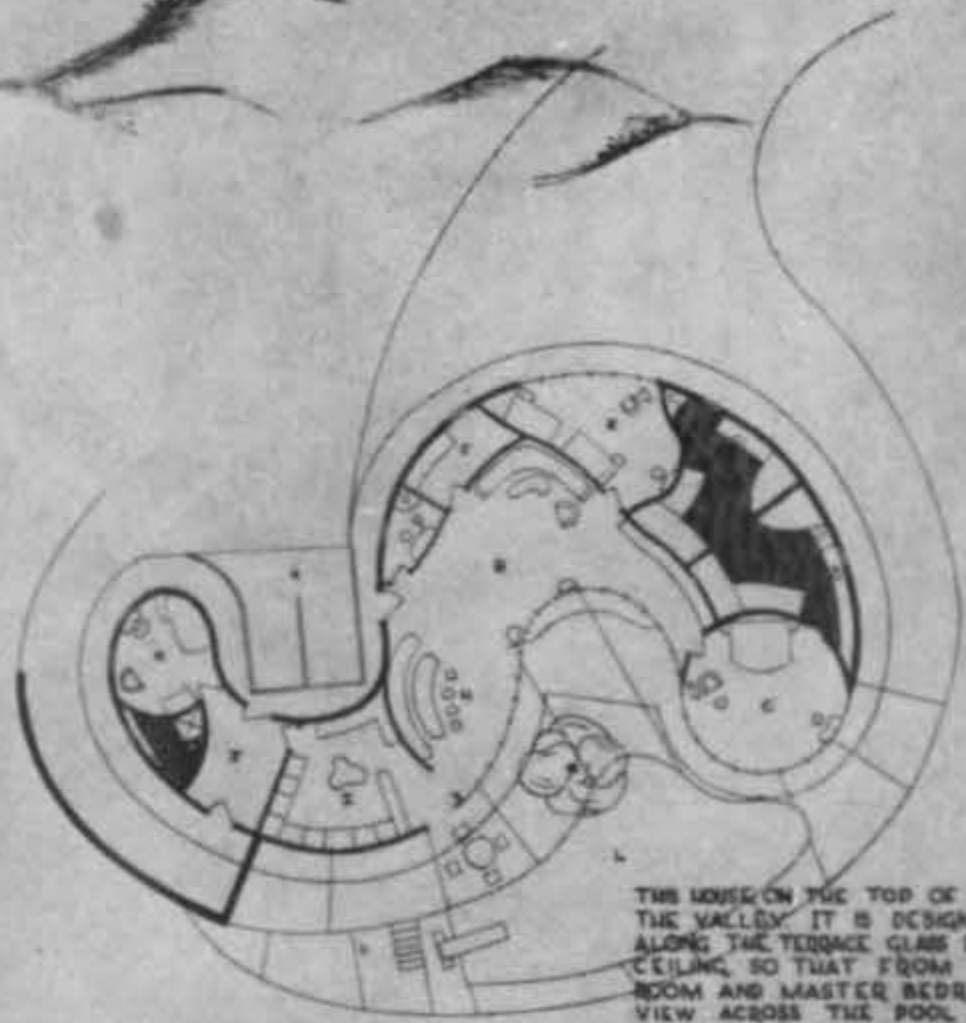
A form of human slavery has resulted from its unimaginative power. Corners of rooms, space under beds, cornices and all kinds of angles around stoves and bathroom

fixtures collecting dust and dirt and concealing germs, are some of its petty manifestations. Crowded slums, the gridiron plan of cities, highways without thought of contours have been the result of the smug, tight, blind subservience of the human mind to the T-square.

We find very few parallel lines in Nature. The bird soaring through the air demonstrates its total freedom from the straight edge, and man, in building the airplane has found that natural forces refuse to accept the restrictions of this tyrant. A resulting form, acknowledged beautiful by most men, has been the reward. This revolt, this breaking away from such an inflexible master, has been a long, hard-fought battle, but in victory we find new forms, new materials, new ideas of space. Used as they are in the airplane, they illustrate complete freedom from the bondage of the old drawing instruments. In this new concept, the new form has mastered the instruments rather than being mastered by them. As a result nowhere does the airplane show the slavish use of the repetitious lines of the T-square.

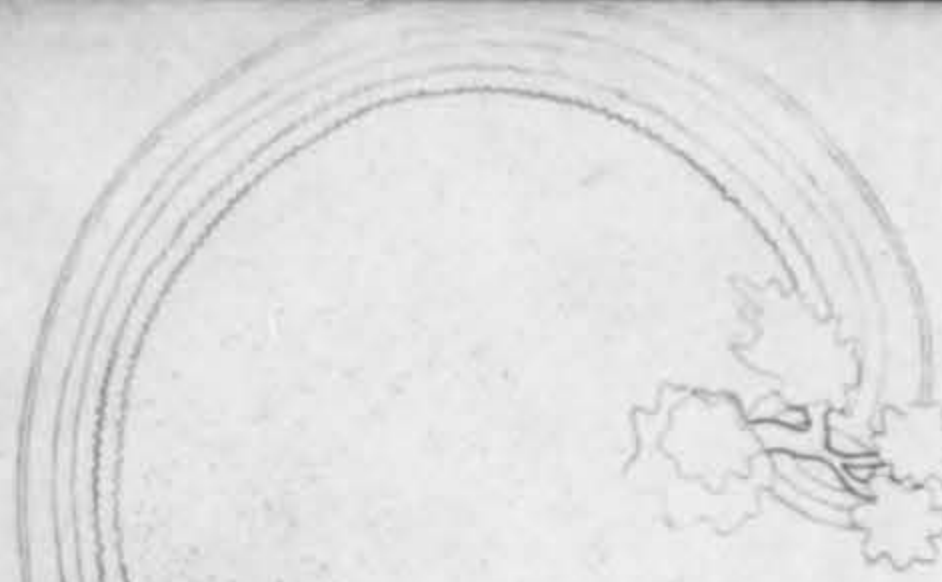
In our new buildings, however, will we have the courage to throw off the bondage of five thousand years? Do we have the fluidity and openness of mind to study and evaluate new forms, new materials, as they may be combined to enclose the space in which we live? Will we demand that manufacturers create new dies in order that these new forms will be available? Or must we go on centuries more with our lives guided by squares and rectangles from the sluggish minds of the manipulators of the T-square?

To conceive these forms we must begin with the very essence of our social problems. The disappearance of the servant class, the assimilation of (continued on page 4-1)



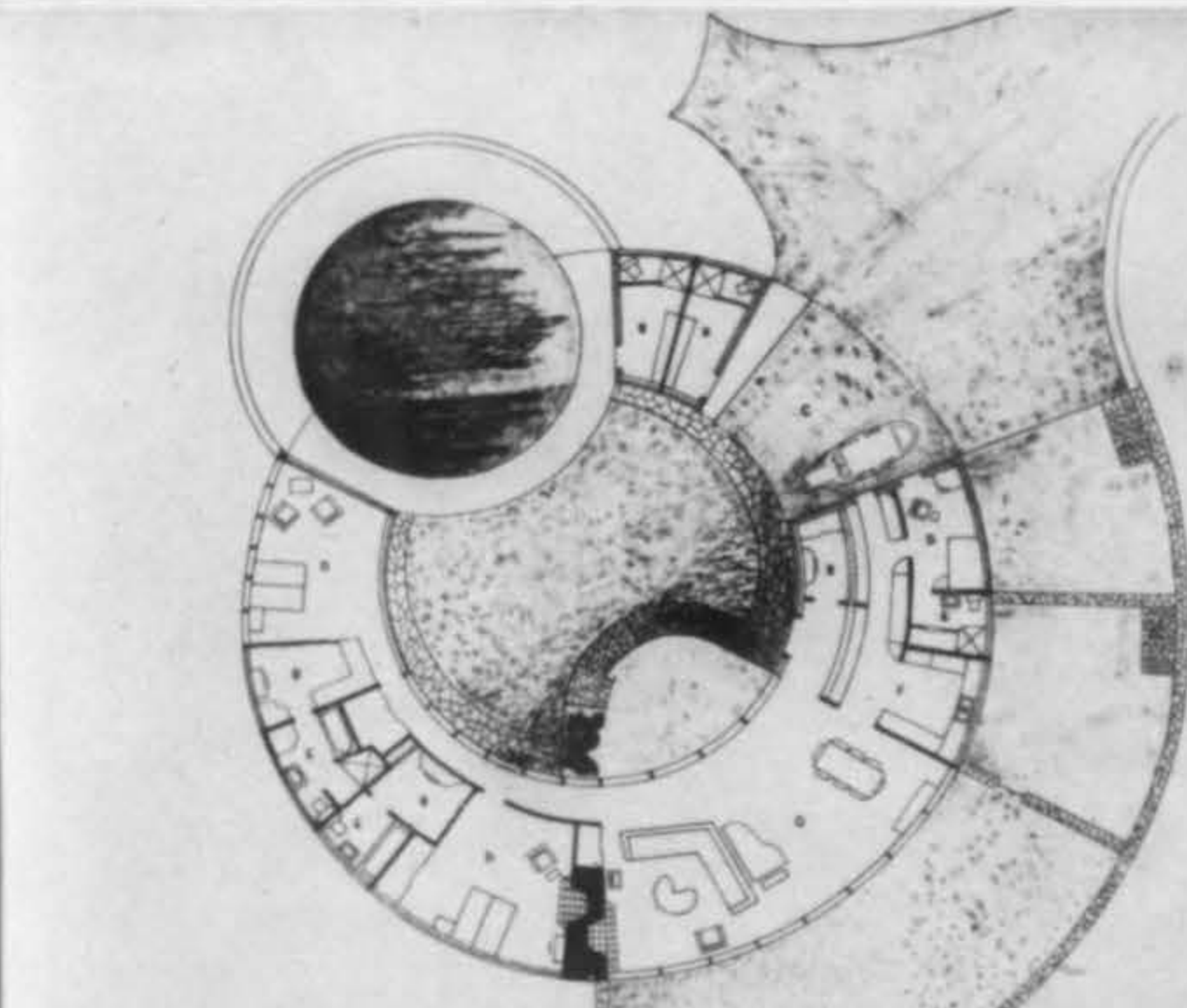
THIS HOUSE ON THE TOP OF A HILL, STARRING OVERLOOKING THE VALLEY IT IS DESIGNED FOR MODERN LIVING. ALONG THE TERRACE GLASS EXTENDS FROM FLOOR TO CEILING SO THAT FROM THE DINING AREA, LIVING ROOM AND MASTER BEDROOM THERE IS A BEAUTIFUL VIEW ACROSS THE POOL INTO THE VALLEY BEYOND. THE BAR-SUITE IS EASILY ACCESSIBLE FROM THE TERRACE. THE ONLY HALL IS UTILIZED AS A LIBRARY AND THE DINING AREA IS INCORPORATED INTO THE LIVING ROOM. THE BATHROOM, BATHROOMS ARE LARGE AND LIGHT. THIS HOUSE WOULD BE BUILT COMPLETELY OF GLASS AND STEEL. SIMPLE GOOD LIVING IS THE THEME.

- PLAN
- 1 GARAGE
 - 2 LIVING ROOM
 - 3 MASTER BEDROOM
 - 4 BATHROOM
 - 5 KITCHEN
 - 6 DINING ROOM
 - 7 BATHROOM
 - 8 BATHROOM
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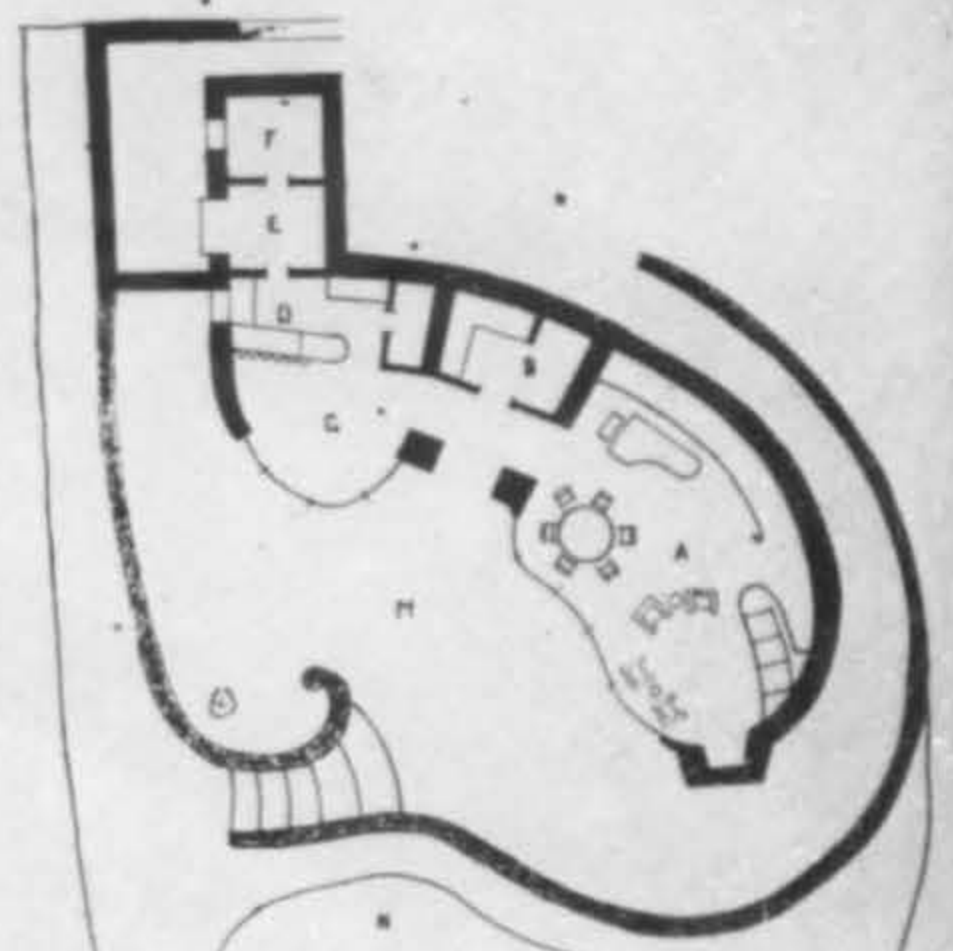
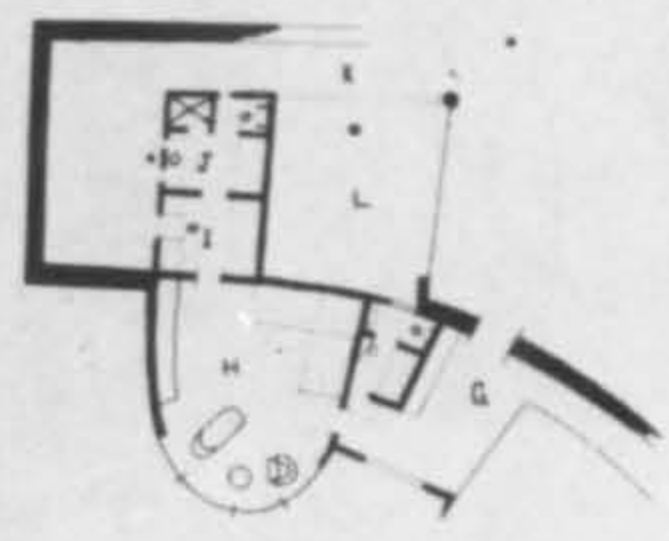
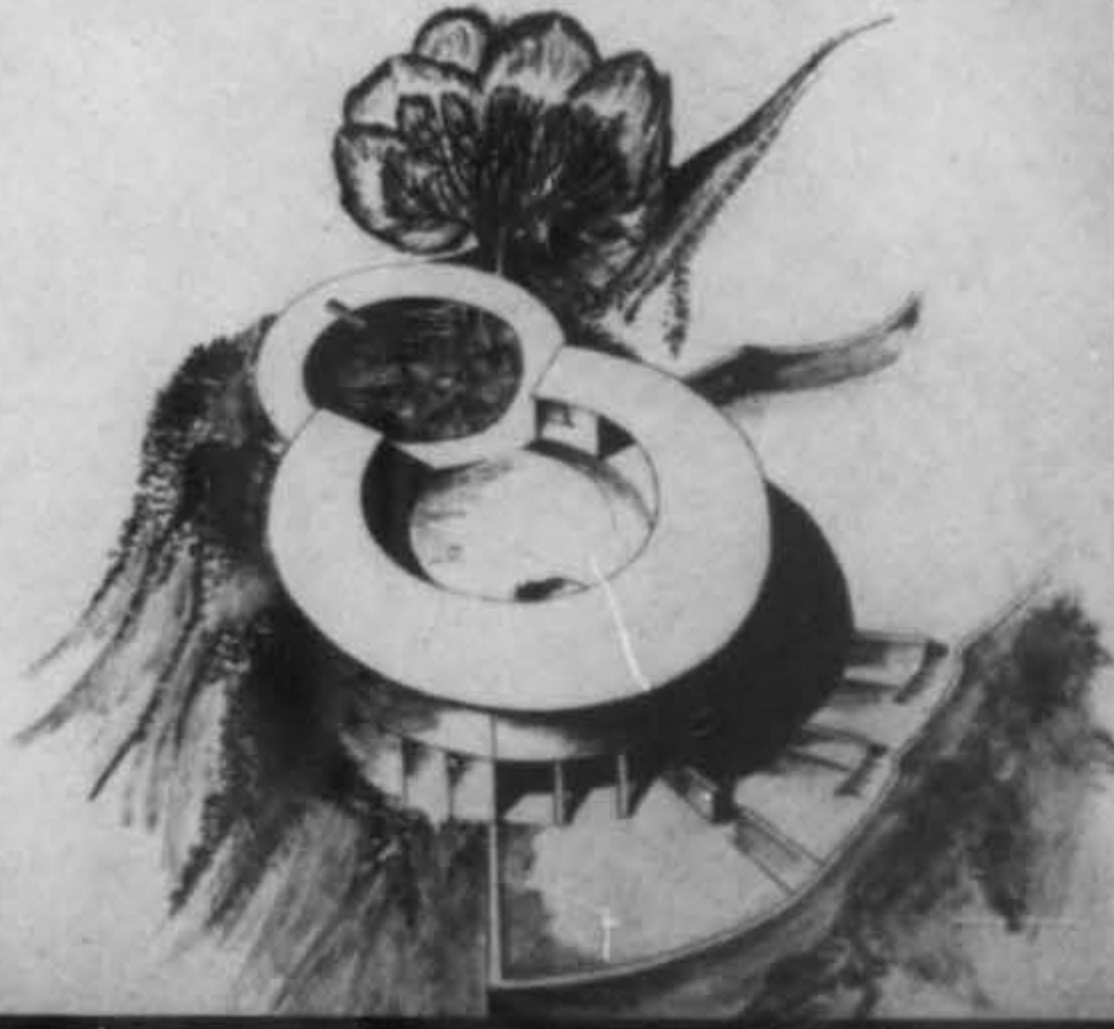
This is a house planned with an eye to the future. From the air, the plan looks like an abstract design. There is even a place on the steel roof for the helicopter to land. The automobile is separated from the living room by translucent glass. The walls are of stainless steel which is easily applied to the circular shape of the house. From the living room one can look through the sliding glass doors to a flower bed which seems to be a part of the living room itself. The house is so planned as to require the minimum amount of service.

- 1 Living room
- 2 Bedroom
- 3 Bedroom
- 4 Dining room
- 5 Bathroom
- 6 Utility room
- 7 Kitchen
- 8 Dining room
- 9 Car port
- 10 Dressing room
- 11 Dressing room
- 12 Garden
- 13 Garden
- 14 Pool
- 15 Terrace



This house has the old theme of a terrace house adapted to new standards. There are two terraces with landings and easy access from one to the other by an outdoor staircase. The driveway winds around the mountain to a car-port on the upper floor and may be used as a landing space for helicopters. This is so situated that it is a passage either to the bath house or to the entrance and there is ready service from the buffet here to the terrace, swimming pool and living room. The living room, with its full length windows, forms a bridge across the lower patio and provides a view of the valley on one side and the swimming pool and racing hills on the other. Great emphasis has been placed upon the orientation of rooms for view and large areas of glass are provided.

- A swimming pool
- B dressing room
- C car-port
- D bedroom
- E bathroom
- F kitchen
- G living-dining room
- H playroom
- I laundry



THE INTEREST OF THE HILLSIDE SHAPES IS HEIGHTENED BY THE CURVED FORM. GLASS, PLASTIC, AND NATURAL STONE SERVE TO DRAMATIZE THE NATIVE BEAUTY OF THE MOUNTAINS.

