

CALIFORNIA

# ARTS & ARCHITECTURE

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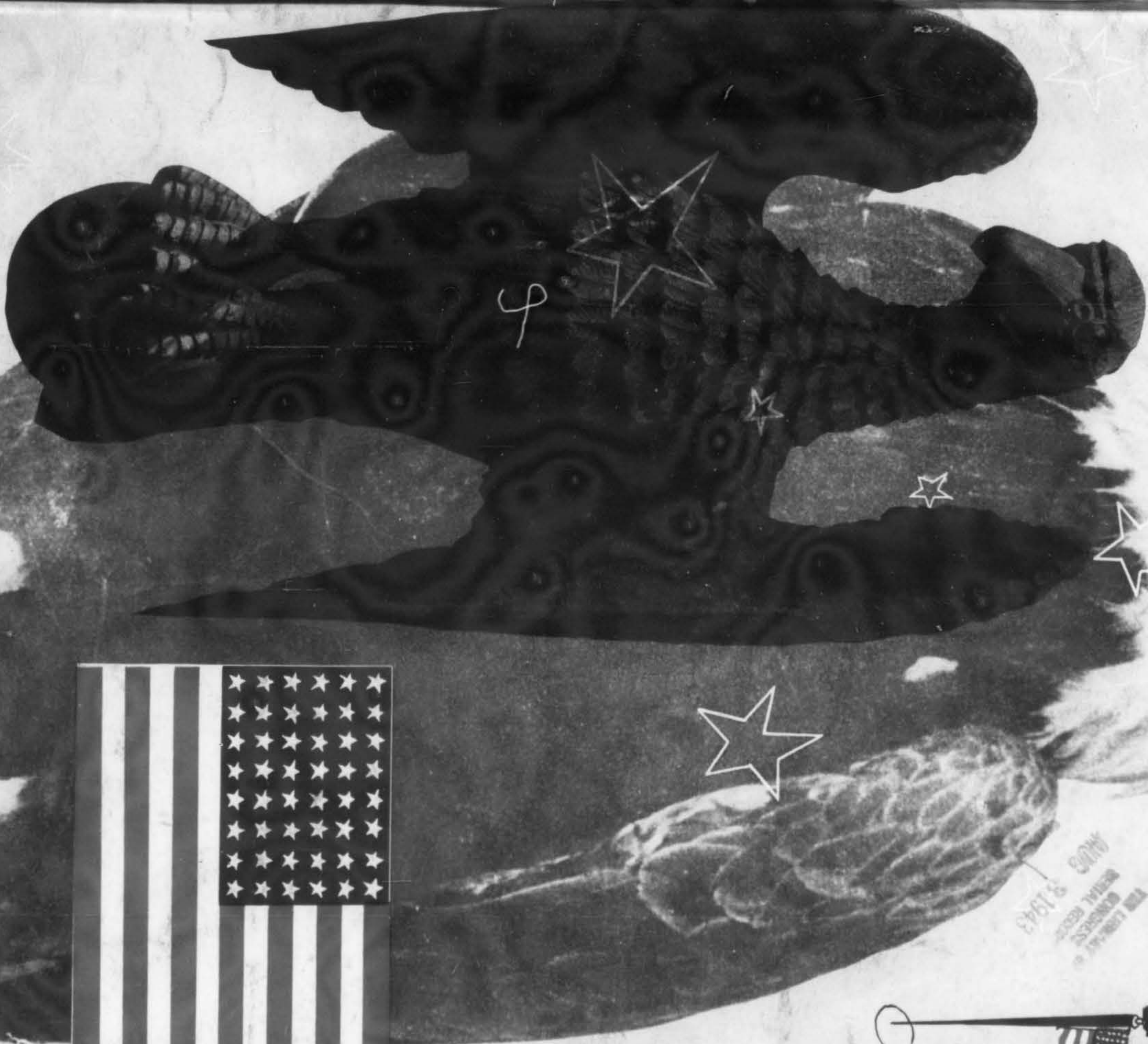
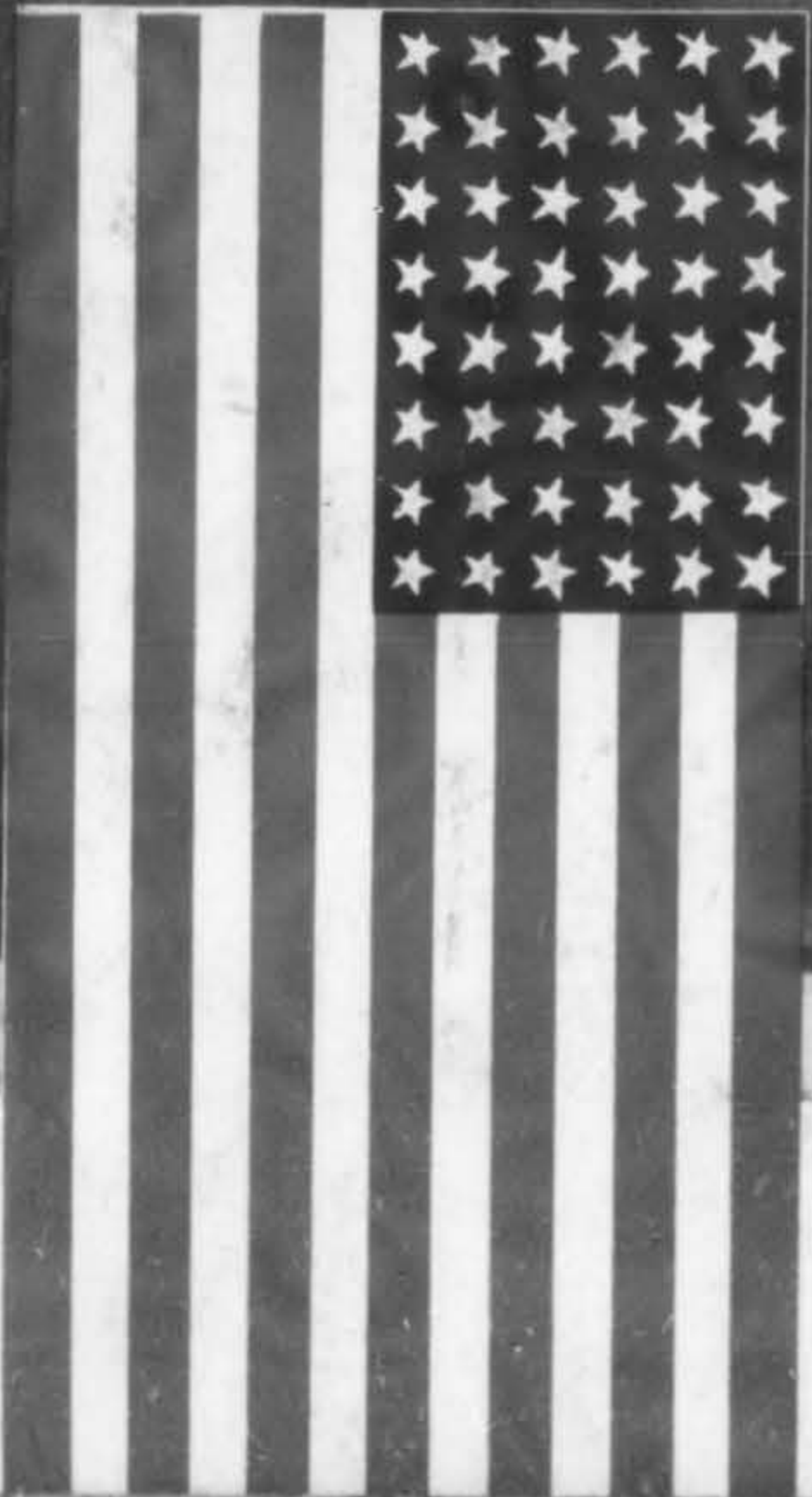
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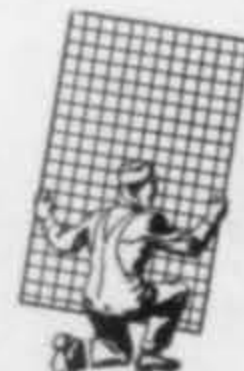
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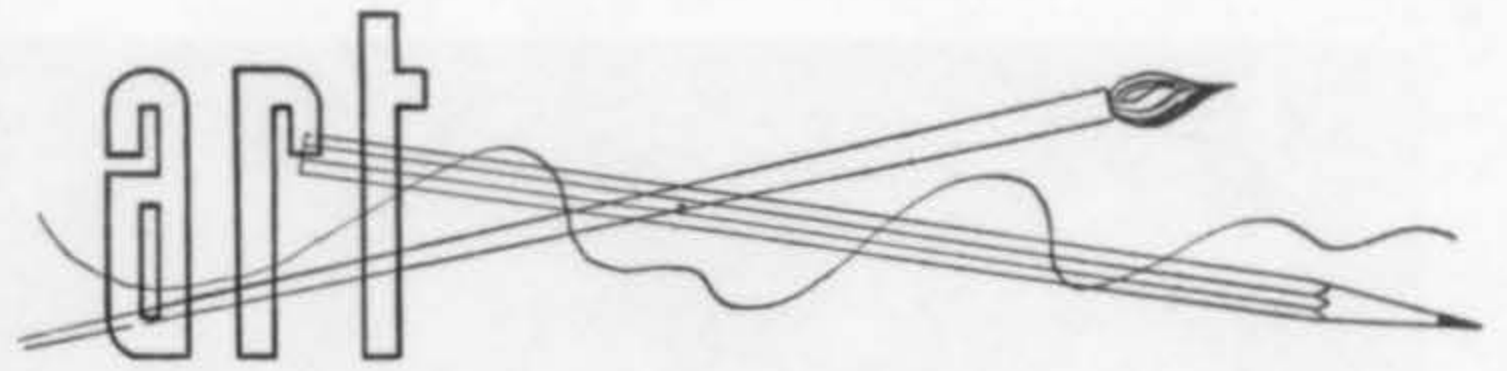
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LOS ANGELES



## LOS ANGELES

After its rather frugal offerings of recent months, early summer finds the Los Angeles Museum with a greater assemblage of famous names from the annals of modern art than has been presented here in some time. Though masterpieces may not be plentiful; though most of the paintings and sculpture on view belong to a cycle which is now essentially ended; there is no doubt but that the works on view have importance historically, providing ample illustrations for several chapters on the roots and offshoots of that complex subject—20th Century art. The material for this extensive exhibit comes from three collections—those of Aline Barnsdall, Josef von Sternberg, and Erich Maria Remarque. Together they present a fairly wide glimpse of European art trends following Impressionism. Most conspicuous by their absence are the abstractionists, constructivists, and others who worked in the more formal phases of modern art. France is best represented by the Remarque roomful of Cezanne watercolors, and by Miss Barnsdall's seven Monets, three fine modern primitives by Gauguin, a Matisse, and three Utrillos. Her collection also boasts two canvases each of Picasso and Braque; the often reproduced *Bathing Girl* of Picasso, painted in 1929, and a quite recent (1939) and beautifully organized Braque still-life.

The von Sternberg collection leans heavily upon the men of the German Expressionist School—art as an "embodiment of the Inner Self." Here, in generous numbers, are works by such leaders of that aesthetic philosophy as Max Pechstein, Oscar Kokoschka, George Grosz, and Emil Nolde. Other headliners, represented by at least one work, include Paul Klee (with a first-rate little watercolor), Kandinsky, Franz Marc, George Rouault, Jules Pascin, Marc Chagall, Otto Dix, Carl Hofer, and Egon Schiele, who has done one of the show's most handsome oils, perhaps because it bears curious kinship to a quality most often associated with Klee. To list all of the famous names would read like an index to any book on modern art. Though the collection is not confined to works of German Expressionism, its presence is certainly felt among those Fauves and Cubists also included, notably with the Picasso, which is from his very earliest period when the influence of Toulouse-Lautrec was most predominant. Matisse is also in the von Sternberg room, and Utrillo, Vlaminck, Derain, Modigliani, and Marie Laurencin. From an earlier period there is a Renoir, a Gauguin, a Van Gogh pen and ink, and a beautiful Seurat charcoal study; while the precursor of sur-realism, Chirico, is accompanied by a later exponent, Yves Tanguy, who introduces a note quite foreign to the show as a whole.

Among the forty-four items of sculpture in this same gallery, Archipenko easily predominates with a full dozen pieces. Maillol and George Kolbe are important contributors to the collection, while the Brancusi *Torso*, with its marvelous simplification of form, reminds us once again that so little has been done with sculpture in modern art.

Quite another story emerges from the latest Art Association exhibition under the heading of Romantic Art. There seems to be considerable confusion hereabouts regarding the distinction between the romantic *approach* to art via subject matter, and the romantic *method* of treating subject matter. Most local contemporary art fits roughly under the romanticist's cloak, including much of that which is considered realism. All too rare are examples of the considered, objective approach to painting, even when the ultimate aim is an expression of subjective mood. We had hoped to find something of greater substance in this show than a romantic version of sanity in art.

The predominant tendency these days seems to be toward conservatism. The number who remain outside the great stream of popular acceptability are becoming ever smaller. The impulse of experimentation is fighting a losing battle, and those who look for vitality in art find it more readily in the men of yesterday. American artists suffer from a malady best described as the will to conform. Fat sales checks; medals and prizes become of greater importance than creative growth. That is why so many promising young artists fall by the wayside, cling to the "happy" formula which first brought them fame. Trying to please a public is bad business for art.

This does not mean that the artists exhibiting at the Association are famous, though one among them has had an astonishing amount of

national attention; while two others, nurtured in Paris during their younger days, have long waved the banner of dissent against "ready-made" art. Now they too have been wooed by the methods of more certain success, preferring to make a bid for a share of the honors that go to all good little boys rather than to labor in fear of oblivion. Wray Wolfe, winner of last year's annual competition for local unknowns sponsored by the Contemporary Gallery, will reap his reward in his first one-man show, opening the latter part of July in that gallery, located at 6727½ Hollywood Boulevard. Preceding his exhibit is a retrospective showing of the work of artists presented by Clara Grossman during the past year, including pieces by Vogel, Burliuk, Jules, Jacobi, and others.—GRACE CLEMENTS.

In a characteristic "carrying coals to Newcastle" gesture, the American Contemporary Gallery has journeyed back to New York and brought forth the prized and historic collection of motion pictures compiled by the Modern Art Film Library. This series of motion pictures traces and illustrates the growth of the motion picture as an art peculiar to our time, and is a shocking reminder that the motion picture did not "spring forth fully grown" in the last five years—nor the last fifteen years. From the *Execution of Mary Queen of Scots*, dated 1895, to the first *March of Time* in 1939, this collection goes into every phase of motion picture making. New prints have been made from the old ones—prints on which Sarah Bernhardt and Eleanore Duse appear in all the vitality of their first showing. In short, the Modern Art Film Library has compiled an historic record of the growth and development of a new art to the technical perfection and intellectual and artistic potentialities it holds today.

Beginning August 6, in a series of five Friday night showings, the films will be screened at the American Contemporary Gallery, 6727½ Hollywood Boulevard, with many of the men who *made* these historic films present. Rene Clair, Jean Renoir, Dudley Nichols, John Howard Lawson, Jay Leyda, James Wong Howe, and Lewis Jacobs will all speak on their part in the development of the motion picture as an art medium and also on the potentialities that lie before the medium today. The showings are open to Gallery members only, as the purpose of this collection is to illustrate and educate, not merely to entertain.

#### SAN FRANCISCO

It is hard to remember a similar period when the field of art in San Francisco has burst forth with exhibits of such quantity, variety, and importance as those of this past month. The first to claim attention must be the show, "20th Century Portraits," now at the Legion of Honor. Organized in the brilliant and lavish manner synonymous with the Museum of Modern Art, the exhibit is presented with four avowed purposes: "To survey the story of modern art from 1900 until today in terms of portraiture," "To indicate the importance and variety of this category of art in our period, when supposedly there has been a decline and neglect of it," "To contrast the best works of professional portraitists with the occasional, more imaginative likenesses of the masters of the new schools, both in Europe and in this hemisphere," and "To show not only the distinction between an artist and amateur individually, but the differences of approach imposed by the various media of portraiture: painting in oil, guache, tempera, and watercolor and sculpture in stone, metal, and wood; drawing and the several techniques of graphic art and photography."

The best available works in portraiture by the great figures, men and women, of modern art have been brought together in an imposing array to satisfy the first aim. France, Russia, Germany, Spain, Holland, Belgium, Great Britain, Ireland, the United States, Mexico, Brazil, Argentina, Peru are the sources of artists and examples covering practically every range of school and philosophy.

In the second aim the word "importance" will take some clarification. The importance of portraiture to the artist is simply that it is one major outlet for his need of expression, but primarily on an "art for art's sake" premise. That means that he must be able to interpret his own aesthetic reactions to the sitter without having to hurdle any psychological barrier which is in essence, "But it doesn't look like what I think I look like." Of course, the sitter may not say it in just those words, but the artist dreads that attitude. For this reason, portrait painting by important artists, as a means of livelihood, has diminished in importance, especially since the growth in popularity of the more objective camera, which also began about 1900. But this exhibit is evidence enough that portrait painting has remained an important phase of the work of all types of artists. They by-pass the psychological barrier by painting themselves and the people with whom they have a mutual love and understanding, their families and friends.

(continued on page 17)



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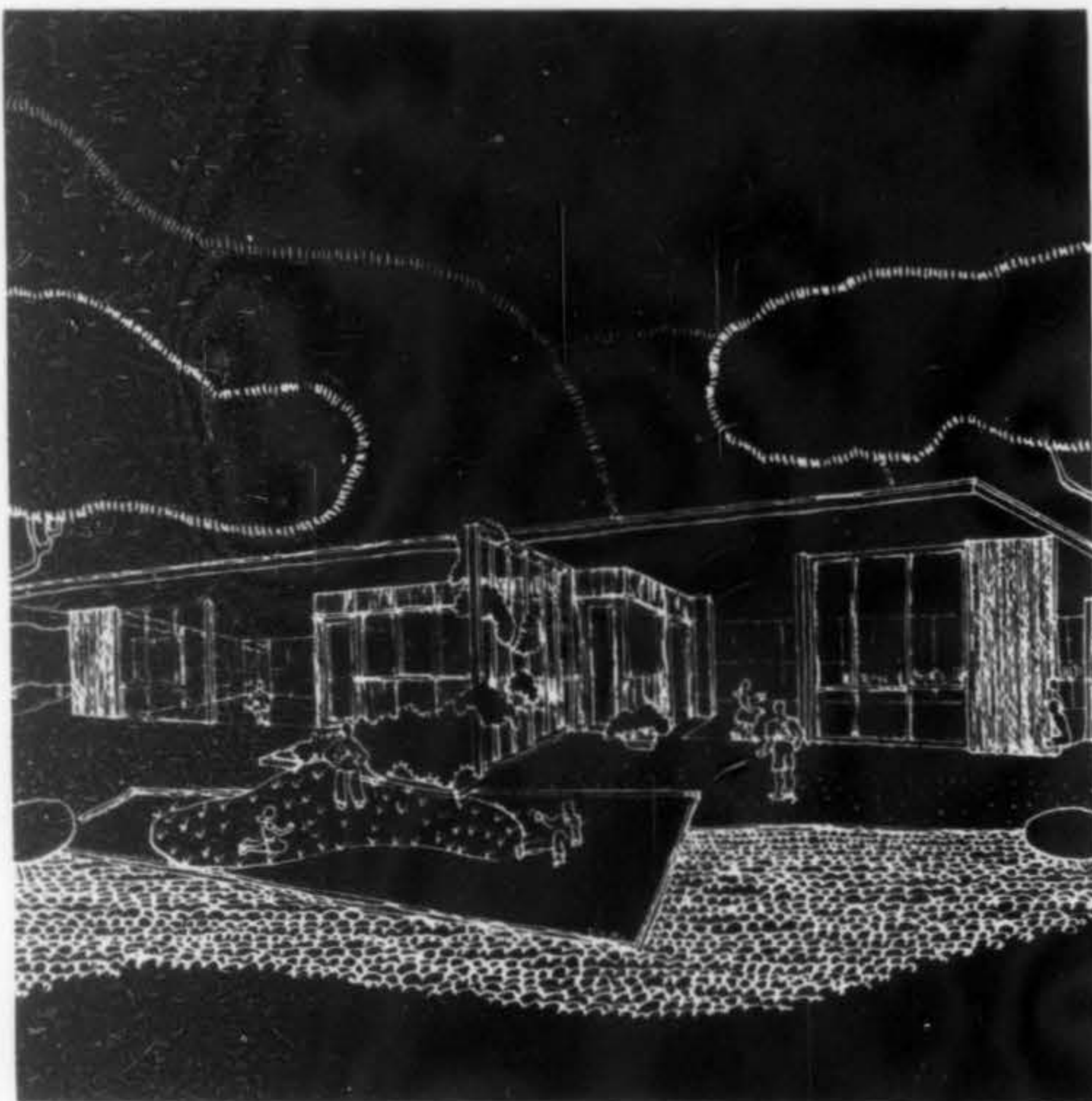
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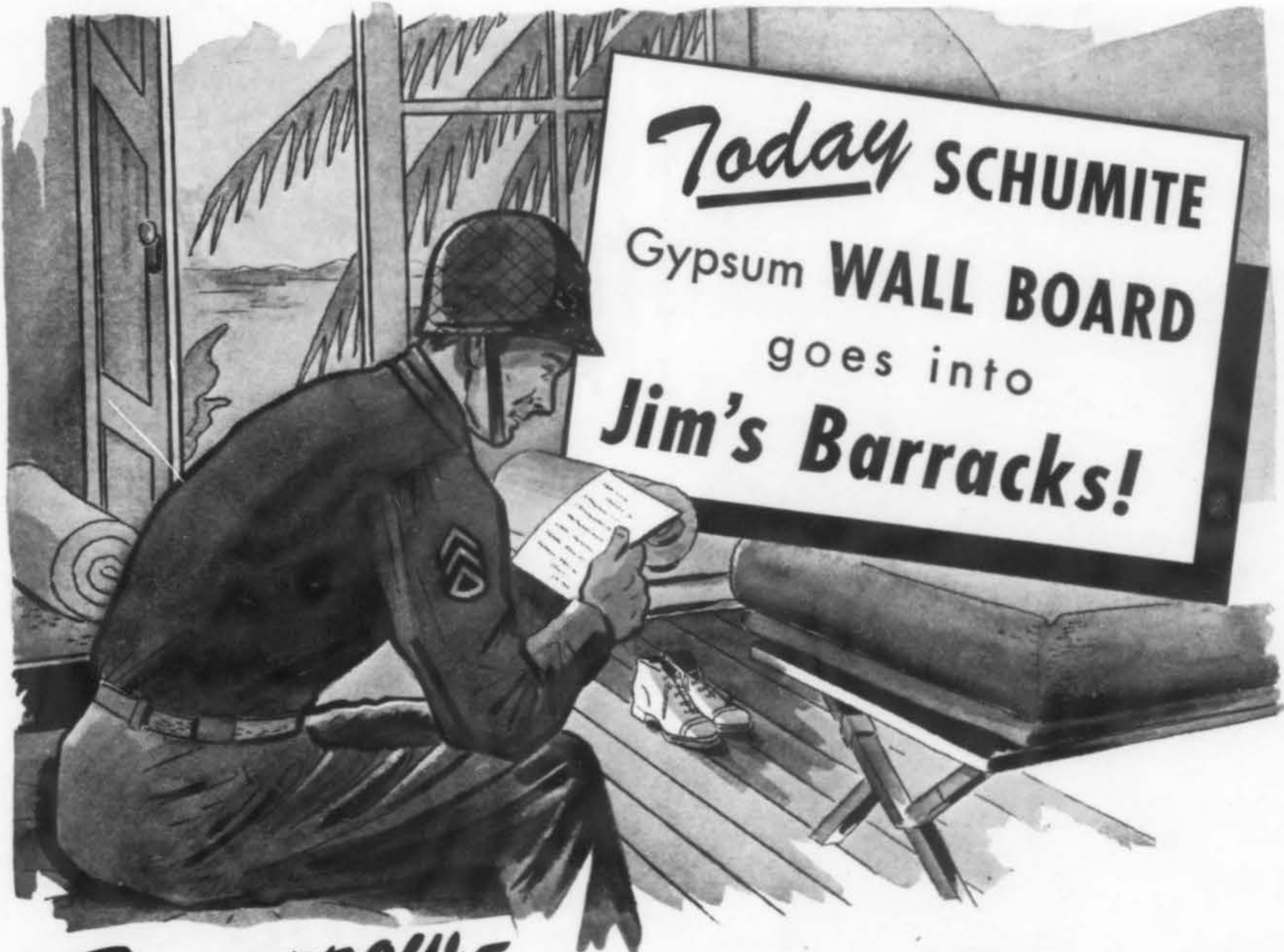
## books

**WE CANNOT ESCAPE HISTORY.** John T. Whitaker (Macmillian Co.)—He was a moderate leftist. He was elected to office by a great popular majority but, once in office, the labor unions harassed him with strikes, the rightists exerted themselves to prevent government from functioning, so that he would be blamed for the debacle. Finally he made concessions to the unions, and thereupon the rightists paralyzed his program by refusing to appropriate money for important agencies. All of which might have been written about Franklin D. Roosevelt, but it wasn't. It was written about Leon Blum and his tenure of office as Premier of France in 1936. The disunion then created led directly to the French collapse of 1940, and to the French servitude of today. It's an old story, of course. At least, it's an old story when it's told about France. But when it's told about the United States, it's as up to date as the headlines of today, and it may be prophetic of the headlines of tomorrow. That's why it's worth reading anew, especially in the lucid narrative of John T. Whitaker called *We Cannot Escape History*. The United States today is jittering on the verge of just such disunion as established Hitler in France. The nearest thing we have to unity is among that group of citizens who are bound together by hatred of Franklin D. Roosevelt. Unfortunately, their unity is not evidenced as a common front to fight Hitler and Mussolini and Tojo. They only fight Roosevelt. There are, to be sure, citizens who (hush, hush!) do *not* hate Franklin D. Roosevelt, but hate has greater cohesive power than mere non-hate, and the non-haters are confused and divided. Our military forces win victories in the Mediterranean and in the South Seas; meanwhile members of our Congress slap backs and roll logs and cut throats—not with the purpose of defeating the Fascist enemy, but with the purpose of getting back their jobs in the next election.

