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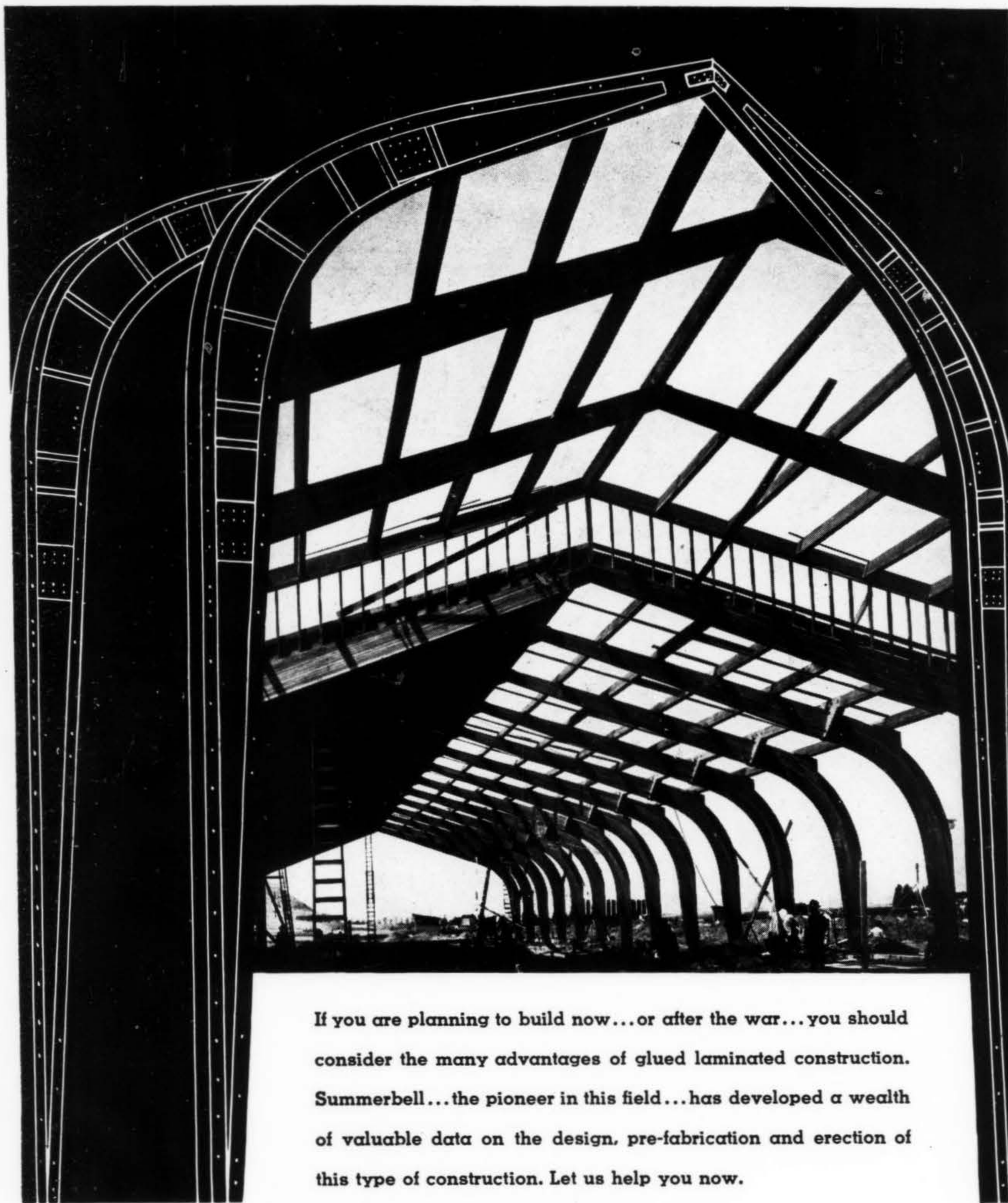
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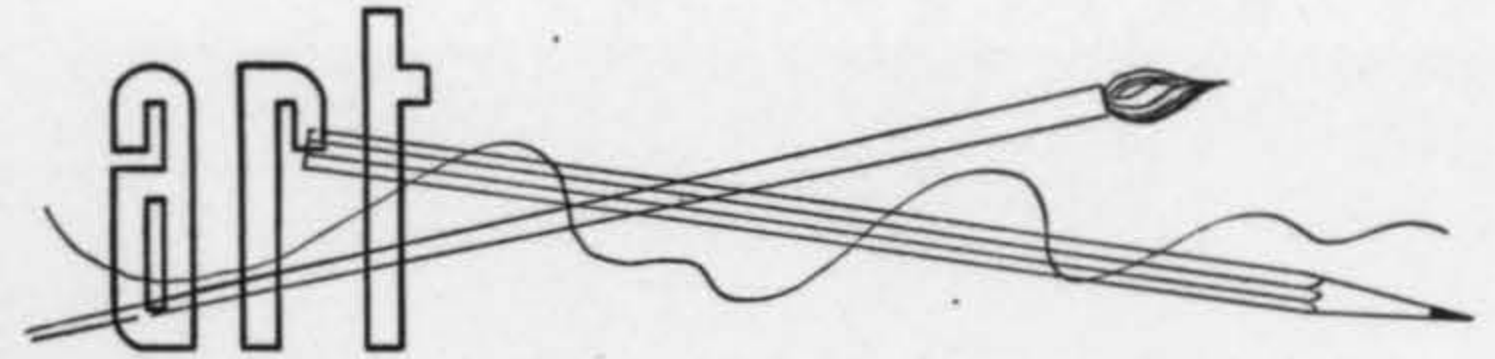
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LOS ANGELES

A good many artists today are concerned in one way or another with contributing their talents to the war effort. Most of these artists have remained at home, some to paint studio pictures of war, others to work more directly in the plants of production. A considerable number are in the armed forces, while a few have been sent to the various battlefronts in the "official" capacity of artist-correspondents. In evaluating the work which is the result of their "Experience by Battle," let us not confuse the circumstances of production with the result achieved. Courage in the face of danger, ability to undergo hardships, are qualities inherent to, or acquired by most soldiers. Suffering, vicarious or actual, either at home in the proverbial garret, or abroad on a battlefield, does not guarantee the creation of important art, nor even art which adequately serves its intended function—the portrayal of war.

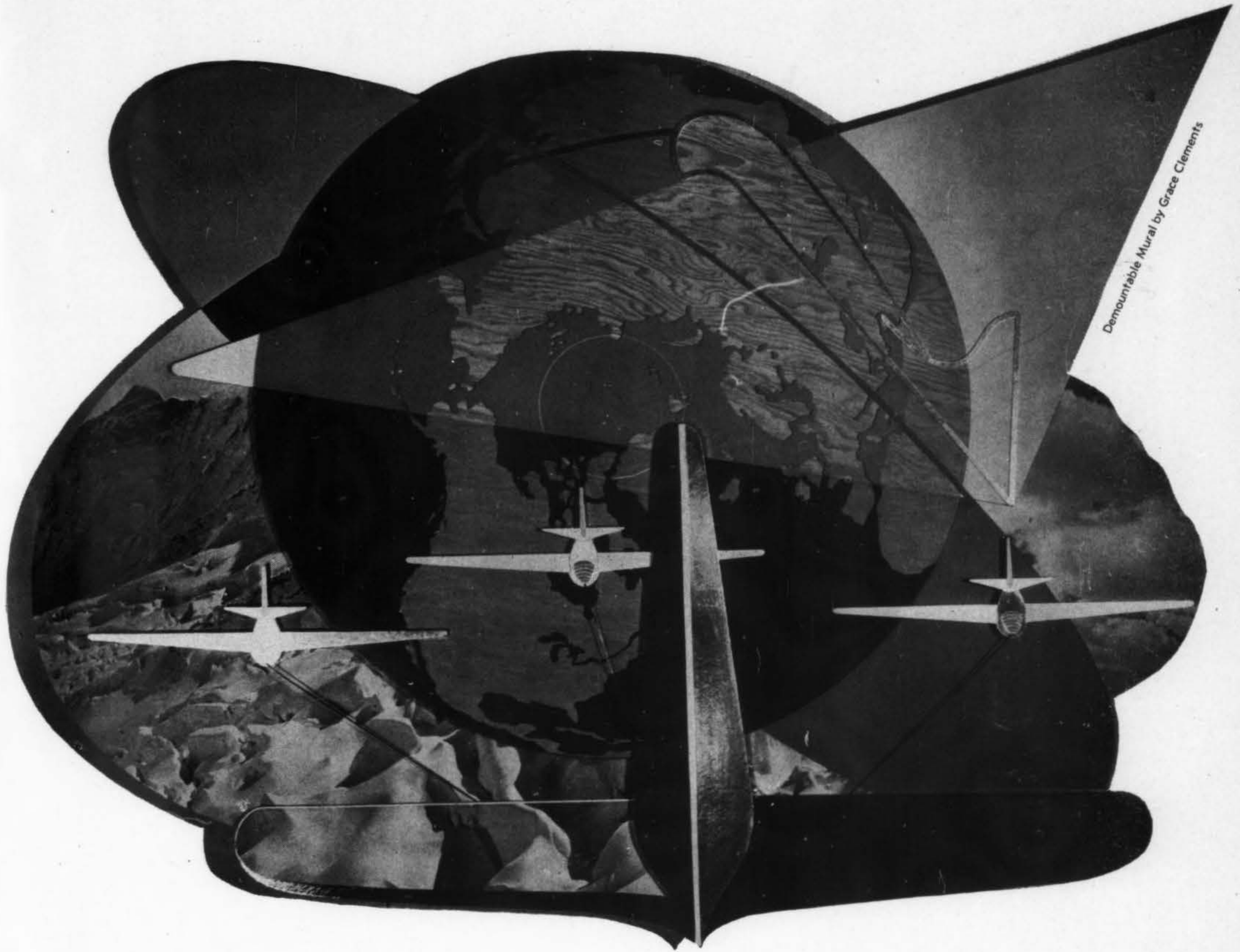
The question is, does this art, typified in the 32-page color portfolio in a December last issue of *Life* magazine, live up to the claims which are made for it? Has anything been painted which a camera could not have done better? Would the paintings, viewed without benefit of editorial melodramatics, convey what the text claims for them? Actually, by any valid criteria, this, and most everything else which has so far come out of this war, never rises above the level of commonplace illustration. The same sort of thing has been seen over and over again in the pages of the *Post*, on gasoline billboards, in cigaret advertising. We are asked not to judge these works on their technique, their design or their content—but on "the careful blend of those things which is mood." But the mood is so flimsy, so trivial, that it requires an extensive text to give it substance. This is neither great war art, nor does it carry within it the seeds of becoming such.

But we must look further than the present if we wish to find why the artists have failed, and the answer is perhaps best suggested in the statement of Paul Sample, who has said: "Painting pictures of the war is no different from the year in and year out painting at home. All paintings stem from one's experiences and feelings." The responsibility is placed exactly where it belongs—on the shoulders of the year in and year out painting at home. Is war no different than the year in and year out existence at home? Are the elements of combat, destruction, suffering and death of no more consequence than a picturesque countryside, a portrait, a still-life, or a *genre* fragment such as art in America has been so predominantly preoccupied? Is it possible to treat of the destruction of war with the same studio trained vision which has been born and bred on composition and virtuosity?

And if "experiences and feelings" are the prime requisite of an artist, then every human being is an artist. Everything that happens to us in life is an experience about which we have feelings. Unless an artist has a *concept* regarding the thing which he creates, unless he can extract the essential elements, organize them, and project them, his function is either that of a newsreel cameraman, or of anyone who makes doodles in a telephone booth. The trouble with art in America is that it has been so largely photographic illustration, while most of the departures from this standard have only added an air of mystification and pseudo modernity.

How can the subject of war be interpreted in any but the most superficial vein if such approaches are relied upon? When war is treated as a sequence of isolated episodes—as it has been by these artist-correspondents—it carries just about as much importance and vitality as an art student's still-life (from which limited perception artists unfortunately rarely progress). Conflict is an intangible thing. "Rockets bursting in air," when affixed to a canvas, become patterns of color, the excuse for a "composition." They are utterly incapable of conveying even the most primary sensation of gun fire. War in the eyes of these artists appears to be just so much "new material" to serve the never ending quest for subject matter with which life at home has become so burdened—and trite. The results have about as much bearing on the realities of war as dummies in a waxworks museum. Nor does this mean that we need more and better realists to create greater miracles of *trompe l'oeil*.

continued on page 8



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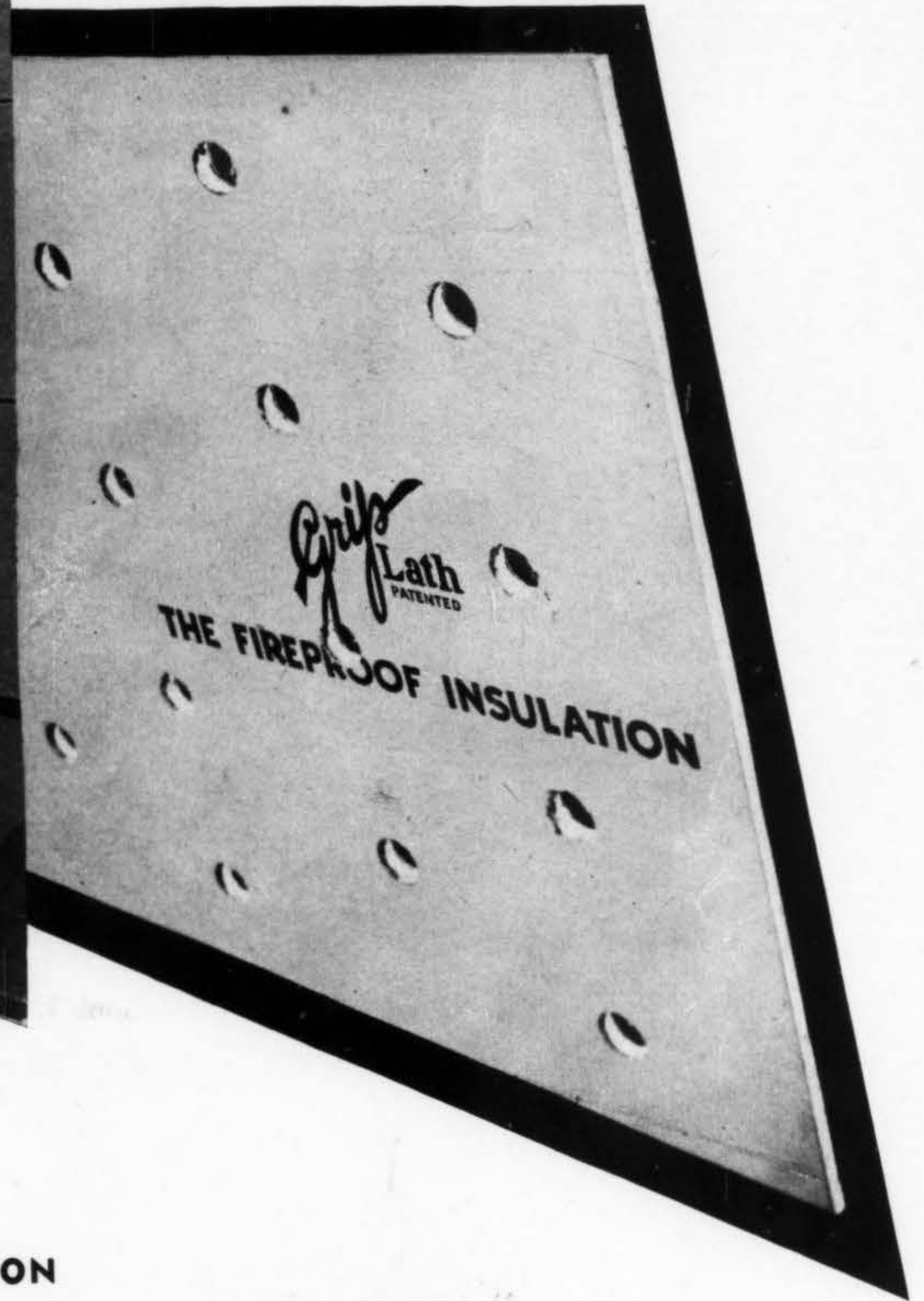
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CONTENTS FOR FEBRUARY 1944

articles

Jackson Pollack	14
Minorities and the Screen	16
The Animated Cartoon	18
Lou Harrison	26
Housing Project-Palm Lane Homes	30

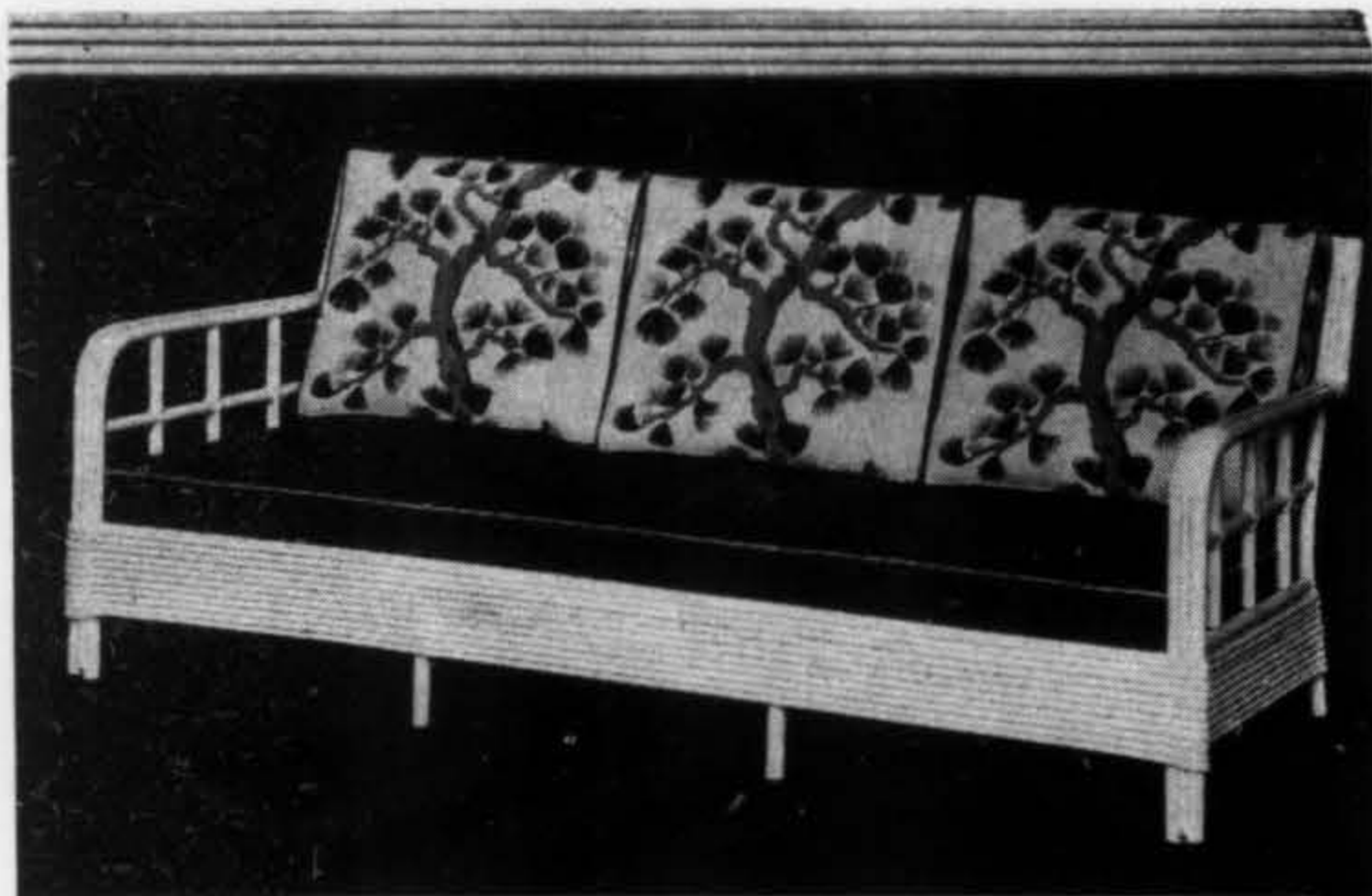
architecture

Mountain House by R. M. Schindler	21
Competition Entry, Theodore Luderowski	24
Interiors by Paul Laszlo	27

special features

Art	4
Cinema	9
Doubletalk	10
Notes in Passing	13
New Developments	31
State Association of California Architects	40
Official Building Industry Directory	41

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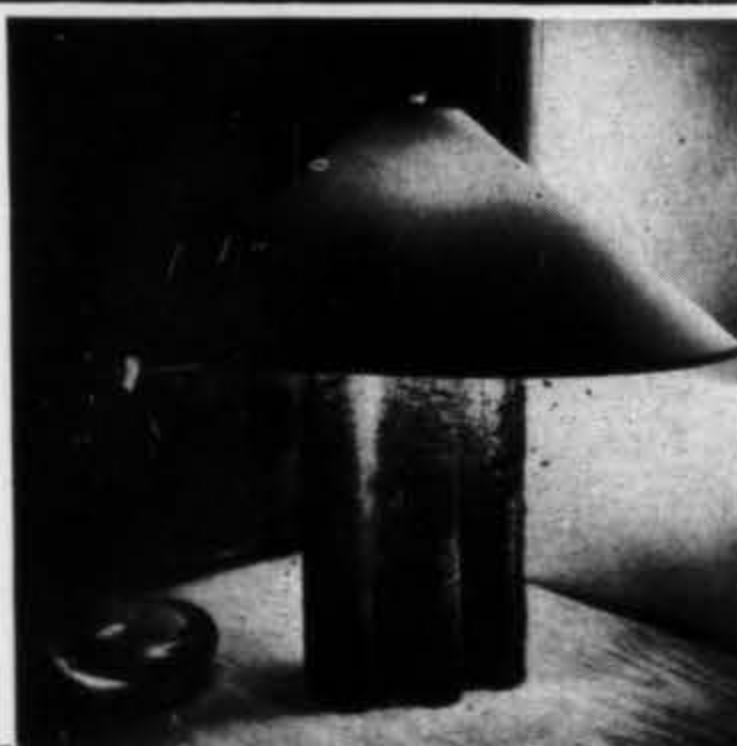
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ART

continued from page 4

What the sponsors of this ambitious project have overlooked, what the artists themselves have failed to realize, is that the only war art which has been great and powerful art has been a statement against war. Perhaps this is why both have compromised on the ineptitude and safety of illustration. All reporters who want to keep their jobs edit their material accordingly. One is reminded of the paintings, particularly the murals, that were done on the WPA and other government art projects. There persists the same sense of emasculated interpretation, the same stamp of official approval unconsciously sought, the same absence of strong convictions. War artists everywhere might well reflect on the words of Aldous Huxley as they appeared recently in *Art News*: "Artists and writers can do most for the cause of enduring peace, not by painting pictures or writing poems and novels about the horrors of war, or the inequities of aggressive imperialism, not by drawing up Utopian blueprints for better worlds, but by genuinely believing in transcendental values and by giving effective expression to their beliefs in plastic and literary forms". If it is a documentary record of this war which is wanted, then let us send those best equipped to document it—the photographers and the cinematographers. Creative artists have another role to play.—GRACE CLEMENTS.

SAN FRANCISCO

The art of America at war has had two major patrons in this country. One of these has been the Government, in the guise of various agencies—principally the Army and Navy. The other has been *Life* magazine which has employed a number of competent artists on various assignments from the early days of the war and has more recently augmented these by taking over a similar project begun by the Army but terminated before it was fairly under way. Almost everything done under this aegis has been of an illustrative character, a *record*, intended as a kind of report to the home front as well as a file for history. Technically, the work has been generally excellent; esthetically, it has been a disappointment; psychologically, it has been a dud. This failure has become increasingly apparent and has finally brought forth a challenge.

At the San Francisco Museum of Art there has been running concurrently exhibit "A" and exhibit "B", "A" the cause and "B" the effect, the provocation and the challenge of the battle that must be waged to attain the high cultural level of which America is capable in the art of war. Exhibit "A" is a show of water-colors, oil paintings and drawings called Art of the Armed Forces. It was sponsored by *Life* magazine and was open to men of the American Armed Forces only. Out of some 1500 entries about 300 were accepted for the exhibit which was shown originally at the Metropolitan Museum of Art in New York City.

A critical review of the show must take into account that these are the works of young men, young men who had just made a beginning in the arts before the war, and now have only spare moments from the hard routine grind of military duty to give to painting and drawing. It is obvious that, for the most part, they have been intent on setting down impressions of the immediate circumstances of their lives and not thoughtful reactions to the more profound causes and the meanings of these circumstances. Undoubtedly they were seeking entertainment and release through the medium of their talents and this kind of seeking seldom produces great art. Moreover, little if any of this art came from men actually participating in the front lines of the war. In final analysis, the works are interesting as a record and proficient in execution—but hardly profound.

As a result of this show—and of the previously published and exhibited works of *Life's* artist correspondents—a small group of artists in New York City stirred into action under the leadership of one Fernando Puma, proprietor of a gallery and a very good painter to boot. The result is exhibit "B": *We Challenge Life Magazine War Art*, a compact show of oil paintings and sculpture first presented in Puma's gallery. In a statement for the group Puma says in part: "It is important at this time that this exhibition (*Life's* War Art) should not be left unchallenged. It is the time for a group of advanced and highly creative artists to come forward and challenge *Life* magazine to an exhibition of war art which will truly indicate the scope and importance of our American culture. This war art, by artists not given the opportunity of visiting the war fronts will prove that work done by these artists in their

continued on page 38

CINEMA

comment and criticism

Shortly after Pearl Harbor the then existent Office of Facts and Figures issued a pamphlet of information on the type of propaganda it considered important to the war effort in terms of unity at home and unity with our Allies. Since that time the Office of War Information, which has superseded the OFF, and the Office of the Coordinator of Latin American Affairs and other agencies have issued similar instructions from time to time. Pictures stressing Russian heroism, as an example, aimed to bring the American and Russian peoples together, resulted in a series of films which included *Boy From Salingrad*, *North Star*, *Song of Russia*, and others, some of which have been released, some of which are still in the making. *Mrs. Miniver* was a film made to answer the need of showing the people of Coventry or London or Plymouth as heroic.

Hollywood studios usually have followed these requests on the part of government agencies fairly well. Some films did not come off too well. But in the main Hollywood producers and writers understood the problems, as they were set forth by the OWI and kindred organizations. Hollywood has not done as well with these requests and these instructions at home for home unity, and there are several pictures of the past and a few announced to come which seem to mitigate any good that Hollywood may have done for America abroad. Shortly after the war, when unity at home was as much an issue as victory abroad (and still is) Metro issued *Tennessee Johnson*, a picture which apotheosized President Johnson and villified Thaddeus Stevens, a national hero to American Negroes. This is not the place to argue the celebrated Johnson-Stevens impeachment case pro or con; nor is the American screen the place to raise the issue at a time when the American screen cannot afford to divide loyalties or divide a people.

At present there are two pictures in the first stage of production which constitute a threat to our unity at home. The first of these is the picture based on the career of Eddie Rickenbacker. Organized labor and various Hollywood picture unions and guilds have protested the making of this film, glorifying a man whose labor record is not of the best, whose anti-Soviet statements, since softened by later statements issued after a recent visit to the Soviet Union, have outraged a large portion of the public. The making of this film is almost as much of an insult as the production of a picture based on the career of Speed-up-System Charles Bedeaux, friend of assorted fascists and appeasers here and abroad. From the point of view of entertainment Mr. Bedeaux's quixotic career is probably much more colorful and certainly more "intriguing" than the career of Eddie Rickenbacker. Bedeaux's circle of friends includes various European figures who are officially *personae non gratae* to the State Department.

The latest affront from the Hollywood front is an announcement that Metro will make—or remake—*Uncle Tom's Cabin*, this time with Lena Horne. Nor can we level the charge of discrimination against Metro, for in the past Metro's record, aside from *Tennessee Johnson*, on Negroes has been a good one. They made *Cabin in the Sky* with an all-Negro cast. But what the powers at Metro fail to understand, or cannot understand, or refuse to understand, is that the American Negro and a large section of the American public, in the interests of American unity and harmony, resent a picture where the Negro is shown as a crap-shootin', flat-foot scuffin', shaggy-dressin' rascal. There have been films which dealt with the Negro intelligently and, one might add, heroically. There was Rex Ingram in *Sahara*, and the inclusion of a Negro as an international judge in *None Shall Escape*.