- A - LIVING ROOM
- B - LUTILITY ROOM
- C - DINING ROOM
- D - KITCHEN
- E - COVERED SERVICE PORCH
- F - SERVICE PORCH
- G - ENTRANCE HALL
- H - BEDROOM
- I - DRESSING ROOM
- J - BATH
- K - RAMP
- L - CAR PORT
- M - TERRACE
- N - POOL

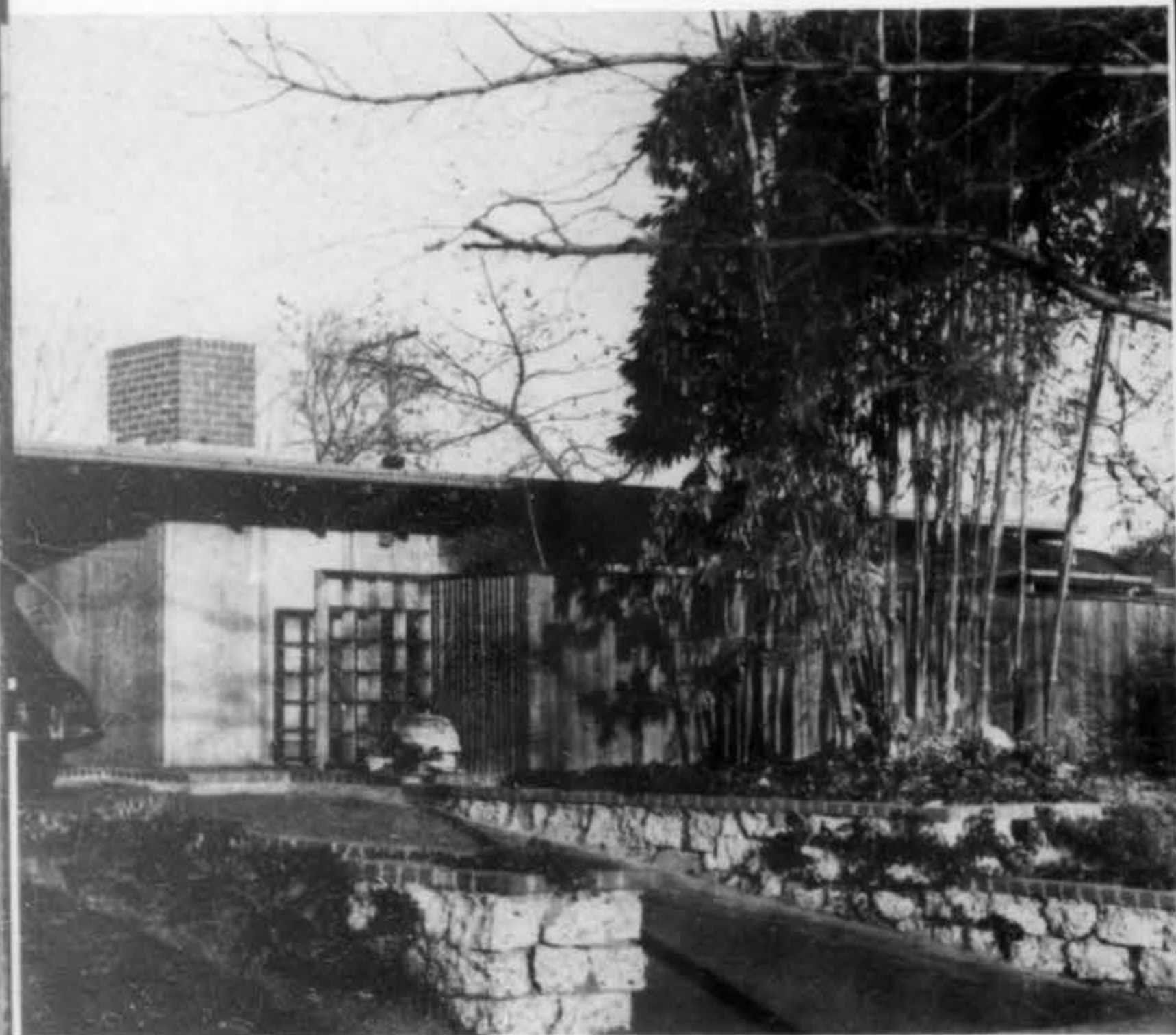


small income unit

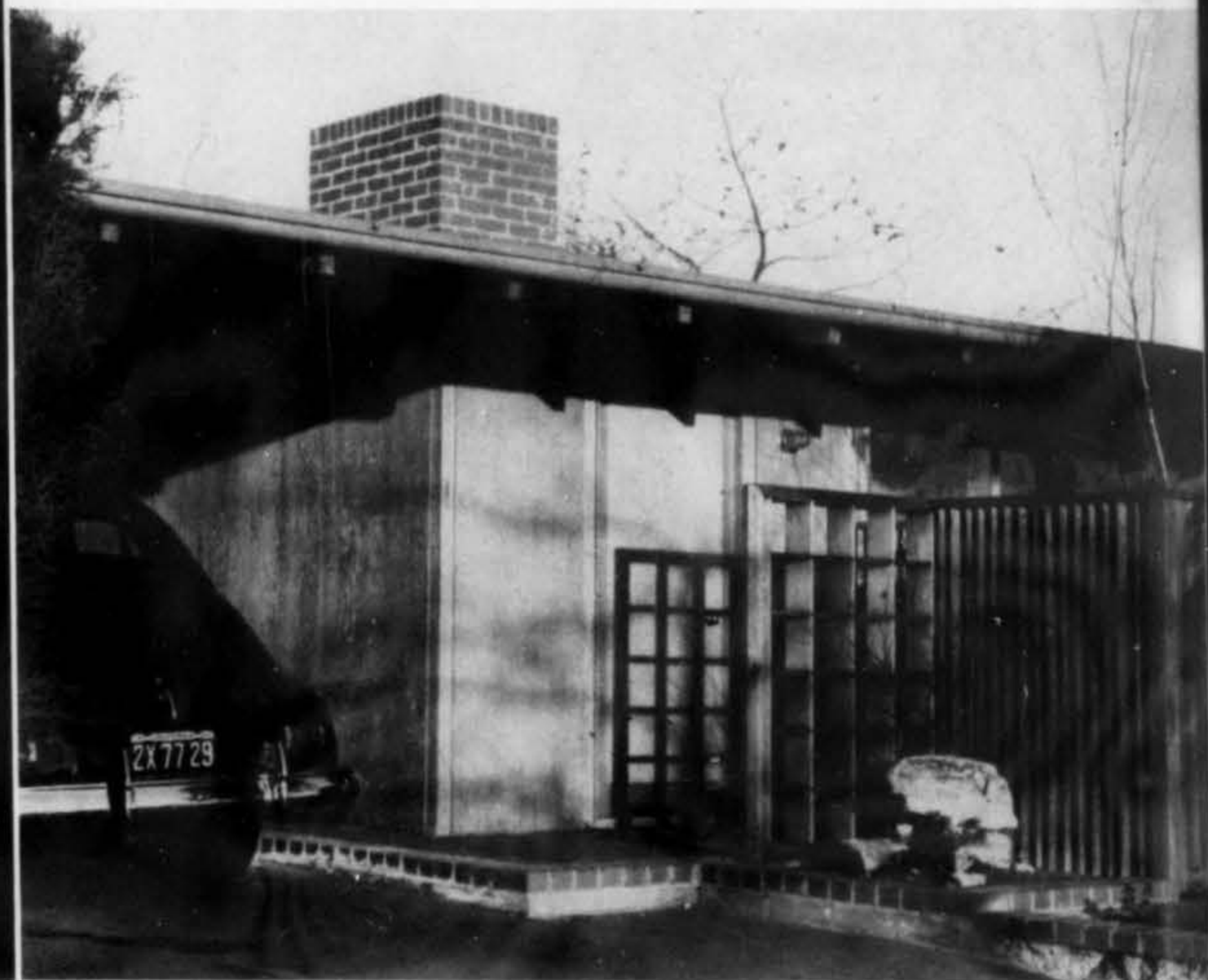
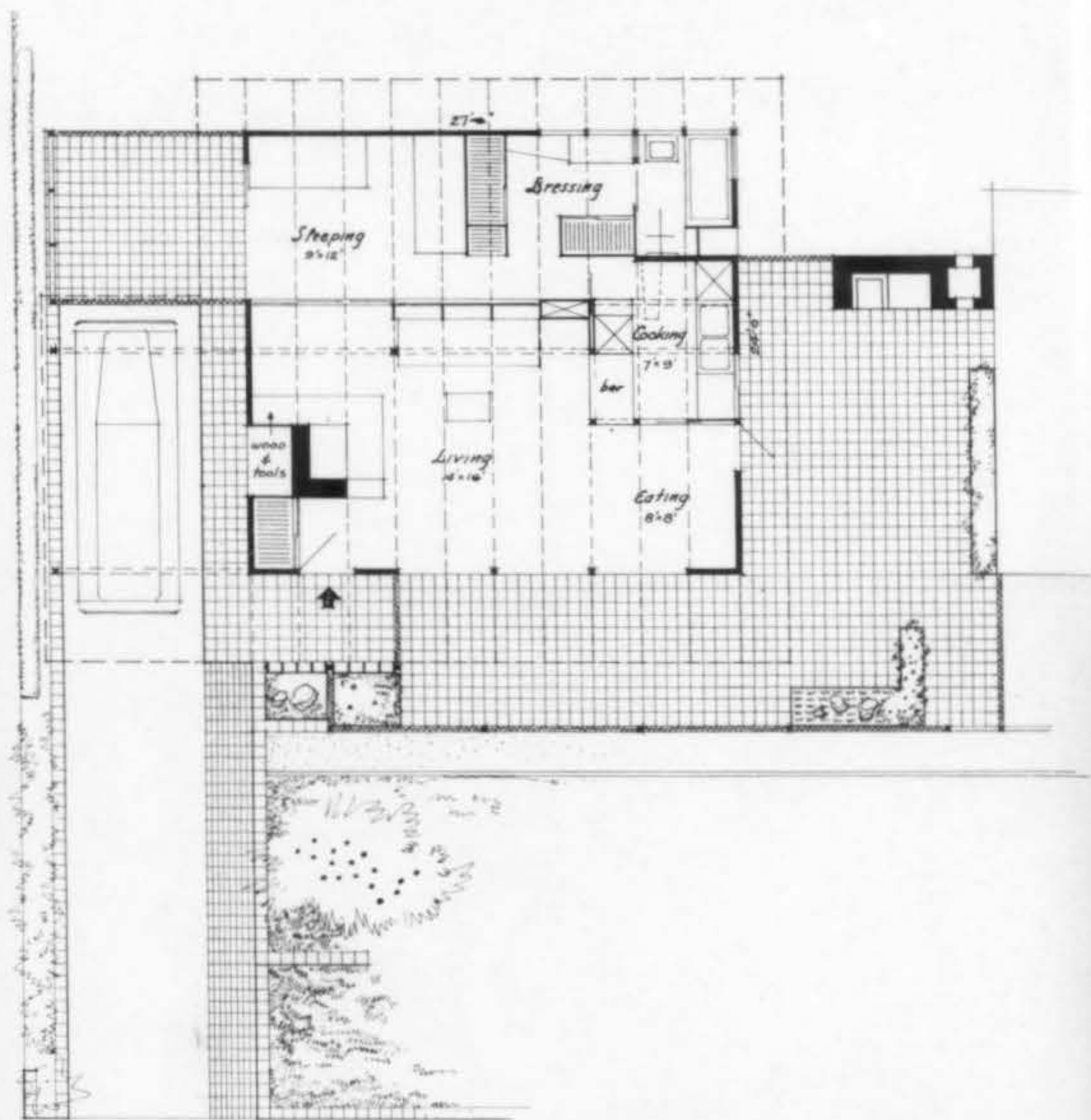
OWNER: Mr. and Mrs. Ross Bellah

LOCATION: San Fernando Valley, California

DESIGNER: Ross Bellah



Photographs by Robert Edwin Kampschroer



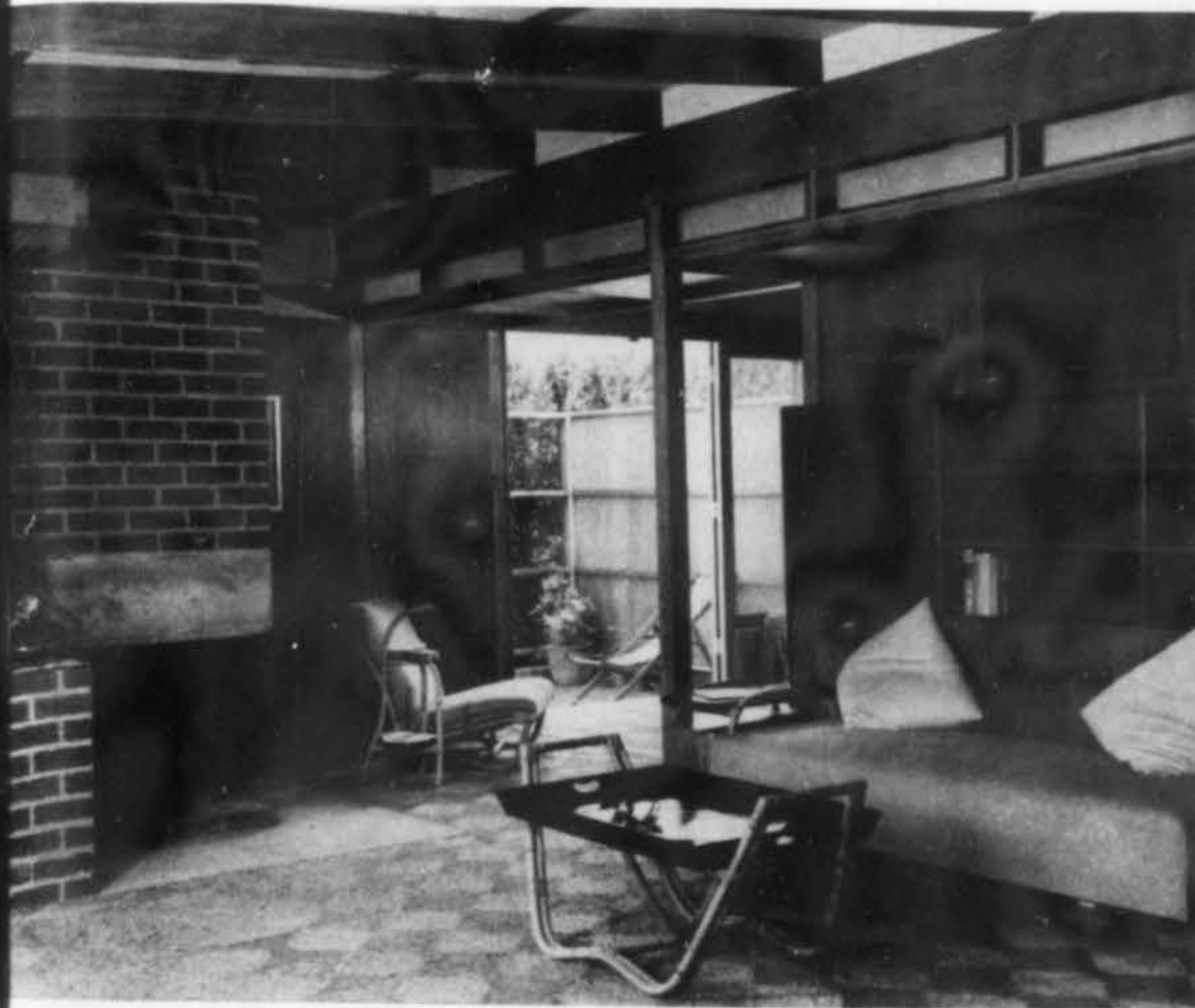
This dwelling in San Fernando Valley has the characteristics of a "country apartment." It has all the living conveniences of a city apartment and in addition the advantages of a house. The carport and house were built as a rental unit adjoining the owner's home. Privacy for both units is provided by the excellent orientation of the glass areas and terraces.

The house is built on a concrete slab. Both the exterior and interior walls are of "harbord" redwood plywood in natural finish. The ceilings are of celotex. The entire floor area of the main living space is carpeted with grass matting.

The exposed rafters, beams, and posts are interesting features of the structure. No attempt was made to conceal the pattern nailing used in applying the plywood panels. Flat head galvanized nails were used on the exterior and copper nails on the interior. This method of finishing calls for very careful craftsmanship.

The living terrace is screened from the street by a 2x2-inch picket fence of redwood. Retaining walls are of broken concrete paving with brick coping. The roof is aluminum surfaced composition with galvanized iron gutters. A redwood grille screens the doorway from the street and the entrance door of natural white pine accents the redwood walls. Sheltered access to the carport is provided by a wide roof overhang.

The two-way fireplace forms the entry and may also be enjoyed from the kitchen, dining, living, and sleeping area. Ceiling of the entry is formed by redwood egg-crate light panel. Rice straw panels are used on the sliding closet doors. The living area can be extended by sliding back the glass doors that separate the sleeping and living space.