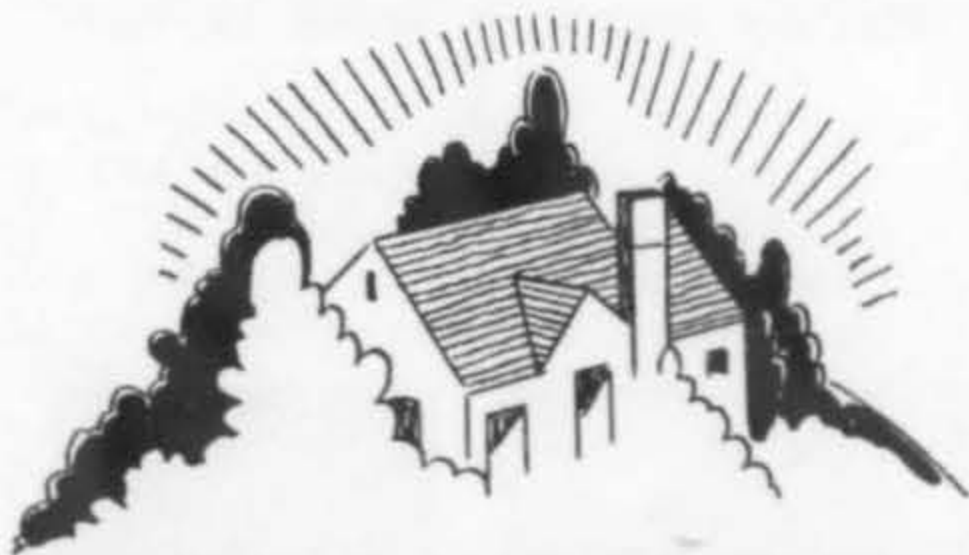
If *We Cannot Escape History* had been written in June, 1943, instead of in late 1942, Whitaker might have been suspected of pointing up the parallel between pre-war France and wartime Washington; and the book would have been denounced as Communist propaganda. For that matter, it will probably be denounced anyway. Every factual statement about Europe in the past ten years has been called Communist propaganda by those doughty citizens who pretend that their lynch minds and their heart-felt craving for the violence of a Nazi regime are really only a dread of that bad, bad Communism. If you ask these worthies to define Communism, they will, first of all, denounce you as a Communist. Then, if you can make your way beyond this obstacle, you will learn that to many among them, Communism means social security laws, slum clearance and housing projects, collective bargaining, electrical power projects, and banking and stock exchange regulation. To many others, Communism seems to mean simply the Bill of Rights. France had such citizens, too. They said, "Better Hitler than Blum." They got Hitler—and their present plight is one of the few consoling elements in a desolate situation. And did our politicians learn by the experience of France? Like hell they did. To the sordid history of bickering, complacency, and betrayal that led to the downfall of France, Whitaker adds a few details. There is a statement (repeated to Whitaker by a cabinet minister who was present when it was made) by Gamelin a few weeks after the fall of Poland: "The French general staff does not believe in the efficacy of mechanized warfare where proper defensive dispositions have been made. We do not believe in the tank and the dive bomber. It is our considered opinion that German tank columns could not reach the frontiers of France in peacetime if the bridges were blown. Be tranquil. Trust in the simple soldier of France." But complacency and defeatism were not all-pervasive. Whitaker cites an officer of the general staff, three months before Petain tottered into Adolf's waiting arms: "France is doomed. France is betrayed. Only one thing can save us, but neither the politicians nor the general staff have the courage to do it. We can save ourselves by shooting fifty prominent men in twenty-four hours. We must begin with Petain and Laval." He goes on to enumerate the offenses of the fifty: attack on the premier, whether Daladier or Reynaud; destruction of confidence in the army; insistence, in whispers, that the country had been pushed into war by England; insistence, in a louder whisper, that Hitler would make an honorable peace. It's the familiar theme song of the isolationist; but annoying as it is, the remedy

(continued on page 17)





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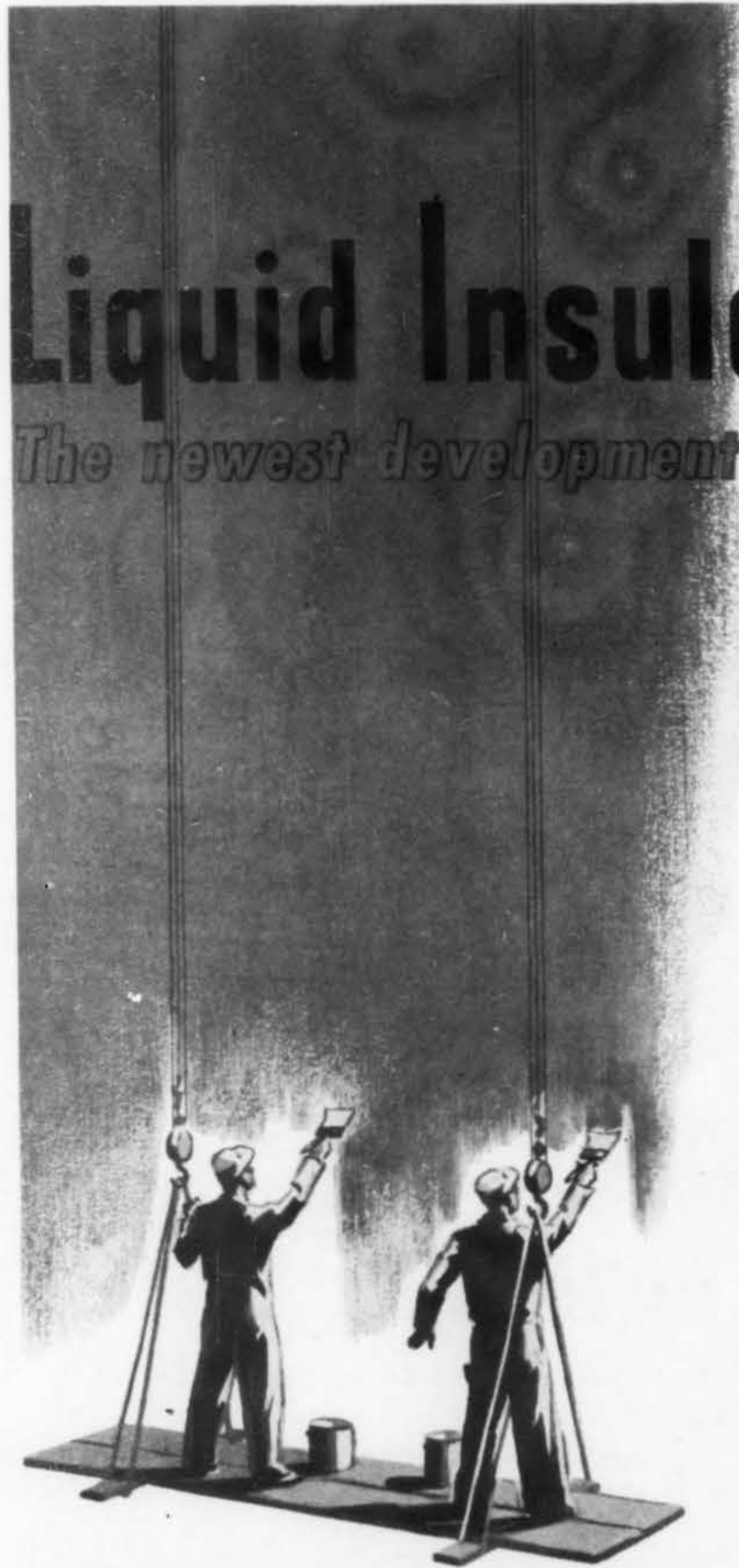
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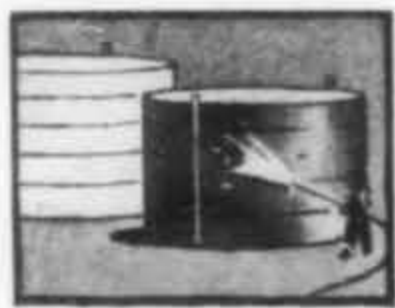
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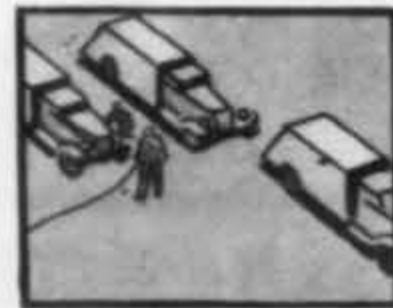
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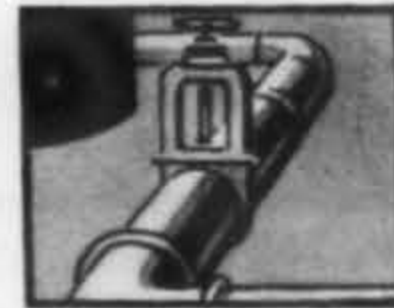
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## comment and criticism

We are about to see a steady stream of pictures about Russia and the Soviet Union. In general, the treatment will be sympathetic, unless the various machinations of appeasement forces in this country, or at least those forces attempting to drive a cleavage between the United States and our Russian ally, are successful in scaring the wits out of Hollywood. The first of these pictures has already been released—*Mission to Moscow*. Warners, the producers of the film are squarely in the middle of the epithets and charges being hurled by no less a divergent group of political malcontents than the Isolationists, the Trotzkyites, the Socialists, the pro-Fascists, the Appeasers and the Historians.

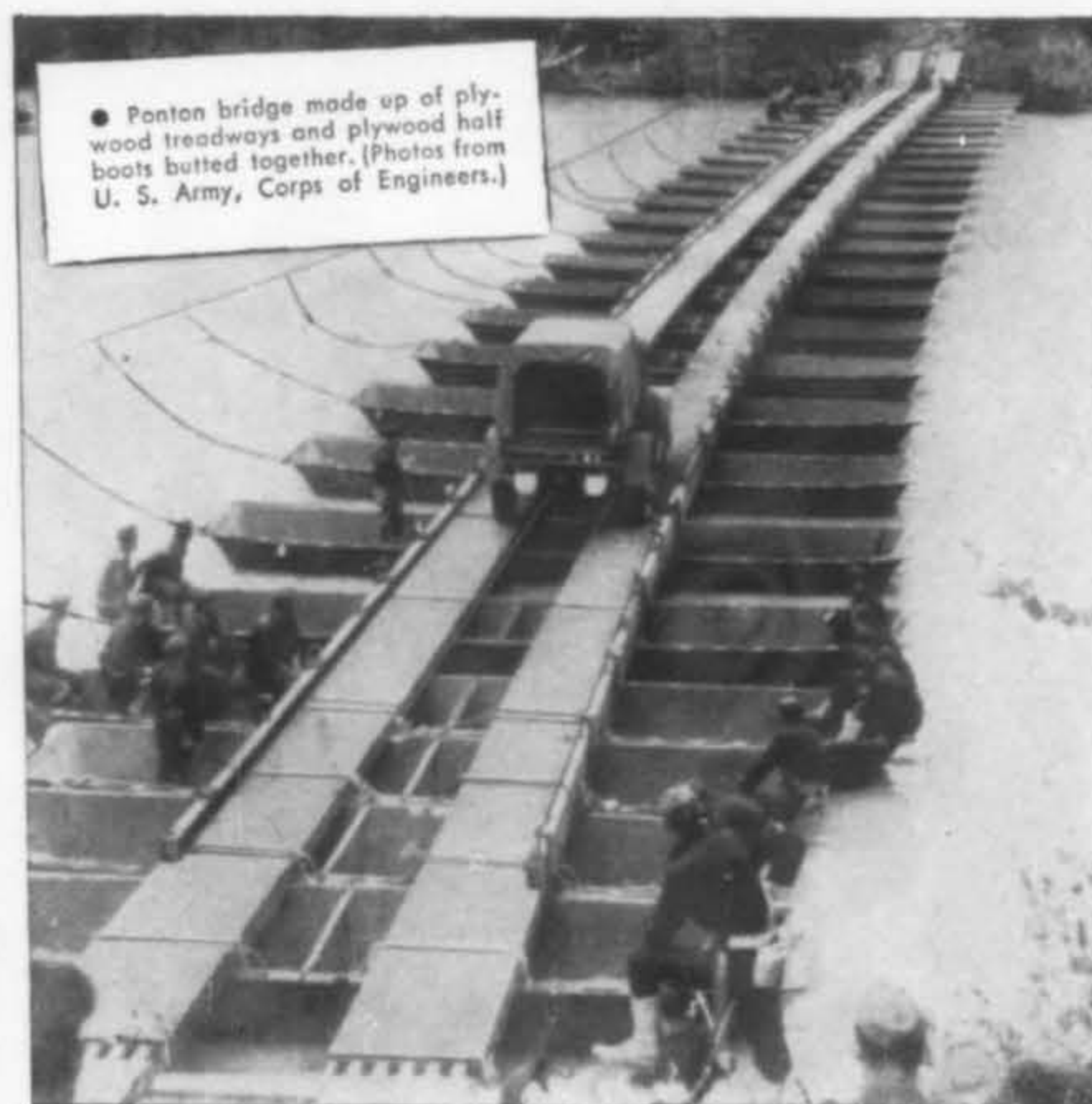
It seems that Warners committed a number of tactical and factual blunders in their re-creation of that era of our current history between Munich and the raid on Pearl Harbor as far as Russian events and Russian relations are concerned. The Isolationists are saying that *Moscow Gold* (remember that phrase) inspired and paid for *Mission to Moscow*. The Trotzkyites are claiming that *Appeaser Gold* did the same. The Moscow trials, the course of Litvinoff's international diplomacy, the stand of the League of Nations, the real intent of Joe Davies' trip to Europe—these and a score of other elements are bringing the historians and everyone else to their feet in rising wrath against Warners' historicity and international politics.

Manny Farber of *New Republic* and Herb Sterne of the local *Script*, to name two completely poles-apart critics, have few or no kind words for the picture. The film has even been made the subject of discussion in the corridors of Congress. The erudite critics say that Tugashevsky was never tried publicly; the popular critics say that the actor who played Stalin wasn't heavy enough. There are objections, in other words, to the picture on ideological, on casting, on directorial, on musical, on every conceivable ground. Most of the critics seem to miss one significant point: this picture, good or bad or even terrible, will sell the importance of cooperation among all the Allies in this world war struggle against the Axis fascist powers. *Mission to Moscow*, with all its faults, will tell the cinemagoer that all is not horror, starvation, and Hearstian chaos at the Kremlin and in the Caucasus. If we can come to a better understanding with the Soviet Union in our common struggle, then *Mission to Moscow* is an important picture. Other considerations at this time seem sedentary and superfluous.

Another picture to watch for is Metro's *Russia*, one of those epics which Gregory Ratoff directed and which Joseph Pasternak, genius of the Deanna Durbin fantasies, will produce. The story is now common industry knowledge that the studio is not pleased with the result of the united efforts of the producer and director. I may have an idea or two to contribute which may indicate why *Russia* will be an affront to our State Department, Russia, and our intelligence. Some time ago I interviewed Mr. Pasternak on his plans for this particular film. He told me in substance: "Do not stress Russia in this picture, *Russia*. This is the story of a people who are oppressed by the Nazis and whose homes are burned and pillaged. Russia happens to be a convenient background. As a matter of fact, this story might happen in Minnesota or Jugoslavia. The only thing really Russian about the picture is the background music, which is by Tschaikowsky."

I almost wish that Joseph Pasternak, whom I consider one of Hollywood's finest film producers—when he's in his right producing milieu—would stick to Deanna Durbin-like fantasy and leave reality for the John Fords and others.

By all means see *Action in the North Atlantic*, which has all the suspense, all the superior acting, all the dramatics and tempo one could wish for in a picture about action on the sea. And for a special treat drop in at the movie theater at 611 North Fairfax, Los Angeles, where they show silent revivals. I saw *His Majesty, Bunker Bean* (Circa 1925), and it was a delight to see how far we had progressed in film-making. The admission price is miraculously low: 11 cents for adults and a nickel for kids, and the price of admission is no criterion of the show or the surroundings. Incidentally, if you enjoyed Pearl White or any of the other serial favorites, this is the place.—ROBERT JOSEPH.



● Ponton bridge made up of plywood treads and plywood half-boats butted together. (Photos from U. S. Army, Corps of Engineers.)

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## DOUBLETALK

Without question our greatest social disgrace of many years has been the so-called zoot suit riots. Our police department was only exceeded by our press in the shocking competition for first place as principal accessories to the crime. Back of the sanction which they extended to the mobs that roamed our streets lay the emotionally deep-seated sanction of a large proportion of our citizens.

The riots had their origin in many different sources. It is an error of simplification to attempt to assign them to a single cause or even two or three. But they were possible for only one reason, and that is that there is a sanction in public prejudice, however falsely grounded, for this lawless behavior. The power of the law is great enough to prevent such outbreaks. In fact, the physical force of the police is not even necessary in our society in such situations. No mobs form any more unless they feel that they have back of them a justification which is shared by a large part of the community.

The human race in its long, savage history has not lost any of its savage impulses, but it has acquired a system of customs, laws, and standards. This system serves to curb savagery except when the mob can find a means of justifying its unleashed violence in that very ground of established beliefs and customs. What I mean to say is that there are certain beliefs and customs current among us which permitted the savage aggressions of a group of our people to express themselves with the assurance that while they were stripping zoot suiters of their pants and beating them into insensibility they were acting in accordance with certain ideas of the right thing to do. They, in fact, conceived of themselves as nobly preserving certain fundamental principles.

I therefore submit that if we do not wish to see a continuation and an increase of similar riots we must systematically remove the sanctions in our social beliefs upon which these actions depend. It is easier to name these sanctions than it is to correct them, but it is a good first step. They are: first, the myth of racial difference; second, the well-nurtured error of the superiority of some races over others; and third, the common folklore that criminal behavior is an hereditary and racial trait. All three of these are scientific falsehoods.

Biologists have only one specific classification for all mankind, *homo sapiens*. Anthropologists have not been able to find any basis for setting up separate classifications of different peoples based upon physiological measurements or mental tests. Eugenists have not been able to prove the transmissal through physical characteristics of any criminal traits; the latest conclusions are that criminal behavior is social behavior entirely conditioned by the social and economic conditions of the individual.

To disprove these deep-seated myths scientifically is not to eradicate them socially. They have an old, old tradition. They have been common currency for centuries, whereas the scientific truths I have cited are very recent. The job of erasing them is a big one, but not nearly as big as the job of correcting the damage they can cause. They are prevalent not only among the ignorant but are accepted as gospel among our educators, judges, legislators, and police officials. They are the stock in trade of certain editors and they are the very rock upon which our social upper crust is founded. If these people believe in racial difference, racial superiority, and criminal racial inheritance, why wouldn't our soldiers and sailors? And if the people who make up our mobs march out to batter heads and kill Negroes and Mexicans feel that they are justified by the beliefs of these leading citizens who share them, then zoot suit riots are a wonderful way to satisfy aggressions and uphold a great set of principles at the same time.

Our fundamental problem, then, is to wipe out these underlying premises, to cut the ground of social sanction and justification out from under the feet of those who practice race violence.

It means conducting a systematic campaign of public education in our schools, our press, and our movies. It means lectures and instruction by scientists in the true scientific facts of "race," and it means calling the turn whenever a police inspector reports that the zoot suiters are "of racially criminal inheritance."

It may be hoping for a miracle to expect that our city council and mayor could achieve such enlightenment, but we should make the effort to bring the facts even to them. Folk beliefs are hard to kill, but we have before us the examples of vaccination, public sanitation, and the syphilis campaigns. It should be possible to achieve as much in the realm of social epidemics.—JACOB ZEITLIN.

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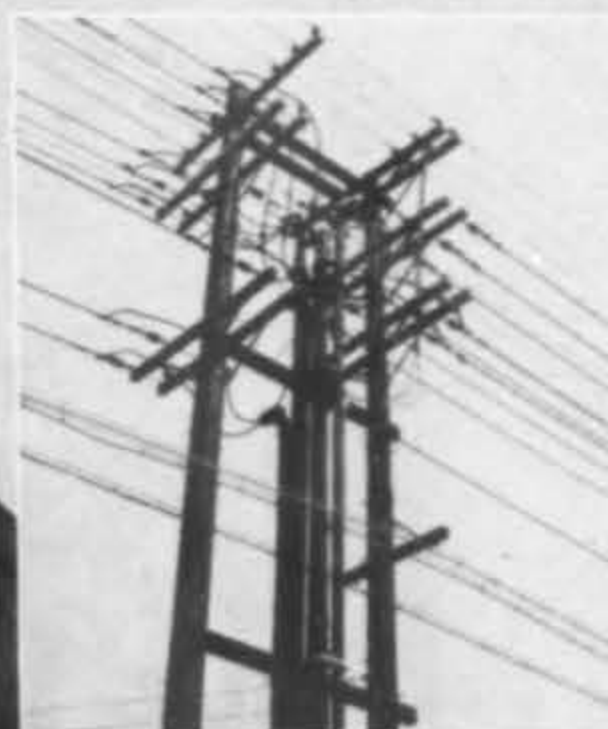
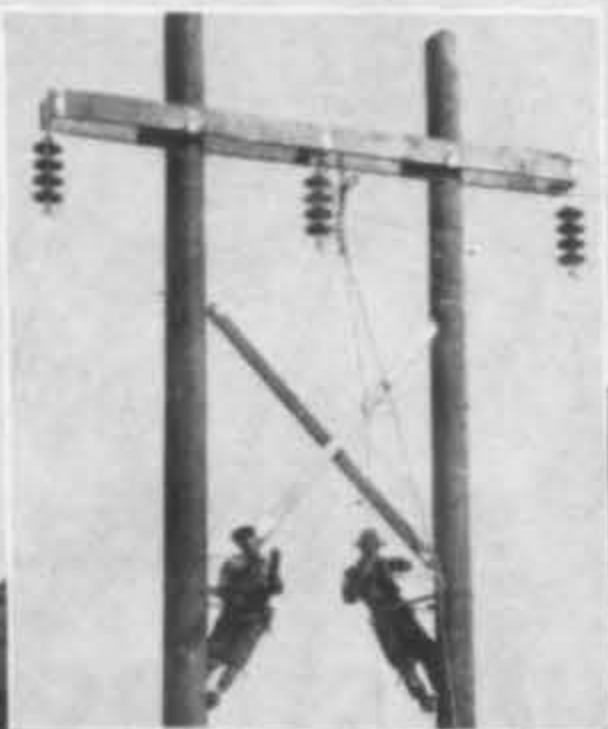
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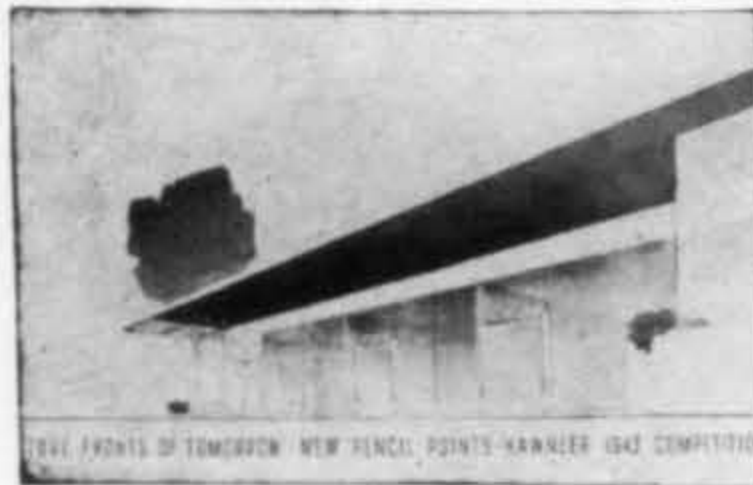
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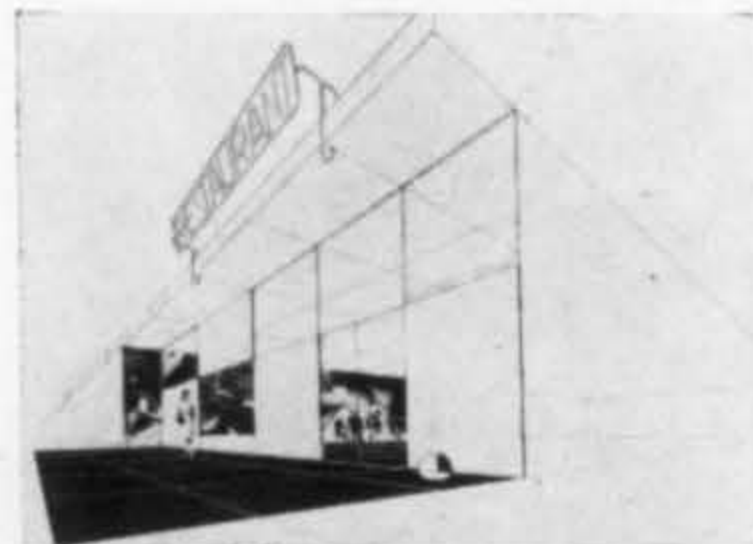
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## RESULTS OF PENCIL POINTS COMPETITION

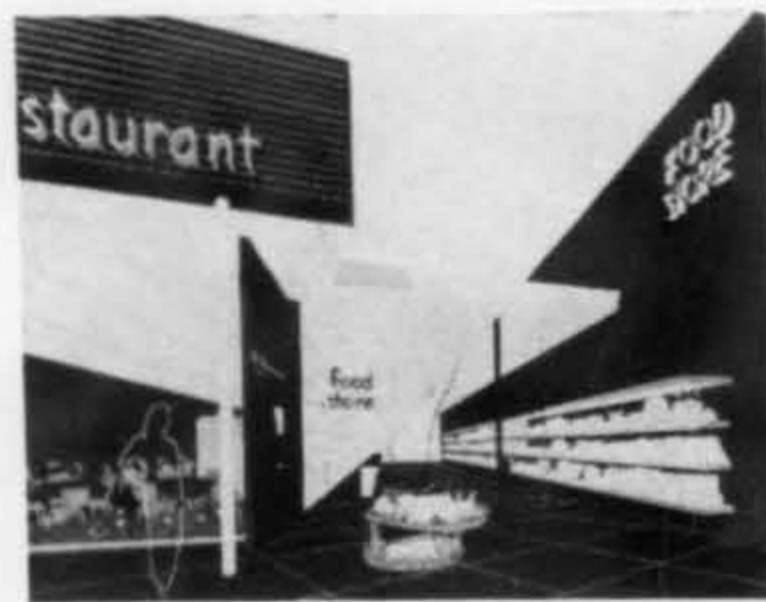
West Coast architects took a prominent part in the recent national architectural competition sponsored by the Kawneer Company of Niles, Michigan, originators of the modern store front, and the *New Pencil Points*.



