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arts & architecture

JUNE

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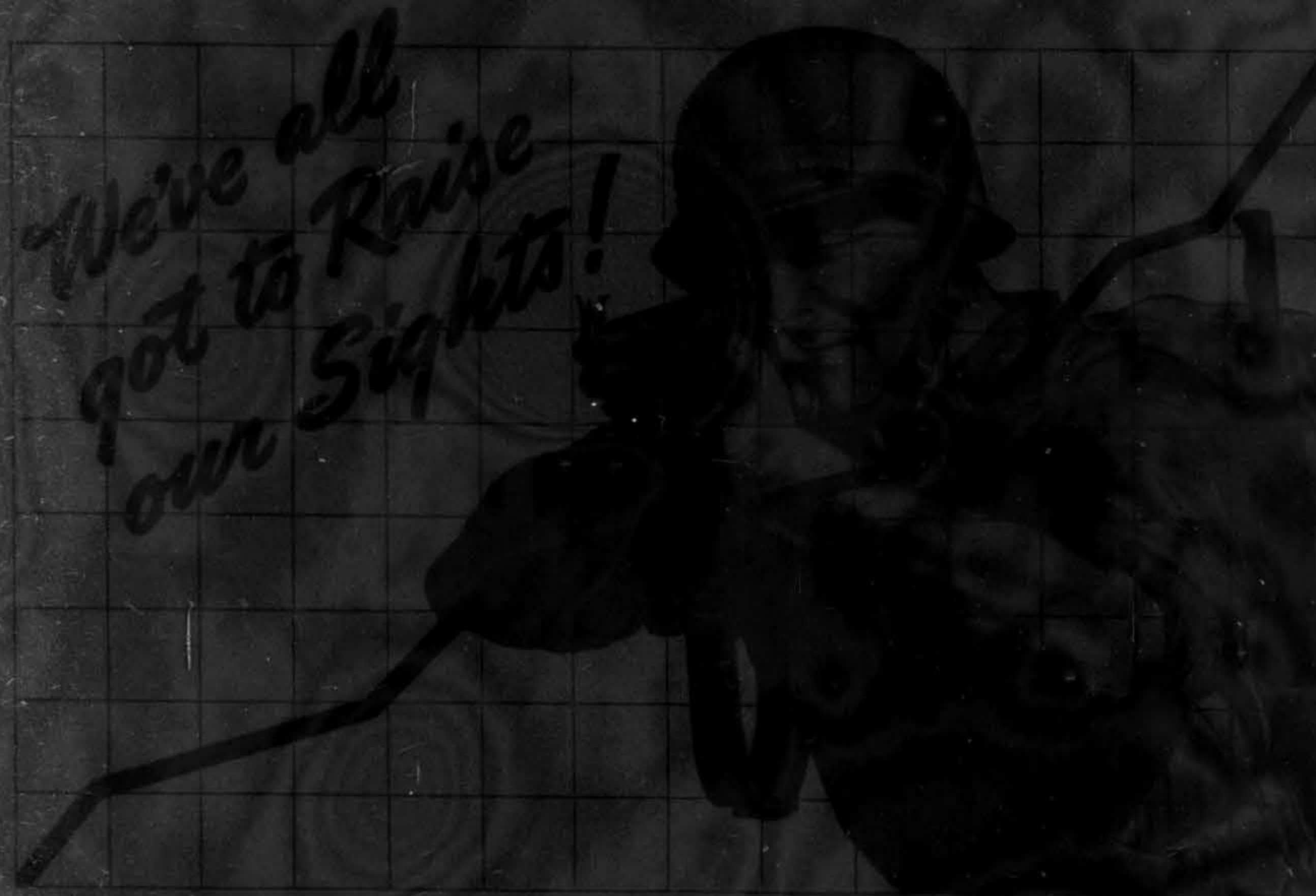
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REMODELED HOUSE—FREDERICK LANGHORST
INTERIORS—PAUL LASZLO
PEOPLE MAKE PRODUCTION—THE STORY OF VALLEJO
MUSIC—PETER YATES

35
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roy eames

TO HIT 'EM H-A-R-D-E-R



THIS year 1943 promises to be the grimmest, hardest year this country has ever faced. Every effort, and every dollar of national income not absolutely needed for existence, should go into war work and War Bonds.

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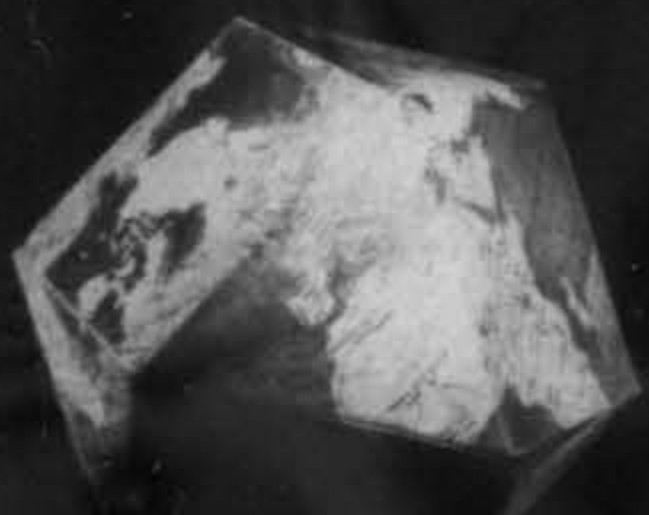
tention and *continual* stimulation to get fullest results.

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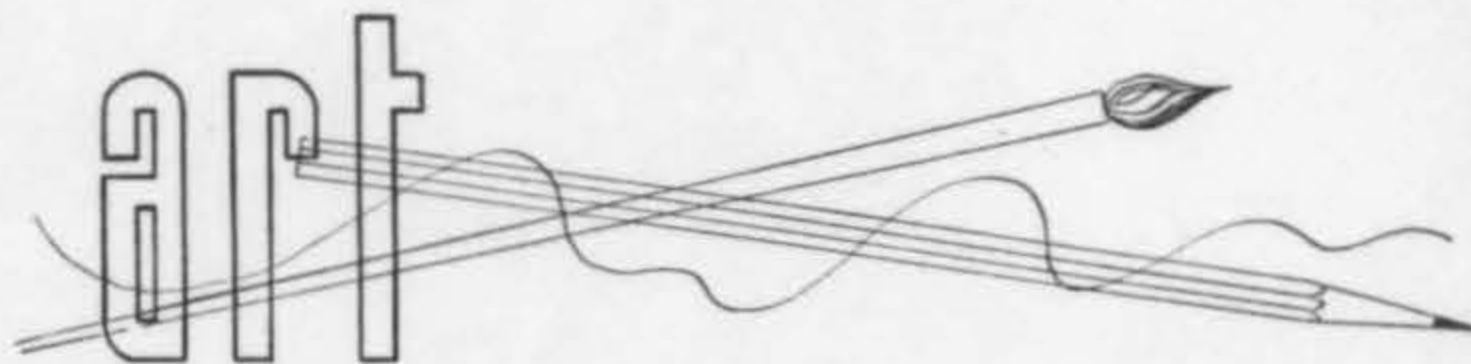
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LOS ANGELES

Sculpture, as a creative medium, is probably less understood than any other form of plastic expression. Less understood not only by the layman but by those who essay to produce it. And as long as our critical index is grounded on the Greek concept we shall no doubt continue to regard sculpture as "that free branch of the fine arts that imitates natural objects, chiefly the human body, by representing in solid form their true proportions, either in all three dimensions or in those of length and breadth only." Of course, the revolt against this sort of decadence which has taken place in painting, architecture, music, and literature has had its counterpart in sculpture as well. But the Brancusis, the Caulders, the Lipchitzes, and the others of this company have been few and far between—and the opportunity to see such work has been even more rare.

This spring, after too long an absence from public exhibitions, Peter Krasnow held a one-man show at the newly opened gallery in the Beverly-Fairfax Community Center. Only a fraction of his prodigious output could be displayed, but there was enough to demonstrate the firm foundation upon which he builds, the respect, devotion, and understanding with which he approaches his medium. For Krasnow, the beauty in a piece of wood—its color, form, density, texture—remains only to be discovered under the careful manipulation of his cutting tools, and through his guidance of them there emerges a new life and significance and religious joy which no "imitation of natural objects" could ever achieve.

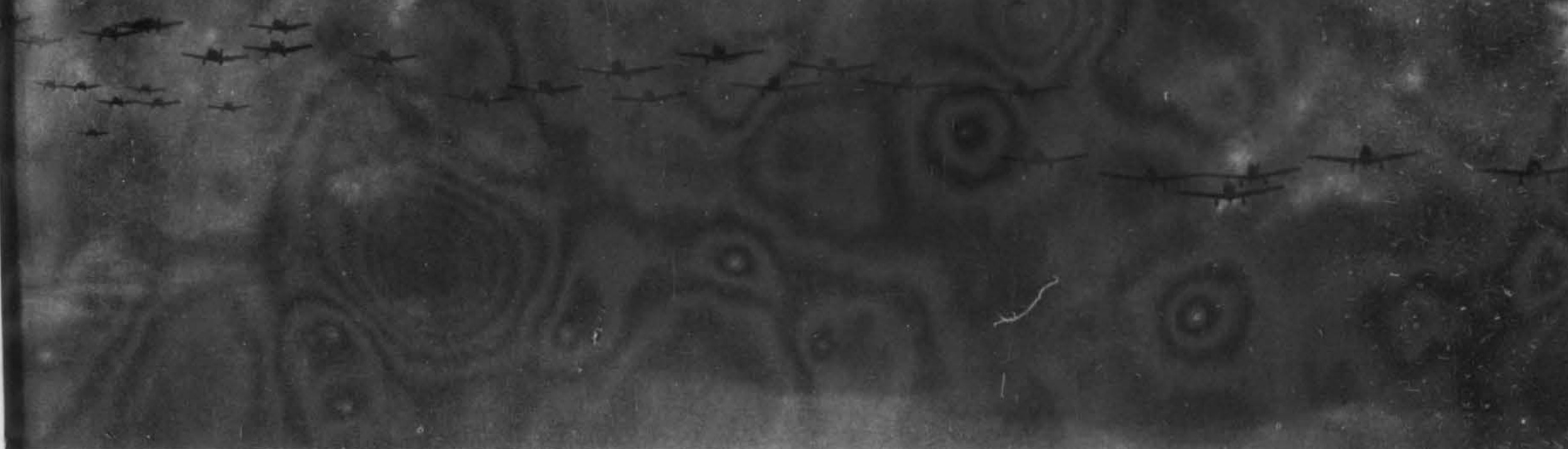
Though the complexity of his later pieces presents too much to be comprehended at the casual glance customarily bestowed upon a gallery full of sculpture, there is rich reward for those who get beyond this barrier. If you are fortunate enough to participate in the breaking down and re-assembling of such a piece—for they are made in many parts of many woods—you will have in addition something approaching the experience of the sculptor himself in the creation of these works of art. Above all, Krasnow is making sculpture to be seen in many profiles, in many lights, to be experienced in part and as a whole, to be felt by the hand and to be lived with.

The American Contemporary Gallery at 6727½ Hollywood Boulevard again has plans for broadening its field of activities. A series of five Friday nights, starting some time in July, will be devoted to showing historical films obtained through the Museum of Modern Art Film Library in New York. Modern Museum exhibits will be held in conjunction with these events, making for what should be a double A program this summer. Included in this initial series (there may be more later) are such historical masterpieces as *The Great Train Robbery*, Griffith's *Birth of a Nation*, and many other milestones prior to the advent of the sound track. Those who have not grown up with the industry will no doubt find these carefully selected programs of early film art—films which have contributed to the development of cinematography—an exciting and informative experience.

Victor Tischler, Viennese refugee from occupied France, is showing at the Stendahl Galleries. His work in oils, watercolors, ink, and pastel fills three rooms and overflows into the hallway—a sizable showing for any individual. The oils, most of which are weighted down by a preoccupation with death—dead trees, stark rocks, birds of prey, and the like, are a curious combination of mood and factual recording—romanticism treated with an astonishing matter of factness. One or two portraits reflect a skillfulness with subtle flesh tones, but personally we prefer Mr. Tischler the draughtsman. In his fine and sensitive pen drawings there is a fluency and ease with a medium which seems outside the framework when color is involved.

Gina Knee is also a newcomer to Southern California after ten years in Santa Fe, New Mexico. The Hatfield Galleries are presenting a handsome group of her watercolors during the first three weeks of June, bringing to this region of watercolorists a fresh and provocative addition quite unlike the native crop which has achieved such popularity. The large splashes of vivid color which record the light and shade of objects in space are absent. Miss Knee uses her medium for more subjective ends, developing rich textures and patterns which have evolved from concepts of things rather than things themselves.

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She belongs to that small group of artists who speak an international kind of language—and consequently her work moves in the direction of our hopes for tomorrow, along with all the art that is yet young enough to grow and be part of the world in which we should like to live.

The general public is at last being afforded a look at the famous Joseph von Sternberg collection of contemporary art. It is also given the satisfaction of surveying what is to be part of its own art collection at the Los Angeles Museum, grouped together under the title of "Beginnings of a Museum Collection." Both exhibits should be a must on every gallery goer's list.—GRACE CLEMENTS.

SAN FRANCISCO

Watercolors, in the traditional meaning, comprise only one of many aqua-media techniques in the Seventh Annual of the San Francisco Art Association Watercolor Exhibition current at the San Francisco Museum. Tempera, gouache, casein, and even combinations with the graphic arts, such as watercolor and pastel, are an important part of one of the best annuals yet. The prize winners, in fact, are in one of these alternate media. *Amusement Park*, a casein medium composition full of movement despite a deceptive predominance of vertical and horizontal elements, by Copeland C. Burg, was awarded the Association Fund Prize. A gouache by George Alois Laisner, *Richochet*, with its more or less abstract suggestion of pyrotechnics and ordnance, took the Purchase Prize.

One of the pleasant surprises is the great variety shown in the choice of subject-matter and approach. "Schools" are out. Like the scattered clouds of a storm that has passed, there are some compositions reminiscent of techniques which absorbed sizable groups in other years. But this year they find a balanced place in an interesting and harmonious exhibit. At one end of the gamut is Lois Hanscom's fantasy, *Old Circus Horse Retires* (the two-man variety gamboling in a gaily flowered field with others of the species), a composition filled with delightful humor. The show runs on through realism, typified by Janet Turner in her careful and proficient watercolor, *Uninhabited*, and Hilda Morris' tonal tempera, *Landscape*, to the austere perfection of abstractionist Charles Howard's *Hieroglyph*, a gouache. It is interesting to note that after a year and a half of war the psychological effect of current events on the presumably recent work of the artists participating is little marked. A few are preoccupied with the subject, but only a few. The truth is that the show is almost as tranquil as a warm spring day in the country. Perhaps this is the better thing to be. Art should be a refuge from the times as well as a record of the times.

For the nostalgic, Hamilton Woolf presents *Sketching Around the World*, a reminder of days long gone when a travel poster was more than an empty echo and peaceful adventure lay over the distant blue horizon. Accompanying travel book sketches are cases and displays of souvenirs and mementoes gathered by the artist, the rosary of a sentimental voyager.

Flanking either side of this mundane exhibit are small galleries containing the works of two abstractionists. In the S. F. A. A. gallery are the nebulous compositions of William Campbell, an artist intrigued by forms half seen. The work of Ralph Seigle is shown in the other. According to the information placard, Mr. Seigle has progressed through a great many phases of thought and technique. Now, says the writer, he is interested in the poetic approach. "In an abstract way he takes you beyond realism. In this realm, cacti may bloom with camellias." (They really do-in-California.) The pictures are to be "sensed as well as seen." (Aren't all works of art sensory experiences?) These quotations, and much of the rest of the piece, are just so much of what might be called "museum mumbo-jumbo," a senseless style of expression, a kind of "in love with own words department," too often found on museum walls. It should be realized that this kind of writing only confuses. Ralph Seigle's pictures, on the other hand, do not confuse. They are the work of a first-rate artist and craftsman, beautiful in color, strong in construction and personal in conception. The technique used in many, one invented by Mr. Seigle, makes use of dyed wax. It combines the fine, sharp line effect of wood engraving and, in color, the soft light of stained glass windows.

Aside from the permanent collections, a group of war cartoons in the original by America's most famous wielders of the one-line caption, originals of some recent *Time* magazine "journalistic portrait" covers by Ernest Hamlin Baker, Artzybasheff, and Boris Chaliapin, all of which contain an incredible display of technical proficiency, a small group of excellent if not exciting watercolors by Private Richard Yip and a beautifully arranged exhibit of "a house" by Architects Anchen

(continued on page 15)

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books

THE SECRET LIFE OF SALVADOR DALI, by Salvador Dali (The Dial Press, \$6.00)—Salvador Dali may have worked this way: he wrote some scattered paragraphs of stimulating and pertinent art criticism—enough to make a pamphlet. But pamphlets, at best, bring prestige, not money. Dali had enough prestige—what he wanted was money. So he amplified the pamphlet of criticism by adding to it a verbose record of studiously erratic conduct over a period of years. He represented the conduct as being his own, and some of it may have been . . .

The events reported are sometimes acutely boring, but they served to fill up space. Then, following his conviction that obscenity makes scandal and that scandal makes publicity and that publicity makes money, he interpreted the manuscript with accounts, in the first person singular, of various excretory functions. Kind friends put the accumulation together, and the Dial Press issued it in a handsome volume selling—and really selling—at six dollars a copy. It was called, in the best come-on tradition, "The Secret Life of Salvador Dali," and its revenues prove—if further proof were still necessary—that Salvador Dali, beyond being a draughtsman and colorist of exalted skill, is, as a promoter of Salvador Dali, nobody's damn fool. Four-fifths of the verbose autobiographical matter may be dismissed with a word, and there is no reason why the word should contain more than four letters. The talented Mr. Dali is simply making hocus-pocus with the Freudian vocabulary, to befuddle the gullible believer. You avoid befuddlement by the simple process of avoiding belief. You can't be consistently sure that he's inventing, but it doesn't matter much anyway. Maybe he *did* have a childhood fascination for a little girl, and maybe he *did* try to push her off the roof. Every little boy has tried, with varying degrees of success, to push some little girl off the roof! Some of the trivia he reports are interesting if true. Others are tiresome—whether true or not.

Dali, by his own account, comes from a lower middle class Catalonian family. Sometimes they seem to have been well supplied with cash, sometimes they seem to have been poor: Dali is vague about all aspects of money except the acquisition of it. His father seems to have been remarkably tolerant and broad-minded—he refrained from kicking Dali out of the house until Dali was a grown man. At least that's what Dali says. The incoherence and disorder of the book bear out Dali's representation of himself as a spoiled brat—an only child who wasn't even housebroken till he was ten. Much of the extravagance of his conduct (he represents most of it as being carefully calculated in advance) is consistent with the fact that as a little boy he never had his pants switched. Except in artistic technique, Dali shows a complete lack of discipline—but never, in spite of his posturings, a lack of sanity. In his book he plots diligently to build up a legend, but you don't believe him.

But Dali's critical comment is something else. You have to pan a lot of dirt to get the nuggets, but they pay you for your time. The book sets forth an artistic credo; sets it forth piecemeal, to be sure, but with conviction in the pieces. Put them together and they make sense. Dali is, by his own avowal, a traditionalist, not a revolutionist. He would neither revert to the past, as a reactionary, nor break with it, as a revolutionist. Thus he becomes a revolutionist against revolution—against the doctrine that the artist should throw away the past and start from scratch. His anti-revolutionary revolt began, according to his record, in the Academy in Madrid. He writes: "I would ask anxious, desperate questions of my professor of painting; how to mix my oil and with what, how to obtain a continuous and compact matter, what method to follow to obtain a given effect. My professor would look at me, stupefied by my questions, and answer me with evasive phrases, empty of all meaning. 'My friend,' he would say, 'everyone must find his own manner; there are no laws in painting. Interpret—interpret everything, and paint exactly what you see, and above all put your soul into it; it's temperament, temperament that counts!' 'Temperament,' I thought to myself, sadly, 'I could spare you some, my dear professor; but how, in what proportion, should I mix my oil with varnish?'"

Here is a thorn to irritate the mind into considerable meditation. Generations of reformers have devoted themselves to breaking the strictures of academic instruction. Then comes a talented, egocentric re-

(continued on page 15)



WAR CONSTRUCTION

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sifting the

DOUBLETALK

Last month this column started with a reference to comedians. This month we pay our respects to another comedian who has just come back from the Pacific war theater with something to say that is not doubletalk. It is sense, human sense. But it won't be popular. Not even if it comes from the heart and sympathies of a man who has lost a son in the armed forces.

When Joe E. Brown pantomimes a baseball pitcher, the crowd roars, but when he stood up last week before the Annual Boys Club of America convention and said, "Don't hate the Jap, German, and Italian kids. If you must hate something, hate the things they stand for." The answer so far as Los Angeles' leading newspapers with one exception was silence. They forgot to mention him. He wasn't being funny when he said, "The Jap soldiers should be pitied because they haven't been told the truth." Joe E. Brown fixed himself with the American newspapers for good when he said, "This will probably hurt a lot of you to hear, but our boys are not the physical equal of the boys they are fighting." You can't tell the truth about the effects of an economic folklore which permits the children of our country to grow up undernourished. Why, it would be socialism to see that they all get enough to eat! And it is almost treason to say that they do not!

Mr. Brown deserves a medal for courage in action, but you may be certain that he won't get one voted him by our present congress. Information has reached us that from now on the word "Fascist" is to be dropped from the vocabulary of the Office of War Information. Instead, we are to get the words "The Enemy." A neater back dive with a half turn was never performed by Georgia Coleman.

The implications of this innocent-looking directive are dangerous. Once you start talking of "the enemy" without naming him, you have raised the object of your discussion to the level of abstraction. You can switch friends and enemies with the easiest sleight of hand and hocus pocus. The realm of abstraction is the realm of lightning changes. What means nothing can also be made to mean anything. Emotions are the most violent when the object is the least concrete. How much easier it is to become incensed at "the vice interests" than against Joe Doakes, who owns the corner grog and dice shop, and how much harder it is to bring action to bear against him. We must not cease to identify those who are against us by name and keep their names up on the board until the last Fascist is stripped of power. Whoever heard of the Brooklyn Dodgers calling the Boston Braves "the opposition"?

Unless we keep our objectives and opposition clearly and specifically in mind, we can expect ourselves soon to be fighting those whom we now call "our allies." I am certain that before this war is over we shall be sending our soldiers to fight for principles far different from those for which we entered the war and against other peoples than those whom we started out to defeat, unless we keep reminding ourselves why and against whom we got into it. The enemies have been named. They are the German Nazis, the Italian Fascists, and the Japanese Imperial Feudalists. The objectives have been named: the complete conquest of their armies, navies, and political leaders and the rooting out of their systems of tyranny.

Abstractions will cloud these objectives and may divert our forces from their accomplishment. Those Jesuits, the advertising executives who have captured the O. W. I., are dangerous feather merchants.—
JACOB ZEITLIN.

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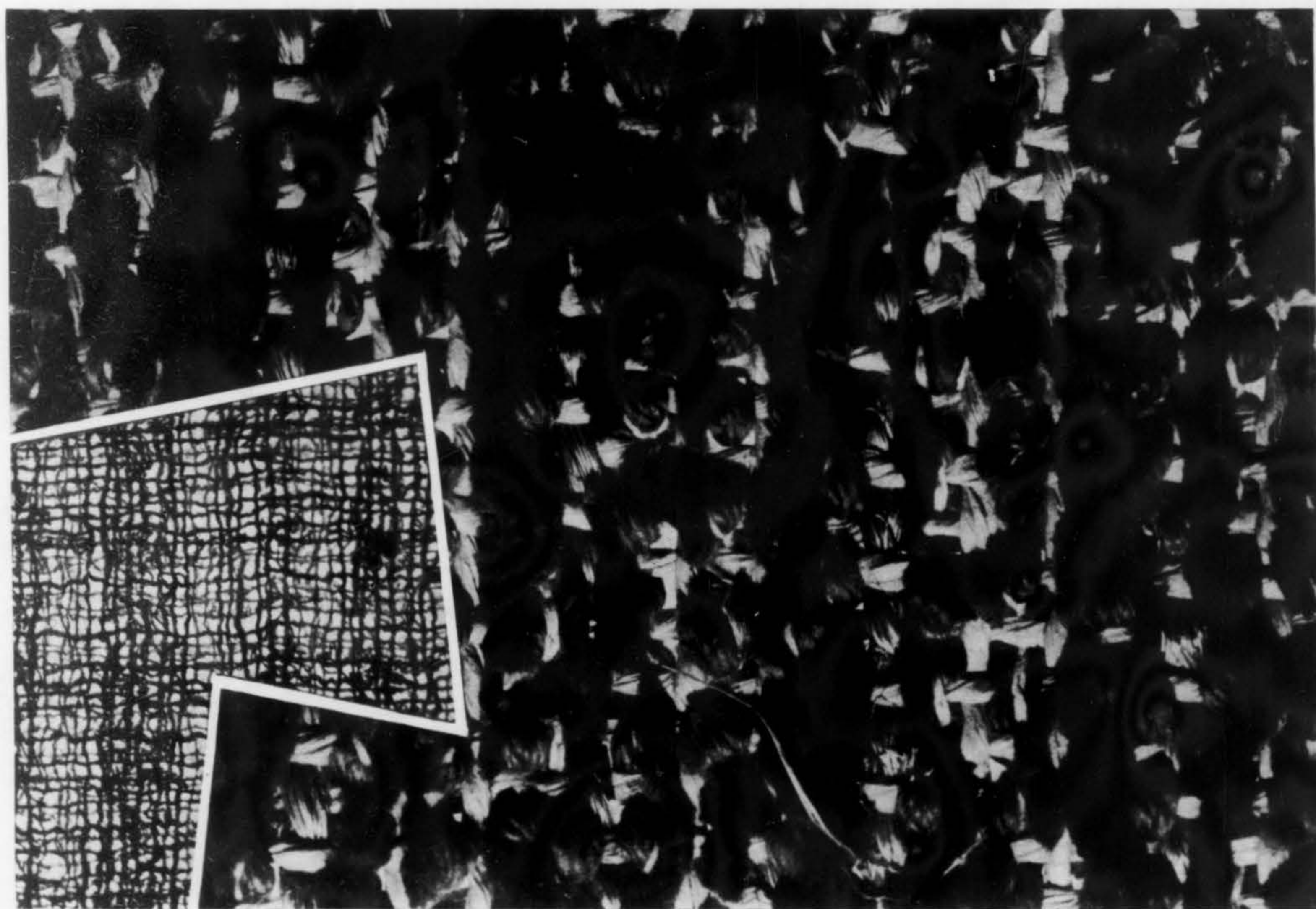
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articles

From Hun to Nazi	18
Every-day Art	24
A Prefabrication Vocabulary	25
Twentieth Century Symphonic Writing	32

architecture

City Hall by Charles Eames	22
Prefabrication by R. M. Schindler	25
Remodeled House by Frederick L. Langhorst	28
Interiors by Laszlo, Inc.	30
Vallejo Housing Authority Supplement	33

special features

Art	4
Books	8
Sifting the Doubletalk	10
Music	14
Notes in Passing	17
Furniture by C. Coggeshall	20
Products and Practices	51

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music

The first performance of *Toccata and Arioso* for wood wind quintet by Ingolf Dahl, richly performed by the New Music ensemble, Ary van Leeuwen, flute; Alfred Peterson, clarinet; Lloyd Rathbun, oboe; Wendell Hoss, horn; and Adolph Weiss, bassoon, was the high point of the fifth annual Festival of Modern Music at the First Congregational Church of Los Angeles, May 22. The playing of this powerful composition proved several things: that wood winds are the best instruments for the peculiar acoustics of the church; that unknown compositions by relatively unknown composers do not always fall on deaf ears; that Ingolf Dahl should not long remain a relatively unknown composer.

For Ingolf Dahl this has been a rewarding season. His performance for Evenings on the Roof of the piano sonata by Aaron Copland was an event that will not soon be forgotten by those who heard it. The later performance of his own piano suite brought forth natural comparisons with this sonata, which were not all to Mr. Dahl's disadvantage. At the Modern Music Festival, after the playing of his quintet, Mr. Dahl joined with the violinist Sol Babitz to play the *Third Sonata* for violin and piano by Charles Ives. This sonata is one of the great works in American music. What is more, it is amazingly effective with the American public. Mr. Dahl is editing this work for publication by *New Music Quarterly*. Printed it should soon find an enduring place in the repertoire of concert violinists, to the sorrow of easy-going accompanists, who will have to sweat to play it.

The sonata replaced the scheduled composition *Dumbarton Oaks* for chamber orchestra by Stravinsky, which the composer was to have conducted. The group of studio musicians that was to have performed this work was prevented by studio engagements from giving it adequate rehearsals, and the composer was naturally reluctant to conduct it half rehearsed. Granting that the studio officials whose indifference to the public interest often prevents the granting of adequate time for the presentation of such works believe that the power of the money behind them is sufficient excuse for any amount of public discourtesy; granting that the public remains fairly apathetic to such vicious situations; it is still more than time for both studio musicians and the public to assert themselves. Competent musicians should insist that permission for time off to take part in valuable performances of "non-commercial" music should be included in their contracts. They should not be penalized by threatened loss of jobs for their desire to improve their talents by taking part in such events. The public should inquire what studios are responsible for such cancellations or prevention of engagements and should take steps to let the studio publicity departments hear of it. Music critics should give full publicity to every such discourtesy. A deliberate campaign of unfavorable publicity would soon bring these anti-social executives to terms. On the other side, it could soon be shown to studio publicity agents that the appearance of studio musicians in outside events offers as good material for press publicity as the coming and going of starlets.

Other compositions of the afternoon program included a stupid *Cantata of Peace* by Milhaud and works by Norman Lockwood, Healy Willan, and Maurice Besly for mixed voices, well sung by the Chancel Choir conducted by the originator of the Festival, Arthur Leslie Jacobs. Sonatas, *opus 47* for piano solo by Ernst Toch, and *opus 11:4* for viola and piano by Hindemith, disappeared in well-deserved indifference, but the *Concerto, opus 74*, by the late Joseph Achron, a sort of *concerto grosso* for piano solo, offered excellent material for Lillian Steuber's brilliant performance.

The evening opened with a strong, simple setting for unison voices of an overlong patriotic poem by Archibald MacLeish. Alexander Borisoff, cellist, took part with the violinist, Harry Solloway, in an impeccable reading of his own *Suite Burlesque*, a charming little composition in a valuable medium which would have been more interesting if the players had not spent so much time tuning and adjusting their instruments between movements. Joseph Achron was again represented by two thoroughly effective and pleasing little pieces, very well played by Private Louis Kievman, violinist, with Sergeant Eugene Feher, pianist.

Frances Mullen, a pianist well known for her performances of important new music, offered this time four of the *Ten Preludes* by the Mexican composer Carlos Chavez, tight and powerful works of aston-

ishing rhythmical complexity and sonority, forceful enough to produce a good deal of resistance among the audience as well as a big burst of spontaneous applause. Her playing of the fiery and exciting *Bachianas Brasileiras No. 4* by the Brazilian Villa-Lobos proved more acceptable to all grades of listeners in the audience.

The Festival concluded with a repeat performance of the cantata *Dona Nobis Pacem* by Vaughan-Williams, a deeply appealing and often beautiful but certainly tedious setting of fragments of poems by Walt Whitman, sung by the Cathedral Choir conducted by Mr. Jacobs. It is interesting to observe the popularity of these American poems with English composers who have given several of them noble settings. One remembers particularly the *Mass of Life and Sea Drift* by Delius. There is also a fine *Symphony for Voices* upon poems of Walt Whitman by our American composer Roy Harris. The influence of Whitman's verse rhythms upon the evolution of choral music is worth consideration by musicologists and should stir up some thinking by the rest of us.

As a whole, the Festival was a valuable experience. Unfortunately, the books of the choir were again written in red ink, and it may be considered doubtful whether this valuable yearly contribution to Los Angeles musical life, so ill supported by the Los Angeles public, will be able to continue. Neither hope nor praise can make up for lack of funds.—PETER YATES.

ART

continued from page 6

& Allen, with fine photographs by Dean Stone round out the museum's current fare.

Recent shows continue at the Legion of Honor and de Young galleries. Both have promising exhibits booked for June. The Legion will show 20th Century Portraits and National War Posters, traveling exhibits first shown at the Museum of Modern Art in New York City. The de Young gallery will hold over the calligraphic brush drawings of Wilder Bently and open an exhibit of oils and pastels by Frank Neal, as well as another of the Museum of Modern Art's circulating shows, Art of Fighting China.—SQUIRE KNOWLES.