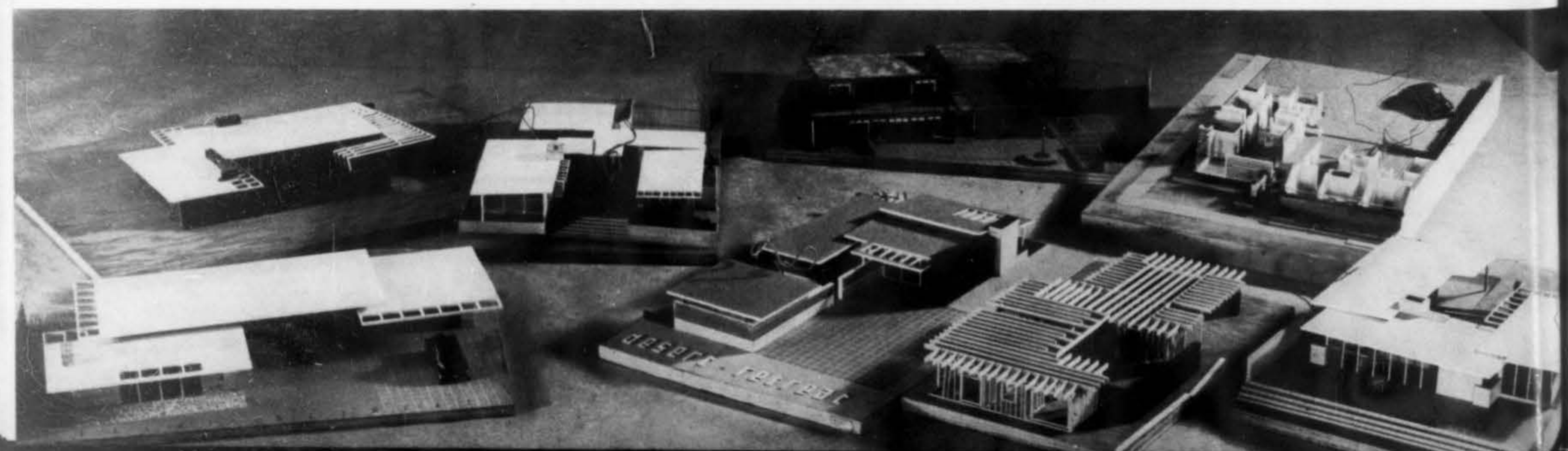
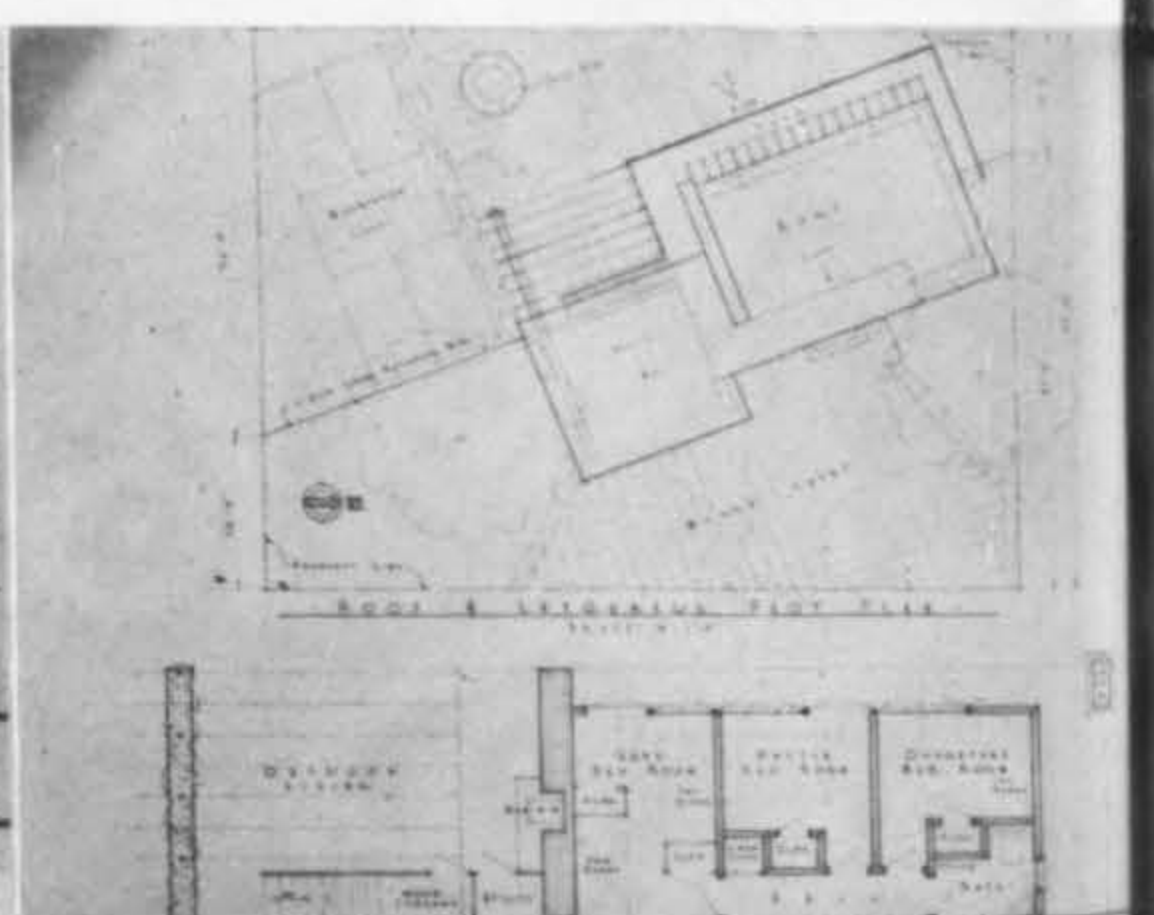
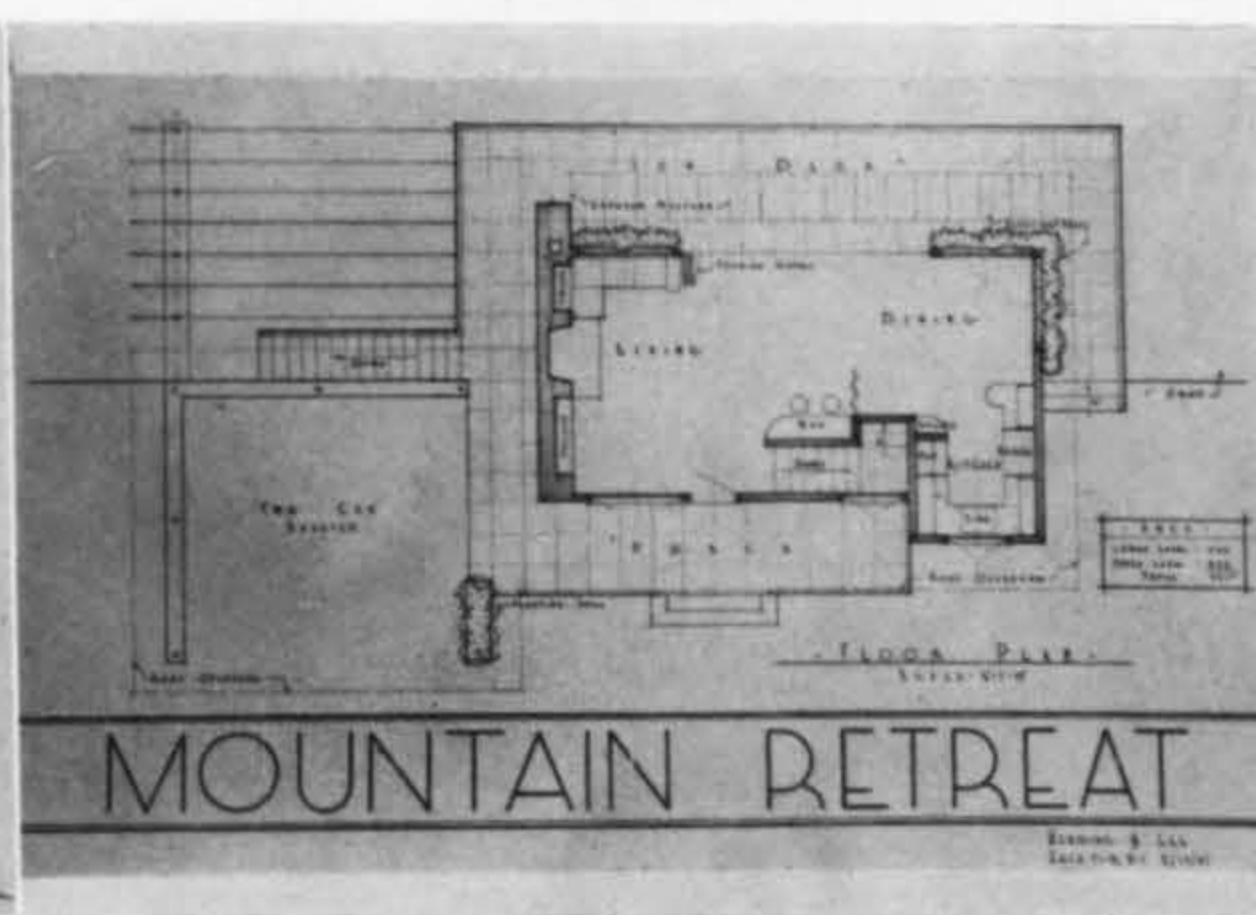
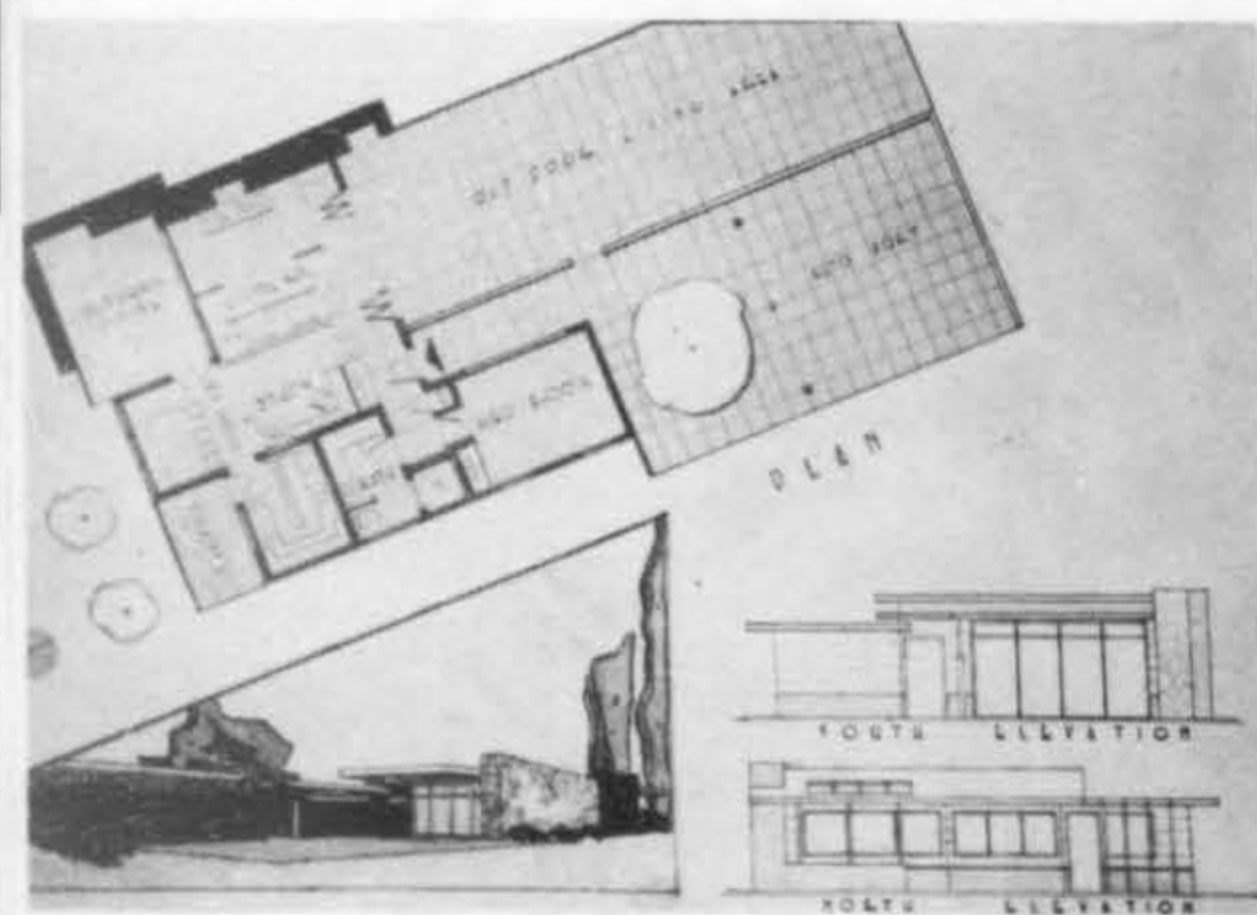
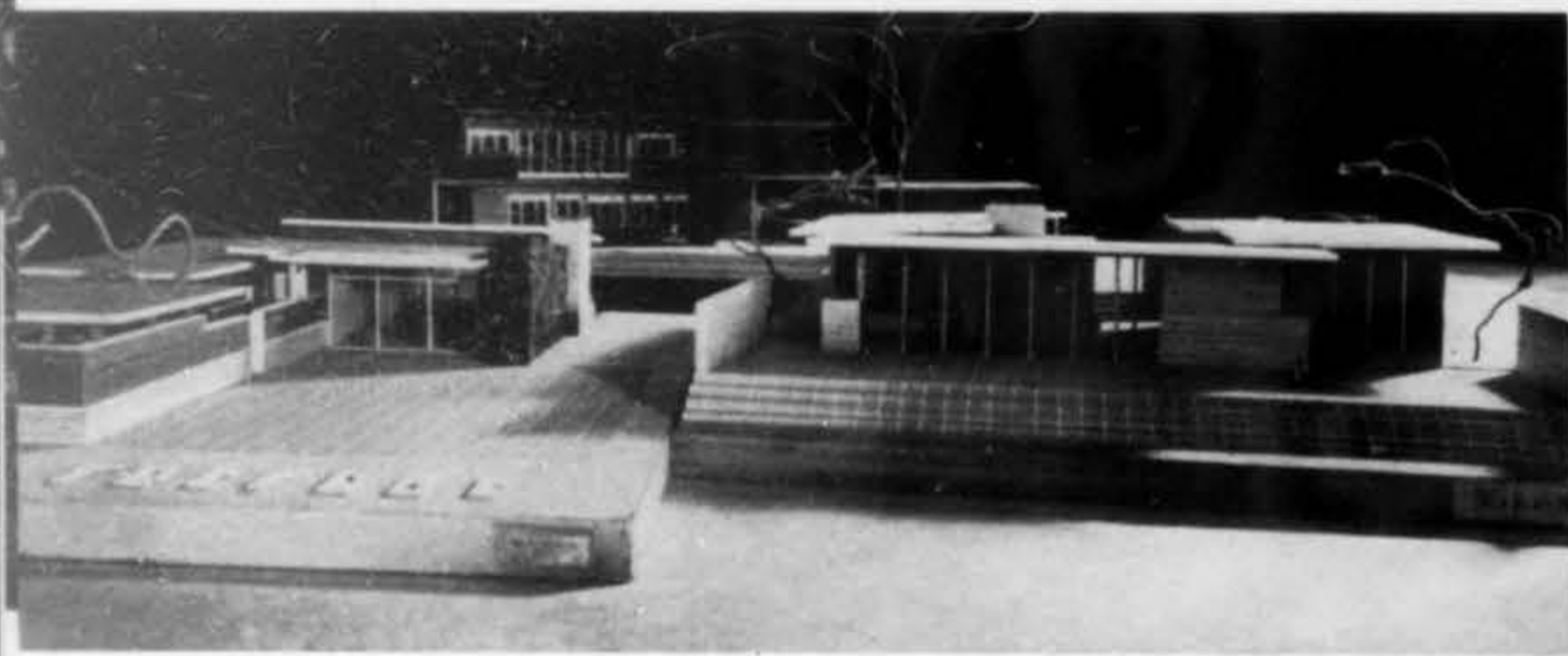
View from sleeping space across living room to terrace. The glass doors have crank-operated sash and accordion pleated blinds, and these blinds when open rest at the bottom of the doors as shown.



This view shows the sliding glass doors opened between the living and sleeping space. The light panel under beam extends the full length of the building and forms a main conduit and pipe space from which branch lines are taken. Rattan pieces shown are by the designers.



View of the bar from the living room. The bar may also be used as a buffet for serving the dining space. Accordion pleated blinds may be drawn to close the kitchen.



architectural training in three dimensions

The development of architectural training in the schools of architecture in the post-war period is bound to show a decided inclination toward a new field of thought, and this change is definitely in line with the modification and revision of educational systems in general. This re-awakening in architecture will be a definite expression of youth—a new-found glory manifesting itself in emotions that are basic in a world of reality. In the plan of a house we think of related spaces that must form a complete organization. This thinking process can be brought about more clearly by the use of models. The student begins his study by making a rough plan sketch of his idea. Next a preliminary study model is made of this idea, and at this point he begins to think in terms of spaces. He then discusses his problem in class and discovers that his brain-child was not a masterpiece. The process begins anew and he now makes sketches which are in two dimensions, but he is starting to think in terms of three dimensions because of the experience with the first model. He finally arrives at a solution (he thinks). A second study model at $\frac{1}{8}$ inch equals one foot

is made and the results are more satisfactory. Now it is time to talk about construction. "Can it be built? What will it cost?" he is asked. What about materials? Research and discussion becomes a major issue. Now he is ready to begin the final model at $\frac{1}{4}$ inch equals one foot. It is here that the freshman architect calls upon his skill in the use of Balsa wood. He has used this material before when he made model airplanes in high school, and so

A group of models made by first-year students in architecture at the University of Southern California under the direction of Professor Baldwin. They represent projects designed for the desert, the beach, and the mountains and call for the use of local materials accented by modern plastics and plywood.

Photographs by Julius Shulman

the wood becomes the basis of the house structure. Cardboard is used for walls and roof and real glass for windows. Pieces of insulating cork will simulate stone walls and tile or brick terraces is orange-colored paper with the mortar joints in white ink lines ruled on. Only necessary detail is used, as it is paramount that the model house shall not look like a miniature doll house. The trees are often made of insulated

wire that is twisted into any desired shape. Shrubs and hedges may be green rubber sponges that are cut to shape. The student must be inventive and to some extent original in his expression. It is not necessary to first learn to be a finished draftsman before he can learn to design a house. In the new way he learns to think out his ideas first and afterward develop the drawing technique. The finished drawings of plans and details are now made from the existing model. This means that the process of thinking through the whole project has been a complete analysis of space form in three dimensions.



shipyard acres

A HOUSING PROJECT

NAPA HOUSING AUTHORITY

ARCHITECT: Russelll Guerne deLappe.

GENERAL CONTRACTOR: Stolte, Inc.

PREFABRICATORS: The Hollenbeck-Bush Planing Mill Co.

New construction today is justified only to the degree that it furthers the war effort. Shipyard Acres, a project of 200 units, is located near the Basalt Shipyard on the Napa River, two and a half miles from Napa. It now provides organized, comfortable living space for 200 families, who as a result work more efficiently at building ships.

As is the case with all projects, a fixed program was submitted to the architect. One hundred and thirty houses, comprising 200 units and one community building on 35 acres was called for. Within this program and limitations the architect went to work.

The final plan excluded every possible piece of critical building material used in normal construction. Construction technique pivoted on one primary consideration: greatest speed in erection. Prefabrication was the answer. Plywood was still available. A fine material, flexible, maneuverable, in large units to human proportion. Therefore it was used inside and out. Color? Yes, proof that camouflage restrictions contain vital potentialities for the resourceful planner. War workers should have light, cheerful, revitalizing surroundings. This was the primary consideration in the selection.

What are the results? A harmonious group of extremely human and satisfying buildings woven into a pattern to form an integrated community. The individual houses are not luxurious, but rooms are light, airy, cheerful, and on the whole quite ample for war-time needs.



products & practices

SHIPYARD ACRES

Unity is essential to civilian morale. Here the architect gives physical expression to this war-time (and peace-time) need—physical expression of a unified, democratic social pattern. Families can enjoy privacy and yet be conscious of an integrated life in a community. The centripetal element is the community building, drawing toward it the individual buildings, creating a unified whole. The architect further gives expression to a basic sequence in human relations: the individual—to the family—to the intimate group—to the large group. Thus, here the transition is not from the single family to the group of 200 families. By an ingenious device is created the necessary intermediate link of groups of two, three, and four families—each an entity and yet integrated in the whole. A short curtain wall ties two or more buildings together, creating a sense of flow from building to building.

Where the buildings are of necessity small, this device also achieves the character of breadth, eliminating the "box-like" aspect. The curtain wall also creates a service court giving recognition to the essential "work" phase of home life. Now the housewife need have no compunctions or embarrassment to do at least some of the kitchen chores in the open, as the weather in Napa amply permits. In most cases she can hang her clothes in her "own" yard. She can set out the baby's play yard to observe from her kitchen window without annoyance to street traffic or interference with her own work. The back yard or court is ample in size. Here the younger children of the several families can play away from street traffic.

The theme of intimate groups related to the large group is further developed in the site plan by the use of minor arterials leading into courts; joining the small groups of two, three, and four buildings into the next larger, but still intimate groups and still definitely linked to the whole.

Community social life is natural to children and desirable among adults. Children particularly have a proclivity to group activity, to games and joint recreation. The architect gives recognition to this also in the plot plan and further recognizes that play and social life alternate between indoor and outdoor. With sound logic the large open area was made available to most houses and linked with the indoor community facilities. This achieves two purposes: ample, safe, and accessible recreation space, and being in the center of the entire group, affords spaciousness, openness, and landscaping possibilities to be enjoyed by the entire group.

A nursery, a school and more playground equipment would complete an otherwise very good project. These were beyond the architect's control. A tribute is due the contractor and prefabricator, whose workmanship and consistent following of details resulted in structures that successfully withstood damage during the recent devastating storm in the North Bay region.

Shipyards Acres is the logical result of coordination of abilities between the architect, the general contractor, and the prefabricator. The architect was, naturally, responsible for the basic plans and mass design of the project, together with the requirements for a sound and economical structure. For flexibility of design all units were planned on a module basis.

From these plans the Hollenbeck-Bush Planing Mill Co., Fresno, prefabricators for the project, developed the construction details. This entailed interpreting the architect's ideas and designing a product structurally sound, adapted to economical shop production and rapid erection in the field. Also considered was the feature of demountability for possible relocation of the units, or conversion of the component parts into barracks, schools, or other buildings as desired.

That the buildings are structurally equal to all requirements was amply demonstrated during the recent heavy storms in the Napa area. Considerable damage was suffered by various types of buildings in the vicinity, but not one unit of this entire project failed to weather the storm—a tribute as well to the integrity of the contractor.

The typical construction unit was plywood, pressure glued to a webbed core, in sections four feet wide, with 2x3 splines serving as connectors. It is interesting

that in a certified laboratory test a typical panel, without splines, was subjected to a bearing load of over 52,000 pounds before collapse. Construction details were so designed as to make all panels and other members readily demountable, with 100 per cent salvage of all structural parts.

Prefabrication was a natural addition to a plant long active in the woodworking field. The Hollenbeck-Bush Planing Mill Co. has been operating for over 50 years in general millwork, and has established an enviable reputation for the quality of its products. Always abreast of the times, its plant is complete from dry kilns to electric veneer press. For quantity production on special operations several unusual machines have been designed and built. These not only increase production but produce precision work not available in customary practices. Among the recent unusual products are airplane hangar doors 36 feet in height, and hollow plywood trusses capable of supporting a roof load of 100 times their own weight.

From its long experience in millwork this company is well qualified to advise with architects and engineers on the problems and possibilities of prefabrication and the development of wood products for construction.

BEGIN VALLEJO COMMUNITY HOSPITAL

Ground has been broken for a 262-bed institution being constructed by the Emergency Operations Unit of the Public Buildings Administration of the Federal Works Agency. It will provide adequate hospital facilities and service for the 100,000 people now resident in Vallejo. It will have an emergency capacity for 300 to 350 beds.

Barrett and Hilp, general contractors, San Francisco, are the contractors for the \$1,100,000 project, and Douglas Dacre Stone, San Francisco, is the architect. In order that the design details would conform to the standards of the United States Public Health Service, Stone, spent many weeks in Washington while plans were in preparation. He was assisted in his work by Architect Lou B. Mulloy. J. Hayden Perkins, commissioner of public health and safety, of Vallejo, led the campaign for the new hospital and was the chief sponsor for the new federal project. In addition to the main group of connected buildings, containing 12 wards and 150,000 square feet of floor space, there will be two homes for the 100 nurses and two buildings to house the 40 other resident employees.