Prize-winning store front design entered by Maynard Lyndon of Los Angeles. From the report of the jury, "This solution attempts to combine building-line display with a generous central arcade. There is a good sweep to the projecting marquee, and a good anchor for this feature in the projecting restaurant..."



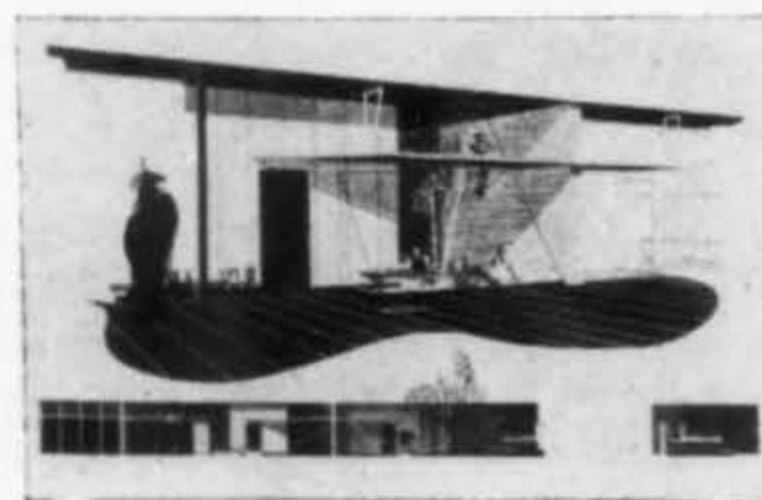
Honorable Mention design submitted by Donald E. Olsen and Alvin Fingado of Berkeley. Says the jury, "This entry shows a new and imaginative system for store front construction with unlimited possibilities for flexibility in advertising and display."



Stanley Sharp and Jedd Reisner of San Francisco also won an Honorable Mention with their design which the jury characterizes as "perhaps the most sophisticated rendering presented in the entire competition... and excellently detailed."



Special commendation of the jury went to Whitney R. Smith and Robert W. Dickinson of Pasadena for "this imaginative, beautifully presented design... based on the supposition that science will some day permit control of weather, without use of enclosing walls."



Purchased by the Kawneer Company for its originality and splendid presentation, this design by Robert Bezzo of Pullman, Wash., suggests a type of small shop especially suited for West Coast or resort use. The wall at entrance could be solid, as indicated, or transparent to reveal the interior.

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**ART**

continued from page 7

One of the hopes in presenting the show is to break down this barrier and bring portraiture back to a position of importance as a source of income for the sensitive and sincere artist. Humans being what they are, the outcome doesn't look too favorable. Take the portrait of Miss Edith Blair by Giovanni Boldini, a "professional portraitist." Of the time and style but better than Sargent, Boldini does for Miss Blair what glamour cameramen with lights and makeup do for girls today. "Glorify" is the word. Then, for contrast (the exhibit's third aim), consider the three portraits of Joella Lloyd by Tchelitchev, Dali, and Campigli. Representative of distinctive philosophies and styles, none of the three glorifies the sitter. Whatever the approach, the impression is that Joella Lloyd is a real person. Boldini, on the contrary, as Monroe Wheeler points out in the introduction to the catalog, makes Miss Blair look like the heroine of a story. The average human, of course, would choose Boldini; to look like the hero or heroine of a story is just what the average ego is looking for. There is hope, though, for the realists such as Paul Cadmus, whose painting of a young farmer and his wife has almost the character of a candid camera shot.

To appreciate the fourth aim of the show, it must be seen, and this anyone could do numerous times with both profit and pleasure. (Get the catalog if the show is not available.)

National War Posters and a show of very accomplished watercolors by Joseph Knowles fill other galleries at the Legion of Honor.

Fostering international understanding through art, the de Young Museum has on display a series of photographs depicting the place and contributions of the various arts in war-time Russia. The "Art of Fighting China," an exhibit brought to this country by Wendell Willkie, is devoted to war scenes. The block prints, reminiscent of the Russian school, are the best part of the show.

The San Francisco Museum of Art presents an "Art of Our Neighbors" show. This is divided between contemporary Canadian paintings, including some charming French-Canadian folk paintings and selected examples of painting from Latin American countries. Lyonel Feininger, Alexander Nepote, and Robert Lee Eskridge have watercolor exhibits and Jean Helion a showing of abstract paintings.

The Art in Action section of the City of Paris has gathered a fine exhibit of Pacific Coast ceramics. Utilitarian and decorative pieces of lovely shapes and exquisite and colorful glazes by exhibitors from Washington to Southern California give a good indication of what is going on in the little craft shops of this section of the country. The exhibit promises well for the future of ceramics on the Pacific Coast. As a final and satisfying note: Clay Spohn has been awarded the Albert Bender Grants in Aid.—SQUIRE KNOWLES.

**BOOKS**

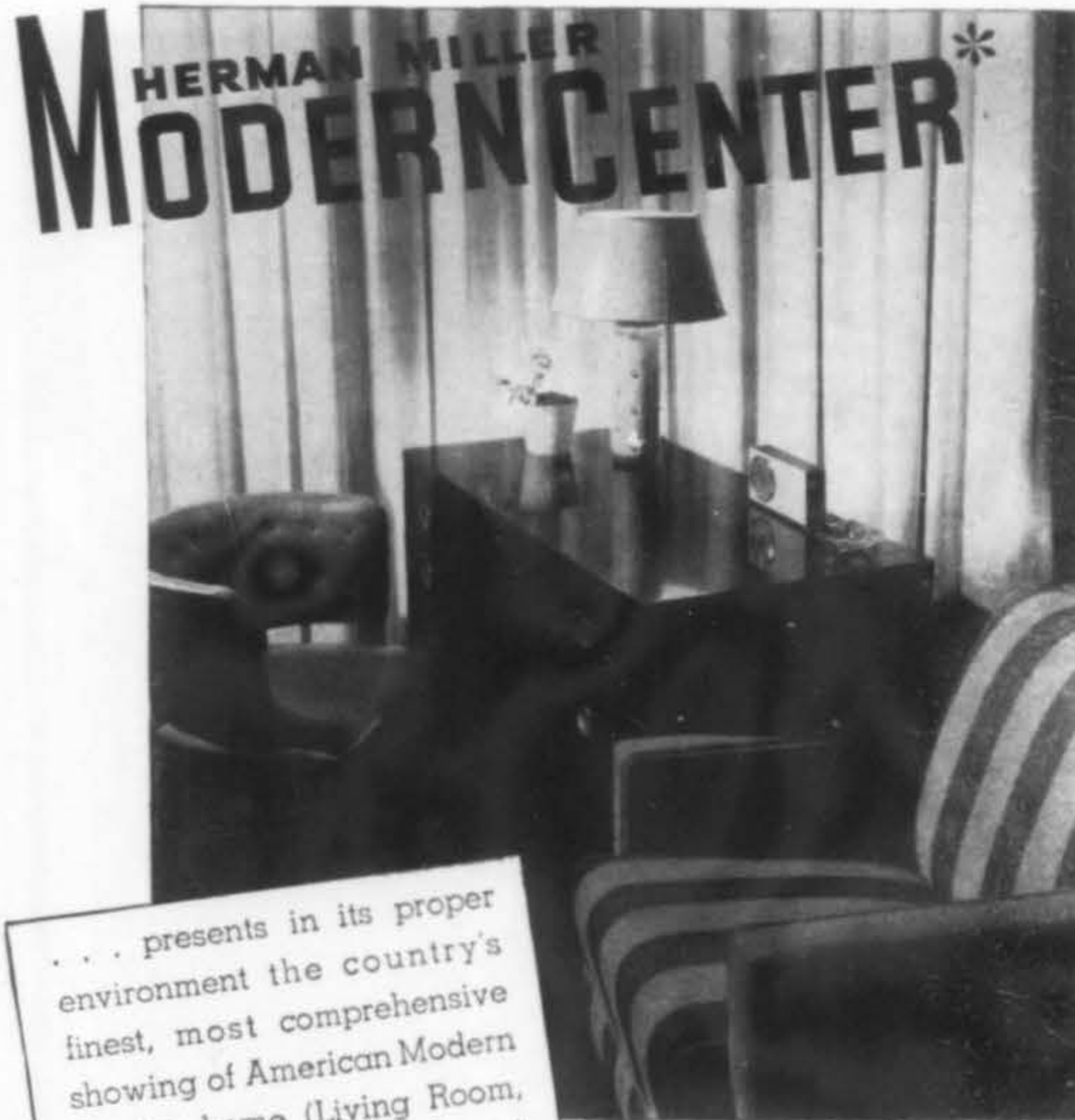
continued from page 8

suggested by the officer is of dubious value. Laval and Petain were not merely themselves—they were representatives of a certain mental attitude, and you can't get rid of a mental attitude by shooting fifty men, or fifty thousand men. Whitaker also recalls that in the last war Laval demanded surrender to Germany in 1917; and that Cail- laux, chief pander for the reactionaries in the 30's, was imprisoned by Clemenceau for negotiating with the enemy in World War I. Why were they returned to power? A good question. Why was Ham Fish returned to Congress in the last elections? Also a good question.

Another portion of the book presents an account of Roehm's death, as given to Whitaker by Captain Roland von Strunk, one of the four executioners. All these executioners subsequently met with "accidental" death. Strunk's account of Hitler's final interview with Roehm—with the fuhrer groveling and sobbing before the fat leader of the Brown Shirts—is like something from the pages of the Marquis de Sade. But then, so is the whole history of Nazi Germany.

Italy is pictured in the book as weary of the Mussolini regime. But the Fascists have the guns, and the Fascists are held together by fear of what will happen to them if they don't. Whitaker, who writes with dignity and temperance even about Hitler, makes it understandable that the Italian people should have followed the pipings of Mus- solini in his earlier days. The Mussolini he pictures is a sort of Italian Macbeth, wading deeper and deeper into blood and ultimately, in desperation and terror, losing all the semblances of honor and decency with which he set out.

The final chapter is titled "Can the Isolationists Learn?" Whitaker is more hopeful than convincing. Thus far they seem to be flunking out as systematically as ever. Perhaps the important question is, "Can the rank and file of the people learn to keep the isolationists out from under foot?"—PATTERSON GREENE.



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**music**

Talk about conductors and about preachers usually comes down to a common denominator: gossip. Each is popularly supposed to transmit the fire from heaven at the set time and in the proper place; and by donating a trifle of money one may be present at it. Indeed, a community always has its conductors, soothsayers, orators, virtuoses, authors, publicists, witch doctors, and a large proportion of them are fakes. Today the public favor still inclines toward crediting with infallibility publicists and conductors, though the mode is passing to generals.

Conductors, in case the column heading leaves the substantive ambiguous, are the chosen few human beings, principally of the male sex, who coordinate the musical activities of orchestras, operas, choral societies, and other sizable gatherings of people for the purpose of making music. There are a few women conductors, just as there are a few women's symphonies and a few women in symphonies. The general attitude is that in professional music, excepting a few gifted oddities and soloists, women should have no serious place. This is silly, but so are most determined attitudes.

At the present time conductors who wish a reputation of international consequence must conduct symphony orchestras. If they are dance-band leaders, they hire Carnegie Hall or the Los Angeles Shrine Auditorium or a football stadium and convey the same illusion. It is an illusion.

Today there are several conductors who conform to the requirements and are not fakes. Five of them at the top have reached a sufficient age and maturity so that whatever they do is genuinely of themselves. Even their failings are of themselves.

And so there is Stokowski. That golden mane, now silvery, who has not seen it! Those hands, maneuvering in the spotlight with questionable consequences to the music. Disdaining to overdress, he stands slim and fully visible in simple black above the orchestra and audience. Like a finger, he bends, beckons, directs. If it were not that Stokowski produces, for good or worse, exactly what he wants—and he does produce it—there would be no excuse. But he, or rather the collection of assorted and often violently disagreeing musicians that he directs, wherever he directs, at rehearsal or performance, does do exactly what he wants.

This is the miracle of the conductor. In spite of human nature and physical frailty, he goes after perfection as he understands it and gets what he wants. This is the miracle of the symphony conductor, comparable for our age to Stonehenge and the pyramids. It is a technical miracle consummating the accumulation of technical miracles by which the individual performers manage to make music. So we take it for granted. We expect the conductor to produce not simply perfection in his notion but the very perfection that we want. This curious abstract coalescing of human desires for perfection among many eager persons, none of whom really knows for certain what perfection is, does actually produce a simulacrum of perfection. People are a little the better for it in an imperfect world. So the world looks upon the great conductor, and he in turn looks upon his work, with a kind of reverence, until at last that reverence finds again its proper focus through the music. Superstitious, no doubt; that depends on the slant. As in all great technical achievements, there is also a little slave-driving connected with it.

So we have Koussevitzky and Stokowski, men who arrive at an incredible mastery in training orchestras to make them produce exactly what they want. Having reached this authority after many years, they impose upon music their own peculiarities of intellect. They are at their worst with the classics: boredom triumphant, modified by custom, duty, and good taste, produces with an unctuous solemnity, with high seriousness, a conscientious parody, a burlesque. Bring them a

fresh piece of music, something old or something of the present: the result is all maturity and brilliance. And because they are still men of intellect and fire, occasionally a classic does come out of them refined and as though fresh written, rediscovered as men rediscover the simple wisdom of an ancient text. Occasionally a new thing is juttred forth, cramped and ugly with misunderstanding or indifference.

Or Toscanini. How many of us younger ones have grown up in music through the years since Toscanini first began to broadcast. He is the musical master of our continental generation. We know his faults. Weariness and plain exactness wear out our patience with him, concert after concert. He offers shabby music. He toys with our expectant patience. Then of a sudden the weary burden is thrown aside. It is the hour for which we have learned to wait. Exactness is transformed into an incredible precision. There is no weariness. The burst of genius may last an entire season, or it may end with a single work. Toscanini is the master of the classic. He has done his duty by what is new, and many composers gratefully acknowledge their debt to him of a first performance. Music before the time of Mozart and Haydn interests him less: he seldom attempts Bach. Haydn, Mozart, Beethoven, Verdi, Wagner, Brahms, and Strauss are the masters who command his interest; when he is not weary he shows their music at its best. The relationship and contrast of his slow and his fast *tempi* offer abundant material for a musicologist. In his best reading there are no laborious transitions. Among the highest points of our musical experience are certain performances he has given of the *Ninth Symphony* and the *Solemn Mass*.

Of Bruno Walter one speaks differently now than a few years ago. A sort of cautiousness or deliberation held him short of greatness. He was dutiful, eminent, not inspired. Tragedy has set him apart from life. One hates to say that tragedy could give pleasure to so many. Yet in this it is true that a man ripened by tragedy may rededicate himself to beauty and give the world joy out of his sorrow. For Walter the creation of music seems to have ended with Mahler. But during the past five years he more than any other opened up for us new vistas, new ways of understanding the most serious music. One thinks of his recordings of Mahler's *Ninth Symphony* and the *Song of Earth*, of the recent *St. Matthew Passion* broadcast from New York. As a director he is still no virtuoso: the beat is careful rather than inspired. The mind that controls it has ripened with great personal wisdom.

Of Beecham, on the other hand, one might hesitate to say that he is wise or that his musicianship proceeds out of great wisdom. In the presence of beautiful music he remains the perpetual adolescent, the first lover in courtship, striking adolescent attitudes. He avoids the solemnity of heavy music. Her whom he loves is ever young and not care-worn with thought. His love is offered to all periods, but his chief gift to the world has been the newer music he has championed. Now, having won many battles, he delights himself and us with an art which as he prefers it always seems to dance. Whether it be Handel or Chavez, the music comes to him always in a bright new dress.

—PETER YATES.

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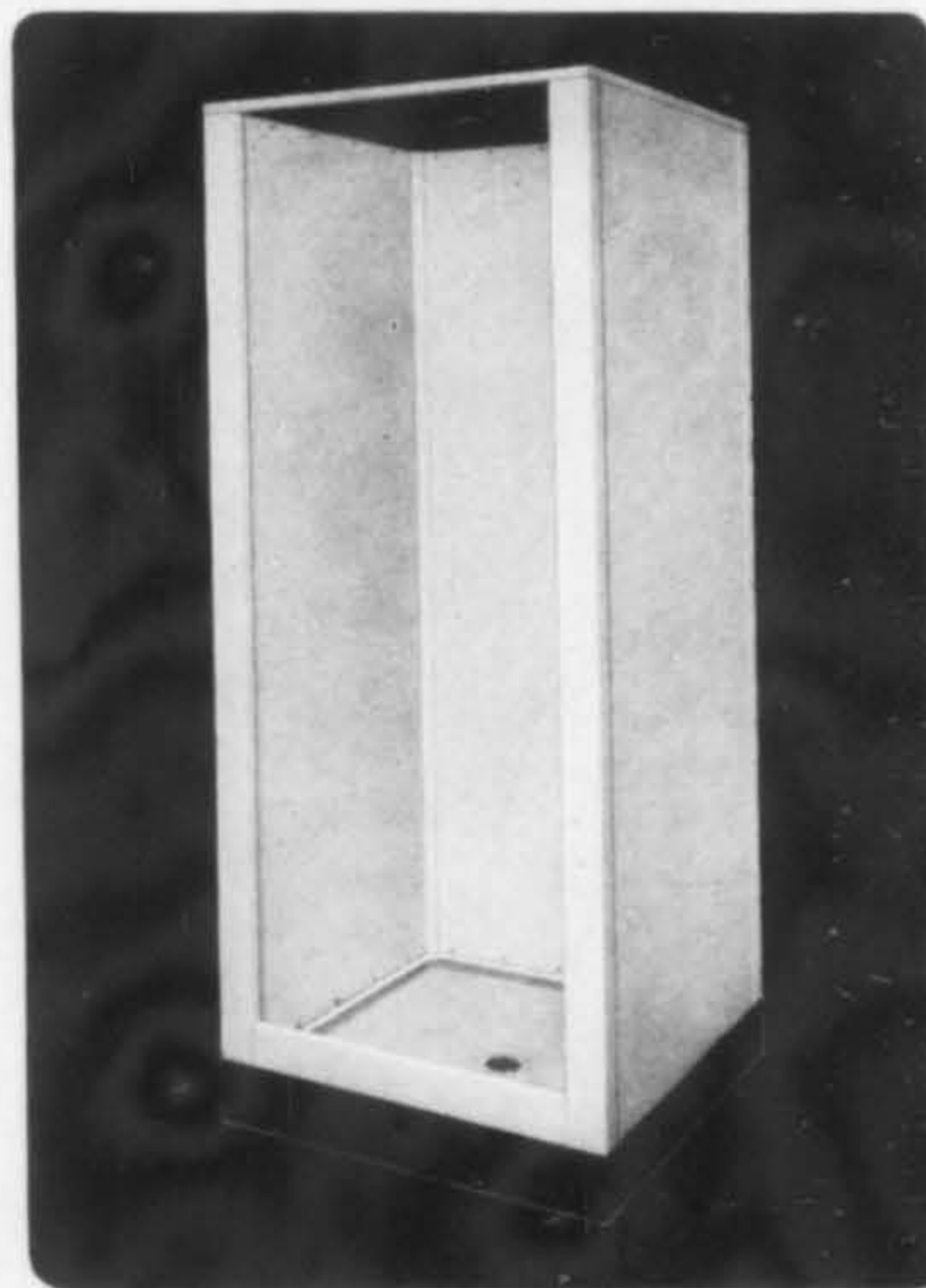
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# notes

I N P A S S I N G

THESE ARE THE DAYS when it gets harder and harder to distinguish between the wolves and the sheep. The foxy fellas are all decked out in nice new white beards and are bloated with bright words for international good will and let's love hell out of everybody. Shoot a ton of buckshot into either house of Congress, and while you're sure of hitting everything else in the world, you haven't a chance of bagging an isolationist. The pots can't call anybody names any more because the kettles all have such bright and shining faces. Now is the time for the trimming of lamps, and a strange order is coming into the dirty houses of our politics. There is a rush to wash out the linen, and to re-write the bill of goods which will shortly be offered to the people of the world. First, it was the end of the beginning, and now it is the beginning of the end. The little dummies are being made ready behind the curtain to take their places for the last act, and after that, ladies and gentlemen, the greatest shell game in all history!

Let there be no dancing in the streets when the last shot is fired. The real enemy will not have been conquered when the last war plane comes out of the sky and the last soldier is brought home and the last torn body is covered with earth so we won't have to look at it any more. Our real enemy fights with weapons more powerful than tanks and guns. Our enemy fights with weapons of ignorance and prejudice and fear and selfishness. It fights with the weapons of confusion and twisted facts. It fights with persuasive eloquence to help our vanity win against our honest sense. Remember Pearl Harbor if you want to, but also remember the politics of the North African campaign, and above all remember Detroit, Michigan, on a hot summer afternoon, when men ran through the streets with blood on their faces, stoned and kicked and beaten by their own people—their own American people. While we are crying out against the sins which have been committed against us, it might be well to be warned again about these horrible sins which we commit against ourselves. Now we are talking with hope about peace, but we are letting ourselves be prepared for victory as though it were to be a carnival. We might just as well know now that this peace will have to be worked for and sweated for and, maybe, fought for. It is going to need all of the good will and the intelligence and the honesty that we can put our hands on to create it. It is going to be a deliberate, aware denial of the past. It is going to call for courage and fact-facing. It will be a final test of our maturity as human beings.

If we have learned anything from this war we must have learned that there now is no turning back nor is there any relaxation possible. The future is a pleasant thing to think about but there's no reason to believe that it will be an easy thing to work for, unless of course we all intend to be like the witless pigeon which flew to Pasadena but decided to walk back because it was such a lovely day.

◀ Hundreds of entries for California Arts and Architecture's competition, "Designs for Postwar Living," came from all over America. The material, now being judged, has impressed the jury with its extremely high quality in design and idea. Photograph by Charles Eames.

# AN ARGENTINE ARTIST WHO IS BEING PRESENTED BY THE COMMITTEE ON INTER-AMERICAN ARTISTIC AND CULTURAL RELATIONS

■ Emilio Pettoruti is probably the only artist in history who has had the sardonic pleasure of contributing a canvas to an exhibition otherwise entirely composed of anonymous burlesques of himself. That happened in Buenos Aires in 1924 shortly after this Argentine artist had returned to his native country full of new ideas he had acquired during eleven years in Europe. The incident is typical of the poise and good humor that are characteristic of Pettoruti. A lesser man, confronted with an exhibition designed to laugh him out of existence, would have taken the first boat back to Naples and thereby missed the opportunity to become the major figure in the artistic reorientation of the southern republic.

Today he directs the museum at La Plata, sits on more boards and commissions than he can remember and could, if he wished, claim credit for initiating countless important progressive movements in the artistic life of Argentina. Henry Allen Moe's Committee on Inter-American Artistic and Cultural Relations has now



• Left: La gruta azul de Capri—1918

• Right: Orgia—1934



brought him to this country. An exhibition of his work is touring the galleries and museums, and Pettoruti himself—fiftyish, bright-eyed, and hopefully dedicated to the proposition that French and Italian, mixed in equal proportions, make English—is looking around these states to see how art flourishes among us. He began his adventure in San Francisco, and that is also typical, for Pettoruti is, by deliberate choice, a provincial. He feels that the strongest and most characteristic manifestations of any national culture are to be found not in the capitals but in the smaller centers. Not the villages and backwaters but in the towns in touch with the world—but not too much with it. Hence his residence in La Plata rather than Buenos Aires; hence his arrival in this country by the western gate rather than the eastern. Pettoruti, whose ancestry is Italian, went to Florence in 1913 on a four-year scholarship provided by the government of the province of Buenos Aires. He had had some academic training at home, and he found the academic training abroad neither better nor worse than the native product. He was not greatly affected by it, nor did he spend much time on it; rather, he studied the masters directly in the museums and churches throughout the length of Italy, and he was thunderstruck to discover modern art. Italian futurism was at its height and Pettoruti threw himself in with that clan. He established himself beside Prampolini, Depero, Carra, Boccioni, and others of the Marinettian persuasion. Later on when he went to Paris, Severini introduced him to Picasso, Gris, and the cubists. He painted; he exhibited; he made mosaics. When his scholarship expired he supported himself as a designer and illustrator. He spent short periods in Germany and Sweden after the war, and in 1924 he went home.

He was the first modern artist of Argentina, and so the going was rough for awhile. But, as sometimes happens under those circumstances, abuse awakened a sense of fair play, and Pettoruti was offered the opportunity to explain himself in the columns of an important Buenos Aires newspaper. He found supporters even among those who had at first satirized him. Since 1930 he has directed the museum at La Plata, has taught in schools and academies, is, or has been, a member of gov-

ernment bodies having to do with art education both technical and popular. He has been involved in such matters as city planning and other applications of art in its broadest social aspect. As museum director he stresses the decentralization of art, the creation of a chain of museums throughout the smaller cities of the country, the constant rotation of exhibitions between the museums and within the individual museum, the opening of annual exhibitions to all the artists of the community without juries and without prizes, and the intimate relationship of art teaching to the museum and its program. One of his most interesting creations is the "art-car," a kind of gallery on wheels sent by rail to towns too small to support their own museums. Pettoruti's visit to this country is mainly for the purpose of studying our museum methods.

Pettoruti achieves the grand style with his subjects and his "abstract" rendering of them. The whole feeling of his work is of the utmost precision and inspired calculation. His prismatic design does not suggest the proverbial explosion in a shingle factory, but rather the learned and delicate dissections of a master surgeon of form. He has done a series of pictures called "The Harmonics of a Cup," employing a term that has long implications both in mathematics and in music, and one feels he must have made much research in the philosophy of shapes as revealed by both those arts. In Pettoruti's use of color one has no sense of improvisation or the precious, providential accident; his color moves with logic and an inevitability which is perhaps the most personal aspect of his style. But it is really quite useless in the case of this artist to attempt a distinction between form and color; main themes, transitions, and incidentals are obviously as much conceived in hue and tone as they are in shape and movement; the two are one in his pictures.