BOOKS

continued from page 8

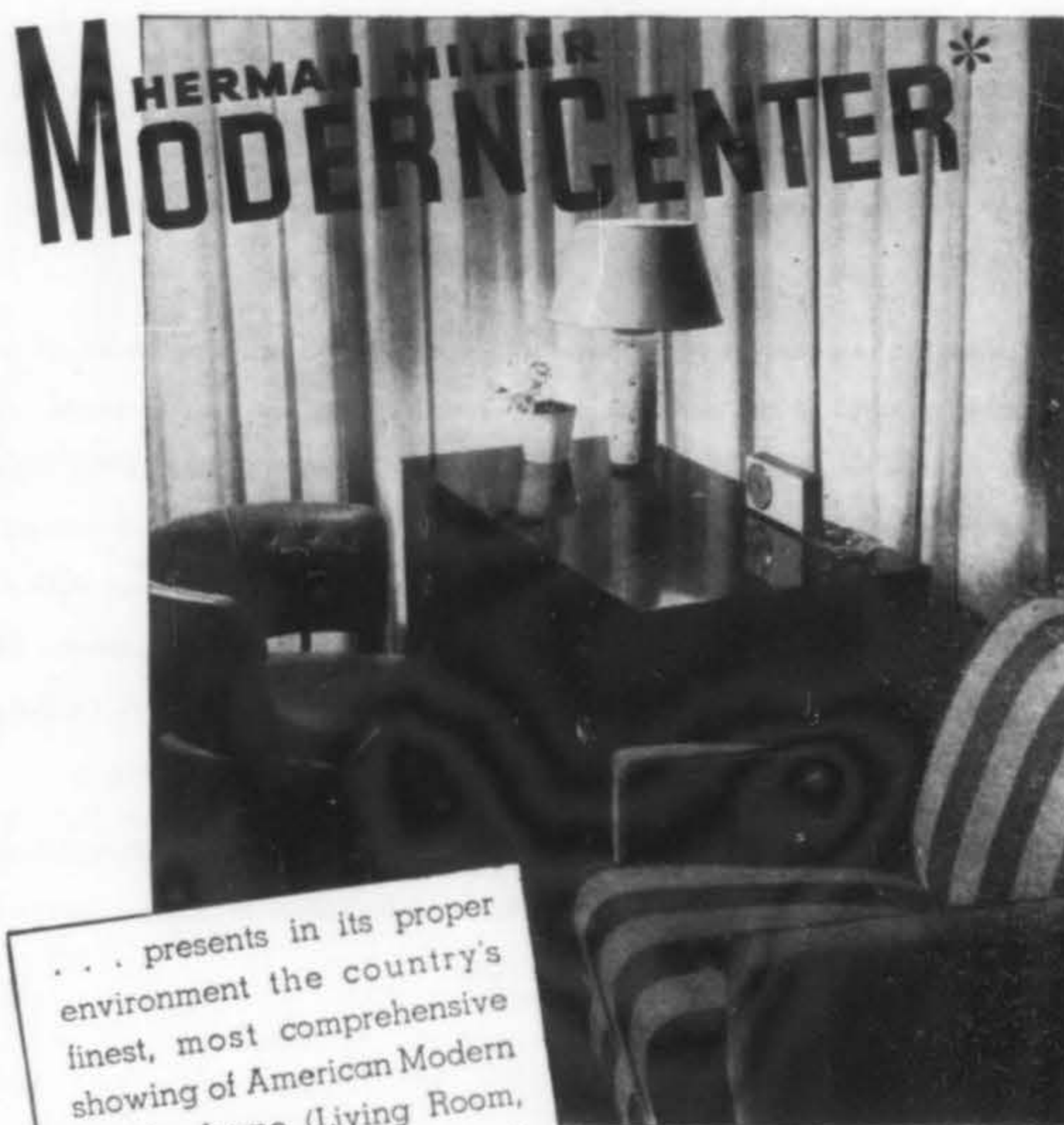
former who rails against the lack of these very strictures.

From Eugenio d'Oro he quotes the statement, "Everything that is not tradition is plagiarism." There follows his own elaboration of the statement. Raphael was Perugino with the addition of what the radio plugs would call a "something else." As the opposite of Raphael he cites Picasso, "as great as Raphael, but damned. Damned and condemned to eternal plagiarism; for, having fought, broken, and smashed tradition, his work has the dazzle of lightning and the anger of the slave . . . In each of his works, Picasso struggles like a convict . . . Instead of leaning upon the immediate past . . . which is tradition, he must lean upon the 'memory' of all that he has seen."

Further, he issues one of the first of his scoriac pronouncements on post-war aesthetics: "Our group was taking on a more and more anti-intellectual color; hence we began to frequent intellectuals of every sort . . . The double vermouths with olives contributed generously to crystallize this budding 'post-war' confusion by bringing a dose of poorly dissimulated sentimentalism which was the element most propitious to the elusive transmutations of heroism, bad faith, coarse elegance and hyperchloridic digestions, all mixed up with anti-patriotism; and from the whole amalgam a hatred rooted in bourgeois mentality which was destined to make headway . . . until the day of the famous crash of the then distant Civil War."

From this one concludes that it was not only among Americans (in Paris bars or elsewhere) that the so-called intellectual-liberal movement of the Twenties was a product of bourgeois snobs who fancied themselves as so many Ganymedes descending from the banquet halls and groves that were not of their making (and in which they were tolerated only through a decadent sufferance), to mingle with condescending pity among the common folk; to pick up a sociological fad to be a topic of chatter upon returning to the banquet hall. In a paragraph (page 287, in case you're interested) he tells off the cult of African art objects, so dear to the heart of Mr. D. H. Lawrence and to the hearts of those to whom Mr. D. H. Lawrence is dear. In another paragraph he summarizes, in what seems like a pitiless obituary, the Bohemian group that existed in Paris between the first and second world wars. "The freemasonry of vice buoyed all its members with sentimental devotion against the common fear of solitude. All lived together, sweated together, took shots together, watching one another to see which one would croak first in order to plant a friendly dagger in his back at the last moment."

There is more—much more. It is worth sifting through many aimless pages. It is even worth six dollars.—PATTERSON GREENE.



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To the eternal beauty of China's ancient art we owe the inspiration for this modern, colorful summer furniture . . .

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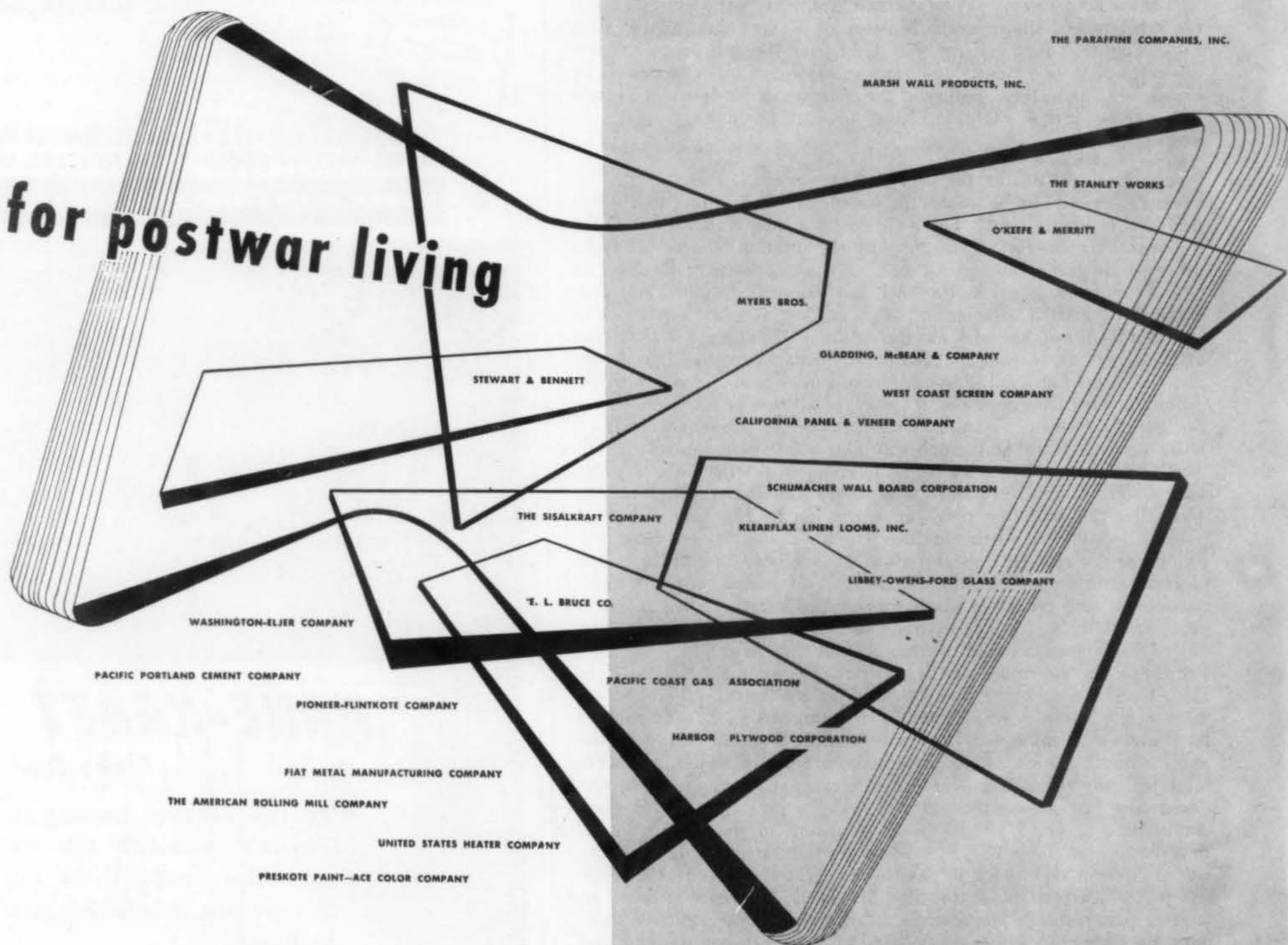
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CINCINNATI FICKS REED COMPANY NEW YORK

■ With this issue the closing date for the competition, "Designs for Postwar Living," will have passed. The last of the architects and students and designers and engineers will have rushed the last of the entries to their nearest post office at next to the last minute. Wives and collaborators will collapse gratefully into a week of sleep and the competitor will think miserably of a hundred things that he would and could have done before he entrusted his baby to the postman.

It is gratifying that the response to the idea of this competition has come from all parts of America, and being mindful of the demands on time and energy we wish to thank all those who have worked so hard to submit their solutions of postwar living problems. From the closing date of midnight of June 14, we will wait a sufficient length of time to assure delivery of all entries to this office. Shortly thereafter, the jury will go into session and upon their decision the winners will be notified immediately. The August issue will carry an augmented showing of the prize-winning design and the individual comments of members of the jury on the results of the competition.

May we again call attention to the co-sponsors of the competition and thank them not only for their support but also for their acceptance of our rather firm insistence that the competitors not be limited to the use of any specific products.—EDITOR.

designs for postwar living



COMPETITION

notes

I N P A S S I N G

WE ARE DOING A GREAT deal of talking about the shape of the peace and the wonderful world that we think might be coming around the bend. But most of that talking is being done while sitting sedately upon our backsides, and trying to seem intelligent about a bitter battle that just might be in the process of being lost. Peace of the kind most of us hope for just isn't going to happen all by itself. There is no point in being childish or naive or in trusting to luck or thinking it is going to grow just because we put a seed into the ground. We can be liberal and tolerant; we can be shocked and revolted by what goes on in the world, and it doesn't mean a thing unless we are willing to do something about it. It is true that well-meaning people of good will have their uses and a world full of them is likely to be a pretty good world, but at the moment the extent of our exertions seems to consist of sitting around contemplating our intellectual navels and clucking disapproval at unfavorable turns in political events. What can we do? More than plenty. It is what we do now, *right* now, the now that begins from this instant forward, that will make a decent peace possible. From here on in we cannot afford to let ourselves, or anyone else, get away with slipshod compromises in order to reach dubious objectives. We must discipline our thinking and our activities and we must demand complete honesty in the thinking and the activities of all those entrusted with the making of commitments that will obligate us to accept one kind of world as against another. Mr. Churchill was right in warning us against the war-weariness that might cost the allied world a complete victory, but we must also guard against that kind of weariness *and* laziness that will let us accept Mr. Churchill long after what he might think and say and want to do, make sense.

Perhaps it is right that experts should direct the tactical and highly technical matters of war itself. We have not asked to be consulted as to the movements of supplies and men, the creations of military fronts, the backings and the fillings, the feints and the thrusts, that are part of the complicated and highly specialized field of military strategy. We fight a war because we want a peace. And we expect it to be our peace, and whoever is to be responsible for putting the words on paper that will implement that peace with plans and proposals and treaties and agreements we expect to listen to us—to listen to the millions and millions of us who, above racial and social and national and economic considerations, want an honest, workable peace at last.

It is true that we cannot afford weariness or impatience or soft tolerance with anyone or any group of people who presume to write that peace. That is why no one can afford not to actively insist upon making the slogans of this horrible war a reality. That is why we can have no truck or patience with the stupidities of factionalism, with the dangerous absurdities of any economic group that sets itself up in an attempt to exploit any people to its own private ends. That is why we can no longer allow ourselves the fatheaded privilege of accepting propaganda-slanted predigested attitudes flung at us by those who are busily plucking other people's feathers for their own nests. That is why we must now examine every particle of world politics for every atom that might be a remnant of the fascist attitude. That is why we must admit our own mistakes and not condone any new ones. This we *must* do if we want a real peace. This we *must* do unless we are to be overcome by a flood of verbal soporifics that will again lull us into the acceptance of another armed truce. This is the time of our greatest responsibility. All of the blood and all of the sacrifice will have meant nothing unless we are going to actively engage the true enemy of mankind. The enemy that exists not only in those who try to conquer us by force of arms but also those that too often exist within ourselves. We cannot hate a Jew because he is a Jew—we cannot hate a Negro because he is a Negro—and hope to make democracy work either within ourselves or in our country or in any world that is worth having. There is no hope for peace unless, hand in hand, with all our allies we can approach the making of that peace in terms of world freedom and world humanity.



Above: Scenes from three movies filmed during the last year era, typifying the screen conception of the Germans who are portrayed as stupid, brutal, sadistic, and inhuman Huns. Their characterization never had the needed relief of plausibility. If the Huns were brutalized beyond belief, then they were satirized to such an extent that their threat as an enemy was laughed off. Charlie Chaplin, in comedy, not only satirized the enemy in "Shoulder Arms" (top) but he also satirized the American screen treatment of him. In Mary Pickford's "The Little American" (center), Jack Holt, shown in the background, played an American who turns German, a characterization Hollywood would now never depict. Alla Nazimova in "War Brides" (bottom) portrayed an outraged woman of an occupied land. Photographs from "Shoulder Arms" and "The Little American" courtesy Academy of Motion Picture Arts and Sciences; "War Brides," Film Daily.

HOLLYWOOD, WHICH HAD BEEN GUILTY of the inexcusable crime of underestimating the enemy, coloring him beyond credulity, or helping him in the Nazi-created myth of Uebermenschlichkeit (superman-ness), is now making encouraging if somewhat fitful progress toward giving him his due. The enemy is no longer being underestimated or apotheosized; he is being given a mature and thoughtful handling which makes neither a hero or a fool of him.

Commenting on Hollywood's treatment of the Nazi, Dorothy Thompson had some rather pointed things to say. "The Hollywood Nazi," the columnist wrote recently, "is either such a preposterous buffoon that he is not worthy to be an enemy, or a supersadist, a supergangster, a supercriminal—a superman." In that ill-inspired picture of Polish devastation and occupation, "To Be or Not to Be," the Nazi was a slobbering idiot who could see no farther than his Gestapo-like nose. In the more recent Fritz Lang picture, "Hangmen Also Die," Heydrich is depicted as a sadist, a super bully boy who crushes birds to death in his hands. Miss Thompson in the same column also pointed out, "What is really terrible about Naziism is its orderly, bureaucratic and even 'respectable' organization of murder by men who hope for a pension and a comfortable old age. Meanwhile they are just doing their duty."

Hollywood might have profited from some of the cinematic mistakes it made in pictures produced during the first world war. All the errors of underestimation on the one hand, and unbelievable exaggeration on the other, were there. Hollywood indulged in an orgy of monstrous crimes and Kaiser Wilhelm II became the film industry's perfect foil for either villainy or cheap mockery. This

from hun to nazi by

twin approach may have been acceptable as a part of the Creel Committee's program for 1917-1918, but the same two formulae will not work for this war, in the opinion of the Office of War Information.

The "Hun" or "Boche" usually had a "Von" attached to his name in those days, and was always equipped with a bristling "Kaiser moustache." Wallace Beery played such a role in the early post-war film, "Four Horsemen of the Apocalypse," as the Prussian warlord. Noah Beery, his brother, was Count Wentzel in "Sacrifice," an epic of sadism. Mary Pickford's homely, benign qualities were

B Y R O B E R T J O S E P H

set against the dark, brooding inhumanity of William and Hindenburg in "The Little American," and for the audiences of that day anyone who struck Mary or raised a voice against her was committing an act second only to the villainy of Judas Iscariot.

The late Warner Oland, of Charlie Chan fame, appeared as a black-hearted criminal in "Patria," one of the most provocative of all World War I pictures. Oland played the role of an expatriate American, a characterization similar to that by Jack Holt in "The Little American." Both roles showed the principals selling out as Americans to the Germans and Japs. In those days an American might be an American spy or saboteur; today an unwritten Hollywood code dictates that Americans may be nothing but patriotic citizens. It would not be wise, the Office of War Information points out, for our Allies, and in particular Latin American audiences, to see Americans on the screen who are unpatriotic and un-American.

Films of this era were out of all proportion. Their villains were distorted, and their stories were stacked and loaded with bad taste and bad judgment. One picture made the point that the Huns would invade America only to rape all Red Cross nurses. Another, "War Brides," with Nazimova, showed European women as breeding machines for Prussian curs. Many pictures stressed the Crown Prince's illegitimacy; the Kaiser's maniacal tendencies; the German people's blood lust. In short, nothing was too shameful or too preposterous to put on the screen.

And if Hollywood did not depict the enemy in terms beyond all belief, then the Hun or the Prussian was made a goat and a fool. William II was referred to jocularly as Kaiser Bill; the Crown Prince was Clown Quince; Von Hindenburg was Von Hindenbug. The German army was shown as a huge, inefficient machine of mass murder and

Below: In current screen treatment of Naziis, the characters emerge as credible human beings. Kurt Kreuger in "Somewhere in Sahara" (top and bottom in white aviator's uniform) typifies the ideological young Nazi who is thoroughly indoctrinated with concepts of racial superiority and uebermensch (superman). His arrogance is a reflection not of his own spirit but of his training. Left, center: John Steinbeck's "The Moon Is Down" presents a realistic appraisal of the Naziis. Right, center: The benign and scholarly Sidney Greenstreet portrays the new kind of spy in "Across the Pacific" as a professor of oriental wisdom and also a Japanese spy. Below, center: Carl Esmond and Reinhold Schunzel in "Attack by Night" are shown as efficient time-servers whose object is conquest and occupation. They are ruthless because that is their job.



by way of the motion picture

mass rape, unable to hold off a handful of American aviators from capturing the Kaiser in "To Hell With the Kaiser." The military power of the German army was generally under-estimated or laughed off.

Hollywood repeated some of these errors in its early pictures about World War II; some of the mistakes are being made even in current productions like "Edge of Darkness," which shows a Nazi garrison, fully armed and ably manned, outwitted by a handful of Norwegian patriots led by the implacable Errol Flynn and glamor girl Ann Sheridan.

(continued on page 54)

plyline knock-down furniture

These groups of furniture called "Plyline" by the designer, C. Coggeshall, have been created for the purpose of offering the public simple, straightforward solutions to the problems of furnishing the small house or apartment. The interest in the use of well-designed, reasonably priced minimum furnishings has been accelerated by these times in which many people are no longer willing to mortgage their lives for furniture that is merely impressive and expensive, but would prefer to have time, money, and energy to spend upon their own pursuits. In most cases, people are becoming aware of a number of "facts" in terms of their household needs as against former desires which were based largely upon what they felt was the need to be merely fashionable. Now it becomes apparent that expensive show is more than likely to end in meaningless clutter; that the accumulation of copies of "old things," rather than

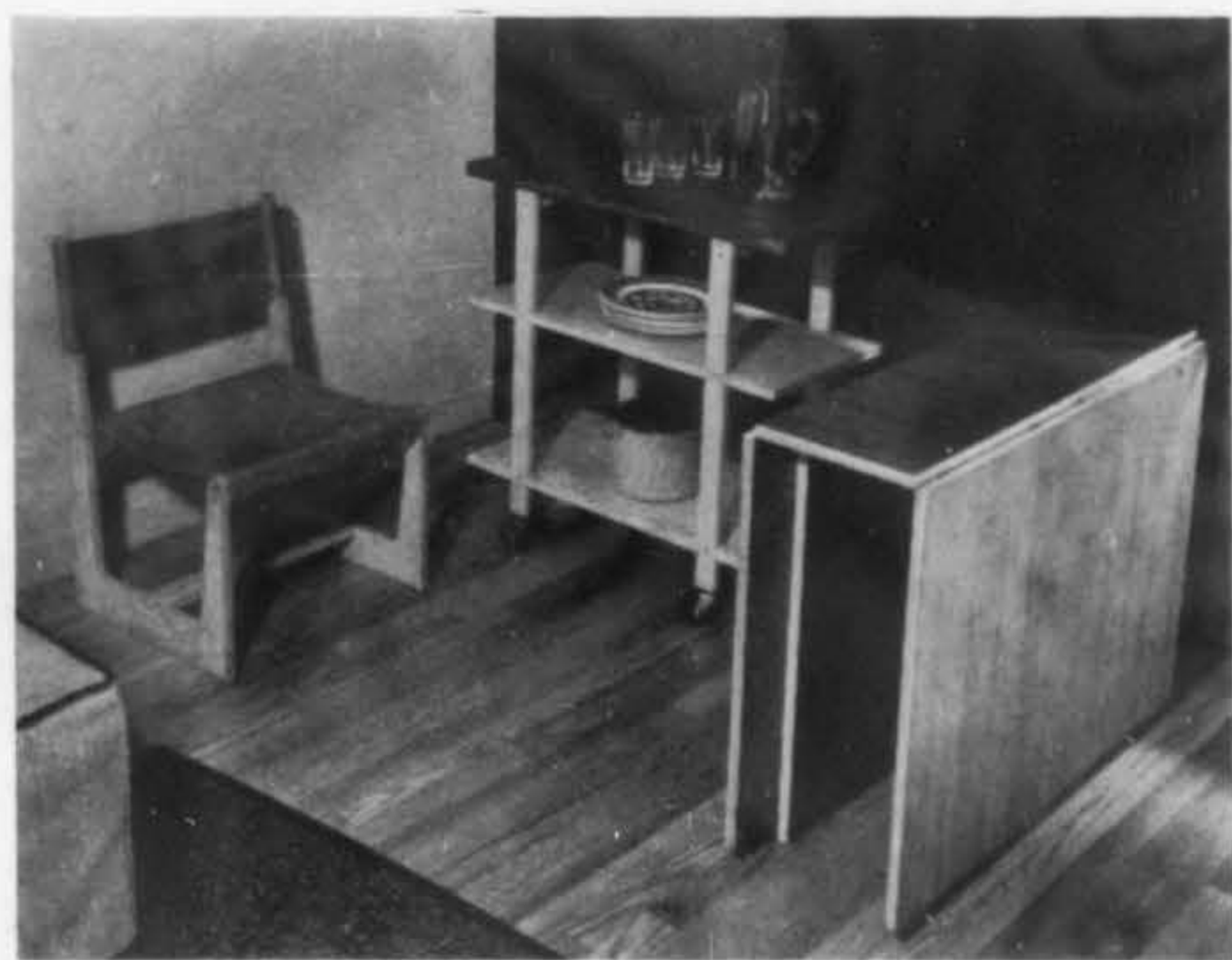
■ Below: From an exhibit in the Brooklyn Museum showing a project for furnishing war dormitories in Washington, D. C. Fir ply armchair, every part of which is not demountable. The two sides, legs, and rungs remain as units; arms and thin ply cross supports unscrew, seat and back come off, and chair packs flat. Right: Living room unit. Dining table shown is in fir ply. Coffee table on wheels may also be used as serving table.



enhancing and enriching life, are more than likely to obstruct the kind of living that our time and the future would seem to suggest. The furniture shown comes in knock-down form and can be easily and simply assembled. It has been carefully and intelligently designed to satisfy all the actual needs of the small family. It is comfortable, usable, strong, and easy to live with it. It does not impose itself upon occupants of a house by unnecessary size or disturbing decoration. It is usable in various combinations and does not impose any rigid plan of arrangement upon the household. This, and other furniture of its general type, is carefully planned and manufactured for mass distribution at a price well within the reach of everyone. It is one of the several answers to the creation of living conditions that would make room for the ideas and attitudes that seem to be taking shape in terms of living habits dictated by the times.

D E S I G N E R : C . C O G G E S H A L L

■ Below, left: The dining table closed—opened, it easily seats six persons. It is in walnut plywood. Serving shelves in fir ply with inset prest-wood top on first shelf edged with solid walnut. Fir ply chair with natural leather seat used as an occasional piece. Below: Living room of small city apartment. Small bookcase used as table at one end of seating space (which can also be used as guest bed). Three-tiered cross-legged table in fir. Coffee table in birch ply edged with solid walnut strip.



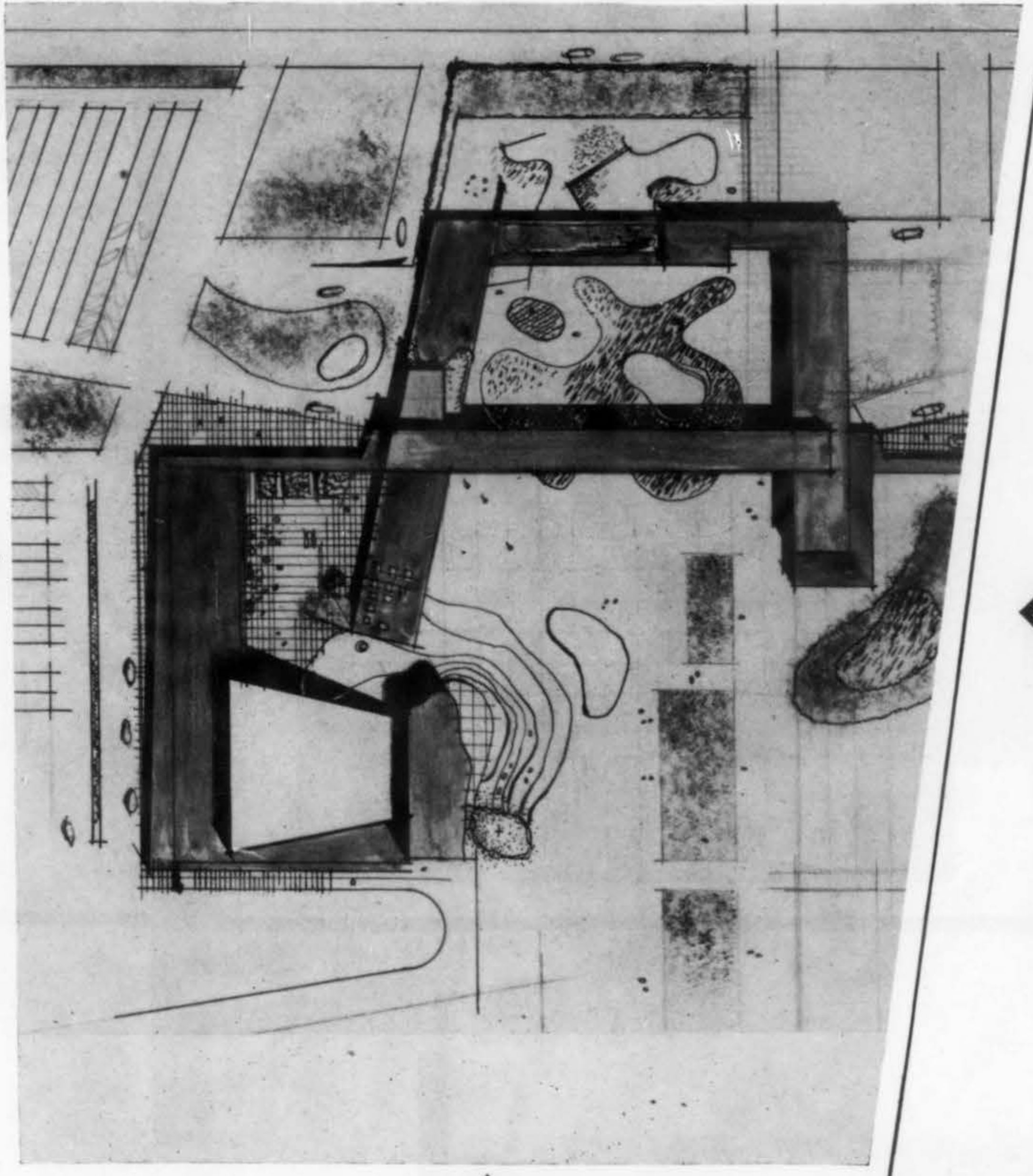
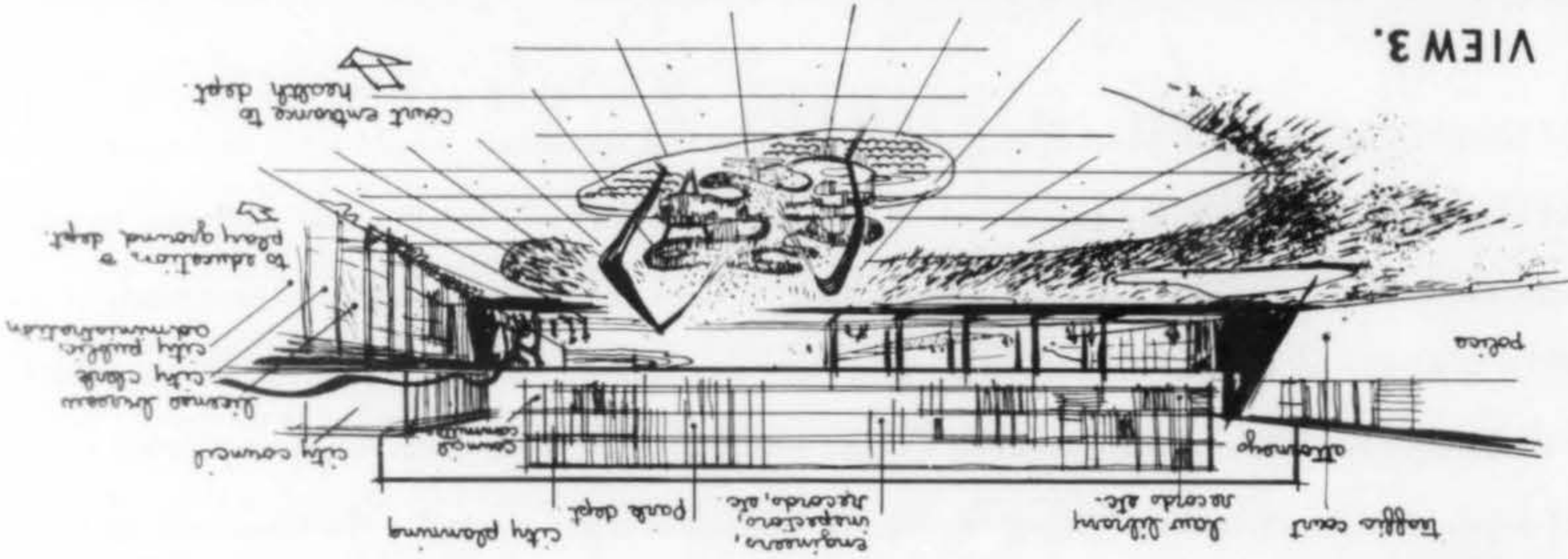
■ Extreme left: Dining table of walnut ply with both wings opened. (Compare with table closed.) Fin supports do not interfere with seating. Child's chair (not meant for use with this table) and stool are of walnut ply with seat and back of khaki canvas webbing applied in continuous pattern for ease in demounting and assembling. Center: Child's chair and table in birch ply. Table top slides to give access to toy or tool storage space. Nothing is applied to the plywood surface but oil or wax. In some cases the ply edges or applied edges of dark wood have been painted.