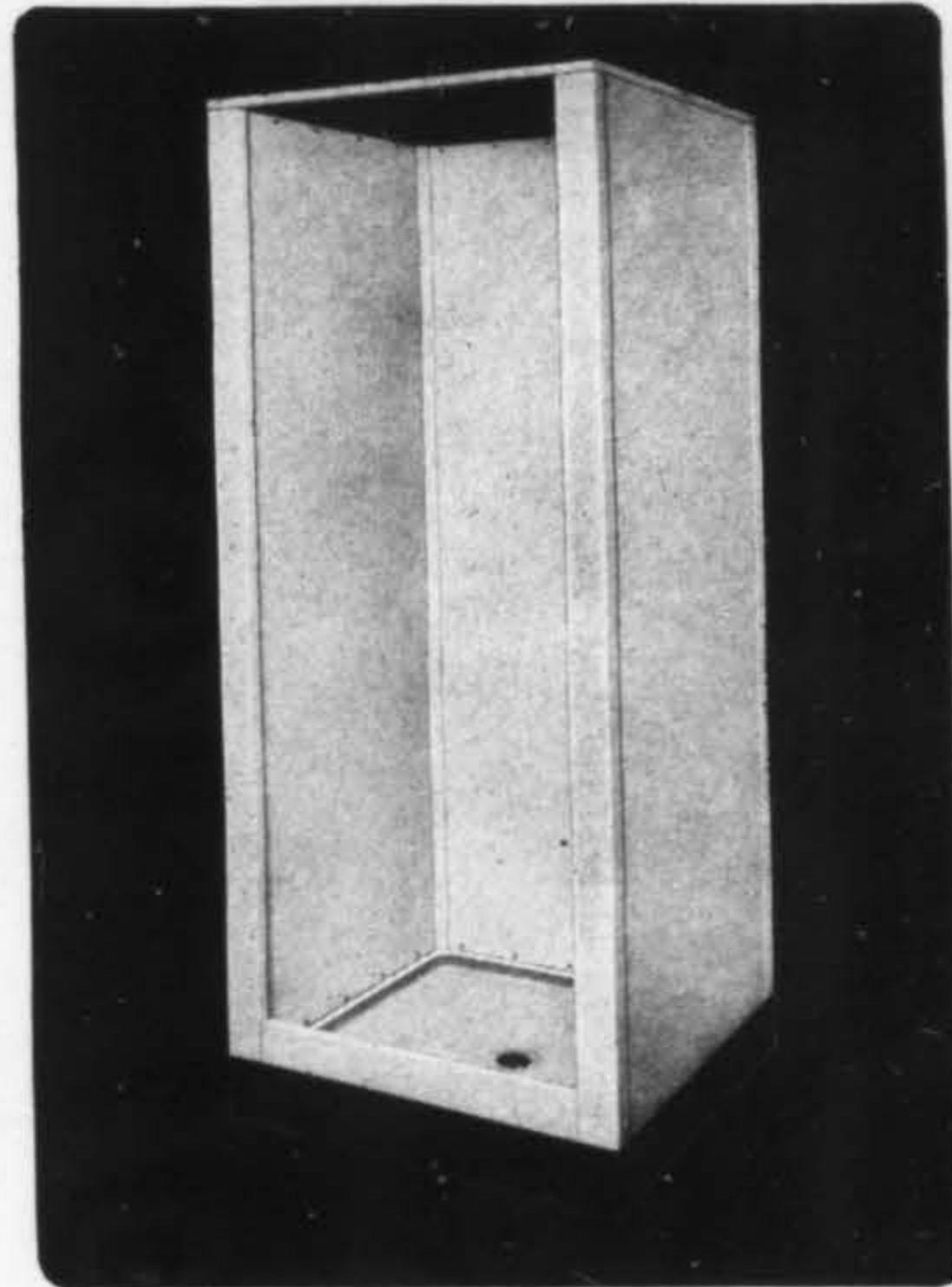
It seems pertinent to quote at length the attitude of the *Los Angeles Tribune*, which we feel is an honest and sincere one on the subject of bringing 'dat black rascal' back to life. The following is an editorial addressed to Mr. Mayer of MGM:

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continued on page 37

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DOUBLETALK

What are the conditions of public thinking which so powerfully oppose the scientific approach that planning offers? I should like to submit an answer.

There exists today among us a pathological form of thinking and behaving about social problems which can be characterized as schizoid. Schizoid behavior in an individual occurs where there is an irreconcilable conflict between two groups of ideas. It usually results in his behaving in a manner damaging to himself and others, often in his committing suicide. The same condition can occur in a society where there exists two mutually incompatible systems of thinking about the nature of human problems and their solution. At this time in our world we are struggling to function under the handicap of a conflict between the scientific approach and what may be called the animistic attitude towards the world. A major part of our system, that is the material and technological aspects of it, is conceded to be the undisputed realm of scientific procedure.

We build our ships, launch our airplanes, design our radios, light our houses, fight our diseases and breed our livestock by the logic of science. When it comes, however, to the things nearer to us, like the houses and cities we live in, we are still thinking in a manner not very unlike the totemistic Australian bushman and I don't mean to reflect on his merits.

Animism is that way of thinking which endows words, objects and institutions with personality. Animistic thinking assumes a certain inherent divinity to be present in those combinations of political and social behavior which are established by custom and called by names. Its followers have a violent infantile attachment to a number of abstract words and customary arrangements of doing things. Among their sacred words are such good old standbys as "free enterprise," "inferior and superior race," "national personality," "economic cycles," "natural law of supply and demand," "crime wave," "criminal heredity," "pure blood," "absenteeism," "honorable instincts," "manifest destiny." They regard these as sacred in themselves and will defend their pleasant habits of sentiment with ferocity. Such thinking is natural to and characteristic of the immature child but its survival among adults in our society is deplorable and more frequent than one might quickly realize.

It seems then to me that this schizoid condition is the greatest obstacle and menace to intelligent planning as it is to intelligent social living. To recognize the nature of this problem could be the beginning of its solution. I believe that all planners will find the way smoother when they have cleared it of this tremendous but not hopeless obstacle.

Don't be surprised to find a great many of our most prominent and powerful public figures to be as devout worshippers of sacred formulae as ever was any cabalist. We must also be prepared to meet it among planners, too. For planners are in a sort of confused borderline condition where the worshippers of altruistic language have a great sway over them.

There is a remedy to be hoped for. But it works slowly. In the course of time the right of scientific thought to reign undisputed has been extended into wider and wider realms of human activity. It has a way of prevailing because it works better. The complete predominance of Mendelian genetics even among illiterate peasants, the almost worldwide acceptance of vaccination and inoculation indicate that the frontiers of darkness are being conquered. We may hope to see a younger generation freed from the superstitions of word idolatry in some future day. Until then, however, we will continue to find our greatest problem to be represented by that portion of society that cannot free itself in social matters from a stone age language fetichism in the realms of social and economic planning so that it may accept the benefits of the scientific technologies upon which its practical life depends.—JAKOB ZEITLIN.

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that
counts*

What to use for floor coverings in a modern house? It's always a much argued question but with one point on which all modernists agree... "it's textures that count." At Barkers we have a collection of new and interesting possibilities: shaggy, long looped string rugs all made of wool... hand crafted in Mexico; new cotton rugs that look like old hand woven pieces; as well as fluffy string rugs and unusual weaves in entirely new effects. The colors are the high keyed tones that most modern rooms demand. From broadlooms to little scatter rugs, we have colors and textures sure to interest you.

SECOND FLOOR **BARKER BROS.** SEVENTH STREET, FLOWER AND FIGUEROA

notes

IN PASSING

"These are the times that try men's souls."

. . . "the days of our years."

"The time of trial for the dignity and freedom of mankind."

And these are also the days when too many people are running through the typewriter of their minds the old saw about "these are the days when all good men should come to the aid of their party." We don't know why the spectacle of partisan politics on the rampage should seem so infuriatingly disgusting at this particular moment because we have seen a lot of it come and go, we have dipped our own fingers into it, been burned, and dipped them in again. But somehow the kind of campaigns that seem to be shaping up, the kind of men who are sharpening their hatchets in preparation for great days of politics for politics sake send us into a fit of involuntary retching. We hope that the condition is only temporary—perhaps it is just a good cleansing sickness of the stomach that will help us to meet November with a great stone face. But, now when the world stands upon the threshold of a peace, the results of which no man can know, the limits and the depths of which, no man can predict, it is tragic that our future is to be subjected to the bludgeonings of a knock-down and drag-out that will, in part, be decided by whether or not little ward-healers in South St. Louis or Detroit or Los Angeles can or cannot deliver a quota of votes to the boys in the back room. Of course, it is our hope (a hope for which we intend to work our fingers to the bone) that for this one time we as a people might rise to the challenge of political and social questions with a dignity and clarity of mind that is really worthy of our democracy.

Or, are we naive?

Answer—we are naive.

As a beginning we intend opening our own campaign tactics with a barrage from our sling-shot delivered on the noggins of a couple of little political opportunists who live out our way, and we also intend to spend a lot of time shaking the daylights out of the kind of woman who will vote for anybody who guarantees her an open market on elastic girdles. And we intend to throw around a little poisoned meat for those of our friends who are so antiseptically and objectively cynical that they can race over the troubled waters like little black bugs without getting their feet wet. But we can't quite decide what to do about our grocer, a nice little guy whose political convictions are conditioned to the point of hysterical fury by the OPA and its ceiling on canned lima beans. We think, however, that he can be talked to. For those whose opposition rises with the mileage of the first lady's travels we can think of nothing but small land-mines planted in their vegetable gardens. And for those who tell us that their only real reason for exercising their franchise is because they are sick of seeing the same old faces, there is nothing more effective than the spray which is used for an attack of mealy worms.

On second thought, we have about talked ourselves into a pretty cheerful mood about politics in general. The second thought being that good honest sense properly presented will be honestly conceived and acted upon by the majority of our people. Fortunately, the choice that will be set before us must of necessity be clear cut. What America chooses to be in the modern world can and will be stated in the simplest of propositions and because we are a young people and a strong people and a basically honest, though perhaps naive people, we will not make the mistake of thinking that we can create and remain in a private vacuum when all of our senses make it perfectly obvious that the whole world is on the move.

Jackson Pollock

The work of Jackson Pollock was shown at the New York Gallery of Art of This Century during November of last year. This, his first one man show, was enthusiastically received and won for him great critical praise.

Where were you born?

Cody, Wyoming, in January, 1912. My ancestors were Scotch and Irish.

Have you traveled any?

I've knocked around some in California, some in Arizona. Never been to Europe.

Would you like to go abroad?

No. I don't see why the problems of modern painting can't be solved as well here as elsewhere.

Where did you study?

At the Art Student's League, here in New York. I began when I was seventeen. Studied with Benton, at the League, for two years.

How did your study with Thomas Benton affect your work, which differs so radically from his?

My work with Benton was important as something against which to react very strongly, later on; in this, it was better to have worked with him than with a less resistant personality who would have provided a much less strong opposition. At the same time, Benton introduced me to Renaissance art.

Why do you prefer living here in New York to your native West?

Living is keener, more demanding, more intense and expansive in New York than in the West; the stimulating influences are more numerous and rewarding. At the same time, I have a definite feeling for the West: the vast horizontality of the land, for instance; here only the Atlantic ocean gives you that.

Has being a Westerner affected your work?

I have always been very impressed with the plastic qualities of American Indian art. The Indians have the true painter's approach in their capacity to get hold of appropriate images, and in their understanding of what constitutes painterly subject-matter. Their color is essentially Western, their vision has the basic universality of all real art. Some people find references to American Indian art and calligraphy in parts of my pictures. That wasn't intentional; probably was the result of early memories and enthusiasms.

Do you consider technique to be important in art?

Yes and no. Craftsmanship is essential to the artist. He needs it just as he needs brushes, pigments, and a surface to paint on.

Do you find it important that many famous modern European artists are living in this country?

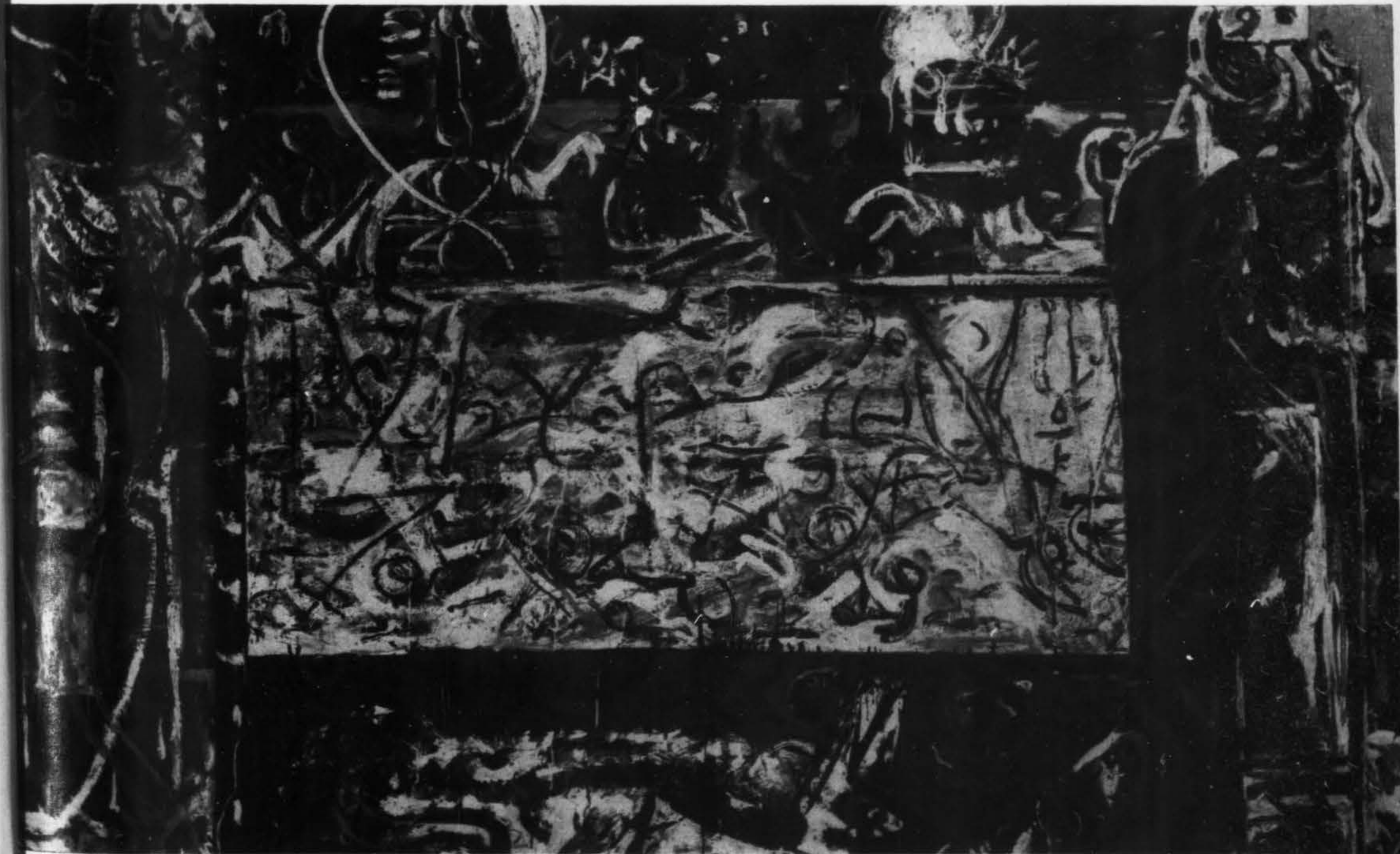
Yes. I accept the fact that the important painting of the last hundred years was done in France. American painters have generally missed the point of modern painting from beginning to end. (The only American master who interests me is Ryder.) Thus the fact that good European moderns are now here is very important, for they bring with them an understanding of the problems of modern painting. I am particularly impressed with their concept of the source of art being the unconscious. This idea interests me more than these specific painters do, for the two artists I admire most, Picasso and Miro, are still abroad.

Do you think there can be a purely American art?

The idea of an isolated American painting, so popular in this country during the 'thirties, seems absurd to me, just as the idea of creating a purely American mathematics or physics would seem absurd. . . . And in another sense, the problem doesn't exist at all; or, if it did, would solve itself: An American is an American and his painting would naturally be qualified by that fact, whether he wills it or not. But the basic problems of contemporary painting are independent of any one country.



"The Guardian of the Secret," 1943
"The Search for a Symbol," 1943
Courtesy Art of This Century



minorities

and the screen

by Dalton Trumbo

● When Ralph Waldo Emerson, one of the most impeccably remote intellectuals of his time, set aside Transcendentalism to defend John Brown and urge arms for the Kansas abolitionists and be shouted from platforms by pro-slavery hoodlums, he summarized his philosophy of writing in a single sentence which, it appears to me, might appropriately become the keynote of our Writers' Congress. "No man," he declared, "can write anything who does not think that what he writes is, for the time, the history of the world."

It is the exciting and occasionally disagreeable privilege of writers today to live and work in a world as full of conflict and great premonitions of freedom to come as the world of Emerson. All writers of integrity during the middle Nineteenth century fought slavery and the racial lies upon which it was founded. Today they fight a much greater extension of slavery called Fascism, with an enormously broadened base of racial lies. Just as Emerson discovered the writer's role in the battle, so we have discovered that we can't write anything—whether we are journalists, novelists, poets, publicists, playwrights or screen writers—without likewise thinking that what we write is, for the time, "the history of the world."

Inasmuch as this is a panel upon minority groups, and since the fate of all minority groups—including writers—is at stake in the present war against Fascism, it might be illuminating to glance backward and discover how we, as American writers, have dealt with our own minorities. For whether it pleases us or not, the fury with which the Fascists attack us constitutes a high, if unpleasant, tribute to our influence. If, therefore, certain Fascist racial falsehoods find serious acceptance in our country, perhaps it is because American writers—all of us—through laziness or ignorance or lack of courage, have nourished them to their present dangerous and explosive state.

It is interesting to note the exact similarity of character clichés which the American press, theatre, fiction and screen have applied to a wide variety of racial and national minor-

ities. When the great Irish immigration was at its flood tide, and staid New Englanders became alarmed at the possible corruption of their Puritan tradition, the Irishman bloomed as a humorous, drunken, lying, lazy, dirty, unassimilable fellow. But we had also presented the Negro as a humorous, drunken, lying, lazy, dirty, unassimilable fellow. And later, with the flood of Mexican immigration, we turned upon our Southern neighbor and portrayed *him* as a humorous, drunken, lying, lazy, dirty, unassimilable fellow. We did it to the Italians, too, and the Chinese and the Slavs. The similarity of this pattern of ridicule, the complete lack of any sort of discrimination in applying the pattern, strongly suggests that we have fallen victims to the same racial and national myths which so faithfully have served the wretched ends of Fascism.

South Americans, because they did not migrate to our shores in any great number, and Jews, because of their culturally secure position in our society, received different treatment at our hands. We stigmatized all South Americans as panderers, gigolos, thieves and murderers. We dealt with Jews as dialect buffoons, or as sharp business men (or as mysteriously pious folk voluntarily segregated from the community. Almost never have we dealt with them as people. In "Boy's Town" we even subscribed to a particularly obnoxious racial myth by providing a Jewish youngster with one of the largest noses in screen history.

The Irish tackled their problem by political organization. They even established Anti-Stage Irishman societies, which expressed their general discontent by rotten-egging Irish comics. More recently in Buenos Aires a disgruntled audience tore up a movie theatre in protest against our slanderous presentation of their country-men. Such vehemence, in combination with the Good Neighbor policy, has obliged us to modify our lurid concept of South American life. Our desperate need for Mexican labor, aided by quiet work on the part of both governments, has produced a similar revision in attitude toward the country of Juarez. The Chinese are

now our Allies, so we have ceased ridiculing them; and the Irish comedian and hockshop owner bring neither the laughs nor the hisses of pre-Hitler days. We have not yet had the courage to treat these minorities in a positive and constructive fashion, but we at least called off our stupid campaign of insult and ridicule. However, we must make certain this is not merely an armistice forced by the exigencies of war, but rather a permanent treaty based upon an enlightened understanding of minority problems.

That there is a certain degree of opportunism, a certain lack of clarity in our sudden tender treatment of the minority groups already mentioned may be demonstrated by the plight of the one group which, unluckily, has not possessed the weapons with which to defend itself. By sheer weight of numbers, by the sheer horror of his condition, the American Negro remains one of the most oppressed and persecuted minorities in the world. Since his status is not that of an ally of America in this war, there is no friendly government whose placation requires an amelioration of his condition. He is, on the contrary, an American citizen, largely deprived of one power which has been conferred upon all other American minorities—the right to vote. While 10 per cent of our general population is born abroad, while less than 70 per cent of our general population can boast two parents of native birth, the 12,865,515 Negroes in the United States are 99.4 per cent native American born. "If nativity were really the measure of citizenship," comments *Fortune* magazine, "the Negroes would excell any other national or racial stock in this country."

In large areas the American Negro is denied the right to vote, although generously accorded the obligation of paying taxes and fighting in the armed forces. He is forced to live apart from the human race in ghettos. In many states he is obliged to travel separately, like an animal. His children receive poorer educations than their white contemporaries. His income is below the national average. But his rent is higher. His infant mortality rate is higher. His maternal death rate is higher. His disease rate is higher. His death rate is higher. Yet as if this were not a cross heavy enough for any race to bear, we as writers in the press and radio, in magazines and the novel, on the stage and screen, have seized upon the Negro as the object of our cruelest slanders.

In Hollywood the most gigantic milestones of our appeal to public patronage have been the anti-Negro pictures, "The Birth of a Nation," and "Gone With the Wind." And between the two, from 1915 to 1940, we have produced turgid floods of sickening and libelous treacle. We have made tarts of the Negro's daughters, crap-shooters of his sons, obsequious Uncle Toms of his fathers, superstitious and grotesque crones of his mothers, strutting peacocks of his successful men, psalm-singing mountebanks of his priests and Barnum and Bailey sideshows of his religion. We have even gone so far in "The Man on America's Conscience" as to traduce and villify the greatest Reconstruction champion of Negro liberties—Thaddeus Stevens.

We have developed a classic caricature of the Negro in relation to the Civil War which brought him freedom. As we present him, he is an ignorant fool, preferring his "franchise in a bucket," rather than the forthright citizen who

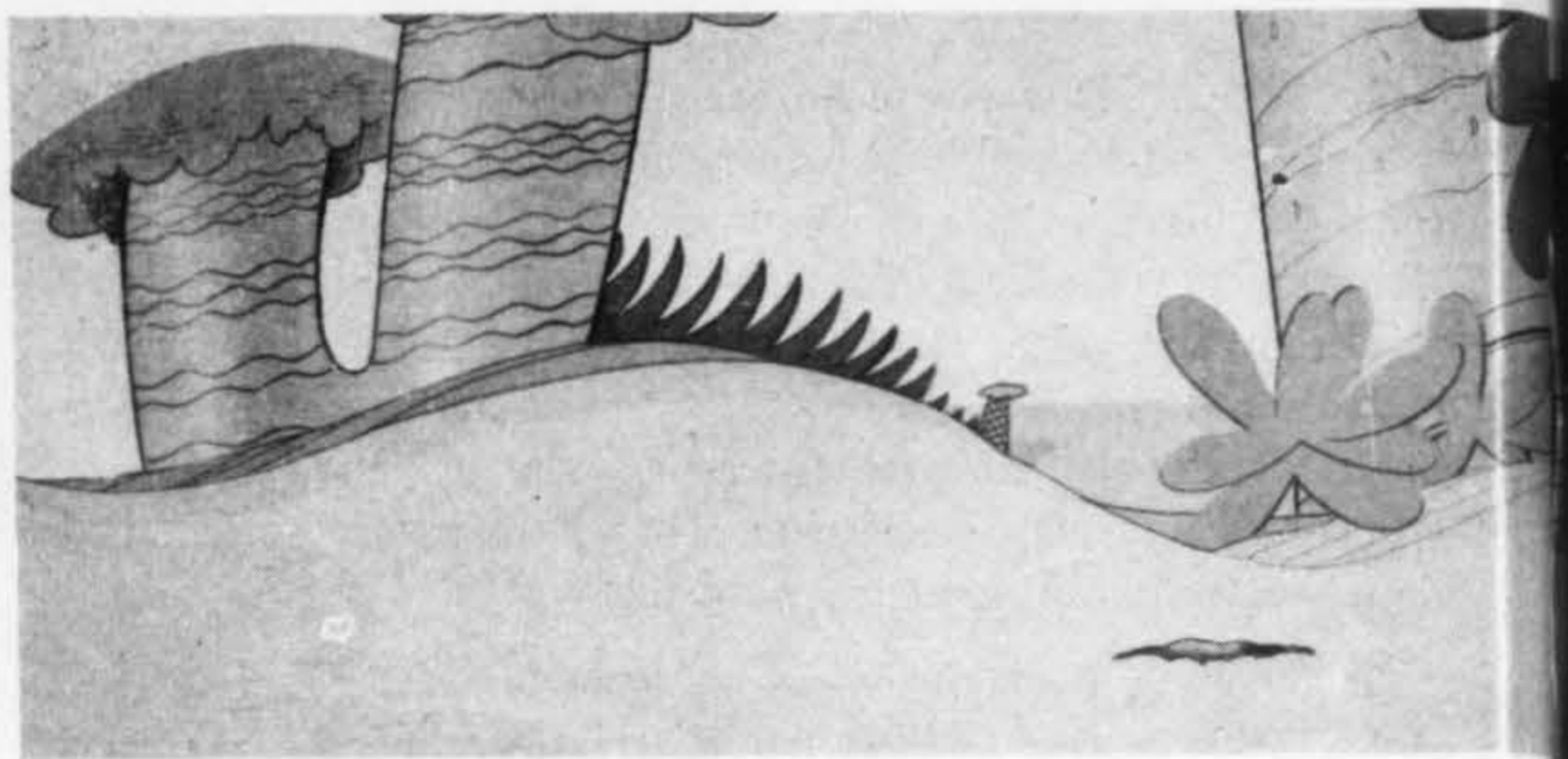
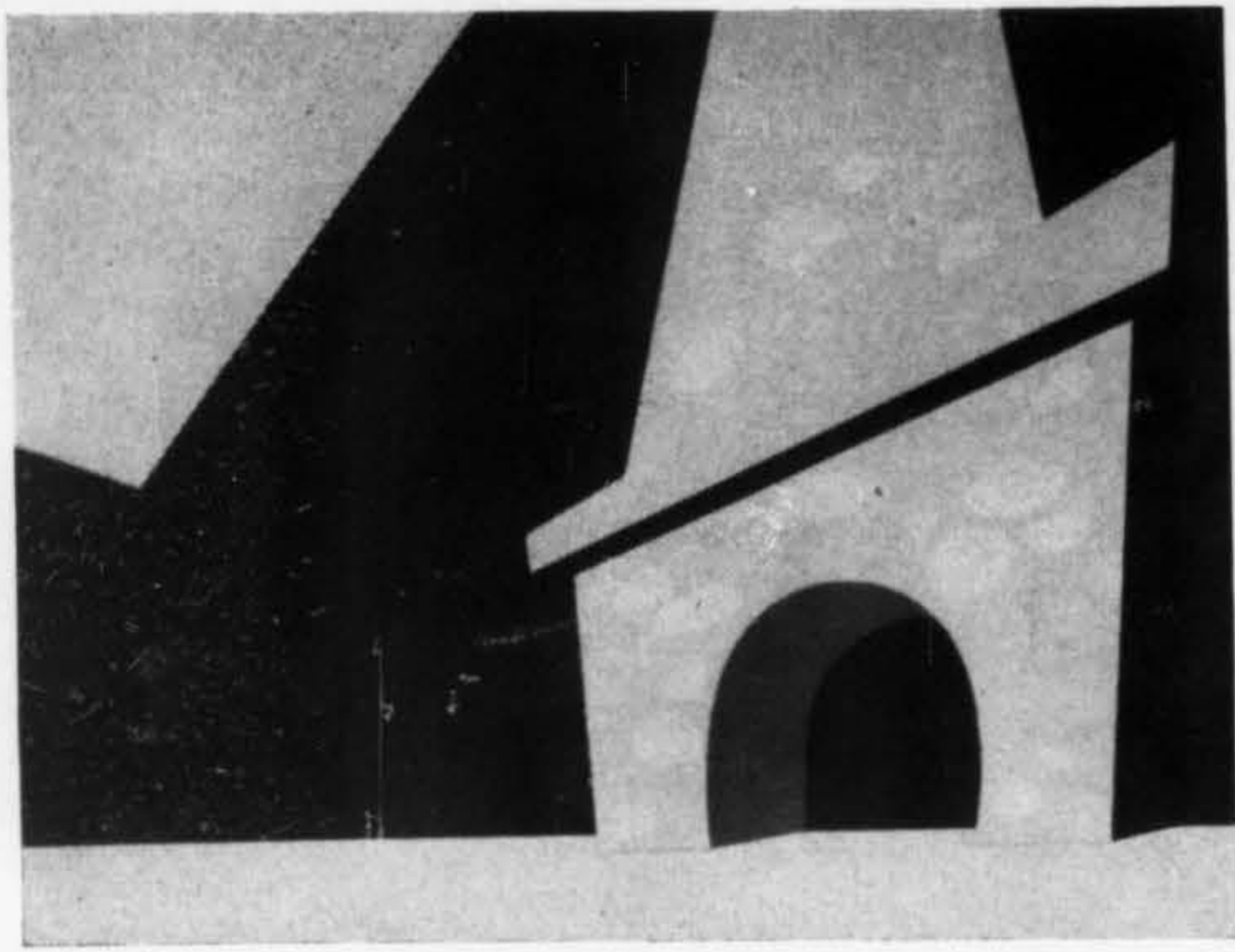
accomplished such splendid, progressive work in the so-called Black Legislatures. He loves the conditions of his servitude, and refuses to accept freedom when it comes, despite the fact that hundreds of his fellows participate in scores of slave insurrections, that tens of thousands of them fled north via the Underground Railway before the war, and that almost a quarter million of them actually fought in the northern armies. As for the northern soldier who freed the Negro, he is presented as a looter, a brigand, a barbarian and a rapist, in contrast with the southern soldier, who invariably is generous, courageous and cultured.