He brings depth, space, and air to the cubist tradition, and occasionally he sets it off with a curious touch of humor, adding to his "abstract" compositions an occasional detail—a bell, a cigarette, or a photograph—in a manner as naturalistic as



• Left: La casa del poeta

• Right: "Mid-day"—1941

• Material courtesy San Francisco Museum of Art. Photographs by Moreno.

that of Pierre Roy. Perhaps in this there may be a lingering, rankling memory of 1924. At all events, such incidents are startling to come upon.

Mr. Moe's committee has made available some of the essays on Pettoruti by the Argentine critics who know him best. In some cases these writers have not been helped by the translation ("Pettoruti is of a curiosity that becomes converted into avidity of pollen that is fecundated and is nurtured by the slightest blinking of whatever raises itself in its path"), but on the whole they add some interesting insights. One of the best of these articles, by Julio E. Payro of Buenos Aires, observes that cubism and futurism both were killed before their time by the first world war, that Pettoruti, as a neutral, was not so deeply affected by that war, and that both movements lived on in him. "In reality," Payro continues, "the only case in the history of modern painting, Pettoruti has made a synthesis of cubism and futurism. In his canvases there are harmoniously combined the static gravity of the one school and the vertiginous dynamism of the other. This infuses into them an extraordinary life, a prodigious animation, despite their dehumanized and unfigurative appearance. Finally, Pettoruti has not renounced anything in adopting abstract form. The cubists, for instance, sacrificed color on the altar of construction and volume, and the futurists, hypnotized by movement, sacrificed the full beauty of form. Emilio Pettoruti is a colorist of extreme sensitivity and impressive vigor, who at the same time cultivates the most complete formal harmony."

One may disagree with Señor Payro's historical generalization ascribing the demise of cubism and futurism to the war. Picasso, the restless innovator, simply passed on to new fields of conquest. So did Braque. Juan Gris died young, and futurism perished of success when it tied itself to Mussolini and became a kind of official Fascist academy. But neither movement exhausted the possibilities of its language. After them have come a group of painters who have consolidated the work of the modern pioneers, have deepened and broadened their tradition with the serenity, dignity and surety of those who proceed from a settled base. They offer their audience not the shattering excitements of iconoclasm but the very subtle pleasure of witnessing a superb performance within the framework of an established style. Among these artists, Emilio Pettoruti must be accorded a high and honorable place.

ALFRED FRANKENSTEIN

# THE CHALLENGE

# OF

# OUR DAY

# AMERICA'S PART

# IN POSTWAR

# RECONSTRUCTION

BY HENRY A. WALLACE

VICE-PRESIDENT

OF THE UNITED STATES



For the people of the United States, the war is entering its grimmest phase. At home we are beginning at last to learn what war privations mean. Abroad, our boys in ever greater numbers are coming to grips with the enemy. Yet, even while warfare rages on, and we of the United Nations are redoubling our great drive for victory, there is dawning the hope of that day of peace, however distant, when the lights will go on again all over the world. Adolf Hitler's desperate bid for a Nazi world order has reached and passed its highest point, and is on its way to its ultimate downfall. The equally sinister threat of world domination by the Japanese is doomed eventually to fall. When the Hitler regime finally collapses and the Japanese war lords are smashed, an entirely new phase of world history will be ushered in. The task of our generation—the generation which President Roosevelt once said has a "rendezvous with destiny"—is so to organize human affairs that no Adolf Hitler, no power-hungry war mongers, whatever their nationality, can ever again plunge the whole world into war and bloodshed.

The situation in the world today is parallel in some ways to that in the United States just before the adoption of the Constitution, when it was realized that the Articles of Confederation had failed and that some stronger union was needed.

Today, measured by travel time, the whole world is actually smaller than was our little country then. When George Washington was inaugurated, it took *seven* days to go by horse-drawn vehicle from Mount Vernon to New York. Now army bombers are flown from the United States to China and India in less than *three* days.

It is in this suddenly shrunken world that the United States, like our thirteen American states in 1787, soon will be faced with a fundamental choice. We know now that the League of Nations, like our own union under the Articles of Confederation, was not strong enough. The League never had American support, and at critical moments it lacked the support of some of its own members. The League finally disintegrated under the successive blows of world-wide economic depression and a second World War. Soon the nations of the world will have to face this question: Shall the world's affairs be so organized as to prevent a repetition of these twin disasters—the bitter woe of depression and the holocaust of war?



Woodrow Wilson gave up his health and eventually his life in the first attempt, a generation ago, to preserve the world's peace through united world action. At that time there were many who said that Wilson had failed. Now we know that it was the world that failed, and the suffering and war of the last few years is the penalty it is paying for its failure.

When we think of Woodrow Wilson we know him not only for his effort to build a permanent peace but for the progressive leadership he gave our country in the years before that first World War. The "New Freedom" for which Wilson fought was the forerunner of the Roosevelt "New Deal" of 1933 and of the world-wide new democracy which is the goal of the United Nations in this present struggle.

Wilson, like Jefferson and Lincoln before him, was interested first and always in the welfare of the common man. And so the ideals of Wilson and the fight he made for them are an inspiration to us today as we take up the torch he laid down.

Resolved as we are to fight on to final victory in this world-wide people's war, we are justified in looking ahead to the peace that will inevitably come. Indeed, it would be the height of folly not to prepare for peace, just as in the years prior to December 7, 1941, it would have been the height of folly not to prepare for war.



As territory previously overrun by the Germans and the Japs is reoccupied by the forces of the United Nations, measures of relief and rehabilitation will have to be undertaken. Later, out of the experience of these temporary measures of relief, there will emerge the possibilities and the practicalities of more permanent reconstruction.

★ We cannot now blueprint all the details, but we *can* begin now to think about some of the guiding principles of this world-wide new democracy we of the United Nations hope to build.

Two of these principles must be Liberty and Unity or, in other words, home rule and centralized authority, which for more than 150 years have been foundation stones of our American democracy and our American union.

When Woodrow Wilson proposed the League of Nations, it became apparent that these same principles of Liberty and Unity—of home rule and centralized authority—needed to be applied among the nations if a repetition of the first World War was to be prevented. Unfortunately, the people of the United States were not ready. They believed in the doctrine of Liberty in international affairs, but they were not willing to give up certain of their international rights and to shoulder certain international duties, even though other nations were ready to take such steps. They were in the position of a strong, well-armed pioneer citizen who thought he could defend himself against robbers without going to the expense and bother of joining with his neighbors in setting up a police force to uphold civil law. They stood for decency in international affairs, but in the world of practical international politics the net effect of their action or lack of action was anarchy and the loss of millions of lives and hundreds of billions of dollars in a second world war. The sturdy pioneer citizen, proud of his own strength and independence, needed to be robbed and beaten only once by bandits to be ready to cooperate with his law-abiding neighbors. I believe the United States also has learned her lesson and that she is willing to assume a responsibility proportionate to her strength. England, Russia, China and most of the other United Nations are perhaps even more eager than the United States to go beyond the Charter which they have signed as a declaration of principles. The United Nations, like the United States 155 years ago, are groping for a formula which will give the greatest possible liberty without producing anarchy and at the same time will not give so many rights to each member nation as to jeopardize the security of all.

Obviously, the United Nations must first have machinery which can disarm and keep disarmed those parts of the world which would break the peace. Also there must be machinery for preventing economic warfare and enhancing economic peace between nations. Probably there will have to be an international court to make decisions in cases of dispute. And an international court presupposes some kind of world council, so that whatever world system evolves will have enough flexibility to meet changing circumstances as they arise.

As a practical matter, we may find that the regional principle is of considerable value in international affairs. For example, European countries, while *concerned* with the problems of Pan America, should not have to be preoccupied with them, and likewise Pan America, while *concerned*, should not have to be *preoccupied* with the problems of Europe. Purely regional problems ought to be left in regional hands. This would leave to any federated world organization problems involving broad principles and those practical matters which affect countries of different regions or which affect the whole world.

The aim would be to preserve the liberty, equality, security, and unity of the United Nations—liberty in a political sense, equality

of opportunity in international trade, security against war and business depression due to international causes, and unity of purpose in promoting the general welfare of the world.

In other words, the aim would be the maximum of home rule that can be maintained along with the minimum of centralized authority that must come into existence to give the necessary protection. We in the United States must remember this: If we are to expect guarantees against military or economic aggression from other nations, we must be willing to give guarantees that we will not be guilty of such aggression ourselves. We must recognize, for example, that it is perfectly justifiable for a debtor, pioneer nation to build up its infant industries behind a protective tariff, but a creditor nation can be justified in such policies only from the standpoint of making itself secure in case of war.

A special problem that will face the United Nations immediately upon the attainment of victory over either Germany or Japan will be what to do with the defeated nation. Revenge for the sake of revenge would be a sign of barbarism—but this time we must make absolutely sure that the guilty leaders are punished, that the defeated nation realizes its defeat and is not permitted to rearm. The United Nations must back up military disarmament with psychological disarmament—supervision, or at least inspection, of the school systems of Germany and Japan, to undo so far as possible the diabolical work of Hitler and the Japanese war lords in poisoning the minds of the young.

★ Without doubt, in the building of a new and enduring peace, economic reconstruction will play an all-important role. Unless there is careful planning in advance, the return of peace can in a few years bring a shock even worse than the shock of war.

The magnitude of the problem here in the United States, for example, is indicated by the probability that in the peak year of the war we shall be spending something like 90 billion dollars of public funds in the war effort, whereas two years later we may be spending less than 20 billion dollars for military purposes. In the peak year of the war effort it is probable that we shall have around 10 million men in the armed services and 20 million additional men and women producing war goods for the armed services. It would seem that within the first two years after the peace at least 15 million of these 30 million men and women will be seeking for jobs different from those which they had when peace came.

Our expenditures have been going at a rate fully seven times as great as in World War No. 1 and the conversion of our industry to wartime uses has been far more complete. Thousands of thoughtful business men and economists, remembering what happened after the last war, being familiar with the fantastic figures of this war, and knowing the severity of the shock to come, have been greatly disturbed. Some have concerned themselves with plans to get over the first year. Others have given thought to the more distant future.

It should be obvious to practically everyone that, without well-planned and vigorous action, a series of economic storms will follow this war. These will take the form of inflation and temporary scarcities, followed by surpluses, crashing prices, unemployment, bankruptcy, and in some cases violent revolution. If there is lack of well-planned and vigorous action, it is quite conceivable that the human misery in certain countries after the war may be even greater than during the war.

★ It is true that in the long run any nation, like any individual, must follow the principle of self-help, must look to its own efforts to raise its own living standards. But it is also true that stronger nations, like our own, can provide guidance, technical advice, and in some cases capital investment to help (continued on page 41)



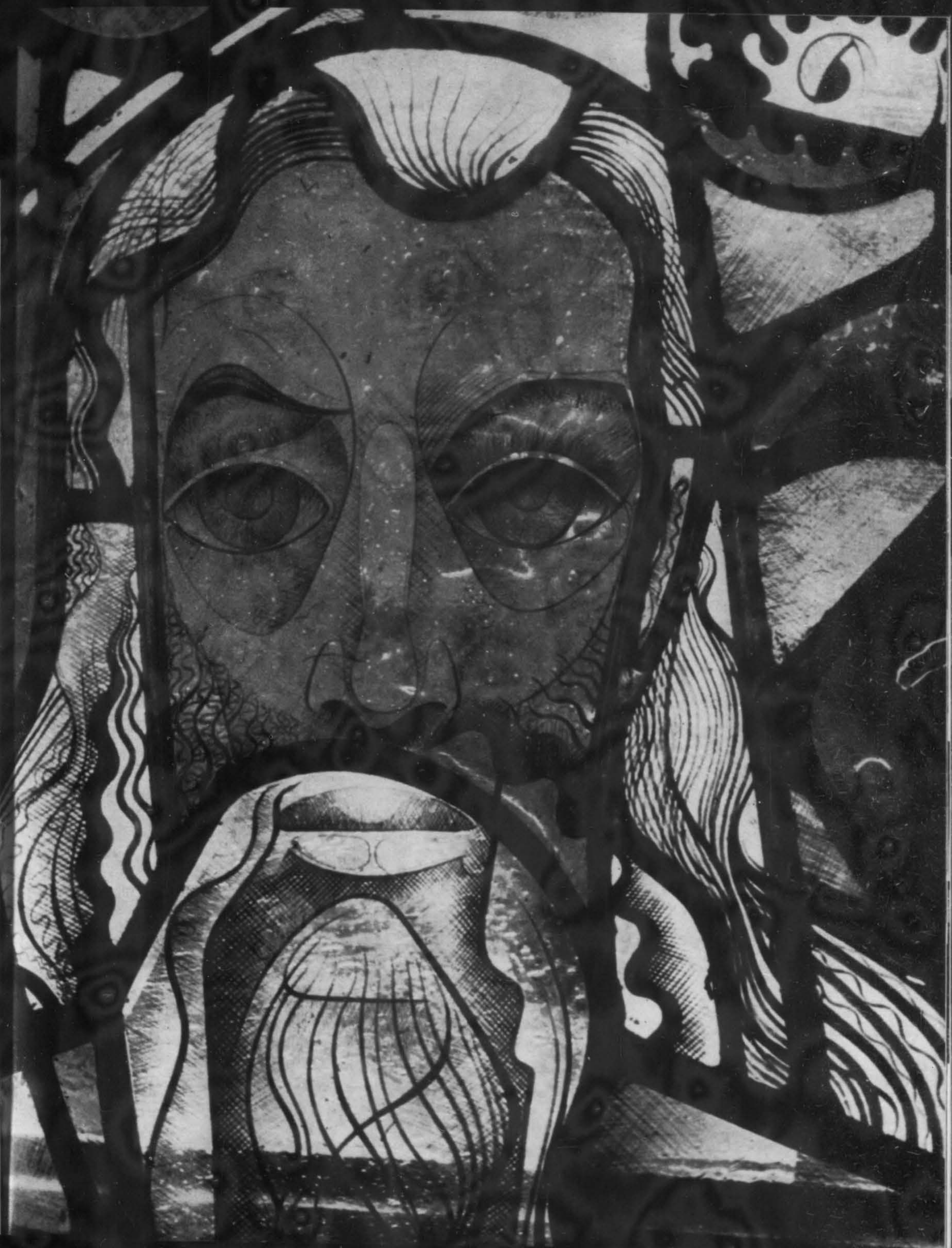
## LEAD AND GLASS

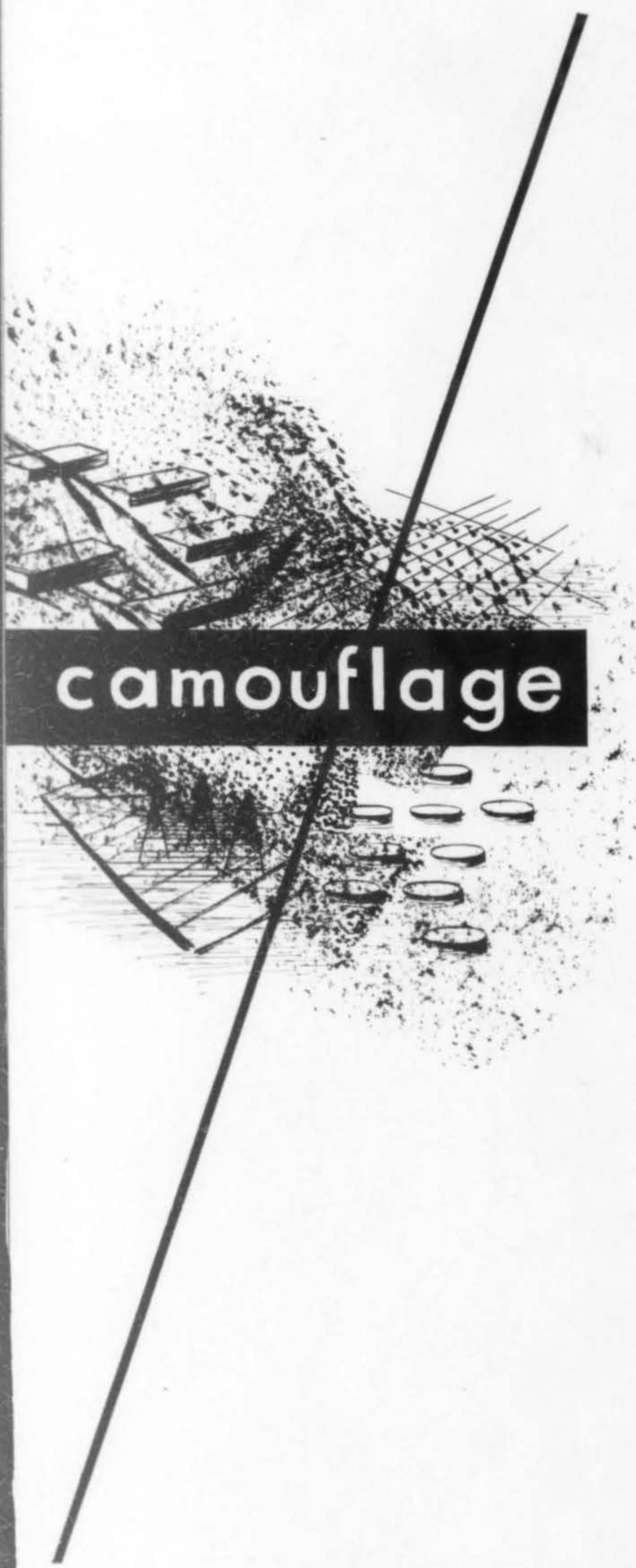


These photographs are examples of designs in stained glass by **EMIL FREI** of St. Louis, Mo. Working in materials that have been so horribly abused in our times, his results show that these materials are very much alive. Emil Frei knows lead and glass too well to let them melt into a sweet and obvious chromo. His lead patterns are strong and respect the structure that makes a window sound. The glass retains its own good character and is not made the victim of some antiquing process. His approach to a problem never has a crystallized formula. Though having worked in glass most of his life, he becomes so absorbed in the many facets of each new client's problem that the materials themselves are again new and alive.

The examples shown have been done by Emil Frei in collaboration with Robert Harmon.

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# camouflage

**"... we practice to deceive..."**

**BY WALTER R. HAGEDOHN,  
PRESIDENT OF THE  
STATE ASSOCIATION OF  
CALIFORNIA ARCHITECTS**

■ Restricted—confidential—and secret! These words when applied to a subject necessarily cause the writer to be more than cautious in the handling of that subject. Camouflage, or "protective concealment," as it is labeled by those in the know—is such a subject. It has been stated that camouflage started with a bucket of paint. That may have been true in the days when it was used as a protection against observation from the ground or against low-level observation balloons. The so-called "dazzle" painting of World War I is as absolutely obsolete as the muzzle loader. This is particularly true in industrial camouflage, that phase of protective concealment dealing with the protection of vital war plants.

The development of modern means of warfare, particularly the airplane and aerial bombardment, has brought the battlefield to the industrial plants that supply the equipment and material of war. Camouflage takes its place as one of the foremost means of protection and through its increased importance has developed into a science as well as an art which requires the combined training of the architect, the engineer, the landscape architect, and the artist.

Protective concealment is an elusive art. A solution that appears entirely logical may not work at all upon completion. The experts may be wrong! There is, however, a scientific definition of camouflage, namely: "Protective concealment is the science of concealing or confusing the identity of an object for the purpose of deceiving the observer." The observer is, of course, the enemy bombardier. Camouflage is not designed to be a movie set to please the ground observer; it is not intended to fool the camera—its prime purpose is to deceive the enemy observer, either pilot or bombardier.

There is no magic or mystery in protective concealment. It is based on techniques developed by experience and experimentation. The technique of camouflage varies with each installation but fundamentally the "big three" to be watched are texture, shadow, and color. Contrary to most ideas, color plays the least important part in the identification of targets—shadows probably the greatest—and texture next in the order of importance. The materials used for nets, garnishing, etc., are various. Chicken wire is ordinarily used for the netting, with garnishing of chicken feathers, spun glass, steel wool, burlap, or osnaburg cut in strips. The garnishing is colored to match the terrain surrounding the installation.

In industrial camouflage, engineering plays a great part. The supporting cables for the netting, the footings, the poles, and the anchors present problems that require careful design. The forces involved are many and complex and must be evaluated properly and designed accordingly. The stresses mount to hundreds of thousands of pounds and when wind stresses are added, the total is enormous. Camouflage requires a scientific layout of patterns to eliminate tell-tale shadows, it requires development of texture to match surrounding foliage and grass, and it requires the development of a color scheme which has a tone similar to the surrounding terrain from various altitudes and directions.

Large plants concentrated in certain areas presented gigantic problems in concealment. As a matter of fact, these plants and buildings dared technicians to conceal them. The resultant complicated systems of nets and cables make the words of Sir Walter Scott quite appropriate: "Oh, what a tangled web we weave when first we practice to deceive."

Much of the complicated process now required for concealment could have been avoided by more careful planning. Although we, as a nation, have been leaders in mechanical production we have lagged in the applications of buildings and plants in relationship to the results of this production. City planners and architects have advocated more careful planning and decentralization for many years for the sake of safety, health, and beauty. Their aims now receive support from an unexpected quarter: protective concealment and construction designers. These considerations are necessary in the design and construction of vital industrial buildings and plants for the protection of our production.

Generally, camouflage design and installation require trained men in the construction and architectural field. These facts prompted the representatives of the government to solicit the aid of the State Association of California Architects in developing the talents of the profession into trained groups to carry on this work. That the efforts of Lieut. Col. George Hazenbush have brought results is attested to by the work completed by these trained architects and engineers.

(continued on page 41)

# 2

## american compositions

■ Roy Harris's *Fifth Symphony* may be set at once among the major musical achievements of this century. It represents the culmination of a phenomenal development within the short period of fifteen years. Compared with the relative lack of development in the work of Shostakovich during the same period, it illustrates the great forward thrust that is occurring in American music.

The first symphony by Harris is an unknown work that has never been played. The second, *Symphony 1933*, is a rugged, clumsy but powerfully tragic statement in the nature of a tone-poem: it speaks directly of the depression years. The *Third Symphony* is by contrast smoothly and positively organized in the form of a suite without sharp movement intervals. The *Fourth Symphony*, a suite of tone-poems, seems—without sufficient hearing of it—to be an amorphous reversion to earlier methods. Like *Symphony 1933*, it suffers from being overcrowded with ideas. It differs from the work of Shostakovich primarily, I think, in not being overcrowded with estimable imitations of great composers of the past. The *Fifth Symphony* is in every way a great step forward. The first movement has the rugged proclamative quality of the composer's most idiosyncratic language. It is a *Prelude*; it awakens and sustains a positive attitude which leads directly into a separate second movement, a long, slow song, emphatically Harris, alternating between sections of extraordinary conviction—few living composers can expand a slow melody with Harris's assurance—and sections which sound merely extended. The third movement is a fugue, in three distinct parts. The theme of this fugue seems to me the most radical innovation in polyphonic writing since the time of Beethoven, if one may except the work of Schoenberg, who is more free of external formality. The theme is like a country dance, American style, in which the motives are precipitated all at once. From this daringly large beginning, Harris never once lets down. All the canons of formal polyphonic writing may be violated but here is a fugue as much itself as the biggest works of Bach, individual as Beethoven's *Hammerklavier* fugue. Voice-leading becomes subordinate to the real fulness of symphonic movement but with an abundance of internal part-writing that should stagger other composers. The middle section is a long, quiet canon of a rhythmic power more characteristic than canonic. Like the entire fugue, it is written not for the polyphony but for the music. The third section hurls into a magnificent finale the entire impetus of the fugue, the developing movements, the whole symphony. Whatever doubts may impair the clarity of the second movement are here dissipated. The symphony is powerfully satisfying and will grow with many hearings. It is as American as Ives, as classical in whole form as Bach, with whose *Prelude, Adagio, and Fugue* it may be satisfactorily compared, though they are utterly different music. Like the *Soliloquy and Dance* for viola and piano, another recent work, this music will not be laid to rest after a few performances. With this *Fifth Symphony* and the great *Piano Quintet*, Harris takes his place among the major composers.

The *Piano Sonata* by Aaron Copland, recently heard on one of the Roof concerts in Los Angeles in a great performance by Ingolf Dahl, is work of somber assurance, limited by a studied but powerful restraint somewhat like that of the *Passacaglia* of the *Piano Quintet* of Harris. Large, slow movements are becoming a distinctive feature of American music. This fact is a tribute to the ability and integrity of the composers who are able to sustain such slow movements. The *Sonata* is in three movements, slow-fast-slow, the second movement being a continuation of the fast middle section of the first. The third movement leads directly from the second without pause. The whole is a piano symphony of chords in simple but subtly varied rhythms, of continuous interest, at first hearing somewhat monotonous, though tonally rich, but with increasing movement at a second hearing. The problem of the sonata in construction and in performance consists in its lack of running rhythm as a contrast to the heavily repeated chords. This is percussive movement with a vengeance, based on the now rather outmoded belief that the piano must be used only as a percussive instrument. The uncertain character of the first two movements is clarified into a powerful elegiac mood by the slow impetus of the last which, after rising twice into a renewal of the massive struggle of the opening movement, breaks with a feeling of waves rippling on a beach into a silence almost hypnotic.

This *Sonata*, like the *Symphony*, is a major work, and if one has doubts of its equal significance, these are largely the result of a definite lack of creative energy in Copland as compared with Harris. Copland's workmanship and intent are fully and movingly realized; one can only question whether he is able to create out of so large a reservoir of ideas as Harris. In any case, with these two compositions, American music can take its equal place with the music of any nation. Indeed, more, American music need no longer apologize; it can proclaim its independent existence. National self-interest can excuse many experiments. These works by Copland and Harris need no such excuse.

by Peter Yates



SECTION

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## HILLSIDE HOUSE — TWIN PEAKS, SAN FRANCISCO

The site for this small house is on a steep wooded hill with a view in all directions, and the problem imposed considerable difficulty in achieving a sense of spaciousness in a small house. The plan has been kept open and the house is adapted to informal indoor-outdoor living.