PHOTOGRAPHS: PETER NYHOLM AND WALKER EVANS
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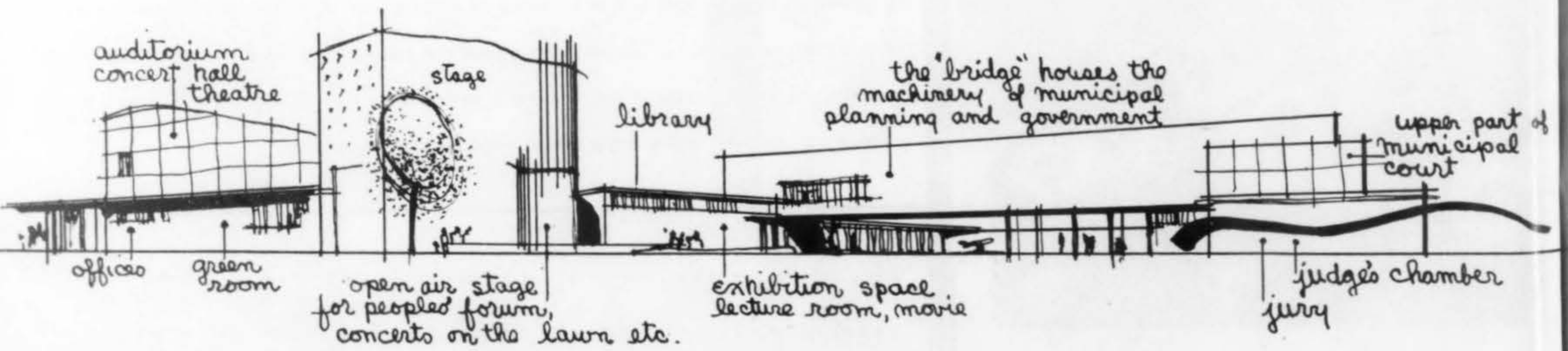
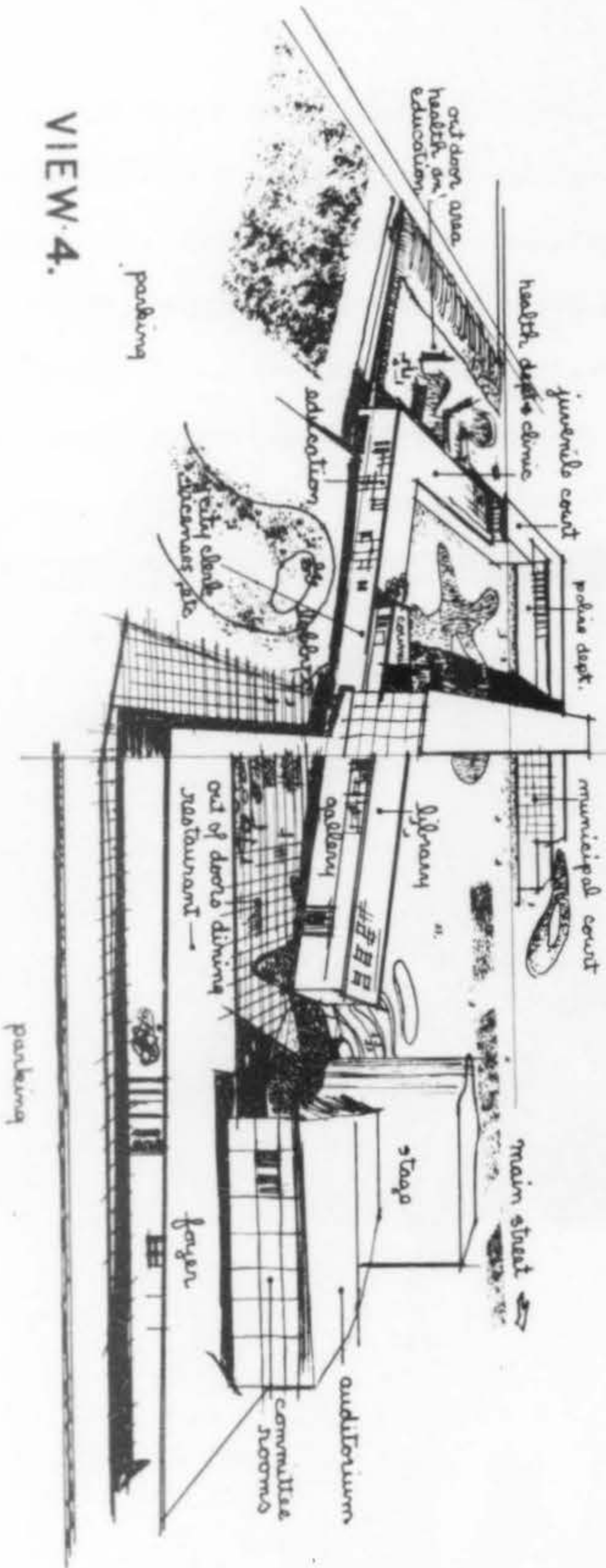
CITY HALL

BY CHARLES EAMES

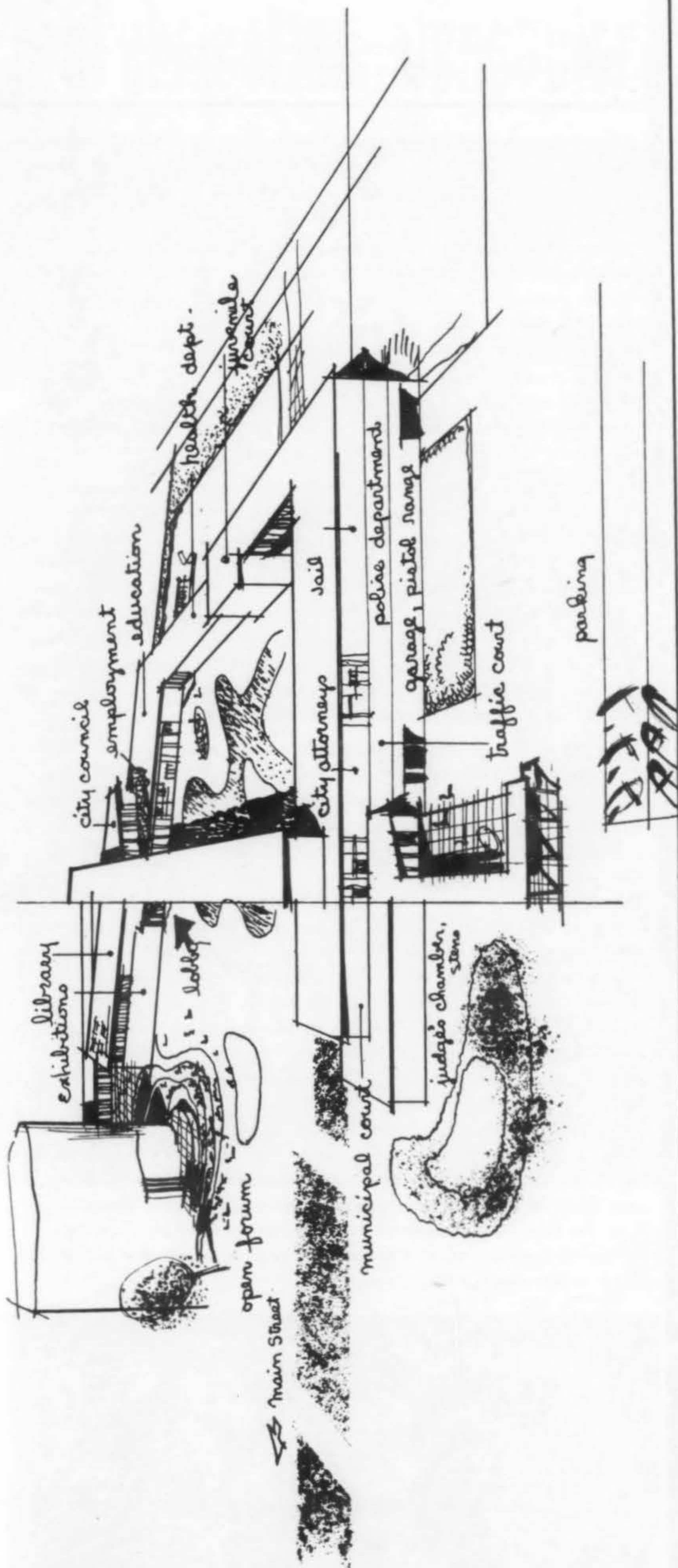
VIEW 3.



VIEW 4.



VIEW 1.



VIEW 2.

"In a typical American community with 70,000 people, about 27,000 are registered voters.

In 1943 only 12,000 voted in a municipal election. WHY?

Among the several important reasons:

A lack of facilities by which people can educate themselves to understand the techniques of government.

A city government should—must—be housed as the center of a mutually cooperative enterprise in which:

THE GOVERNMENT TALKS TO THE PEOPLE.



AND THE PEOPLE TALK TO THE GOVERNMENT.



The administration of government is the business of the people. The obligations of the people in a democracy consist not only of an exercise of franchise, but participation in, and active direction of the rules or laws by which the government exists. The city hall must properly be considered the heart of any community, the house of government. A building in which provision is made not only for the administration of rules and regulations, but a building which must contain facilities for the expression of the *idea* of government, which is never static and which can never be complete without the direct participation of the people who create it. It should be impossible to

think in terms of the juvenile court



without thinking

in terms of the children's clinic,



without thinking in

terms of a Board of Education.



Such a Board of Edu-

cation can best function through activities within the house of government itself by presenting in active cooperation with all departments: exhibitions, motion pictures, study and lecture groups, open forums

TO THE END THAT

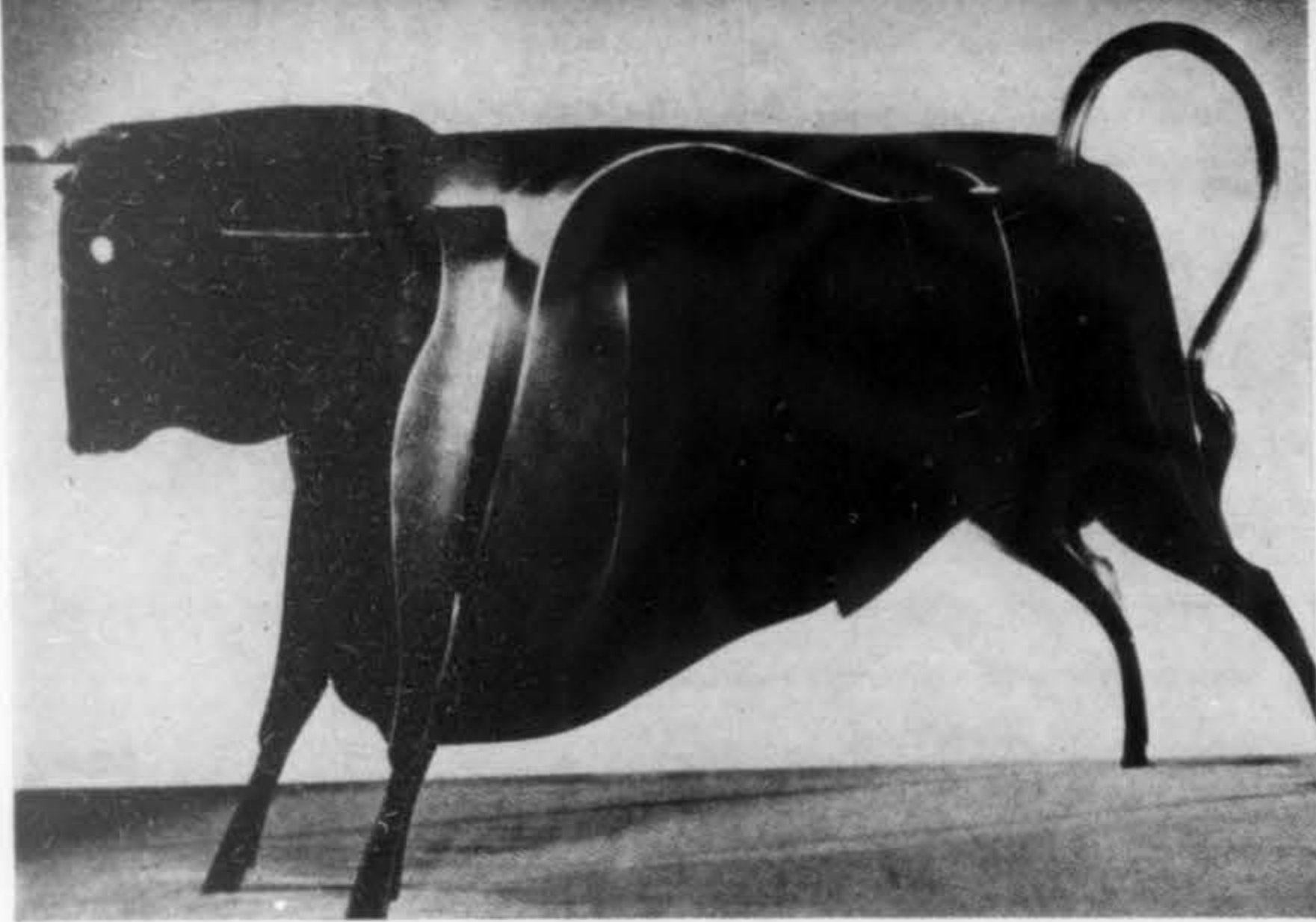
WHEN THE GOVERNMENT TALKS TO THE PEOPLE AND THE

PEOPLE TALK TO THE GOVERNMENT,



IT IS ONE

AND THE SAME VOICE."



The fundamental features of a bull are here expressed by a very interesting use of brass sheet—by Robert Foster.

everyday art

BY MARYA WERTEN

Decorative art, as we call it, covers almost all forms connected with our every-day life. Every object of daily use in the eyes of the modern artist ought to be and can be an object of art.

In this respect our century is in sharp contrast to that of the Nineteenth Century, and only the Nineteenth Century, because that century was a sad exception in so far as decorative art is concerned. The rapid development of machinery, resulting in mass production and the wrong attitude toward completely new conditions of production in addition to the wrong attitude toward the problem of design as related to the material and tools, killed the aesthetic value of all objects in daily use. And not only those which were manufactured by machine, but also those made by hand.

The artistic value of hand production until the Nineteenth Century was based on the fact that all designs were made by craftsmen-artists whose creation was developed from their perfect knowledge of technique, from their deep feeling for the character of each material and tool. By destroying the aesthetic atmosphere built up through the centuries, degenerated factory production destroyed the artistic value of handwork which imitated the new worthless designs.

In our own time, on the market and in the majority of our homes, we can observe the fight between the spirit of the Nineteenth Century and the modern one, between the modern-minded, talented artist and the uncreative, badly trained designers and instructors who, with lack of understanding of the fundamental principles of design, continue the sad inheritance of the Nineteenth Century. The policy of art education in the largest meaning of this term will be responsible for the result of this fight.

If it is considered that one of the most important aims of art education is to raise the aesthetic level of our every-day life, we should use all means possible to educate the public in such a way that people become the enlightened customers of art. In other words, we must, in our public schools, teach our children the right understanding of the aesthetic value of design, which means to teach the criteria which must be applied in approaching that art. In this way only can we create such an atmosphere that the modern artist, supported by an understanding public, will have the possibility of giving the maximum of their talents and efforts in creating all objects needed in our daily life, even to the cheapest in mass production.

But if on the contrary we shall neglect, as we do now, this aspect of art education, the majority of people will continue to support the production of

all kinds of pseudo-folk art, all kinds of deformed old styles, and all realistic forms forced so often in the most illogical way into numberless meaningless objects. In short, they will continue to support all that ugliness begun in the Nineteenth Century.

In the right art training the study of the creative design is inseparably connected with the study of the technical processes of crafts. It is inseparable in both cases: when the study of the creative design is the main purpose, or when it is expected to give only knowledge of technique. In teaching creative design, besides the fundamental rules of composition which are common to all techniques, we must teach also some craft work to demonstrate the method of experimenting with materials and tools in such a way that those experiments become the foundation in creating designs perfectly adapted to the demand of the material of which they are made.

On the other hand, in classes where the knowledge of the technical process is the only purpose of teaching, when we want students to know only how to make things, without creating their own designs, but using the ready patterns, the problem of the right understanding of the aesthetic value of design is of the greatest importance. The market is flooded with worthless patterns designated for people who learned some kind of craft. And only the person who has a conscious understanding, who knows the right criteria to be applied in his judgment can make the right choice of a design for his craft work. For all who do not have that understanding, those worthless patterns are shaping their taste much more than we realize.

In no country is the instruction of all kinds of craft work so popular as in America. In all kinds of classes people are learning to do things for many different purposes. But whatever the purpose of that learning is, inevitably one result follows—the taste of the prospective customer of every-day art is formed. They become either customers of a good or of a bad production. The more craft instruction becomes popular, the more this problem becomes important. If we do not train the craft instructors to a deep understanding of the aesthetic value of design and at the same time the right method to teach it to others, then the popularity of craft instruction instead of being an excellent weapon in raising the aesthetic level of our life will lower it, will spread a bad taste, defeating the efforts of the best artists and art instructors. At the present time we are facing such a problem. We hear about great plans to develop craft instruction, to use it as an important factor in occupational therapy, in youth activities, and for many other purposes. We hear about the great need of instructors who must be trained in a short time, learning only the techniques of the different crafts. But if we would think more about the results of such an activity we would realize our responsibility to the future of art; we would feel that now more than ever before we must think about the aesthetic aspect of the training of craft instructors. If we give them a sound understanding of the artistic value of design, they can play an important role in the national policy of art education in encouraging the best development of modern art.

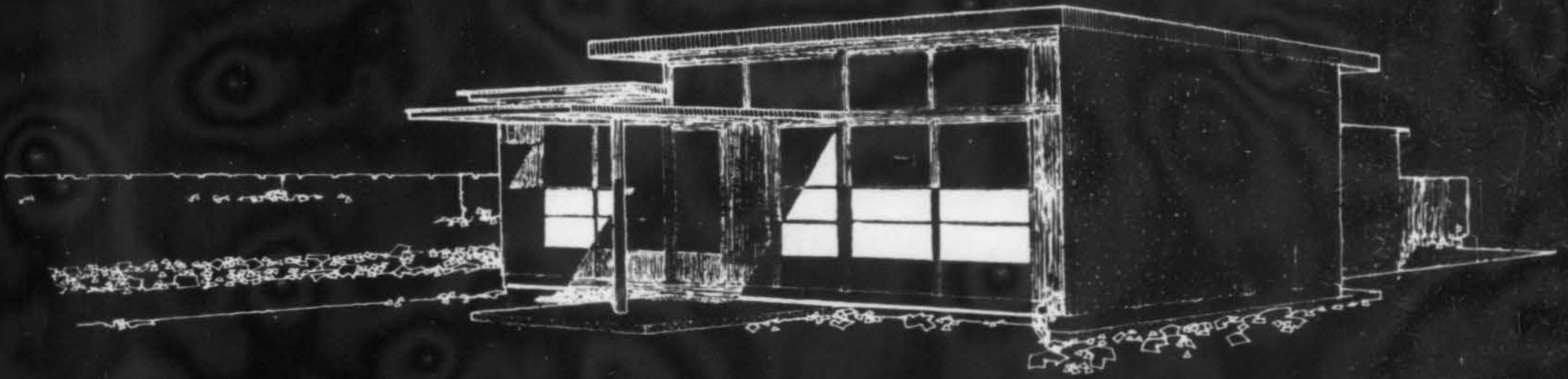


Examples of realistic copies of objects used illogically and without any characteristics of material.