All buildings will be of wood construction, because other materials are not available. However, each wing will be cut off from the corridors by fire walls. Similarly, construction will be one-story because elevators are not available and, with an immobile occupancy, safety demands the lower type of structure. Easy ramps run from the ends of the wings down to the lawn so that in case quick exacuation should ever become necessary, the beds can be rolled out to the ground with little disturbance to the patients. Surrounding the buildings on the 20-acre plot, will be wide areas of lawn to prevent any dust blowing into the hospital. Roadways are beyond these grassed spaces except for the emergency entrance. These features are all standards of the U. S. Public Health Service.

Stone explains another construction method which helps reduce the per-bed cost of the completed hospital to approximately \$5,000, a remarkably low figure. It is the use of the module system of measurement. One module is equivalent to four feet and all dimensions are given in modules. This unit of measurement fits almost every kind of material used with a minimum of waste and also speeds up the actual construction work.

From the out-patient department to the X-ray rooms, the laboratories, pharmacy, dental department and all the wards, the hospital will be absolutely modern and up to the standards required by the U. S. Public Health Service, says Stone. Every item of equipment is provided for, \$200,000 of the contract price covering these facilities. When completed this national investment in the public's health will give Vallejo the best hospital that modern science knows how to build. Photograph of a model of the hospital is shown on the following page.





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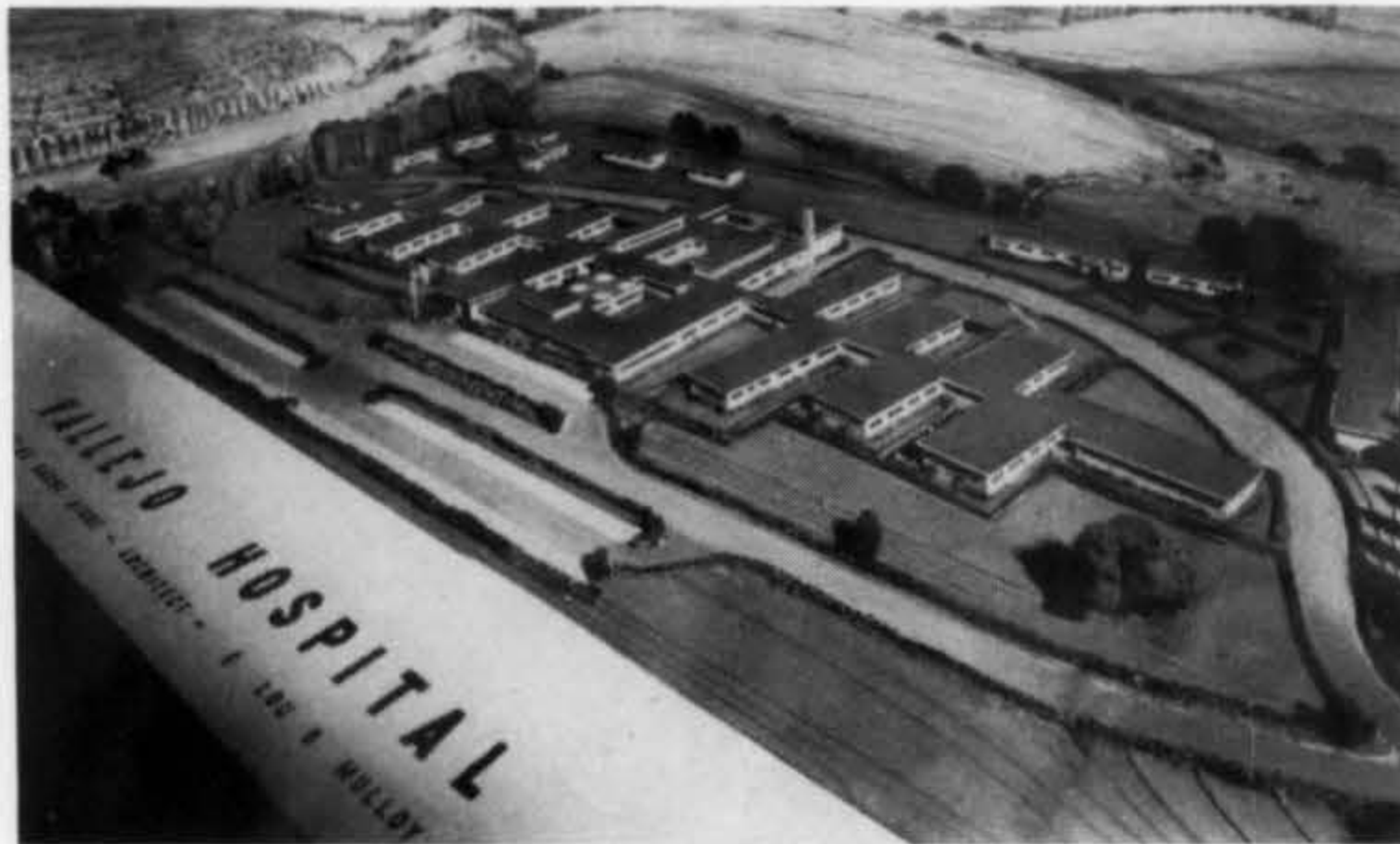
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DOUGLAS USES COLD CATHODE ZEON FLUORESCENT

Douglas Aircraft has introduced a new and highly improved type of lighting to the aircraft industry with the installation of Zeon Cold Cathode Fluorescent Lighting. This system of lighting has been developed by the Electrical Products Corporation of Los Angeles.

The striking advantages of this type of lighting are shown in the accompanying photograph, which is a diagonal shot across the area. The absence of shadows from posts and other objects is accomplished by general distribution at the light source. The total area is 110 feet by 190 feet, illuminated with 7,800 feet of Zeon Fluorescent tubing. The average light level of approximately 30 foot candles has proved entirely adequate because of the absence of sharp contrasts within the area.

Zeon Cold Cathode (continuous tube) Fluorescent Lighting substitutes a “lighting source” for the old type “fixture” to produce an even light which does not cast shadows. The system is based on the fact that correct lighting is not necessarily “bright” lighting, but rather is a matter of proper distribution.

By spreading the source of light over great lengths of continuous tubes a more efficient and more natural diffusion results than when the light proceeds from a smaller area in greater intensity. The wider area of light source minimizes the surface brightness of the tube and reduces the objectionable glare characteristic of high intensity lamps.

For industrial purposes, the Electrical Products Corporation has adapted the principle of proper light distribution at the source. Fluorescent tubing produces a warm light that is not “color blind” in that it will bring out all colors in their proper relation. Straight incandescent lighting is deficient in blue and green and accordingly is “blind” to these colors. Here again the company uses the method of spreading the sources of light over as wide an area as possible by using longer lengths of smaller tubing. In this manner in a drafting



room, for instance, the light has the effect of proceeding from all parts of the room. This eliminates shadows altogether and permits close work over long periods of time without eye-strain. Such lighting is, of course, ideal for war production drafting rooms.

The designers and engineers of the Electrical Products Corporation have approached the war lighting problem from the point of view that the “human machine” who runs “mechanical machines” is the most important factor in war production in that, if his vision is impaired, production will be slowed up and costly rejects increased. It is obvious that faulty lighting could easily slow up vital production, and that good lighting can result in even greater production than now is the case.



"There is an excellence in building and a tribute is due the general contractor and staff in attaining that excellency on this project." — Russell Guerne deLappe, architect.

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VICTORY

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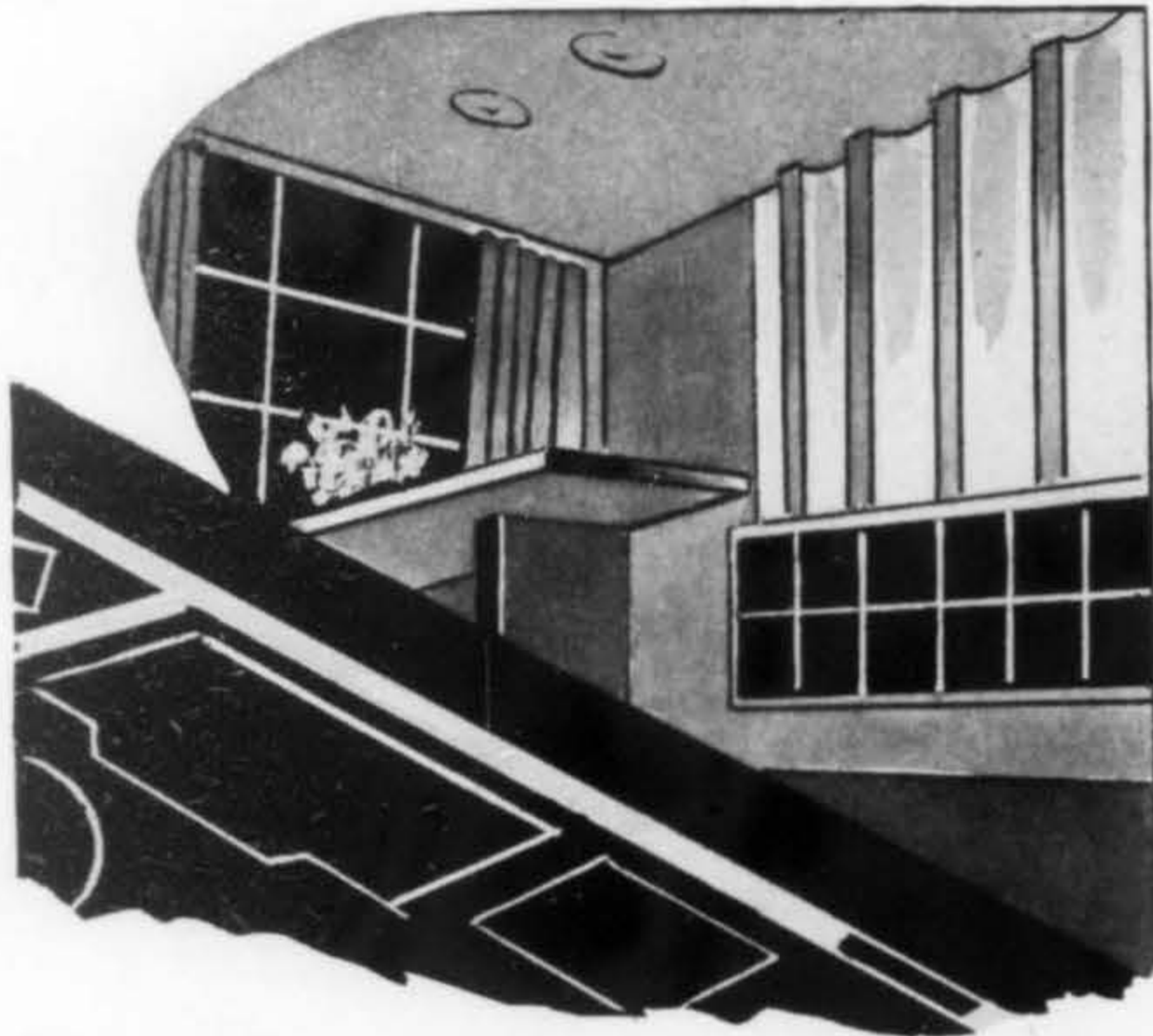


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Zeon (continuous tube) fluorescent lighting can be custom designed to best serve the individual application. It is ideally adapted to office, drafting room, and factory. It conserves vital material in that electrodes, tubing, and transformers now in stock are not convertible to other war purposes. Return circuits in luminous tubing minimize branch circuits of vital copper wire, conduit and other accessories. It also saves in cranes, lifts, overhead tracks and other devices normally required for replacements.

Low upkeep is one of its advantages. Although its initial cost of installation is higher than other systems, it is guaranteed against burn-out for 15,000 hours (or three years) without limitation as to the number of times it is turned on and off. Its long life saves costly interruption of workers during war production, and also repair costs.

The Electrical Products Corporation is continuing to work on the lighting problem, not only as it applies to current war needs, but also with an eye to the postwar period, in which construction is likely to play the major role. Its developments will bear watching both by those interested in war lighting and those planning for postwar construction.

RUBBER SAVING METHOD OUTLINED

Operators of this country's 30,000 power industrial trucks can help save war-precious rubber by following five simple tire conservation rules worked out by the firm's service engineers, according to C. B. Cook of Elwell-Parker Electric Co. Elwell-Parker's service engineers, who are located in all of the big industrial centers, carefully analyzed the actual conditions under which these tires are used. As a result, the company has formulated these five rules for operators of its own and other makes of trucks to follow to get more miles of wear from their tires:

1. *Avoid broken glass and sharp metal chips.* Tires can be ruined in a few days by having pieces of rubber gouged out by sharp pieces of material.
2. *Stay off the curb.* Short cuts, in the long run, don't save time. Running tires over obstructions chews up rubber and tears the tires off rims. It may also damage the truck.
3. *Keep out of chock-holes.* Avoid depressions and cracks in the floor or pavement. Jolts help destroy tires.
4. *Keep out of oil.* Oil and grease attack rubber. Tires should be cleaned periodically.
5. *Start slowly.* Rabbit-jump starts can tear miles from tires by grinding off the rubber.

HOMASOTE PRECISION-BUILT PLANS

Miss Charlotte Eaton, for nine years associate editor of American Home, has joined Homasote Company as Home Counsellor, it has been announced by F. Vaux Wilson, Jr., vice president of the company. Miss Eaton's work will be in connection with the company's Homasote Precision-Built Construction, leading system of residential prefabrication. She will act as liaison between Homasote Company and department stores throughout the country, many of which are scheduled to exhibit model Homasote Homes during the next few months.

ARTIST AT WORK

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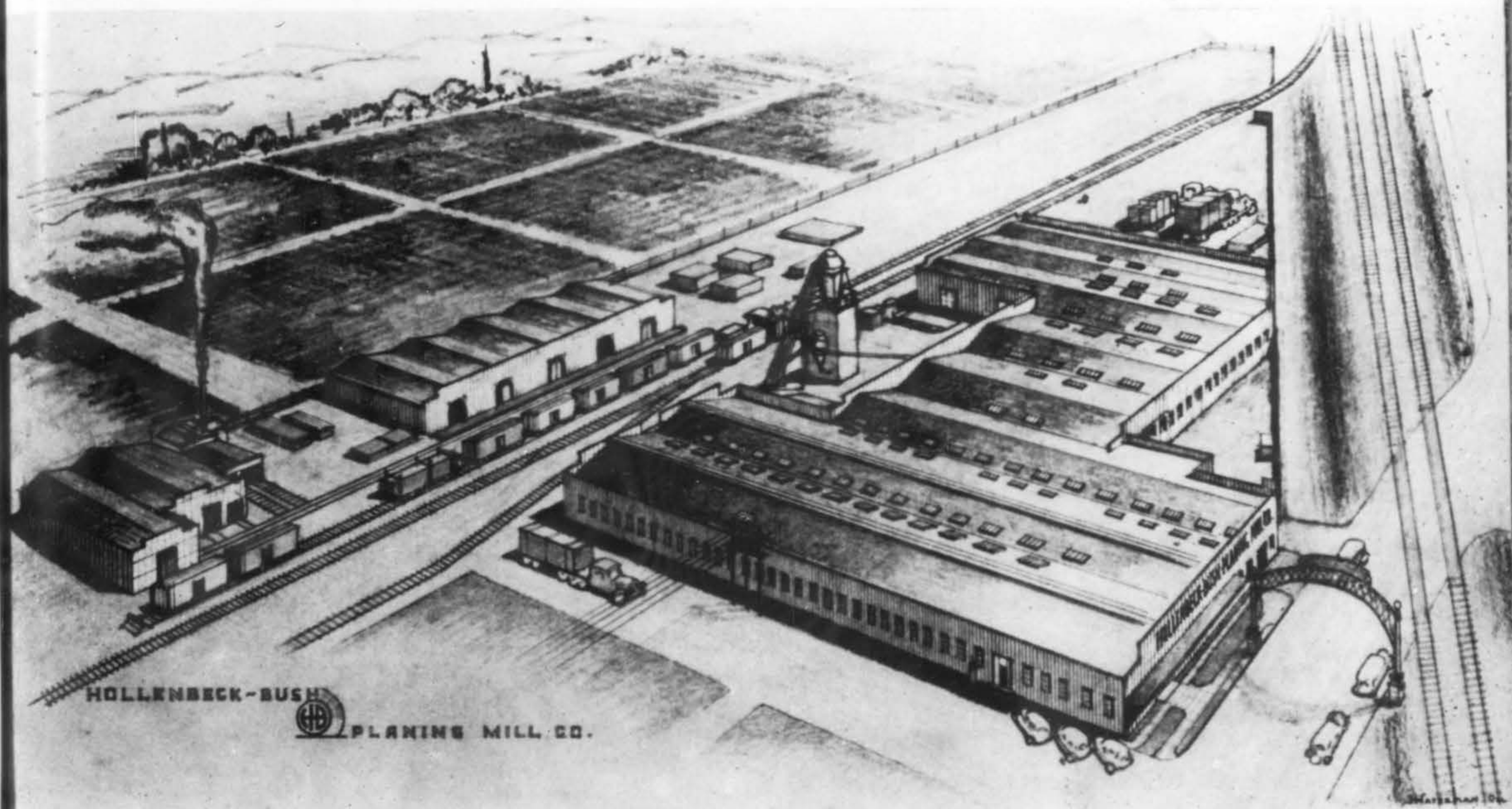
with the students. Finally there came a small success in the form of a government commission for sculpture in a small town post office. That commission blossomed into a trip to Europe in 1939 with Carl and Olga Milles.

In February we sailed into the bay of Naples, and for seven months, mostly alone, I wandered in a dream through all the big and little cities of Italy and Greece.

In the eighth month the dam broke and with the roar of the oncoming tide of war in my ears, I said goodbye to Rome, looked for the last time on the dome of Florence, celebrated one last orgy with the Prado collection at Geneva and stood on Sunday morning, September third, with the silent people of Paris. For a week I walked the streets with them, wandered through deserted parks, watched the terrible confusion, the civilians deserting their city with bed, clothing, and food piled high on everything from trucks to bicycles and carts, sat in the dark cellars with them through the terror of the first air raid alarms. And then I left them and sailed home again.

And home to Cranbrook again. The last year at Cranbrook, 1941, I started with wood, and wood is now my love. In a log of wild cherry six feet long I carved the cherry harvest for Traverse City, Michigan. I do not know what impudence led me to carve a six-foot figure the first time I ever set a tool to wood. But after six months I had struggled through to the end—so far as I could carry it then. If it had been my tenth carving instead of my first, the results might have been quite different, but I am still rather proud of my feat.

Now the incubator child grows and changes once more in California. Still another government commission has just been finished, again in wood, and there are hours when I sit and look at the logs stacked in the corners and think about what I should like to carve if I were not too tired. Those are the hours after I have come home from the factory, a war factory now."



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ART

continued from page 17

tists in combat zones, reporting the war; that Lloyd Wulff, in Ecuador on a scholarship, is doing good painting.

Many artists here are donating their services, as artists, to the cause of morale. Dorothy Liebes is organizing all who can give the time to teach arts and crafts in rehabilitation wards of hospitals; others, among them Rose Pauson, Florence Swift, Helen Smith, Helen Forbes and Claire Falkenstein, are doing murals and decorations in recreation rooms on Treasure Island, community centers and elsewhere. The S. F. Society of Women Artists is helping the A. W. V. S. with decorations, posters and propaganda.

To return to exhibitions: The Legion of Honor is showing gouaches of Mexico and Chinatown, by Angelo Sottosanti, a roomful of marines by Leon Lundmark, Arnold Genthe's photographs of the San Francisco fire, and some of Martin Baer's oils. There is also a small collection of figurines in blown and wrought glass by Sam Gisnet, amusing things under one and one-half inches high.

The S. F. Museum shows, aside from permanent collections, silk screen prints in various styles from posterish to realistic, drawings by Charles Stafford Duncan and Maurice Stern, a small roomful of line drawings, including some by Kandinsky and Matisse, paintings by California artists, very delicate and slight watercolors and drawings by Helmut Hungerford, brownish paintings by Jan Schreuder, large and rather smeary, and Kisa Beeck's amusing pandas, bears, etc., in stone. Hy Hirsch has a very fine exhibit of photographs, mostly of beautifully selected piles of lumber, houses, the textures of nets and the lovely patterns of natural forms, also at the Museum.

Mischa Dolnikoff's show at Grace Cathedral is attracting very favorable attention.—DOROTHY PUCCINELLI.