Succeeding generations of writers have perverted the whole humane significance of the Civil War to fit the reactionary legend of the old South of crinoline and magnolia blossoms and lovely, gentle ladies, where one could read, in the year 1856, the wail of a Southern gentlewoman in such a newspaper advertisement as: "\$300 REWARD—Ran away from the subscriber on Saturday . . . my servant woman named Emeline Chapman, about 25 years of age . . . with two children, one a female about 2½ years old; the other a male 7 or 8 months old, bright color." As writers we can imagine the drama of Emeline Chapman's flight from slavery with her two children; but as practical men and women of letters, we have always chosen to dramatize the travails of her mistress, one Mrs. Emily Thompson, who inserted the ad.

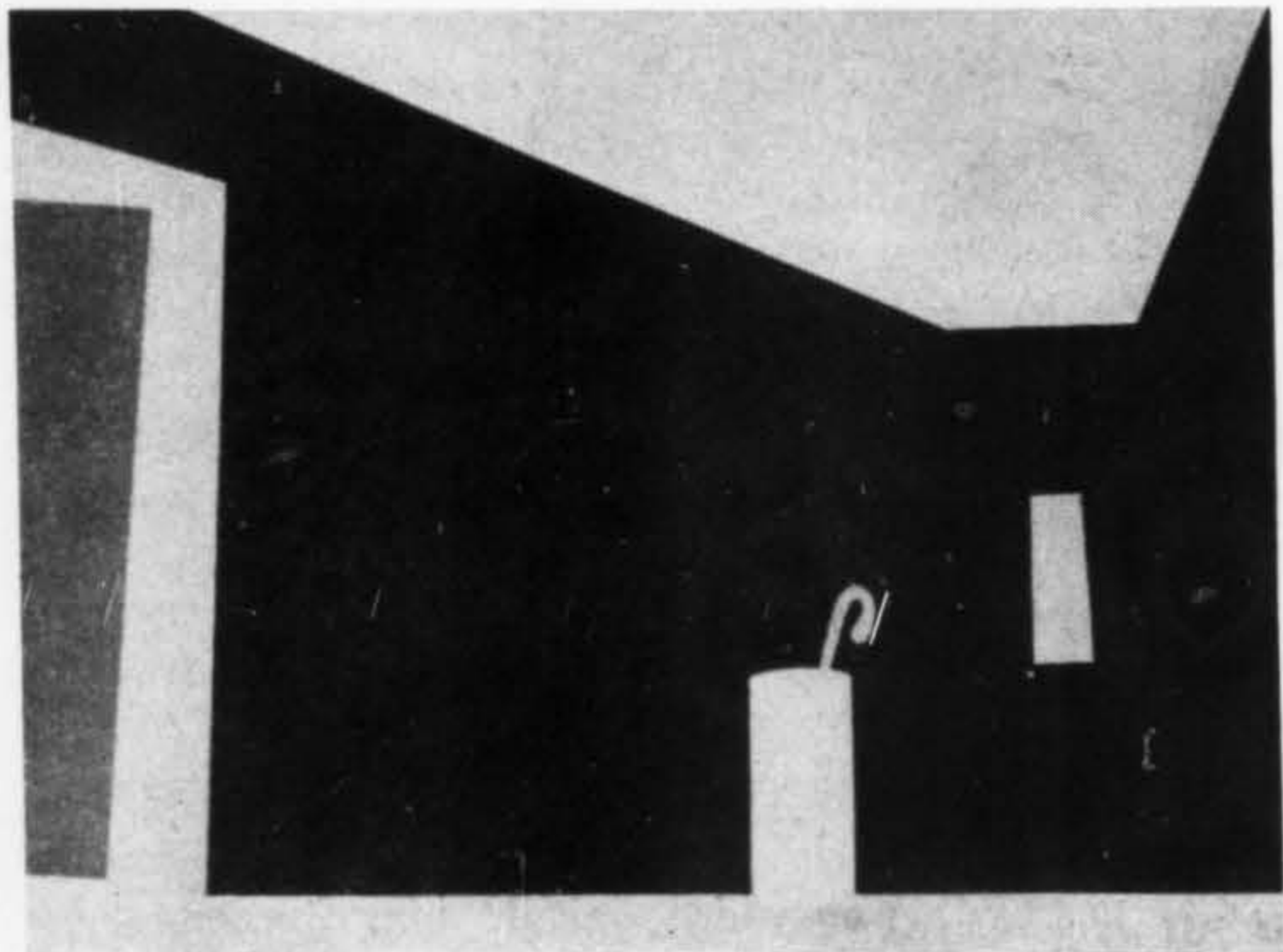
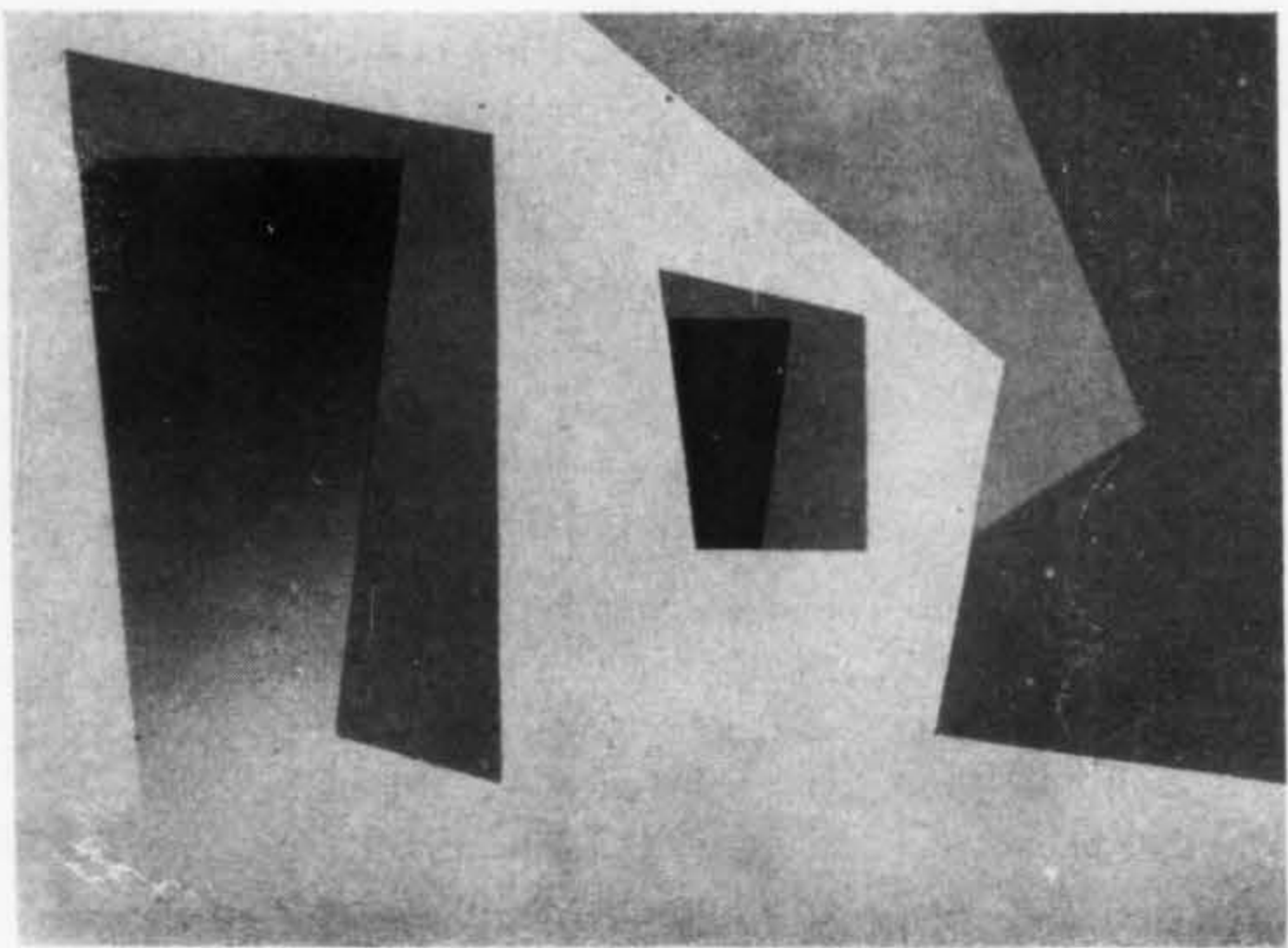
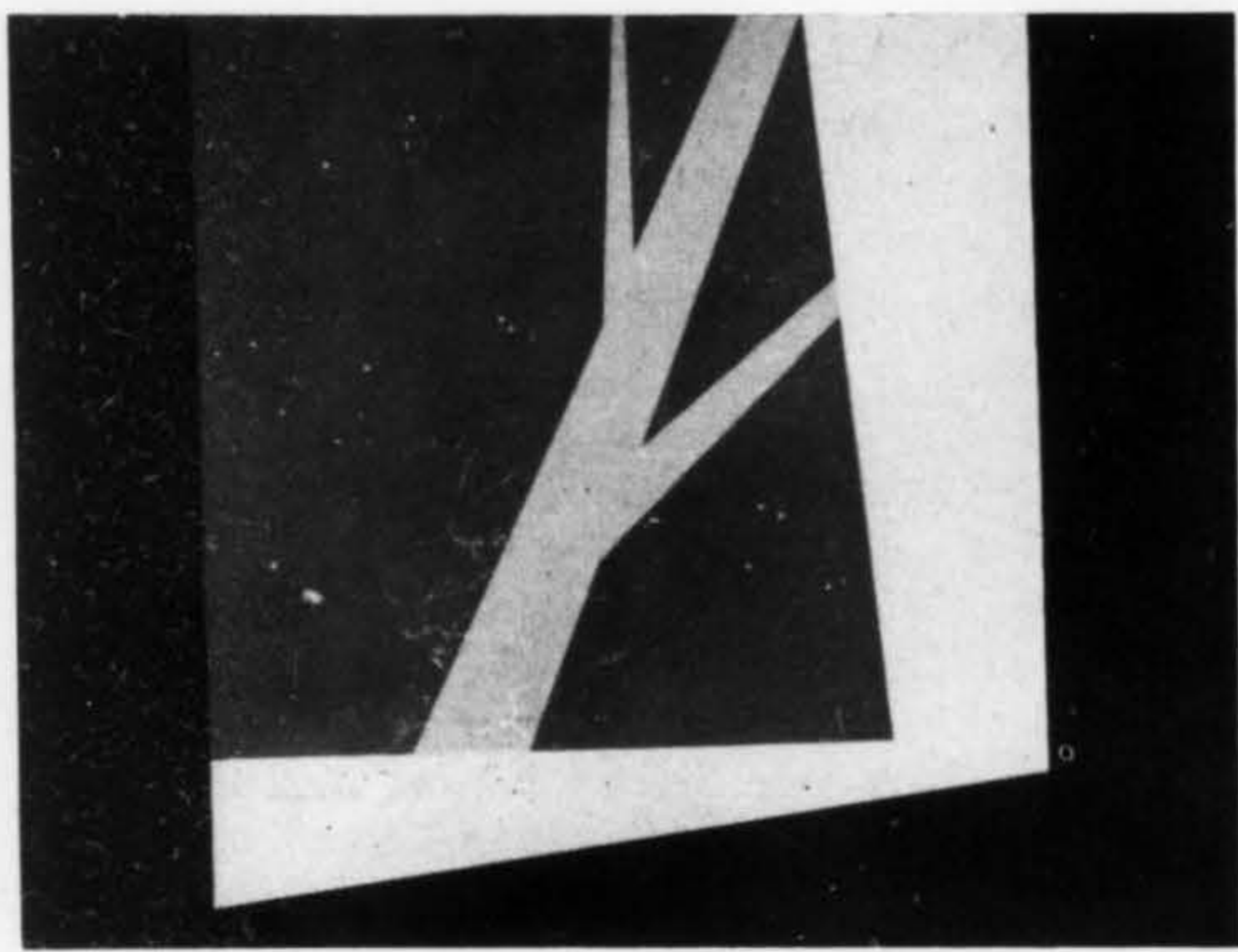
Our current crop of motion pictures, produced in a moment of national crisis when the President has made a direct appeal for racial understanding and cooperation, reveals many of the vicious old lies dressed up and paraded before us as evidence of our stern devotion to winning the war. "Two Tickets to London" presents us with a Negro murderer. "Tales of Manhattan" contains caricatures of the most objectionable sort which were greeted by Negro picket lines. "Holiday Inn" was typically insulting Mammy and Pickaninny bilgewater, while "This Is the Army" Jim Crowed Negro service men into a number with a zoot suit background. "Cabin in the Sky," "Stormy Weather" and "Dixie," despite a few minor concessions to Negro dignity in the first two, contained bad features which far outweighed their virtues.

There are, however, some hopeful signs to report. The Kildare series has been outstandingly progressive in its treatment of Negroes. "Bataan" contained an excellent Negro character, while "In This Our Life" we discover a Negro law student who represented a complete departure from the stereotype. Rex Ingram's role in "Talk of the Town" was sympathetically written and portrayed with dignity. "Stage Door Canteen" delivered a blow for democracy in a sequence showing the decoration for bravery of a Negro soldier. "Mission to Moscow" made splendid and dignified use of Haile Selassie. "Casablanca" provided a strange combination of the stereotype in a position of unusual companionship and trust. "Oxbow Incident" departed widely from the accepted Negro pattern in an excellent photoplay which perhaps placed too much emphasis upon the Negro propensity for prayer in crises. With the exception of "The Little Foxes," there have been no recent good roles for Negro actresses; and even there the screen version seemed much weaker in its delineation of the Negro's character than the legitimate play.

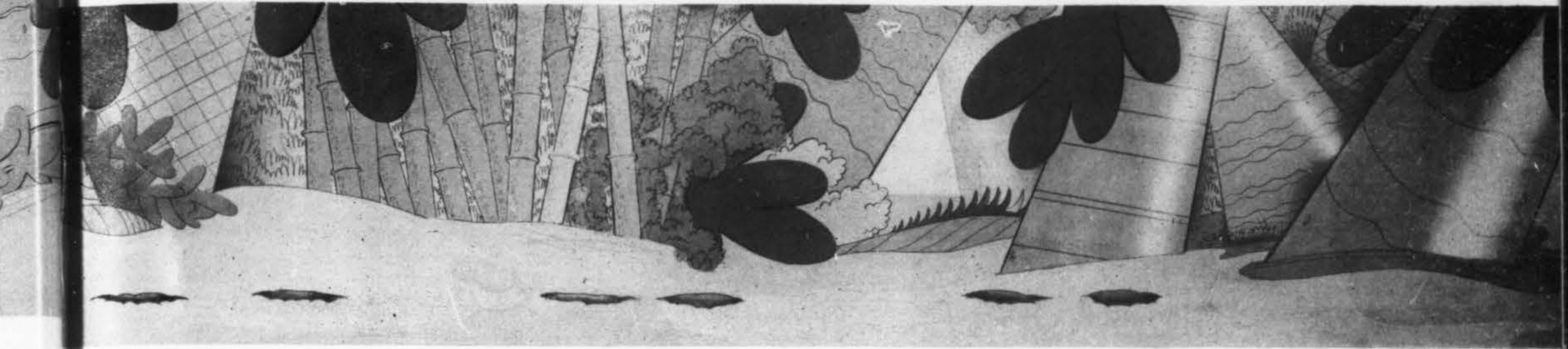
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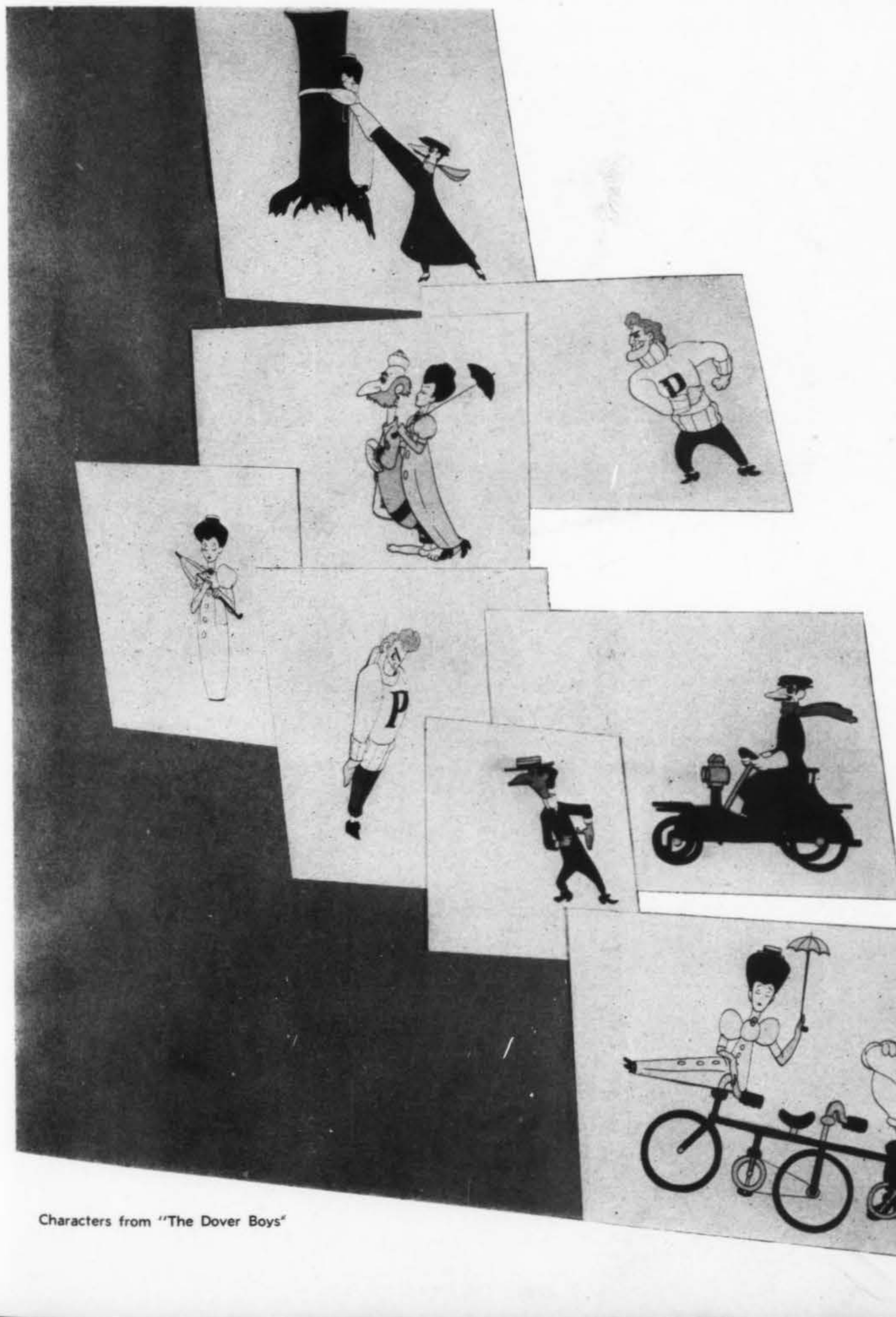
Background for "Waikiki Wabbit," above, and background for "The Unbearable Bears"