Interior and exterior colors and textures are inter-related, and



PHOTOGRAPH BY SONYA NOSKOWIAK

gardens and planting areas are carefully planned in relation to the house. One dominant color, yellow-green, is used in all rooms and on parts of the exterior. The blue-green of an adjacent acacia suggested the use of this color in the kitchen and it is accented by the red in the patio and the quarry tile kitchen floor. The living room and bedroom walls are faced with natural finish combed wood. Light fixtures in these rooms are also faced with combed wood.

The bedroom is four steps above the main floor and one entire wall opens to the living room. Windows on one side take advantage of a panoramic view; on the other, a shaded garden. The living room windows command a view in four directions. The kitchen serves both an outside terrace and the living room. This house is the result of a continuous and thoughtful process from structure to interiors, and has many basic features that indicate an approach to a postwar house: openness that adds space; repetition of color, texture, and design that emphasizes the relation of rooms and the interior and exterior; space that is made variable by the use of screens; and an outside living and dining area.

These features do not increase the cost of construction—are not difficult to achieve, but they do require forethought and planning with a clear understanding of the occupant's need and desires.



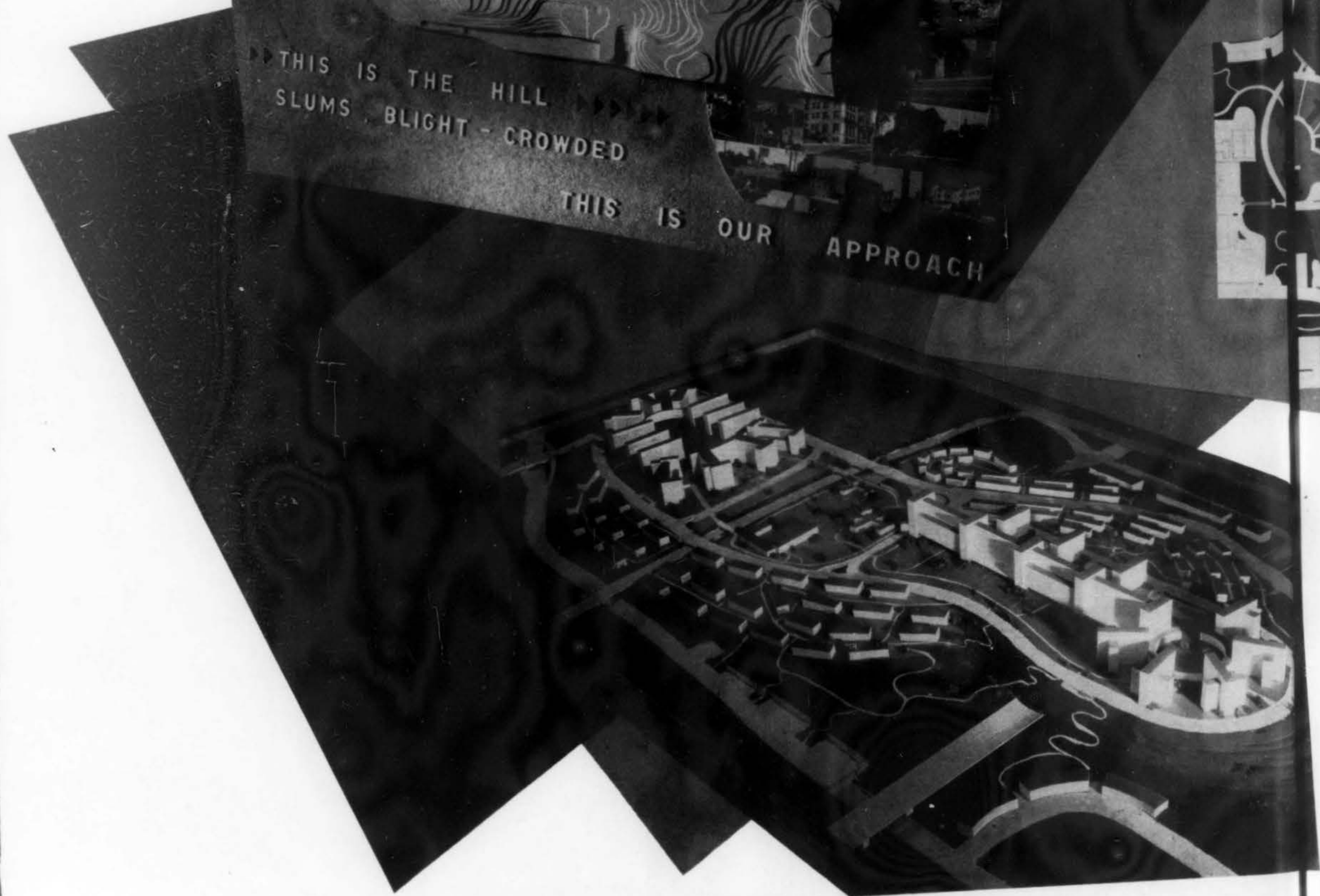
PHOTOGRAPHS BY MAX HEINEGG



# BUNKER HILL

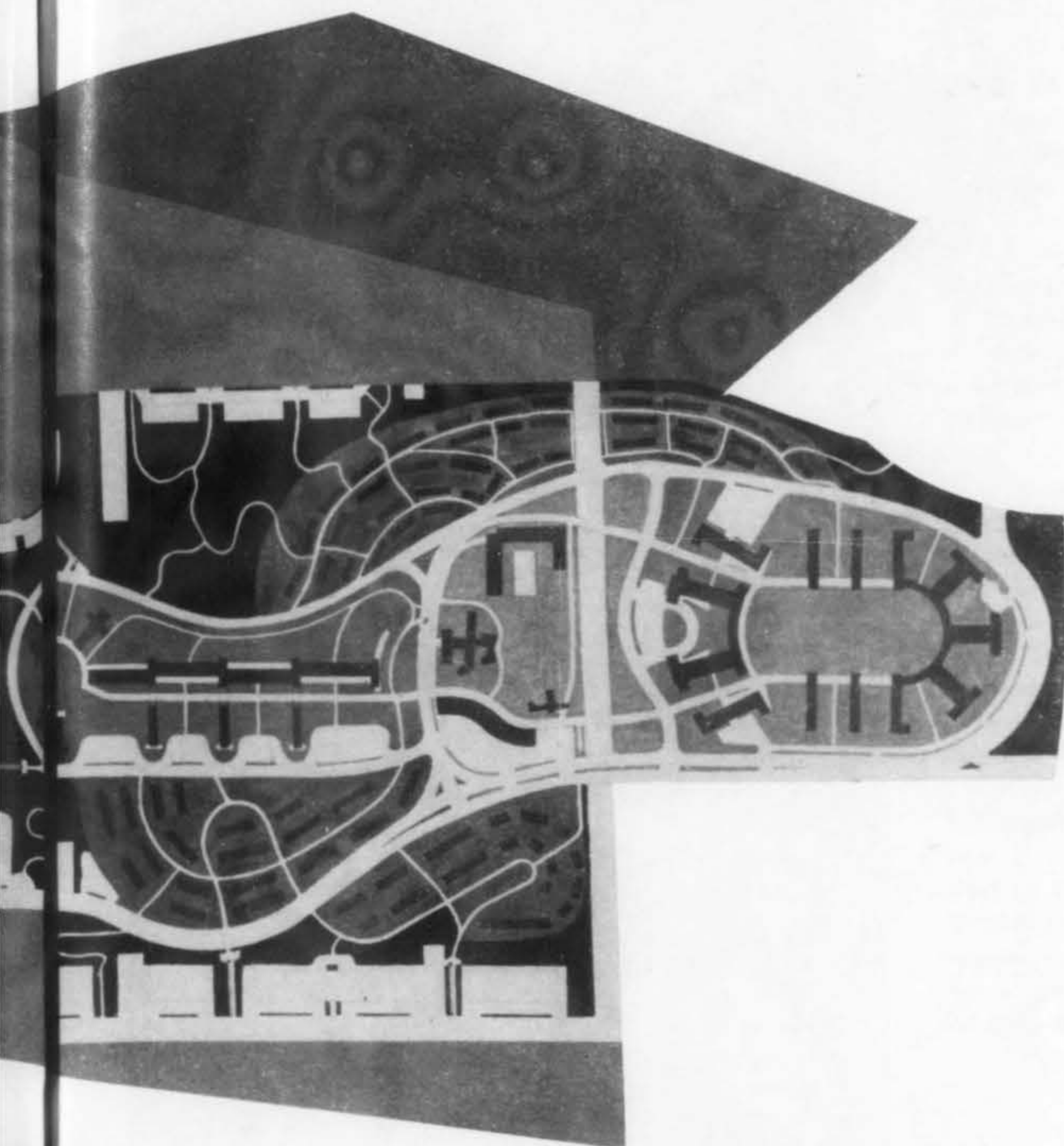
THIS IS THE HILL  
SLUMS - BLIGHT - CROWDED

THIS IS OUR  
APPROACH



PHOTOGRAPHS SHOW A DESIGN FOR THE REDEVELOPMENT OF BUNKER HILL  
AS PROPOSED BY THE FIFTH-YEAR STUDENTS IN ARCHITECTURE  
AT THE UNIVERSITY OF SOUTHERN CALIFORNIA





■ Two out of every five dwelling units on Bunker Hill have no private flush toilet. One out of every five has no running water. These are strong evidences of blight.

Blight is a malignant decay threatening the economic stability of most metropolitan areas. It is a trend which, if allowed to accelerate, will eventually lead many cities to bankruptcy. The root of the problem lies in the truth that, in any city, blighted areas reflect an ever-diminishing assessed valuation, resulting in diminishing tax returns. At the same time, the city's population may be increasing, resulting in an increased demand on city funds. It is not feasible that such an unbalanced economic program can exist for long.

#### **conditions on bunker hill**

Typical of such conditions is the ring of blight choking the downtown district of Los Angeles. A characteristic section of this blight ring is Bunker Hill, formerly a fashionable residential district on the northwest fringe of the commercial area. At the present time, many factors indicative of a blighted area are apparent on the hill:

- (1) The population density is greater than in any other part of the city.
- (2) The median age of the buildings on the hill is 41 years.
- (3) Forty per cent of the dwelling units are without private flush toilets.
- (4) Twenty-one per cent of the units have no running water.
- (5) The hill maintains the lowest rent level in the city, the average monthly rental being below \$17.
- (6) An abnormal drain upon social agencies exists in the area.

These are the most potent elements of blight in evidence on Bunker Hill which establish it as a sore spot greatly in need of rehabilitation.

#### **a starting point for redevelopment**

It must be emphasized that Bunker Hill is not the only section of residential erosion in the city, nor is it probably the worst. However, its distinctive topographic features afford a degree of isolation which make it particularly favorable as a unique unit for study. This isolated character, coupled with the crowding and deterioration existing there point to Bunker Hill as a logical starting place for the redevelopment of residential areas in Los Angeles. It should be pointed out here that in the redevelopment of any residential area provision must be made for the relocation of the people living there.

In the replanning of any parcel of land, a question of primary importance is the determination of its most advantageous use. Influencing fac-

## **BUNKER HILL: rehabilitation of a blighted area**

by **Dan Cherrier and Miles Swanson**

#### STUDENTS PARTICIPATING IN THE BUNKER HILL PROJECT:

Gerald Bense  
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Carlos Vasquez

tors seem to indicate that Bunker Hill would best be devoted to residential usage. The hill contours provide an especially desirable living area and, at the same time, are unsuitable for most other land uses. Also, the hill is strategically located adjacent to the commercial district, thus offering an ideal site for housing downtown and civic center employees. To dedicate Bunker Hill to housing, then, would seem the most intelligent answer to the land use question.

#### **demands for housing**

It is not by choice that many people leave their homes each day in suburban Los Angeles to travel many miles to work downtown. It is not by choice that they give up an hour or two each day to ride crowded street cars and buses or drive automobiles through congested streets. It is just that these inconveniences are necessary if people are to enjoy the ordinary amenities of wholesome living. As these amenities are not to be found in any of the residential sections immediately surrounding the central business district, the downtown employees have no other choice but to seek homes in outlying communities.

If blight were wiped from around the commercial center of Los Angeles and adequate housing were developed in its place, there would be no problem in finding occupants for the new dwelling units. For, over a quarter of a million people travel from considerable distances to work downtown each day. As for Bunker Hill, which could efficiently accommodate 10,000 persons, there would be little difficulty in maintaining a high percentage of occupancy with the tremendous reservoir of people from which to draw.

#### **rent levels and unit sizes**

In replanning Bunker Hill, or any other similar area, the determination of proper dwelling unit sizes and rent levels should not be promiscuous. Many projects have been failures because these items have been overlooked. *Any project should be designed for a specific people instead of adapting the people to fit the project.* In the case of Bunker Hill, land costs are so high that a heavy concentration of population is mandatory. Therefore, the use of single-family residences on the hill should

be eliminated for economic reasons. This being the case, it would seem unwise to plan the development for family use. Only one alternative is left, then: *dedication of the hill to housing for single persons and young married couples*. Designing for this group allows vertical concentration of population, unsuitable for families, but which permits freedom in the use of open spaces. In planning for a particular group working in the downtown district, it is important that the needs, desires, and capacities of this group be determined before any effort is made to plan for it. Information relative to the incomes and space demands of downtown employees, indicating the advisable rent levels and proper proportionment of bachelor, single, and double apartments on the hill, should be established by a survey. Such a survey would also be of value in disclosing the actual demand among downtown workers for living units near their work in a community having most of the advantages of suburban living and all the conveniences of urban proximity.

### approach to planning

In approaching the actual redesigning of Bunker Hill, one of the first disputable questions which arises is to what extent the existing improvements—buildings, streets, and utilities—shall be made use of in the new plan. All but a few of the apartments on the hill are decadent to a point where their obliteration is desirable. The few that might be allowed to remain would be discordant in any new development so that the salvaging of any of the present buildings would be difficult. The street pattern which exists on Bunker Hill is an unglorious tribute to the common early practice of superimposing a gridiron plan over any and all terrain, regardless of contours. The result is, of course, steep grades and an inflexible, unfunctional land subdivision. All of these defects, resulting from the unimaginative checker-board block plan, are apparent on Bunker Hill and can be corrected only by erasing the present street scheme. Little could be retained of the existing utilities if the gridiron pattern is eliminated, but their replacement is not an item of serious financial consequence. Therefore, to insure complete freedom in planning, which is necessary if highly desirable living conditions are to be created, the hill must be wiped clean of its existing debris.

### planning aims

The factors of design and planning which must be considered in the redevelopment of Bunker Hill are typical of those in any community planning problem. The street pattern may be looked upon as the foundation of the entire project and is important as such. Road grades should be engineered to conform to the hill contours, and the street pattern should be designed to discourage through traffic. Provision for off-street parking is a problem not to be overlooked. Pedestrian circulation may be completely separated from automobile traffic by the use of walks with street underpasses. Placement of buildings on the site should be effected only after thorough consideration has been given to the problems of view, light, air, and space relationships. If a desirable community spirit is to be developed, recreational, cultural, and shopping centers must be provided on the hill, and it is important that these units be sufficiently large to satisfy the demands of tenants. Until adjacent residential and commercial areas can be redeveloped, and again to foster an "in-group" spirit, green strips should be located at such points as to establish a transition between nearby sections and the hill.

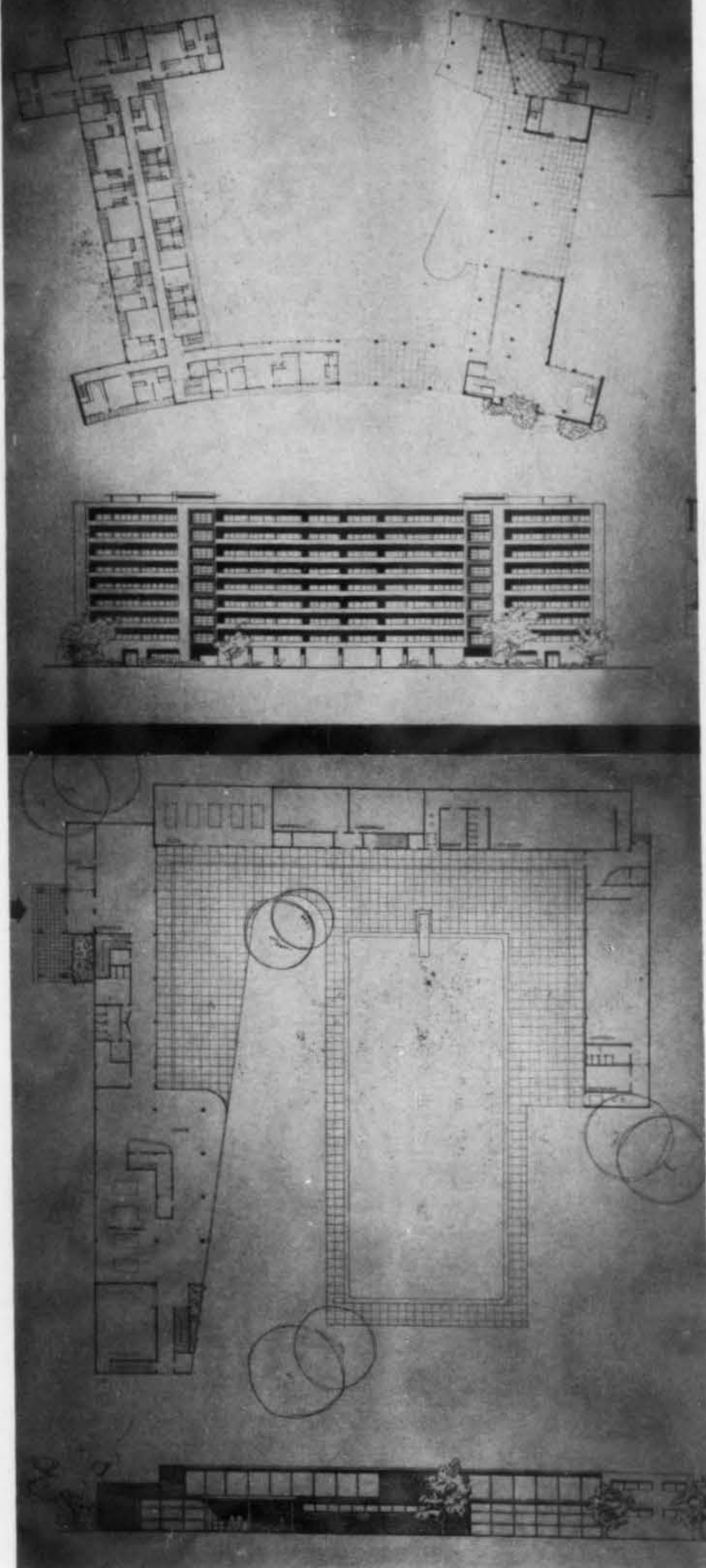
### is it possible?

Considering the diminishing tax returns, the low living standards, and the drain on social agencies characteristic of blighted areas which are adjusted by this type of scheme, as well as the increased returns from the new development, such a program is inside the realm of possibility. Legislation exists today which makes possible an extended use of the right of eminent domain for the purchase of parkway land, etc. The next move must logically be legislation which will permit the assembling of land on a slightly larger scale for the purpose of rehabilitation and redevelopment of blighted areas. Although private enterprise may take over the actual reconstruction of these areas, guided by the cooperation of a central planning agency, only the government has sufficient money and the power of eminent domain necessary to acquire extensive areas of land for replanning.

### can we afford it?

- Cost of war, \$6,160,000 per hour.
- Cost of redeveloping Bunker Hill, \$22,000,000 total.
- Length of time required to finance the reconstruction of Bunker Hill at present rate of war production expenditure, 3½ hours.

### of course!



ABOVE:

- elevations and plan of typical eight-story dwelling unit proposed for the top of the hill
- plan of the recreation center