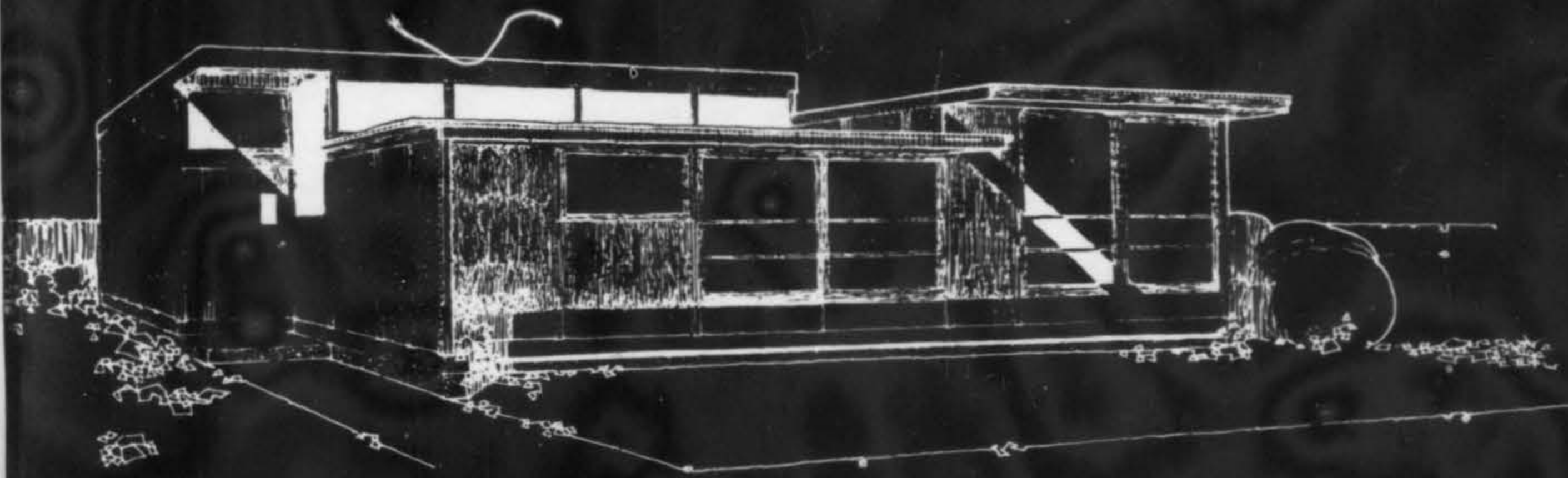


a prefabrication vocabulary

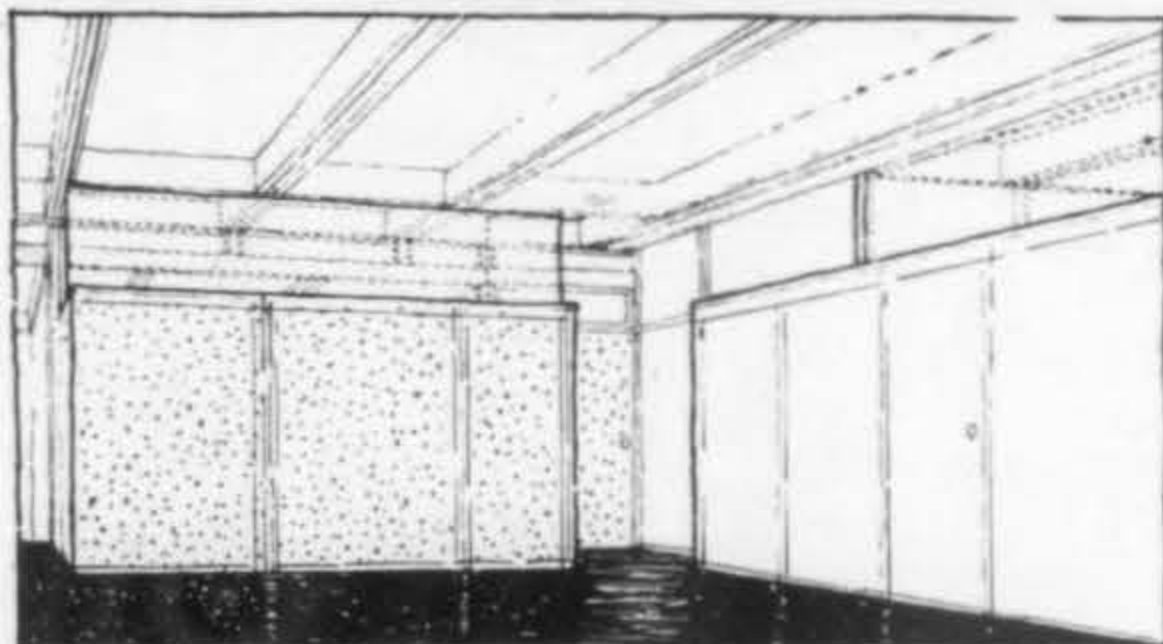
R. M. SCHINDLER, ARCHITECT



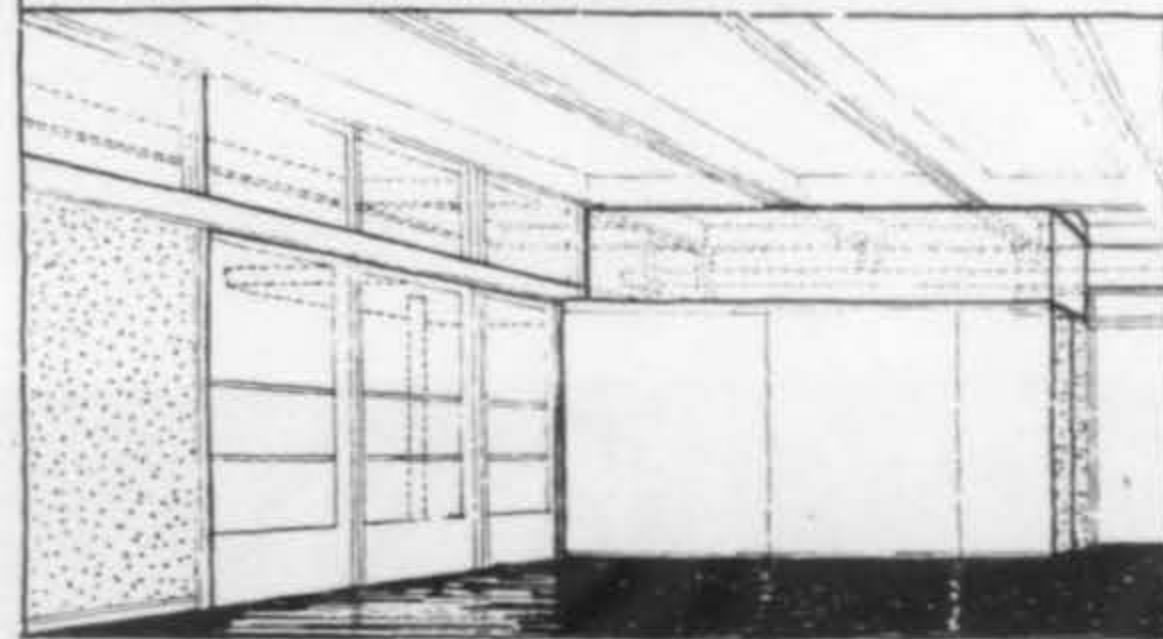
SEEN FROM GARDEN



SEEN FROM STREET



LIVING ROOM INTERIORS



the panel-post construction

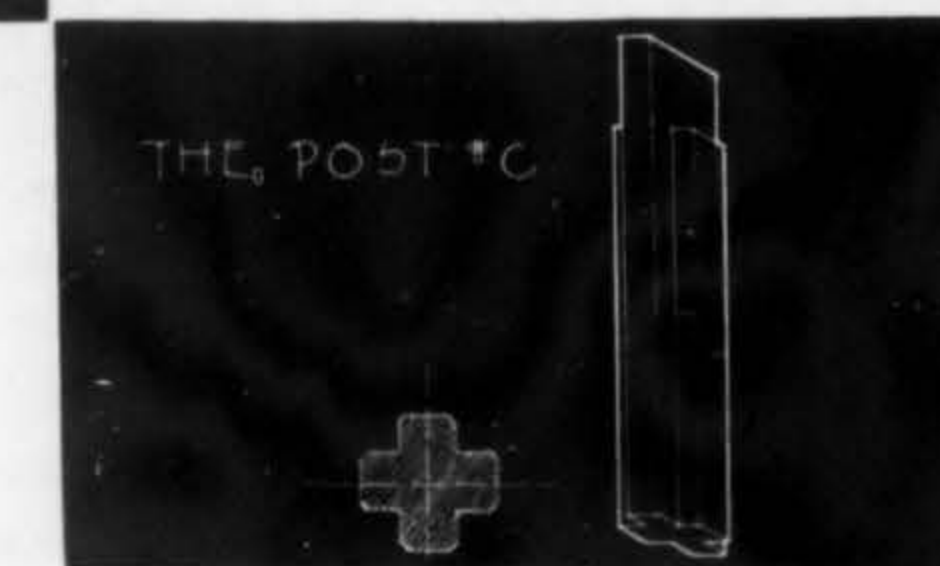
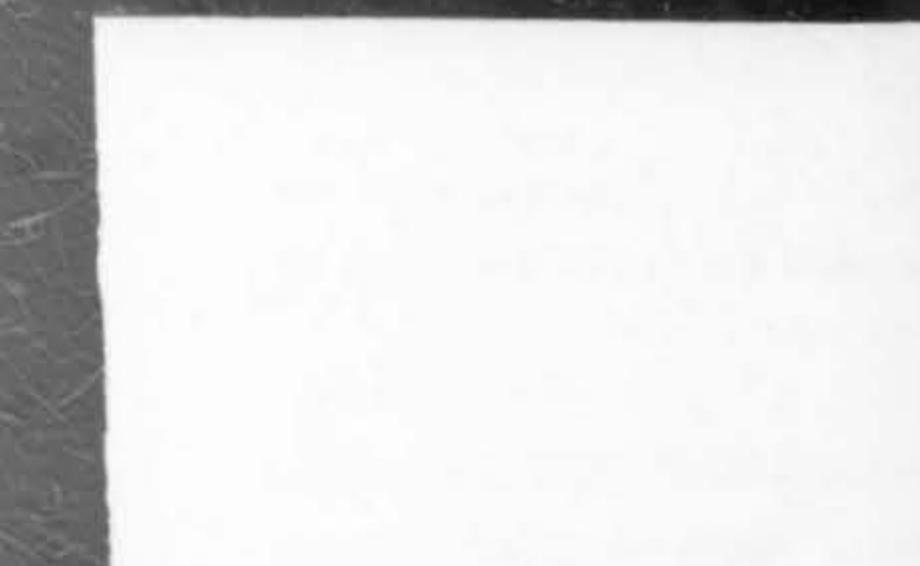
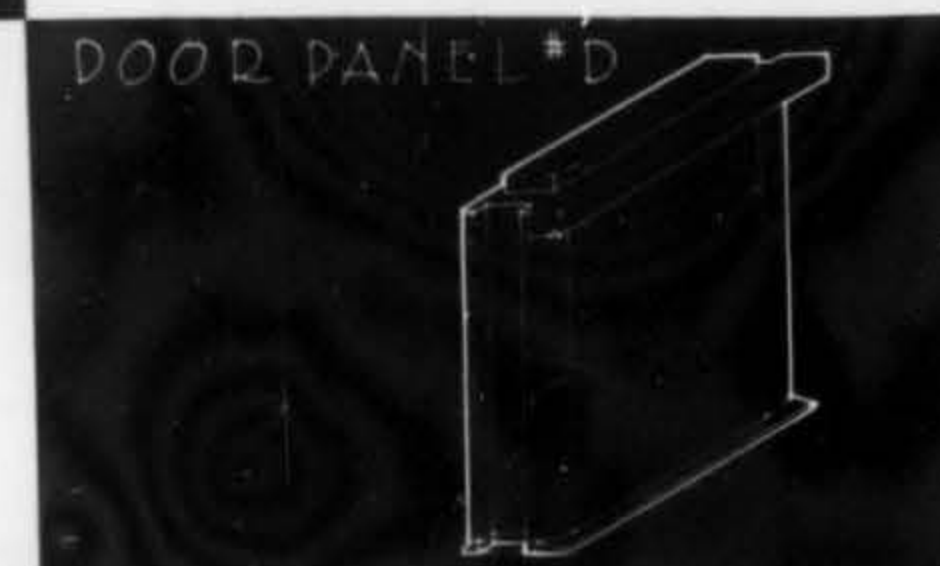
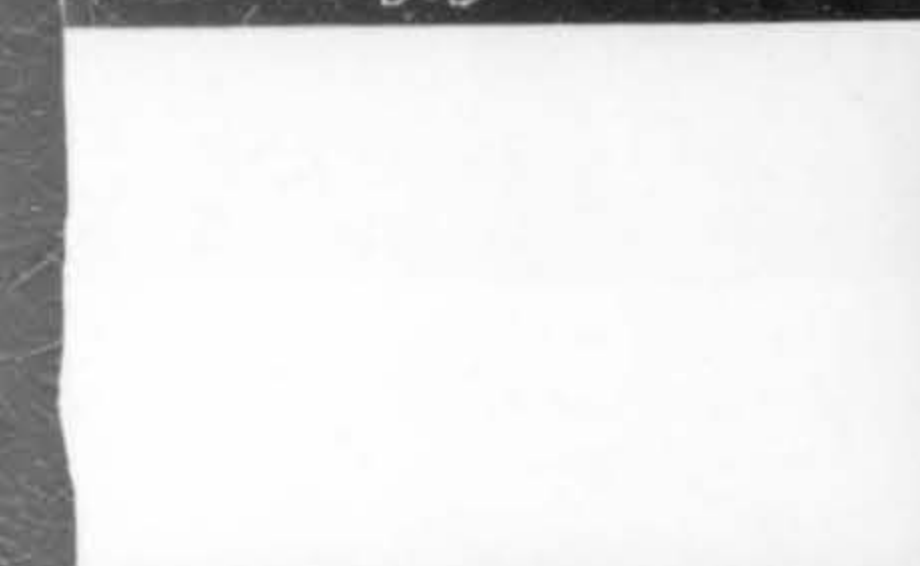
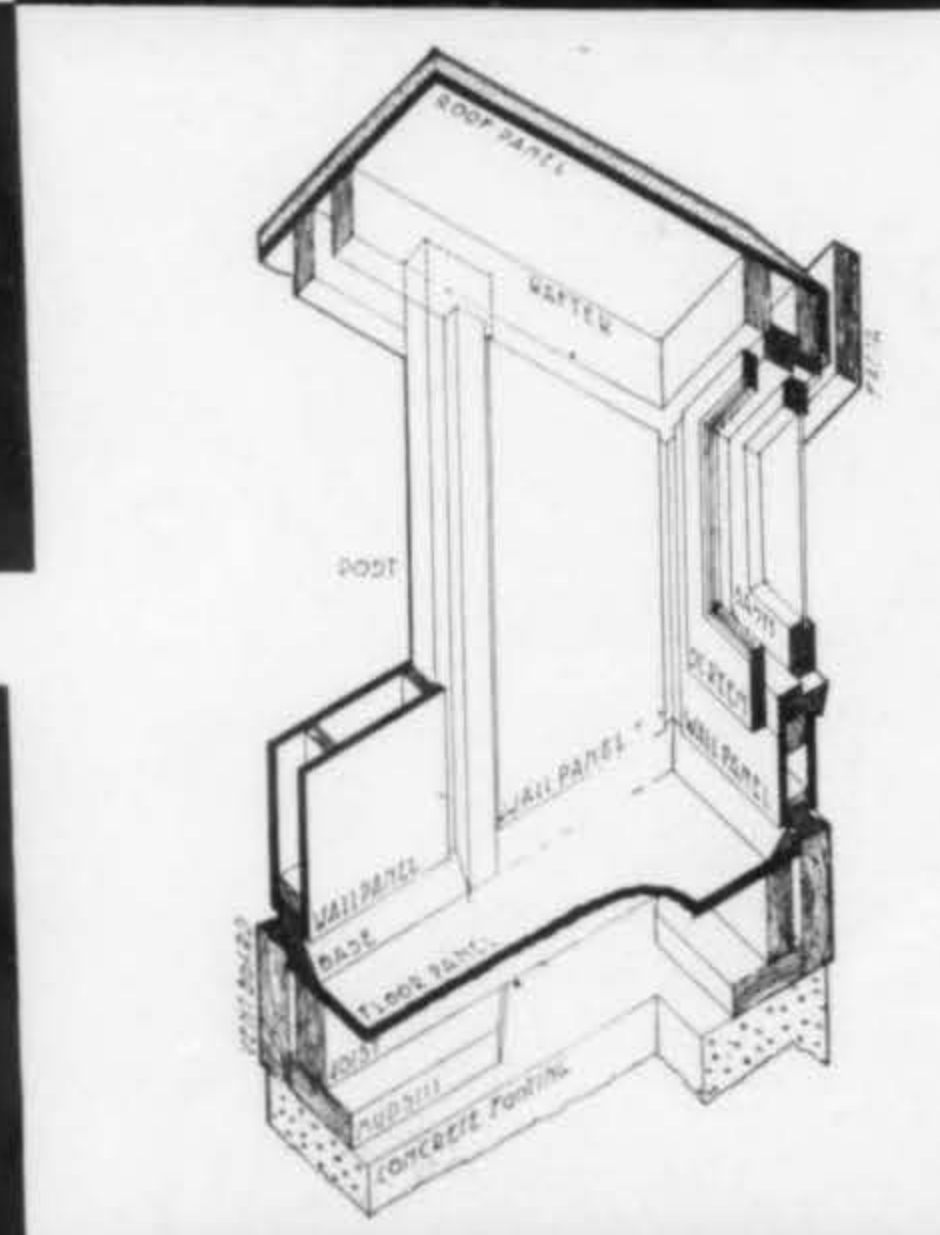
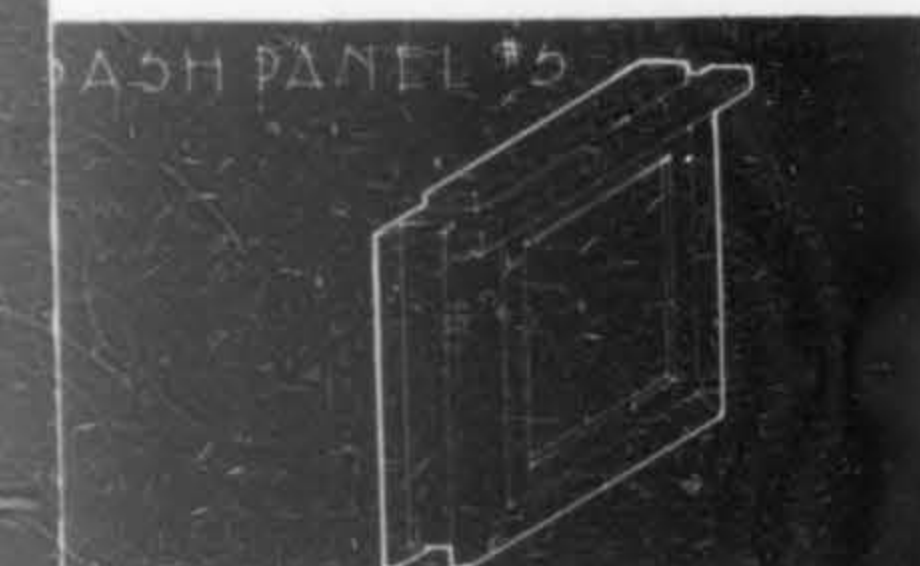
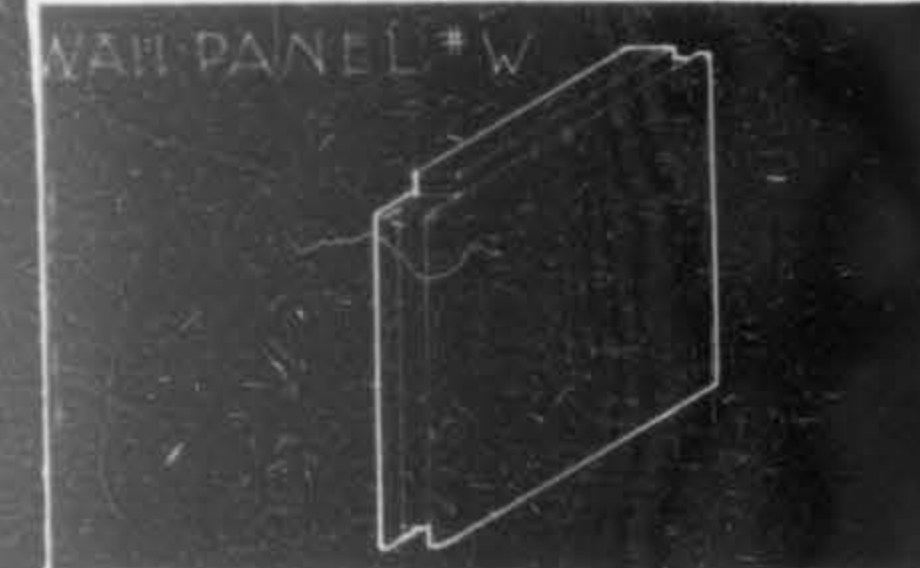
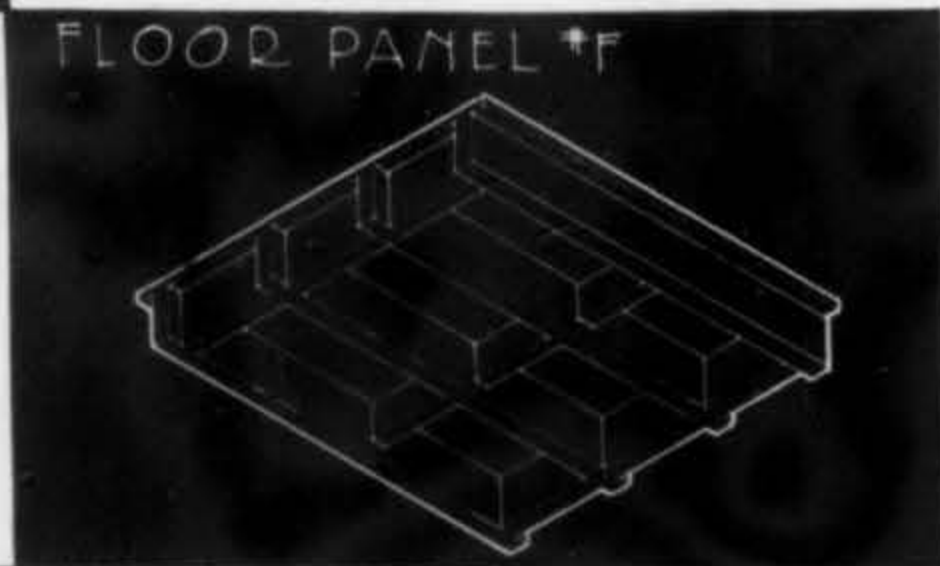
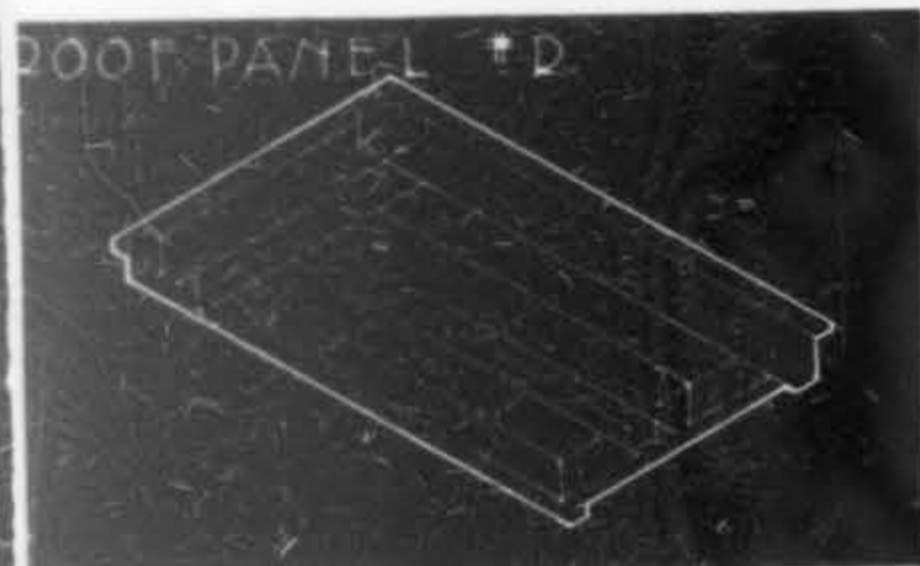
1. BUILDING: Building is the planning and developing of a shelter problem on the basis of a sensitive response to the conditions of the locale, the time, the occupant, and the available material.

2. PREFABRICATION: Any brick is a prefabricated building unit. However, modern technique and transportation helps us to respond to an old tendency in building construction—to use increasingly larger building units. This urge ends in absurdity and completely eliminates "building" if we propose to deliver the whole house ready-made.

3. PURPOSE: Intensified prefabrication transmits the bulk of building work into the factory. The consequent increase of efficiency and the use of machinery reduces COSTS and furnishes a better product.

4. INDIVIDUALIZATION: The system shall permit individualization of house and garden. Unless a personal relation can be established between house and occupant, both will become meaningless cogs in a social machine without cultural possibilities. Such personal relationship insures maintenance. Prefabricated systems which confine adaptability to wall panels under a standard roof, limit development of the exterior too much to be acceptable. No rabbit hutch housing.

5. PRODUCTION: The market does not equal the one of the automobile. Therefore, the system should not require excessive investments in SPECIAL machinery



which would tend to over-concentrate production and increase transportation costs.

6. STANDARDIZATION: Machine work requires standardization. However, to safeguard life, only fractional units shall be standardized. The machine is the only tool which may produce units of such precision that they may be assembled freely and assure complete individualization of the end product.

7. TRANSPORTATION: Building units shall permit easy packaging and shall be light in weight. Heavy lifting equipment to handle them shall not be necessary. Size of package is limited by loading space of standard truck.

8. FIELD WORK: Only excessive standardization will eliminate field work completely. Sensible prefabrication will require that an occasional cut or bore be made on the job. This will be more efficient than to make, list, and ship special units for minor differences.

9. SIMPLICITY: It shall not be necessary to provide specially trained erection crews. The assembly shall not require superhuman precision. On the contrary, the units shall compensate slight irregularities in fabrication and erection.

10. SPEED OF ERECTION: Important only for emergency housing projects. The individual owner does not require a house overnight. Building his house is one of the great stimulating experiences in man's life.

11. REGULATIONS: The system shall be subject to all standard regulations of the various local building ordinances. Stresses shall be below permissible maximums, earthquake resistance possible.

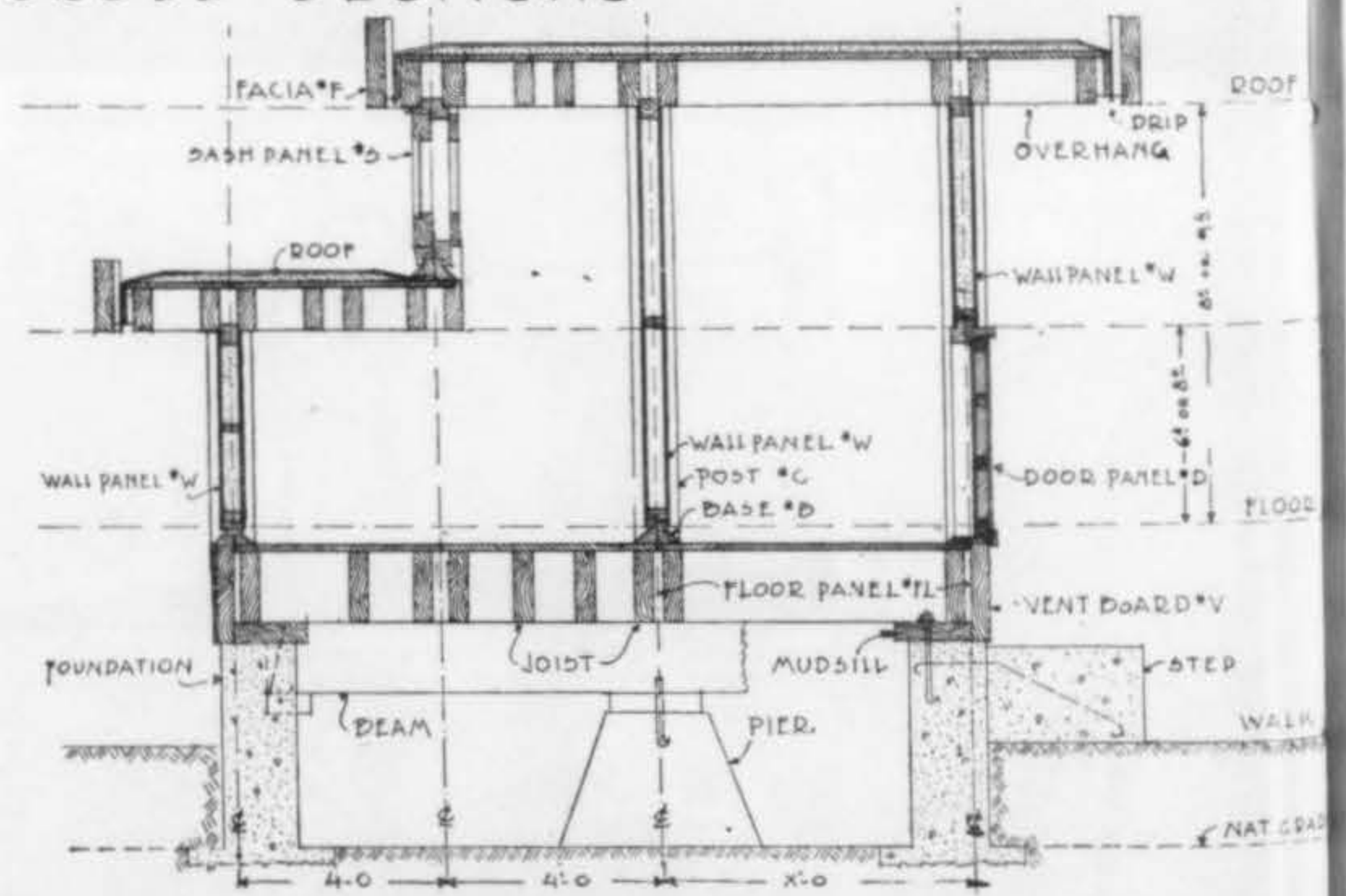
12. CLIMATIC CONDITIONS: It shall be possible to adapt the system to various climatic conditions. Uniform weather resistance would be wasteful in milder climates.

13. SOIL CONDITIONS: Footings must be free to conform to local conditions and experiences.

14. BUILDING PLAN: The Units shall permit the execution of any building plan. The majority of the prefabricated systems used for the recent war housing were restricted to the execution of only one plan. The "knock-down" house is not suitable for peacetime use.

15. MODULES: All dimensions horizontal and vertical shall be multiples of a

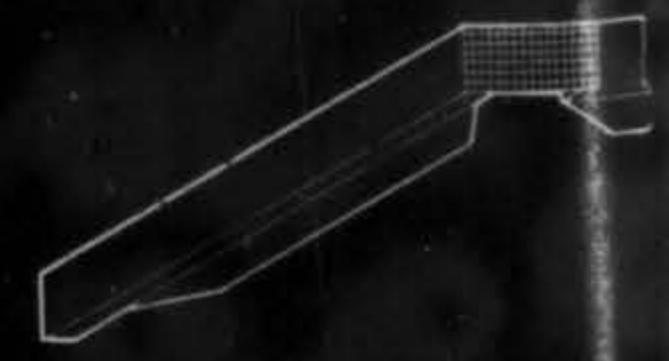
CROSS SECTIONS



ABOVE: BASIC UNITS OF PREFABRICATION SYSTEM

THE BASE *B

VENT BOARD *V



basic module.

16. FLEXIBILITY: The system shall permit additions and subtractions of partitions and rooms, and the change of size and location of all openings at any time. This demand will eliminate the "stressed skin" constructions, since alterations of this kind would upset their structural system.

17. SALVAGE VALUE: Units shall be demountable and reusable at any time. However, since alteration work will be only a small percentage of the field work, it shall not be necessary to use bolted connections throughout. Some hidden nailing may reduce erection cost sufficiently to compensate for a small increase in alteration costs.

18. CONSTRUCTION JOINTS: No attempt shall be made to conceal the joints. They are a natural consequence of a unit construction and as such shall become an architectural feature. All attempts of the "knock-down" systems to simulate monolithic construction will end in failure. Articulated joints will facilitate alterations and repairs.

19. WEATHER-PROOFING: All caulking, etc., necessary to tighten joints shall be inconspicuous but permanently accessible and renewable without marring the finish of the building.

20. VERMIN-PROOF: All hollow spaces within the construction shall be factory sealed or permanently accessible.

21. MECHANICAL EQUIPMENT: Heating, plumbing, and wiring systems shall be installed after building is erected. They shall be permanently accessible for repairs, alterations, and modernization. Their aging is the prime source of building depreciation.

22. THE UNITS: No wasteful attempt shall be made to create an artificial similarity between units serving different functions. Wall, floor, and roof panels need to be designed and surfaced differently to satisfy their use.

23. MATERIALS: If units are made of standard materials (wood, etc.) they shall utilize commercial sizes without waste.

24. THE POST: The contemporary house is not conceived as a box shape with large areas of solid walls. The prominence of its openings is its main architectural

character. The only system of construction which will give both openness and flexibility is a skeleton construction. Therefore, all systems using structural wall units are inadequate. All structural loads shall be carried by POSTS separated by no structural interchangeable panels or openings.

25. THE BASE: The floor base shall form a dust-proof floor edge in all rooms and shall serve as a spacer for the posts.

26. THE WALL UNIT: Not being a structural member, it may be executed of a number of materials such as plywood, boards, plastics, metals, etc. Only a few units in each house may have to be reinforced to withstand lateral forces. (Earthquake resistance.)

27. THE OPENINGS: Sash and doors are factory hung and finished in frames which fit between the posts like wall units. Windows may be of any height and may be multiplied to attain any desired width.

28. TRIM: No trim, cover strips, or bases shall have to be installed at the time of building.

29. THE ROOF: Roof slopes are the necessary consequence of old-fashioned roof coverings applied in small units. Modern technique permits a continuous roof-skin which allows dead-level application. Sloping roofs shall be eliminated to simplify design and erection.

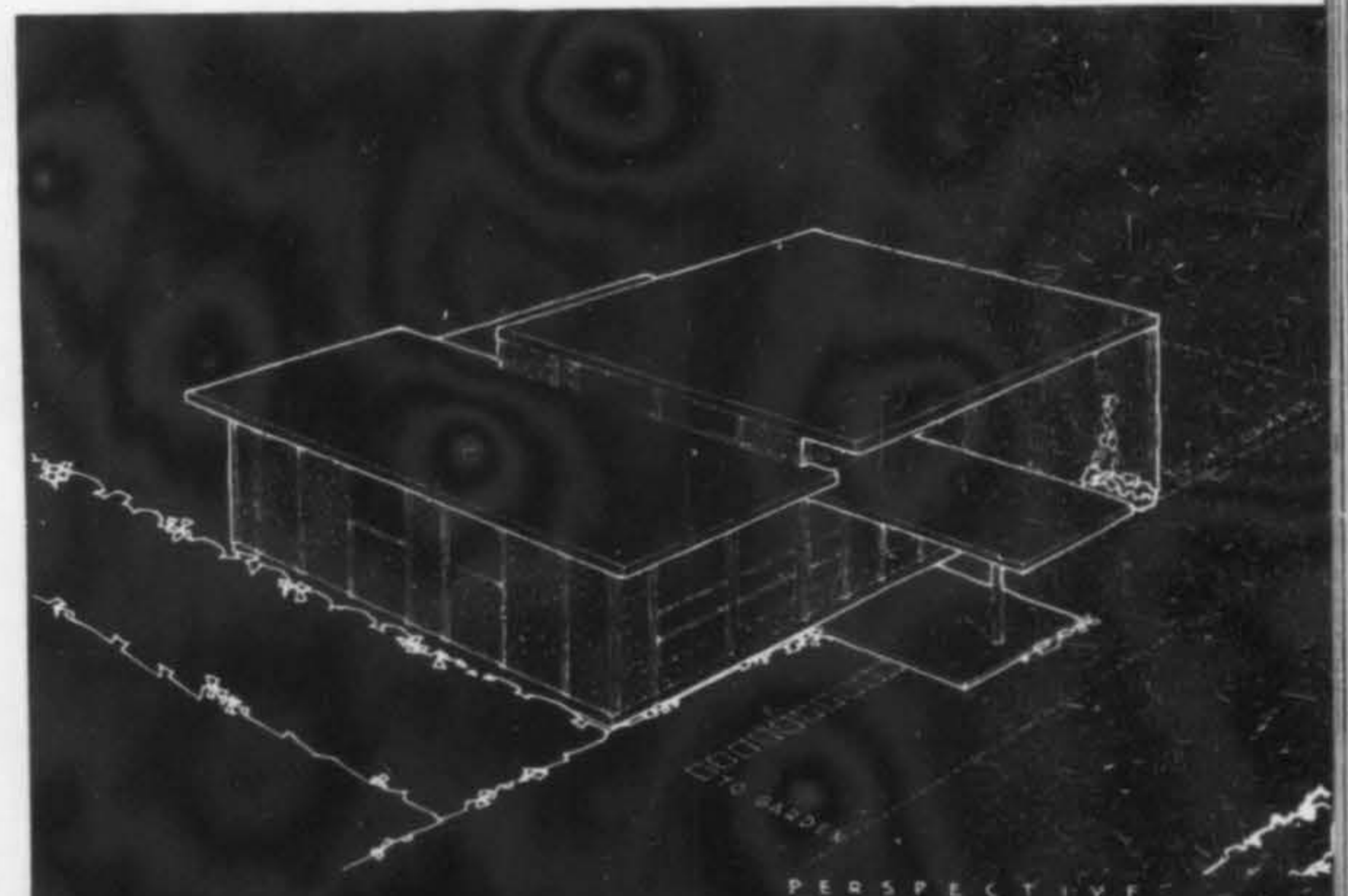
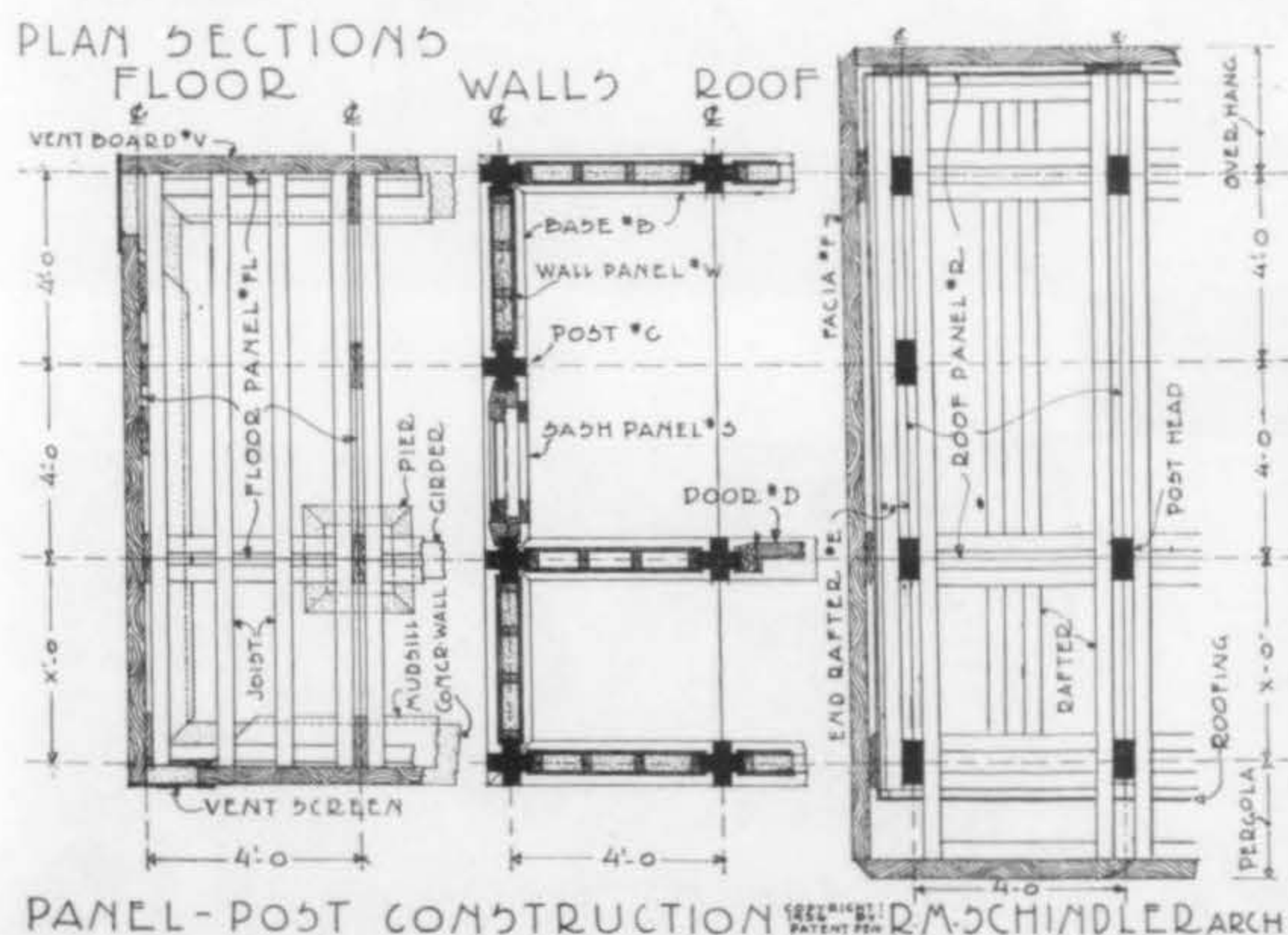
30. BUILT-INS: Closets, cupboards, and cabinets shall be prefabricated units.

31. FINISH: All units shall be factory finished. Touching up service for minor damages may be necessary after erection. However, it shall not be made impossible to change color and finish after erection if necessary.

32. SPACE FORMS: It shall be possible to build rooms of varying heights to permit architectural articulation in the house. Since real contemporary work is "space architecture," this requirement is basic for our architectural development.

33. CLERESTORY: It shall be possible to vary roof heights to allow architectural articulation of the exterior. The possibility of clerestory windows is essential for adequate ventilating and sunning of all rooms.

34. "PANEL-POST CONSTRUCTION": This construction scheme shall fulfill all specifications outlined above and introduce a new building material for unlimited use—the PREFABRICATED "PANEL-POST" UNIT.