new approach to the animated cartoon



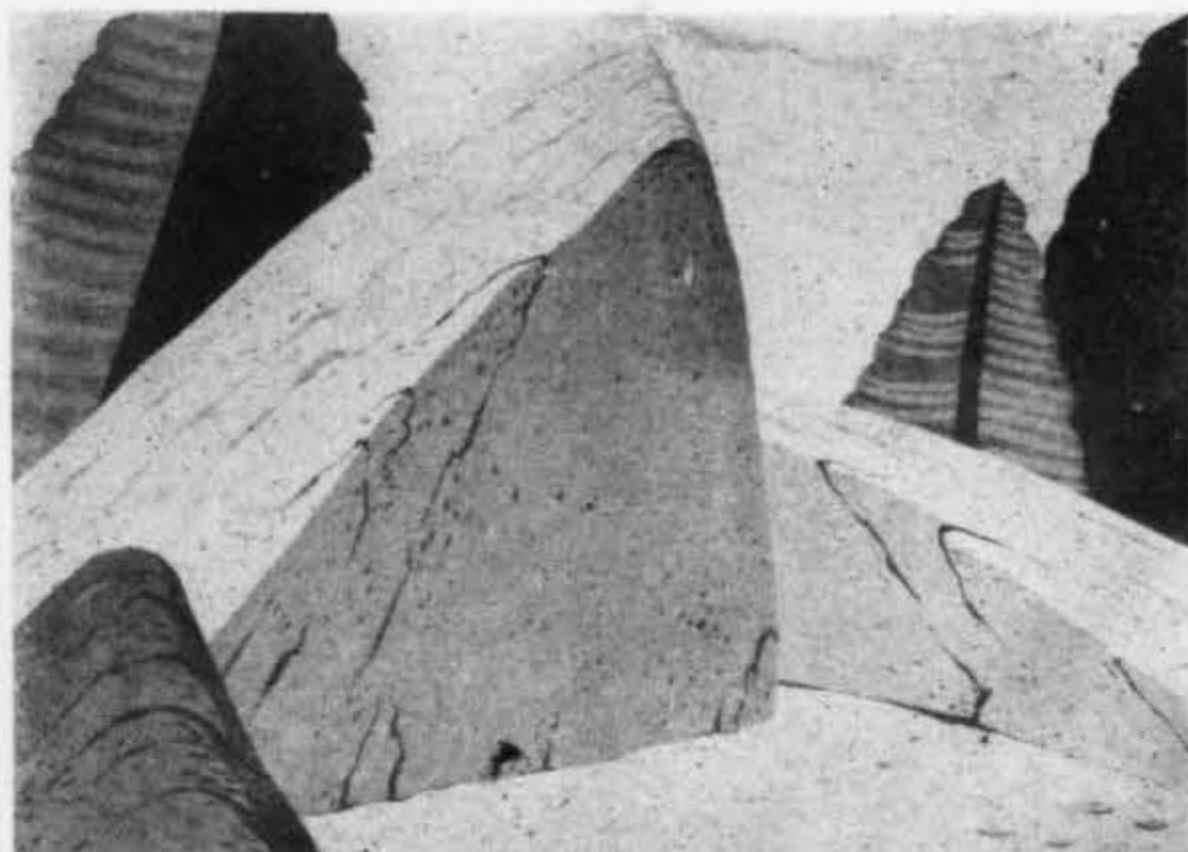
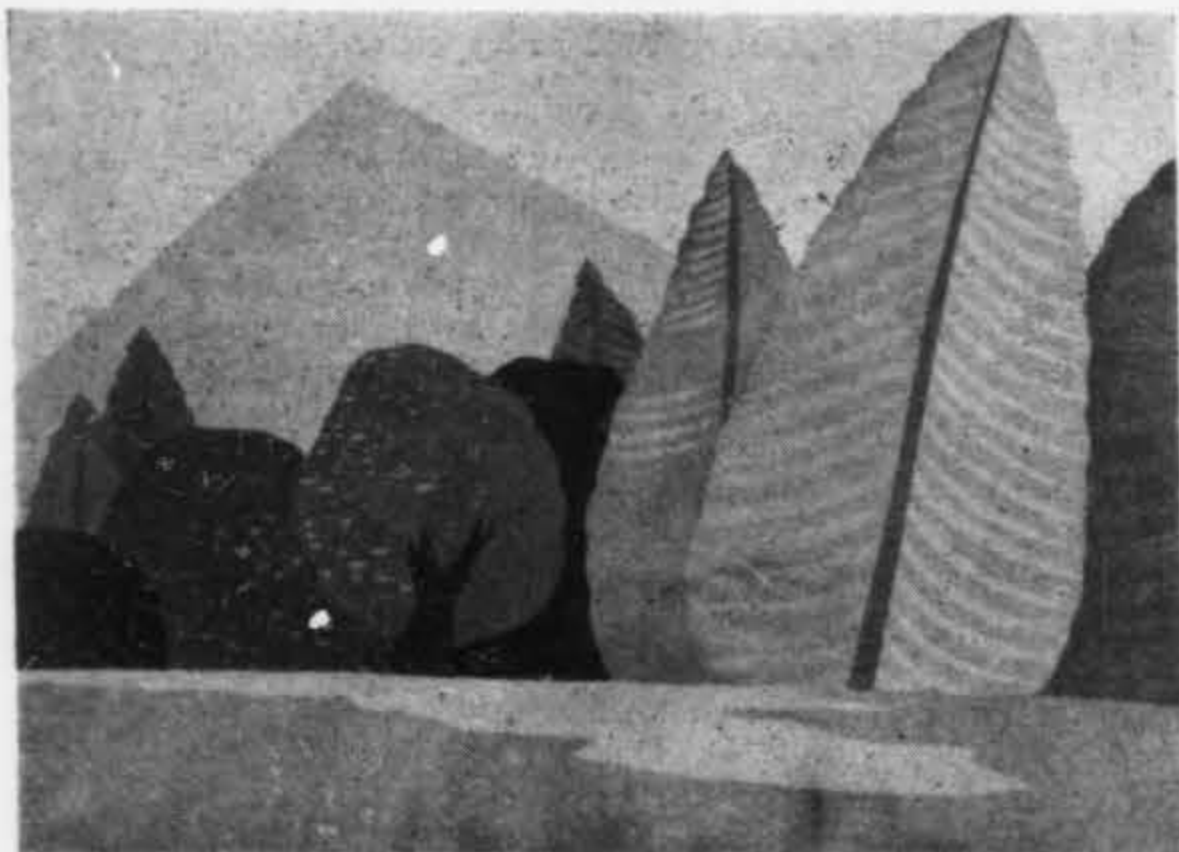
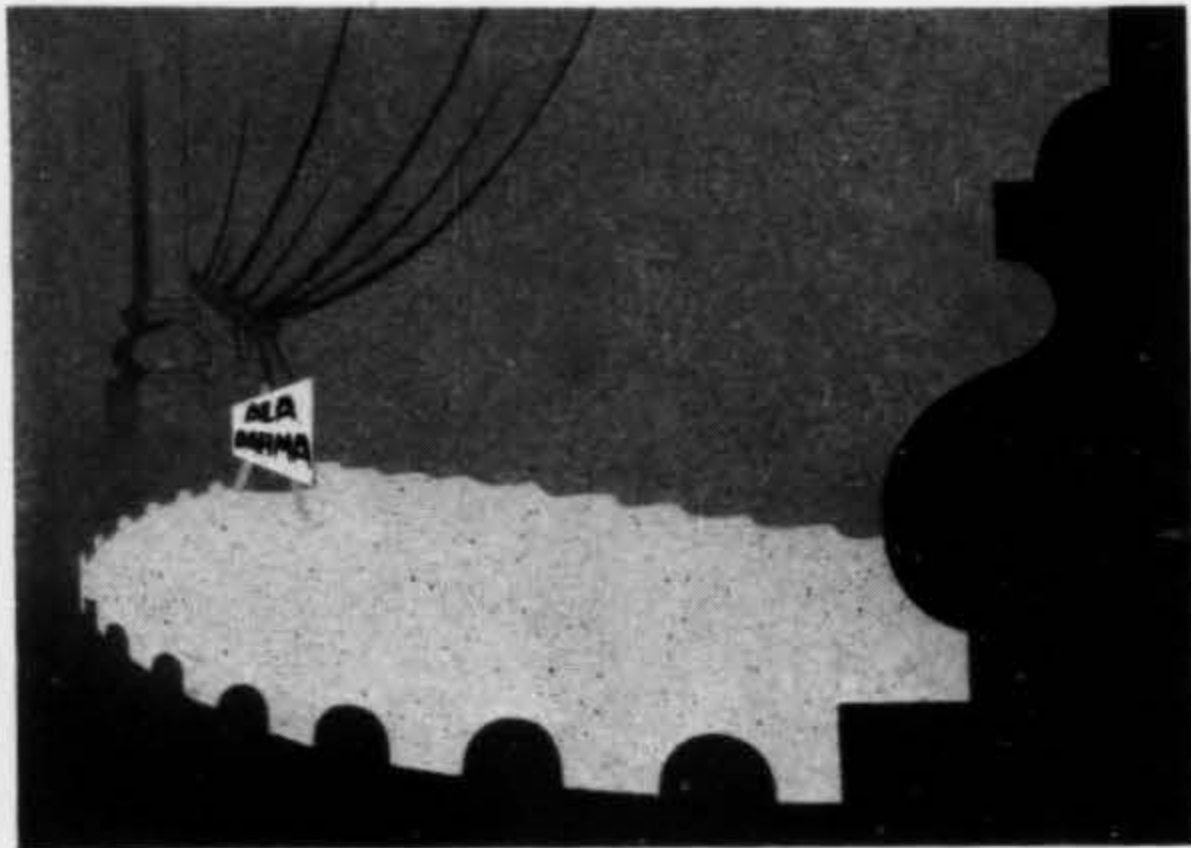
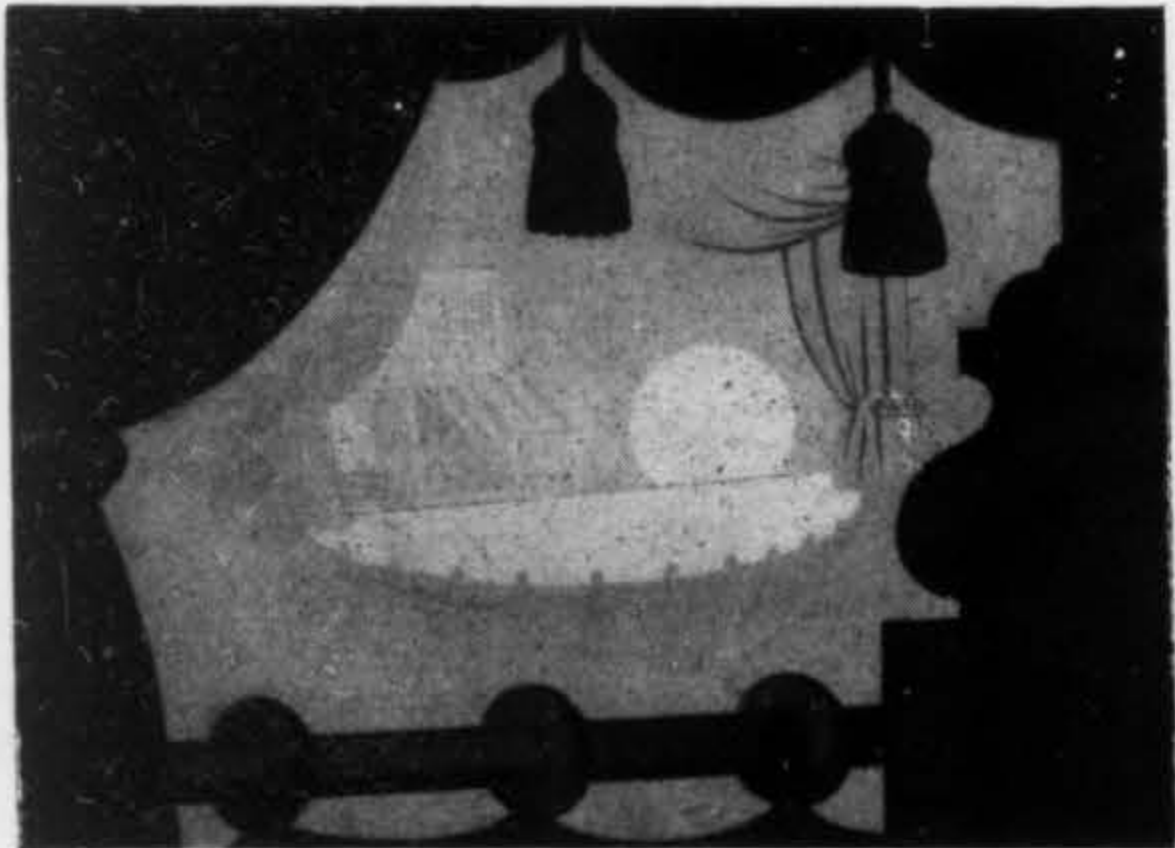
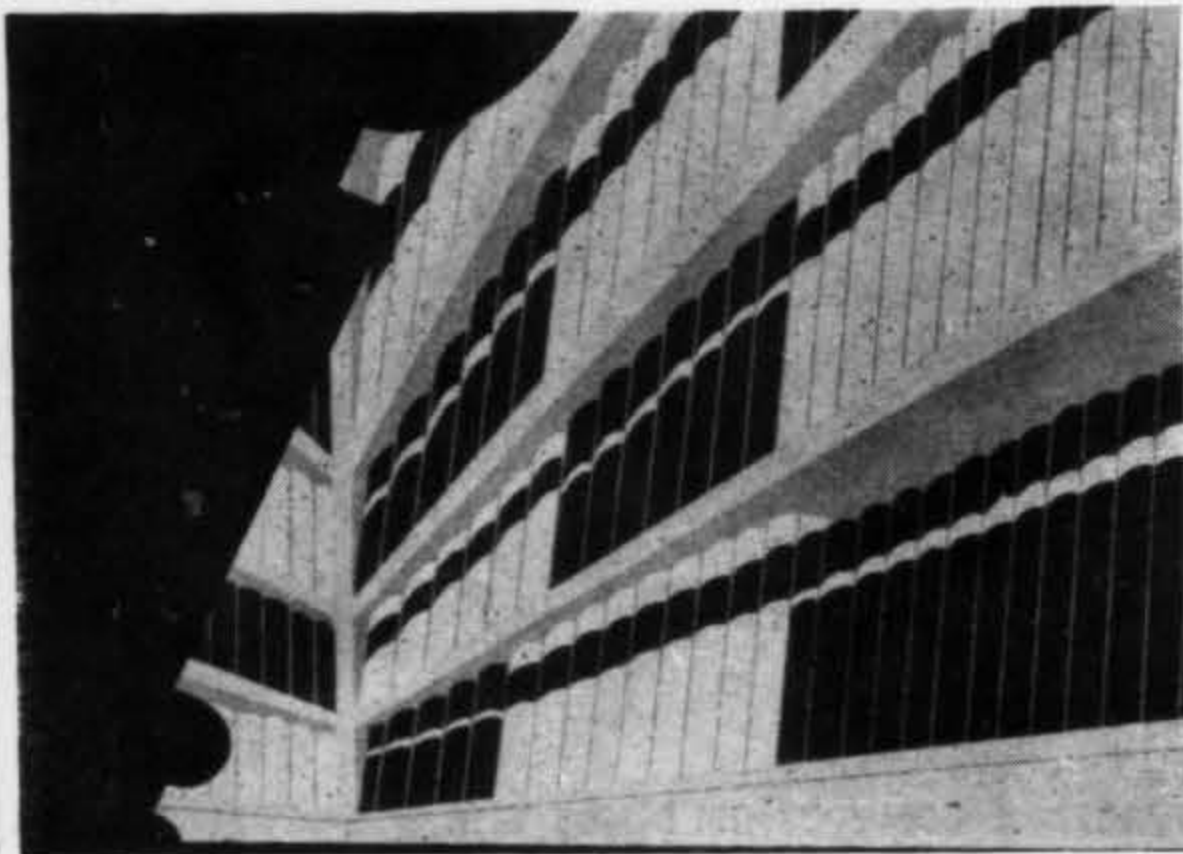
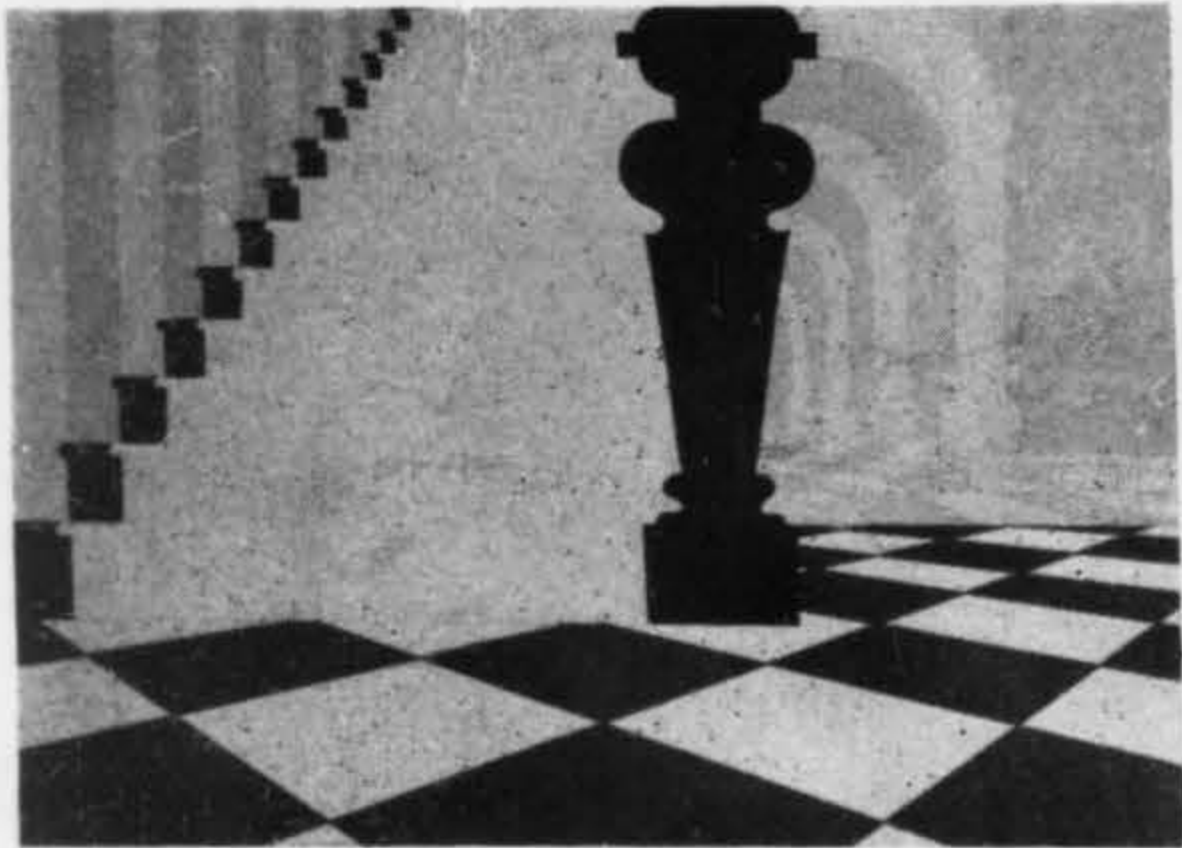
THE SCHLESINGER STUDIOS HAVING DISCOVERED A CONVICTION FINDS THE COURAGE TO SUPPORT IT



● Jockeying bird and beast through conventional patterns of story and action is not a very inspiring approach to anything as vital and alive as the medium of the animated cartoon. It is a constant dream of the workers within that medium to discover some means by which the production of market pot-boilers (rationalized as being "what the public wants") will not become the be-all and end-all of a great visual medium. Traditional themes and techniques, the acceptance of repetitious tasks can mean only commitment to mechanical handy work frozen into accepted and restrictive forms. There is, of course, a definite commercial value in doing what has been done over and over again as long as it is acceptable to the "market." Fortunately, however, this "market" has an irritating habit of suddenly becoming very fluid and unpredictable. This condition, which is welcomed by the craftsman but greeted with groans by those charged with the responsibility for making the balance sheet will, we hope, remain chronic. The exciting promise of the animated cartoon diminished and dropped away as soon as a more or less satisfactory pattern was achieved in terms of the "market." However, the enormous possibilities inherent in the medium itself upset any desire to consider the product as completely stabilized, and it is now being realized that the creative imagination within the industry will, until the final limits have been reached, always be at war with the status quo of the cash register.

Some three years ago conditions which permitted the creative craftsman to experiment in what he instinctively knew was a larger and richer field within the industry came into being at the Schlesinger Studios. Characteristic of this organization was the relative independence of its producing units; each unit with a production quota calling for a complete picture every four or five weeks. Without violating what were considered "good business practices" the quality of the work was, to a large degree, left up to the good sense and intelligence of the directors, so long, of course, as the commodity value of the products was not affected adversely. It was soon found, however, that new animation techniques had little opportunity to develop except in those rare pictures where "stock" characters were not to be used. These "personalities" with their characteristic gestures and actions are considered to be fixed, immutable, commercial assets with which

Characters from "The Dover Boys"



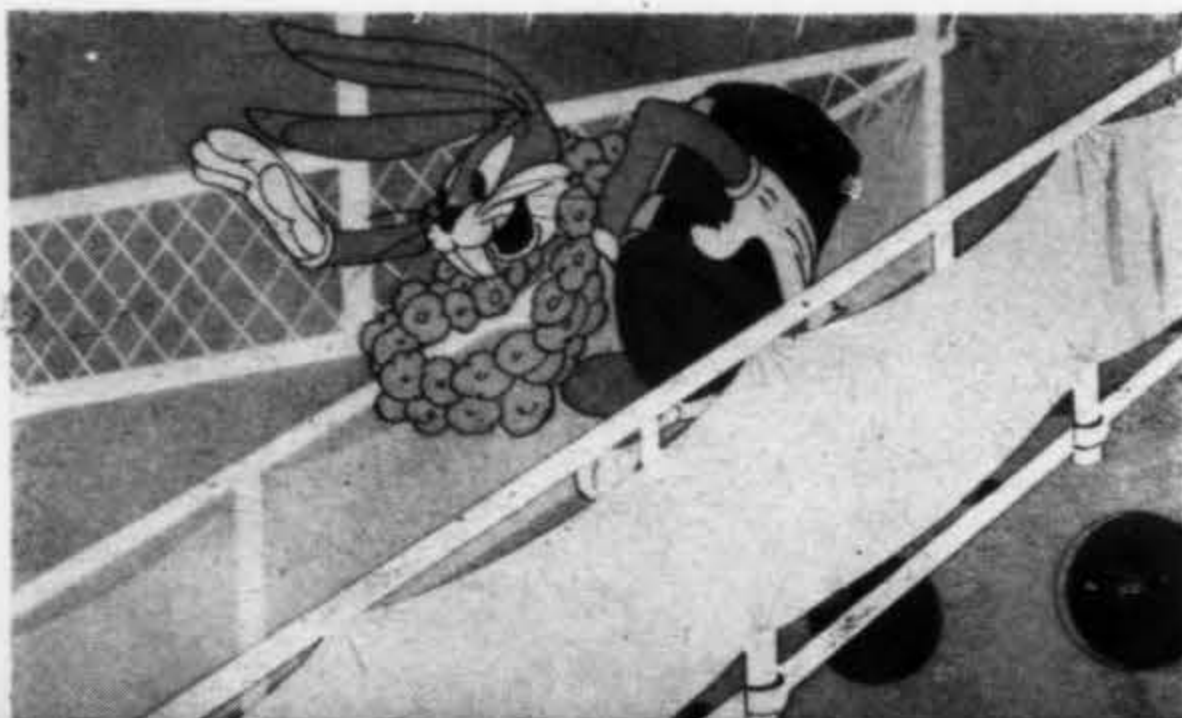
BACKGROUNDS:

Top, "The Case of the Missing Hare"

Center, "Porky's Camping Trip"

Bottom, "The Aristocat"

Right, "Waikiki Wabbit"



tampering is not to be tolerated by the front office. However, in the case of "The Dover Boys" a functional approach to action and movement conditioned by the mood of the picture was attempted with more than considerable success. When a character was to move from one point to another he did so in a manner and at a speed which best related the two positions in an expressive pattern integral to the picture. An effort was made to prevent natural or quasi-caricatured action from being guiding factors in the designs. Of some significance also was the use of the caricatured human being rather than animals as characters. Some considered the latter a little too significant inasmuch as it has not been done since.

Cutting, instead of being considered merely as a means of arrival to what the continuity scheme says is next, was explored from the point of view of expressive values realized through juxtaposition in time, of colors, shapes, and movements. Single strong movements were broken into four or five scenes rather than being shown as a whole in any one scene. This made it possible to give the conventional "take" an effective impact that it had ceased to possess due to hackneyed overuse. A good example of this can be seen in "The Aristocat" when the cat responds to his first and unforeseen meeting with a mouse. Rational breaking of the screen area by background forms, related to both the proportions of the screen and the action taking place upon it, was carried through in a number of pictures with considerable success. Among them "Conrad, the Sailor," "The Case of the Missing Hare" and "The Unbearable Bears."

Color planning and design of background has been done with a full understanding of the problems of the animation medium in mind. The "reality" of animated cartoon characters is accepted. Their authenticity is not based on how much they look and act like their natural counterparts. Hitherto, backgrounds have not been accorded the same consideration. Authenticity has been confused with a stifling amount of realistic detail. Now, however, a certain very definite freedom has been permitted and the excellent results more than justify continuation in this direction.

Obviously, the delegation of responsibility for production inevitably means delegation of responsibility for artistic quality. This led to the recognition of the fact that better animated pictures were not of necessity those that were most similar to the ones produced in the past, a fact which can only be fully appreciated by those who have actively worked within the industry itself. Progress and change mean deviation from accepted norms in production practice as well as in the thing produced, and in this case a purpose and theory was permitted to develop which, while nebulous and formative, has been sufficient to unite these artists and craftsmen on the basis of common interest in the best use of the medium. The results of this method in practice have affected mostly layout design, background, and over-all picture planning. It is to be hoped that this intelligent approach to production in this spirited and enormously creative medium, the limits of which are not even in sight, will continue to bring satisfaction and profit to those involved within the industry, and the pleasure and delight which we, as the audience, are greeting the new and vitalizing prospects of the animated cartoon coming into its own.

OPPOSITE PAGE: HOUSE FOR GISELA
BENNATI BY R. M. SCHINDLER

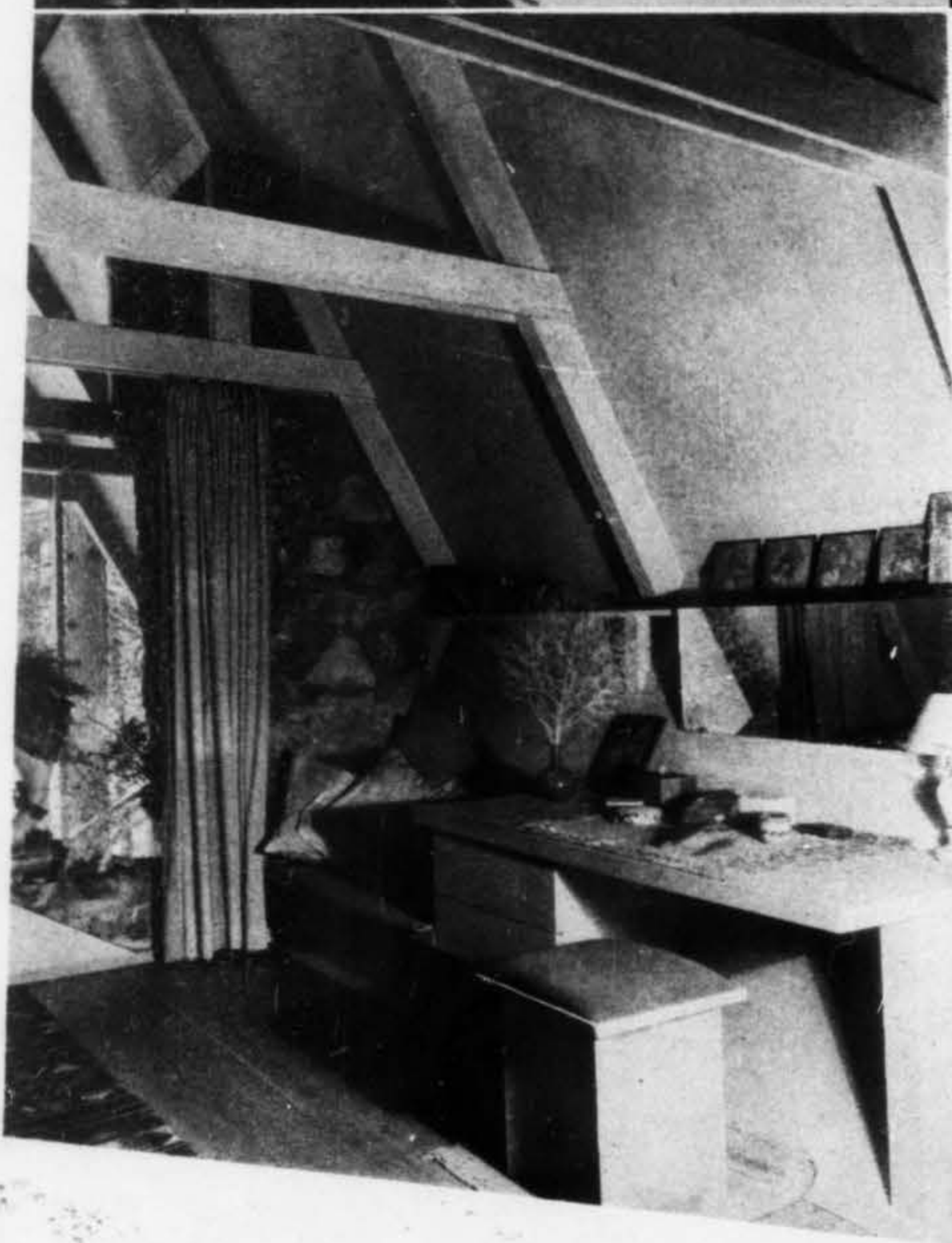
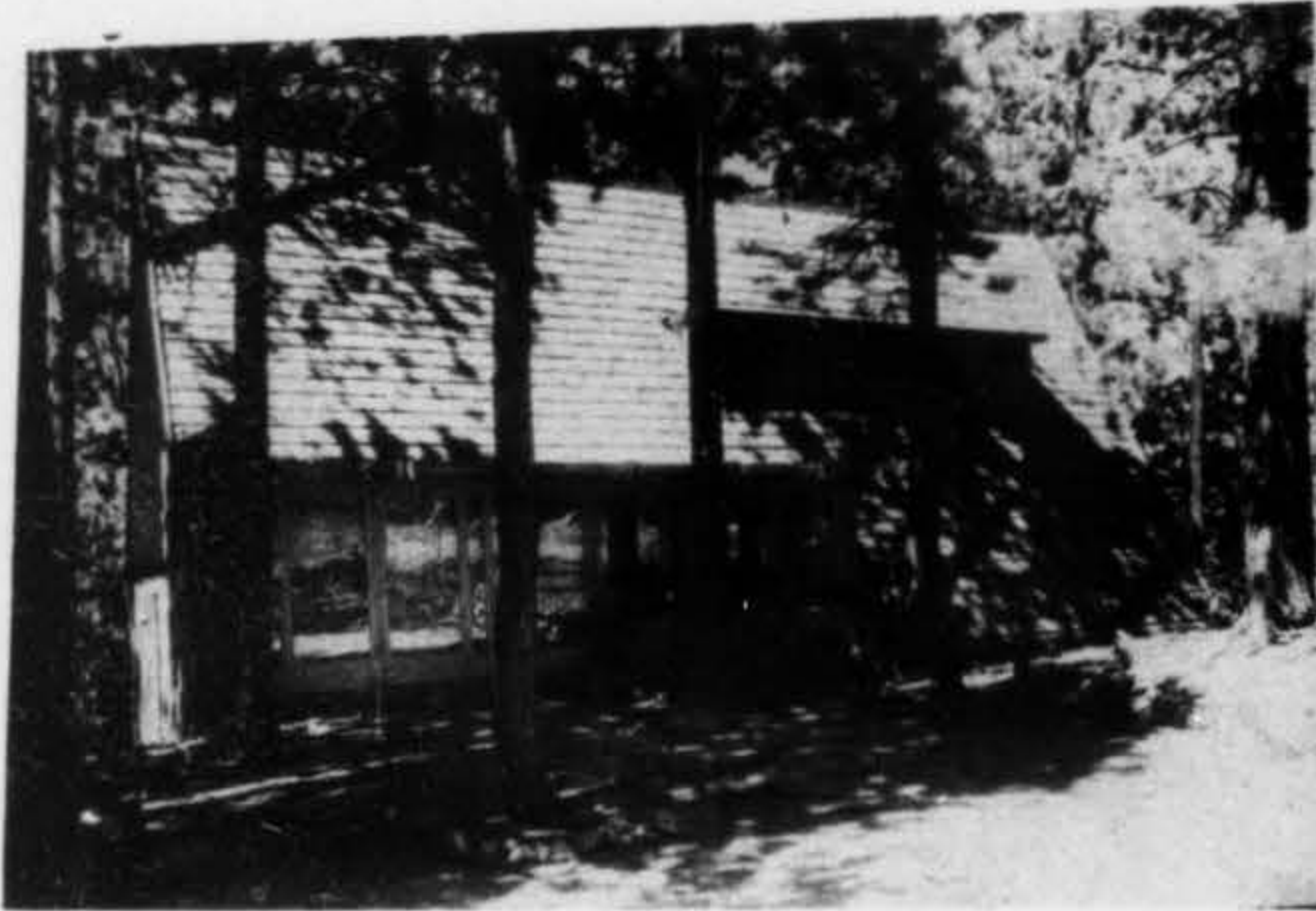
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C A B I N F O R G I S E L A B E N N A T I

architect: R. M. Schindler.

location: a mountain slope above Lake Arrowhead, California, heavily wooded with pine trees.

program: a shelter for holidays and vacations.