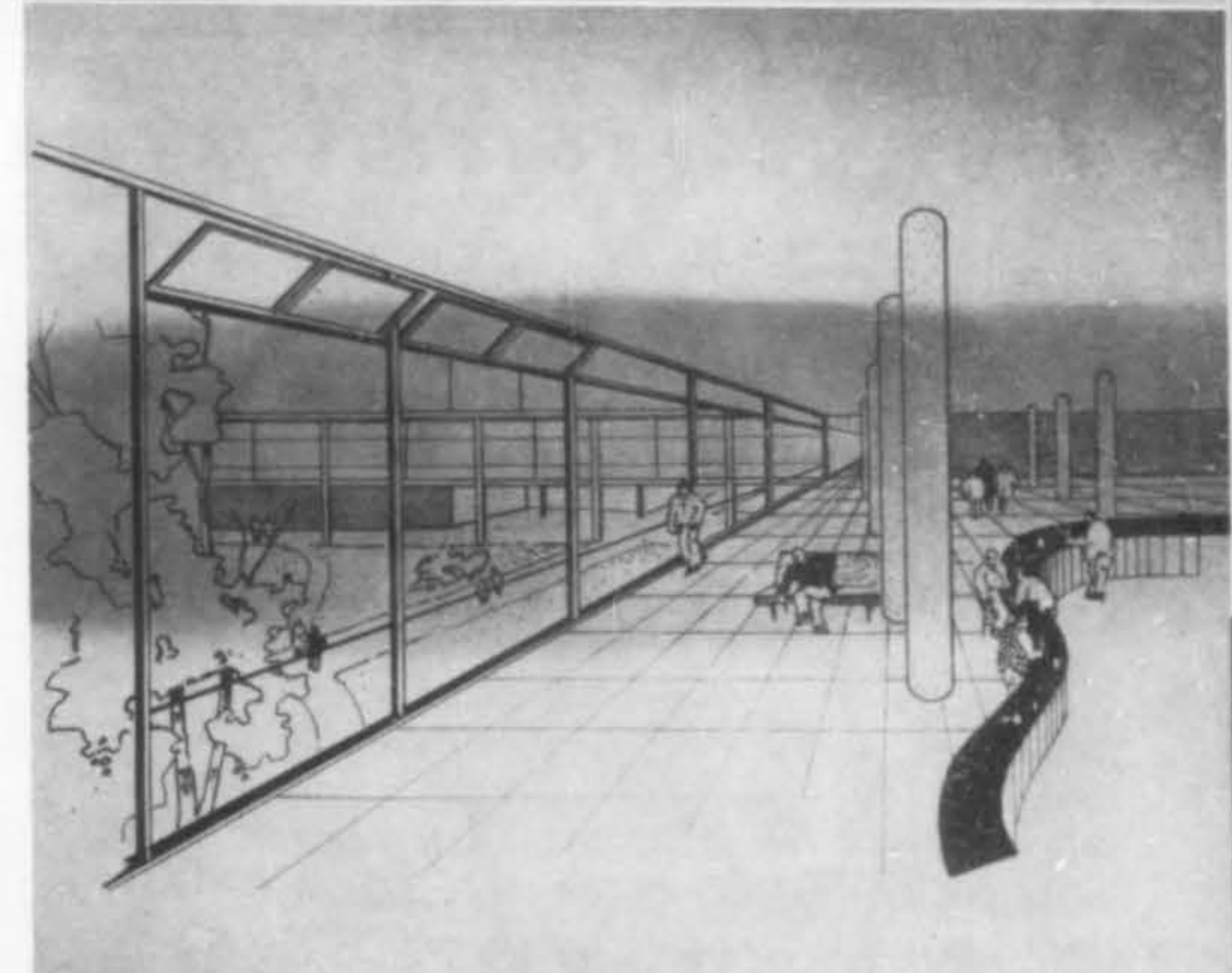
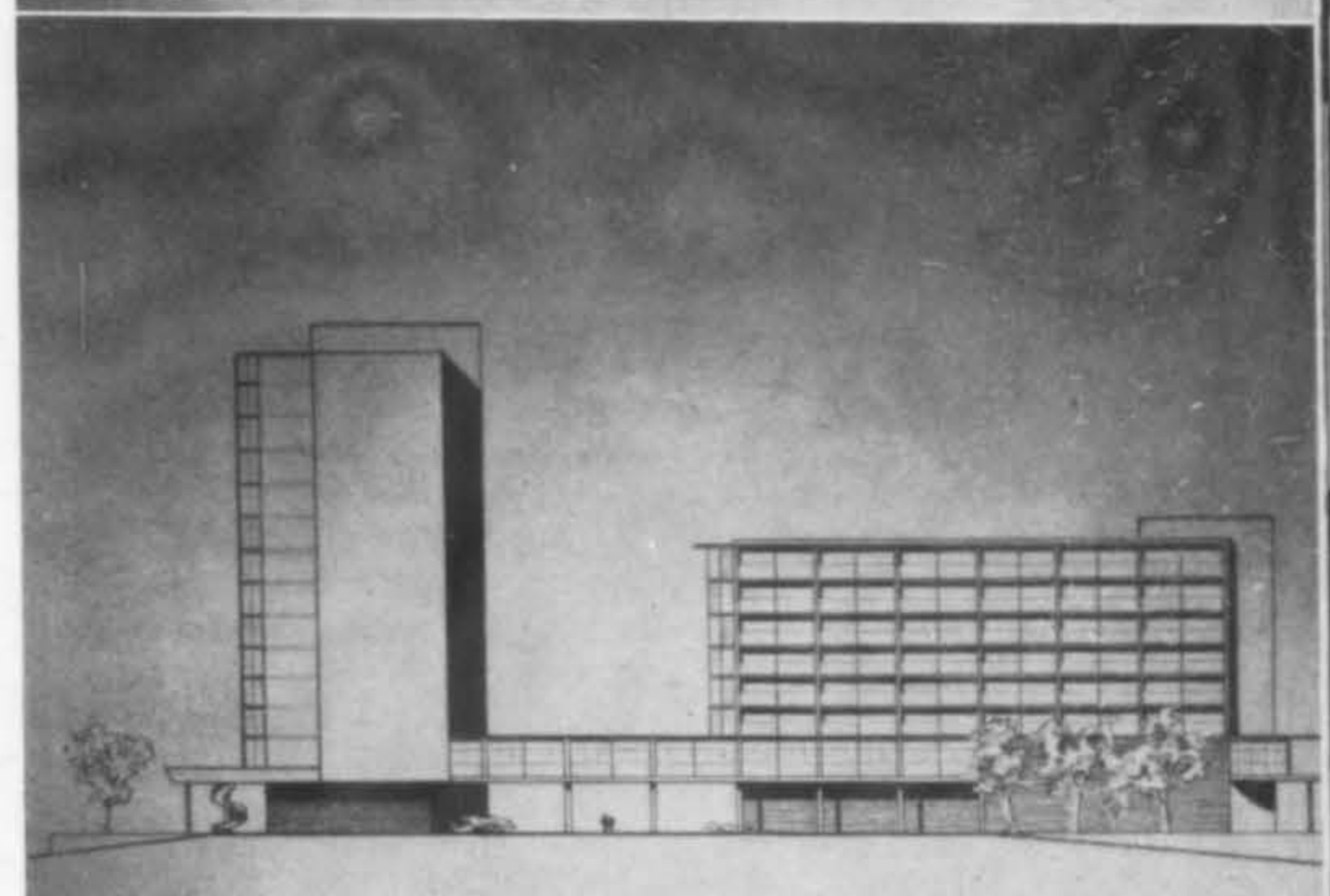
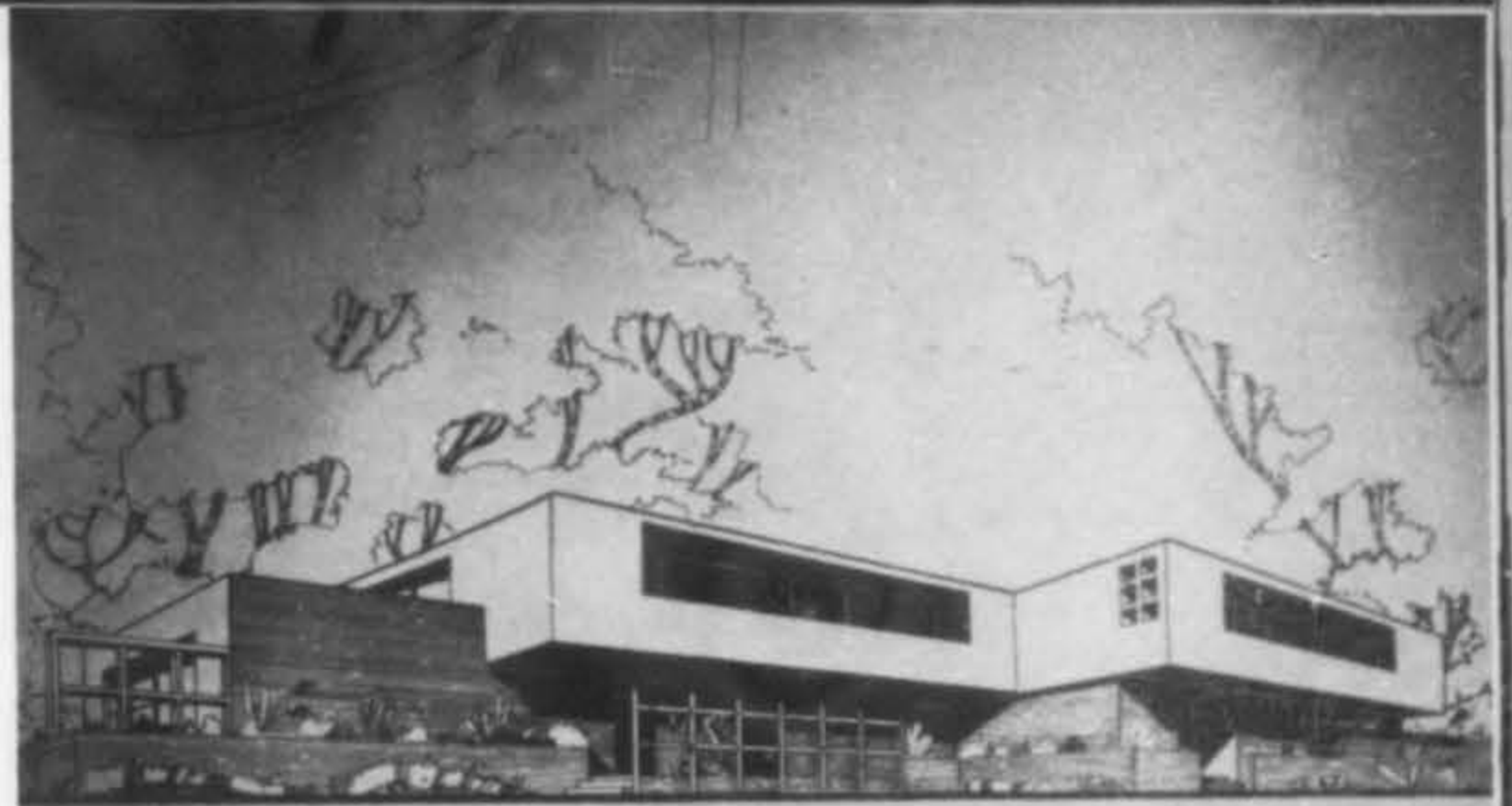
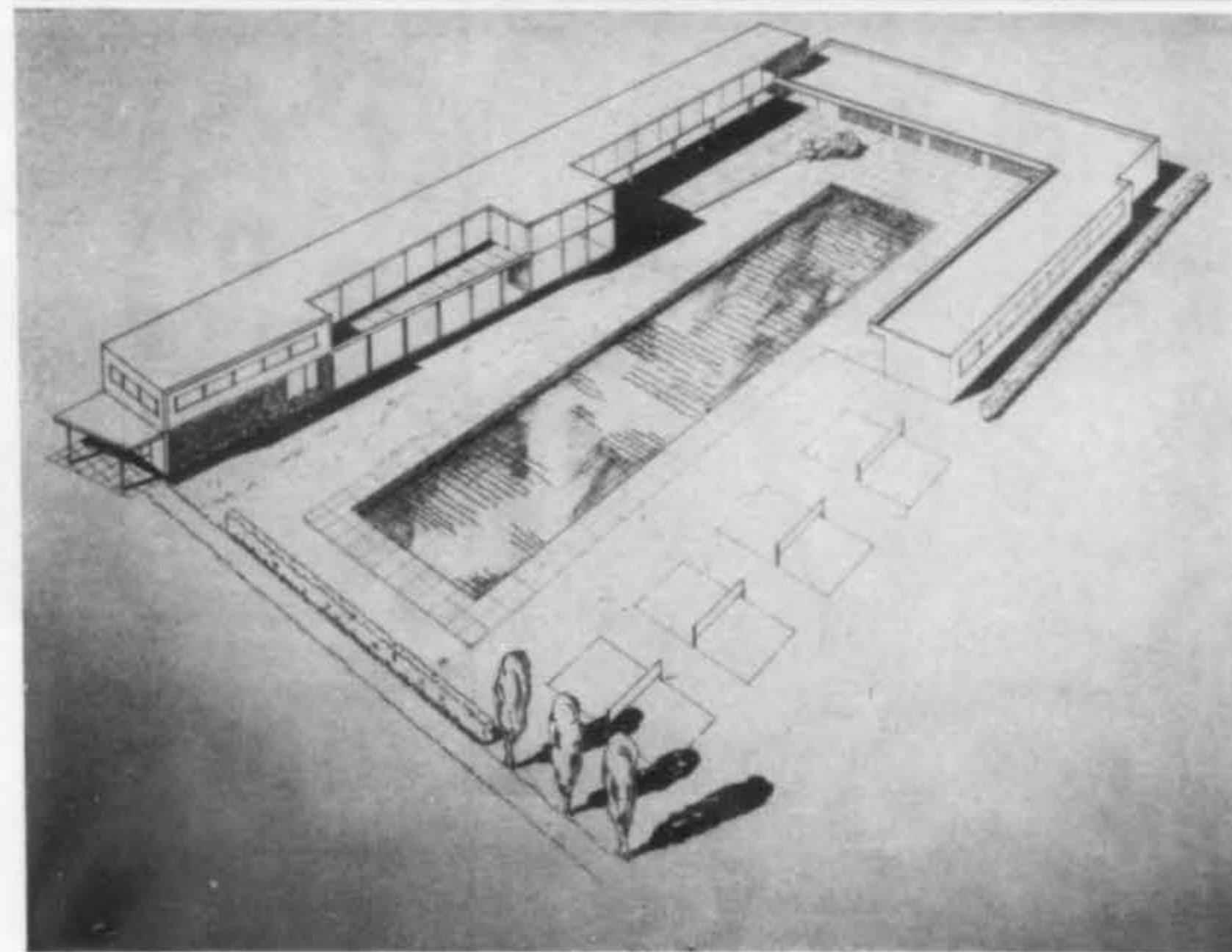
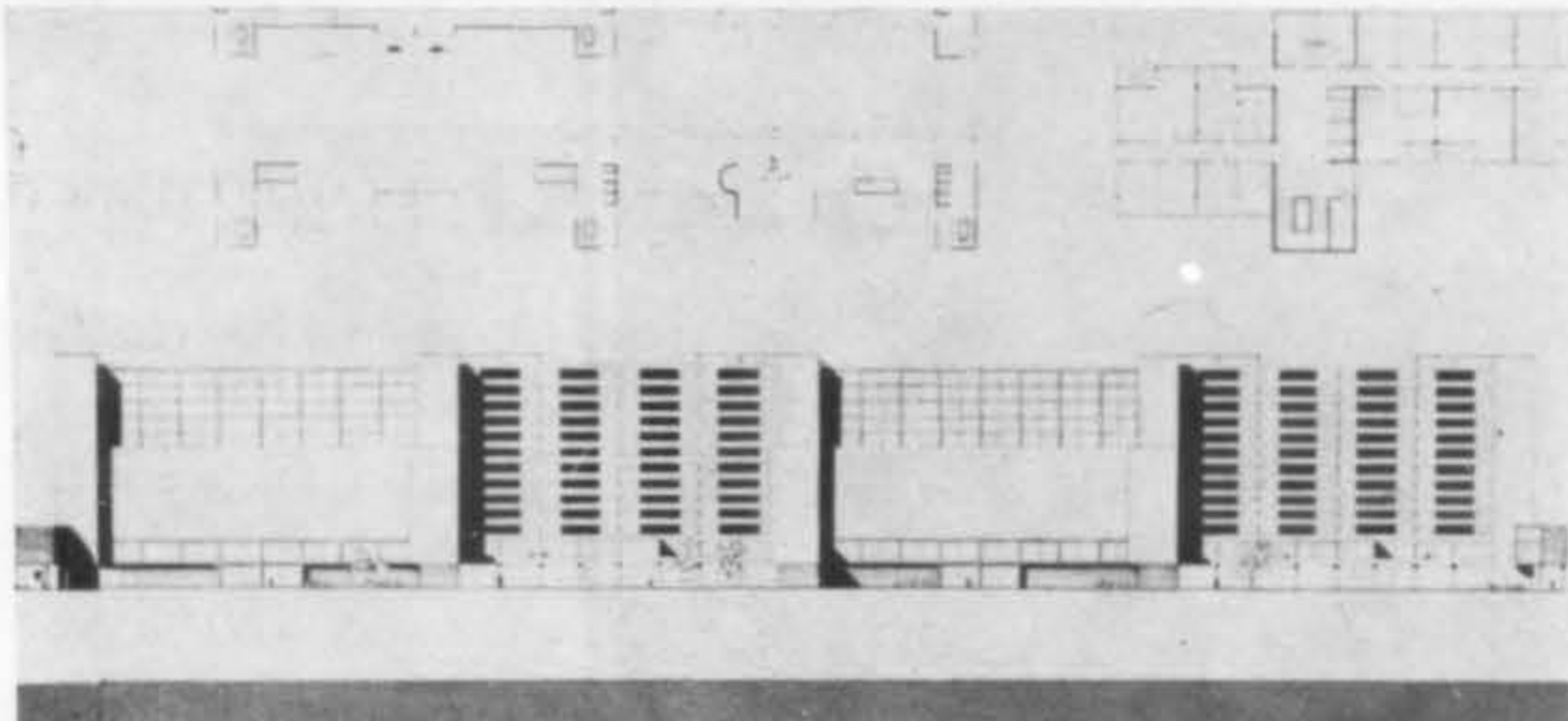
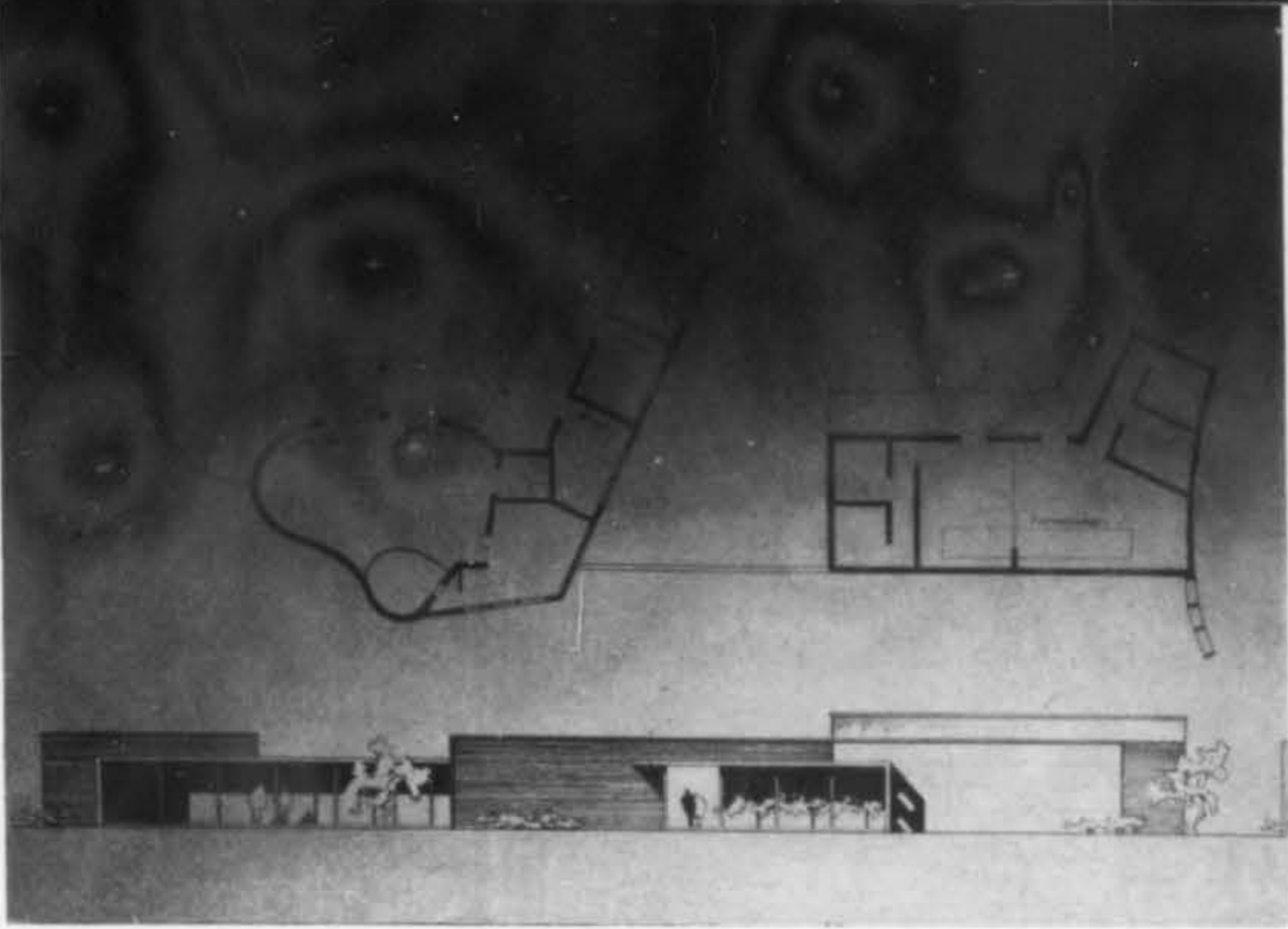
OPPOSITE PAGE, LEFT:

- multiple-story dwelling units
- elevation of recreation center

OPPOSITE PAGE, RIGHT:

- typical two-story terraced apartments designed for hillside slopes
- side elevation of multiple-story dwelling units
- interior of first floor lounges in multiple-story dwellings

Photographs by Julius Shulman and Tom Merchant





ARCHITECT:

Russell Guerne deLappe

GENERAL CONTRACTORS

Central Lumber Company

Claude T. Lindsay

## HOUSING PROJECTS AT BENECIA, CALIFORNIA

Situated at the eastern curl of San Pablo Bay where the Sacramento River empties toward the sea, the little community of Benecia had urgent need of war housing as the expanding defense program enlarged employment of workers in its government arsenal. The original assignment called for 500 units, but consolidation of the various government housing agencies halted this program, and while housing was still in an indefinite status the Army reduced this number to approximately 100 dwelling units, part of them dormitory, an amount insufficient for necessary housing.

Subsequently the Federal Public Housing Authority, having received jurisdiction over war housing, assigned to Benecia 200 family dwelling units which became Francesca Terrace. The chosen terrain is exceptionally hilly, although beautifully located in relationship to the bay and the town. It rises from 105 to 209 feet altitude within a comparatively short distance. To the planner, these slopes created difficult problems of roads and drainage which had to be solved to afford easy access to the buildings.

Architect Russell Guerne deLappe based his solution to the road problem by combining the principle of following valleys as well as ridges. Semple Way travels directly up a valley. Larkin Drive runs partially through a valley, then turns north to follow a ridge and swings westward to a junction with East Fifth Street.

These two roads encompass two large areas, each sufficient in size for the creation of spacious playgrounds behind the houses which front the streets. This play space for children is convenient to the dwellings without any hazard of crossing traffic channels. Other play areas are located between the outer perimeter of Larkin Drive and the site boundary. In the placement of units on the site, the major considerations were orientation, relation of the floor level to the ground level, and the relation of unit to unit. Despite complicated difficulties of terrain, the units have been placed with regularity and given intimacy by the architect's utilization of level areas as courts between dwelling groups. This grouping was conceived as a keynote to human relationships within the community—the flow of communication proceeding from family to family to the larger settlement. Every unit has an unrestricted outlook, and the majority of them are afforded a view of the bay and the hills beyond. Contiguous to the roadways are parking areas which provide ample space for all tenant vehicles.



# products and practices

On a knoll at the junction of Larkin Drive and Semple Way, the community building forms a hub around which project activity revolves. An attempt was made to add a nursery school to the living facilities, but authorization for its construction was unobtainable. The original design was based on standard plans for single family dwelling units as prepared by the F. P. H. A. Regional Office. The architect began work on these at the time of the assignment of the 500 units and completed the work in the early stages of preparation for the project of 200 units.

However, during preparation of the drawings the Regional Office let the contract for construction to Martel Wilson of the Central Lumber Company, who submitted stock plans adaptable to his prefabricating equipment. The module of these stock plans was retained by the architect in their re-design. The utility elements of each unit are identical for all the dwellings, with a kitchen and pantry area increased in direct ratio to the increase of bedrooms. Placing of the kitchen and bath permits group stacking for plumbing, while the relation of the kitchen and living room affords the joint use of a common flue. The living and dining rooms are consistently located so that exteriors are afforded on two sides.

The plans were of the large wall section type, consisting of panels nailed and glued to a sub-frame. The exterior is consistently of redwood siding, the interior of plywood for walls and Homasote and plywood for ceilings. Composition roofing was applied over sheathing after erection of the buildings.

The contract award was made for \$728,000. Claude T. Lindsay, Bay Area residential builder, now became joint contractor with Wilson. During construction, expedited by the architect's representative at the site, the sum of \$17,930 was saved. This was accomplished through the replacement of some critical materials with less critical items without impairing the functioning or livability of the project. With the fund thus saved, many additional features were added, such as paving for play areas, screening for all windows, etc. Credit for this conservation of public funds may be attributed to the architect having responsibility for supervision as well as inspection, with a competent representative constantly on the site.



Adjoining Francesca Terrace, to the west of East Fifth Street, is 400-unit Dalton Manor. This newer development contains 50 two-story buildings of temporary dwelling units placed on the site with but slight modification of the original plan for the single-family units. To achieve economy in materials, the units were located by excavating into the banks and placing the concrete first floor slab on grade. Arrangement was devised for favorable orientation and cross ventilation. The excessive slope did not permit play areas of the size warranted by the number of potential project residents. However, at the south side of the site, adjacent to the community building, a level section has been developed for this purpose.

For the working drawings on Dalton Manor the firm of Blanchard, Maher & Ward acted as associate architects.

Photographs by Roger Sturtevant



## TEN IDEAS FOR MODERN KITCHENS

A snappy illustrated leaflet titled, "10 Ideas for Modern Kitchens—in Cheerful Western Pines," has just been published by the Western Pine Association. Printed in two colors and folded to net size 3½ x 6 inches, this new printure is made up in a miniature folder of 12 pages, suitable for direct mail enclosure or counter handout. Kitchen facilities are quite important in the modern scheme of living and a well-appointed, handy kitchen is usually a focal point of interest in the home of today. As exemplified by the neat, practical and convenient cabinetry shown in the presentation of "10 Ideas," the light color, even grain and easy-working qualities inherent in the soft-textured Western Pines—Idaho White Pine, Ponderosa Pine and Sugar Pine—have made these woods popular as the preferred material for the fabrication of cabinets, fixtures and built-ins, whether factory made units for quick assembly or built-on-the-job designs for wider variety and distinctive expression of individual taste. The new kitchen folder is illustrated with ten photographs depicting typical realistic designs suggestive of the many arrangements and varied decorative effects that are possible through intelligent planning and proper installation of woodwork and equipment. There is space on the back cover of the folder for imprinting or a brief advertising message. A copy of "10 Ideas for Modern Kitchens . . ." (Leaflet No. 314) will be mailed free on request directed to the Western Pine Association, 510 Yeon Building, Portland, Oregon.

## TRANSPARENT PLASTIC DEVELOPED

The development of an entirely new transparent plastic having many times the abrasion resistance of other clear plastics has been announced by the Columbia Chemical Division of the Pittsburgh Plate Glass Company. Because of priorities and other restrictions, however, this new plastic is not yet in commercial production, and is not expected to be available for any but experimental purposes for several months. The new plastic, called C. R. 39, is one of a group of resins resulting from many years of research activity. Its properties are such that it is in numerous ways far superior to similar products now in use. It does not dissolve in acetone, benzene, toluene, alcohol, gasoline, or any of the common solvents. Its resistance to abrasion is 10 to 30 times greater than other clear plastics. It retains its shape even when exposed to high atmospheric temperatures and can be formed into large sheets, either clear or laminated, by the application of extremely low pressures. In transparent sheets its strength, weight, clarity, and impact resistance are comparable with other transparent resins.

## DORMITORIES SAVE TIME AND MATERIALS

By the Speedwall system of prefabrication of the inside and outside walls, 16,705 board feet of lumber, 20,000 wood screws, 816 man hours and 28,322 square feet of plywood were saved in the construction of the walls of the seven two-story FSA "Duration Dormitories" at Bremerton, Wash., according to the contractors. The walls, which were prefabricated at the Speedwall Company's factory in Seattle, complete with windows, doors and pre-fitted hardware, saved all the plywood which would have to be cut out of the ordinary panels for doors and windows. And with the stressed-cover construction of the wood-and-glue walls, the framing members and studding could be smaller, as the plywood bears the full share of the load of the wall.



Endless lengths of both exterior grade and interior grade Speedwall Board are made by the Speedwall Company on its production line, which joins together the regular-size panels of plywood, using a double-scarf joint and Laucks synthetic resin glues. Then the panels are cut to desired length and exterior and interior Speedwall walls glued to the studding and put into the "hot box," as many as 20 at a time, to make prefabricated wall sections. The advantages of prefabricated walls, as set forth here by the contractor-user, depend on the particular system of fabrication used by Speedwall, which in turn depends on the use of Speedwall Big Board in the fabrication of the glued-up stressed-cover walls herein referred to.

(continued on page 41)

## DESIGNS FOR POSTWAR LIVING -- PRODUCT NOTES FROM CO-SPONSORS

One of the American Rolling Mill Company's new products which has potentials for broad use in the postwar period is Armco Aluminized Steel. This product is made by coating iron or steel sheets with aluminum in much the same manner as galvanizing.



The sheet is attractive in appearance, has the surface characteristics of aluminum and the strength of steel. It is resistant to both heat and corrosion. Aluminized Steel was developed just before the war and was used for exhaust mufflers on automobiles and trucks. It was also used for heat reflectors on electric ranges. It is now being used for fire walls in military aircraft and is being tested for mess trays. It is believed that architects will find many ways to utilize a sheet metal with this combination of qualities in their postwar plans as will manufacturers of home and industrial equipment.

You read much about the "house of tomorrow"—predictions that new forms of glass, metal, plastic, and plywood will be found in every room; that kitchens will be mechanical wonders; that bathrooms will be like those in the movies; that windows will wind up and down like those in an automobile; that roofs will slide back and forth at the owner's command. What about the floors? What kind of flooring will be used in the "house of tomorrow"? Of one thing you can be certain



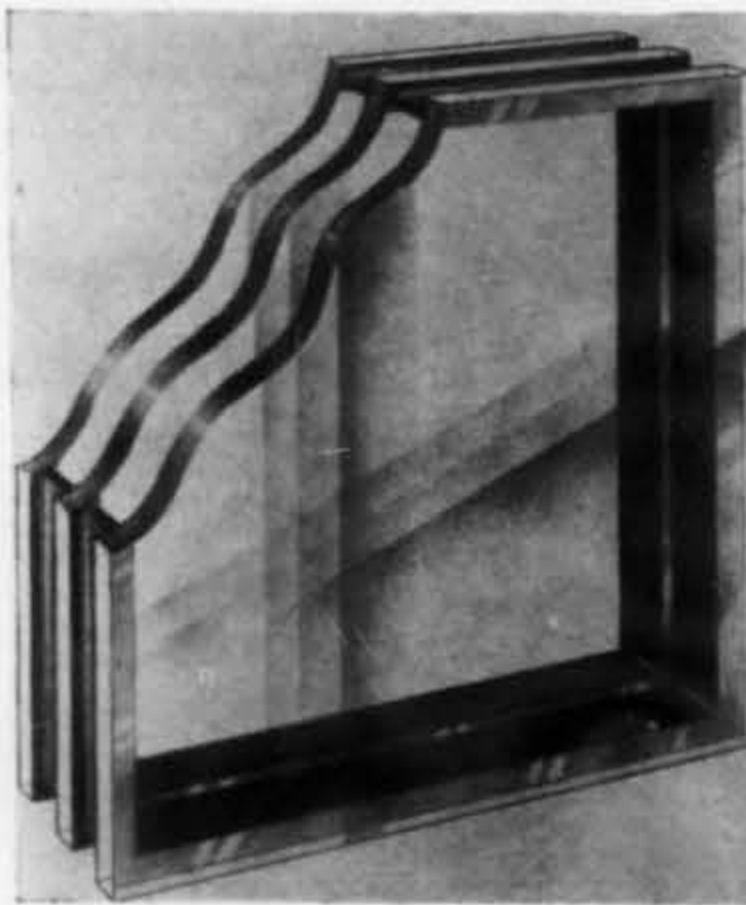
—that it will be made of hardwood. No satisfactory substitute has been found for hardwood floors. No other material has its warmth, beauty, economy, durability, and other desirable qual-

ities. You can also be certain that the new postwar flooring will be a product of E. L. Bruce Co., Memphis, Tenn., world's largest makers of hardwood flooring. The two major flooring improvements of the past 15 years have been developed in our plants—first, unit-wood block flooring for use over concrete; later, prefinished strip flooring known as "Streamline." Our wood experts, engineers, and chemists are continually conducting research work to produce a better hardwood flooring to match the improvements in other building materials. We can't tell you now what the new postwar flooring will be. But you may rest assured it will be a Bruce product.