REMODELED HOUSE

OWNERS:

Mr. and Mrs. Edward Dawes Meanor

LOCATION:

Sheridan, Wyoming

ARCHITECT:

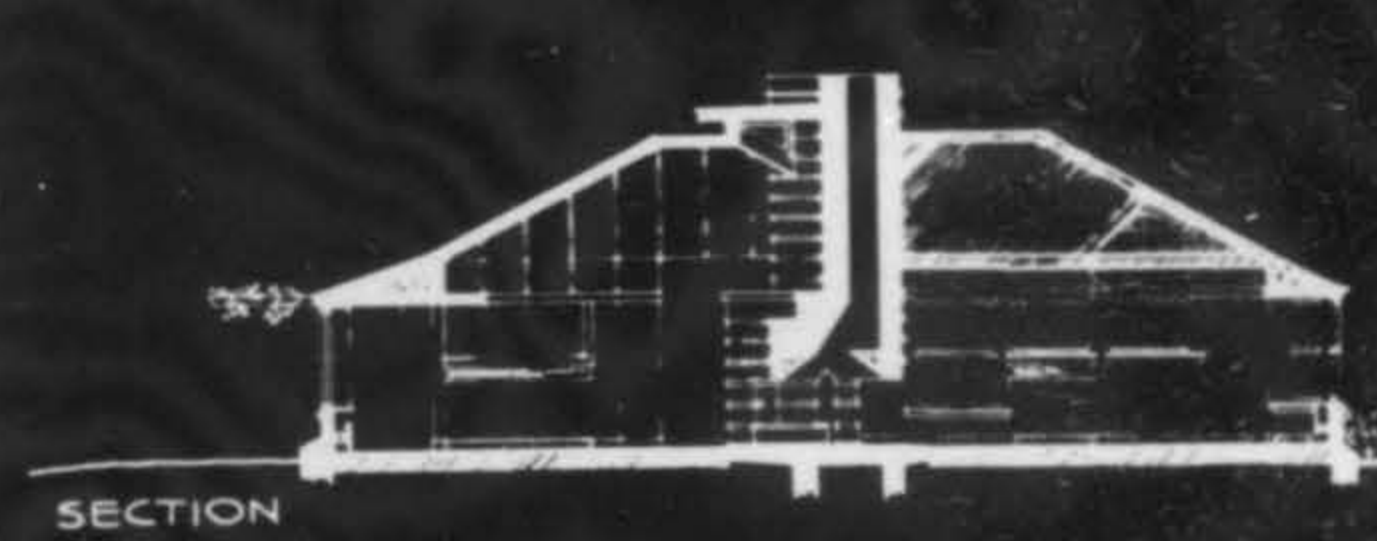
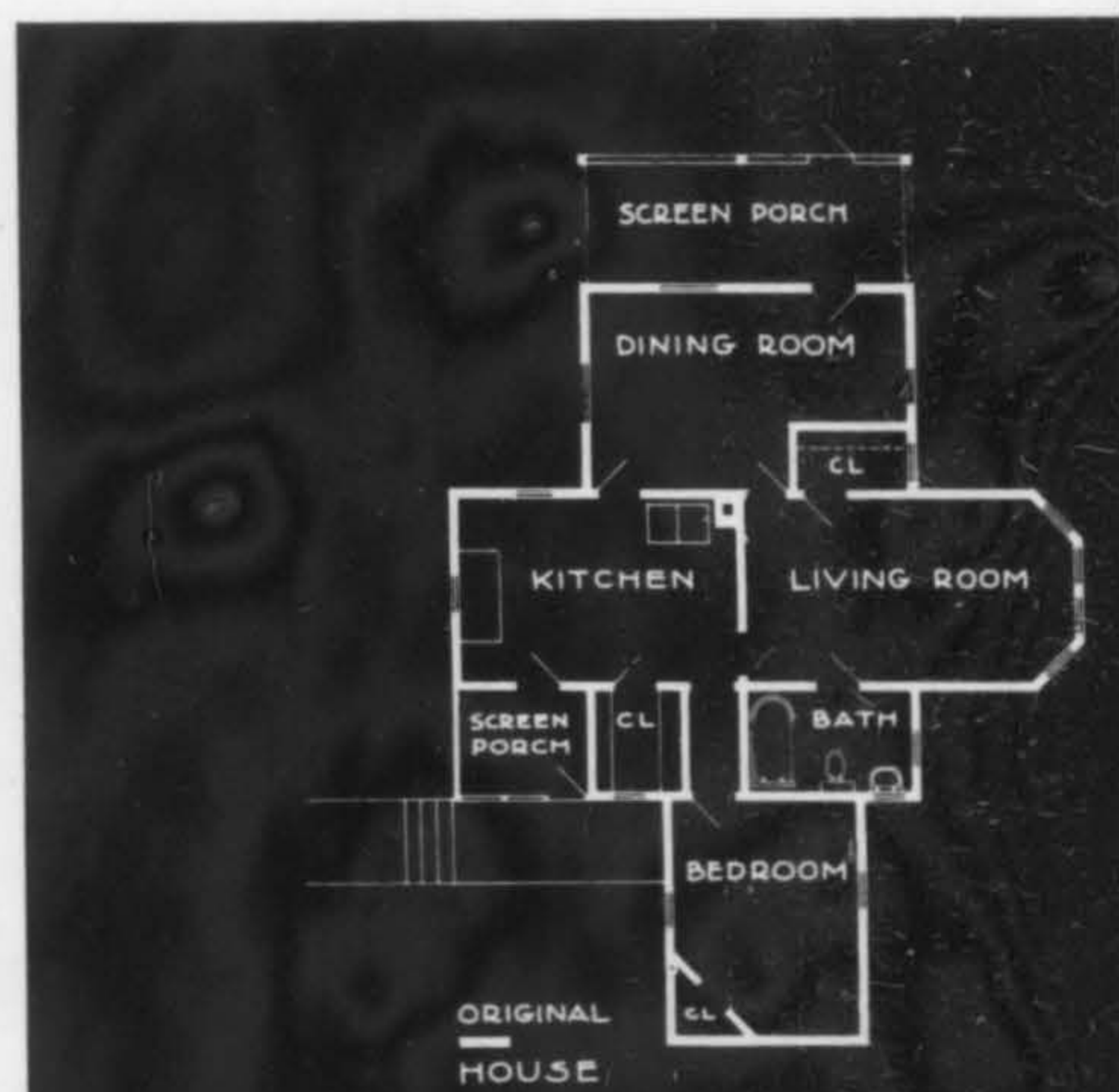
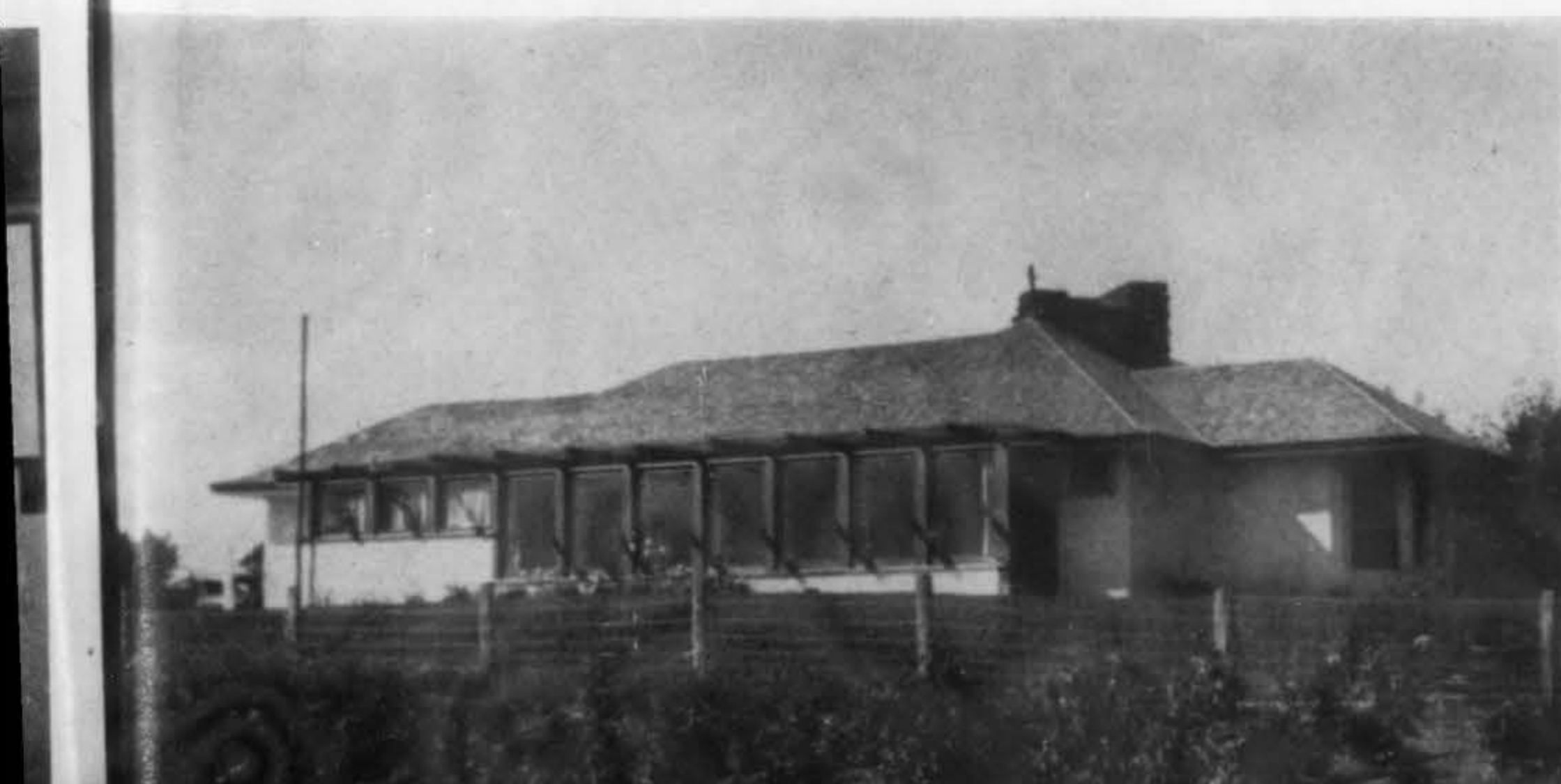
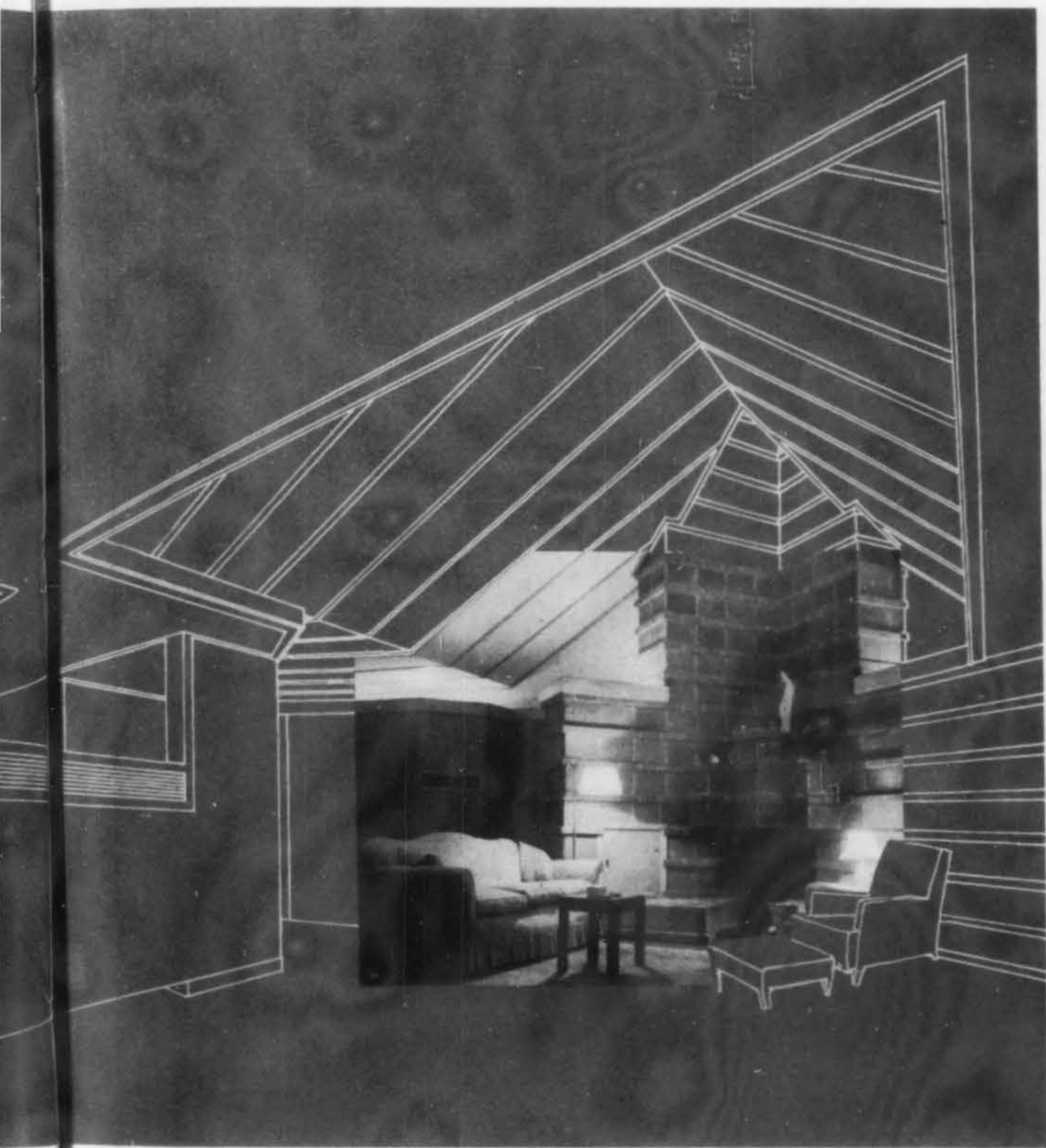
Frederick L. Langhorst

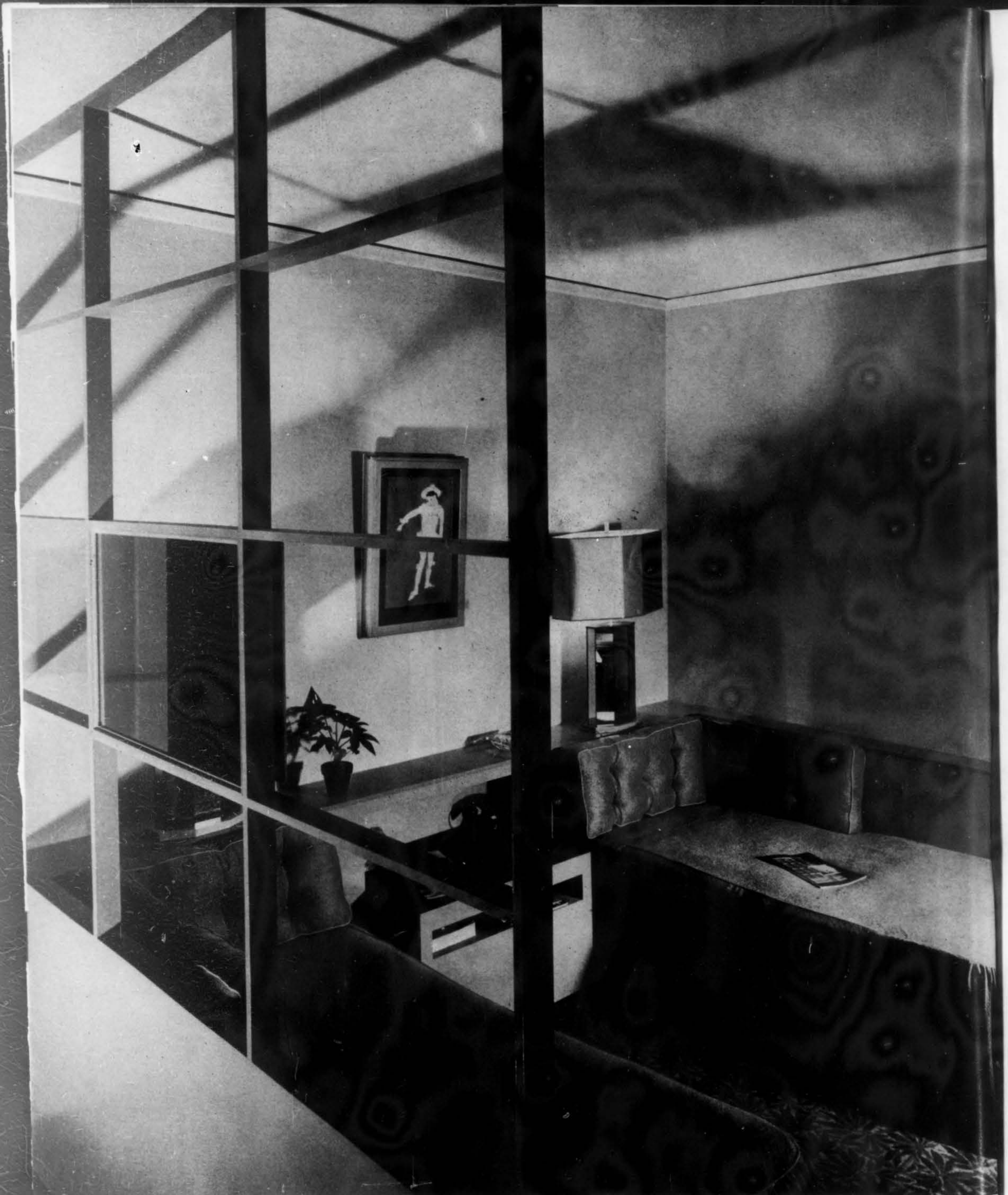


A little more extensive perhaps than the usual alteration, this one is interesting mainly because the results were obtained by using drastic measures. The old house was actually cut into several pieces and these in turn rearranged in order to solve the space problem. One room, which was moved aside because it obstructed areas from the south sun, turns up as a new kitchen and dining space with the addition of a bay window of 40x40 feet.

No doubt the most unusual single feature of the alteration is a through fireplace which serves both the bedroom and living room. While open windows did affect the draft, the only other unforeseen difficulty was the perfect entrance it afforded the family dog whose prowlings between the two rooms were later interrupted by a solid metal screen made to fit either side.

The ceiling battens fasten lightweight plaster board to the rafters which were not able to sustain plaster. Good insulation is provided throughout the house. Clerestory windows in the chimney bay allow summer ventilation. Trellis vines of a deciduous nature will provide shade in the summer and permit solar heat during the severe winter months. This is an excellent example of what can be done by an imaginative architect in re-doing what could be considered a hopeless house.





PHOTOGRAPHS BY JULIUS SHULMAN

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Above: Arrangement for maximum space in small single room with built-in dressing table between windows.



Right: Room carpeted in opal blue with yellow wallpaper. Chairs are covered in coral; bedspreads are soft gold and night table lamp is black and gold rubbed lacquer. Left: In this same room furniture is of bleached American walnut with beige linen textured formica tops. Curtains are in soft gold.

Opposite page: The carpet in this room is green; the wallpaper, yellow and taupe. Furniture is bleached ash and terracotta enamel with green tinted mirror and formica tops. Sofa covers are in terracotta and beige.



These rooms in the Beverly Hills Hotel have been made modern by the careful planning of the designer. He has used discrimination in the selection of materials, color, and arrangement in achieving his effects. These interiors represent an objective approach to the problem of creating hotel rooms that offer pleasant surroundings for transient use.



Above: This is a detail of the room shown on the opposite page. The bedspread is light green and the easy chair is covered in textured terracotta.



Left: The color scheme in this room is in a variety of pleasant shades of green. The carpet, light green; wallpaper, lighter green than the carpet; bedspreads in a darker shade. Furniture is of rift-sawn oak with formica tops matching the curtains and spreads.

interiors by laszlo, inc.

DESIGNED BY PAUL LASZLO

twentieth century symphonic writing

by Peter Yates

The symphonic orchestra is today the most popular medium of musical expression. The public for chamber music is limited: maturing from opera to symphony the public still demands of music certain operative values, emotional immediacy, largeness, simplicity of form and comparative directness. The vast widening and maturing of musical interest that has occurred since the coming of the phonograph and radio still centers around Tchaikowsky, Brahms, and Beethoven, and the Wagnerian symphonic fragments. During the past ten years a further evolution has occurred through re-appreciation of the Mozart and Haydn symphonies.

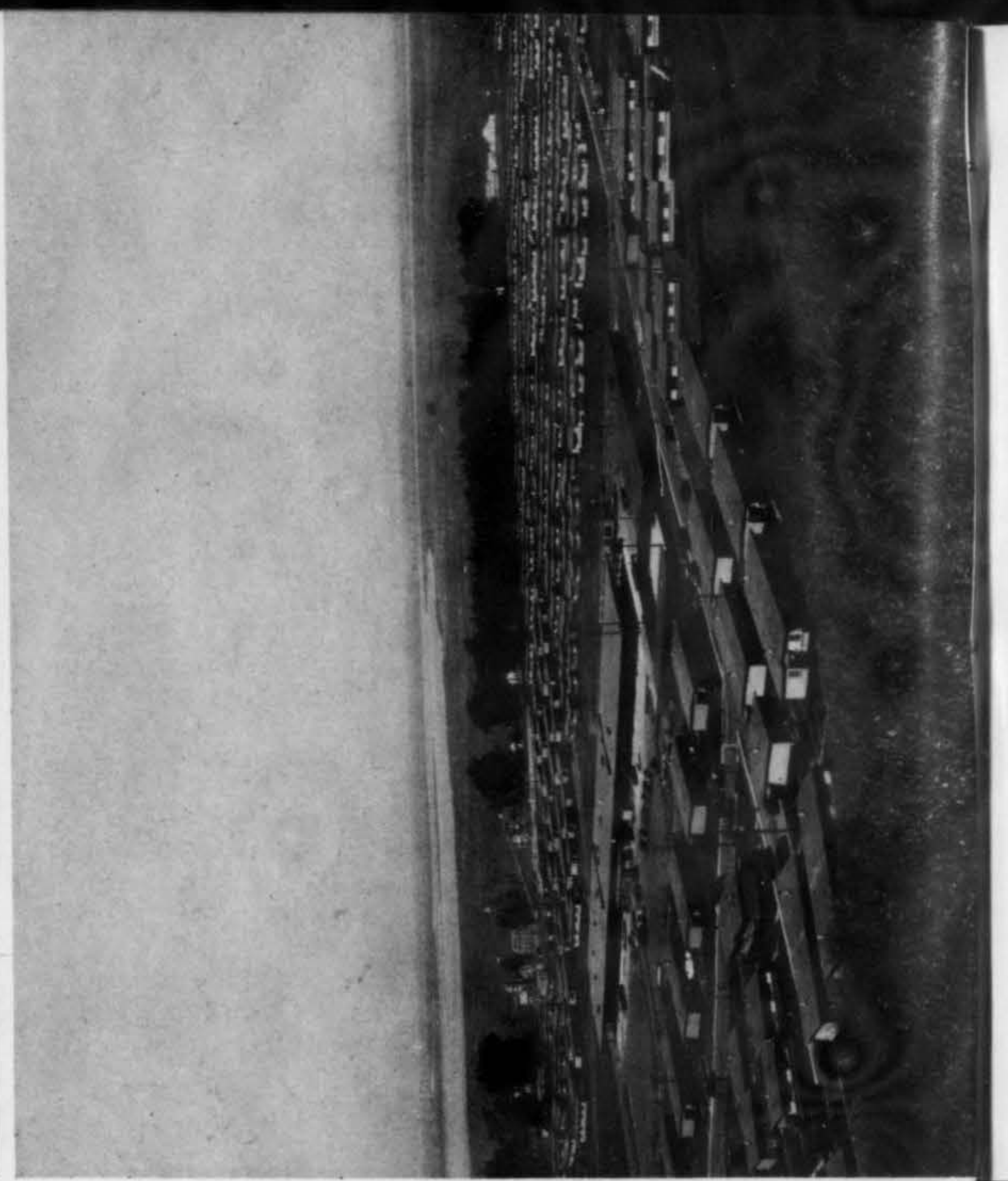
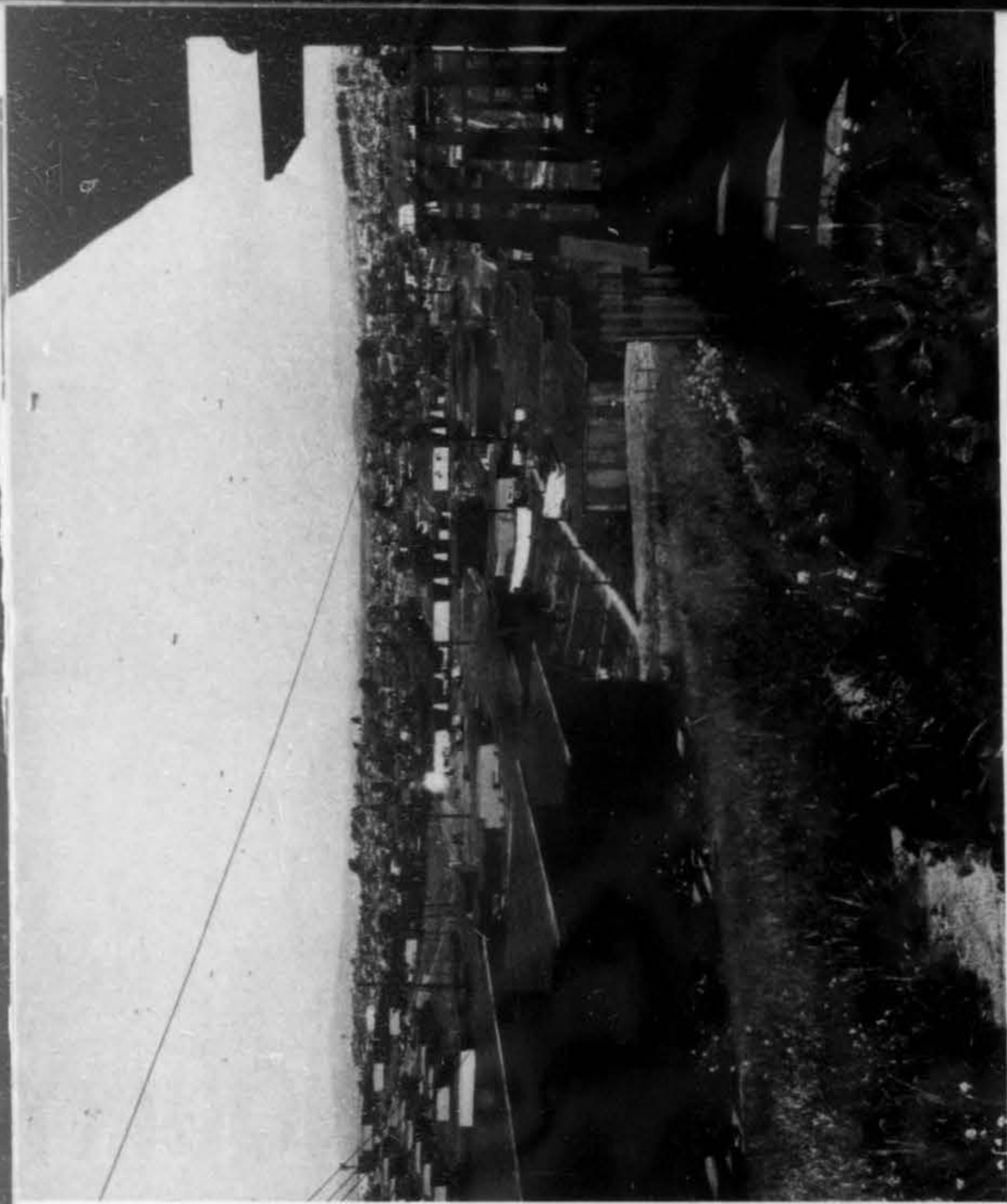
Preceding this change, although somewhat accompanying and thriving upon it in popularity, appeared the so-called *modern neo-classic* movement. One of the earlier and still one of the most popular products of this movement is Prokofieff's *Classical Symphony*. Yet for all its charm this symphony remains distinctly minor work. The form, the style, the charm are imitative, easily surpassed by similar but more genuine symphonies of the past. Such music has a place, not to be denied by doubts of intrinsic greatness. Like paper flowers it can, under certain circumstances, do everything but live.

Modern *neo-classicism* has been condemned in the persons of its leading spirits as a collapse or a weakening of creative energies. Stravinsky in particular has suffered this criticism. In regard of the musical decencies, formal organization, clarity, controlled and shapely definition, *Pulcinella* and the *Symphony of Psalms* may well be favorably compared with the more turbulent and eccentric *Petrouchka* and *Sacre de Printemps*. But the undoubted slackening in creative intensity of the later works leads on to the innocuously mature craftsmanship of the *Symphony in C*; and this, whatever merit may offer in itself, does not compare well with any mature symphony of Haydn. Any symphony written today challenges the past in terms of its currently best known idiom. It cannot merely express good workmanship: if it is to survive, it must contain intrinsic qualities of greatness. Historic qualities of vitality and survival offer one distinct criterion of comparison. By such a criterion the recent symphony of Hindemith may be deemed a failure, marked by comparison with the relatively greater vitality and survival value of Hindemith's earlier arrangement in symphony form of music from his opera *Matthias der Mahler*. Even in that relatively more memorable composition one may question the power of the art by comparison with those very paintings it endeavors to set forth in music, the religious vitality and agony of Gruenewald. The original outlives the tone-poem; and this is the usual fate of tone-poems.

Such is again true of the revival of old English musical means and idiom in the work of Vaughan-Williams. Acquaintance with the original lowers in esteem the derivative musicianship. Two sets of variations for string orchestra by this composer thrive among us by the very freshness of this still audibly novel language. But his crabbed, though evidently much greater *London Symphony* and *Symphony in F* suffer by being suspended between the stylistic conventions of the later nineteenth century and this past. For myself I find the best of Vaughan-Williams in the seldom heard *Pastorale Symphony*, which like the best work of Busoni penetrates not so much new harmonies as new means of freedom. Music of the present day, if it is to be accounted great, must first of all sound like itself, a very difficult criterion of judgment or acceptance, but clarified by the example of Debussy.

From Russia appear several new compositions of a rhapsodic freedom that sets them apart from the neo-classic movement, although their form is for the most part derivative. Such are the works of Miaskowsky and Shostakowitsch. Of the former it is at present difficult to make any clear appraisal: the greater part of his nearly thirty symphonies (continued on page 54)

AN INQUIRY



6000 new workers to build and repair ships is the newest recruiting goal announced by Mare Island Navy Yard in May of this year, 1943. Experience of the Housing Authority of the City of Vallejo would force the deduction that at least three-fourths of this number will want their families with them. That means, according to statistics for the average in-migrant family, more than 20,000 persons to add to the congestion and confusion of already overtaxed Vallejo.

At present, Vallejo housing is totally inadequate to accommodate the more than 40,000 individuals now employed by the Navy Yard. That is attested by the fleet of 250 buses which daily transports workers into the city from points as far distant as Sacramento and Healdsburg, 65 miles, South San Francisco and Hayward, more than 40 miles, Woodland, 55 miles. That three to four hours daily lost in commuting becomes an unbearable burden may be judged from figures on labor turnover and absenteeism. Every hour on a bus means that much less time for necessary shopping, banking, medical and dental care, and practically eliminates family and community life.

In 1940 the population of Greater Vallejo was about 30,000 persons. Latest estimate, based on material compiled by civilian defense, ration board and utility company sources,



Typical trailer camp operated by private enterprise on the outskirts of Vallejo. Nearly 1400 trailers fringe the city.

Privately operated trailer camp, Vallejo, including 180 trailers, in an area of approximately two acres. Average, 3.5 persons per trailer.

Opposite page: Three views of Chabot Terrace's 3,000 units. Architect: William Wilson Wurster. Hillside Dormitories (lower left), designed by Farm Security Administration Architect Vernon DeMars; house 77 persons each.

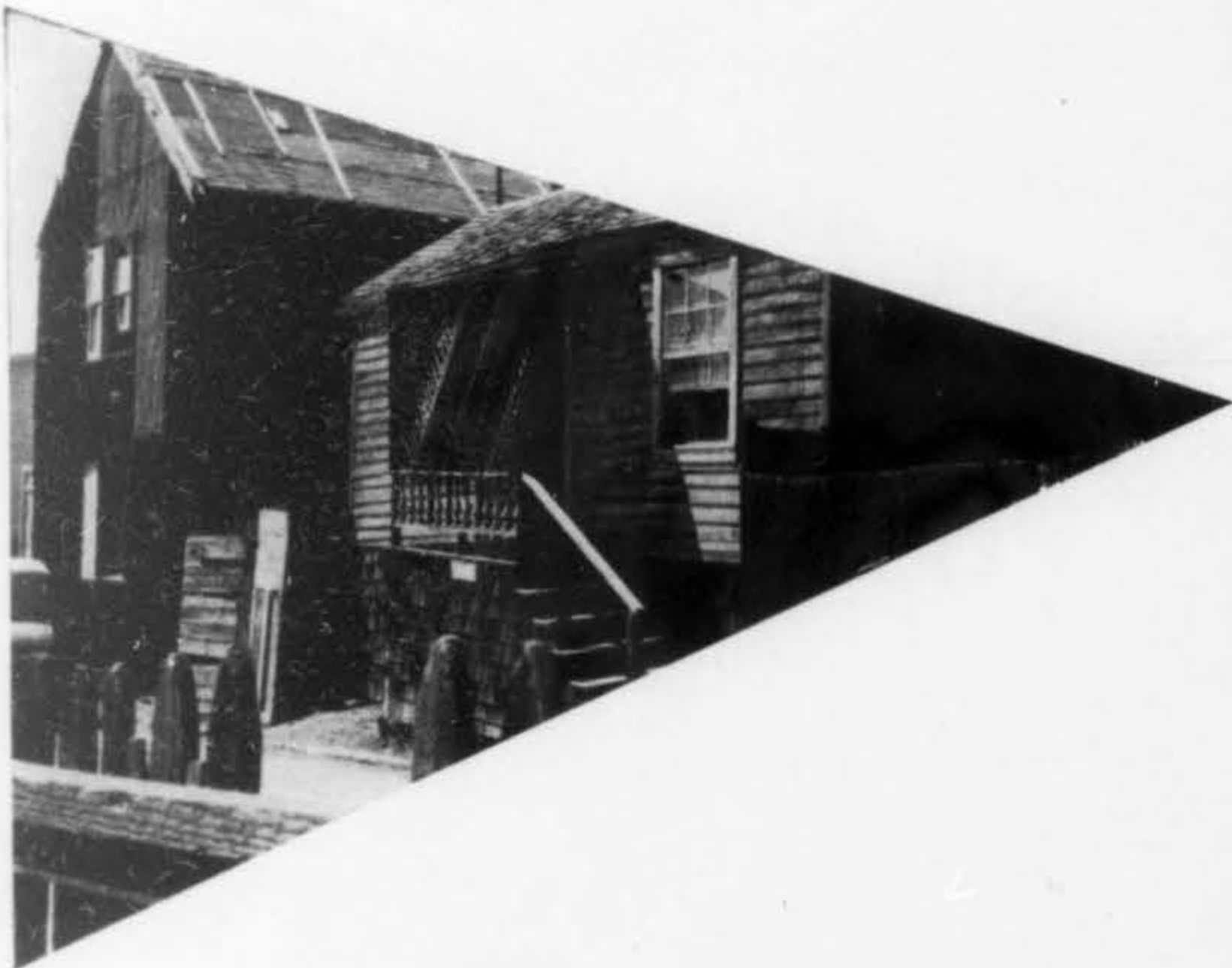


places it somewhere between ninety and one hundred thousand. Within the constricted city limits some eight to ten thousand additional persons have been jammed into the already overburdened dwellings. That this constitutes a serious menace to health and safety may be judged from the climb from a normal density of 80 persons per square block to an average of 380 per block—an increase of more than 400 per cent. Greatest concentration has occurred in Vallejo's blighted district between Sonoma Street and the waterfront, south of Tennessee Street. In this area it is estimated that 500 persons per block are shoehorned into the alley slums and some are forced to practice the "hot-bed" system in order to obtain any sleep at all. Small wonder that a general undercurrent of dissatisfaction and unrest pervades this area and finds expression in lowered efficiency and time taken from the job.

Outside the city proper the greatest amount of new construction has been accomplished. Private building has housed some families, but government housing projects have received the greatest number. Acres of new buildings stretch over the brown hills, but that these are not enough is mutely testified to by nudging private trailer camps.

Within the year the trailer population has shrunk from a peak of 6,000 to around 3,700. County officials credit the reduction to the new housing projects, but it's too slow, they say. How are you going to isolate a case of scarlet

In such dilapidated quarters one section of Vallejo "houses" 500 persons per block.



Below and right: Management offices and post office, Hillside Dormitories. Architect: Vernon DeMars, Farm Security Administration.

Far right, opposite page: Lounge of community center building, Victory Apartments, for use by tenants, and cafeteria seating 350 persons.





fever when toilet facilities have to be shared with occupants of 10 other trailers? Vallejo has been lucky that no serious epidemic has crept into town. Hospital isolation facilities total 10 beds. Victims of such diseases as spinal meningitis must be provided for out of town—perhaps taken to Oakland or San Francisco, if hospital space can be found in those overcrowded communities.

If one item is clear in this picture, it is that long-range planning has been a specialty of the engineers who chart Mare Island activities. Housing has always played the tortoise to the hare of employment which thus far has refused to nap. The history of present housing projects which parade the Vallejo hills is illustrative of the confusion resulting from tardiness and haphazard development.