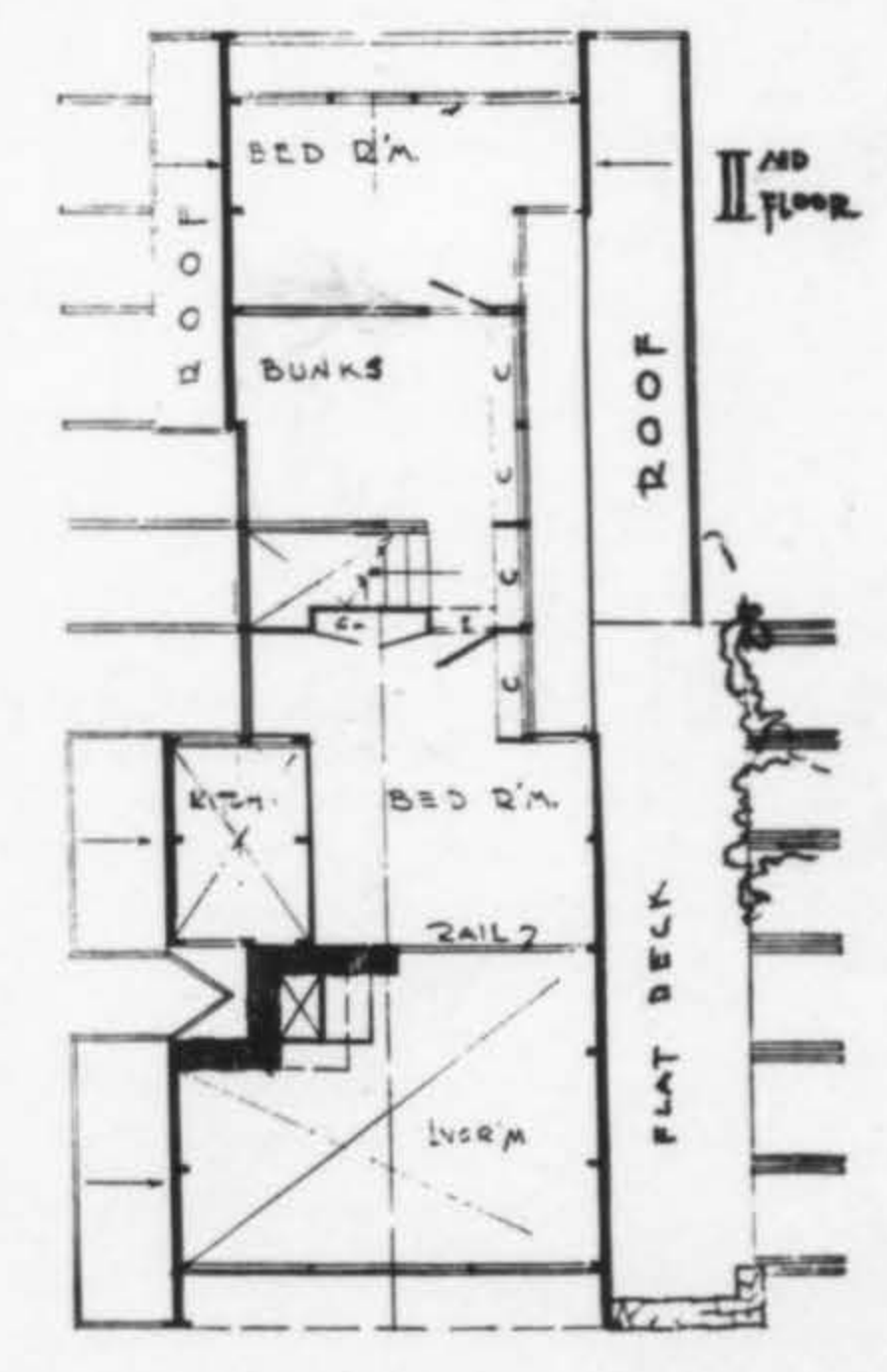
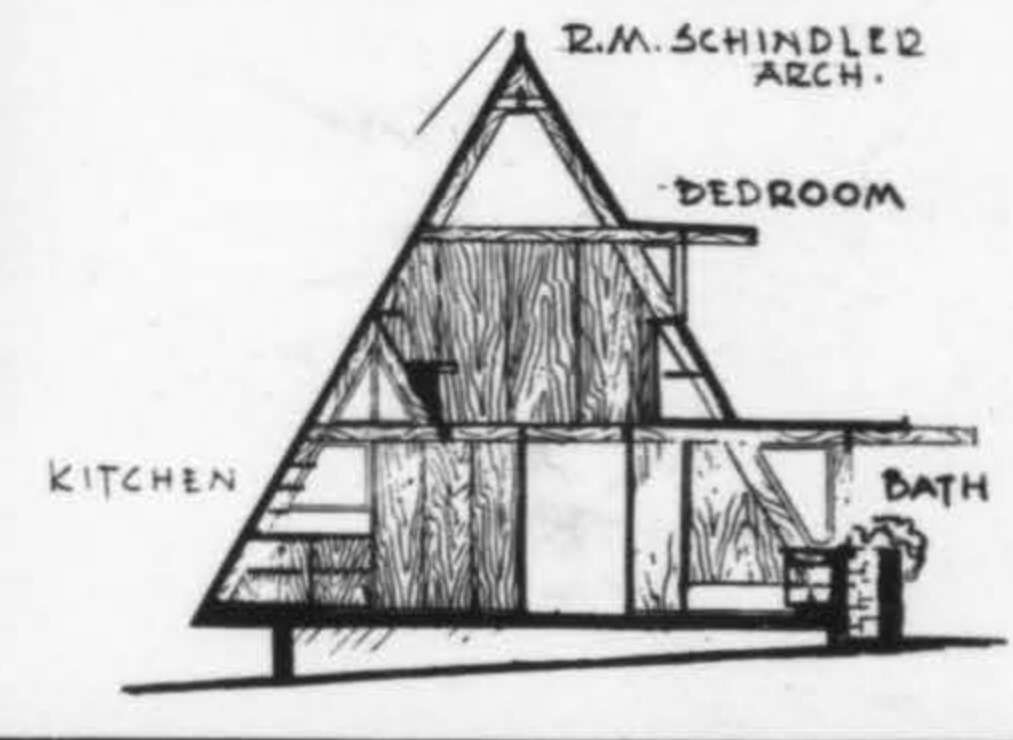
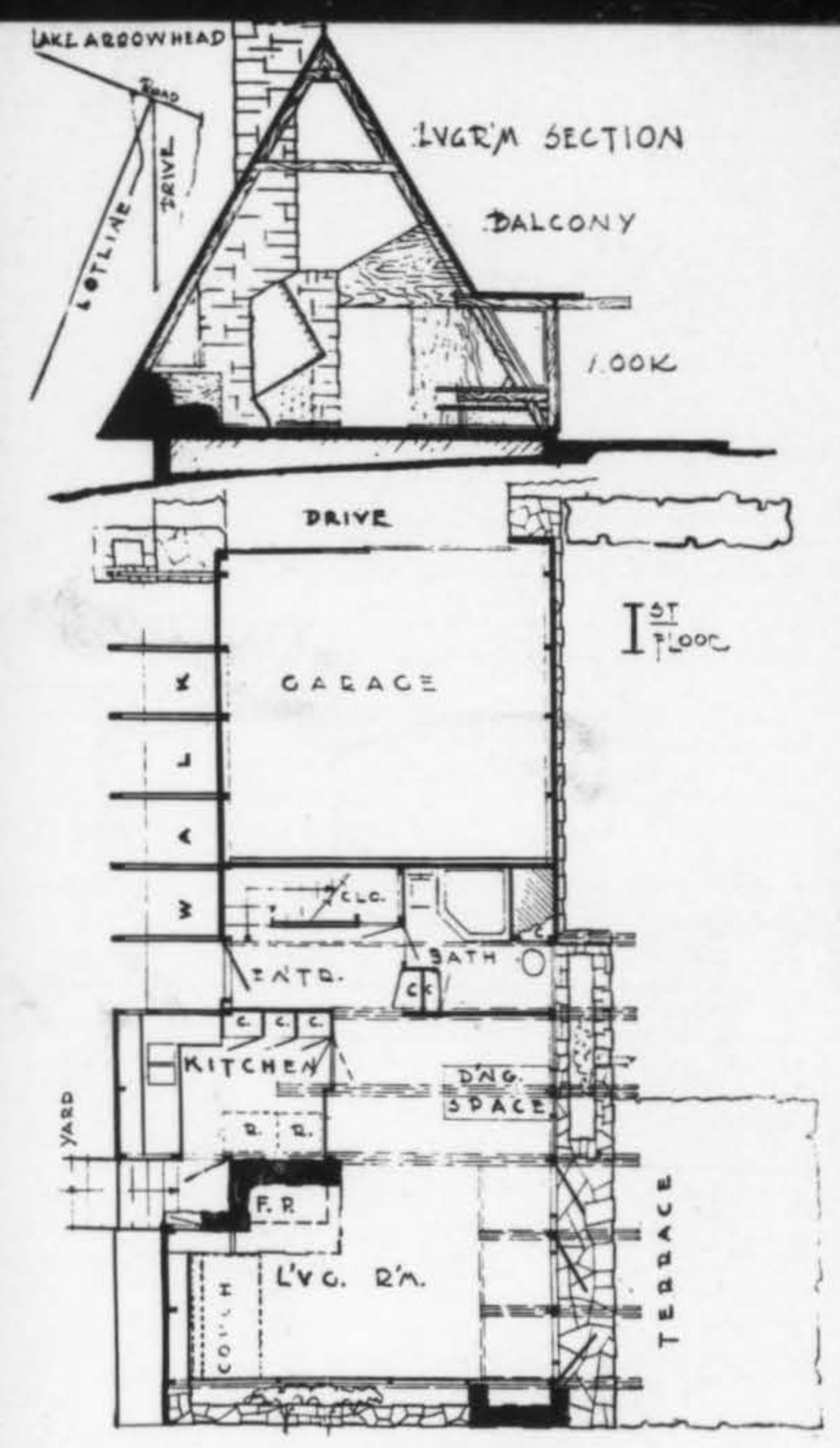
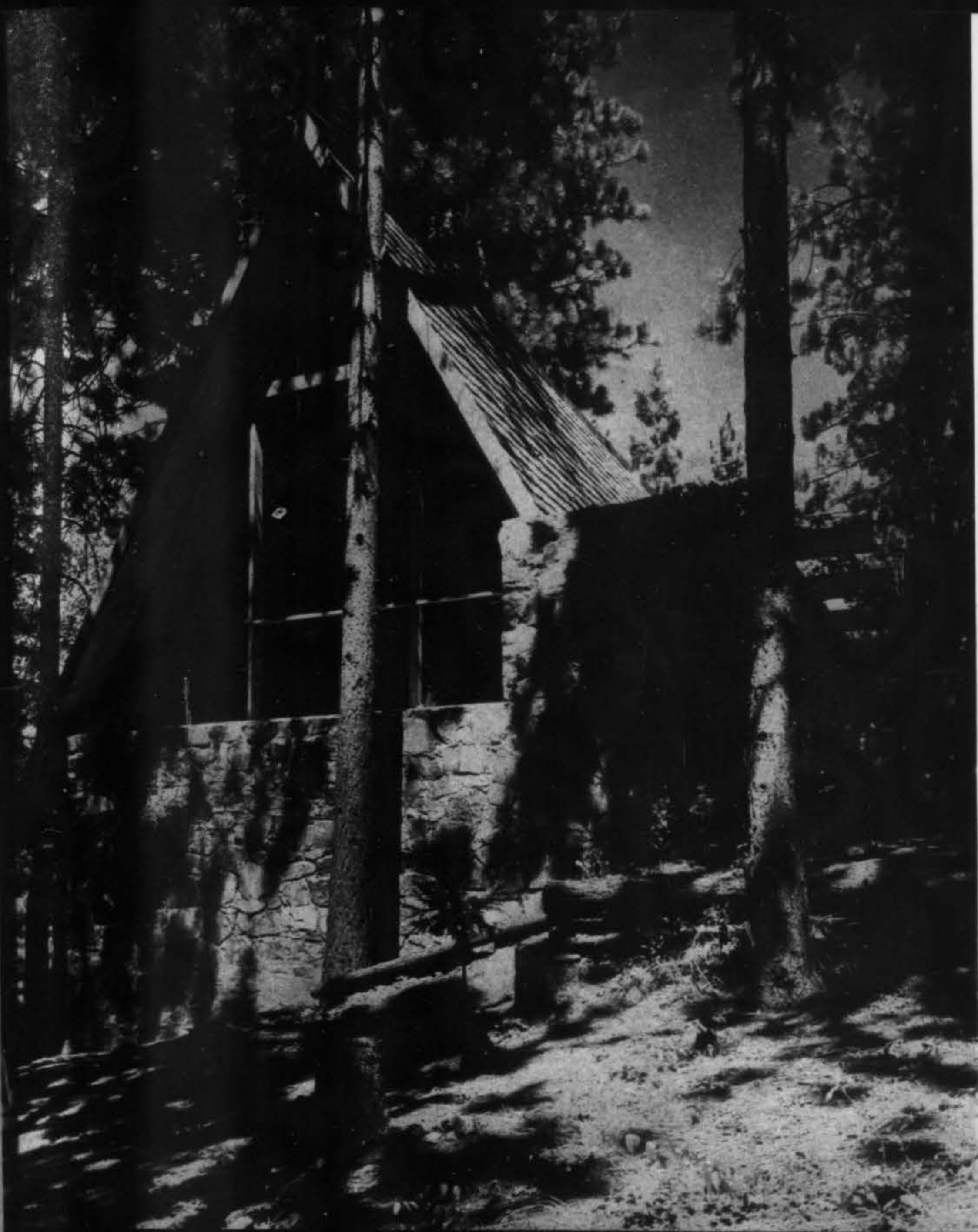
layout: garage facing the street, compact living quarters, opening into a glade, two bedrooms and a bunkroom on a low balcony floor.

architectural scheme: to satisfy lot restrictions which stipulated "Normandy style" and taking a formal cue from the surrounding pine trees, the roof was carried right down to the ground. All rooms are composed into the resulting triangular cross-section formed by the rafters and lowest floor joists. Both gables are made of glass. Artificial light is indirect from a continuous light trough at the top of the roof and outside floodlights into the trees at each gable. The formal vocabulary is based on the triangle and kept in a playful mood throughout.

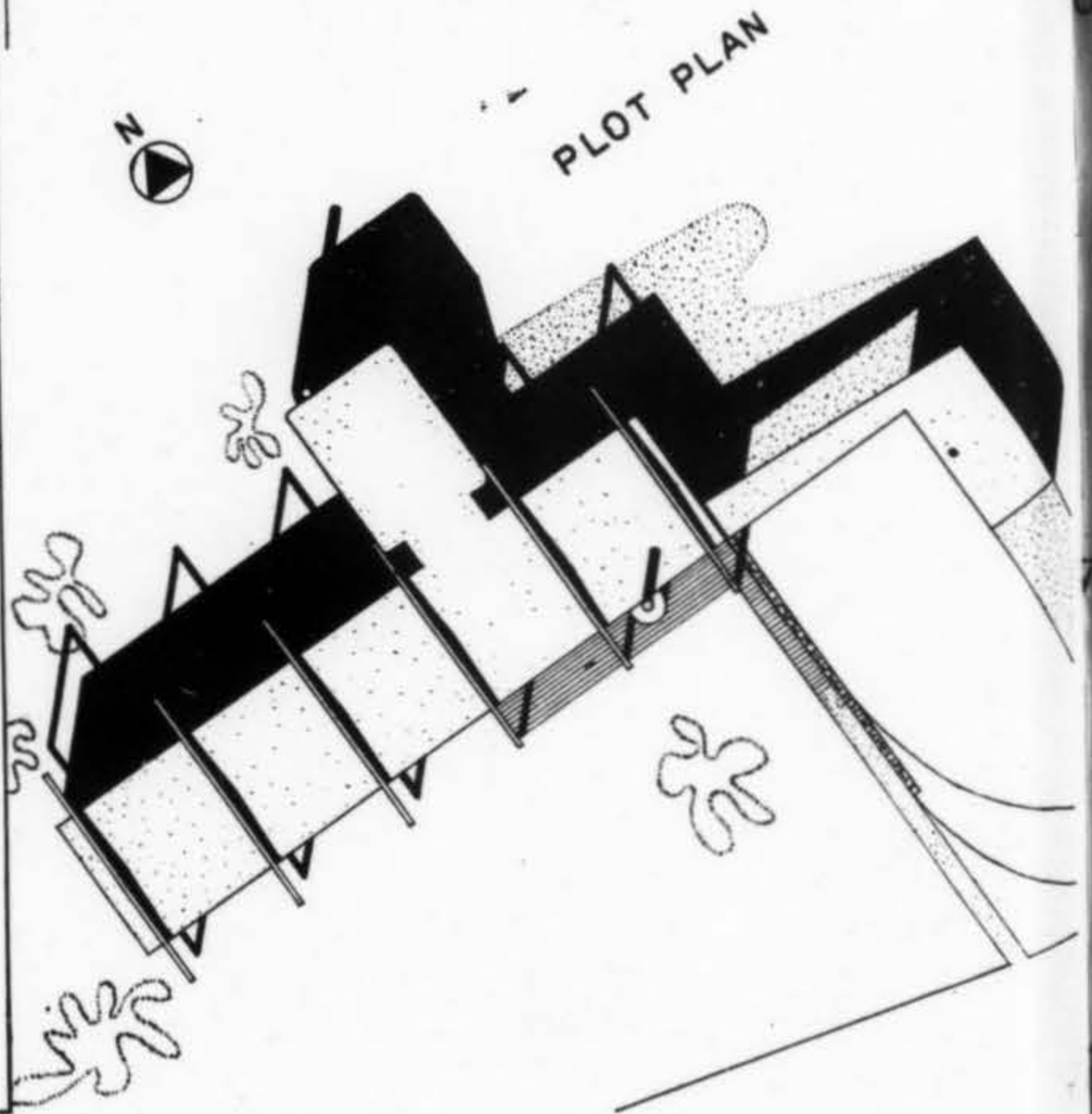
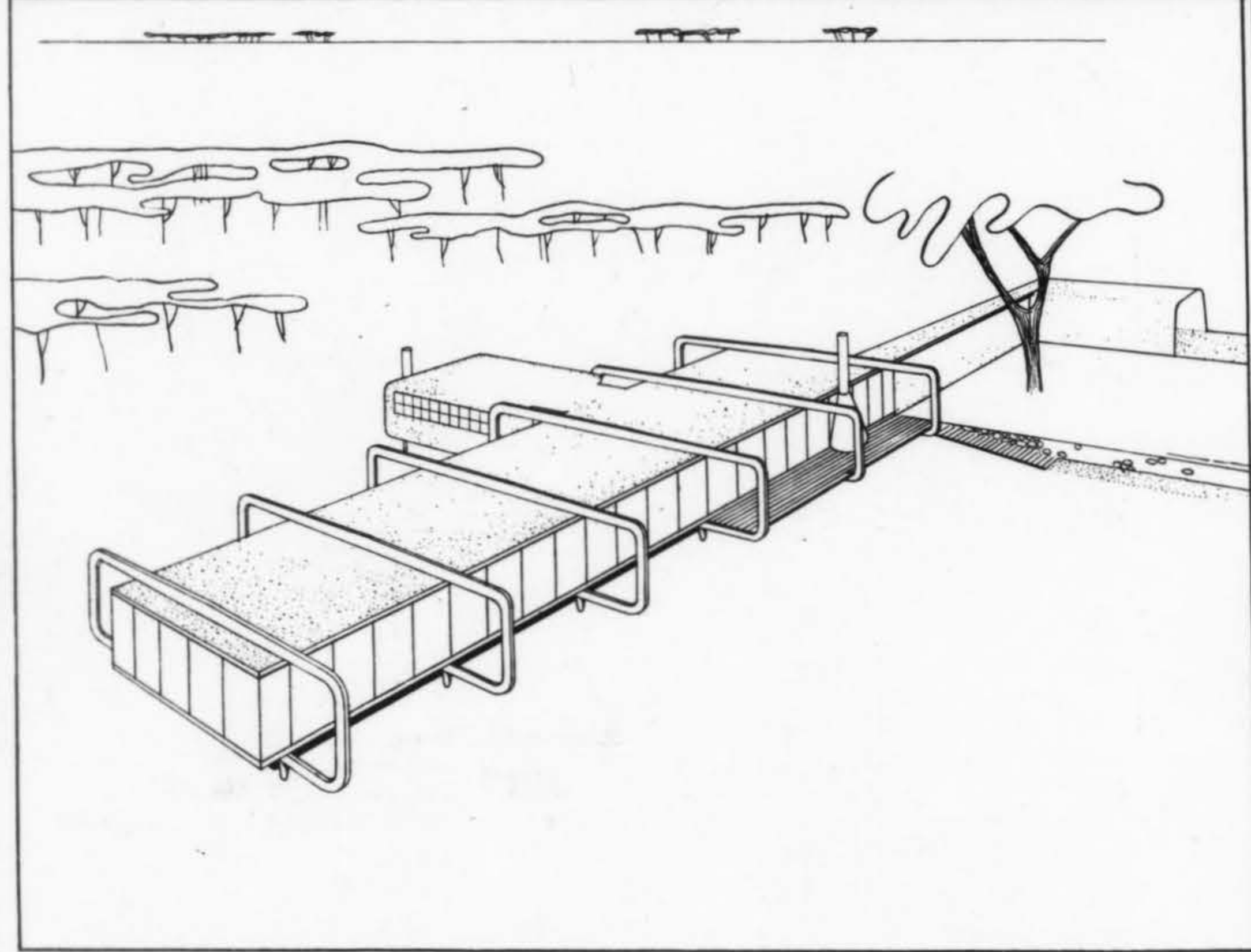
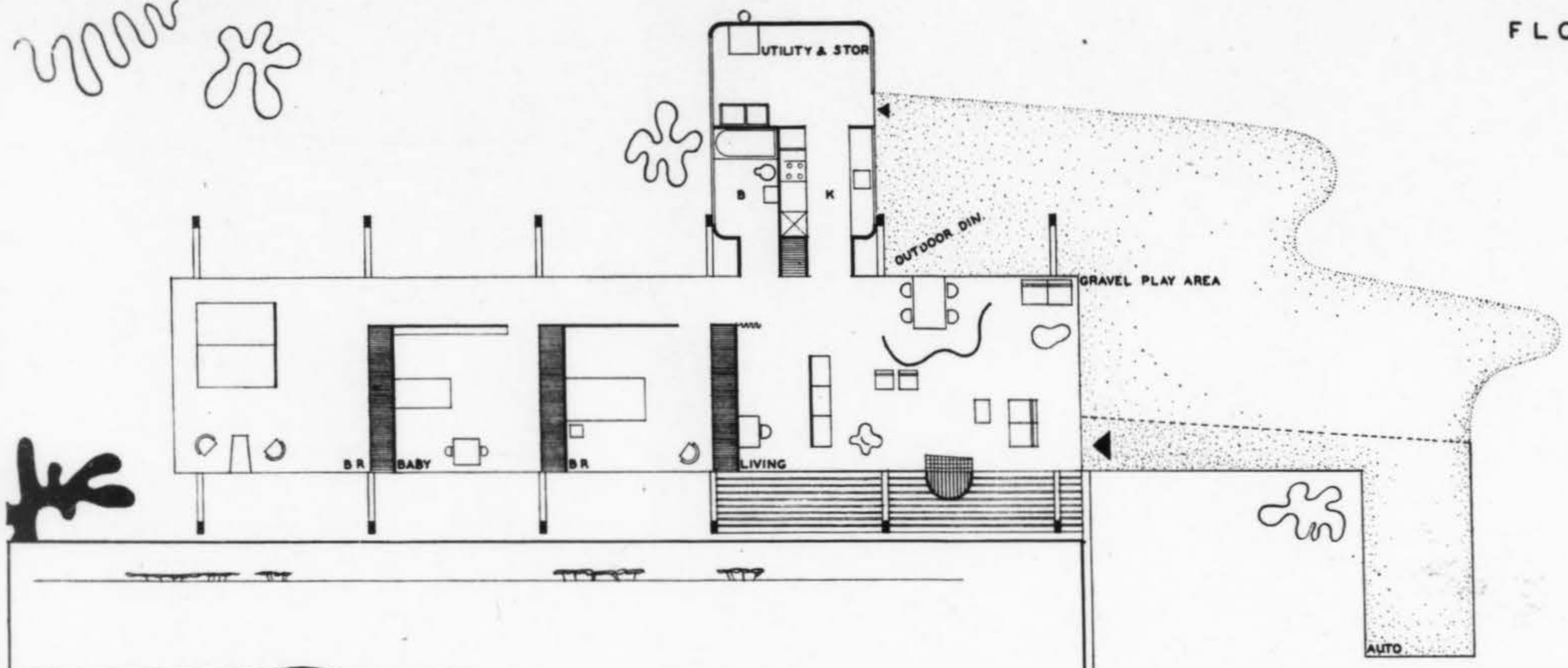
construction: the neighborhood furnished the stone for base and fireplace. The rest of the house is wood, using plywood for the walls. The roof is covered with shakes.

color: stone—reddish-brown, exterior—natural wood, interior—chartreuse wood stain, textiles—rust and beige.