BOOKS

continued from page 8

be, dear reader, but Beverly himself, coyly masking under a fictional name?) pats his back hair and yawns sophisticated comments on the prima donna's "High C," at the close of the Jewel Song, the "Addio" from *La Boheme* and other celebrated arias in which a High C not only is not written but is so foreign to the tonality that it couldn't even be interpolated. But when his inability to read and write music prevented people from making sophisticated comment about it? Anyway, despite lapses, Gaisberg's book is one of the few important contributions to the history of recording—in case you care.—PATTERSON GREENE.

MUSIC

continued from page 14

ciated by comparing it with the work of other composers of his own class. He was less turgid than Medtner, though never richer than Medtner at his best; more universal in appeal than Miaskovsky; in general less superficial than Prokofieff and usually in better taste; in workmanship the equal of Hindemith, although less broad in range. Compared with Scriabin or Stravinsky the deficiency of his inspiration becomes evident but also his greater aristocracy, the assurance that he worked within the best means of an inherited tradition. Courage he did not lack but rather the daring that links vulgarity with genius. He was seldom unexpected or humorous.

Aristocracy of mind was his virtue and his handicap. It denied him the popularity of a Kreisler or a Paderewski but preserved him from their creative trivialities. It was as evident in his playing as in his composition. He had no time for showmanship. The icy passion of his playing delighted those for whom great performance requires a refinement of the mind rather than an emotional turbulence. His feeling was without excess of sentiment; exact without pedantry, content to allow a sufficiency of utterance in the music without forcing it. For most contemporary music he had no good word.

A desperate pathos overhangs this career: symbolized by his first *Prelude, in C sharp minor*, publication of which brought him his first international success at the age of 20 when he visited London; symbolized by the psychologist under whose nerve-relaxing treatment he composed the *Second Piano Concerto* after an interval of desperate silence; symbolized by the Revolution that drove him from Russia to the drifting career of the celebrated virtuoso, rooted only to an aristocratic estate of exile in France. More than any of her exiled nobility he represented the surviving grandeur of the Russian aristocrat. That too he lost, and the estate of refuge, when the Nazis invaded France. His greatness and the greatness of his music were of the twice-broken-off-past. Yet they were great. We shall do him no justice and shall deprive ourselves of merit, if we let his music be lost. It is not music of our time or inclination; it is music of a strange mind; but it is great music.—PETER YATES.

THE TYRANNY OF THE T-SQUARE

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the many inventions are guiding factors. The background of the new life must be simple, for adequate time must be reserved for work, nutrition, recreation, and study, if we are to be prepared to assume the responsibilities of world citizenship. The new life must be beautiful, for the human soul will accept no solution which does not fully acknowledge this principle. Music, sculpture, painting and the handicrafts are vital and necessary ingredients. The relation of the indoor life to the outdoor life is a fundamental consideration. And last of all, that intangible element called taste will be required, for the blending of all these new conditions means the birth of a new culture. Young Americans, both men and women, have the inherent dignity, taste, and vigor to demand and create this new life. The trivial impedimenta of tradition must be ruthlessly swept aside if these young Americans are to approach their rightful cultural objectives.

This new life certainly will not fit into the box-like forms inherited by us from antiquated materials and manufacturing systems. Community plans conceived by a T-square sliding along the edge of a drawing board will not be tolerated. Freedom of plan, freedom of form, freedom in the use of materials must go hand in hand with freedom in our way of life. Let us pray for the ability to create the architectural background for such a life, and for the vision to recognize and appreciate it, once it has been created.

TOWARD NEW SONORITIES

continued from page 22

Steam-whistles never have been used for musical purposes. Imagine a "glissando" over the keyboard of a steam pipe-organ, up and down, with a big "crescendo" and "diminuendo," or a combination of cloudy, unpitched steam-sounds, starting piano, conglomerating, howering, climaxing and relaxing again.

Similar effects I imagine by a group of what I would call "instruments of rotation." Imagine a wheel, like an ordinary bicycle wheel, the spokes being either of steel or wire, perhaps also of wire wrapped gut strings like the violin G-string. A spring, all metal or felt-clothed, to press against the spokes in right angle. The wheel to be set rotating by electricity like a ventilator fan, the spring thus hitting the spokes very rapidly and producing a twanging sound, increasing with the speed of rotation and likewise decreasing. According to the material of the spokes the tone quality would vary; it also could be both with or without pitch; and there could be a set of different sizes. Other instruments based on rotation would be glass disks, brushing while rotating, with the rims against a sheet of either horsehair like a bow or stretched doeskin or a membrane to be found by experiment. A box, like a huge powder-box, round, angular, drum-shaped or also ball-shaped, loosely filled with smaller balls. The material of the box-walls as well as of each ball being all different—wood, metal, stone, glass, etc. The box rotating not only around one axis and tossing the balls against the walls, but around different axes to prevent sticking of balls to the walls because of centrifugal force. From small tubes of glass, with fine glass grains inside, to huge tubes of wood with big wooden skittle balls, again by rotating a gamut ranging from fine purling sounds to the din of a collapsing building, could be covered. While similar effects are used backstage for theatrical purposes, they content themselves (being naturally meant to imitate realities tolerably close) with rough realistic effects without graduation and refinement towards the unrealistic.

In the motion picture studios I have often observed what I would call waste products of sound, originated inadvertently by some slip or mistake either of the machine or the technician, and therefore only likely, by their appallingly unexpected character, to shock the listeners. (We know that also from the radio.) Yet, these miscarriages (which of course can also be produced at will), once caught and controlled, I am sure can be of great value in the category of vagrant sounds.

Most people are used to draw a line between "composition" and "instrumentation" and to look upon the latter as kind of a luminous garment in which the composition is clad. It would be inconceivable for any musician reading the score of a Mozart symphony to think that Mozart first "composed" the symphony and then set out to "instrument" it. (Nowhere, by the way, is this separation of "composing" and "instrumenting" so emphasized to such an extent as in Hollywood, evidently due to "industrial" reasons.) I was once asked in all earnestness whether I think that Beethoven had instrumented

(continued on page 46)

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.

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TOWARD NEW SONORITIES

continued from page 44

his symphonies himself. I do not remember, however, having been asked whether Rembrandt or Titian chose and put on the canvas their colors themselves. Yet, while with Bach the "design" of the composition is everything, the "color," even when he used an orchestra, having hardly any bearing on the composition; while with Mozart composition and instrumentation are inseparable; while with Wagner and Strauss instrumentation grew more and more preponderant, composing for unpitched instruments alone would mean composing strictly in terms of tone-color and rhythm, or even in tone-color alone, thus representing about the opposite extreme of Bach's music. It would not necessarily imply to give up musical form and architecture altogether. Yet it would be limited in its musical expression, while incorporating these sound-sources to our orchestra would undoubtedly enlarge and enrich its expressiveness.

WHAT DO YOU MEAN—PLANNING?

continued from page 26

Planning certainly has not been foreign to those who have protected anti-social institutions. They have had the fullest appreciation of its values. The use of the special techniques of suppression and repression have been obvious to all who have studied its latest and most violent manifestations . . . called "fascism." Thus we must be constantly aware of the loose usage of the word "planning" . . . and we must continually ask, "Planning for whom and for what?" Certainly only the naive will believe that planning for huge profits and for the exploitation of both our human and physical resources for private gains will, in the long run, be in the interest of the common man, or for the nation as a whole.

Within the field of planning itself, the failure to secure greater public support springs from several sources. The lack of dramatic and constant presentation of the accomplishments of the past, and the possibilities realizable, in the future, through the use of planning techniques, is in part to blame. The failure of the planners themselves to realize the full challenge and the opportunities afforded by their profession and their belief that planning must go forward in a quiet and conservative way is also, in part, to be blamed. Fear of controversial subjects has kept some planners from tackling necessary jobs and has caused them to indulge in avoidance of issues, a costly procedure. Planners, as civil servants, in many instances dislike sticking their necks out where their heads can be lopped off by politicians who do not agree with their philosophy or proposals.

Their first job, then, is to see that the public gets a better understanding of the meaning of planning, for their welfare as individuals as well as for the community as a whole. Nothing can be emphasized more than the necessity for directness or approach and clarity of presentation. All can be lost by generalization, obscuratism, and resultant confusion.

Since generalization is to be avoided, it will probably serve us well at this point to stop and analyze what can be accomplished through planning, and what the word planning can truly mean.

We must first establish that planning must be for human advancement, to bring about circumstances which will permit man to achieve a better life. Planning cannot make a better man, but it can prepare the grounds upon which a better man may be developed. Human nature will change only when it is subjected to a favorable environment over a long period of time. We must discard the idea that a family, moved from a slum dwelling to a public housing development will suddenly blossom forth with full social responsibility. The truth remains that it may take a generation, or perhaps two, until these people can assume their full social stature, having suffered human degradation for so long.

Again, we must discard in advance the idea that a freeway PLAN or a great urban redevelopment SCHEME will cause these great public improvements to take place. The preparation of plans is only the beginning. Plans collecting dust on planning department shelves are worse than no plans at all, for they are the evidence of lost opportunities. We must caution that plans must have realism, that they must be based on needs and have timeliness in order that they may be capable of securing public support. This does not mean that great future plans should not be prepared, but it does mean that the transition from the preparation of the plan to the application of the plan must have timeliness.

Thus it is immediately essential that we list those items which we need and want badly enough to fight for. These are the items for which plans can be prepared, and they will reflect the direction of our civilization.

The Atlantic Charter outlines the basic desires of all humanity. We must plan to free ourselves from want and fear. These are the basic needs of man. The subjects that will need to be studied and planned for, in order to bring about these freedoms, are many. We can list them in part as:

Full Employment. Who amongst us does not favor this? Who save the representatives of organized industry feels that this will be possible without real planning? How can we guarantee the right to work to all men and women on an equal basis (as long as they are able to work) unless we coordinate all of our public and private industrial efforts?

Full Production. Who does not favor this idea? Who would have us return to an economy of scarcity in a world of potential plenty? How can we have the most efficient use of our material and human resources, so that our people and the people of the world may be freed from the want for adequate food and shelter, without complete application of planning techniques?

Adequate Distribution. Who can think of distribution without knowing the need for application of planning principles? We must assure to all of the people the equality of opportunity to acquire that which they produce and need.

Social Security. Great leaders all over the world have recognized the need for social security for the aged and the infirm. Consideration should be given to vacations with pay, sick leave, and providing protection for women in the home (raising the future generation of citizens) against the possible social irresponsibility of her spouse.

Educational Opportunities. Few will be unwilling to subscribe to this need. Few will state that this already does not exist. However, it is a fact that we must plan our national life so that this right shall be extended to all races and creeds regardless of economic status. We must prepare our people to become more responsible citizens; we must plan to assure them the right to learn and the opportunity to advise themselves.

Technological Progress. We must plan to have the inventions already completed placed at the disposal of the people so that they may benefit by them. We must encourage further research into the fields of science so that man may be released from too long hours and too arduous work, permitting him to indulge more freely in the cultural activities of the world.

No one can face these needs and say that they can be achieved without planning. Thus it is necessary to state what we mean by the term, "PLANNING."

Planning, as a technical process, is the application of the principles of organization, research, analysis of data, evaluation of facts, and coordination of activities, so that the complete inventory of our human and physical resources and needs may be assembled and reviewed . . . and upon which plans can be prepared for the expenditure of these resources in an effectual and purposeful manner.

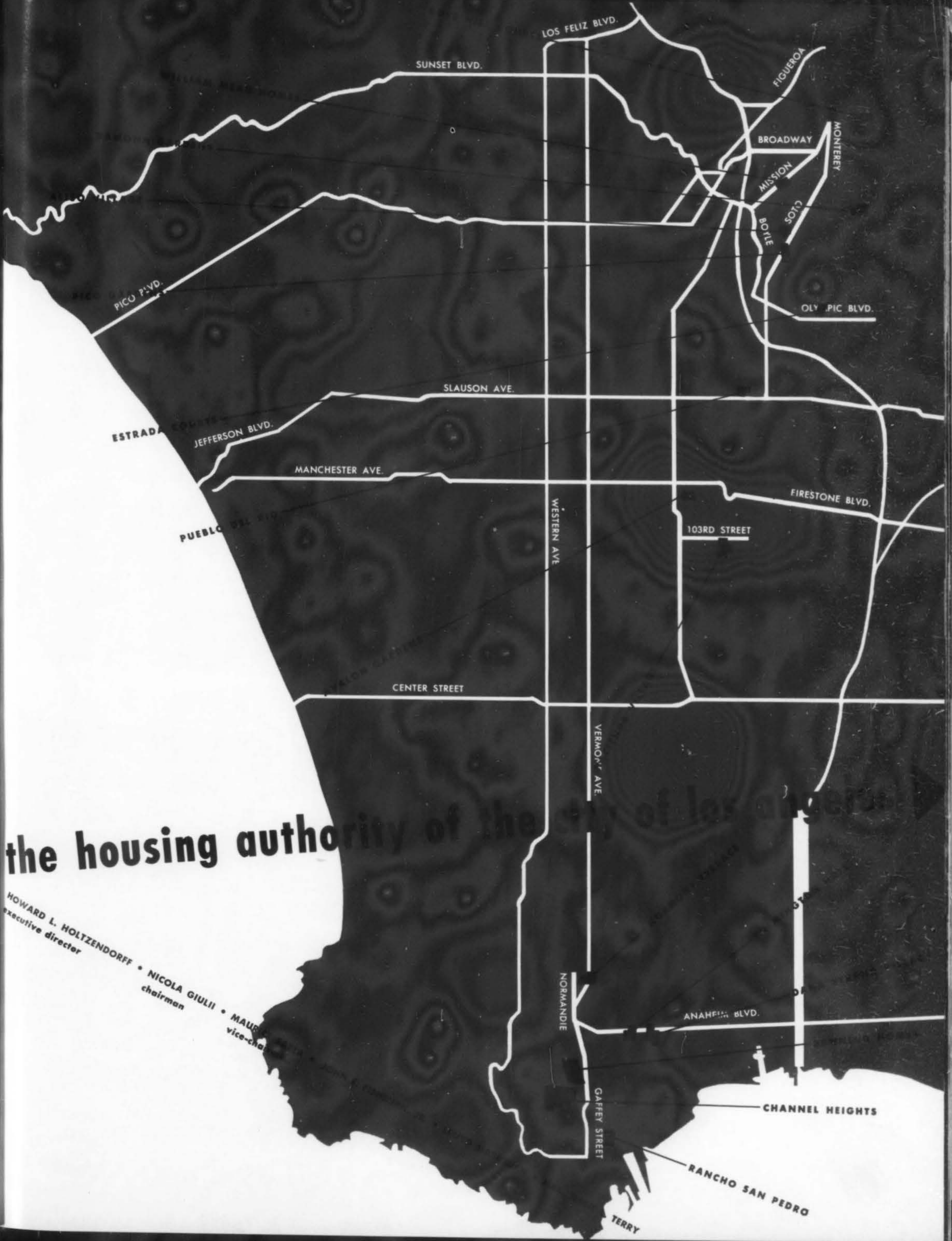
Planners have developed to a high degree many of the techniques which are needed to carry out the great task ahead of us. They have started the work and they need only the proper encouragement and leadership to successfully intensify their efforts.

In general, planners can coordinate the work of specialists in many fields. They can, in the physical field, provide for more habitable communities only after a more enlightened attitude is taken on the matter of ownership of and use of land. They can assist the people to achieve a goal that must be attained, in this changing world, without the pain and the anguish that will surely obtain if these changes take place without plan. They can devise new techniques to carry on their most valuable professional activities . . . to the realization of a fear-free world.

Planning can thus mean only one thing in order to have meaning at all. It must be the organization of all of the elements of our environment in order to make a better life possible for all people. This definition cannot be divided into physical, social, and economic parts other than for reasons of simplifying technical procedure. *The objective of all planning is social.*

Planning is possible and practical in a democracy. In our striving for a more socially responsible economic system and a more perfectly democratic political system, the use of planning will make possible an evolutionary transition.

Planners, as leaders of this great movement, will have to be braver men. They must not be afraid of being called "visionaries." They must attempt to forecast the future, and based on scientific facts and the expressed will of the people, prepare plans that will make possible orderly progress and give to our children a world that is not a hollow shell, gutted by the greedy, the willful and the short-sighted.



the housing authority of the city of San Francisco

HOWARD L. HOLTZENDORFF • executive director
NICOLA GIULI • chairman
MAURICE J. ... vice-chairman

LOS FELIZ BLVD.

SUNSET BLVD.

FIGUEROA

BROADWAY

MONTEREY

MISSION

50TH

BOYLE

PICO BLVD.

OLY. PIC BLVD.

SLAUSON AVE.

ESTRADA

JEFFERSON BLVD.

MANCHESTER AVE.

FIRESTONE BLVD.

PUBLIC

WESTERN AVE.

103RD STREET

CENTER STREET

VERMONT AVE.

the housing authority of the city of San Francisco

HOWARD L. HOLTZENDORFF • executive director
NICOLA GIULI • chairman
MAURICE J. ... vice-chairman

NORMANDIE

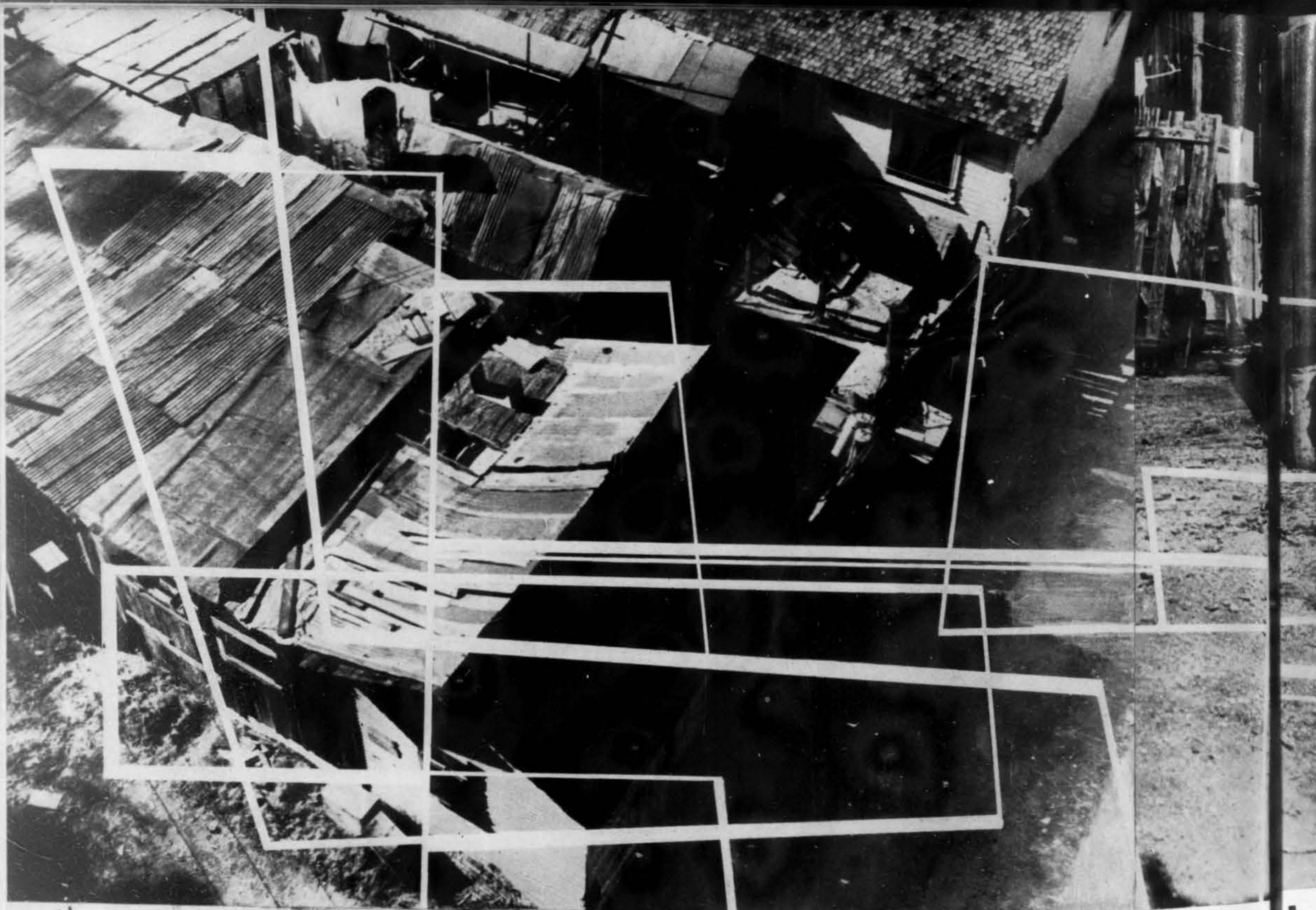
ANAHIM BLVD.