Early in the scramble, the Navy requested and received 600-unit Roosevelt Terrace, only permanently constructed project in the area, for which Barrett & Hilp, San Francisco, was the general contractor. Roosevelt, with its green lawns and shrubs and pastel buildings, presents a handsome facade. But somehow Roosevelt planners seem to have forgotten that people do more than commute to work and stay within four walls when at home. Roosevelt has no single play area for children and no maintenance or recreation building. For the latter purpose dwelling units had to be converted.

Next in chronological order came Federal Terrace, neighbor to Roosevelt. The 858 units of this project were put into the hands of the Public Building Administration. Federal



achieved a last-minute reservation of space for a school and playground, but not before utilities had been laid for an additional 66 units. Architecturally speaking, Federal is the least distinctive of any of Vallejo's projects. The general contractors were Charles L. Harney and Engineers, Ltd., both of San Francisco.

Still the army of workers came flocking into town, and the old shacks bulged and families slept in cars parked in vacant lots or down dusty alleys between overflowing garbage pails. Production was stepping up and the clamor increasing for speed in the development of more housing. Some brilliant strategist proclaimed that dormitories for men were the answer—with families left at home, quicker mobilization of labor could be achieved. To the Farm Security Administration went the assignment of erecting the first of the 38 structures that comprise Hillside Dormitories. These were prefabricated by Plywood Structures, Los Angeles, and erected by the Fred J. Early, Jr. Company and Oliver M. Rousseau, both of San Francisco.

Again it was forgotten that people do more than eat, sleep, work. Staff members say that they had instructions that their job was to "house these men, not to entertain them." Hillside got a cafeteria but no recreational quarters for 3,000 lonely males with plenty of spending

War workers live down Vallejo's alleys.



Below: Playground and buildings, Carquinez Heights School. Franklin & Kump, architects. Enrollment of 705 students, 20 teachers. Dwelling units in background. Second type of experimental unit in Carquinez Heights uses a new approach to Bent construction.

Right: Minor commercial unit, Chabot Terrace, one of four constructed and located throughout the project for individual commercial enterprise. To the left, fire house with offices attached.





money in pocket. Dormitories were not the perfect answer. The FSA found that not every family would, or was financially able to, stay back home. So the FSA erected 200 small cabins designed for "temporary occupancy until more permanent quarters can be located." After a year and a half some families are still there, where they first found shelter.

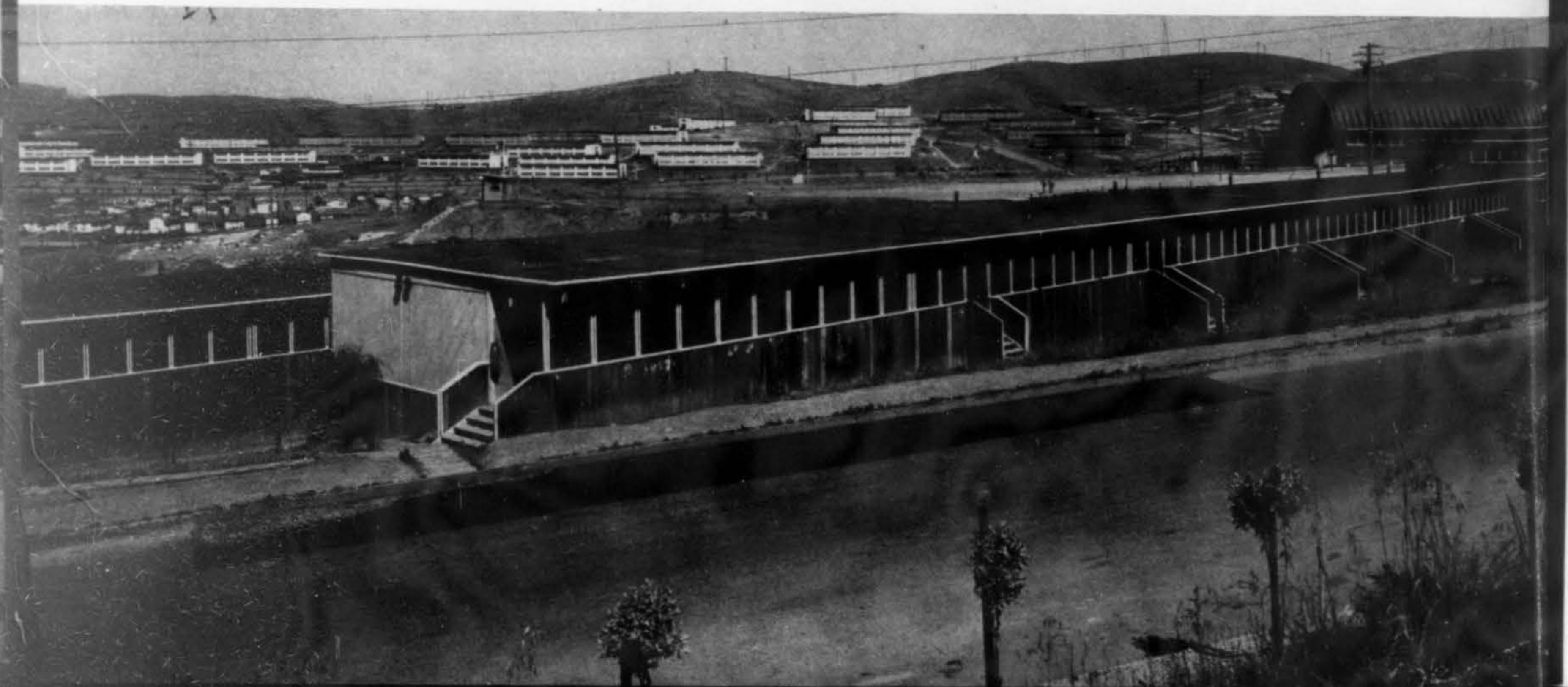
Since dwelling units were indicated, and the Federal Works Agency had available funds, along came the allocation for the 1692 units of Carquinez Heights. Time had become a major factor. Architect William Wilson Wurster designed a few handsome and less expensive experimental structures, then was forced to comply with the expediency demanded from above. Carquinez became the first of the prefabricated, demountable projects, and plywood came into its own as a building element providing speed and economy. General contractors were Robert McCarthy, Barrett & Hilp and Midstate Construction Company.

Came Pearl Harbor. Employment figures at Mare Island grew like the fabulous beanstalk. Something bigger than a few trifling drops in the bucket was needed to water this plant. Three thousand units of prefabricated dwellings at Chabot Terrace was the result. On this huge project the general contractors were Myers Bros., Los Angeles; Herbert Mayson, Los Angeles; Robert McCarthy, San Francisco; and Leibert & Troboch, C. W. Caletti, W. C. Tait, Inc. But Chabot scarcely was under way when officials checked their rapidly expanding files of requests for



Above: Student-tilled victory garden at Carquinez Heights School, showing covered open-air corridors.

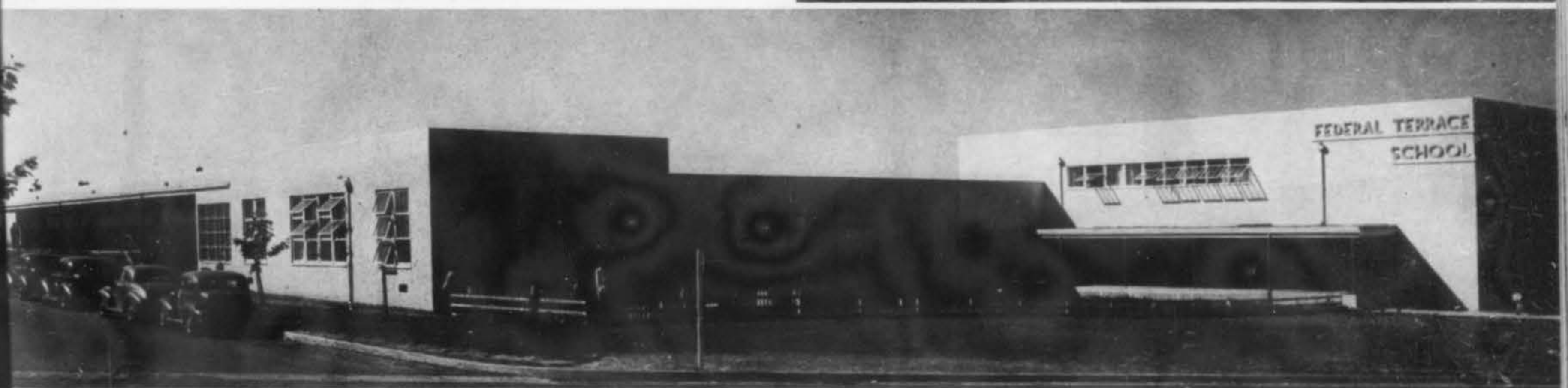
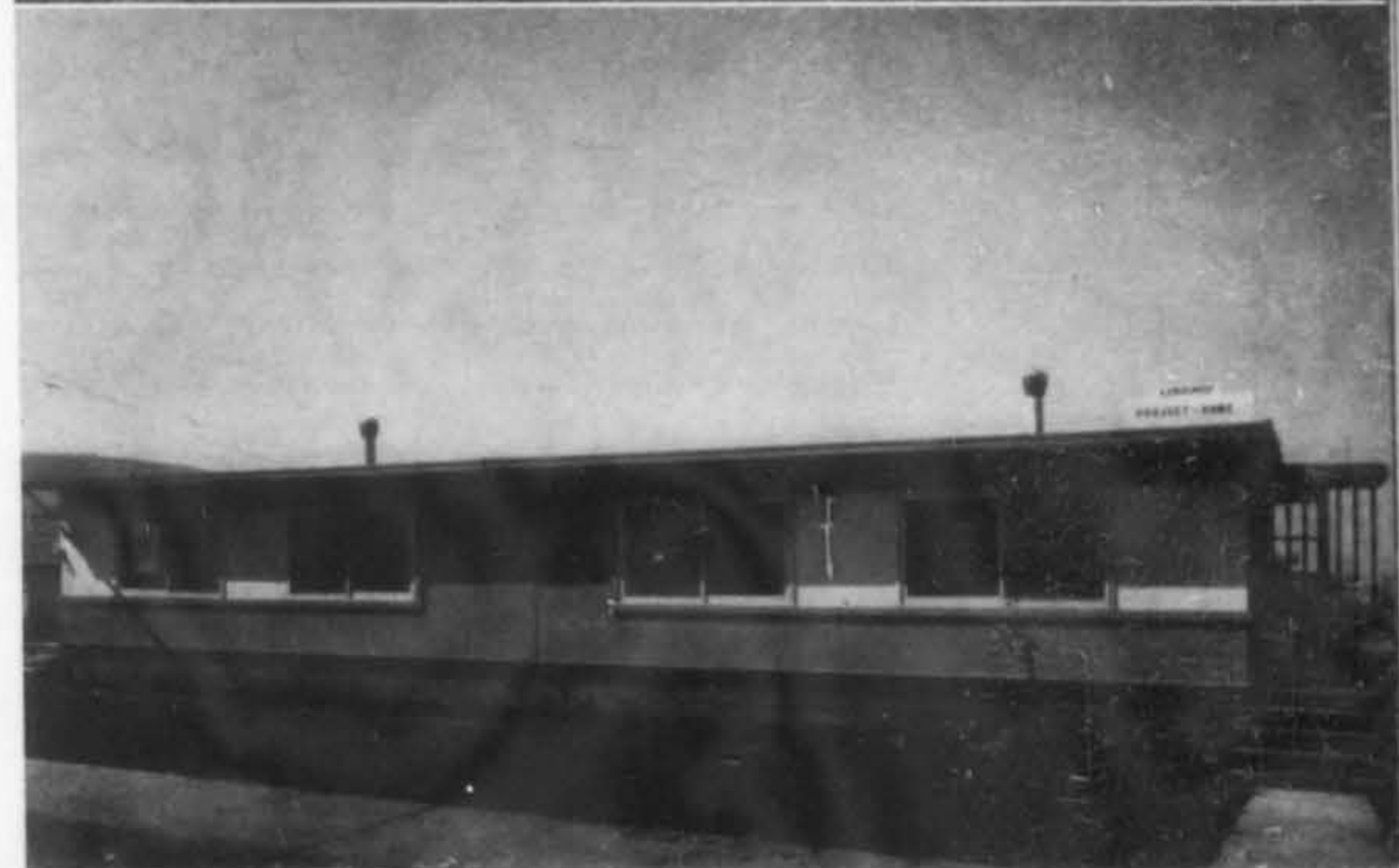
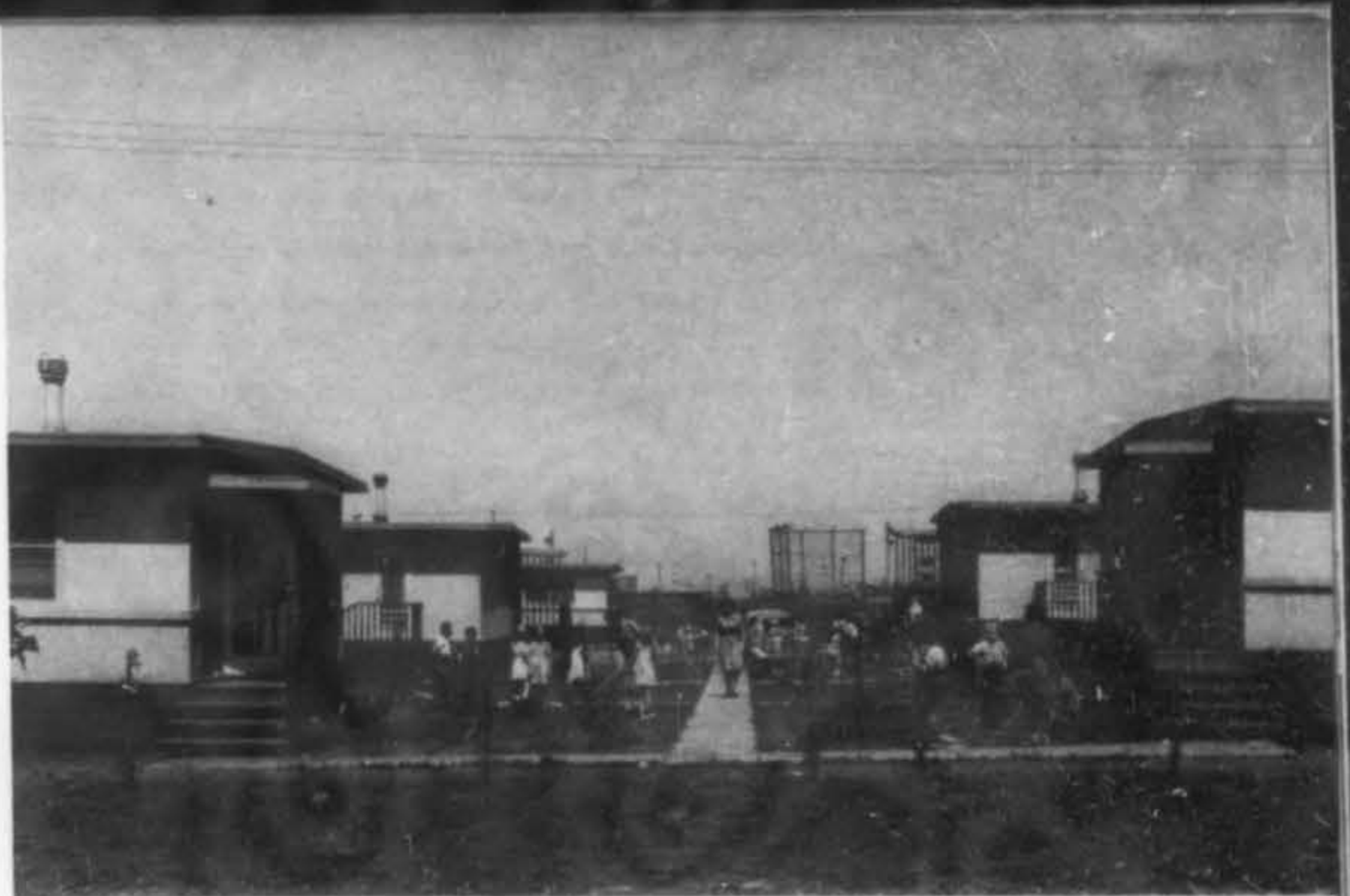
Below: Carquinez Heights School, school auditorium and community center. In distance are Hillside Dormitories.



shelter. Announcement of Chabot had swamped the housing office with scores of eager applicants. Supplications went to Washington, to be answered finally with the 1,000 units of temporary construction which has become Victory Apartments. This was built by Barrett & Hilp.

Vallejo city officials had watched the coming of war housing first with gratification, then with apprehension as it became clear how little coordination existed between the agencies in charge and what small attention was being given to integration with local needs and conditions.

Early in June of 1942, Mayor John Stewart appointed the five-man Vallejo Housing Authority. This local commission lost no time in preparing for action. Its first step was to persuade M. J. Wilsie, Special Assistant to Langdon W. Post, Regional Executive Director, Federal Public Housing Authority, to come to Vallejo as Executive Director. Under Wilsie's direction, things began to happen which thus far had existed only in conversation. Victory Apartments, for example, managed acquisition of a community building with a day nursery included. Not the best designed or most efficient nursery, it is admitted, but rush of time and the construction schedule permitted no nice



attention to detail. Victory also got a cafeteria, after much pointing out of the obvious—that presumably war apartments were designed for working couples.

Now that the Authority had an office open for business, problems and supplications by the score came pouring in. Wilsie took counsel with his Commission and began laying plans for solutions—both in future construction and in immediate revisions. The Commission, which now consists of Chairman Charles F. Daley, A. F. of L. labor leader; Luther E. Gibson, newspaper publisher; Clarence F. George, banker; Lloyd Johnston, labor representative; and John R. Alltucker, Superintendent of Schools, was in an infinitely better position to know and understand the

Above: Everest Grade School, Chabot Terrace, nineteen two-room units converted to care for enrollment of 409 students and 15 teachers. In background is a large play area. Project home and library and Red Cross center, Chabot Terrace—two two-bedroom units converted.

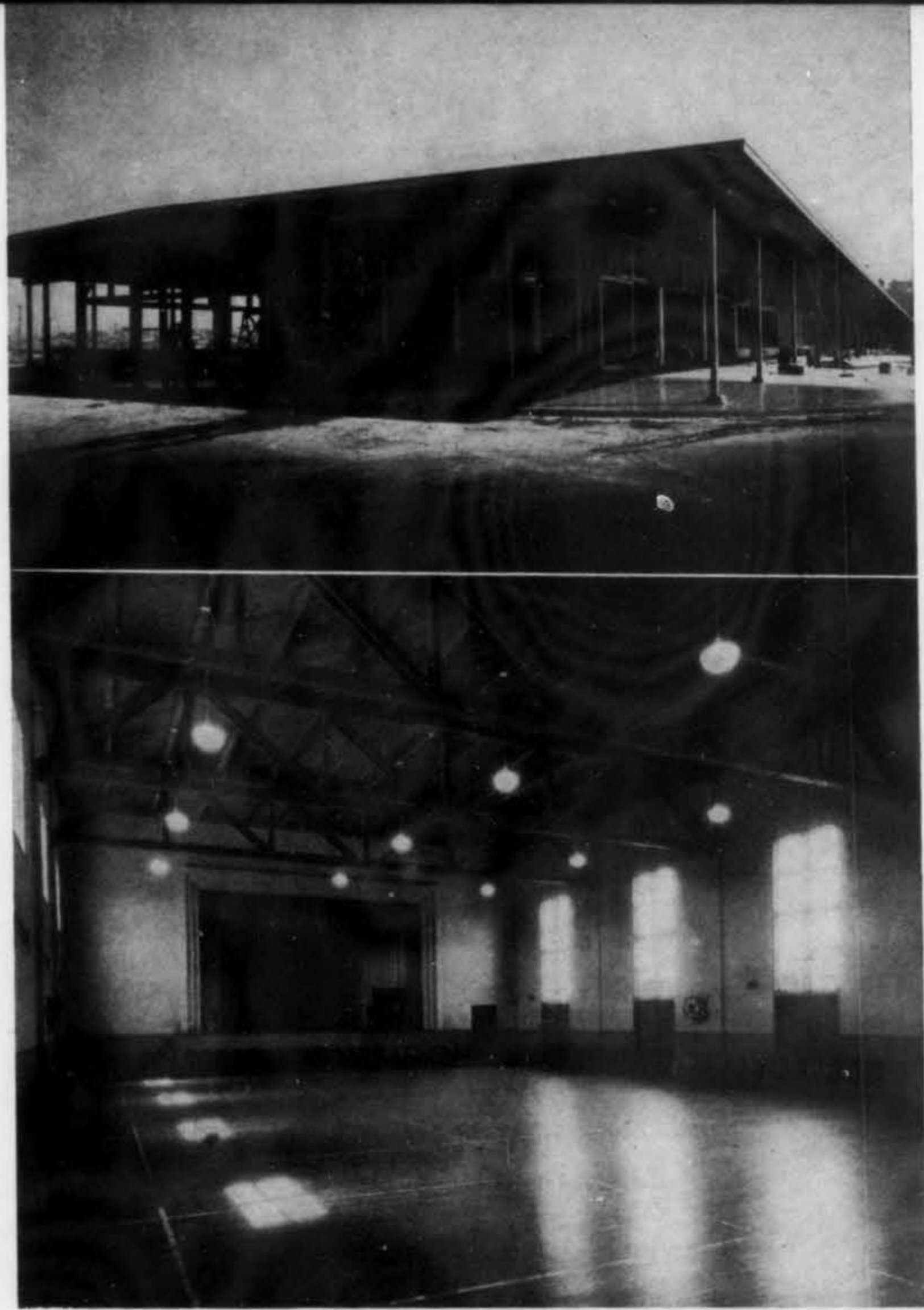
Center strip: Grade school, Federal Terrace, built by PBA for the Vallejo Board of Education; 783 students enrolled, 22 teachers. Also houses day nursery and day-care center with total enrollment of 85. Architect: Harry F. Devine.

local scene. They were thoroughly acquainted with what missing facilities had to be provided if the working force at Mare Island was to function at peak efficiency.

Of urgent importance was the health situation. Vallejo then had but 30 physicians and a hospital capacity of 76 beds to service its multiplying populace. Conferences were held with Federal Public Housing Authority officials. Out of them came installation of the California Physician's Service to care for Authority tenants. But it was not enough merely to add doctors and nurses to the community. Places had to be provided for offices and consultation centers. Since no special buildings were available, dwelling units had to be removed from available occupancy lists for conversion to medical use.

At present, units being utilized for this purpose total eight one-room apartments at Victory, two two-bedroom units at Chobot, and 15 single and double rooms holding 23 beds for the infirmary at Hillside Dormitories. Carquinex Heights and Federal Terrace have not yet received C.P.S. service.

How badly needed an addition this service represents is indicated by medical center attendance records for the week of May 13. At Chobot Terrace, 705 patients were interviewed, at Victory Apartments, 232, at Hillside Dormitories, 315.

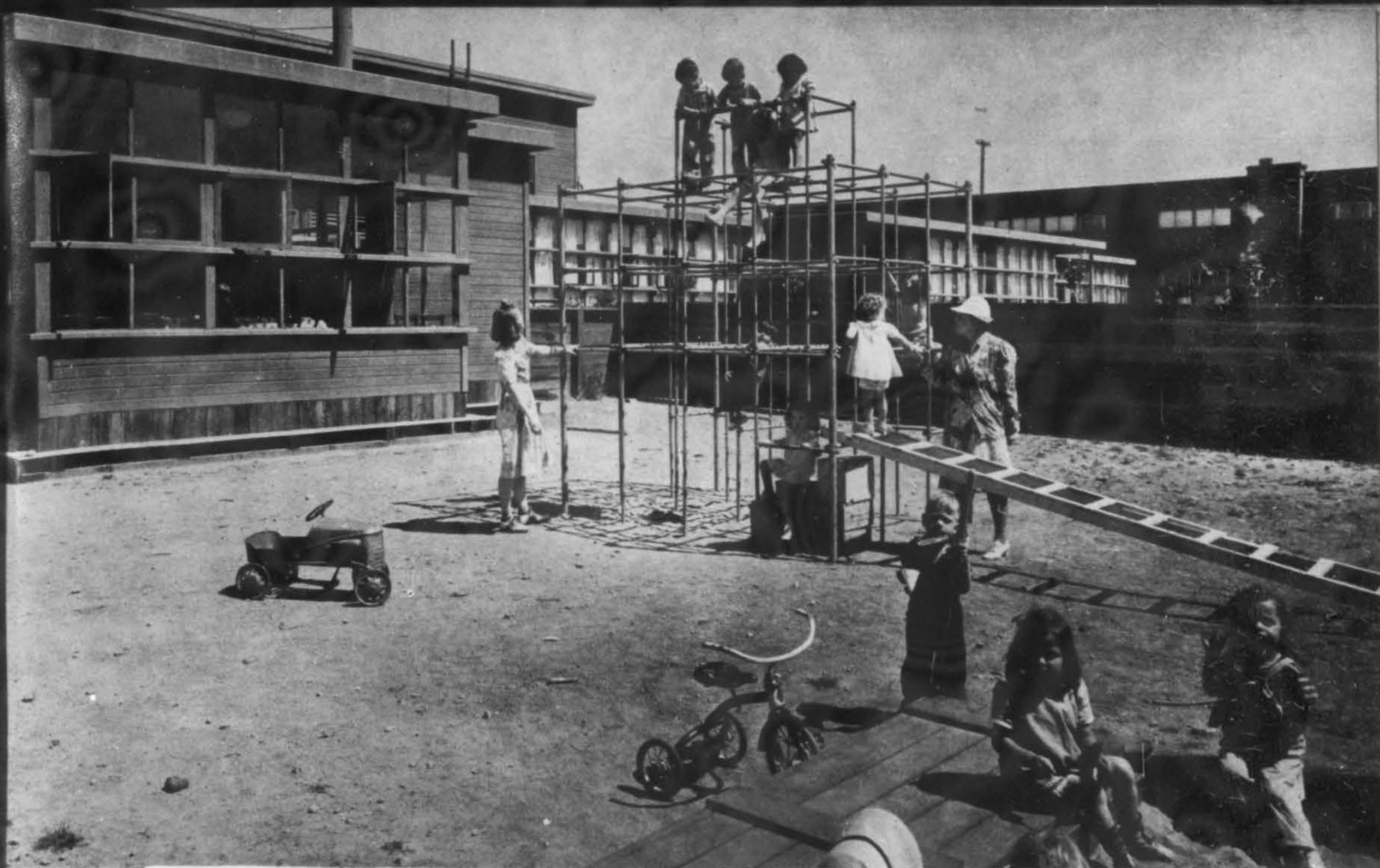


Left: Major commercial structure, 29,896 square feet in area, to provide complete shopping facilities for 3,000 families in Chobot Terrace. Auditorium and gymnasium of community center, Victory Apartments, for tenant use. Architect: Albert Roller. Opposite page (top): Day



Opposite page (bottom): Interior of day nursery yard, Victory Apartments, nursery yard outside, and dwelling

facilities for 3,000 families in Chabot Terrace. Auditorium and gymnasium of community center, Victory Apartments, for tenant use. Architect: Albert Roller. Opposite page (top): Day



Opposite page (bottom): Interior of day nursery yard, Victory Apartments, nursery yard outside, and dwelling units in background.

Right: Interior of Victory Apartments day nursery. Management offices, Victory Apartments, left, including central offices of Vallejo Housing Authority, and community center building.



With the increasing demand of the armed services for men, the factor of women as war workers becomes more important. Along with other Solano County agencies, the Housing Authority began receiving an increasing number of requests for assistance in locating sources of child care. Using Lanham Act funds, local school heads stated that supervision personnel could be provided if facilities were available.

Again, the Authority agreed to convert dwelling units for this purpose. As a consequence, Chabot Terrace has removed four two-bedroom units from the dwelling lists. Victory had its nursery, already found too small, while Federal Terrace and Carquinex Heights made room in schools located within project territory. In December of last year, Chabot Terrace was ready for first occupancy. Immediately the Commission was confronted with a spectre which had haunted the scene for months. Obviously, families have children, and parents are justifiably reluctant to move to a locality where education is unavailable.

In the planning of Chabot, sites were provided for three schools. Application for their construction was made in March of 1942. The Vallejo Housing Authority was powerless to move, as was the Federal Public Housing Authority, since school construction is kept in the confines of the Federal Works Agency and the Public Buildings Administration. The Authority did the only possible thing—again converted dwelling units. Now at Chabot, being used for

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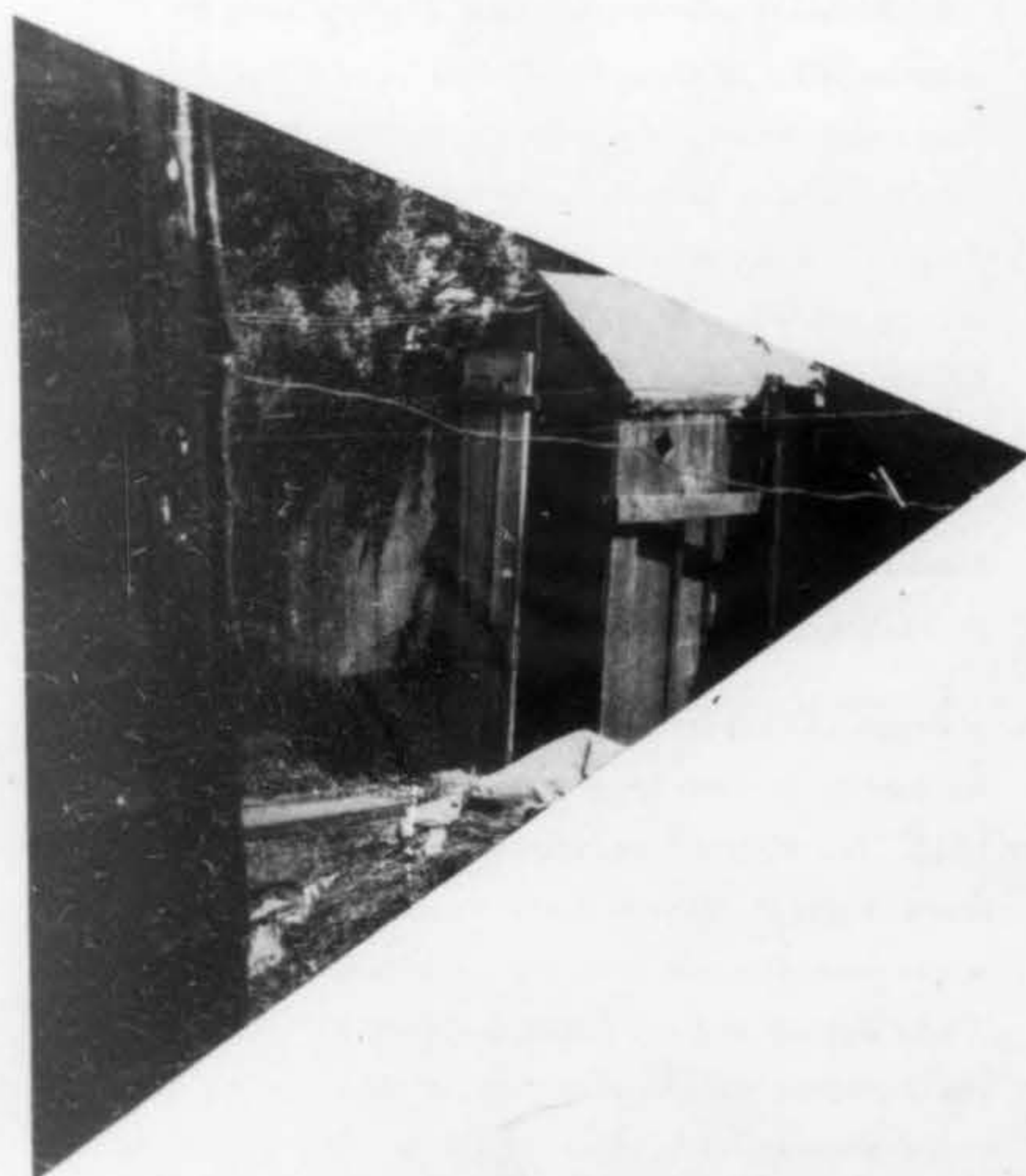


Above: Carquinez Heights units are tiered to follow natural contours of hills and provide maximum freedom of space and view.

Below, right: Wing of one block of Northside Dormitories, total project to house 500 persons—women and junior apprentices. Wing shown here contains 30 single rooms; wing barely visible at right contains 18 double rooms. Between is lounge and recreation center. Architect: David H. Horn.

Opposite page, top: Experimental units—Carquinez Heights. Architect: William Wilson Wurster.

Section of five units—Carquinez Heights.



Backyard plumbing of war worker's home within Vallejo city limits.



school purposes, there are 19 two-bedroom units and 26 three-bedroom units. Conservatively, this represents about 230 individuals deprived of living quarters.