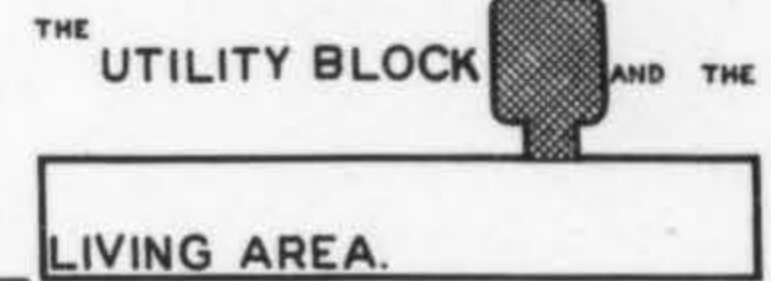
FLOOR PLAN



T H E O D O R E L U D E R O W S K I

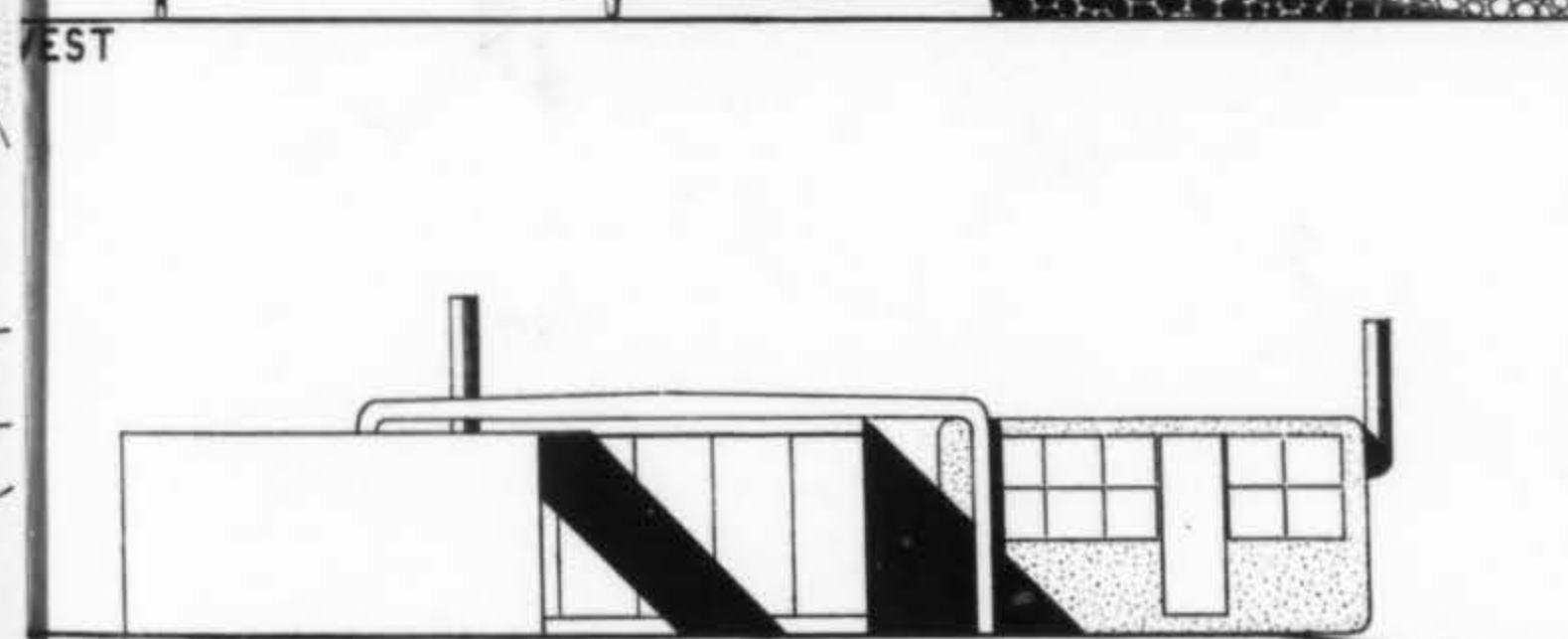
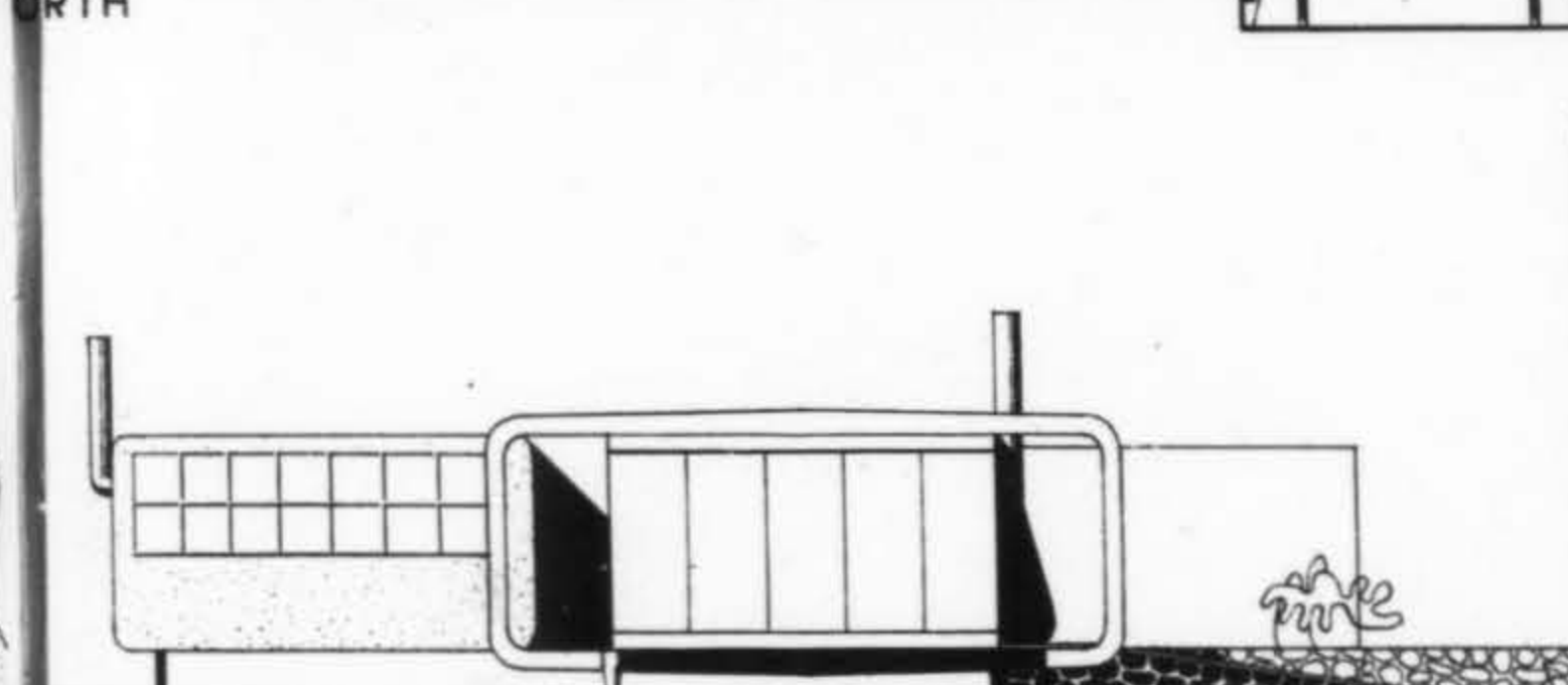
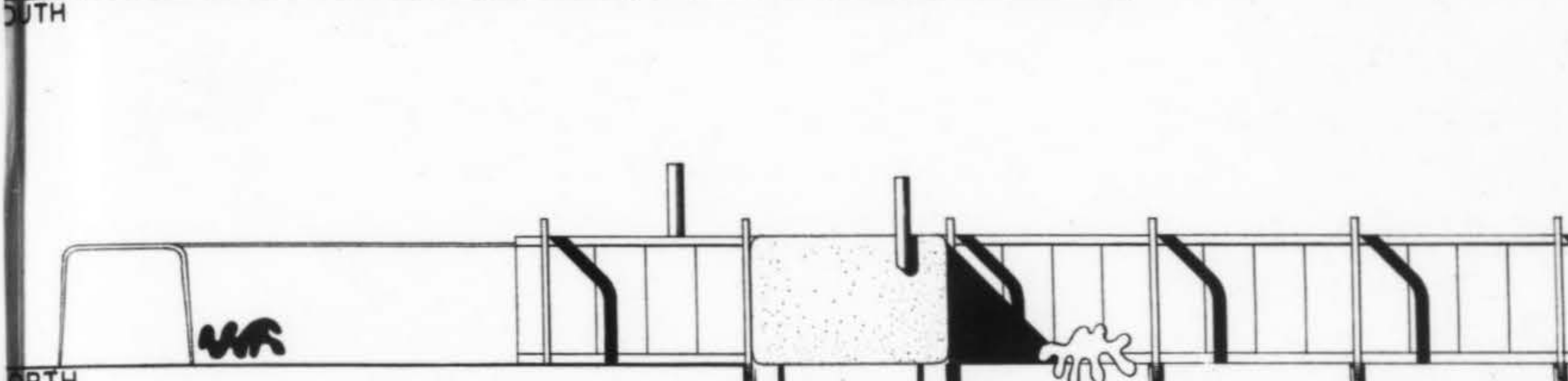
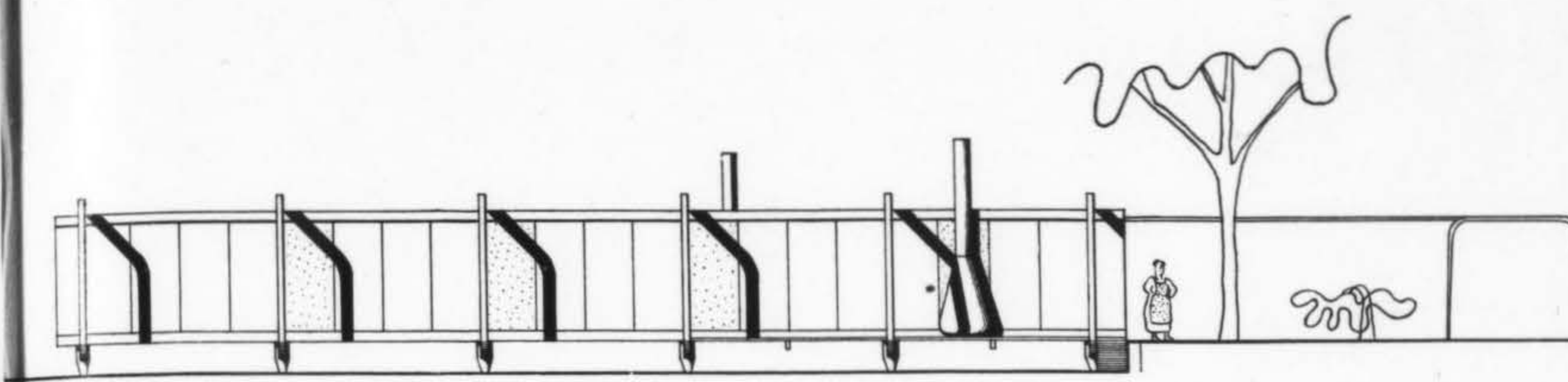
STRUCTURAL AND SPATIAL COMPOSITION

THIS HOUSE CONSISTS OF TWO UNITS OR AREAS.....



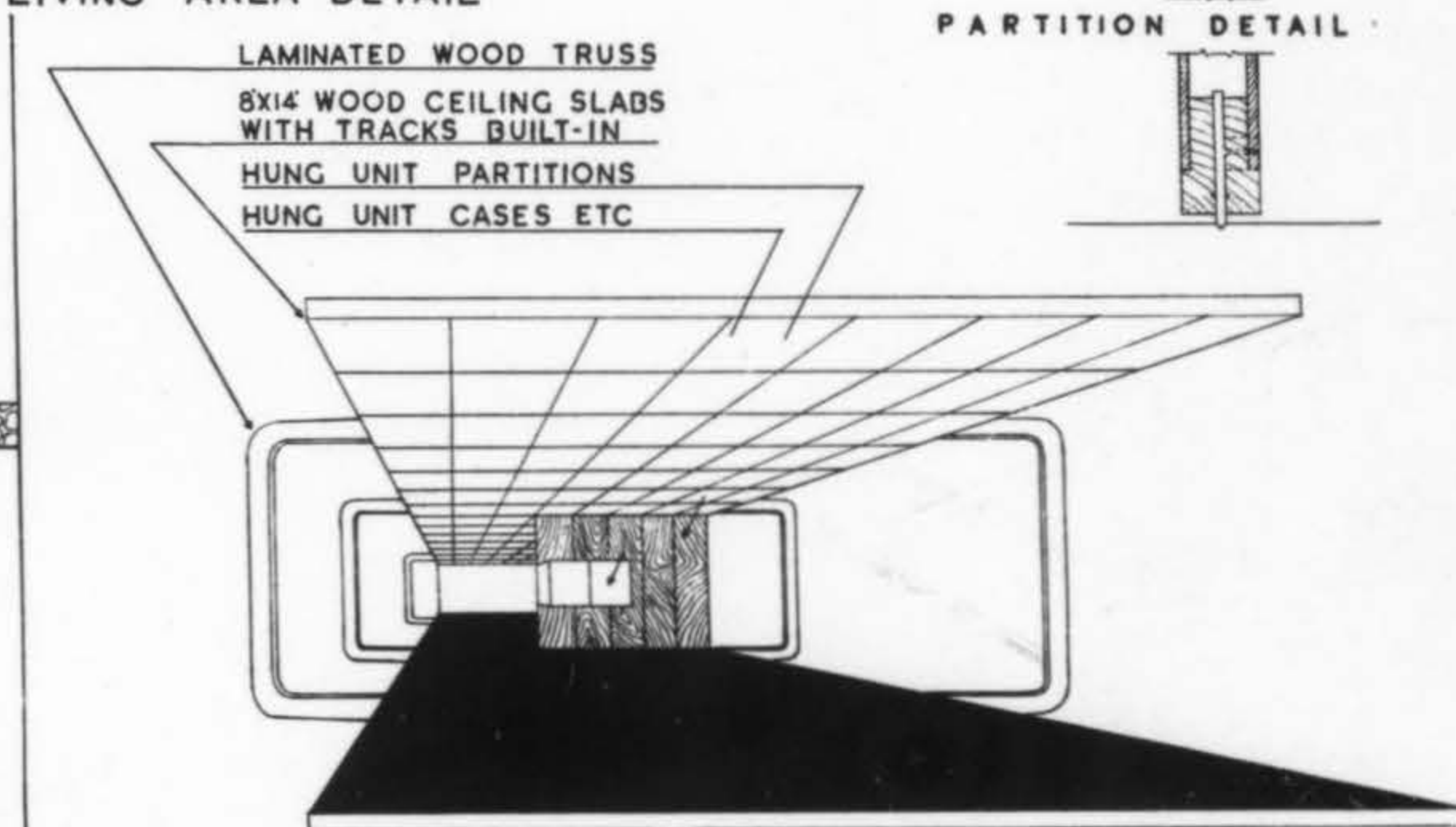
UTILITY
THIS BLOCK HOUSES THE KITCHEN, HEATER RM BATH STORAGE AND WORK SPACE

LIVING
THIS AREA IS COMPLETELY DEVOID OF ALL STRUCTURAL OR FIXED PARTITIONS. ALL PARTITIONS ARE BASED ON TWO FOOT MODULES & RIDE IN A GRIDIRON OF FLUSH CEILING TRACK BALL HANGERS. PERMIT TURNING PARTITION AT ANY TRACK INTERSECTION. ALL UNIT CASES, CLOSETS, TABLE TOPS, ETC ARE BASED ON TWO FOOT MODULES AND ARE HUNG ON THESE PARTITIONS.

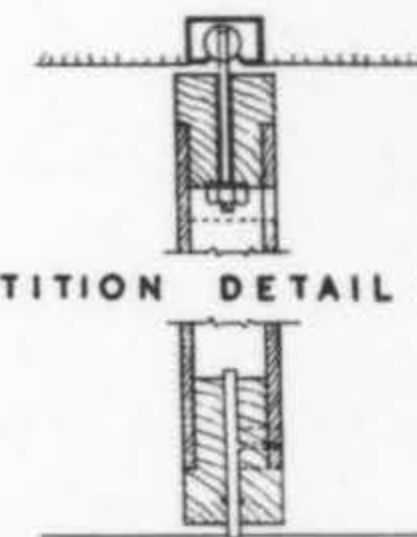


LIVING AREA DETAIL

- LAMINATED WOOD TRUSS
- 8X14' WOOD CEILING SLABS WITH TRACKS BUILT-IN
- HUNG UNIT PARTITIONS
- HUNG UNIT CASES ETC



PARTITION DETAIL



● The spatial arrangement of this house is divided into two parts, namely, the utility block and the living area.

The utility block houses the kitchen, bathroom, heater room, laundry, and storage. These areas are pre-planned for any anticipated maximum expansion in the house proper. This unit is constructed of continuous laminated wood ribs covered with plywood and canvas, which makes for a light movable unit.

Living area. This area includes all other enclosed area other than utility block. This space is completely devoid of any structural partitions, structural exterior walls or posts within the building. The system of construction is that of using laminated wood trusses supported on concrete or metal posts. The ceiling, which is composed of 8 x 14-foot prefabricated joist and plywood slabs with built-in ceiling track, is fastened to truss. Floor panels are the same size and have radiant heating coils built in.

The partitions are based on two-foot modules with occasional one-foot fillers at door conditions. All partitions are hung on ceiling track which is a gridiron of two-foot squares. Floors have a gridiron of 1/8-inch deep "V" joints corresponding to track location in ceiling. Partition sections all hang on ball hangers which permits turning the section at any track intersection; therefore, partition section may be moved about with ease without removing panels. To fix the wall panel in place it is necessary only to press the wedge-shaped plungers into "V" joint in floor (see detail). The plan illustrated is only one scheme possible with this system. The plan may be easily changed

by sliding partitions to suit conditions, changes, or ever-changing living requirements related to space usage.

Closets, unit cases, wardrobes, counter top, and benches are all based on two-foot widths and are hung on partitions in any combination desired. The banks of closet space shown between bedrooms are not large closets but indicate areas where combination of closets, unit cases and counter would be well located.

The exterior walls are a combination of sliding glass doors and sliding wood panels as conditions require. All partition panels and sliding exterior wall panels are plywood covered on two sides, with insulated or acoustical core. In short, the living area is composed of only five different structural elements, namely, the truss, the floor or ceiling panel, the partition panel, and two types of exterior panels. The garage construction is similar to utility block.

All roofs are canvas-covered decks. Connecting passage between garage and house proper is stretched canvas on wire supports.

Outdoor play areas are gravel for economy and low maintenance.

Prefabrication. This house could easily be adapted to prefabrication methods—the trusses could be split in half for convenient shipping and then spliced at the job. All other panels and sections could obviously be constructed at the factory in sizes mentioned. "On stilts or posts" construction eliminates costly concrete slabs and makes the entire house a factory-made job.

lou harrison

by Peter Yates

● Several but not so many years ago I asked two of the handful of men who really know American music—know that is the principal unplayed and largely unpublished compositions of American composers so important that their music has not yet been permitted to reach our ears—whom they consider the outstanding American composer since Roy Harris. They replied positively and without hesitation that there was not one; the principal unplayed and unpublished works upon which the future of American music is to depend had been written before the appearance of Roy Harris.

Fortunately for American music a new composer has appeared, and although most of his work is not yet published some of it will soon be in print. He has not altogether lacked performances; indeed his ability to write occasional music or music for special combinations has brought him many performances; but the principal part of his best work still remains unplayed.

This composer of great promise, Lou Harrison, was born in Oregon in 1917. With astonishing prescience he centered his attention from early adolescence upon the work of the great American composers, Ives, Ruggles, Cowell, Riegger, Crawford, upon whom the future of American music is to depend. At the same time he began another interest: like Roy Harris he discovered the world of musical idiom which ended with Handel and Bach. By this he was spared the problem of freeing himself from the idiom of the late eighteenth and early nineteenth centuries, long since exhausted by its lesser disciples. Gifted with an unusual facility he poured out a stream of music in imitation of all he loved; most of this music he nowadays disowns. But by this swarming practice in obscurity he was spared another of the problems of American music, the effort of trying to be great without experience, of attempting to make every single composition a separate masterpiece. As a result of so much facility he became in demand for the production of incidental music for ballets and individual dances, and for plays. Thus he was spared another of the serious problems that beset even the greatest of his contemporaries:

he learned to write for many instrumental combinations, and he heard this music played. In addition he began composing for the percussion groups organized by John Cage, a volume of music for percussion instruments, becoming within a short space of time the most prolific composer for this medium in the world. The entire body of his compositions for this medium includes 14 *Sinfonias*, 6 *Concertos* for violin or flute with percussion accompaniment, and a complete unison *Mass* with percussion and woodwinds. His other major works to the present time include 2 *Canticles* for orchestra, one of which is to be performed in San Francisco this coming season by Monteux, who has already performed another of his orchestral works; incidental music for Euripides *The Trojan Women* and *Electra*, a considerable body of chamber music, assorted music for piano, recorder and lute; and a set of 6 *Cembalo Sonatas*. The cembalo sonatas appeared as the October edition of *New Music Quarterly*. Several of them are already scheduled for performance this coming season in New York.

Recently Lou Harrison went for the first time to New York. He went there after having received compliments and recommendations of a sort only a composer of the most extraordinary merit could hope to receive. He was met with considerable interest. During the summer he completed the orchestration of an important composition left unfinished by Charles Ives; and it is hoped that work will soon be performed. But Harrison is unsatisfied with New York. Believing that the future cultural centre of the world lies here on the west coast, he is planning to return.

Harrison's viewpoint and interests in regard to music are of importance as representing the convictions of a completely American artist towards the future of his art in his own land. He is "completely bound up with the great tradition in American music," the tradition of Ives, Ruggles, Cowell, and Crawford, of those composers who in spite of frustration by performers and publishers are building up a great culture of music in this land. Technically he works with new uses of dissonant counterpoint, both tonal and atonal, and new uses of the 12-tone technique. He believes in the reduction of heavy orchestral tissue by the use of instrumental combinations in a soloistic style—in this he follows the best tradition of twentieth century world music. He is convinced that there is absolutely no use in writing down to American audiences by way of jazz or folk music. Audiences which can encounter the best and most complicated music of the past will not long avoid the best and most difficult music of the present. He is opposed to the mechanization of music through movies, the radio, and the phonograph. In contrast to such composers as Carlos Chavez and John Cage he does not believe that successful music can be composed by purely mechanical means. "The live performance is all that can be considered music." He agrees with Harris in believing that the primary source of new traditional means for American music lies in studying the compositions of the polyphonic schools that ended with Handel and Bach. He has immersed himself in the works of Frescobaldi, Couperin, and Handel and has studied closely the technique of ancient instruments. His compositions in the manner of this period are among the most astonishing productions in contemporary music continued on page 37



We show here a small part of the work of the versatile designer, Paul Laszlo. While Mr. Laszlo has devoted much of his time to the creation of interior design he is particularly well known and successful as an industrial designer and a designer of houses. A great deal of his most interesting and practically all of his recent work has been done in California. He is at his best when called upon to create the house and the interior so that the entire project is an integrated representation of his approach to the problem of living. Laszlo's discrimination and excellent taste is shown in his choice of color and texture as they relate to form in the creation of rich and well planned interiors. Unlike most contemporary designers his work represents a great deal more than mere fashion. From his excellent background and experience and from his studies of modern materials he creates designs that are far beyond the chi-chi whims that usually go with the so-called interior decoration. It is frankly his desire and objective to enhance and enrich the amenities of gracious modern living, and with that objective in mind he is enormously successful.

INTERIORS
paul laszlo



- 1** A combination book shelf and magazine table. The desk is walnut and the large chair is upholstered in leather.
- 2** Large coffee table and love seat upholstered in hand-woven fabric.
- 3** Office with carpeting of heavy pale blue velour. Walls and paneling are in mouse gray, drapes are dark gray, and the furniture is in walnut natural finish. The red fabric covering for the chairs is handwoven. Despite the many colors used in this large office the result is harmonious.
- 4** Small room adjoining office with two settees, a large table, and book shelf by the window. The color scheme is similar to the large office although the covering for the settee is a lemon yellow hand-woven material.
- 5** Desk with mirror in dark green with a red leather top, built-in radio, and loud speaker.
- 6** Bedroom—furniture in natural ash. The walls are light gray plaster and weldtex plywood. Bedspread is dusty rose and lamps are woodweave with natural silk shades.
- 7** Diningroom—furniture in bleached Guinea wood with outside frames in terracotta lacquer. Chair covers and drapes oyster color and the carpet mauve high looped material. Lighting is indirect.

Opposite page—combination bar, desk, and book shelf with provision for hot plate. The colors are black and red.

PHOTOGRAPHS BY MAYNARD L. PARKER AND JULIUS SHULMAN

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HOUSING PROJECT: Palm Lane Homes

● That a group of seventy-five buildings, identical in size and shape and each containing four dwelling units, need not be deadly monotonous but can be so arranged as to form an interesting community, is ably demonstrated by the *Palm Lane Homes* housing project now under construction for the L. A. County Housing Authority near Compton. Communities made up of houses each different from its neighbor are not necessarily interesting, but are more often confusing and tiresome. Buildings of one type skilfully presented from various angles and disposed in well-planned groups, can express a harmony and a continuity that command admiration for very simplicity of scheme.

In order to facilitate the rapid construction of temporary war housing, the Federal Public Housing Authority has prepared stock plans, which standardize costs, material lists, and labor. For the arrangement of the buildings within a project, however the Authority has very wisely delegated to architects the job of taking these standard plans and exteriors and developing neighborhoods, ranging in size from twenty units to well over a thousand, so that not only do the buildings have light and air and easy access, but that the utility lines are planned to require the minimum of critical materials and expense.

To the Willowbrook Housing Architects, was assigned a long rectangular piece of land approximately six hundred feet by two thousand for the development of a project of three hundred units and a community building. As the property was too narrow for two parallel streets without the sacrifice of valuable space, one center road was decided upon. This road, however, was not made continuous but broken up in such a manner as to discourage outside through traffic, as there is no convenient east-west highway in this immediate neighborhood.

Through the center part of the project, a bold diamond-shaped grouping of buildings was evolved, which forms a most striking pattern. At the east end of the property are a number of very fine trees, with an avenue of palms leading to an old hacienda, long since removed. From this avenue the project derived its name, *Palm Lane Homes*. The pattern for placing houses in this area was changed to make the most of the existing trees.

The community building has been located near the center of the property at the bend in the project road. It provides for management, clinic facilities, and tent activities, with community hall, game room, and indoor and outdoor playrooms. The playrooms open upon a small park shaded by large eucalyptus trees.

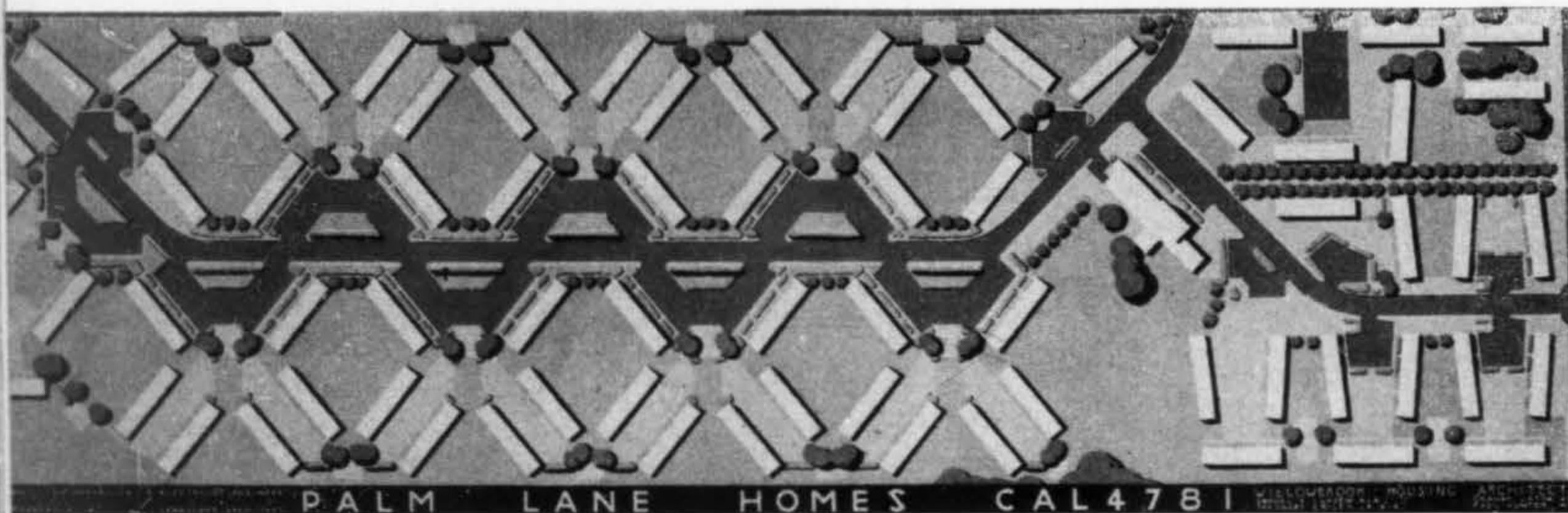
Color is being used in a bold fashion also. As the contract permits the use of very few exterior colors, three wall colors have been selected for the plaster: light peach, coral, and azure blue. Trim and sash match the plaster, while the doors are painted venetian red and the facia and overhang of the roofs a warm off-white. To accentuate the diamond pattern of the center portion, each group of six buildings is painted the same color, adjoining groups being painted the contrasting colors. The interiors are finished in light cream, pale apricot, and Nile green, with warm off-white for the trim.

One hundred percent parking facilities have been provided for, and the parking spaces are screened by planting along the road. Drying yards and rubbish disposal stations are within convenient reach of each unit and are concealed by wood fences six feet high. As the budget permitted ground cover for only a small portion of the site, planting areas and lawns have been placed where they would be most easily maintained and most enjoyed by the

will afford ample space for victory gardens during the coming spring and summer.

The site is very nearly level and since it is located in a region subject to the menace of floods, the disposition of surface water offered a serious problem. This has been solved by raising the houses upon pads of filled ground, so that surface water drains away from them into catch basins along the project roads, thence into the County Flood Control system.

Collaborating with the architects in the development of the Palm Lane Homes project are Ralph E. Phillips, mechanical and electrical engineer, and Tommy Tomson, landscape architect.



WILLOWBROOK HOUSING ARCHITECTS:

Samuel E. Lunden, A.I.A.

Theodore Criley, Jr., A.I.A.

Graham Latta, A.I.A.

Paul Hunter, A.I.A.

new developments

Architects and Engineers Invited to Join "A Red-Hot Public Relations Program for the Construction Industry... Right Now!"

Public relations might be described as the gentle art of getting the other fellow to think the way you want him to.

Not every public relations job is good. When propaganda is put out by an enemy government to divide and disorganize another country's people—so that during the confusion in their thinking the enemy can step in and conquer—that's bad public relations. But it was a favorite Hitlerian trick that worked.