It may be presumed that the American worker and returned soldier, trained and conditioned by wartime production and service, will have an enormous respect for function. He will have become familiar with materials and their performance under rigorous service conditions. He will be more technologically critical of the materials and how they are used in his home than the pre-war buyer. He will be more realistic and will demand simple, honest function of his home. This postwar home owner's demands will be better served by the unhurried and rational approach now to the future housing problems so that they may be studied with a calm perspective of probable related economic influences. Recognition may be given to the public interest, particularly in respect to inexorable obsolescence. Measures may be taken to insure the creation of livable home neighborhoods that may be kept in step with future changes, these, of course, to be free from traffic danger, smoke, noise and visual nuisances which endanger a wholesome family life. That the CALIFORNIA ARTS AND ARCHITECTURE competition for designs for postwar living will bring out worthy answers to many of the postwar housing problems is assured by the high type of professional readership which the magazine enjoys. —HARBOR PLYWOOD CORPORATION, E. W. Daniels, president.

Architects engaged in planning postwar homes will discover new possibilities for window designs as a result of a relatively new product to be offered by Libbey-Owens-Ford Glass Company when present wartime restrictions are removed. The new development is Thermopane, a multiple paned metal sealed glass insulating unit for windows. When Thermopane is available for civilian construction, ordinary window areas can be enlarged into entire walls of glass without unusual penalties in winter heat loss. Overhang or extended roofs, combined with Thermopane, will enable the architect, through proper orientation, to fuse the indoors with the exterior in a manner so popular in western states. Design can take advantage of solar heating as an auxiliary. Thus, the architect will have an interesting opportunity to introduce the modern element of openness without breaking too sharply with tradition. Picture and corner window treatments, of course, offer thought-provoking opportunities; built-in mirrors in every room to attain a feeling of spaciousness in the small house; new applications in the form of interior partitions (movable, perhaps) and exterior walls to combine in-



sulation, light and privacy, and decorative pattern, all are desirable. Translucent pattern glasses and transparent golden plate glass which filters out the ultra-violet to sharply reduce sun fading, all offer fascinating possibilities.

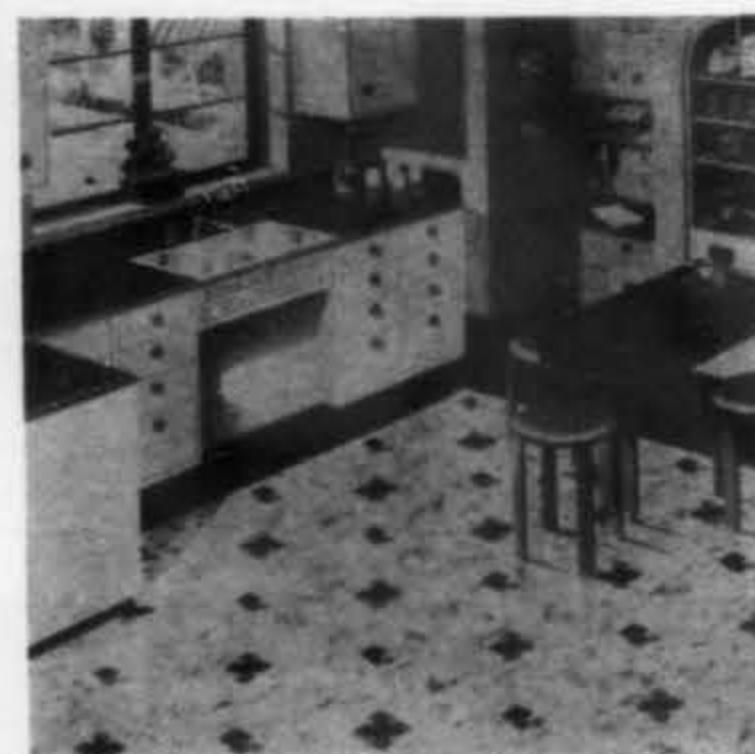
**GAS SERVICE OF THE FUTURE—AN ENGINEER'S PRACTICAL DREAM—** These innovations are within the realm of possibility: A new type of gas "plant" that is really a chemical factory, located at a mine or oil field, with fuel-gas as only one of its many products; the gas being piped thousands of miles—enclosed tubes in which

the gas produces flameless energy and "daylight," just like the sun—a tiny, automatic water heater for each faucet—gas cooking with a separate unit for each function,



placed where most convenient—a big, noiseless refrigerator and freezing unit—and a small box with which to cool and heat each room by means of tubes in walls and floors. And all served through pipes smaller than any now used.

Postwar homes will have linoleum on more than just the floor, according to the Paraffine Companies, Inc., manufacturers of Pabco inlaid linoleums. Home owners desiring a maximum of cleanliness with a minimum of care—plus the attractiveness of colors in harmony with the linoleum floor—will use linoleum more and more generously—on table tops, sinks, back splash, cabinet tops, and shelves. True, linoleum for sink tops has had acceptance long 'ere this because of its plus factors as a cushion for precious dishes, but its sanitation, color



fastness, and attractiveness were equally responsible for its growing acceptance. Measured by its life plus the dishes it saves, plus ease of replacement when color schemes are to be changed, linoleum stands No. 1 as the economical covering for all "action" surfaces in the postwar home.

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AND

**THE HOUSING AUTHORITY OF  
THE CITY OF SAN ANTONIO**

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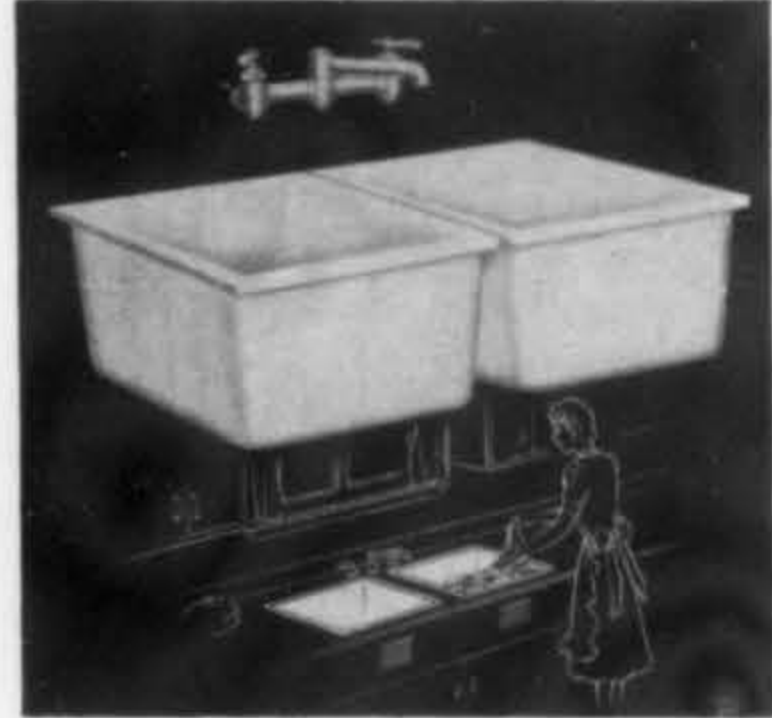
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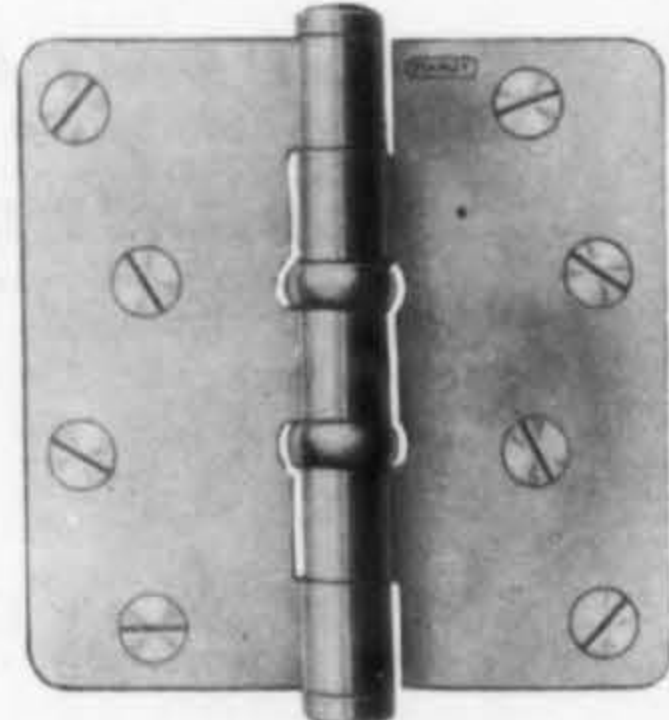
definite recommendations regarding the correct type of built-up roof for any construction not covered in this manual. Any special roofing, waterproofing, dampproofing or insulating problem may be referred to them with the assurance of full cooperation. Write to Pioneer Division, The Flintkote Company, P. O. Box 2218 Terminal Annex, Los Angeles, Calif.

will again be a practical necessity as they have been for the past half century. With increased use of electrically operated butt mortising machines, already very generally used on prefabricated housing, butts with rounded corners will become increasingly popular. Rounded corner butts fit precisely into the mortises made by the butt mortising machine without need of any hand operations. And with unrestricted availability of steel again open, every door should be properly hung with three butts, not only to give better provision against wear, but primarily to hold the door in line and help prevent warping.

In these days of post-war planning and forward thinking, we, at Washington-Eljer, are remembering the basic fact that the design and manufacture of quality plumbing fixtures has been our exclusive job for nearly half a century. During these 48 years of specialized experience, designs of plumbing fixtures and manufacturing processes have changed and improved many times. That there will be still further changes in the challenging new "after-the-war" building era ahead, there can be no doubt—new beauty of design, new conveniences, new economies.



After the war, what of hinges? Basically, the Stanley Works foresees little change ahead in door butt hinges. Experience has shown that steel is the most practical and economical material from which to manufacture them. For certain uses, bronze or brass, stainless steel, monel or aluminum may be employed, as they were in the past, before war uses ruled them out, but way ahead of all other materials, wrought steel will continue to be the most acceptable



material. Electroplated finishes, which have been sidetracked by war priorities, will undoubtedly again enter the picture. For use on heavy doors, doors of high frequency service, and particularly doors that are equipped with door closers, butts with ball bearings

As has been the case in the past, tomorrow's Washington-Eljer designs and manufacturing methods will be based upon sound engineering design principles and coordinated with the new construction techniques. Behind these new designs will stand the long years of practical specialized experience, the manufacturing facilities, the special skills of employees and the long-established customer confidence that has characterized Washington-Eljer products throughout their long years of service to the Western building industry.

Further information from other co-sponsors of Designs for Post-war Living will be published in the August issue of CALIFORNIA ARTS AND ARCHITECTURE. That issue also will announce the winners of the competition.



**PRODUCTS AND PRACTICES**

continued from page 37

**LAUCKS PRINTS PLYWOOD HANDBOOK**

With the first edition of "Technique of Plywood," by Charles B. Norris, completely exhausted by the demands of plywood engineers and specifiers in the aircraft, boatbuilding, and building construction industries, I. F. Laucks, Inc., the publishers, have brought out a second edition of the popular engineering handbook. This new edition contains in its addenda a chapter on "Strength and Deflection of Douglas Fir Plywood Under Loads Applied at Right Angles to Face," and a chapter on "General Scientific Principles of Gluing," by I. F. Laucks, in addition to 30 chapters in the main section divided into five parts: "Strength, Deformation and Elastic Stability of Plywood Sheets," "Elastic Theory of Wood and Plywood," "Manufacture of Plywood," "Warping of Plywood," "Bending, Moulding and Embossing of Plywood." The handbook with tables and charts is of 250 pages, plastic bound and may be obtained through I. F. Laucks, Inc., Seattle, for \$2.50 per copy.

**CAMOUFLAGE**

continued from page 28

The technical man may design and install protective concealment, but every individual can be of help in making it effective. Successful camouflage depends upon absolute secrecy—it cannot be advertised. Photographs of installations cannot be printed. Patterns cannot be divulged.

It is all very well to admire the installation and to be proud of the job—but do not advertise it! It is also within the province of the public to protect a camouflage installation by following the rules of camouflage discipline. In plants where roads and walks are indicated by the camouflage treatment, they should be used as such. Cars should always be parked under the nets covering parking lots. It is very important that there be complete cooperation between plant managers and the camouflage designer. Each has the same important aim in common—the maintenance of top production of war material and equipment. It is therefore necessary to coordinate all activities in that direction. If a change in method of operation is necessary in order to achieve safety, the management should consider the suggestions.

The question as to who shall camouflage is brought up from time to time. Many are willing to install protective concealment provided it is not expensive, it is not difficult, and it is not inconvenient. Camouflage is very definitely all of these. All plants engaged in vital war production or in furnishing parts or material for that production should, if they are exposed as targets readily seen from the air, be protected by camouflage.

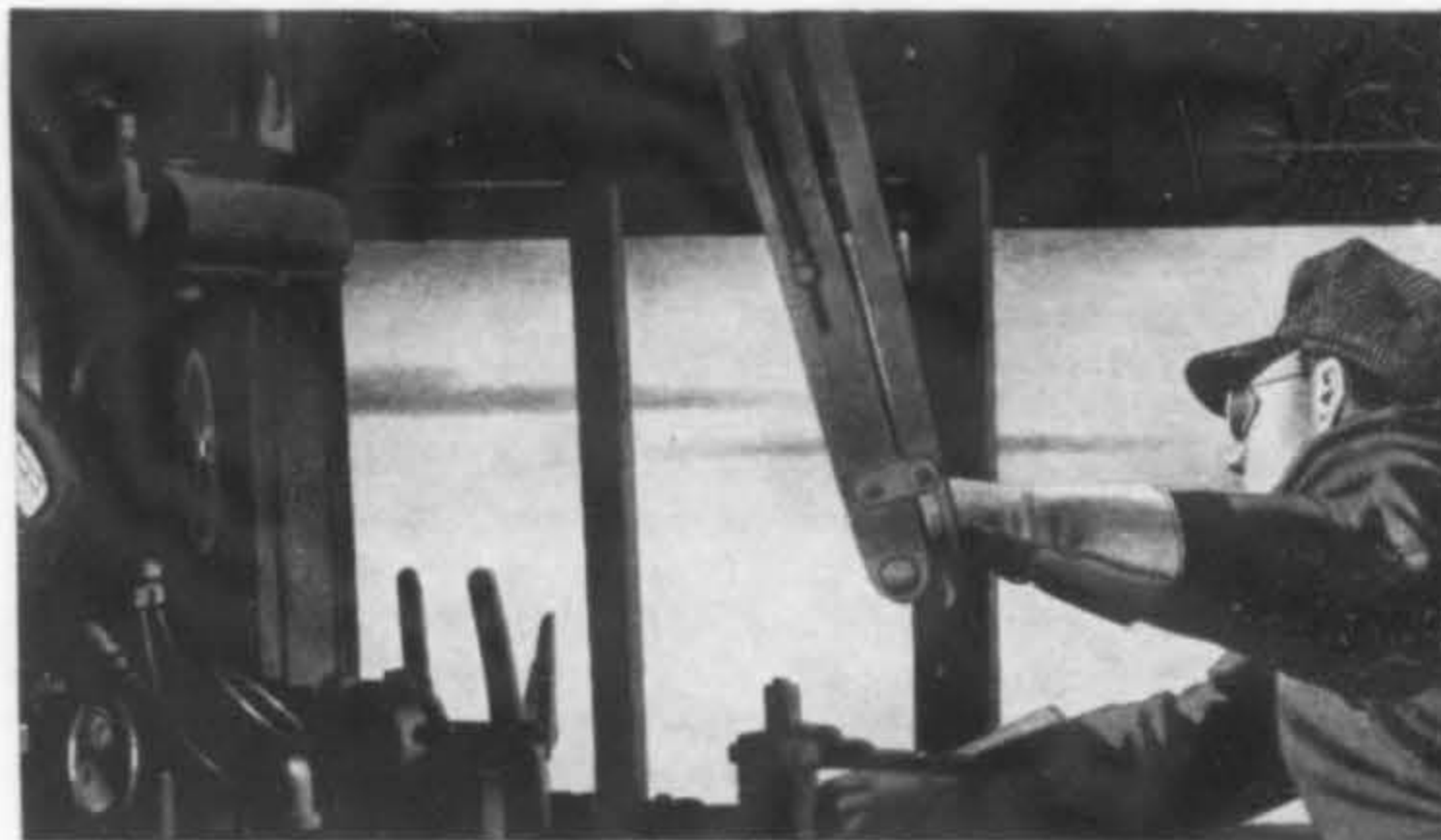
Realistically speaking, in a bombing raid property will be damaged, people will be injured or killed—but the really important thing is that war production continue uninterrupted. It is impossible to camouflage any or all buildings and this procedure should be discouraged. The frenzied rush to splash paint all over plants and buildings immediately after Pearl Harbor was in most instances a waste of time, material, and money. The paint colors used were in most cases incorrect. People seemed to think that as long as they used one of the nine so-called standard camouflage colors their buildings would disappear magically. There is no vanishing paint, any more than there is a barber pole paint. This very rush for paint material caused a shortage of paint pigment material. If any truth can be learned from all this, it is that planning in camouflage, as in everything, is the first essential. All future planning of plants and industrial installations must include a new consideration—air protective design. Air protective design is a new approach in the design and construction of these installations for the protection of our production and maintenance at the least cost, and this includes considerations for protective concealment.

Some people question the value of camouflage—the advisability of spending money for its installation which might be used for some other purpose. It should be borne in mind that camouflage is an insurance. Its use in Europe and Great Britain has demonstrated its effectiveness many times. It is an insurance covering the highest stakes—it is insurance that production will continue in full measure—it is insurance that our fighters and bombers will continue to bring the war to the enemy's doorstep!

**THE CHALLENGE OF OUR DAY**

continued from page 25

those nations which are just starting on the path of industrialization. Our experience with the Philippines is a case in point. The suggestions I have made with a view to promoting development and encouraging higher standards of living are necessarily fragmentary at this time. But in some quarters, either knowingly or unknow-



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### THE CHALLENGE OF OUR DAY

continued from page 41

ingly, they have been grossly distorted and misrepresented. During the recent political campaign one member of Congress seeking reelection made the flat statement that I was in favor of having American farmers give away a quart of milk a day to every inhabitant of the world. In other quarters these suggestions have been referred to by such terms as "utopian," "soggy sentimentality," and the "dispensing of milk and honey." But is it "utopian" to foresee that South America, Asia, and Africa will in the future experience a development of industry and agriculture comparable to what has been experienced in the past in Europe and North America? Is it "soggy sentimentality" to hold out hope to those millions in Europe and Asia fighting for the cause of human freedom—our freedom? Is it the "dispensing of milk and honey" to picture to their minds the possible blessings of a higher standard of living when the war is over and their own productivity has increased?

Among the self-styled "realists" who are trying to scare the American people by spreading worry about "misguided idealists" giving away U. S. products are some whose policies caused us to give away billions of dollars of stuff in the decade of the 20's. Their high tariff prevented exchange of our surplus for goods. And so we exchanged our surplus for bonds of very doubtful value. Our surplus will be far greater than ever within a few years after this war comes to an end. We can be decently human and really hard-headed if we exchange our post-war surplus for goods, for peace, and for improving the standard of living of so-called backward peoples. We can get more for our surplus production in this way than by any high-tariff, penny-pinching, isolationist policies which hide under the cloak of 100 per cent Americanism.

Self-interest alone should be sufficient to make the United States deeply concerned with the contentment and well-being of the other peoples of the world. For, as President Roosevelt has pointed out, such contentment will be an important contribution to world peace, and it is only when other peoples are prosperous and economically productive that we can find export markets among them for the products of our factories and our farms.

A world family of nations cannot be really healthy unless the various nations in that family are getting along well in their own internal affairs. The first concern of each nation must be the well-being of its own people. That is as true of the United States as of any other nation.

During the war we have full employment here in the United States, and the problem is not to find jobs for the workers but to find workers for the jobs. After the war it will be vital to make sure that another period of unemployment does not come on. With this end in view, the suggestion has been made that Congress should formally recognize the maintenance of full employment as a declared national policy, just as it now recognizes as national policies the right of farmers to parity of income with other groups and the right of workers to unemployment insurance and old-age annuities.

Full employment is vital not only to city prosperity but to farm prosperity as well. Nothing contributes more to stable farm prosperity than the maintenance of full employment in the cities, and the assurance that purchasing power for both farm and factory products will always be adequate.

Maintenance of full employment and the highest possible level of national income should be the joint responsibility of private business and of government. It is reassuring to know that business groups in contact with government agencies already are assembling facts, ideas and plans that will speed up the shift from a government-financed war program to a privately financed program of peacetime activity. This shift must be made as secure against mischance as if it were a wartime campaign against the enemy. We cannot afford either a speculative boom or its inevitable bust. In the war we use tanks, planes, guns, and ships in great volume and of most effective design. Their equivalents in the defense against post-war economic chaos will be less spectacular but equally essential. We must keep prices in control. We must have continuity in the flow of incomes to consumers and from consumers to the industries of city and farm. We must have a national system of job placement. We must have definite plans for the conversion of key industries to peacetime work.

When the war is over, the more quickly private enterprise gets back into peacetime production and sells its goods to peacetime markets here and abroad, the more quickly will the level of government wartime expenditures be reduced. No country needs deficit spending when private enterprise, either through its own efforts or in coopera-

tion with government, is able to maintain full employment. Let us hope that the best thought of both business and government can be focused on this problem which lies at the heart of our American democracy and our American way of life.

The war has brought forth a new type of industrialist who gives much promise for the future. The type of business leader I have in mind has caught a new vision of opportunities in national and international projects. He is willing to cooperate with the people's government in carrying out socially desirable programs. He conducts these programs on the basis of private enterprise, land for private profit, while putting into effect the people's standards as to wages and working conditions. We shall need the best efforts of such men as we tackle the economic problem of the peace.

This problem is well recognized by the average man on the street, who sums it up in a nutshell like this: If everybody can be given a job in war work now, why can't everybody have a job in peacetime production later on? He will demand an answer, and the returning soldier and sailor will demand an answer—and this will be the test of statesmanship on the home front, just as ability to cooperate with other nations for peace and improved living standards will be the test of statesmanship on the international front.

How thrilling it will be when the world can move ahead into a new day of peaceful work, developing its resources and translating them as never before into goods that can be consumed and enjoyed! But this new day will not come to pass unless the people of the United Nations give whole-hearted support to an effective program of action. The war will have been fought in vain if we in the United States, for example, are plunged into bitter arguments over our part in the peace, or over such fictitious questions as government versus business. Such bitterness would only confuse us and cloud our path. How much more sensible it would be if our people could be supplied with the facts and then, through orderly discussion, could arrive at a common understanding of what needs to be done.

I have heard the fear expressed that after the war the spirit of self-sacrifice which now animates so many of our people will disappear, that cold and blind selfishness will supplant the spirit which makes our young men willing to go thousands of miles from home to fight—and die if need be—for freedom. Those who have this fear think that a return of blind selfishness will keep the nations of the world from joining to prevent a repetition of this disaster.

We should approach the whole question, not emotionally from the standpoint of either sacrifice or selfishness, but objectively from the standpoint of finding the common meeting ground on which the people of the world can stand. This meeting ground, after all, should not be hard to find—it is the security of the plain folks against depression and against war. To unite against these two evils is not really a sacrifice at all but only a common-sense facing of the facts of the world in which we live.

Now at last the nations of the world have a second chance to erect a lasting structure of peace—a structure such as that which Woodrow Wilson sought to build but which crumbled away because the world was not yet ready. Wilson himself foresaw that it was certain to be rebuilt some day. This is related by Josephus Daniels in his book, *The Life of Woodrow Wilson*, as follows:

"Wilson never knew defeat, for defeat never comes to any man until he admits it. Not long before the close of his life Woodrow Wilson said to a friend: 'Do not trouble about the things we have fought for. They are sure to prevail. They are only delayed.' With the quaintness which gave charm to his sayings, he added: 'And I will make this concession to Providence—it may come in a better way than we propose.'"

And now we of this generation, trusting in Providence to guide our steps, go forward to meet the challenge of our day. For the challenge we all face is the challenge of the new democracy. In the new democracy there will be a place for everyone—the worker, the farmer, the business man, the housewife, the doctor, the salesman, the teacher, the student, the store clerk, the taxi driver, the preacher, the engineer—all the millions who make up our modern world. This new democracy will give us freedom such as we have never known, but only if as individuals we perform our duties with willing hearts. It will be an adventure in sharing—sharing of duties and responsibilities, and sharing of the joy that can come from the give-and-take of human contacts and fruitful daily living. Out of it, if we all do our part, there will be new opportunity and new security for the common man—that blend of Liberty and Unity which is the bright goal of millions who are bravely offering up their lives on the battle fronts of the world.