Mention has been made of the serious recreational problem of the single men at Hillside Dormitories. Authority officials did not need many interviews with dormitory occupants, or much insistence from Mare Island people, that certain types of "recreation" were factors definitely inhibiting efficiency, to be persuaded that some remedy could be found in the form of a recreation building. The slow-moving wheels have turned and construction of such a structure is now assured, though it has been much reduced in size from the original request. Meanwhile, some relief was forthcoming from the Navy in the form of a temporary recreational structure to meet partial needs.

At other projects, rooms for community use became an urgent necessity with the formation of Civilian Defense and Red Cross units and various clubs and tenant groups. Again, the Authority had no choice but to convert. Until someone, somewhere, recognizes that people engaged in production need recreation space as much as does an army in camp, and authorizes construction of proper structures to be built at the same time as the dwelling structures, these converted units must remain unavailable for their original purpose to house workers.

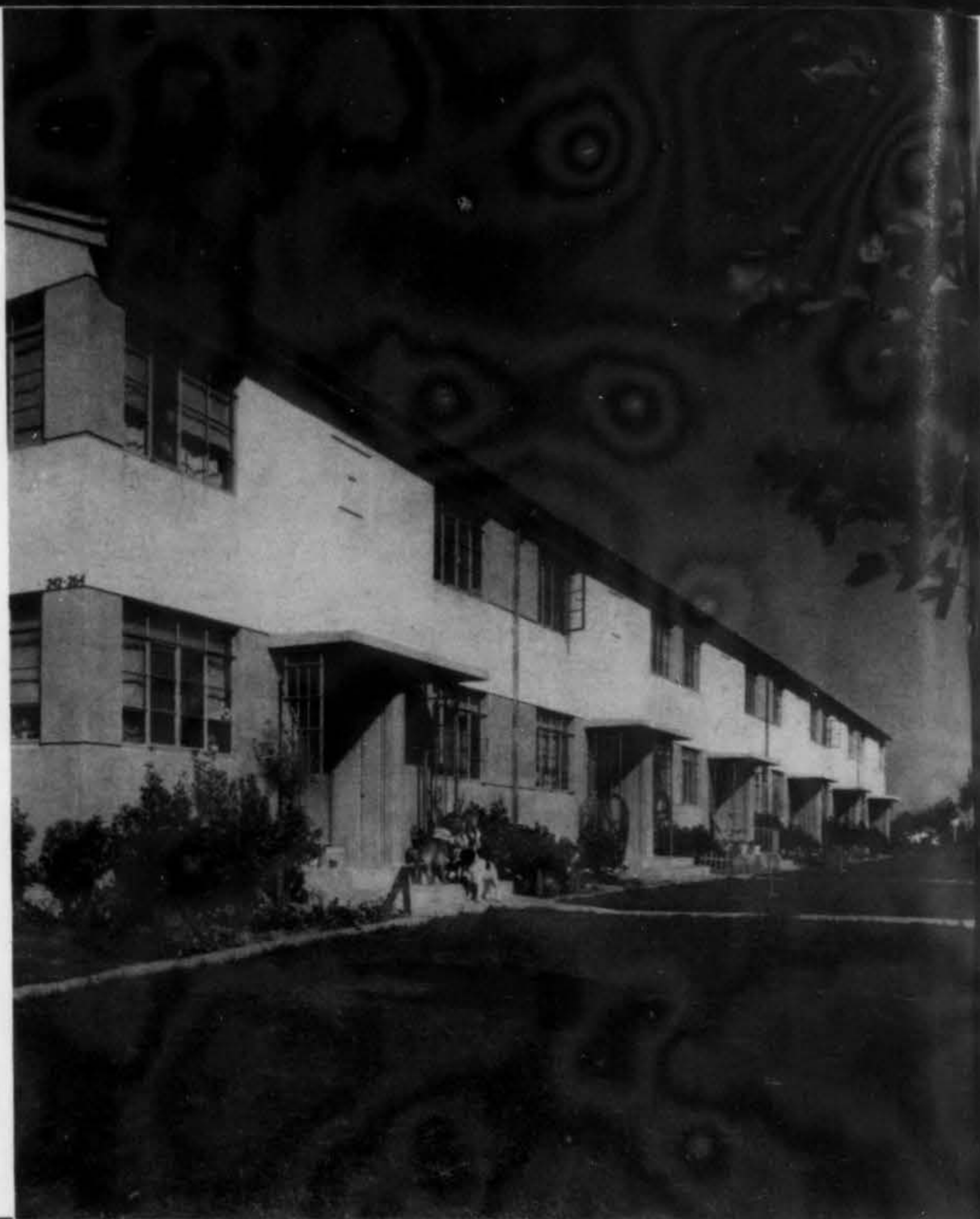


One of the firmest intentions of the local Housing Authority was to bring greater order and better planning into the sphere of public war housing construction. None better than such a local group, it seemed, was qualified to know and to recommend sizes and types of allocations. Disillusion was just around the corner. The Navy kept demanding more housing accommodations. Without warning, late in December, the National Housing Agency informed the V. H. A. that 1,000 units of war apartments and 500 dormitory units had been assigned Vallejo.

In vain, Authority heads protested that war apartments were no answer to the inescapable statistic of 3.5 persons per average in-migrant family. In vain they pointed out that Hillside Dormitories never was completely filled because married men found family obligation too pressing to be avoided. In vain they insisted that more dormitory construction was folly in the face of the large trailer-camp occupancy, the records of bus commuters, the families jammed into cheap rooming houses and converted garages. Their protests went unheeded and the allocation stood as originally announced.

Now the most irritating of all factors developed in the strait-jacket of standard plans. These are drawings developed with the cooperation of the War Production Board and F. P. H. A. planners, with the intent of saving critical

Roosevelt Terrace. Block of 24 family units, permanently designed, but with no provision for outdoor play areas. Architect: Albert Roller.



Above: Dwelling units, Carquinez Heights. Below: One block of 16 units for family and one child, with spacious, well-equipped common laundry per eight units. Victory Apartments.

materials. The theory is good, but in practice it is far from perfect. The rigidity of standard plans allows no consideration of special local problems, no flexibility to suit difficult sites, no allowance for savings in time and transportation through use of materials available locally, no acknowledgment of the ingenuity of the local authority and its architect, who together may be able to solve construction problems before Washington could arrange consultation with an expert.

Those who have worked with standard plans make many specific criticisms, though always stating that varying localities would produce different reactions. Some of these criticisms have been voiced in official quarters, where it has been possible to demonstrate that in some cases actual waste, rather than saving, of critical materials has occurred.

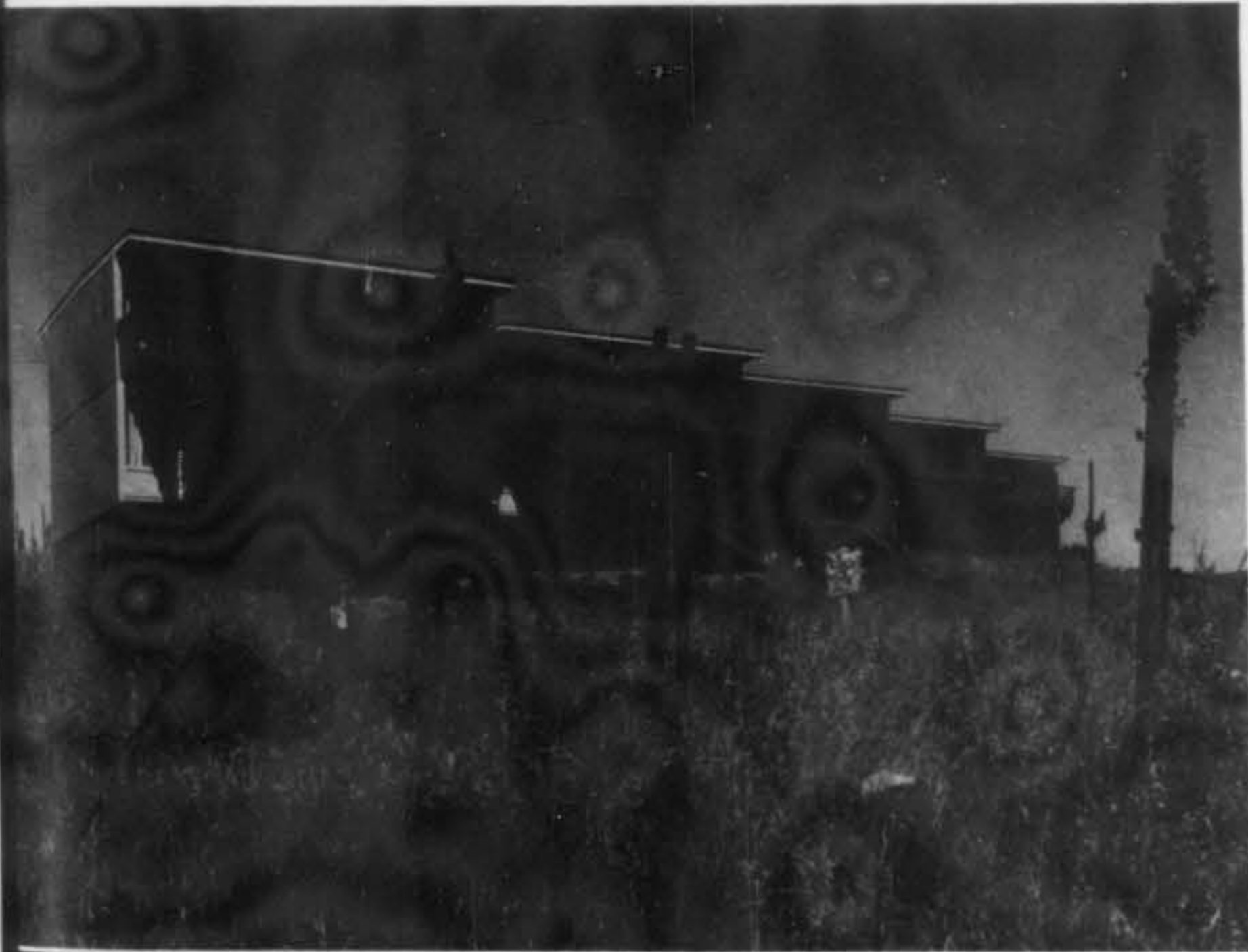
In these new Vallejo projects, Architect David Horn has concentrated on site layout for community living and convenience. Outdoor playgrounds are included, though the community building is still tangled in the red tape of obtaining building permission. Despite much citing of family-composition statistics, gathered from experience and from thousands of rental applications, the Authority has been unable to get an allocation for construction of a modern and adequate nursery. The planners who assign construction cannot be moved from their determination that war apartments are for COUPLES ONLY.

The new projects, Solano and Amador Apartments, erected by Barrett & Hilp, and Northside Dormitories, David Paganini, general contractor, are just coming into occupancy. V. H. A. people are resignedly waiting for requests for child care from young mothers who must go to work because their men have gone to war. Authority people say, too, that someone should think of the thousands of wives of service men who must work because of financial pressure, but whose children are too young for admittance to Lanham Act day nurseries. Someone should consider the desperate need for community facilities to aid in arresting the rising rate of juvenile delinquency and the serious tide of absenteeism.

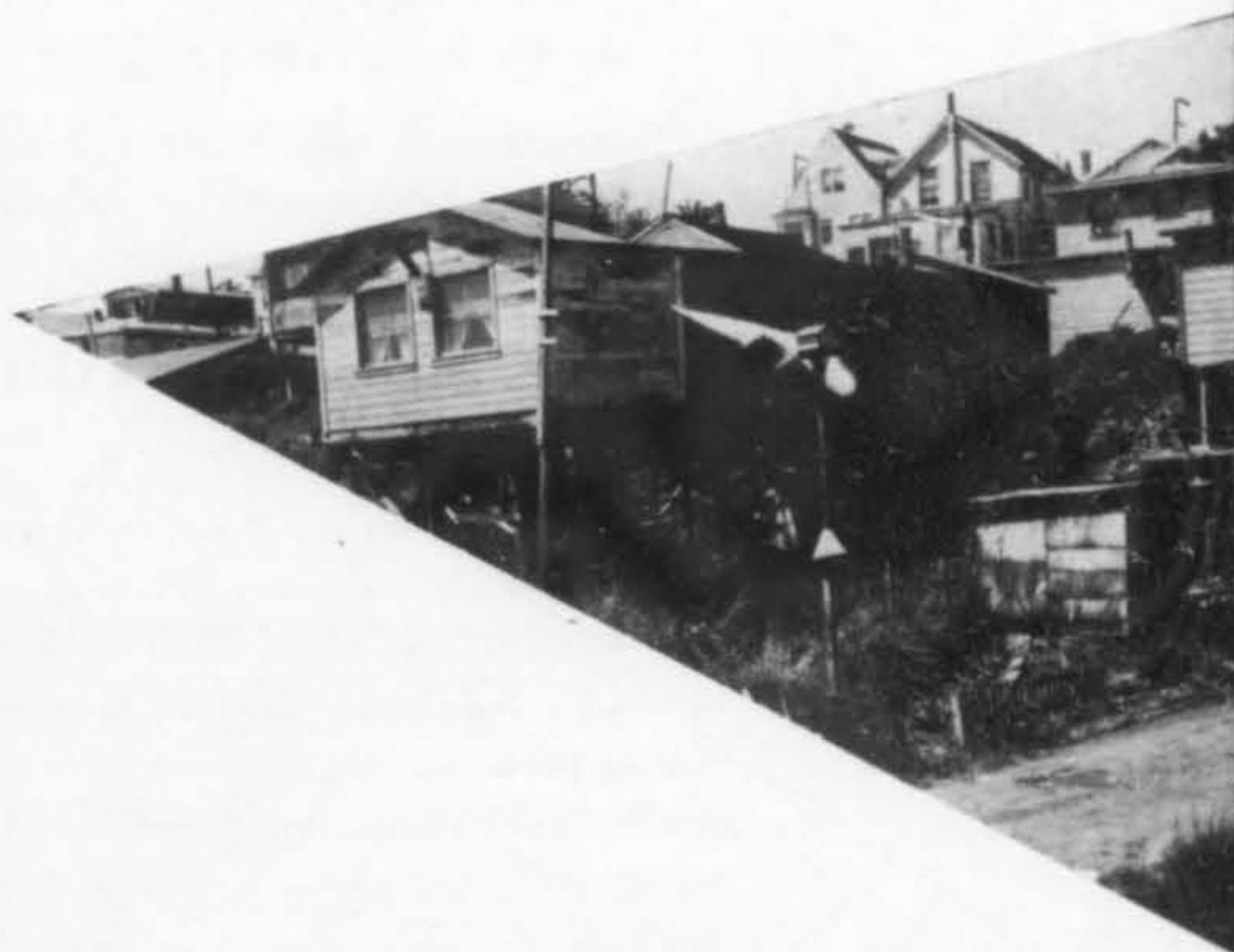
Production may be the key to Victory. No key can open a lock if it breaks because of the flaws of inefficiency and low morale. As the manpower pool becomes shallower and shallower it is more than ever important to utilize each available unit to its fullest capacity. Manpower cannot be compared to machine power, since the human element is full of intangibles not capable of being tested and measured by a laboratory of gadgets and calculating rules.

All concerned admit that Vallejo cannot house its present working population. Mare Island asks for 6,000 additional workers because of the great imperative that ships go

Solano Apartments, still under construction, will contain 656 one and two bedroom units. Courtyard allows space for gardens, play areas, and drying apparatus not yet installed.



Two of the three types of experimental units designed by William Wilson Wurster for Carquinez Heights. Architect claims that the masonry wall units below can be constructed for \$100 less than standard plan units.



Home for a Vallejo production warrior. Sewer underneath this house has been broken for a year and a half.



Carquinez Heights experimental units using skeleton frame construction designed by William Wilson Wurster, architect.

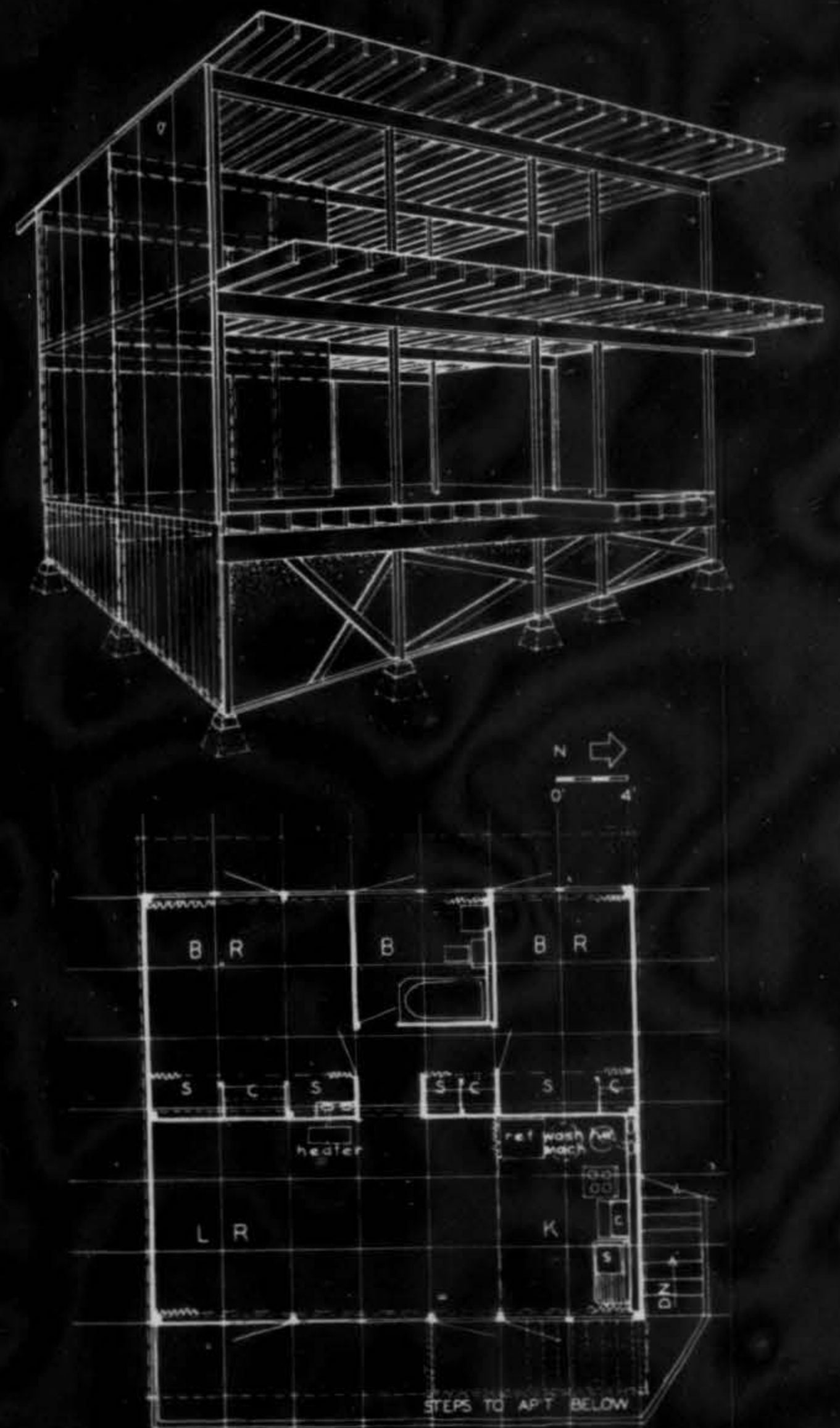
out to sea. These thousands will bring with them not only their own necessity for shelter, but the question of shelter for those who must serve in the subsidiary industries of food, clothing, laundry, and education. Thus far the Housing Authority is empowered to house only those persons certified from the major war industry.

Rumor for some time has indicated that Navy officials have requested a minimum allotment of 2,400 additional units. Nothing about granting this request has been heard from the responsible source.

Vallejo is holding its aching head and asking its drug stores to stock heavily in sedatives. The anticipation is that history will be repeated—that no housing will be forthcoming until workers begin quitting their jobs in such hordes that the production drop makes a boom heard across the country.

Workers are human. At the end of the day they like going home to clean quarters with civilized sanitary facilities. They like a reasonable amount of recreation to take the kinks out of their nerves. They like being certain that their families are safe and well cared for, that their children may go to school. They like feeling that America has not lost its sense of responsibility to its citizens as individuals.

It would seem easier to recruit 6,000 new workers if they could be honestly assured that journey's end would not land



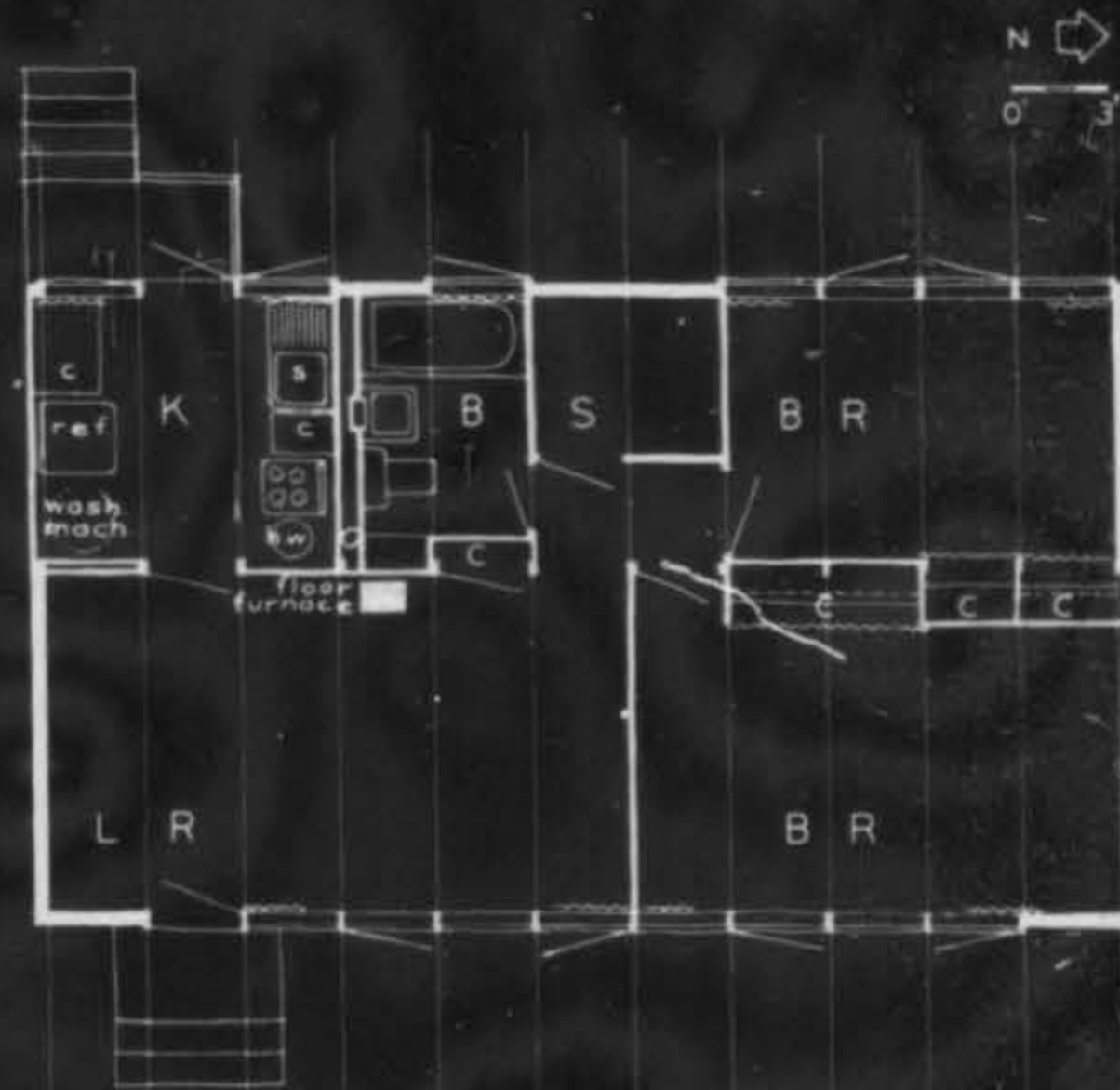
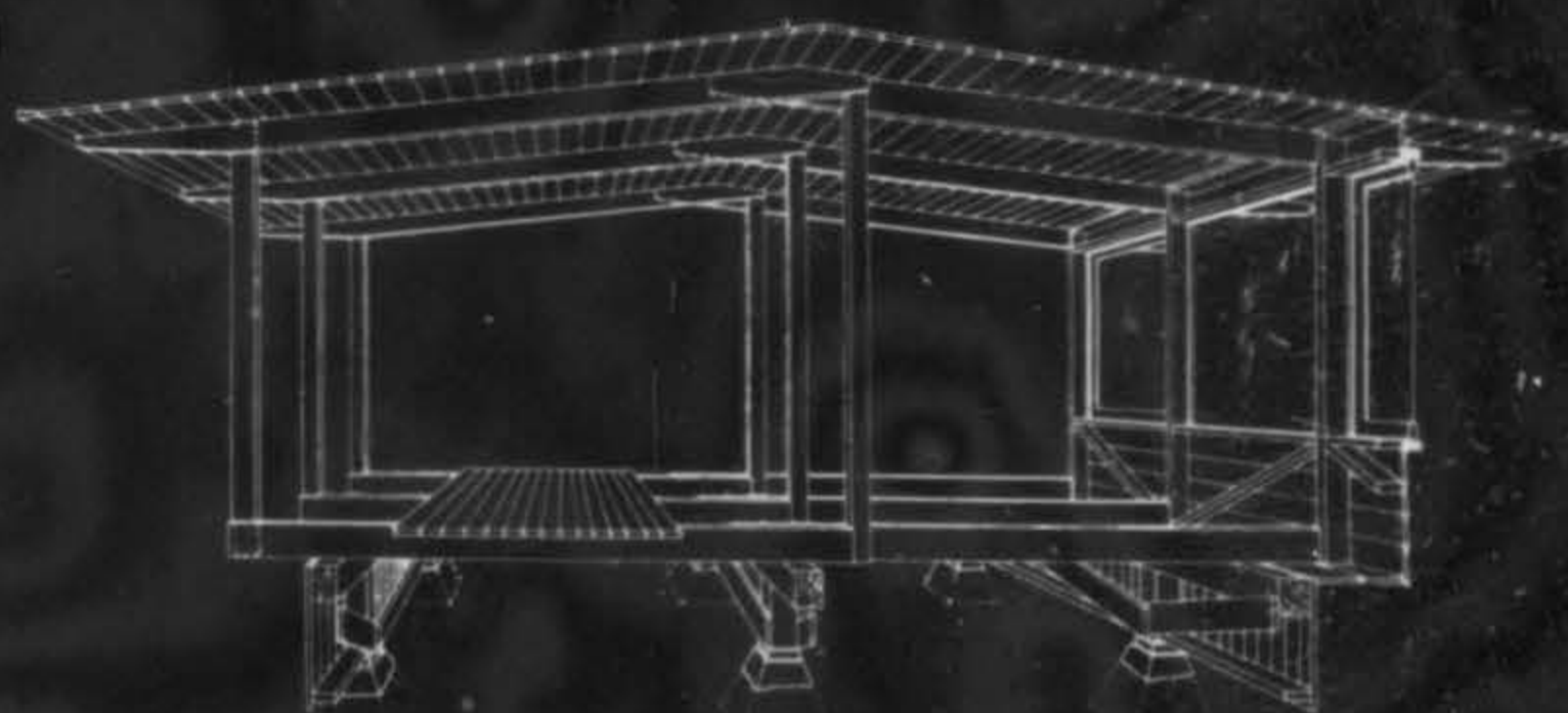
them in a strange town where they would have no choice but to join the faceless atoms jamming overcrowded restaurants and searching in dank hallways for a vacant bed.

As this story of Vallejo's housing problems goes to press, recruitment of pre-draft age boys for apprentice training at Mare Island is under way. Through cooperative agreement with Navy officials, the Vallejo Housing Authority extends its welcome to the youths who are to undergo training to fit them for service in the shops of repair and production at Mare Island. Carefully selected housemothers will be present in the dormitories assigned to the boys, and expanded recreational facilities will be available to occupy their idle hours.

Much thought and careful planning goes into sending a regiment overseas. No less thought and planning should go into providing for the home-front army. This is a challenge to the faith and the ability of the men who chart production—and who talk about it from public platforms.

Do they doubt the wisdom and the necessity for such provision? Let them, for one day, listen to the tales which flow over the rental counters at the Vallejo Housing Authority and they will need no further proof.

The second type of experimental unit in Carquinez Heights uses the principle of Bent construction.

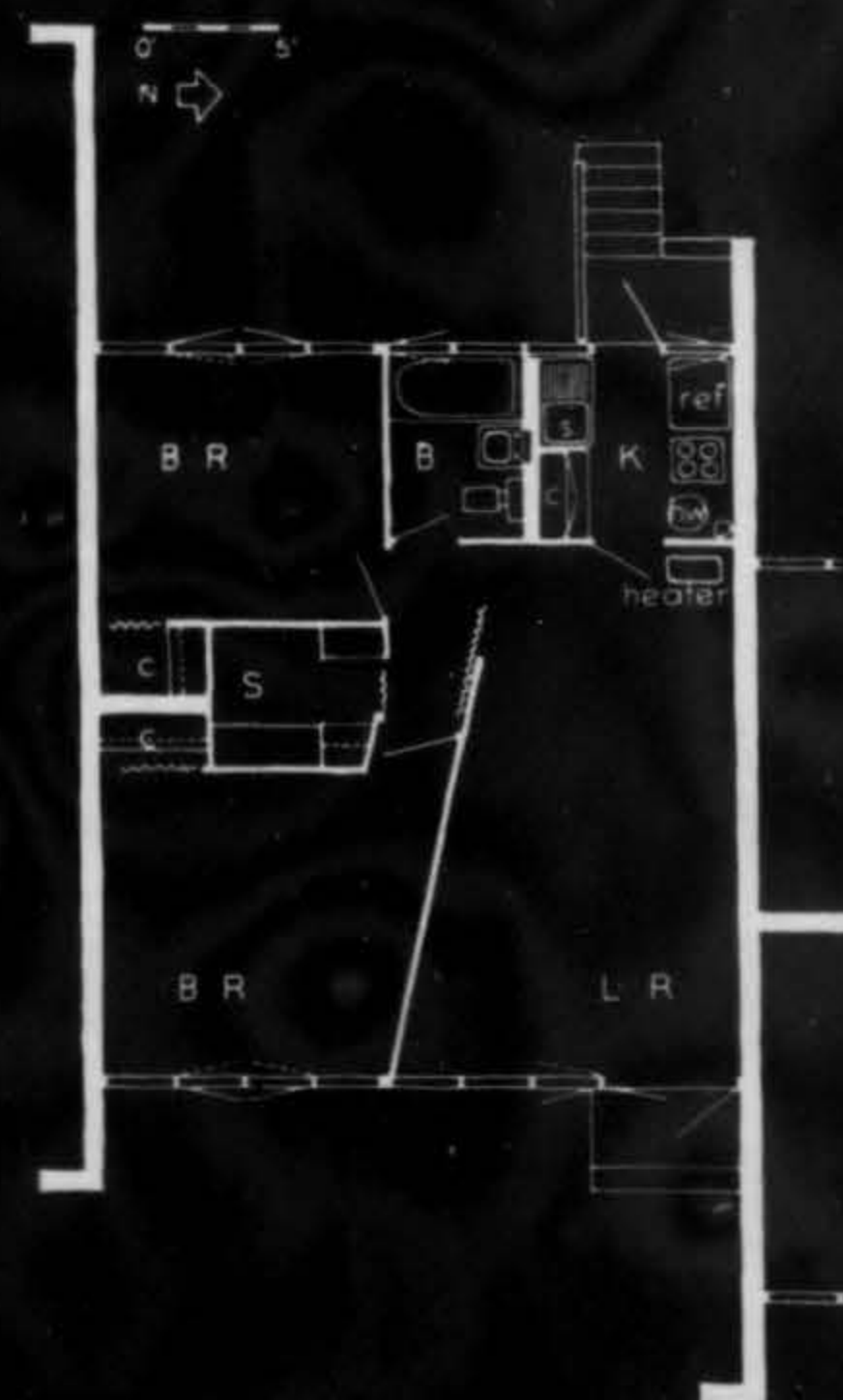
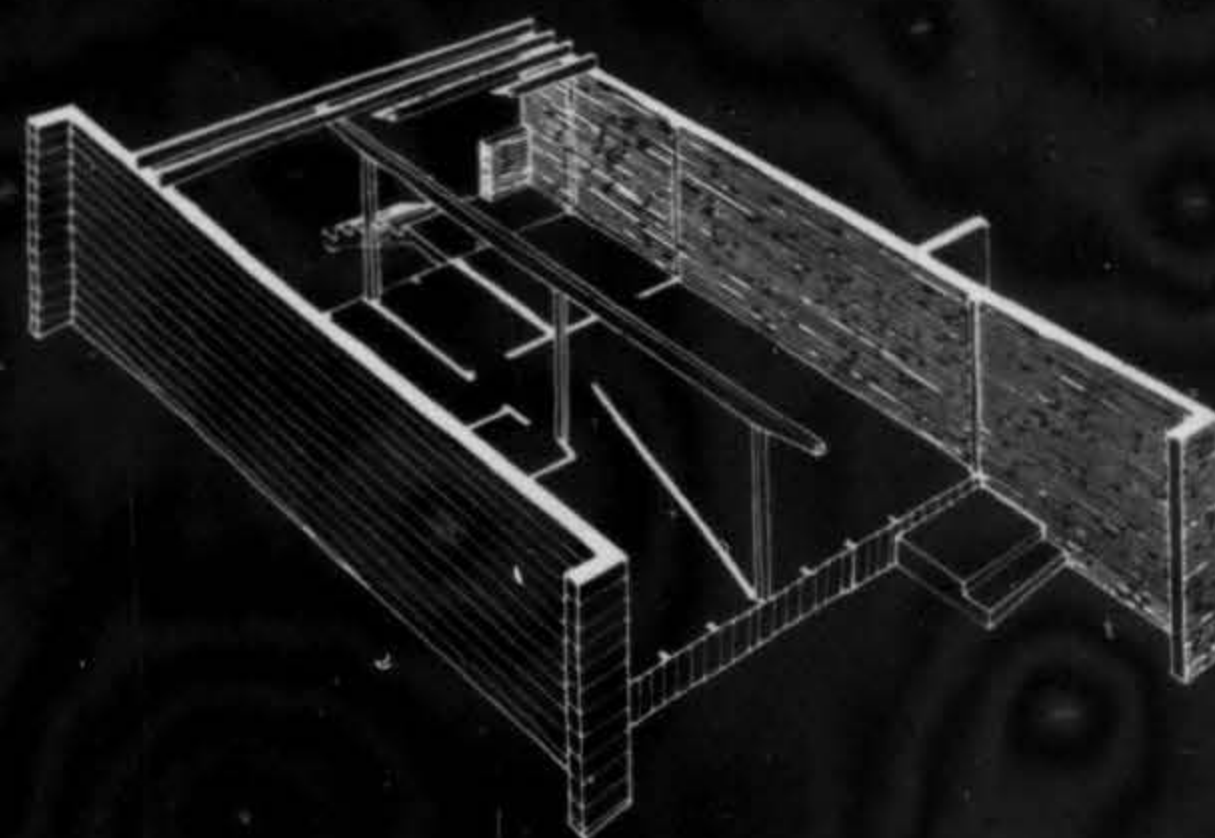




The third type of experimental unit in Carquinez Heights uses masonry wall construction of four kinds of materials for the purpose of comparison.