On the other hand, much public relations work is good. It takes the form of publicity or advertising to mould public opinion along lines that will be most beneficial to the public itself.

Perhaps it isn't just coincidence that the Bell Telephone System is the biggest private corporation in the world and an outstanding example of long-range public relations. It wasn't so long ago that publicity-seeking bureaucrats, thinking to link their own names with a success, started an investigation into what they called the Bell System's "monopoly." During the three years that the Federal Communications Commission made the system a target for its probing, it discovered that the Bell System had entrenched itself with educators, officials, publications, community leaders, workers, stockholders. The commission found that the Bell employees, well treated by the company, had been drilled in standing up for the company in every outside encounter. In all localities employees made their influence evident to public officials and civic organizations. Every move was leavened with the effects of uninterrupted series of institutional advertisements, printed educational devices, and moving pictures.

What happened after the investigation? Exactly nothing. The commission was afraid to buck up against public opinion—so favorable to the Bell Telephone System! But you remember how business let the public be taught that chain stores destroyed local enterprise, and the public saw several states tax chain stores out of existence. The same thing can happen to the construction industry.

An inquiry into the motion picture industry by Washington was dropped without damage—because the movies are the darling of a public that would take no interest in the alleged offenses of block booking and monopoly. Public relations—put out by the picture industry—are strictly on the beam.

These and hundreds of other examples indicate how businesses can win or lose—purely on whether or not they have good public relations with the people. The construction industry cannot make friends nor meet the threats that surely will materialize when the war is over, without making its own approach to the public mind. And that will be done—starting right now!

The value of advertising as an economic force is known to you. The printed word and the radio commercial have mushroomed any number of businesses into success. Advertising has created mass desires which in turn brought on our vast American mass-production method—which is the basis for this country's higher-than-any-other standard of living. Advertising is the backbone of our competitive, free enterprise system.

What is the public's opinion of the construction industry? Frank J. Connolly, manager of the Southern California Chapter of the Associated General Contractors, spoke these straight-from-the-shoulder words at a recent meeting:

"Sure, you did wonders during the war. But who knows it? To the public you are just a contractor, known not for your good works but for the sins of a few. Your reputation is so poor that offhand you were chosen the villain of a war movie. Others get the credit for your splendid achievements.

"It is inconceivable that in these times America's second largest industry can luxuriate in anonymity and disdain.

"Every other industry has long since recognized that the supreme court of America is public opinion.

"In other industries, even individual firms annually spend hundreds of thousands of dollars to shape their public policies and to make known their views and virtues.

"The construction industry, first on the firing line of individual enterprise, second in volume, has spent virtually nothing on public relations. Recognition which means new business is no mere accident these days. It is the task of any deserving business to sing its own praises, through programmed public relations.

"Without public recognition of the war miracles performed by the construction industry, what claim has the industry for a place in the postwar world—when war accomplishment will be the credential?"

The construction industry needs a red-hot public relations program—right now—according to Fritz Ziebarth, widely known Southern California contractor. Here is his opinion as told to Eddie Halperin.

"The industry easiest to liquidate should pay an adequate premium to insure its future."

Since public relations is the tool through which we mould public opinion, let us consider *what* we want an informed public to think. We must first do some research and from our study of the facts develop a sound program.

The public should be aroused to the point where it will force government out of business—and particularly our business. Every community now profiting from defense work is a potential threat to business peace and progress because the workers who migrated to San Diego and boom towns will demand jobs after war contract cancellations. One solution will be government operation, at the taxpayers' expense, of the plants built during the war. And it is a fact that the Defense Plant Corporation now owns one-fifth of all of the Nation's plants.

Another solution will be government public works, WPA's socialized housing. The federal debt is now around the 170 billion dollar mark, and it may reach 300 billion dollars when the war is over. The total assessed value of all the property in this country, all the homes, factories, farms, lands, and personal belongings against which taxes are levied, amounts to approximately 150 billion dollars. Our present debt has thus passed the first mortgage value of the property of the Nation.

Shouldn't we call a halt on the 42 government lending agencies who take the taxpayers' money and daily squander it in loans that have driven private bankers out of business? Shouldn't the public be aroused to the fact that industry must not be taxed out of existence? That industry should be allowed to retain seed money with which to establish the necessary jobs for demobilized soldiers and casualty war workers? Ninety per cent of the jobs in this country are made by small business men—employers who hire less than eight workers each. They must be kept in business. We must fight government's encroachment on the free enterprise system by eliminating its tax grabbing. It can be done if the public thinks *correctly*. Our public relations program can help them understand on which side their bread is buttered.

Congressman R. L. Doughton said: "Those who are the beneficiaries of the expenditures of public money are so much more active than those who pay the bills that it is difficult to make any progress in the way of reducing what I consider excessive and unnecessary expenditures." He might have added that congressmen and public officials are extremely sensitive to public opinion in the grass roots. We hope to help shape that public opinion—from here on out.

The Southern California Chapter of the Associated General Contractors has not only recognized the need for a public relations program for the construction industry, but it is now doing something about it. Its members have set up a definite plan and budget, and have outlined the operations of the public relations staff for a three-year period. Contributions on an extensive scale already have been paid in. Among the objectives are the following ten points set up by its manager, Frank J. Connolly:

1. Thorough and continuing research of present and future markets for the construction industry.
2. Stimulation of industrial groups to perfect their plans now for postwar plant conversion and expansion.
3. Legislative assistance to provide the necessary enabling acts and financing, to assure sound planning of postwar and future public works development.
4. Cooperation with public bodies to reduce postwar public works to plans and specifications, and acquire necessary sites and rights-of-way.
5. Analysis of relationships within the construction industry and development of closer cooperation between all branches of the industry.
6. Active cooperation with other public and industry postwar planning groups.
7. Conducting conferences between members and leaders of industrial groups.
8. Portraying the splendid achievements of the construction industry during war and peace, through appropriate media.
9. Developing a favorable public opinion for a sound public and private postwar construction program by the general contract method.
10. Militant protection of the contract method against the threat of a new WPA, force account work by government agencies and disintegration of the contract method on private construction.

Oliver Wendell Holmes put it this way: "... we must sail sometimes with the wind and sometimes against it, but *we must sail*, and not drift, nor lie at anchor." You, Mr. Architect, and you, Mr. Engineer, should climb aboard this public relations ship. The construction industry is your livelihood, just as it the general contractor's.

It is your privilege to *cooperate and assist* in the Public Relations program of the Southern California Chapter of the Associated General Contractors.

SAIL WITH US!

NOW is the time to
plan postwar
construction

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California

HOUSING AUTHORITY DIVISION CHIEF JOINS WESTINGHOUSE

A. Carl Bredahl, chief of the mechanical-electrical-utilities division of the Federal Public Housing Authority since 1934, has been appointed technical director of the recently formed Westinghouse better homes department, according to Irving W. Clark, manager. This department was formed to coordinate the activities of the Westinghouse Electric & Manufacturing Company in the housing of war workers, and ultimately, in developing the company's post-war housing markets. The defined responsibilities of this department are as follows:

1. To establish and develop a unified company relationship with the housing industry.
2. To develop and promote a coordinated technical service to architects, engineers, builders, prefabricators and home owners, including items such as wiring layouts, lighting suggestions and complete kitchen and laundry plans.
3. To coordinate the sales and promotional programs of the various company divisions and subsidiaries manufacturing or supplying products adaptable to housing, into a unified approach to this important market.
4. To advise and consult with the product divisions and subsidiaries as to housing trends—their effect on various existing products and the need for new products.

Headquarters of this department is Pittsburgh, Pa. This new department is an extension of the activities of a home planning service inaugurated by Westinghouse nine years ago.

POST-WAR KITCHENS TO BE MINIATURE PRODUCTION LINES

American women now working in war plants will demand that postwar kitchens be efficient "miniature production lines," J. F. O'Donnell, in charge of the Pacific coast district for the Westinghouse Electric Appliance Division, believes. Hundreds of thousands of women are learning today in their wartime jobs the value of production line methods and the importance of good building and careful inspection, and they are going to take into their homes the lessons learned on the job, he thinks.

"The experience of women workers in industry today is producing a situation which we as manufacturers of electric home appliances must meet tomorrow. Knowing the advantages of systematic routine as she learned it in a war plant, the postwar homemaker will want and demand the same advantages in her home. In her kitchen she will want more than simply electric refrigeration and electric cooking equipment. Her requirements will include all the advantages that modern electric appliances can give her. The kitchen must be arranged scientifically to make it an efficient miniature production line."

Mr. O'Donnell said that in its postwar planning, Westinghouse is anticipating a homemaker "whose understanding and discrimination in matters relating to the modern home greatly exceeds the requirements of years past." A review of the forward steps that are certain to come in the home will show that an up-to-the minute postwar homemaker will be more than "chief cook" if she is to realize fully the advantages that science has produced for her. To protect her family's health, she must be a nutritionist with a practical working knowledge of foods and vitamins, and to operate the various devices that will be put at her disposal she will find very valuable any mechanical knowledge gained as a result of her war work, according to Mr. O'Donnell.

PENN METAL ISSUES ANNIVERSARY BROCHURE

The Penn Metal Company, Inc., Boston, has issued a 32-page booklet commemorating the founding of the company 75 years ago and the inventive genius of the founder, Longley Lewis Sagendorph. The history of the company is traced from its inception in 1869 and interwoven with the significant industrial and political events down through the years. Seven pages are devoted to a list of patent taken out by the founder from 1879 to 1907. Copies are available upon request to the Penn Metal Company, Inc., 40 Central St., Boston, Mass.

MOBILIZE UNDER CED FOR POST-WAR EMPLOYMENT

Outstanding experts in manufacturing, marketing, sales, finance, management and engineering have organized to make available to American business during 1944 the latest practical knowledge needed to help them effect an expansion of postwar production and employment to unprecedented peacetime levels, according to Marion B. Folsom, treasurer of the Eastman Kodak Company and chairman of the Field Development Division of the Committee for Economic Development. Eleven action and advisory committee will make this knowledge freely available to all American business men in publications and by direct consultation through the 1100 community committees of CED now at work in all 48 states. Further information can be obtained from the national office of the CED, 285 Madison Avenue, New York City.

CUSTOMER RESEARCH FOR OWENS-ILLINOIS

Corporate changes announced recently by the Owens-Illinois Glass Company included the creation of a separate division on customer research and product engineering which is expected to enhance the firm's position in the building trade, spokesmen for the company have announced. The firm manufactures Insulux glass block, which have gained wide acceptance in the building trade. The corporate changes announced by the company consisted chiefly of the dissolution of two subsidiaries, the Libbey Glass Company, manufacturer of tumblers and other tableware, and the Owens-Illinois Pacific Coast Company, manufacturer of glass containers. Both were wholly owned subsidiaries, and under

the new arrangement effective Jan. 1, they become divisions of the parent company. H. W. Paul has been appointed general sales manager of the Insulux Products Division. E. P. Lockart continues as sales manager of glass block and allied products, and M. K. Holmes, sales manager of insulators. Garland Lufkin, vice president of the company, has been placed in charge of customer research and product engineering facilities, which will be expanded. These facilities will be at the disposal of all divisions of the company, including the division devoted to building products.

"GOOD YEAR AHEAD FOR ARCHITECTS"—HART

Architects will be kept busy throughout the country during the current year if home builders, local officials in charge of public works, and business concerns planning postwar expansion read the handwriting on the wall, in the opinion of L. C. Hart, member of the executive committee of the Producers' Council and vice president of the Johns Manville Sales Corp.

War developments may make it possible to resume certain types of private construction in a relatively short time, he said, and those projects which have been fully developed and carried through to the blueprint stage naturally will be first to get under way when wartime restrictions are removed and building products and construction labor again become available.

"In view of the vast amount of construction, both private and public, which is contemplated for the immediate postwar period, architectural services will be in great demand, and many projects which could be developed in detail at the present time, in advance of the removal of restrictions, will have to wait their turn if the decision to get plans started is delayed," he said.

"Lack of complete information about the nature of postwar building products need be no obstacle to immediate planning of construction. Changes in prospect will for the most part be evolutionary. Architects are safe in assuming that practically all prewar lines of materials and equipment will reappear on the market in the early postwar months, and that changes for the most part will consist of improvements and refinements on products available before the war. If necessary, minor revisions in plans and specifications can be made at the last minute to accommodate the relatively few materials and equipment which will be greatly changed from prewar designs.

"Manufacturers of building products have many new lines in prospect for postwar use, but most will require further perfection and testing before they can appear on the market. Research and development are going on continuously and over the last 20 years a long list of improvements adding comfort and convenience to the average home have been moved out of the luxury class and made available in the ordinary low priced residence. As a result of this developmental work, private construction enterprise has produced values second to no other industry in return for the consumer's dollar investment."

NEW SQUARE D ELECTRICAL MANUAL

The new Square D Bulletin 3100 now available fully describes, illustrates and lists all Square D Electrical Control Equipment meeting Marine and Naval requirements. This 28-page Bulletin supersedes the temporary Bulletin 3100 dated April, 1943, and gives considerably more information as well as illustrating and describing Square D Electrical Equipment for use in yards and docks, plus typical shipboard layouts. Address Square D Company, 1318 E. 16th Street, Los Angeles 21, California, for free copy.

BAILEY NOW MAJOR IN AIR FORCES

Philip W. Bailey, well known to Lumbermen in the Pacific Coast States as manager of the West Coast Stained Shingle Company, Seattle, has been advanced to the rank of Major in the U. S. Army Air Forces, according to a recent report. Major Bailey, now stationed in England, advises that the accommodations for our boys over there are excellent and the food is more than satisfactory. With all the excitement of cross-channel bombing expeditions and the massive preparations for the invasion day, time passes quickly, and all men want to get it over with as soon as possible so that they can come back home, says Bailey. He is keeping abreast with developments in the Lumber Industry, and hopes to be back on the job talking Creo-Dipt Shingles and Stains . . . soon!

PRODUCERS COUNCIL PROPOSES MASONRY STANDARDS

Progress toward reduction of postwar building costs through dimensional coordination was made with the recent issuance of a proposed standard basis for the coordination of masonry, according to a statement by J. W. Follin, managing director of the Producers' Council, national organization of manufacturers of building materials and equipment, which is sponsoring the project jointly with the American Institute of Architects, under the auspices of the American Standards Association. The project provides a means of eliminating waste in construction by specifying standard sizes of building products which can be utilized in a finished structure with a minimum of cutting and fitting, the statement pointed out.

NEW BOOKLET ON FIRE RETARDING

A demand for fire-retardant materials, which also provide resistance to mildewing, weathering, water and other solubilizing agents, was brought about by the widespread use of war supplies under all types of weather conditions in all parts of the world. To meet this demand, a Zinc Borate of low water solubility was developed by The New Jersey Zinc Company and is called Zinc Borate-3167.

Zinc Borate-3167 has been used in the war effort in large quantities, especially in fire-retardant compositions for treating textile fabrics such as camouflage



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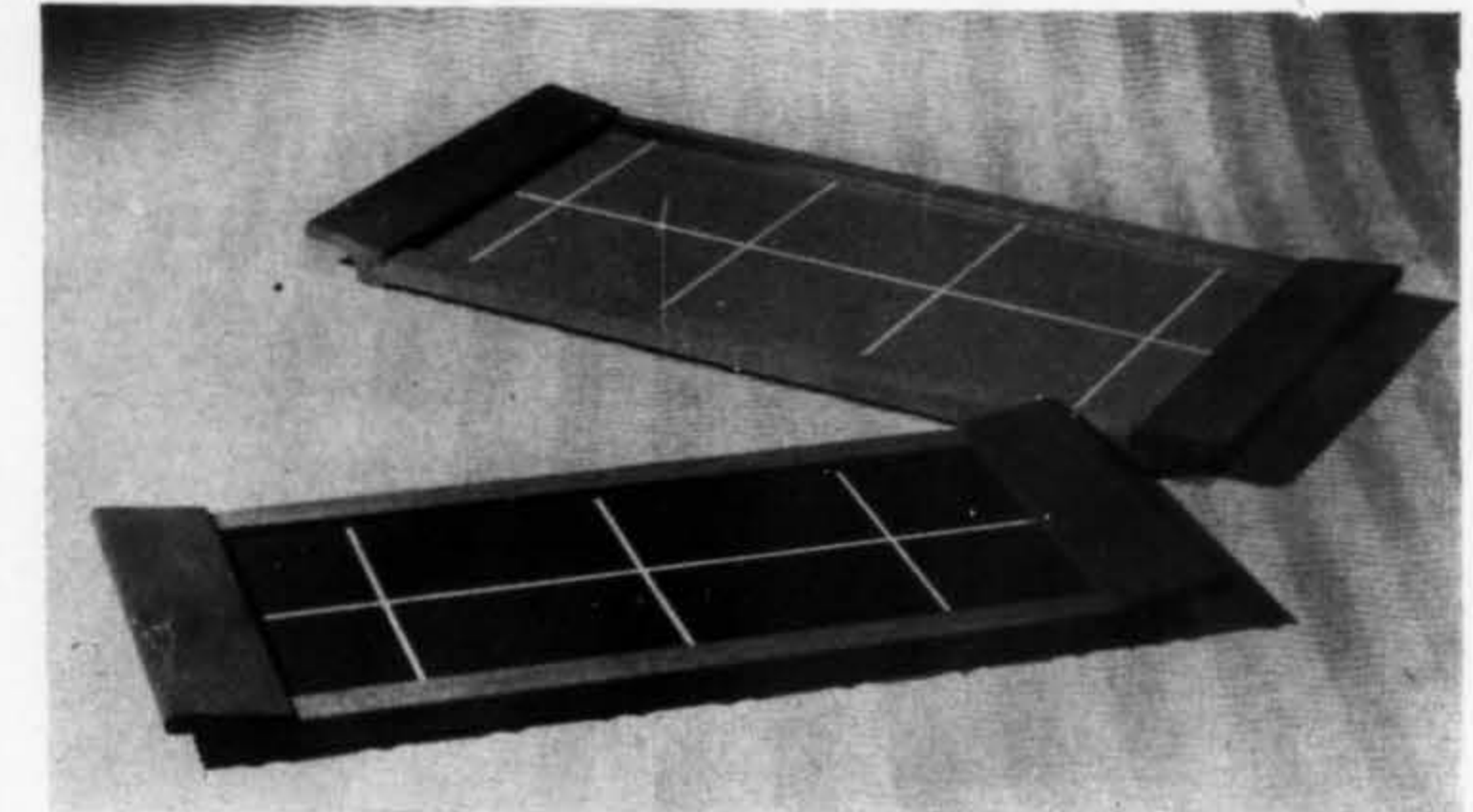
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netting, osnaburg cloth, cotton, duck, and cotton drill. Generally, resinous-like chlorinated hydrocarbons are used in conjunction with Zinc Borate. This product is also incorporated in electric cable sheathing to help prevent the spread of any fires on shipboard.

It appears that the action of Zinc Borate-3167 is catalytic rather than mechanical. The exact mechanism has not been determined. However, there is considerable experimental evidence to indicate that, at temperatures approaching the ignition point, Zinc Borate-3167 catalyzes the decomposition of the chlorinated materials, which gives the fire-retardant effect. In cellulose applications, carbonization of cellulose below flame temperatures is accelerated. Carbon is formed through charring without burning, this effectively retarding the flame and giving efficient protection against afterglow.

The story of Zinc Borate-3167, including its physical and chemical properties, is told in a new booklet recently issued by The New Jersey Zinc Company. Copies are available on request addressed to their Development Products Division, at 160 Front Street, New York 7, New York.

MARLITE TRAY ACCENTS PRODUCT VERSATILITY



Marlite trays, as pictured here, are another indication of the versatility and attractiveness of plastic-finished Marlite, manufactured by Marsh Wall Products, Inc., of Dover, Ohio. The tray, in any desired size, is simplicity itself. The base of high-heat-bake Marlite is stain-proof and easy to keep clean, while the polished wood edging fits in well with any decorative scheme. These colorful trays can be made from odds and ends of wood and Marlite.

BORG-WARNER SINGLE ROOM HEATER

A new portable self-powered, automatic forced warm air furnace, weighing only 45 pounds and comparable in size to an average traveling bag, has been developed for the Army Air Forces for a variety of undisclosed ground and flight applications, it has been announced by Howard E. Blood, president of Norge Division of Borg-Warner Corporation. Equipped with its own fuel supply and a tiny precision-built prime-mover, this sealed unit provides a flow of pure heated air in sufficient quantities to keep an average single family home warm in the coldest weather, Mr. Blood said. Automatic climate conditioning of each room separately has long been desired to eliminate the present practice of heating rooms unoccupied for a portion of the day or night. As a nation, we are unnecessarily spending millions of dollars annually in maintaining 72 degrees Fahrenheit in vacant rooms. A terminal system utilizing the peacetime version of this unit would allow the home-owner to conveniently recapture up to 30 per cent of his fuel bill regardless of the fuel used.

NEW SCHOOL LIGHTING BULLETIN AVAILABLE

Of interest to architects as well as educators, is a new 19-page illustrated bulletin, entitled "Recommended Practices for Lighting California Schools," recently issued by the California State Department of Education, Division of Schoolhouse Planning.

It was prepared by the research committee of the Sight Conservation Council of Northern California, consisting of Dr. R. S. French, president of the Council and principal of California State School for the Blind, Berkeley; Dr. Charles Bursch, chief, Division of Schoolhouse Planning, State Department of Education, Sacramento; Dr. Leland H. Brown, associate professor of electrical engineering, Stanford University; John Lyon Reid, associate architect, Ernest J. Kump Company, San Francisco; and Clark Baker, executive secretary, Sight Conservation Council of Northern California, and lighting counselor, Northern California Electrical Bureau, San Francisco.

Broad in scope, the bulletin includes comprehensive discussions of such subjects as the severity of the seeing tasks in the classroom; sustaining the efficiency of the eye to see during classroom hours; the quantity of the light; desired levels of illumination for the several parts of the school plant, such as class and library rooms, auditoriums, corridors and stairways, laboratories, sewing, drafting and art rooms, etc.; object brightness and surround brightness and its close relation to the subject of glare, which is more or less a sensation of discomfort resulting from over-brightness in the two fields of seeing; evenness of illumination throughout the classroom, which discusses clearly orientation of windows for natural light and installation of artificial lighting equipment; classroom furniture and seating arrangements are

effectively discussed; a goodly part of the bulletin is devoted to maintenance, with one or two concrete examples of losses of light which in reality are losses in the ability of the class student to perform his seeing tasks effectively and efficiently.

URGE CHECK ON REPAIRS NEEDED

Owners of homes, stores, office buildings and other commercial properties urgently needing major repairs were advised to make prompt arrangements for starting the work as soon as the supply of building products for non-military use becomes more plentiful, in a statement by Russell G. Creviston, Crane Co., general chairman of the postwar committee of the Producers' Council, the National organization of manufacturers of building materials and equipment.

As soon as materials become available for civilian use, the demand for repair work will be the greatest in history, following a period of several war years during which a large amount of needed work has been allowed to accumulate, Mr. Creviston said. Some estimates of the volume of repairs run as high as \$4 billion for the first year after the scope of the war production program is reduced, as against a normal peacetime average of about \$3 billion, he said.

"In addition to the huge volume of badly needed repair and remodeling work, several million families will be eager to build new homes during this period, there will be a rush of farm, industrial, commercial and public construction, and there also will be a large demand for materials and labor on the part of property owners who plan repairs which, while not acutely necessary, are nevertheless desirable," he pointed out.

Products • Processes • Methods

The following information is from "New Business Developments Service," published by J. J. Berlinger & Staff, 225 Fifth Avenue, New York 10.

Dust formation of cement floors can now be controlled by application of a fast-acting liquid produced by Synthex Products Co., New York City. One or two coatings, applied with a mop are sufficient. Reduction of dust at the same time reduces abrasive wear on machinery and aids health.

★ ★

Commercial production of synthetic rubber belting has been started at the U. S. Rubber Co., Passaic, N. J. Through the use of rollers, synthetic rubber is forced into the pores of the fabric. Sizes can be supplied to meet any desired measurements.

★ ★

New processes for blowing instead of exclusively molding plastics are in development and suitable machinery has already been designed. In some instances, the new method resembles that used for blowing glass. The oldest technique of blowing plastics is that formerly applied to hollow celluloid articles; it consists in the expansion of plastic sheets by introducing air or steam between the layers. A newly discovered method is based on the use of an extruded tube instead of sheets. A section of the tube is placed between the two halves of a mold, it is softened, and steam is forced into it through a metal insert placed at the tube's upper end, supporting it while the threads are being molded. The expanding plastic takes the shape of the mold.

★ ★

The demand for hydrocarbon-resistant putties is being met by a new product which combines ordinary gypsum magnesia, calcium carbonate, and aluminum oxides. The elasticity of the putty depends upon the salt added. It shows satisfactory adhesive strength on metals, glass, plastics, wood and stone. The putty is resistant to gasoline, kerosene, petrol, ether, benzene, etc., but can be removed with water.

★ ★

A new rubber cement from synthetic material can be made from chloroprene emulsion. It is deodorized by the extracting with a hydrocarbon-solvent, and mixed with soap in an aqueous solution. (British Patent 495,263).

★ ★

Plastic materials reinforced with glass fibers provide the maximum strength in proportion to weight among all materials known. They are produced by the Owens-Corning Fiberglass Co., and extensively employed in aircraft construction. Tensile strengths range over 80,000 pounds per square inch. Impact strength is ten times higher than that of ordinary plastics.

★ ★

A new type laminated glass is described in U. S. Patent 2,326,203. A plastic reinforcing material is used to bind glass plates together while the same plastic, projecting beyond the edges, forms a border around the glass plate. Layers of flexible metal foil protect the border and the glass plate edges.

★ ★

The postwar brick industry will have to give consideration to the use of lightweight brick and perforated building brick to meet increasing competition from alternative materials and forms of construction. The internal fittings of homes will be turned out in mass production, but for beauty and comfort the framework of the postwar home will be of traditional materials.