GAFFEY STREET

CHANNEL HEIGHTS

RANCHO SAN PEDRO

TERRY

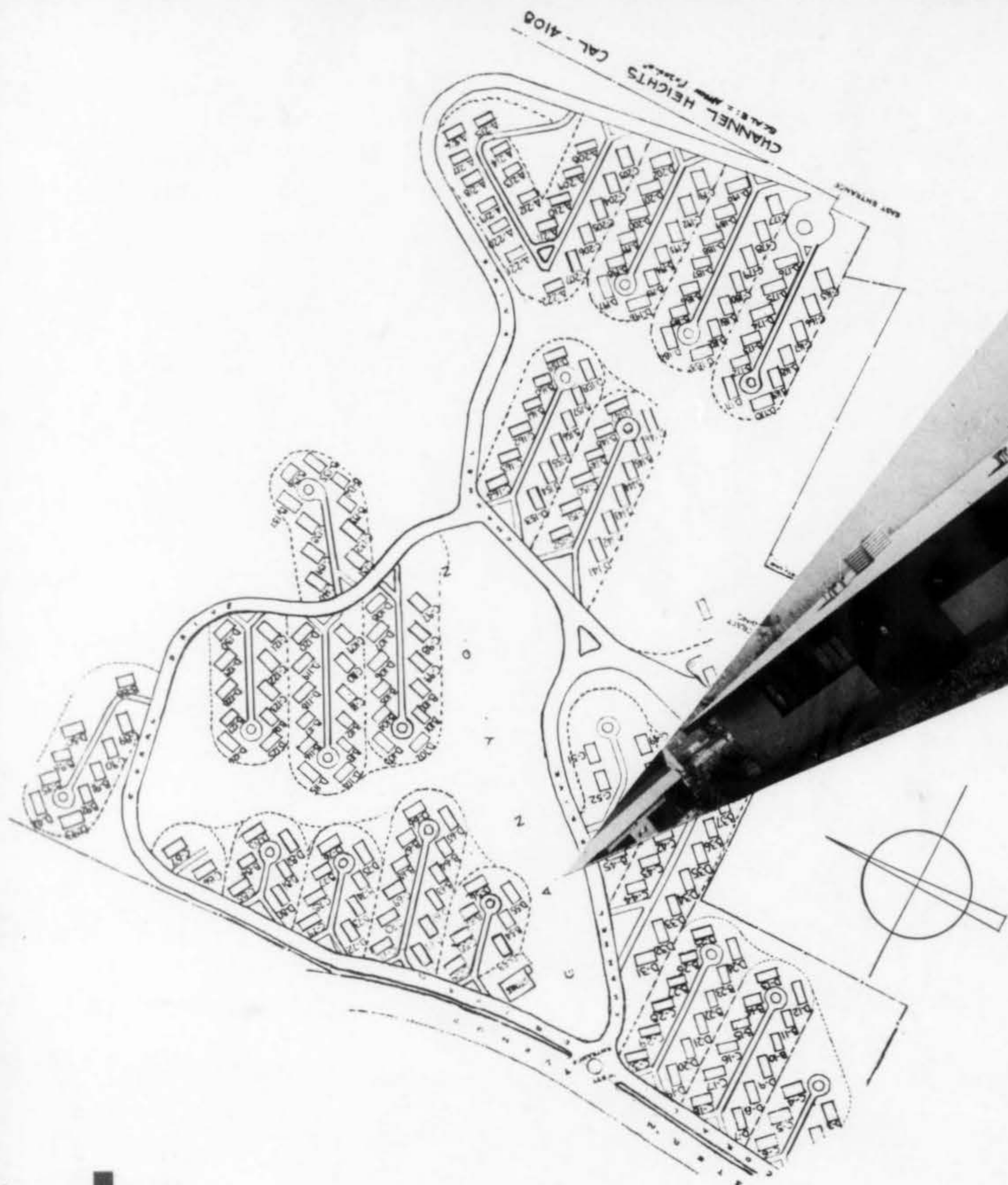


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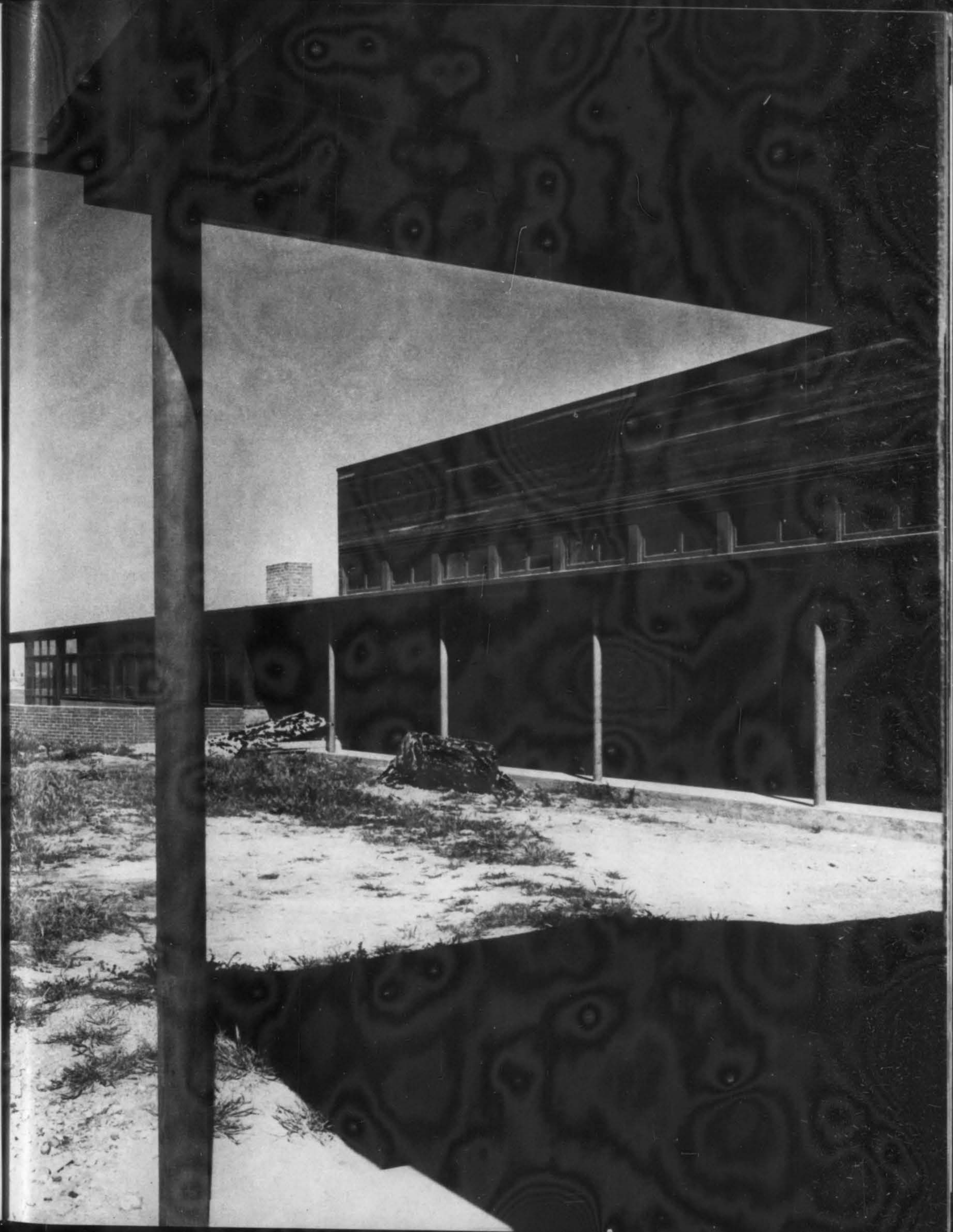
before 1942, public housing in the city of Los Angeles was fighting a peace-time enemy—slum—but in that year it went to war along with the rest of America. President Roosevelt described the place of public housing in a nation at war in May, 1942, when he said:

“This war involves a total national effort and industrial mobilization. Industry cannot effectively mobilize the plants and plants cannot expand with sufficient rapidity unless there are enough houses to bring the worker to the job, keep him on the job and maintain his efficiency and morale. The allocation of war funds for the shelter of the men and women leaving their homes to serve our war industries is a wise and established national policy. That policy should continue.”

Three months before that, the President had signed an executive order consolidating 16 agencies directly and indirectly connected with housing into one main organization, the National Housing Agency. The order then divided the NHA into three subdivisions: the Federal Housing Administration, the Federal Home Loan Bank Administration and the Federal Public Housing Authority. The 15 projects that now are operated by the Housing Authority of the city of Los Angeles are under the regulations of the FPHA.

CHANNEL HEIGHTS

Channel Heights, designed by Richard J. Neutra, is one of the most modern of all the Los Angeles housing projects. It is a 600-unit development situated on 150 acres near San Pedro, and is one of the Lanham Act projects to provide adequate housing for war workers. The Los Angeles authority is agent in charge for the FPHA. Construction was begun in June, 1942, and the project is now nearing occupancy. It will house approximately 600 war worker families. Exterior is of wood and stucco. Half of the units will be furnished. The Baruch Corporation is the general contractor.



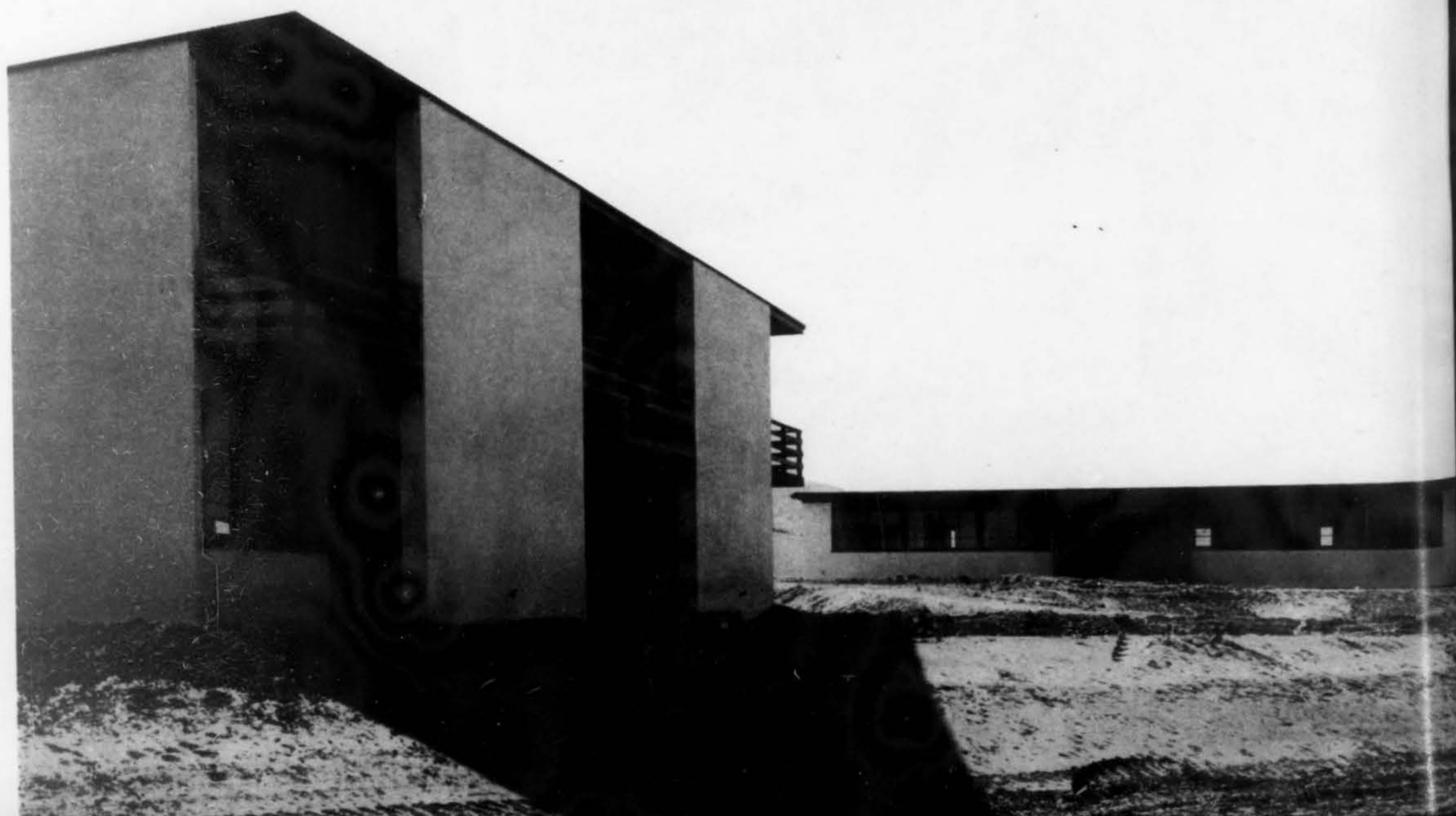
Public housing had a real job on its hands in Los Angeles. It was estimated that 165,000 people tumbled into the city to help build the planes, ships and guns of war. The city authority had 10 developments for 13,135 people built or building when war broke out. They were turned over almost exclusively to war workers and their families.

Using the Lanham Act funds, the FPHA ordered construction of another five duration projects in the Los Angeles harbor area to house 14,070 people, and turned over management of those developments to the Los Angeles Authority.

Walls that bolted together like an erector set, plastic handles, tubing and fittings instead of metal, oil heaters instead of gas, and all the wheedling and expediting that was necessary in a war-distracted nation went into the building of these duration homes—but they were finished nearly on schedule and were made ready for the workers who were building for victory.

Other things were added to all the 15 developments that were to house 27,000 people from the northeast corner of Los Angeles down through the industrial slum areas to the turbulent harbor. Nursery schools were set up through cooperation of the board of education and the federal government to care for youngsters while their mothers, dressed in shirts and dungarees, went out to weld, rivet and assemble war machines.

Civilian defense organizations from senior air raid wardens to Boy Scout messen-



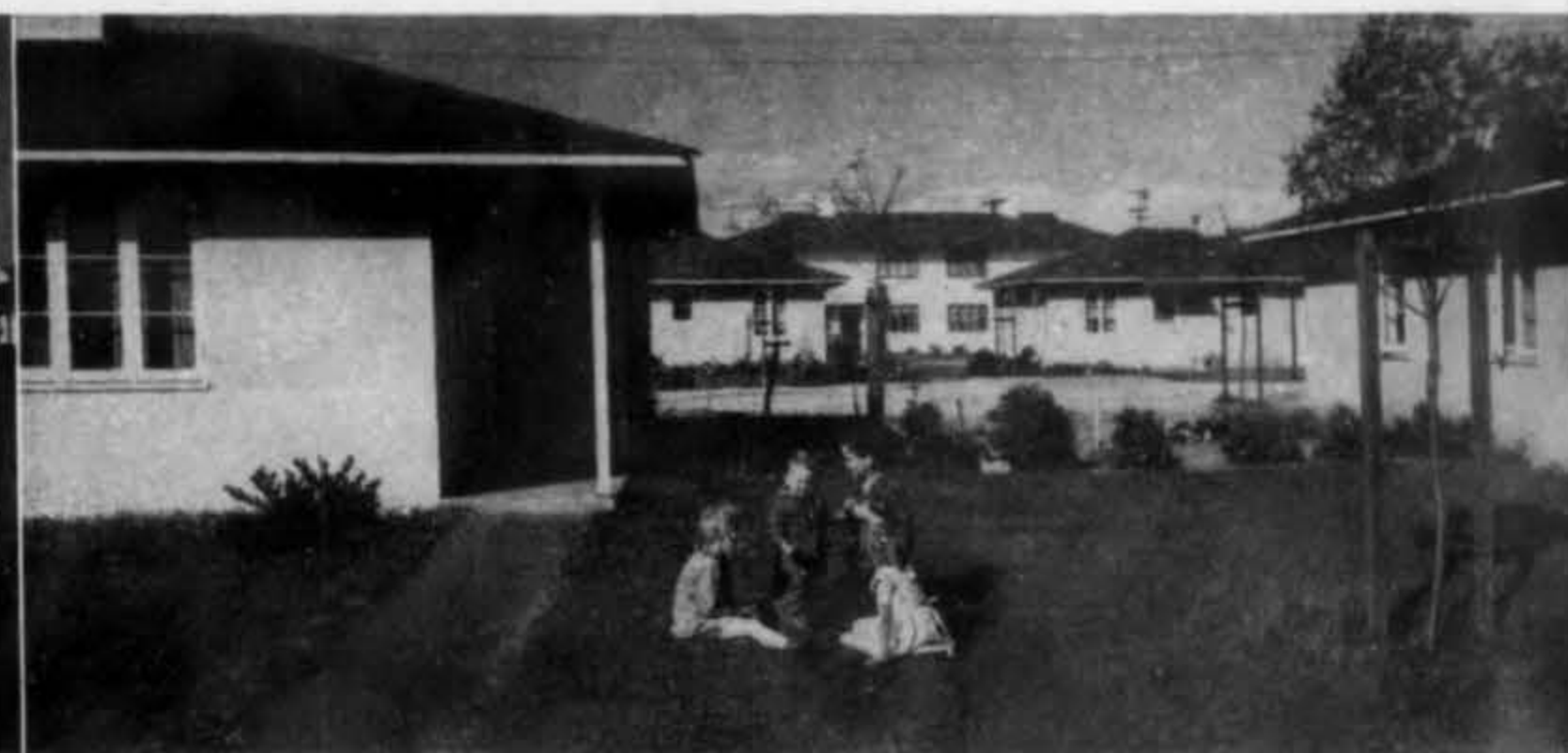
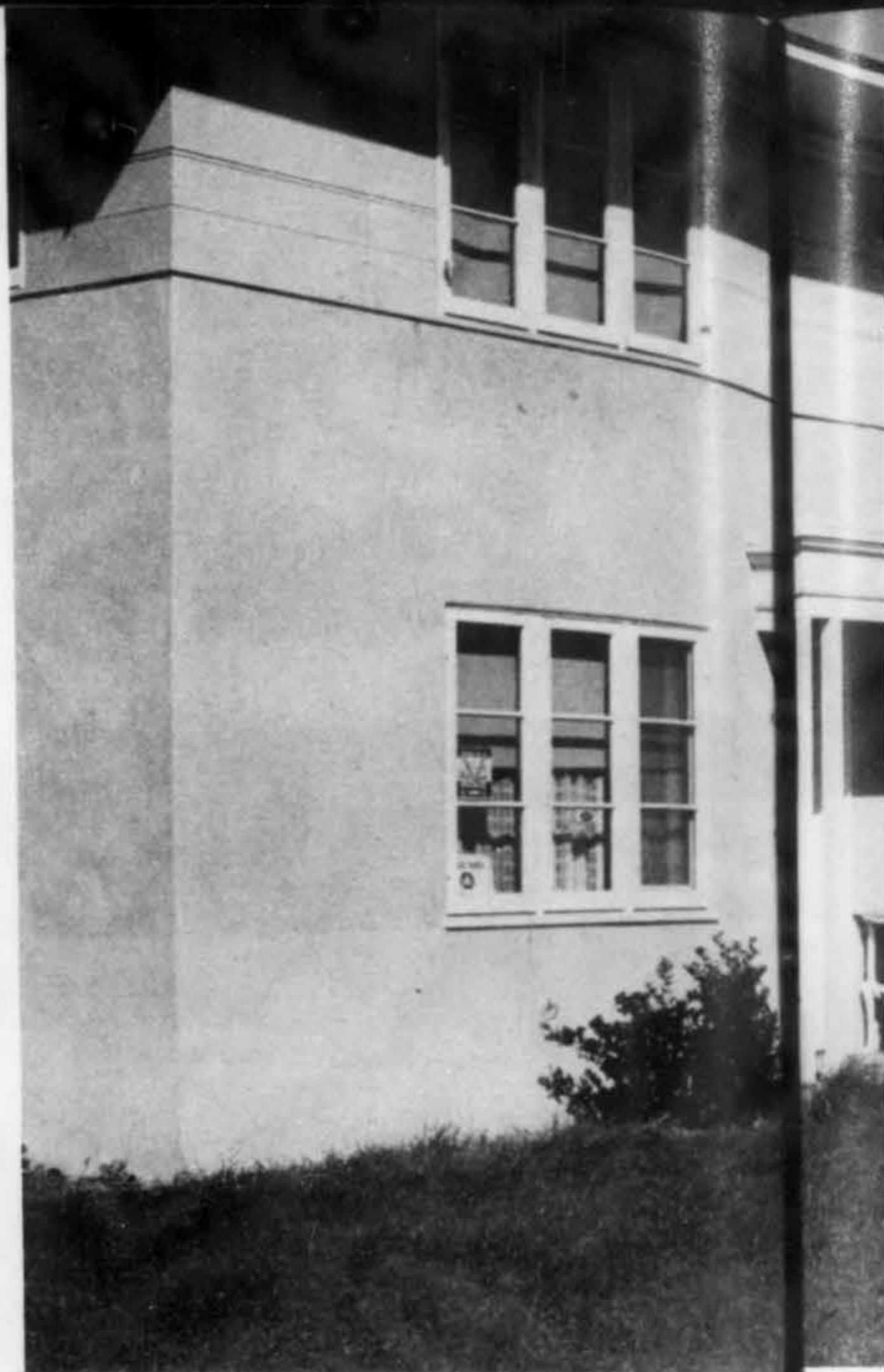


gers were formed by residents of housing developments to lead the way for the surrounding neighborhoods in blackout compliance. Lawns which were just beginning to color the backyards were ripped out and replaced by pragmatic vegetables.