EDITOR'S NOTE: Maurice J. Wilsie, executive director of the Housing Authority of the City of Vallejo, is one of the most effective men in the public housing field. He was on the staff of the Resettlement Authority at the inception of its program in 1935, and made one of the early studies of housing conditions among miners' families in West Virginia, participating in developments at Autherdale, W. Va. When the Resettlement Authority was discontinued, he joined the staff of the Department of Agriculture in the office of Vice President Henry A. Wallace, who was then Secretary of Agriculture, and was assigned to studies of past housing programs. When the United States Housing Authority was formed he was invited to join its staff, working closely with Catherine Bauer, author of "Modern Housing," etc. Later he was sent to the West Coast, where he was in charge of the development and organization of new housing authorities under the low-rent public housing program as special assistant to the regional director. He was responsible for the creation of the Vallejo Housing Authority, of which he now is executive director. He is widely known as a lecturer on public housing and related subjects, and has lectured at the University of California. He helped in the organization of the California Housing and Planning Association and is a member of its board of directors. He also is a member of the regional council of the National Association of Housing Officials.

Photographs on pages 48, 49, and 50 by Roger Sturtevant. All other photographs by Julius Shulman.



products & practices

BARRETT & HILP CONCRETE BARGES

Headed by their president, Prof. Bert Wells of Stanford University, more than 40 members of the Structural Engineers Association of Northern California visited Belair Shipyards recently to study the design and observe the construction of the concrete barges being built by Barrett & Hilp for the United States Maritime Commission.

Many of the most outstanding engineers on the West Coast, a number with national reputations, were in the party which accepted the personal invitation of Frank Barrett, principal of the firm of general contractors. Visitors were divided into three groups for convenience in touring the yard, and these were escorted by W. B. Dickman, Willis McBeth, reinforcing steel engineer, and Stanley King of Ellison & King, structural engineers on the job.

After assembling at Dock No. 1, the groups inspected all six of the graving docks, the painting dock, No. 7, and the finishing and outfitting pier. Their tour then took them to the typical test section, the mold loft, the bending machines, the prefabricating platforms, to the assembled bilge forms and other points of unusual interest.

Every phase of construction was observed. In one great dock they saw the outside forms in place, ready to receive the reinforcing steel. In another they saw this steel in position, ready for the first pouring of concrete. They saw another stage where the first pour was completed and the side and bulkhead steel was in place ready for the forms for the second pour. And in Dock No. 5 they saw the second pour completed, with forms being set for the final or deck pour.

Facilities for efficiently handling the work of building the 26 ship-shaped barges, each 350 feet long, proved of much interest to the visitors. Every stockpile, every workshop, carpenter shed, welding operation and machine shop is in the most advantageous location for assembly line production.

Another interesting phase was the method of completing great sections of reinforcement out in the yard and the transportation of these units to the docks by transit cranes. Systematic arrangements of hoppers, hoists and chutes for the delivery of concrete from the batching plant to the hulls and its distribution into the forms was another interesting phase of the operation.

Their first job was building sidewalks and their first office was a mail box. Or, if you don't like the Horatio Alger flavor of a copy-book maxim, you might recall the myth of the phoenix rising from ashes as you review the story of Barrett & Hilp, general contractors, San Francisco.

For it was out of the San Francisco fire in 1906 that this partnership was born to enjoy a steady, substantial growth toward outstanding success and coast-to-coast distinction. It's a typical American story—a story of unlimited opportunity and two ambitious young men whose foresight, determination, and courage prompted them to challenge, then conquer, their destiny.

Disaster had come to San Francisco. Destruction of the Palace Hotel had been one of the severest losses in that historic catastrophe. Its glorious tradition, its background of sentimental and romantic interest, its importance as a gathering place for famous celebrities had combined to make it the center of affection and popularity.

So the resolute sons of hardy argonauts were clearing away the wreckage and starting to rebuild a new and finer Palace Hotel, a reaction truly San Franciscan. Young Harry Hilp was head timekeeper on the job, young Frank Barrett was a carpenter. During lunch hours they played catch in what had been the glass-roofed, marble-paved grand court of the now shattered Palace. Barrett was pitcher and Hilp was catcher.

This first evidence of teamwork and perfect coordination also found expression in their conversations. Both were looking ahead, dreaming. Frank intended to go into the contracting business. Harry said it would be nice if they could form a partnership. Circumstances sent them in different directions for a few years but never broke the friendship, never changed their mutual objective. Frank attended old St. Ignatius College, now the University of San Francisco, and Hilp went to the University of California. Barrett started in business with a man named Foy and Hilp became a construction superintendent for the Lachman estate.

Then the partner ran away with Frank's horse and buggy and tools just as Barrett had posted a \$500 certified check on a bid that was too low. He came to Hilp for advice and help. Harry had saved \$450, placed it at Frank's disposal, resigned his own job and they started in as partners January 1, 1913. From that starting point they have progressed with the West. From those first sidewalk contracts they grew to hospitals in San Francisco and Oakland. Sound planning, good workmanship and skilled helpers were the three mandatory requirements of the business in its early days. The same principles produced success and continue to guide every activity of Barrett & Hilp.

They built the distribution structure, the catenary system and railroad for the San Francisco-Oakland Bay Bridge; constructed the Bartlett Dam in Arizona;

the bridge deck, anchor blocks, pylons and toll plaza on the Golden Gate Bridge and had \$2,500,000 worth of contracts in connection with the Golden Gate Exposition.

They have built many housing projects, the most spectacular of which was the construction of 5000 houses in five months at Portsmouth, Virginia. They won the Army-Navy "E" award for their handling of more than 150 projects at Mare Island Navy Yard, and received wide recognition for the construction of San Francisco's NBC Building, pronounced by qualified experts "the finest broadcasting plant ever created."

Store buildings, industrial plants, airports, public buildings, piers, escalators, causeways, tunnels—those few jobs show the diversity of their contracts. And at present they are building 26 great concrete barges, trim, ship-shaped vessels, for the United States Maritime Commission. Thirty thrilling years that have built a modest \$450 start into the ability, capacity and facilities for handling work worth tens of millions of dollars.

And they are good Americans in another way, too. Both have sons in the service of their country.

LAUCKS WOOD PRESERVATIVE BOOKLET

The growing widespread necessity for wood preservation—and what to do about it—is contained in an eight-page illustrated brochure published by I. F. Laucks, Inc., Seattle, Wash., entitled "Laucks Wood Preservatives." Directed toward constructors of heavy laminated beams and arches, as well as manufacturers of sash, doors, plywood and other wood products, "Laucks Wood Preservatives" explains the company's complete series of low-cost wood treatments for plant application. Among these are water-repellent toxic preservatives which meet the requirements of the National Door Manufacturers Association and Western Pine Association. This booklet describes methods of treatment for protecting wood from moisture and fungi decay, with a chart on the back page showing methods of application and needs for different types of preservatives, including water-repellent, toxic and toxic water-repellent solutions. Contents of this booklet are especially valuable at this time, with wood replacing metal in so many fields.

ENGINEERS BREAK ALL RECORDS IN NORTH AFRICA

All previous speed records are being broken by U. S. Army Engineers, latest reports to the War Department reveal. U. S. Army engineers in North Africa are building roads at a rate of four miles an hour—a rate that is considered fast for walking rather than building. These African desert highways are the routes that allow our troops, supply trucks, tanks, and jeeps to keep the Axis on the run. Especially organized pioneer road teams make the speedy construction possible. A powerful six-wheel-drive truck carrying a tractor with a bulldozer runs ahead to attack difficult crossing points such as steep banked washouts. It is followed by "V" drags, pulled either by tractors or tanks at a rate of 12 miles per hour. These clear the roadway of debris and do some grading. A high-speed motorized grader finishes the job. Meanwhile the amphibian engineers have learned, through the use of mesh foundations, to build beach-heads for heavy trucks in as little as five or ten minutes. The U. S. Army Engineers have many other highly specialized units which are accomplishing other great tasks. They purify water, supervise all camouflage installations, handle all demolition tasks, make all maps, lay and clear mine fields, create obstacles, and construct all roads, bridges, and air bases. This requires skilled men—men with courage, brains, and experience.

The U. S. Army Engineers are interested in the skilled civilian construction workers who have helped wind up the biggest emergency building program this country has ever known. To these skilled civilians, who are soon to put on khaki, the Corps of Engineers wants to assure an immediate and continued use of their skills. To carry out this assurance, the engineers are interviewing men with special skills and those who qualify will be earmarked for a specialist's rating and assignment in the Corps of Engineers. This can be done provided the applicant's final induction orders have not yet been received. All men selected under this voluntary induction program will be inducted in the grade of private, but upon completion of a brief basic training period will be assigned to engineer units as specialists. Men with outstanding leadership qualities will be selected to attend officers candidate school. This is an excellent opportunity for all skilled men who want to put their knowledge and experience to the best possible use in the army.

Men interested should write to or apply in person to the U. S. Engineer Office, 751 South Figueroa Street, Los Angeles, California.

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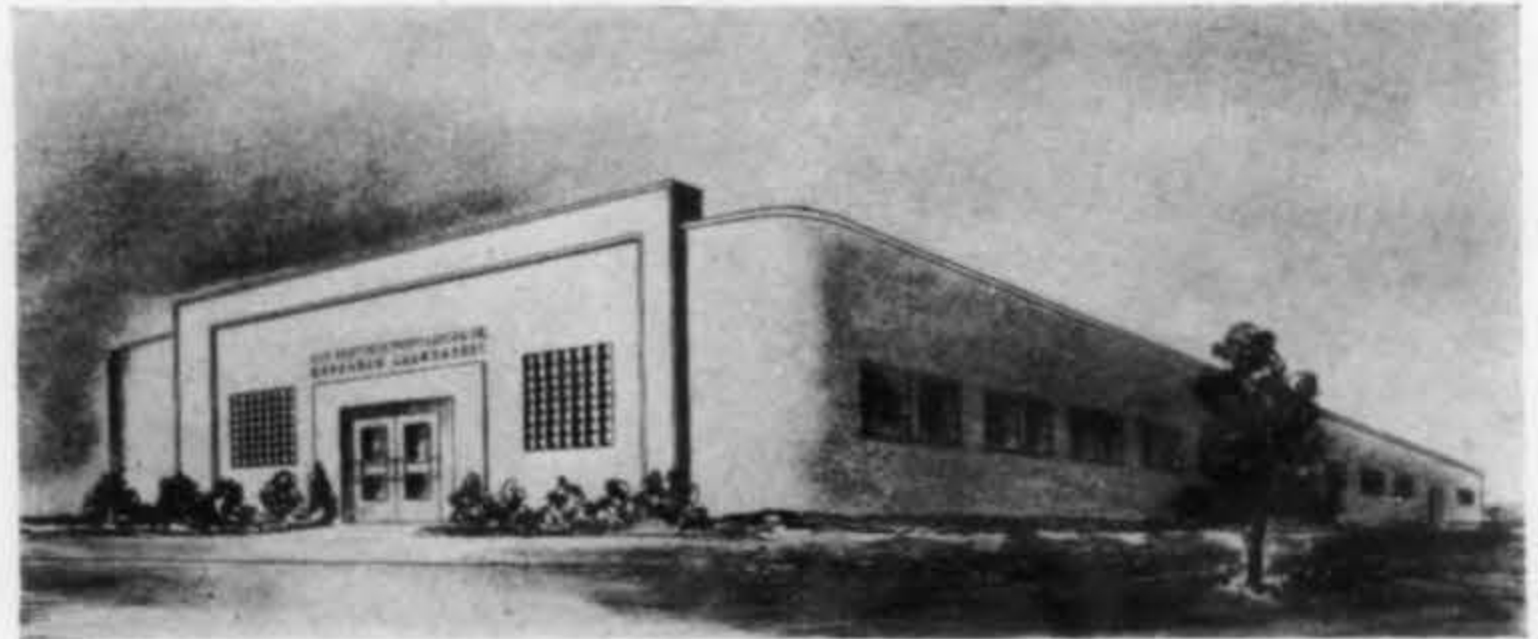
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CALIFORNIA ARTS & ARCHITECTURE*The Magazine of Modern Design***"SOULE SALUTE" LAUNCHED**

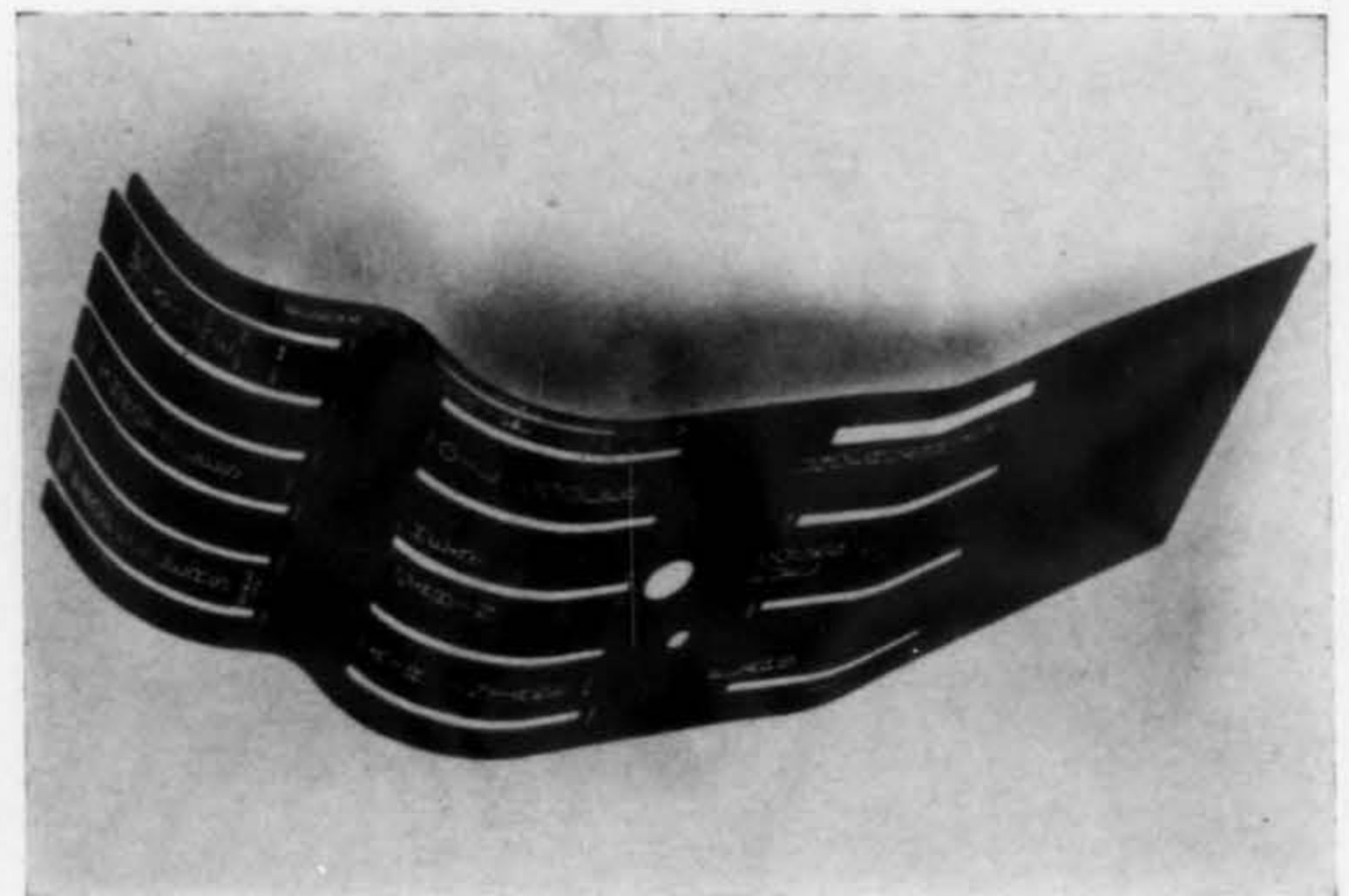
A new war industry house organ made its bow this week as the Soule Salute, gotten out by the employees of the Soule Steel Company, San Francisco, rolled off the press for the first time. The object and spirit of the Soule Salute is to be the voice of the workers; keep the four Soule plants up and down the coast informed of each other's activities, and report the news of, by and for the men and women who form the personnel of these war plants. The Soule Steel Company, now devoted 100 per cent to war work, is constantly expanding its production of special types of naval craft and other war materials needed by the armed forces. George Cobb has been selected as managing editor with the following staff to assist him: Fred Kappelman, Bill Irwin, and Les Poole.

NEW ILG RESEARCH LABORATORY

Plans for a new research laboratory, remote from the present plant of the Ilg Electric Ventilating Co., 2850 North Crawford Avenue, Chicago, have been approved by the board of directors, according to a statement released by John M. Frank, president. The new building is to be constructed immediately west of the present plant. Of one-story, modern construction, it is being specially built to be shake-proof and to a considerable extent sound-proof. Through steady expansion of its products and manufacturing capacity, the company has outgrown the present research facilities which formerly were an integral part of the plant and were subject to production noise and vibration, according to Mr. Frank. In handling current wartime problems, as well as developments for the post-war era, it was considered necessary to have a separate and remote building to house research activities. Equipment for the new building will include latest scientific instruments for measuring air, electricity, sound, light, and vibration. Since the building is of vibration-proof construction, extremely sensitive apparatus is being installed for sound analysis. Stroboscopic equipment will be supplied for checking deflections while equipment is in operation. A separate heating plant will provide steam and hot water for testing steam and hot water unit heaters.

CURVED PANELS WITHOUT COSTLY DIES

An advanced technique in plastic molding makes possible fabrication of parts and panels in cylindrical shapes or simple and compound curves at low initial costs. The method used by the Theodore Moss Company, Brooklyn, N. Y., bears special application to the production of parts in small quantities where ordinarily initial costs of tools, dies or steel molds would be excessive. Typical



product of the new method is the airplane panel illustrated. The panel is accurately machined to accommodate levers and knobs and conforms rigidly to multiple of curves specified by the designers. It measures 27 inches long by 7 3/4 inches wide and bears data in depressed white enameled letters which are conspicuous and legible due to their color contrast with the black panels. Panels of this type, heretofore made of aluminum, required a steel die to form the curves. By the new technique, the thermoplastic panels are first molded flat and, while suspended in a semi-cured state, yield to curves of an inexpensively built forming device. The plastic panels are considerably lighter than aluminum and

incomparably lighter than other metals. The new method solves cost factors in limited production for various instrument, equipment and industrial applications. The Theodore Moss Company, 33 Flatbush Avenue, Brooklyn, N. Y., are precision molders in plastic and rubber, specializing in curved or flat panels, dials, name plates, printing plates, industrial molds, and custom assignments.

NEW INSULAR "PACKAGED" WALLS

A completely packaged interior partition has just been developed by the Insulux Division of the Owens-Illinois Glass Company. Employing no critical metals, the new walls are a war-born substitute that promises to bring new lightness and flexibility of plan permanently into homes, stores, offices and similar buildings.

The wall construction consists of regular Insulux glass blocks held in place by newly developed separating strips of wood, painted or stained to match the surroundings. Believed to be as fast to erect as any wall system now in common use, this system is completely salvageable, comparatively inexpensive, and retains all the abundant light-transmitting characteristics and translucency of regular glass block walls and partitions. The new prefabricated wood strips, packaged and ready for erection, are now being distributed by Insulux dealers throughout the country.

Almost any size wall can be constructed. Walls may extend from floor to ceiling, or be waist or head high. They may reach from wall to wall, or have one end free, as in a wing partition. Doors or windows may be easily inserted in the wall at any point. The new wall need not be of all glass block construction. It may be combined with existing solid or frame partitions, wainscotings, dropped ceilings and similar construction. After framing the opening only three simple wood members are required to erect the panel. These consist of horizontal and vertical separating strips for use between the blocks, and wood wedges for holding sides and top of the partition firmly in position. When erected, the combination of wood strips and glass blocks so interlock that they form a strong, unyielding construction.

The new system lends itself effectively to office subdivision. Large areas can be converted into more efficient smaller units, complete to servicing halls and corridors, practically over night. Because of the high light transmissibility of glass blocks, there is but a minimum loss of daylight, even in the deepest parts of the space.

Other applications of the glass block and wood strip partition include its use in window-backs in shop windows; as separating partitions between tables in restaurants and grills; as counter base; as wind screens adjoining exterior doors in shops and homes; and as enclosing walls around house stairs and halls. The availability of an easily erected, completely salvageable wall and partition system such as this makes possible the more open planning of homes. In the future, it will be possible to build homes that have virtually uninterrupted floor areas, with permanent partitions built only around service rooms. As family needs dictate, rooms can be increased or decreased in size; new rooms added or removed. Designed originally as a war measure, to hasten the conversion and modernization of existing buildings, the glass block and wood strip partition promises to take a permanent place in building design.

OLIVER M. ROUSSEAU WAR CONTRACTS \$12,000,000

Oliver M. Rousseau, San Francisco general contractor, has supervised, in the construction of defense housing of various types, the building of about \$12,000,000 in quarters for war workers, barracks, cafeterias and administration buildings. This work has been done for the Kaiser-U. S. Maritime Commission, the Farm Security Administration, the U. S. Housing Authorities of Vallejo and Richmond, Standard Oil Company and the U. S. Army. These governmental agency contracts have been fulfilled in record-breaking time and have brought the unanimous praise of each agency involved as to workmanship and quality of construction. The Oliver M. Rousseau organization, from its office staff to its field personnel, numbering nearly 2,000 individuals, functions as a smooth, capable unit and is equipped to meet the complete demands and requirements of war emergency housing, or any other type of similar construction, in any of the cities of the central western states.

PIERCE ELECTRIC SERVES WAR BUILDERS

Most people think of the Ed Pierce Electric Company of Vallejo and its manager, Ed Pierce, as a retail business which has practically gone out of existence with the advent of priorities and such like since this nation went to war. But as a matter of fact Mr. Pierce and his business have never had so little time to contemplate the foibles of the world. He is engaged in large numbers of war production jobs, some of them well known to the public, others in an undiscussed category and of which he doesn't talk. Most of Mr. Pierce's business is in this type of contracting work, and he employs 38 electricians as well as two electrical engineers and superintendents. When the war came, Mr. Pierce devoted his facilities to war work. Now more than 95 per cent of the firm's effort is in war work. Among the larger jobs he has handled are the new classrooms at the Senior High School, housing projects in Vallejo and Benicia, dormitories Cal. Proj. 4219, Junior High School in Vallejo, cafeteria, gymnasium and shop building for Vallejo Housing Authority, and navy yard work in association with Henry Kaiser. Industrial installations at Benicia Arsenal, Yuba Manufacturing Company, California Maritime Academy, and Fairfield Airport.

PROVIDES MUCH GLASS AT VALLEJO

The Vallejo Glass Company, "The House of Mirrors," 332 Tennessee Street (Mare Island Boulevard), Vallejo, California, owned by Harry J. Diller, has supplied huge quantities of glass on war projects in the Vallejo area. According to Mr. Diller, the firm has the largest and most complete glass stock and services

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FROM HUN TO NAZI

continued from page 18

In some notable instances, however, Hollywood has profited by the mistakes of the movie makers of World War II, and listened attentively to the suggestions of the O. W. I. Contrast, for example, the performances of Noah Beery as Count Wentzel with Sidney Greenstreet or Onslow Stevens in "Across the Pacific" and "Appointment in Berlin." All three actors play the role of expatriate Americans who inform against the United States. There was nothing subtle about the Count, but Greenstreet and Stevens both appear as scholars and savants, mild-mannered gentlemen who happen to believe in the wrong ideology. There is nothing of the leering brute of a Prussian which characterized all German roles in World War I films.

What was the German mind like according to Hollywood of those early days? The screen version of James W. Gerard's book, "My Four Years in Germany," gave the answer in quoting the Crown Prince as saying, "If my father does not make war on these nations, I shall do so as soon as I take the throne. France first, then Russia, England . . . and then beautiful America."

The typical Nazi of World War II has been depicted in a brace of characterizations: one by Kurt Kreuger in "Somewhere in Sahara"; another by Cedric Hardwicke in the screen version of John Steinbeck's "The Moon Is Down." Together the two actors present an amalgam of today's Nazi—the young and the old.

Kreuger is the young street-fighting Nazi who plays at being a Nordic hero in the uniform of an Afrika Korps aviator. Nevertheless, for all his arrogance he is kept believable. Kreuger's is a mind and a personality warped by ten years of ceaseless and heavy Nazi indoctrination, and he is clearly shown as a product of his ideological training. He acts not out of sadistic inclinations or innate evil, as many Nazi villains have in poorly made anti-Nazi pictures, but because he has been trained and taught that way. He expresses contempt for his captors, Yankee desert troops, because, as he says, they come from a "corrupt, polyglot and decadent democracy." Although he is dying of thirst, he refuses to share water with Rex Ingram, a Negro, because of the latter's inferior race. He shows disdain, too, for a fellow Italian prisoner because he is not of Nordic strain. The Afrika Korps aviator is sincerely and genuinely amazed that his captors—British and American—should think or feel any other way.

In contrast to the insufferable arrogance of Kreuger is the military and bureaucratic mind of Cedric Hardwicke as Colonel Lanser in "The Moon Is Down." Here is the bureaucrat to whom Dorothy Thompson referred. A Norwegian life is something to index; an act of Norwegian sabotage must be punished because that is the efficient way to keep a country occupied. In a matter-of-fact mood he explains to the mayor of the town that he dislikes the principle of hostage killings; but if killing will do the job of keeping Norway under quiet subjection for Germany's use as a base of attack against the Allies, then killing it must be. With the Colonel it is all a mathematical equation.

There is one screen actor whose career in two world wars best sums up the differences, the failings, and the virtues of Hollywood's old and new treatment of the enemy. This is Eric Von Stroheim.

In "Hearts of the World" (1916) Von Stroheim played a disgraceful, slothful rapist, advertised as "the man you love to hate." His close-cropped hair, his then beefy face, his sadistic sneer, his menacing monocle—all typified the Prussian cur of Hollywood's dark middle ages. This was a characterization which he was to repeat in a long series of pictures. In the French-produced "Grande Illusion" he changed his pace and became like Hardwicke, the mathematically precise Prussian, the efficient warrior whom we today must first estimate and then conquer. And now in 1943 Von Stroheim plays the subdued and clever calculator of a Nazi, the role of Marshal Erwin Rommel in "Five Graves to Cairo." There is as much villainy and blackness as ever, but at least the picture credits the "Desert Fox" with being a fine strategist and a military sportsman.

Not all of Hollywood's pictures show this intelligence in characterizing our enemy. But more and more producers, directors, and writers are realizing that men like Hjalmar Schacht, Dr. Hans Luther, Captain Fritz Weidemann, Ambassador Franz Von Papen—these and other really dangerous men—are not to be slicked up for easy vic-

timization. These men did not create "Festung Europa" by being stupid. Some Hollywood villains have grown up—and it's about time.

TWENTIETH CENTURY SYMPHONIC WRITING

continued from page 32

has not yet been heard in this country. He is seemingly a composer of transition, whose work, though conveying many fluent and delightful passages, leads toward the appearance of another artist of more comprehensive limitations. This further expansion, limitation, and definition may yet crystallize in the work of Shostakowitsch. Until the present time, however, the genius of Shostakowitsch has remained in his quality of inspired spontaneity, epitomized by his piano *Preludes*. Passages of such inspiration throughout each of his large symphonies arouse a hope not yet satisfied by any of them in their entirety. One may question whether his later compositions do not show rather less than more of such spontaneous inspiration. Of Rachmaninoff's two better known symphonies it is hard to say anything either in praise or criticism. This great pianist appears to wander in a lost world, without past or future, like a man who day by day knows but in a larger perspective cannot understand his business. From all these composers who in search of their art look rather to the past uses of their instrument than to that instrument itself for idiomatically renewed vitality, something other than a break with the past, something less spiritually exhausting than self-sustained originality, Sibelius stands apart. His seven symphonies strike out a clear development of means, not ends. Through him the past speaks again with an originality and integral consistency of tonal idiom not to be found in the work of any other present-day composer of symphonies. These symphonies like Debussy's *The Sea* stand on their own merits among the great survivors of the past. Yet they are less surely classic; they continue in critical uncertainty. In the *First* the bard-like quality of Tchaikowsky, in the *Second* a heroic massiveness like that of Brahms, in the *Third* the lyric self-sufficiency of Mendelssohn, in the *Fourth* at last the matured Sibelius himself speaks to us a distinct symphonic language that does not suffer because it does not ultimately need such comparisons. Yet they still stand against, rather than like Debussy's works, among the classics. The *Fifth Symphony*, though heroic and exciting, is less encouraging; the *Sixth*, of lyric obscurity, is like a reaction against the successful but aimless vitality of the *Fifth*. The *Seventh* is his best work, yet whether it will lead forward in positive sureness to the still unfinished *Eighth*, or whether it is in actuality a dead end, from which the tentative *Eighth* unsurely emerges, no one can say. One cannot find a sure future in the present music of Sibelius. He remains the most complete and satisfying of present-day symphonists.

In search of the future, one must turn to composers who are not yet or never have been primarily symphonic writers, or to composers of music that is still unknown. In the latter group America awaits the discovery, either for recognition or failure, of two composers whose music presents considerable difficulties in performance, Charles Ruggles and Charles Ives. In the former group one may place Roy Harris, whose powerful but extraordinarily clumsy *Symphony 1933* has been succeeded by the almost too sure and polished *Third Symphony*. Too little is known at present of the later *Folk Song Symphony*, seemingly a curious but idiosyncratic accumulation of experiments. Whatever Roy Harris has written has had an effectiveness quite beyond that suggested by scholarly consideration of intrinsic merit. For daring, vitality, and originality, combined with increasing sureness in the use of relatively simple means derived from the past few composers can equal him. He has grown steadily, with a sure basis upon the formal conceptions with which he began in clumsiness. His work is large and free, with a progressing simplification rather than any ostentation of fulness.

The career of Roy Harris is still at the beginning; that of Arnold Schoenberg nears its conclusion. Yet of all symphonic compositions of this century that I have heard I feel that the *Second Chamber Symphony* by Arnold Schoenberg, begun in 1909, completed and first performed in 1939, is the most prophetic. Here a vitally fresh organization of instruments within a totality of the symphonic instrument, itself used with a freshened integrity that makes no apologies to a past it nevertheless fully understands and comprehends, has produced a means of the utmost originality, without depending upon that originality as an excuse for existence. This symphonic work represents the most vital reappraisal of the symphonic means that has occurred since the apotheosis and near-destruction of the old symphonic apparatus in the work of Wagner and of Mahler. If not the greatest, this is the most prophetic and idiomatically revealing of modern symphonies. It is not an end but a beginning of new ways to music.

Post-War Guidepost

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