**Where** *and when did modern public low-rent housing originate?*

**When** *was low-rent housing first started in the United States?*

**How** *many local housing*

*authorities are organized in the United States?*

**How** *much money has been authorized for*

*slum clearance and low-rent housing programs?*

**What** *is the USHA?*

**What** *community benefits are*

**QUESTIONS AND**

*expected from public housing programs?*

**Does** *low-rent housing conflict with private business enterprise?*

**Will** *the number of persons occupying a dwelling unit be restricted?*

**ANSWERS**

**What** *sanitation standards will be enforced?*

**What** *improvement in the general mental and physical attitudes of tenants is expected?*

**FROM THE HOUSING AUTHORITY OF THE CITY OF SAN ANTONIO**

**Is** *it a fact that juvenile delinquency decreases by better housing?*

**Who** *finally pays the entire cost of public housing projects?*

**W**here and when did modern low-rent public housing originate?  
**In Europe during the last twenty-five years, and is most successfully planned and operated in England and in the north continental countries.**

When was low-rent housing, as now being operated, first started in the United States?

**The first decisive effort was by the enactment of law creating the United States Housing Authority, signed by the President September 1, 1937.**

What is the USHA?

**A permanent agency of the Federal Government created by the Wagner-Steagall Act, to lend money to local housing authorities for the purpose of eliminating slums, erecting safe and sanitary dwelling units for low-income families, and promotion of business and employment.**

What is the Housing Authority of the City of San Antonio?

**It is a public corporation and body politic without police and taxing power; in territorial jurisdiction it covers the entire city of San Antonio and five miles in all directions beyond the city limits, excepting any incorporated towns and villages within that area existing at time of creation of the Authority.**

How was the Housing Authority of the City of San Antonio created?

**By a resolution of the Board of City Commissioners, under state laws so providing, declaring a need for a local low-rent housing program, and the creation thereby of the Housing Authority of the City of San Antonio. As a result of such resolution, the mayor appointed five commissioners of the Housing Authority, none of whom receives pay for his services, and none of whom is an officer or employee of the city.**

Who directs the activities of the local Housing Authority?

**The executive director is elected by the local housing commissioners. His duties are to interpret and put into effect all policies of the Housing Authority in respect to planning, designing, building, maintaining, and managing dwellings in projects, also to act as secretary of the Authority.**

How many local housing authorities are organized in the United States and how many projects have been built, are building, or have been approved?

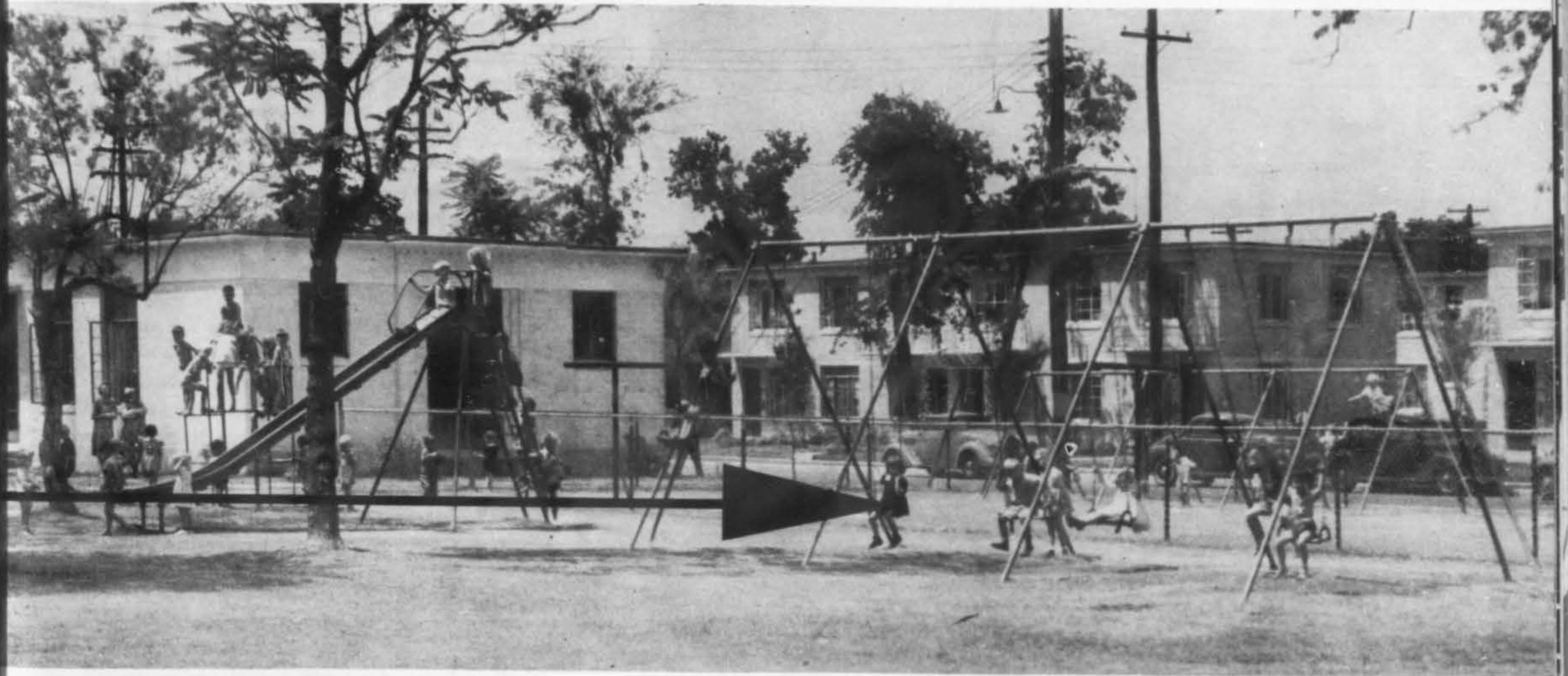
**160 local authorities and 365 projects.**

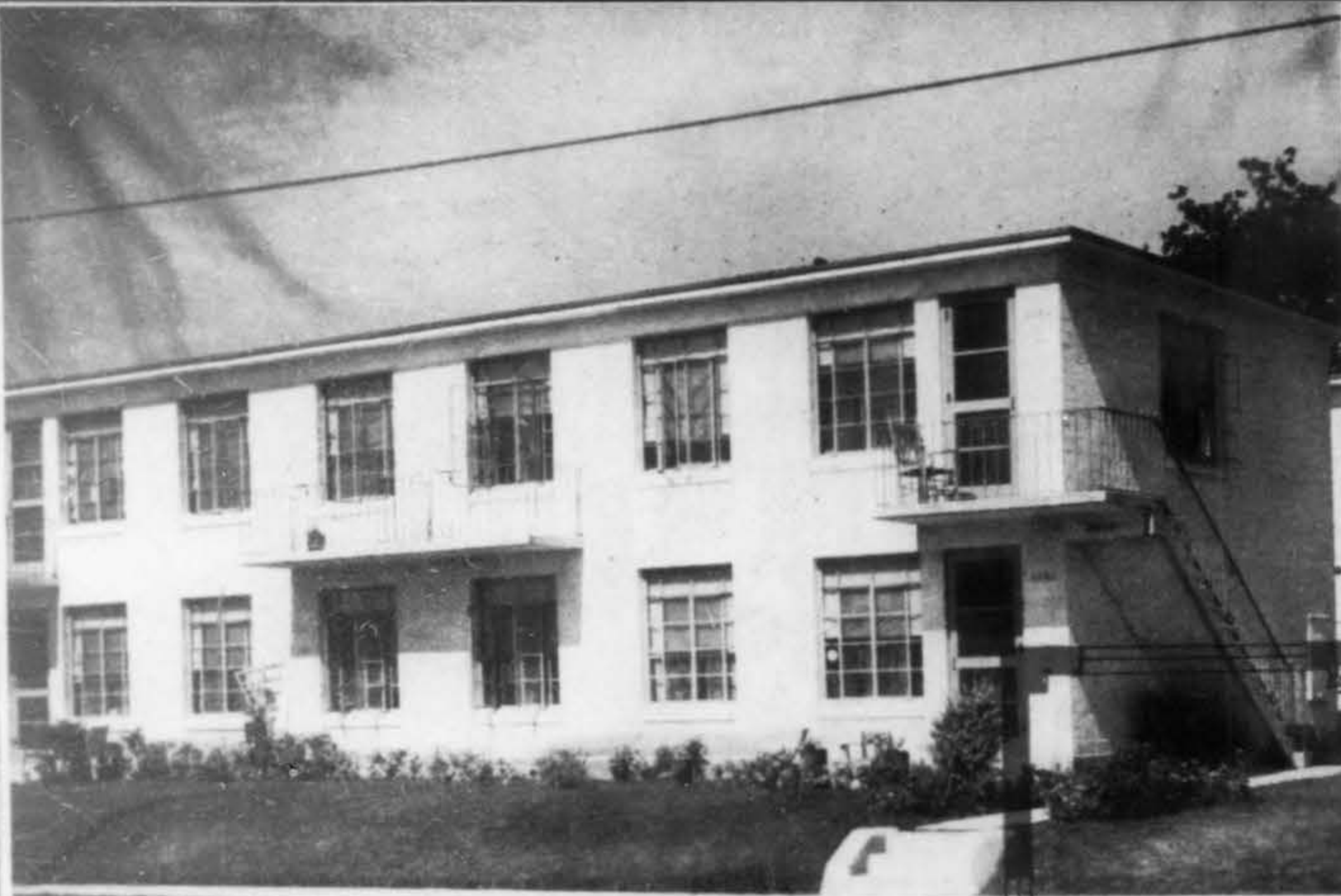
How much money has been authorized by Congress for the slum clearance and low-rent housing program in the United States, and how many families will the amount re-house?



By law the local housing authority must eliminate one sub-standard dwelling unit for each new unit built on a project, and by this means slums and undesirable living conditions are being replaced by adequate and durable public housing. Photographs on this page show slum areas demolished by the San Antonio Housing Authority, and on the opposite page two projects, Alazan Courts and Victoria Courts, built to rehouse former slum tenants. Play space and supervision is provided for pre-school children.







Eight hundred millions of dollars, and it will provide housing for 160,000 families.

How was the authorization apportioned to cities?

Upon a basis of approximately 25 per cent of the need of the cities of the United States having organized local authorities who were able to show such need.

How are the projects financed?

Projects are financed by bond issue equivalent to the total development cost; 90 per cent of the bonds are purchased by the USHA for resale to the public and 10 per cent are sold locally. USHA bonds mature over a period of 58 years and bear interest at the rate of  $2\frac{3}{4}$  to  $3\frac{1}{4}$  per cent for the local projects. Local bonds mature over a period of 15 years. Funds for redemption or retirement of the bonds are provided by the rents received from the projects and annual cash contributions from the USHA. These annual cash contributions are a subsidy in an amount equal to a percentage of the total development cost determined by the bond rate of the USHA's 90 per cent, plus  $\frac{1}{2}$  of 1 per cent.

How is a site for a housing project selected?

By determining the districts in which substandard tenant housing conditions appear worst from the standpoint of standards of health, lowest incomes and rents, highest density of population, and where juvenile delinquency offers the greatest problem, bearing in mind the need of school, church, marketing, and transportation facilities. The cost of the site is an important factor in selection.

How does the housing program eliminate the slum and substandard houses?

Under the law, one substandard dwelling unit must be eliminated for each new dwelling unit built in a project. This elimination may be accomplished by demolition on the site prior to building the new project or eliminated anywhere within the city under the police power of the city government, either by demolition or conversion of substandard houses into a standard condition, or effective closing of substandard dwellings. On Alaxan Court site we eliminated 928 substandard dwelling units and are building 932 dwelling units.

What community benefits are expected from the local public housing program?

Experience proves that health hazards are greatly reduced, juvenile delinquency minimized, fire and police protection expense in projects practically eliminated, and traffic problems greatly helped, and that the general morale of the residents of these projects is elevated to the betterment of the entire city.

Will these projects help or damage the surrounding property?

We should say that it will help the surrounding property. The fine appearance and high degree of maintenance of the project will be an inducement for near-by residential owners to improve their property and for people owning commercial structures near by to plan permanent shops and service stores for the long-expected life of a neighborhood housed in permanent buildings.

To what extent does public low-rent housing conflict with private business enterprise?

To a limited extent only, because private industry here has been unable to provide standard houses for low-income tenant families at rents they can afford to pay. The competition that may ensue will be with the owners of substandard dwellings located in areas where a survey shows the greatest juvenile delinquency and health hazards exist and where fire and police protection cost most.

Will these dwelling units to be erected be for sale?

**No. These dwelling units will always be used for rent to the low-income groups.**

Would it not be cheaper to go farther out in the suburbs and buy vacant ground than to build closer in and tear down so many houses?

**It would be cheaper to buy vacant ground in the suburbs, but it would not eliminate present slums, and the problem of employment and transportation facilities would jeopardize success of the project from a rental standpoint.**

How many projects does the present San Antonio program contemplate?

**The present program contemplates five projects to house 2,554 families, as follows:**

**TEX-6-1, Alazan Courts—932 Latin American families of Mexican origin.**

**TEX-6-2, Alazan Courts—932 Latin American families of Mexican origin.**

**TEX-6-3, Victoria Courts—796 other white families.**

**TEX-6-4, Wheatley Courts, 236 Negro families, and**

**TEX-6-5, Lincoln Heights Courts—342 Negro families.**

**The total development cost of these five projects, \$10,222,222. The USHA to provide \$9,200,000 and local investors \$1,022,222.**

How much money would be required to re-house all eligibles in San Antonio?

**Nearly forty millions of dollars.**

Will the rental charge include water, gas, and electricity?

**Yes. The charges for utilities will be added to shelter rent.**

What dwelling equipment will be furnished?

**Each unit will be equipped with a kitchen range and a space heater.**

Do you think that since the Housing Authority has restrictions as to income of families, that it will cause tenants to have no desire to get a better job for fear they will be forced to move out of the project?

**The question itself is a compliment, although a disguised one, to the results expected in a project. It indicates that living in the project will be attractive. We believe living under such favorable conditions will make the occupants more ambitious, will build a desire in families to get a better job and buy or build themselves a home with facilities similar to, or better than, those to which they may become accustomed in the project.**

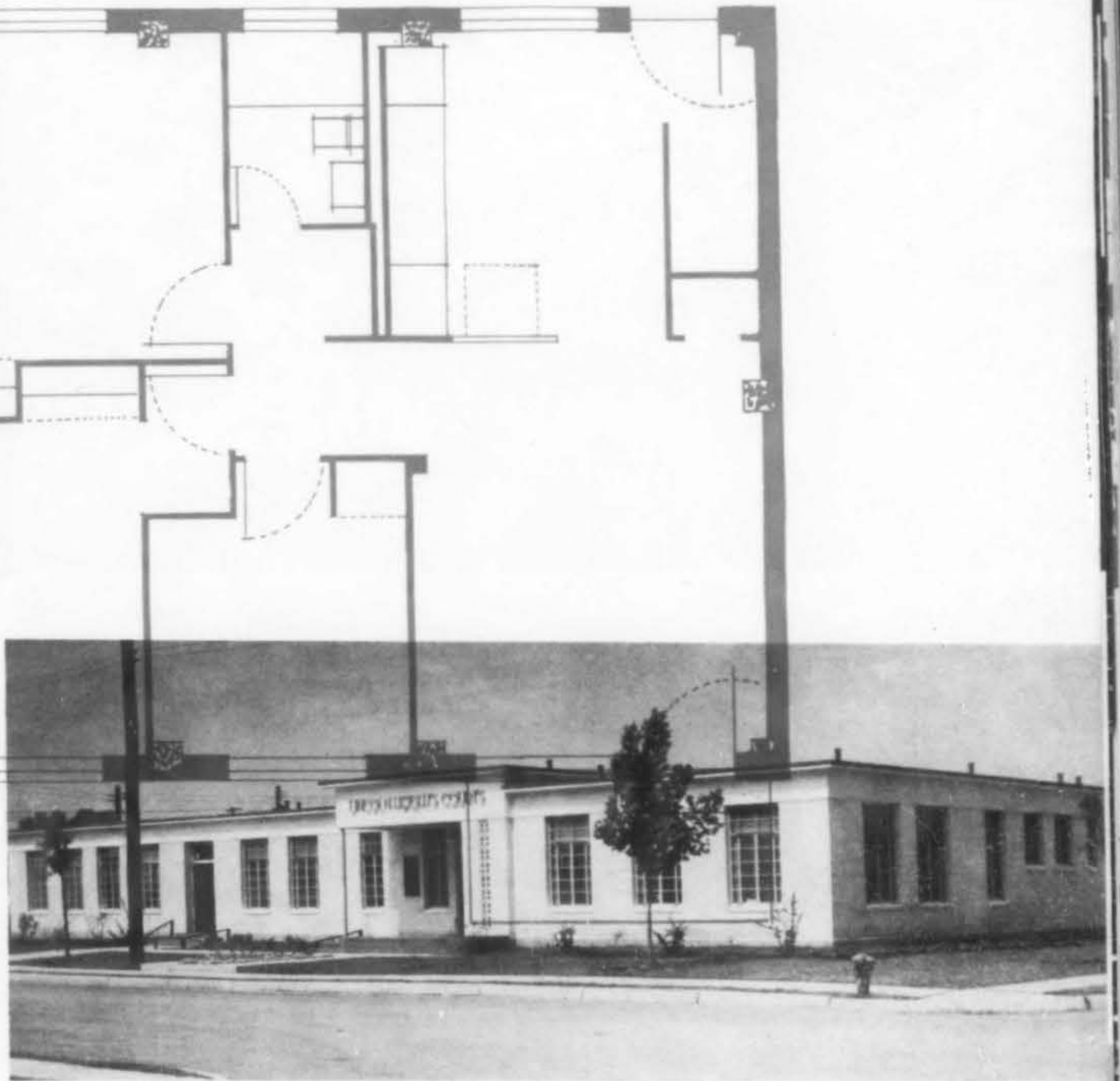
Who are eligible as tenants and how are they selected?

**Under the law, tenants living in substandard dwellings whose incomes do not exceed five times the amount of rent for dwelling in project, plus utilities, and in cases of families having three or more minor children whose incomes do not exceed six times the amount of rent, plus utilities. Local limits may be set at lower incomes. Tenants are selected by the local authority through their tenant selection supervisor and staff, aided by a tenant advisory committee composed of one or more members of the local housing authority commissioners, and interested and informed welfare workers. Selection of tenants is to be made upon the basis of need, considering the ability to pay, former residence on the site, and factors other than personal and political preference.**

How many families are eligible for occupancy in public housing projects within territorial jurisdiction of local housing authority of San Antonio?

**At least 10,000 families.**

Will projects be operated on a welfare or business basis?



Opposite page: One block of dwelling units in Apache Courts; Lincoln Heights project for Negro tenants; a typical unit in Brooks Homes.

Above: Lincoln Heights Administration Building.

ALAZAN-APACHE COURTS consists of 1180 dwelling units which are occupied by Latin Americans. Average rentals, including utility charge, are as follows: Shelter rent, \$11.14; utility charge, \$3.07; total, \$14.21.

VICTORIA COURTS consists of 796 dwelling units which are occupied by Anglo-Americans. Average rentals, including utility charge, are as follows: Shelter rent, \$17.35; utility charge, \$3.38; total, \$20.73.

WHEATLEY COURTS consists of 236 dwelling units which are occupied by Negroes. Average rentals, including utility charge, are as follows: Shelter rent, \$13.50; utility charge, \$3.59; total, \$17.09.

LINCOLN HEIGHTS COURTS consists of 342 dwelling units which are occupied by Negroes. Average rentals, including utility charge, are as follows: Shelter rent, \$12.91; utility charge, \$3.49; total, \$16.40.

Mr. King Kennon was appointed secretary-executive director for the Housing Authority of the City of San Antonio in August, 1942, by the Board of Commissioners. Mr. Kennon's experience in social studies and administration of civic matters has made his service to the Housing Authority of immense practical value.



Largely on a welfare basis, but the low rents which we shall charge to the tenants must be paid on a business basis in order to carry on the low-rent housing program. There is in our plans nothing to prevent housing families whose rent is to be paid by relief or charitable agencies.



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Are low-rent housing projects restricted to persons of the very lowest income groups in order to reach persons in direst need?

**They are designed to accommodate the lowest income groups that are able to pay their rents. It is not planned to house strictly charity cases, except those whose rent will be paid by some welfare agency.**

How are low rents of public housing projects achieved?

**By erecting dwellings of lowest possible maintenance cost, by government subsidies, and by local contribution in the form of tax exemption.**

Why don't you build cheaper buildings so that you can have more units for the same money?

**Because cheaper structures would result in higher maintenance charges, causing higher rents, thereby defeating the purpose of the housing program which is low rents for low-income families.**

What type building and material will be used in the construction of the buildings?

**These buildings will be one and two story type; foundation and floors will be of reinforced concrete; outside walls will be of ventilated hollow tile; roof will be built-up flat deck concrete slab with insulation and covered with pitch and gravel. Each unit will contain a separate bathroom, private kitchen and have connected sewers, electric lights, gas, and water.**

How many rooms to each dwelling unit?

**There will be from three to five rooms per dwelling unit in Alaxan Courts. The average is 3.87 rooms per dwelling unit. In Apache Courts all units are five and one-half convertible into four and one-half and six and one-half units. The average in Victoria Courts, Wheatley Courts and Lincoln Heights Courts is about four and one-half rooms per dwelling unit.**

Will each unit have a yard?

**Yes. The yard directly in front and rear of each unit will belong to that unit, i. e., for both one-story and two-story**



"row-type" units. As to two-story "flat-type" units, yard directly in front of the up-and-down units will be allotted to and between families in first and second stories and back yard of the two units will be separated by hedge or other physical division.



What disposition is made of old buildings bought on project sites?

**Standard buildings on project sites may be removed to other locations where the installation of utilities and other facilities must be standard. All substandard and slum houses are demolished, and salvaged material from them may be sold. A city ordinance prohibits the building of substandard houses from the salvage or any other material within the city limits.**

Will you restrict the number of persons occupying a dwelling unit?

**Yes, to avoid overcrowding.**

What control will the local housing authority have over the tenants other than its management requirements?

**None. The housing authority will have employees who will instruct and make suggestions as to organizations, clubs, scout troops, etc., but no force will be used other than as to the care of the buildings and the type of families who will occupy same.**

Will the management require that dwellings be properly cared for?

**At any time unnecessary damage has been caused to a dwelling unit (ordinary wear and tear excepted) the tenant will be liable therefor.**

What sanitation standards will be enforced?

**A sufficient number of closed sanitary garbage cans will be supplied by the housing authority. Each tenant must at all times put garbage of any nature in the can and keep it tightly closed. All other sanitary requirements of the local government must be observed.**

Will restrictions be made on tenants to prevent association with those living outside the project and to prevent the use of recreational facilities by outsiders?

**No. Outside association and use of recreational facilities by neighbors will be encouraged.**

Will it be one of the qualifications of the managerial staff to be able to train and direct people in all ways toward an elevation of standard of living?

**Yes.**

In circle: Photograph of sub-standard dwellings eliminated on site of housing project. Far left: Wheatley Courts. Above: Air-perspective rendering of Victoria Courts, for which project Robert E. McKee was general contractor. Below: Lincoln Heights.



During the year 1942 the community activities program increased greatly. The following activities are carried on at the projects:

English and citizenship classes  
Sewing (elementary)  
Men's club  
Nursery school  
Athletics and sports  
Women's club  
Parties (private)  
Individual conferences  
Food preservation and food preparation  
Knitting classes  
Home visits and home nursing  
Newspaper staff  
Boy Scouts  
Home management class  
Canning  
Girl Scouts  
Community hall (available at all times for parties, etc.)  
Women's club  
Mothers' club  
Library  
Young men's club  
Pre-school play  
Victory girls' club  
Home and family life program  
Group conferences  
Parent education  
Child guidance  
Air raid wardens' meetings  
Tenants' association  
Cub Scouts  
Improvement league  
Food and nutrition class  
Movie theater

A section of the 1180 dwelling units of Alazan Courts, built by the Housing Authority of the City of San Antonio.



Why is so much attention paid to recreational features in a project?

**Recreational facilities such as ample playgrounds, athletic arenas, meeting rooms, instruction and trained leadership are directly responsible for lowering juvenile delinquency and generally raising the standard of sportsmanship and good conduct. By organized kindergarten and playground supervision, the mothers will have more time to devote to household duties and to attend community group activities, such as cooking classes, sewing clubs, arts and crafts, etc.**

What improvement in the general mental and physical attitudes of tenants is expected?

**Marked improvement of physical and mental attitudes is noted by experience in projects in operation elsewhere. As the standard of living is raised by residing in safe and sanitary homes having ample lighting and ventilation and where supervised play and instruction are provided, a new perspective on life is apparent, especially among the young people.**

Is it a fact that juvenile delinquency decreases by better housing of families of low-income groups?

**Yes. Recent statistics show that juvenile delinquency has been reduced and in many cases totally eliminated in areas of public housing projects.**

Will the low rents collected from tenants be sufficient for operation and maintenance of the project as well as repay development cost with interest?

**No. It requires the federal subsidy in the form of annual cash contributions to supplement the rental income in order to retire the debt with interest and pay operation and maintenance costs. Amount of rents is controlled by the cost of maintenance and management, plus a small debt service.**

What local contributions or subsidies are made?

**Local contributions or subsidies are made in the form of exemption of state, county, city, and school taxes.**

Will exemption of housing projects from local taxes place an additional tax burden upon other property owners?

**No, or relatively to a very limited degree, because slum sites are usually assessed at low values and yield low tax income.**

Does the local authority receive assistance other than financial aid from the USHA in the development of a project?

**Consultant architects, engineers of project planning, accountants and other specialists from Washington and Fort Worth make periodical visits to assist in planning, developing, etc.**

Who finally pays the entire cost of public housing projects?

**Repayment of bonded indebtedness with interest is made possible:**

(a) By collection of rental from tenants to equal about 50 per cent of cost;

(b) By payment of USHA annual cash contributions (subsidies) of about 33-1/3 per cent; and

By local subsidy in form of tax exemption in the amount of 16-2/3 per cent. These percentages vary in different localities because of different amounts of local contributions in the form of tax exemption.

When this loan is paid off, who will own the property?

**The Housing Authority of the City of San Antonio.**

Is this housing program to extend to small towns and rural districts?

**As interest is shown by such small towns and rural districts, USHA aid is being and will be further advanced to such communities. There are some other agencies of government which are meeting needs in rural housing. The USHA, to a limited degree, is engaged in assisting local authorities in the field of re-housing substandard tenants in rural districts.**



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*Home of Miss Joan M. Harrison, Holyby Hills, California,  
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