Some developments were divided into three shifts—day, swing, and graveyard—so that a man would be surrounded by neighbors on his shift when he was sleeping during the impossible hours necessary for 24-hour-a-day factory production. Recreation programs that would be elaborate in peacetime were drawn up to keep up the morale of men living away from their families in dormitories and of families living in temporary houses hundreds of miles from their real homes. Public housing in Los Angeles became a leading part of the home front.

Those in charge of the program of the Housing Authority of the City of Los Angeles believe that frankness and action go hand in hand. They contend that now that public housing is an actuality and not a dream, its friends must not relax, that they must continue to improve on what they have done, that there must be a continuing search for a way to do the job better and to improve the lives of those who devote their working and leisure hours to its improvement.

For these reasons they make the following recommendations: (1) The adoption of state legislation which will permit housing authorities to acquire land for housing sites to be leased or sold to private enterprise for the construction of rental dwell-





AVALON GARDENS

Of frame and stucco construction, Avalon Gardens, completed in June, 1942, houses approximately 590 war workers and their families in the 164 living units contained in the 63 bungalow-type structures. The E. C. Nesser Company was the general contractor and plans were drawn by the California Housing Architects, comprised of Roland E. Coate, Carleton M. Winslow, and Samuel E. Lunden.



RANCHO SAN PEDRO

Rancho San Pedro, begun in September, 1942, and completed the following October, houses approximately 900 war workers and their families in 285 living units provided by its 33 concrete and frame structures. It occupies 12½ acres in the San Pedro harbor area, and replaces 80 structures, 69 of which were substandard. Originally to be entirely of concrete, material shortages caused this to be changed to its final form. The architects were Architects Collaborating, comprised of Reginald D. Johnson, chief architect; J. E. Allison and David Allison, A. C. Zimmerman, James R. Friend, and H. Roy Kelley. The general contractor was the Aetna Construction Company.



ROSE HILL COURTS

This is a small project, housing 400 persons in 100 living units provided in 15 frame and stucco buildings. It replaced 79 structures, of which 71 were substandard, which formerly occupied its 5.23 acres of land in a slum area. It was completed in December, 1942. Plans were drawn by Rose-Hill Architects, comprised of W. F. Ruck, chief architect, and Claud Beelman, associate architect. L. F. Dow Company was the general contractor, and C. D. Draucker Company was electrical contractor.



ing units, strict eligibility requirements and a limit on profits to be provided by state law; (2) the adoption of local planning and zoning ordinances which will provide for retarding blight in neighborhoods where homes can be salvaged before they become slums; and (3) the development of cooperation with city and county governments in carrying out a "master plan" for effective large-scale urban development to achieve proper and most efficient use of all land.

When slum dwellers move into a modern housing development, what happens to them? Do they continue their old habits and former way of life or do they respond to their new environment and blossom out with new personalities? Convinced that honest self-analysis of the faults and virtues of its own program provides the only true guide for future progress, the authority has established the policy of making a homemaking survey of its occupied developments. Because it had been occupied for more than a year by 2,280 persons living in 610 homes, the Ramona Gardens low-income development was selected for the first homemaking survey experiment. Findings of the survey were revealing. Here are some samples:

Housekeeping Standards: 14.2 per cent excellent, 38 per cent good, 35.2 per cent fair, and 12.7 per cent poor.

Living Standards: 95 per cent of the families conform to the authority's occupancy standards.

Incinerator and Garbage: 88 per cent of the residents had no problem with the incinerator and 96 per cent had no problem with garbage collection.

Physical Structure: Cement floors, although economical, highly durable and sanitary, were not satisfactory to more than 34 per cent of the residents. They complained of slipperiness and effect on health.

Resident-owned Equipment: 57.9 per cent of the families (continued on page 60)



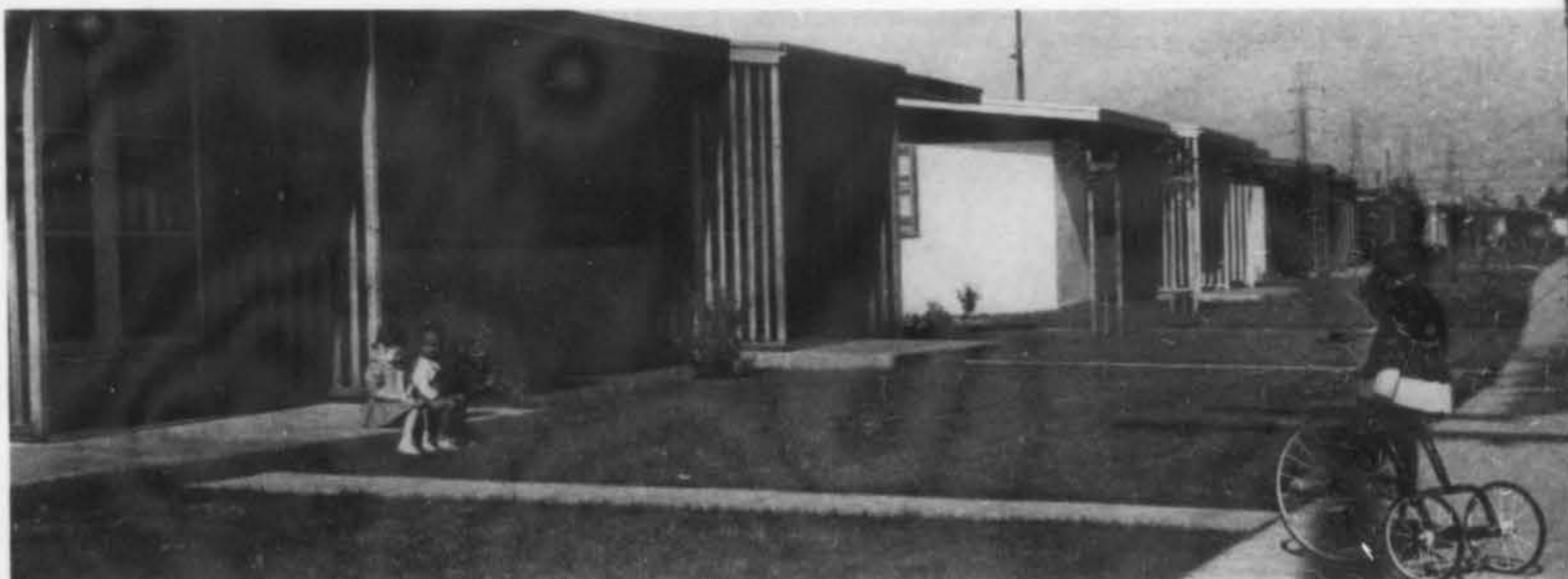
WILLIAM MEAD HOMES

This development, begun in February, 1942, and completed a year later, contains 449 living units housing approximately 1,600 persons in masonry structures occupying 15.2 acres in the center of what was once an industrial area, but which had degenerated to slums. It replaces 145 structures, of which 141 were substandard. The development was designed by Housing Architects, comprised of P. A. Eisen, chief architect; A. R. Walker, Norman F. Marsh, David D. Smith, Herbert J. Powell, and Armand Monaco. The Baruch Corporation was the general contractor.



HACIENDA VILLAGE

Providing 184 units in 72 structures which replaced 18 other structures, 11 of which were sub-standard, on a 17.63-acre tract, Hacienda Village provides housing for 725 war workers. Occupancy was begun June 26, 1942, and was completed August 1, 1942. Construction is of wood and stucco, and all structures have only one story. Floors are concrete. The development was designed by the Planning Associates, comprised of Paul R. Williams, chief architect; Adrian Wilson, Walter C. Wurdeman, Richard J. Neutra, and Weldon Beckett. E. P. Dentzel was the general contractor.



RAMONA GARDENS

Begun in March, 1940, and fully occupied in June, 1941, this project provides 610 living units on a 32-acre tract in the heart of a slum area. There are 102 structures of concrete and masonry with wooden roofs, containing 2,679 rooms. The development houses approximately 2,300 persons and is the only remaining low-income housing project the authority has. It was designed by Housing Architects Associated, comprised of the following: George J. Adams, chief architect; Walter S. Davis, Ralph C. Flewelling, Eugene Weston, Jr., Lewis Eugene Wilson, and Lloyd Wright. The Baruch Corporation was the general contractor.



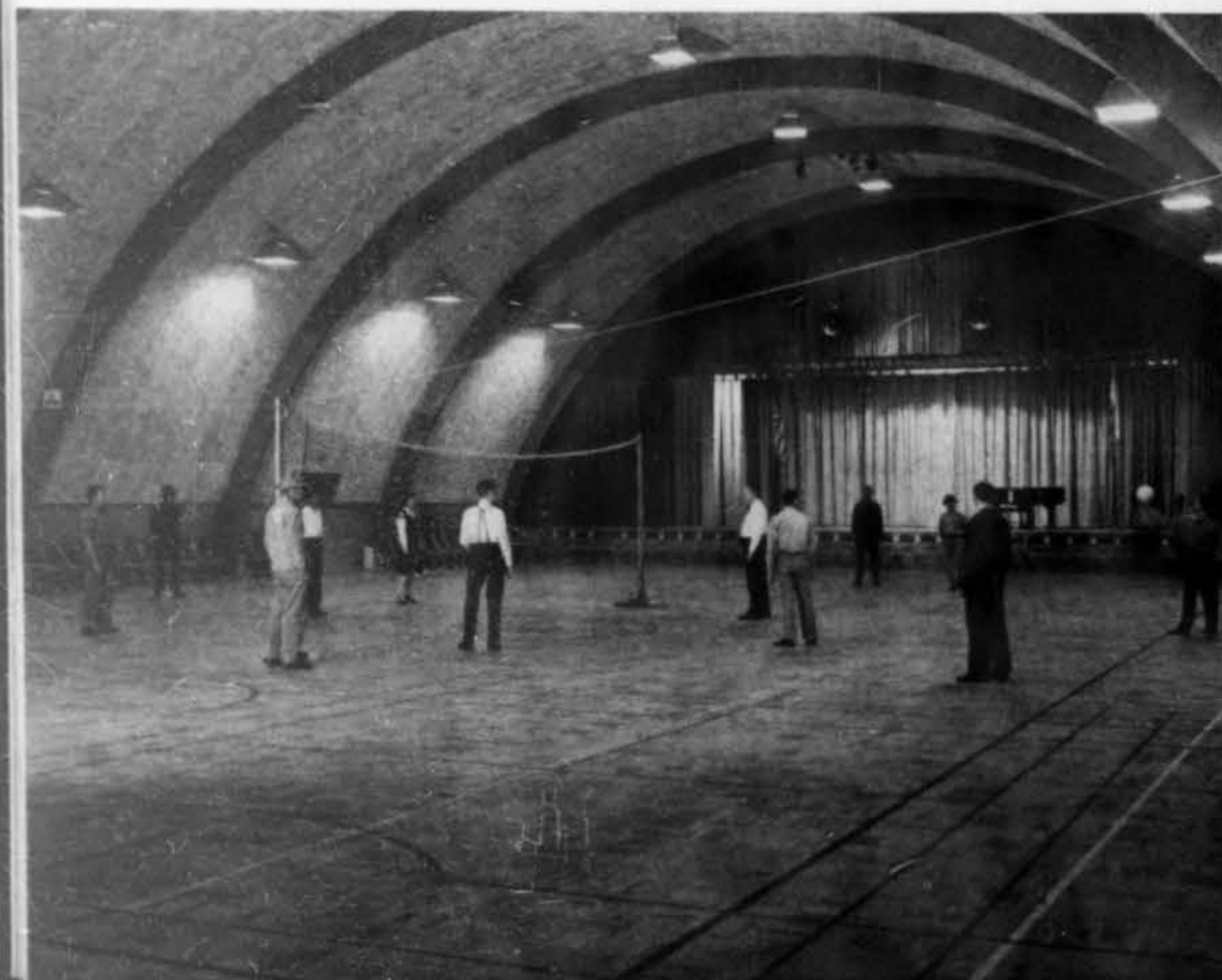
OWNED AND OPERATED BY THE HOUSING
AUTHORITY OF THE CITY OF LOS ANGELES

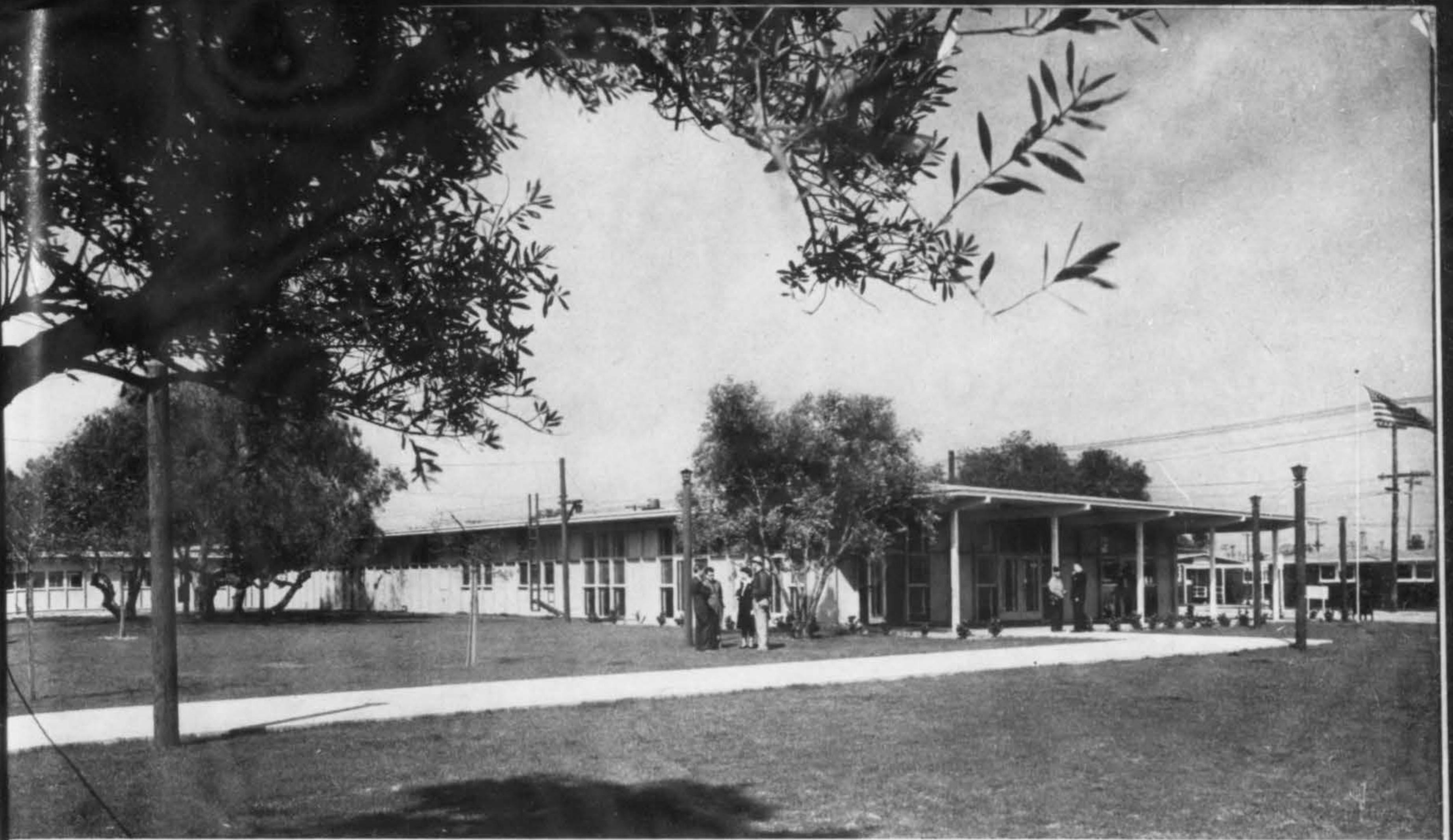
DEVELOPMENT NUMBER	NAME OF DEVELOPMENT	NUMBER OF DWELLING UNITS	NUMBER OF ROOMS	HEIGHT IN STORIES	TOTAL LAND AREA (ACRES)	NUMBER OF PERSONS SERVED	DENSITY (PERSONS PER NET ACRE)	LAND COVERAGE BY BUILDINGS (%)	ESTIMATED LAND COSTS			ESTIMATED CONSTRUCTION COSTS			TOTAL ESTIMATED DEVELOPMENT COSTS		
									PER DEVELOPMENT	PURCHASED (PER SQUARE FOOT)	CONDEMNED (PER SQUARE FOOT)	PER DEVELOPMENT	PER ROOM *	PER CUBIC FOOT **	PER DWELLING UNIT	PER ROOM	PER DEVELOPMENT
Col. 4-1	RAMONA GARDENS	610	2,679	2	32	2,379	74	17.6	\$ 76,619.00	\$.05	\$.00	\$ 1,931,193.90	\$ 720.86	\$.45	\$3,291.50	\$ 749.46	\$ 2,007,812.90
4-2	PICO GARDENS	260	1,323.5	2	14	1,406	100	19.2	337,335.97	.46	.65	1,040,284.67	786.01	.41	5,298.54	1,040.89	1,377,620.64
4-3	PUEBLO DEL RIO	400	1,693	2	17.5	1,339	77	21.2	339,766.00	.36	.52	1,617,705.00	955.53	.50	4,893.68	1,156.21	1,957,471.00
4-4	RANCHO SAN PEDRO	285	1,122	2	12.5	1,000	80	22.65	148,146.00	.29	.14	1,269,457.00	1,131.42	.84	4,974.05	1,263.46	1,417,603.00
4-5	ALISO VILLAGE	802	3,425	2&3	34.43	2,967	86	19.36	863,110.00	.50	.53	3,494,207.75	1,020.21	.95	5,433.06	1,272.21	4,357,317.75
4-6	WILLIAM MEAD HOMES	449	1,890	1,2,&3	15.2	1,650	109	21.7	371,052.00	.50	.78	1,810,130.00	957.74	.66	4,857.86	1,154.06	2,181,182.00
4-7	ESTRADA COURTS	214	886	1&2	10.21	800	78	19.6	203,238.65	.40	.51	773,767.86	873.33	.62	4,565.45	1,102.72	977,006.51
4-8	ROSE HILL COURTS	100	436	1&2	5.23	350	67	19.17	79,799.36	.34	.08	381,850.64	875.80	.57	4,616.50	1,058.83	461,650.00
4-9	AVALON GARDENS	164	722	1&2	14.9	590	40	14	29,010.00	.04	.00	653,354.00	918.77	.72	4,221.73	958.95	692,364.00
4-10	HACIENDA VILLAGE	184	794	1	17.63	654	37	17.3	54,657.00	.06	.03	681,023.00	857.71	.65	3,998.26	926.54	735,680.00
	TOTAL	3,468	14,970.5		173.60	13,135			\$2,502,733.98			\$13,662,973.82					\$16,165,707.80
	AVERAGE			2			75	19.18		.30	.41		909.74	.64	4,615.06	1,068.33	

CONSTRUCTED AND OPERATED BY THE HOUSING
AUTHORITY OF THE CITY OF LOS ANGELES FOR
THE FEDERAL PUBLIC HOUSING AUTHORITY

Col. 4103	DANA STRAND VILLAGE	384	1,572	2	21.17	1,503	71	17.6	\$ 91,551.00	\$.12		\$ 1,202,712.00	765.08	.38	\$3,370.48	\$ 823.32	\$ 1,294,263.00
4104	NORMONT TERRACE	400	1,810	2	37.6	1,567	42	14.6	88,326.00	.06		1,344,124.00	742.60	.35	3,581.13	791.41	1,432,450.00
4108	CHANNEL HEIGHTS <i>Figured in Rooms Only</i>	600	2,502	1&2	149.65	2,000	13	2.2	76,276.00	.01		2,606,548.00	1,041.79	.57	4,471.37	1,072.27	2,682,824.00
4109	WILMINGTON HALL <i>Figured in Rooms Only</i>	.....	1,266	1	27	2,000	74	21.8	287,400.00	.24		1,222,527.00	965.66	.51	.....	1,192.68	1,509,927.00
4301	WILMINGTON ANNEX <i>Figured in Rooms Only</i>	.....	860	2	11.5	1,000	87	17.7	83,700.00	.16		747,810.00	869.55	1.57	.....	966.87	831,510.00
4302	BANNING HOMES	2,000	3,488	1&2	156.54	6,000	38	15.5	125,600.00	.02		5,561,392.00	1,594.44	.57	2,843.49	1,630.44	5,686,992.00
	TOTAL	3,384	11,498		403.46	14,070			\$ 752,853.00			\$12,685,113.00					13,437,966.00
	AVERAGE			2			54	8.94		.10			996.52	.66	3,566.62	1,079.50	
	GRAND TOTALS	6,852	26,468.5		577.06	27,205			\$3,255,586.98			\$26,348,086.82					\$29,603,673.80

* INCLUDES EVERYTHING BUT THE LAND.
** INCLUDES AREA FROM SURFACED FLOOR TO CEILING.





WILMINGTON HALL

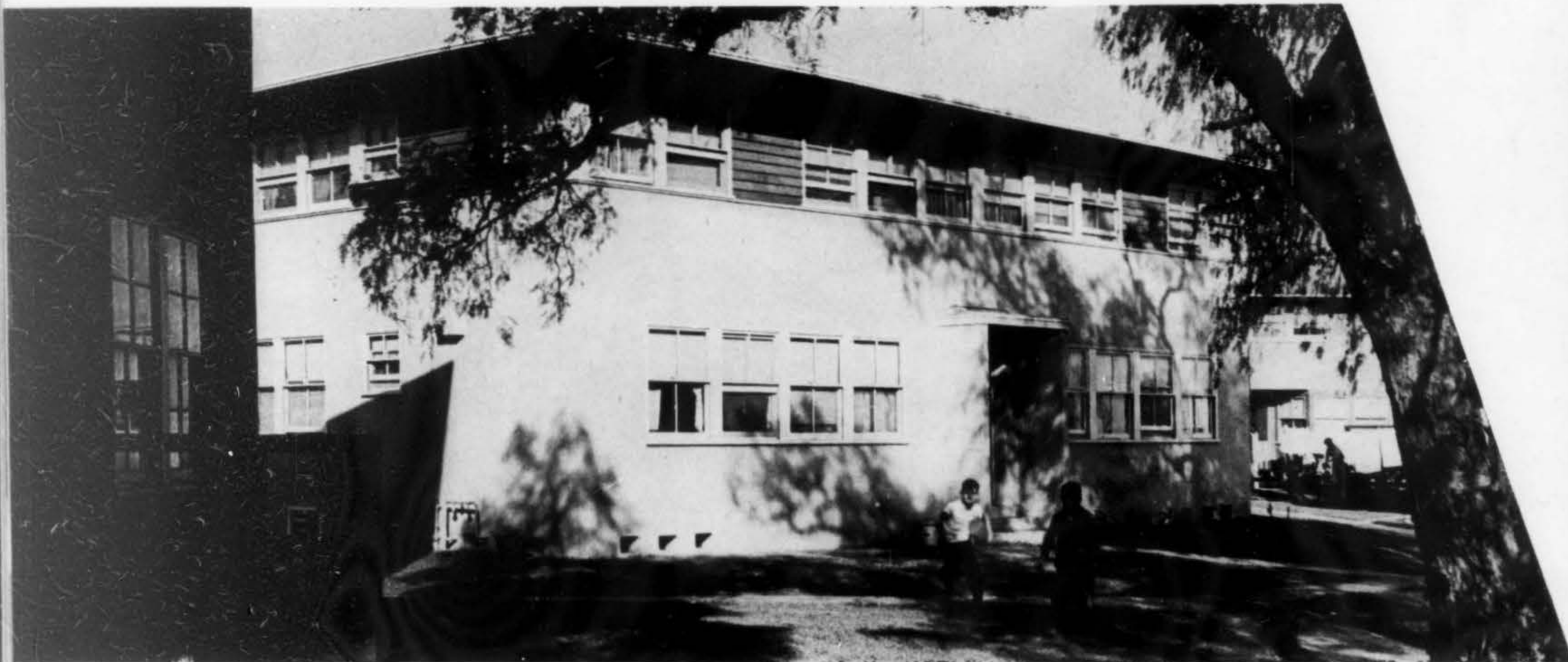
This project provides 2,126 dormitory rooms designed to accommodate 3,000 men working in the Wilmington-San Pedro shipyard area. The development was initiated by the FPHA, but in May, 1942, the Los Angeles Authority agreed to construct, manage and operate it as agent for the FPHA. In addition to providing all furnishings and janitorial and maid service, this development is planned as a community center where eating facilities, recreation, clubrooms, library, health services, and many other features are available. Occupancy was begun in September, 1942. Health service is included in the monthly rent charge. Because of the morale problem—many married men living alone here because they are unable to bring their families from other parts of the country—great care was taken in programming services and recreation. Gymnasium and theater building is suitable for almost any form of entertainment from a motion picture to a basketball game. Cafeteria serves food for all shifts and a snack bar is open all night. Furnishings include everything but toothbrushes and soap. Lewis Eugene Wilson, war housing consultant for the authority, and Armand Monaco were in charge of designing. The general contractor was the Zoss Construction Company.

NORMONT TERRACE

The Los Angeles Authority took this project over as agent for the FPHA in May, 1942. It is a 400-unit development on 38 acres of land in the Los Angeles harbor area, and is composed of apartments for 400 war worker families. Construction was completed in June, 1942. Exterior is of wood and plaster, interiors of plaster, with hardwood floors. The development was planned by Architects Winchton L. Risley and Stanley R. Gould. The site development contractors were J. K. Thomas and the Theodore A. Beyer Corporation, and the William C. Crowell Company, general contractor, was in charge of buildings.

DANA STRAND VILLAGE

In the heart of the Wilmington war production area, Dana Strand Village, a 384-unit development occupying 21.17 acres and housing approximately 1,500 persons, was initiated in February, 1942, by the FWA. The Los Angeles authority took over for the FPHA in May, 1942. Exterior is of stucco. Plaster interiors and hardwood floors. The development was designed by Architects George J. Adams and Graham Latta. The general contractor was Myers Bros.



owned washing machines, 11.5 per cent owned vacuum cleaners, 4 per cent mangles, 97.8 per cent electric irons, and 93.8 per cent radios.

Furniture and Furnishings: 1.2 per cent had extravagant furniture and furnishings, 47.2 per cent had comfortable furnishings, 40.6 per cent had fair furnishings and 11 per cent did not have adequate furnishings.

Community Relations: The joint use of facilities is apparently working well. Less than 5 per cent of the lawn tool problems, 2 per cent of the clothesline problems, 2 per cent of the incinerator problems and 1 per cent of the garbage problems were caused by lack of neighbor cooperation. One-third of the residents are well pleased with their homes. Eighty-three per cent reported no problems with neighbors.

Major Results of the Survey: Dormant leadership uncovered; chronic neighborhood problems brought to light; adequacy and inadequacy of playgrounds and equipment discovered; good psychological benefits derived by giving residents a chance to talk out their problems with interviewers.

Under the California Tax Exemption Law (Chapter 1, Law of California Special Session, 1938), all property owned by local housing authorities is exempt from all taxes and special assessments. However, the law also provides that in lieu of said taxes and special assessments, housing authorities may agree to make payments for services, improvements or facilities furnished by any political subdivision of

BANNING HOMES

This project, containing 2,000 units, occupies 156 acres within a half-mile of the shipyards in the San Pedro harbor area. The Housing Authority of the City of Los Angeles acted as agent for the FPHA in the construction of the development, which was finished early last month. It also is acting as FPHA agent in management and operation. Banning Homes has a self-contained community, including a hospital ward, drug store, beauty shop, etc., and the monthly charge for rent includes fee for medical service at a medical center and hospitalization when necessary. Built expressly for war workers, it will house 2,000 families. Construction is of gypsum board for exteriors. Architects William Allen and W. George Lutzi were in charge of planning, and E. C. Nesser was the general contractor.



ESTRADA COURTS

Replacing 153 structures, of which 143 were substandard, Estrada Courts, composed of 31 frame structures with asbestos siding shingles, provides housing for some 850 war workers in 214 living units. It was begun in January, 1942, and completed the following August by H. Gorelnik, general contractor. Architects were Alexander, Risley, Witmer & Watson, Associated Architects; Robert E. Alexander, chief architect; Winchton Risley, David J. Witmer, Loyall F. Watson, associates.



the state for the benefit of a housing development owned by a housing authority. To date, the City Housing Authority has entered into agreement with the city of Los Angeles for the payment of 2½ per cent of the total annual shelter-rent collected for each development owned by the Housing Authority. According to a certified statement from the Realty Tax & Service Company, the city received \$12,946.60 in taxes from the sites of the 10 developments now owned by the Housing Authority for the year immediately preceding acquisition of the sites by the authority. The developments above mentioned are as follows: Ramona Gardens, Cal. 4-1; Pico Gardens, Cal. 4-2; Pueblo Del Rio, Cal. 4-3; Rancho San Pedro, Cal. 4-4; Aliso Village, Cal. 4-5; William Mead Homes, Cal. 4-6; Estrada Courts, Cal. 4-7; Rose Hill Courts, Cal. 4-8; Avalon Gardens, Cal. 4-9; Hacienda Village, Cal. 4-10.

On the basis of the estimated income from presently established shelter rent, the local authority will voluntarily pay annually to the city of Los Angeles approximately \$14,000 for its 10 regular low-income developments. With some developments rented to war workers, the amount will be about \$20,000. In other words, the city will be receiving more from these payments in lieu of taxes than it actually received in taxes from these 10 sites. This payment is made to the city for police, fire and health protection and garbage and trash removal services. Negotiations are now under way with the other political subdivisions which render direct services to



Contrasting sub-standard dwellings with adequate housing.



ALISO VILLAGE ▲

Aliso Village, completed in May of this year, is the largest development of the authority and provides housing for approximately 2,975 persons in 802 living units in its 33 brick and plaster buildings. It is located in one of the worst slum areas in the city, and although it has been converted to the use of war workers it still influences the surrounding area favorably. Of the 417 structures razed to make way for it on its 34.3-acre tract, 387 were substandard. Plans were done by the Housing Group Architects, comprised of Ralph C. Flewelling, chief architect; George J. Adams, Lewis Eugene Wilson, Eugene Weston, Jr., and Lloyd Wright. Subcontractors included F. C. Schilling, plumbing. The general contractor was R. E. Campbell.

PICO GARDENS ▶

In the heart of one of the worst slum areas in the city, Pico Gardens provides 260 living units in 37 frame and stucco structures containing 1,323 rooms and housing approximately 800 persons. It was begun in February, 1942, and finished in September. Originally a low-income housing project, it has been entirely converted for the duration for use of war workers. Pico Gardens was designed by Project Architects Associated, comprised of John C. Austin, chief architect; Sumner Spaulding, Earl Heitschmidt, and Henry C. Newton. J. K. Thomas and the Theodore A. Beyer Corporation were the general contractors.



the developments and agreements are expected to be consummated with them in the near future.

Under the provisions of the Lanham Act (Public Number 409—77th Congress approved January 22, 1942), all federally owned war projects developed pursuant to the act must make payments in lieu of taxes equivalent to the taxes that would be levied were the developments privately owned, less, of course, the cost of any services provided by the development which would normally be provided by the taxing body. It is understood that these taxes will be collected by the tax body which normally collects ad valorem taxes and that these tax proceeds will be distributed to the various agencies which share in the tax dollar in the same ratio as ad valorem taxes.

The following projects fall in this category: Dana Strand, Cal. 4103-x; Normont Terrace, Cal. 31-4-x; Wilmington Hall, Cal. 4109-x; Wilmington Hall Annex, Cal. 4301-x; Channel Heights, Cal. 4108-x; and Banning Homes, Cal. 4302-x.

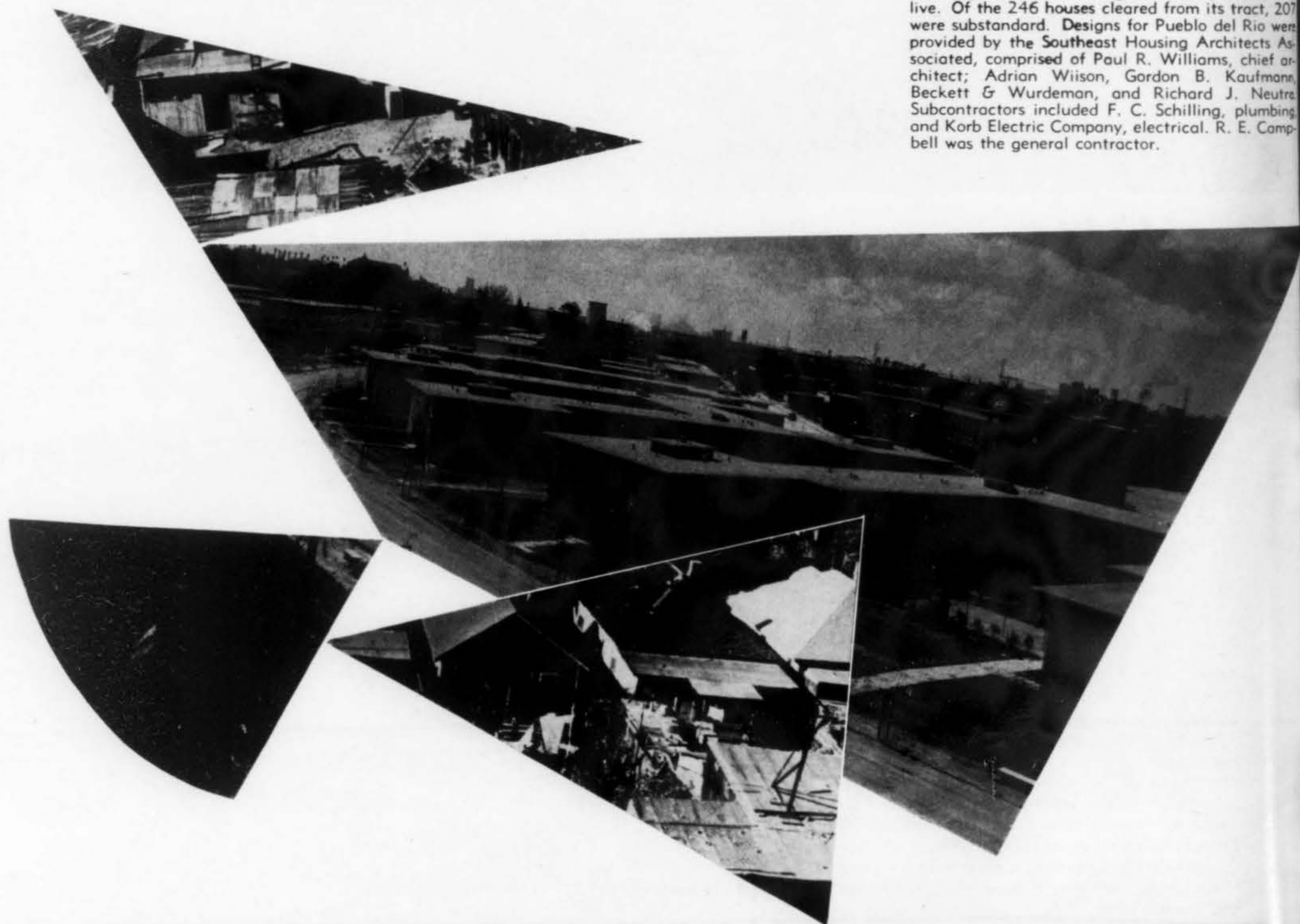
It is estimated that the city will be receiving approximately \$40,000 annually as payments in lieu of taxes, which is many times more than the city actually received in taxes from the six sites before acquisition of the site by the authority.

Among the outstanding subcontractors and suppliers who have been used repeatedly on projects of the Housing Authority of the City of Los Angeles are:

J. P. Carroll & Company, Consolidated Rock Products Corporation, William Gelfan, J. G. Pomeroy, L. Reitman, F. C. Schilling, United States Heater Company, and VanCott Electric Company.

PUEBLO DEL RIO

This development, begun in November, 1941, and completed in September, 1942, houses approximately 1,350 persons in 400 living units provided by 58 structures of reinforced groutlock brick construction. It occupies a 17½-acre tract and was for some time one of the few residential areas in Los Angeles in which Negroes were permitted to live. Of the 246 houses cleared from its tract, 207 were substandard. Designs for Pueblo del Rio were provided by the Southeast Housing Architects Associated, comprised of Paul R. Williams, chief architect; Adrian Wiison, Gordon B. Kaufmann, Beckett & Wurdeman, and Richard J. Neutra. Subcontractors included F. C. Schilling, plumbing, and Korb Electric Company, electrical. R. E. Campbell was the general contractor.



ALL PHOTOGRAPHS BY JULIUS SHULMAN UNLESS OTHERWISE NOTED

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"designs for postwar living"

COMPETITION RULES

This competition is open to all architects, engineers, designers, draftsmen, and students. Members of sponsoring companies, and the staff (both active and advisory) of this magazine, are ineligible. Competitors will agree on entering the competition that the decision of the judges will be final in all cases.

Each competitor may enter more than one submission, either individually or as a member of a group.

In case of ties, a prize identical with that tied for will be awarded tying contestants.

Under a ruling by the A. I. A. Committee on Competitions, Institute members are authorized to enter this competition.

Competition officially opens April 1, 1943.

REQUIREMENTS

DRAWINGS (mandatory)—Drawings will be on two sheets of stiff white cardboard, or on opaque paper, mounted. Drawings will be in undiluted black ink. The sheets will be 16x20 inches and the drawings will be placed horizontally within one inch of any edge.

Sheet No. 1: Will show the floor plan or plans at 1/8 inch scale, with furniture to be indicated, and a plot plan of 1/16 inch scale, with roof plan shown as well as solid block conventional shadows cast from building. One area of this sheet shall be blocked off in a rectangle, 8 1/2 x 11 inches. In this block the perspective of the building is to be placed and over it a typewritten sheet of opaque paper upon which the competitor will describe or state his solution of the problem in relation to all or any of its aspects. (Note: The perspective will not be a determining factor in the judgment but will be used solely for presentation.)

Sheet No. 2: Four elevations of the structure, each at 1/8 inch scale, to be placed directly one above the other on the left side of the sheet. Elevations to be line drawings with conventionally cast 45-degree shadows. The right hand of sheet No. 2 is to be given over to any further elaborations of any aspect of the problem the competitor might choose, such as methods of construction, structural details, or small isometric drawings.

ANONYMITY OF DRAWINGS

No identification mark, device or symbol will appear on the drawings.

The competitor will print or type on two plain cards, 2x3 inches, his name and address.

The cards will be sealed in opaque envelopes, the envelopes to be secured to the back of each mount with tape. On receipt, drawings will be numbered for identification by the professional advisor and the competitor's identity will be determined by the advisor in the presence of the jury after the awards are made.

AGREEMENT

California Arts and Architecture reserves the sole right to publish any or all entries in total or in part. Chosen designs will be retained by the magazine for exhibition purposes. Full and clear credit will be given the competitor in each instance. Submissions other than winners will be returned to the authors within a reasonable time, postage and \$50 insurance postpaid. Awards will be wired to all the winners. All competitors will receive a letter outlining the results of the competition, together with the jury's comments.

DELIVERY OF DRAWINGS

Drawings are to be securely wrapped in stiff board, flat, and mailed or delivered to California Arts and Architecture in care of Palmer Sabin, professional advisor, 3305 Wilshire Boulevard, Los Angeles, California. Mailed packages must bear the post office cancellation of any time not later than midnight on June 14, 1943. Packages will be accepted at the office of the publication until the same hour. Drawings are submitted in this competition at the competitor's risk. Reasonable care will be exercised in handling, safekeeping, and packaging for return.

It is suggested that contestants signify their intention of entering the competition in order that additional information might be sent them.

COMPETITION CLOSING AT MIDNIGHT, JUNE 14, 1943. NO PACKAGES

POSTMARKED LATER THAN MIDNIGHT, JUNE 14, 1943, WILL BE ACCEPTED.

PRIZES:

First prize	\$1,000
Second prize	500
Third prize	250
Honorable mention	100
Honorable mention	100
Honorable mention	100
Honorable mention	100
Honorable mention	100

PROFESSIONAL ADVISOR:

Palmer Sabin, A. I. A.

JUDGES:

Sumner Spaulding, F. A. I. A.

Richard J. Neutra, A. I. A.

John Rex, A. I. A., Gregory Ain,

Charles Eames

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