★ ★

A new industrial device has been developed by the Construction Machinery Co., of Waterloo, Iowa. Designed for construction, repair and renovation of walls, it consists of a compressor, hose-line and special "gun" for shooting cement or plaster against walls or buildings, inside or outside of storage tanks, etc. Even fireproof material may be "shot" into blast furnaces. Proper

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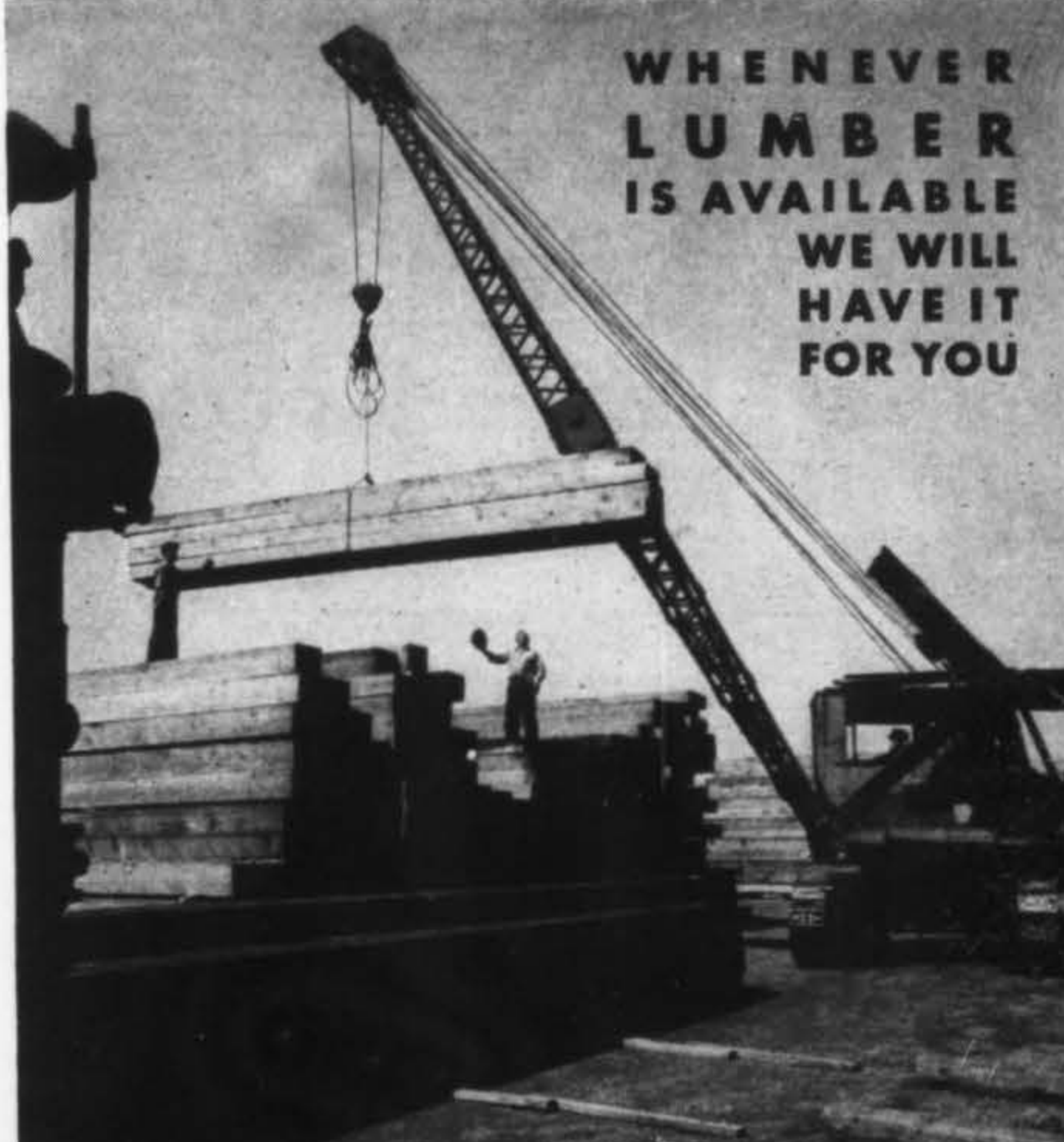
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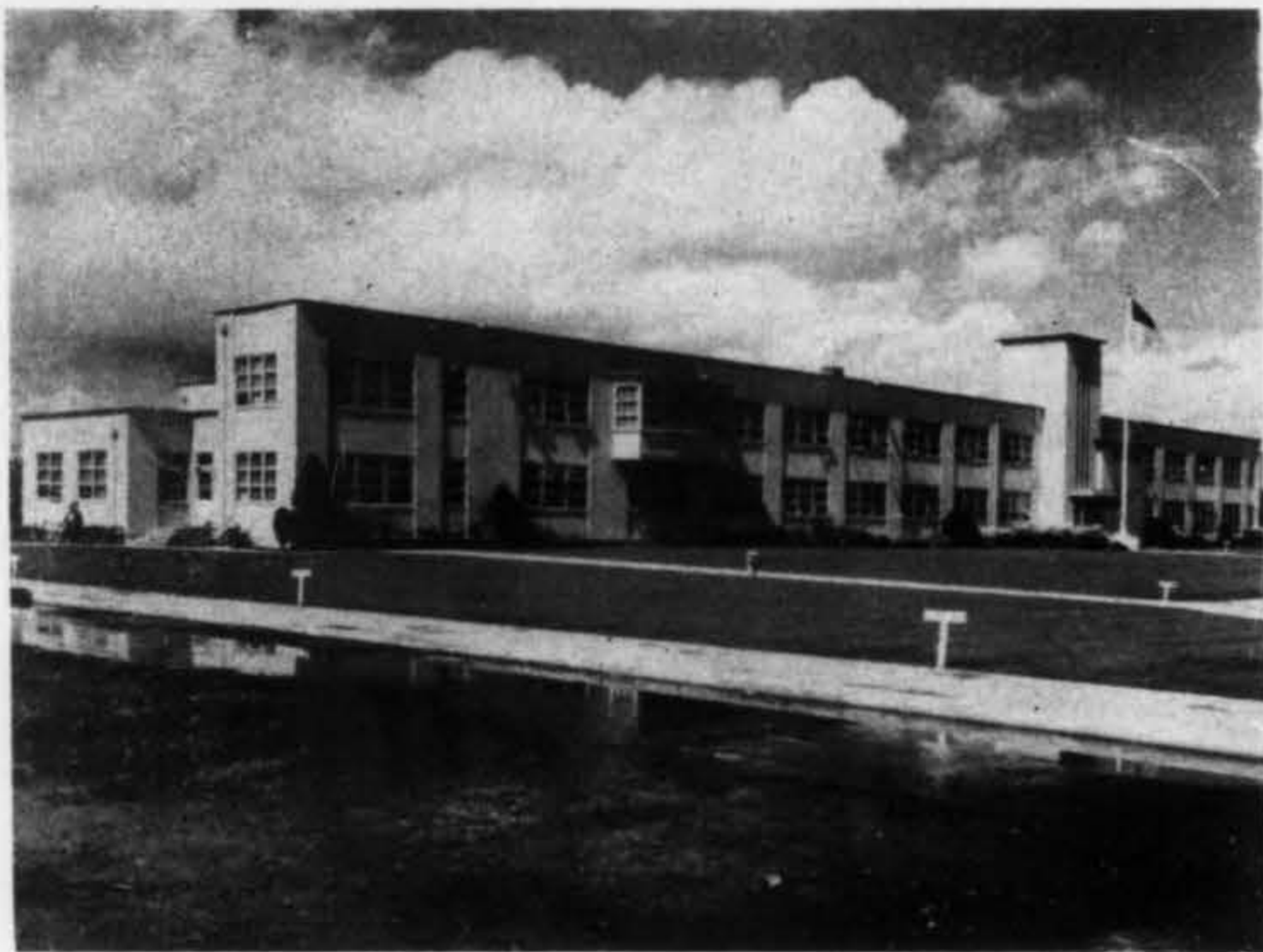
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proportioning of the water content plus air pressure makes possible application of cement layers several inches thick. In combination with the erection of special metal forms and wire mesh, quick construction of buildings is thus possible. By using bituminous mixtures, waterproofing can be done in the same fashion.

★ ★

To save time in duplicating Engineers' drawings, a new ammonia process printing paper was developed by the Frederick Post Co., Chicago. The drawings show up a dark brown on a transparent background. Several transparencies are produced from the original to make large runs of working blueprints in a fraction of the former time.

★ ★

While engineers are predicting a tremendous increase in postwar applications of aluminum and magnesium, wood product manufacturers are preparing to compete with light metals in several fields. Strong and resilient wood makes a good material for automobile bumpers, providing the same protection as steel, with less weight and cost. For reciprocating parts, such as connecting rods of farm machinery, wood may permanently replace the light metals. Plywood automobile doors, trunk lids, etc., are definite postwar possibilities.

★ ★

Fitting of new doors by sawing and filing on the job is eliminated where pre-fit doors, as fabricated by the Wheeler Osgood Corp. of Tacoma, Wash., are employed. They are made to specified standard measurements and can be furnished fully machined to hold locks and hinges. These doors are made of Douglas fir and readily take all sorts of paint, stains and finishes.

★ ★

Galvanized sheets will play a big part on the postwar construction market. An annual total of 3,000,000 tons for housing, industrial purposes, roads, airports, drainage, etc., can be expected.

★ ★

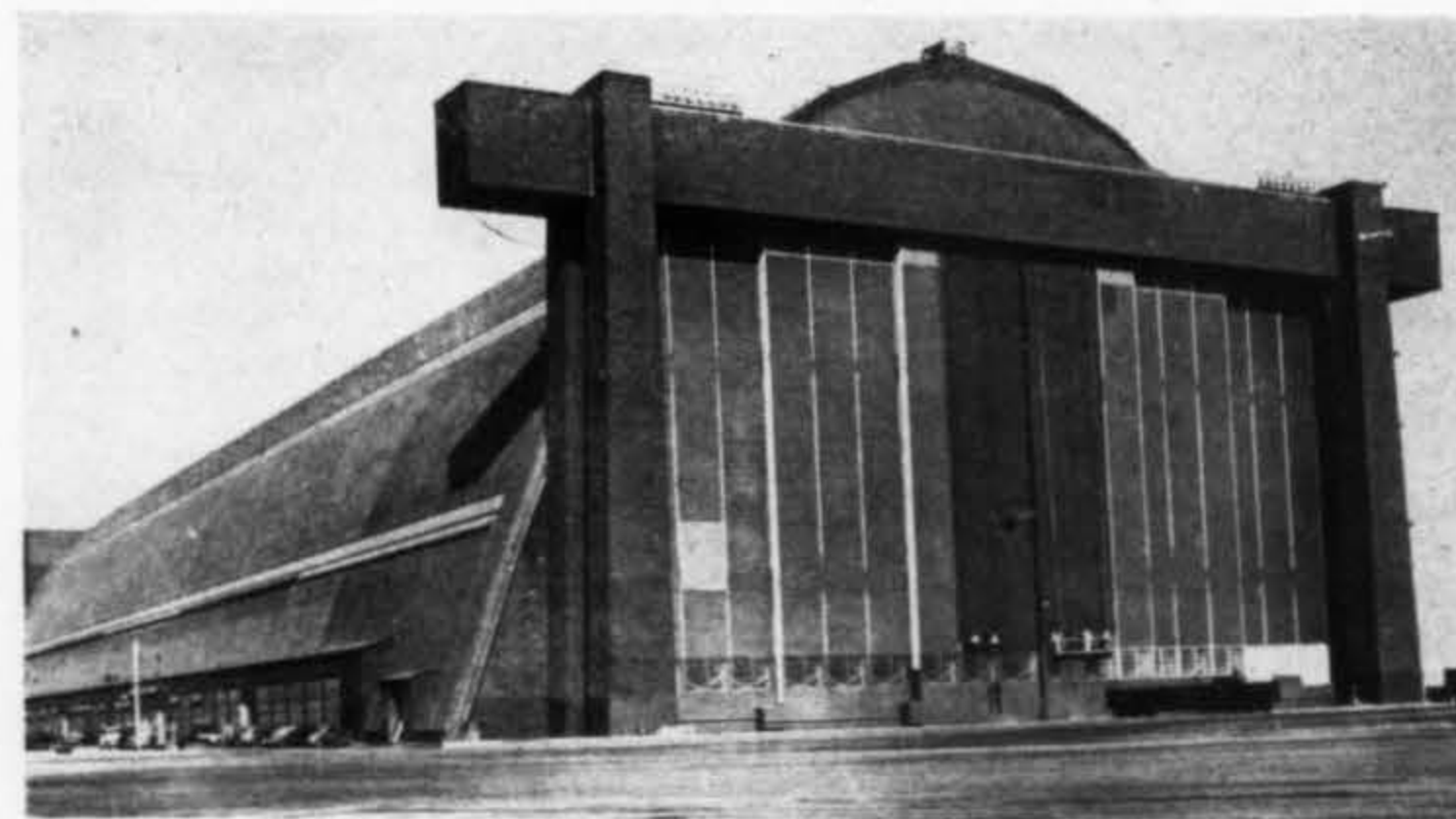
An increase in hardwood imports in the United States from all parts of the Western Hemisphere can be visualized in the near future. The tropical as well as the cold areas of our continent have ample supplies of walnut, mahogany and other hardwoods available, and southern Chile is even using its hardwood surplus for street pavements.

★ ★

Paints which have thermal insulating and sound absorbing properties can be produced by controlled mixing of carbonate pigments with acid. When applied to interiors, the mixture reacts, liberating gas, which puffs the paint, forming thick films with the imprisoned gas cells.

★ ★

An English firm manufacturing electrical accessories is interested in adding to their postwar lines such items as—electric toasters, flat irons, and similar lines, to be manufactured on a license basis by them, either in whole or in part.



HUGE BLIMP HANGAR DOORS FLAME-PROOFED

These huge plywood doors for a West Coast blimp hangar were flame-proofed through impregnation under vacuum pressure and in heavy steel cylinders after fabrication. Flame-proofing was done by the Minalith Process of the American Lumber and Treating Company of Chicago.

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PRODUCERS' COUNCIL EMPLOYMENT PROGRAM

A ten-point program of Congressional action needed to assure maximum employment in the construction industry after the war, including recommendations for stimulating private residential construction and elimination of unessential public works or non-productive work relief projects, has been presented to the House Committee on Public Buildings and Grounds by Douglas Whitlock, president of the Producers' Council, the national organization of manufacturers of building materials and equipment.

Pointing out that a record volume of construction, totalling \$16 billion a year and furnishing employment for more than 6,000,000 workers, is believed possible during the five year period starting one year after the end of the war, Mr. Whitlock stated that although private construction should account for two thirds of the total a large volume of useful public works will be desirable and necessary.

The 10 points proposed to the Committee are as follows:

1. Revise the tax laws to permit deduction of funds spent for advance construction planning as current expense, to provide an incentive for immediate advance planning of all needed private construction, and to encourage community work pile plans.
2. Appropriate funds adequate for immediate planning of all essential Federal public work projects.
3. Confine Federal public works appropriations to essential projects which serve a Federal purpose, using less urgent projects to stabilize the construction industry and to replace non-productive work-relief projects in times of depression, carrying out the policy declared by Congress in the Federal Employment Stabilization Act.
4. Return, by suitable declaration of policy, the responsibility for financing local public works to the levels of government which will own them, so that local officials will stop waiting for Federal assistance and proceed to plan needed local improvements in advance.
5. Help to provide adequate financing for private residential construction, through revamping of the National Housing Act and by continuing the Federal Housing Administration until adequate private mortgage insuring facilities are available.
6. Discontinue the use of Federal funds for the erection of new public housing, and rely for housing of needy families in existing structures through local welfare expenditures.
7. Provide for the disposal of government-owned surpluses of building products left over from the war program in an orderly way through established trade channels, and in a way to expedite needed civilian construction.
8. Appropriate sufficient funds to aid in the postwar training of returning service men and other construction workers.
9. Through a declaration of Congressional policy encourage the removal of restrictions on civilian construction as fast as war requirements for critical materials and manpower permit.
10. Through a declaration of Congressional policy, encourage the resumption of farm construction at the earliest possible date.

PUBLIC HOUSING MAKES TAX PAYMENT

Taxpayers of Los Angeles city and county are richer by \$156,357 because the City Housing Authority has made a tax payment on six of its temporary war housing projects in the harbor area, with a promise of more to be paid soon. Checks for proportionate amounts were handed to representatives of eleven different subdivisions of local government in ceremonies at the City Hall. Nicola Giulii, chairman of the City Housing Authority, made the presentation on behalf of his commission.

Mayor Fletcher Bowron accepted \$145,000 on behalf of the city. John Anson Ford, chairman of the County Board of Supervisors, was handed \$34,418 and Vierling Kersey, City Superintendent of Schools, received \$46,546. The amount given Kersey represented a voluntary payment of two percent of rent income to help the Board of Education meet educational demands

created by swollen and dislocated school attendance due to the influx of war workers from other localities.

Other taxing bodies and the amounts they received were: Los Angeles Tax District No. 3, 021,205; Metropolitan Water District, \$13,874; County Flood Control District, \$5,780; Los Angeles Municipal Improvement District, No. 47, \$314; Los Angeles Municipal Improvement District No. 52, \$5,237; County Sanitation District No. 5, \$525; Los Angeles City Tax District No. 2, \$28,329; Los Angeles Municipal Improvement District No. 17, \$125.

The payments represented taxes for the period from July 1, 1943, to June 30 of this year on Wilmington Hall and Annex and Dana Strand Village, each located in Wilmington; Normont Terrace in Harbor City, and Channel Heights and Banning Homes in San Pedro.

LOU HARRISON

continued from page 26

and would soon make him a distinguished reputation, if he had composed no other music. As a student of this period I can only repeat my amazement that such a phenomenon should have appeared in our own time. Yet mine is a prophetic amazement, since I have often predicted that when a new American genius should appear his interest would follow this line.

He has given much of his still brief career to the propagation of the work of his contemporaries, if one may call contemporaries composers still living who are twenty to forty years older than himself. The introduction of the music of Ives to the west coast was partly the result of his private interest, at a time when he was still in his teens. For so much I should undoubtedly admire him, and for his music in the older style I should offer him my admiration; but it is for his very great talents and perhaps genius as an American composer of great promise that I bring his name and work to the attention of any who may read this article. Certainly a part of the future of American music lives in him.

CINEMA

continued from page 9

out . . . Unfair to Harriet Beecher Stowe's "Uncle Tom"? Undoubtedly, but who is to tell how literature's heroes, or even history's satellites will be viewed in years to come, when new light is shed on the world and on past events?

"That is one of the main reasons why you should leave *Uncle Tom's Cabin* alone. The perspective on it has changed. It was written as a bitter denunciation of slavery. It is regarded now with suspicion by a people continually sniffing at and examining the theories by which they have survived these 75 years of "citizenship"—unfulfilled.

"And as for an indictment of slavery, there are no slaves anywhere in the world in exactly the same sense as the American Negroes were enslaved, their bondage accepted as an institution, an institution on which one of the most graceful civilizations in world history was built. The Negro, having tasted of reality, is a realist and he doesn't mince words about slavery and weep crocodile tears in these matters.

"To his mind, no indictment of slavery is needed in this day and age. What he would rather have is an indictment of such ignorance as you are evincing by daring to insult him with the production of *Uncle Tom's Cabin* on the screen for the world to see."

It is about time, we believe, that the Office of War Information issued a Bulletin on what kind of pictures Hollywood should *not* make.—ROBERT JOSEPH.

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ART

continued from page 8

studios will bring the pathos, the martyrdom, the horror, the overwhelming power of the action on the different war fronts closer to us here than anything that was accomplished in the *Life* magazine exhibition.

"The *We Challenge* exhibition is not an anti-war show but an exhibition illustrating the menace and horror which our heroic soldiers are facing in the fight, illustrating the true stature of their martyrdom in this struggle for universal freedom. There is great honor in representing the United States at this time for history and that is why this challenge is made."

This exhibition lives up to the promise of Puma's words in every respect. The artists included are Victor Thall, Seymour Lipton, Max Weber, William Gropper, John Groth, Fernando Puma, and George Grosz. The group is to be congratulated on making a needed point which, it can be hoped will generate new work and exhibits of this character. In truth both kinds of art should be cultivated but the emphasis, so far, has been too one sided. Perhaps the *We Challenge* exhibit will be the 'shot in the arm' required to vitalize the art of America at war.

The de Young Museum has continued the large exhibits. Most interesting of the new and small exhibits are *Art of the War's Children*, paintings and drawings by young international refugees, *Ships and the Artist*, a good show of paintings and drawings which has little to do with ships other than that the artists work in Richmond Shipyard, and Color Prints by the Silk Screen Group. Most impressive is the photographic documentation of German vandalism and destruction of Russia's art treasures and architecture.

The Legion of Honor has on exhibit the Albert Campbell Hooper Collection, a recent gift. The collection includes some important paintings from the Dutch (16-17th century) and English (18-19th century) schools, sculpture, silver, clocks and watches, china and porcelain, furniture and numerous miscellaneous items.—SQUIRE KNOWLES.

MINORITIES AND THE SCREEN

continued from page 17

But one looks in vain for dramatic material which presents such Negro types as Brigadier General Benjamin O. Davis, Sr., who rose from the rank of private; or Captain Hugh Mulzac, skipper of the Liberty Ship *Booker T. Washington*; or Dean Dixon, the youngest man ever to conduct the NBC Symphony, and the first of his race to conduct the New York Philharmonic; or Richard Barthe, the sculptor; or Paul Williams, the architect, or William Grant Still, the composer; or Katherine Dunham, the dancer; or the late George Washington Carver, or any of hundreds of other distinguished Negroes.

But you may object, these are exceptional and unusual people, and no true representatives of the group as a whole. And I might counter with the observation that so are Scarlett O'Hara and Rhett Butler and ex-Ambassador Davies and the Invisible Man exceptional and unusual people, and no true representatives of the group as a whole.

Time Magazine recently declared it an open question whether the Negro is the white man's equal as a soldier. As writers, we might dispel such doubts by pointing to the record of the Negro in all the wars of the American Republic. We might dramatize the Negroes with Perry on Lake Erie, with Jackson at New Orleans, with Roosevelt at San Juan Hill. Half of Hobson's men were Negroes when he sailed into Santiago Harbor, and it was John Jordan, Negro, who fired the first shot from Dewey's flagship in Manila Bay.

We might dramatize the record of the 369th Volunteer Negro Infantry from New York City, a regiment which was under fire for 191 days with casualties of 1500 killed or wounded, yet yielded not one prisoner or one foot of earth to the enemy. The 369th's regimental colors were decorated with the Croix de Guerre, while two of its officers received the Congressional Medal of Honor, nine the Legion d'Honneur, ten the Distinguished Service Cross, sixty-one the Croix de Guerre and eight the American Citation for Gallantry.

But, you may object, these are individual heroes and exceptional regiments. And I might counter with the observation that so was

Sergeant York an individual hero, and so was the Fighting Sixty-Ninth an exceptional regiment—and from the same city as the 369th to boot!

Not a single picture which I have seen deals with Negroes in the war effort—a job in which they are heavily active, as witness the fifty per cent drop in Detroit production following the recent insurrection in that city. Long shots of assembly lines consistently fail to include Negroes in our factories. It would seem reasonable, and certainly truthful, to place Negroes in such scenes, not necessarily to build parts around them, but to lend authenticity to the script and to remind the audience that the Negro people are playing an important part in every aspect of the war effort, from the skies above Sicily to the assembly lines of Willow Run. We should, of course, avoid the self-conscious use of Negroes; but we might well profit from the French example in "Grand Illusion," where we caught glimpses of a Negro officer in the prison camp. He had nothing to say; he was not emphasized; but he was there, a living part of the whole canvas; his existence as a fellow sharer of war's vicissitudes was admitted.

But if we shy from Negro themes, we also shy from Negro writers. A shocking and, to us, most pertinent example of the race myth in operation may be found in Hollywood's failure to tap the great reservoir of creative Negro talent. To my knowledge, only Langston Hughes and Clarence Muse have been employed as screen writers, and then but briefly. Richard Wright, certainly one of the major writing talents of our time, has heard no studios clamoring at his door. And there are innumerable others—J. Saunders Redding, Roi Ottley, Margaret Walker, Carl Ruthven Offord, Sterling Brown, Countee Cullen, Claude McKay, W. E. B. Du Bois, Walter White, James Weldon Johnson, Zora Neale Hurston, Henrietta Buckmaster to mention only a few—none of whom has had the opportunity to devote his gifts to the widest and most influential medium of our age in its period of most desperate need.

And what are we to do about it? Are we to accept the racial stereotypes exposed by Mr. Hoiyer and support the patterns of racial discrimination revealed by Mr. White? Are we to continue to act as literary typhoid Marys, consciously or unconsciously purveying Fascist poison? Or are we simply to swear an oath never again to permit ourselves to be beguiled into ridiculing and insulting racial minorities? Here, to be sure, is progress of a kind, for to write nothing is better by far than to write viciously. But simply to foreswear evil is a peculiarly supine and negative contribution to human progress, which leads in the end to writing nothing about any controversial subject, Fascism included.

No, there is a more positive course of action. It is logical to believe that a war against Fascism, a war for the Four Freedoms, a war for the Peoples' Revolution, a war for the Century of the Common Man must affect writers, must galvanize them, precisely as it affects and galvanizes all other professions and classes. Traditionally we are the bearers of ideas and in performing this task many of us risk becoming writers who are, as Petronius Arbiter discovered long ago, "of the kind that rich men hate." But if we aspire to continue our traditional function we must necessarily resume our honorable and ancient marching position in the vanguard of human thought moving toward a better world for all the people who inhabit it.

We have, therefore, no other course but to act positively, to write positively, to abandon neutrality, to forsake negation. In any positive decision for action we may take as a result of this Writers' Congress, we shall not be acting alone. There is no occasion for dashing about like ink-stained Don Quixotes individually assaulting the bastions of persecution and injustice. For we are at war, and war requires organization. Fortunately we have at hand, in the many writers' organizations represented here, the instrumentalities with which to fortify ourselves. We can, under their sponsorship, form an army with an invincible singleness of purpose and an opportunity for all the rich diversity of attack of which our individual soldiers are capable. For only by such mobilization can we constructively assist in winning the war, in winning the peace, and, quite incidentally, in winning our self-respect as writers who truly believe that we are recording, at this time, "the history of the world."

This article is one of one hundred papers which will appear in the Complete Proceedings of the Writers Congress soon to be published by the University of California Press.



...YOUR 4TH WAR LOAN QUOTA

WHETHER your plant meets its quota, or fails, lies largely in *your* hands. Your leadership can put it over—but if you haven't already got a smooth running, hard hitting War Loan Organization at work in your plant, there's not a minute to lose.

Take over the active direction of this drive to meet—and break—your plant's quota. And see to it that every one of your associates, from plant superintendent to foreman, goes all-out for Victory!

To meet your plant's quota means that you'll have to hold your present Pay-Roll Deduction Plan payments at their all-time high—plus such additional amounts as your local War Finance Committee has assigned to you. In most cases this will mean the sale of *at least* one \$100 bond per worker. It means having a fast-cracking sales organization, geared to reach personally and effectively every individual in your plant. And it means hammering right along until you've reached a 100% record in those extra \$100—or better—bonds!

**LET'S ALL
BACK THE ATTACK!**

And while you're at it, now's a good time to check those special cases—*growing more numerous every day*—where increased family incomes make possible, and imperative, far greater than usual investment through your plant's Pay-Roll Deduction Plan. Indeed, so common are the cases of two, three, or even more, wage-earners in a single family, that you'll do well to forget having ever heard of '10%' as a reasonable investment. Why, for thousands of these 'multiple-income' families 10% or 15% represents but a paltry fraction of an investment which should be running at 25%, 50%, or more!

After the way you've gone at your wartime production quotas—and topped them every time—you're certainly not going to let anything stand in the way of your plant's breaking its quota for the 4th War Loan! Particularly since all you are being asked to do is to sell your own people the finest investment in the world—their own share in Victory!

CALIFORNIA ARTS & ARCHITECTURE

3305 WILSHIRE BOULEVARD
LOS ANGELES 5, CALIF.

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

■ During the last few months we tried to emphasize the necessity of personal post war planning.

It is all well and good to talk about this and to think about things, but the real test is to put thoughts and conversation to practical use . . . to really start planning in a definite way. In other words, to DO something about the matter.

At first glance that seems a difficult problem. It's always more fun to talk and think about problems than it is to roll up sleeves and find the solution. But this problem must be solved—it is a problem that is a "must" for every community and every individual in that community.

The fact that a large company is offering a prize of \$50,000.00 for the best solution regarding putting men to work in the post war era indicates the real interest business has in the problem. It also indicates the vastness of that problem.

Why plan NOW?

Because the people demand it!

This is definitely proved in the Southern California city of Pomona by the way the people of that community are supporting a program of its Home Planning Institute, inaugurated by the Pomona Junior College and leading business institutions of the city.

Under the guidance of its director, Mr. J. L. Brannan, this community is providing a course of seventeen conference lectures of two hours each for the Division of Adult Education. At the opening program on January 18th, three hundred twenty five persons attended.

Pomona is to be commended for its attitude toward post war planning, and for doing something about it!

The State Association of California Architects is happy to take part in this program, and has furnished five speakers for the lectures in this series. It would pay other communities throughout the State to follow the example set by Pomona. The State Association of California Architects stands ready to help such communities in any way possible—to provide speakers, to provide material for exhibits, or to aid in outlining a program. Those interested can obtain further information through Arts and Architecture.

As this goes to press, we note that Carlos Contreras, foremost architect of Mexico has arrived in Los Angeles. He stated in an interview that not only local planning, but international planning should have an important place in the post war world.

"The two Americas must give 'continental' attention to such things as transportation, communication, and distribution after the war. This is going to take combined planning on the part of all countries from Canada to Argentina," Mr. Contreras said.

We are happy to welcome this eminent visitor from our Good Neighbor, Mexico, and wish him success in his work and much pleasure during his visit.

Will the home of tomorrow be built like automobiles?

Perhaps parts will be precision built—larger units will be factory built and job assembled—but it does not seem possible that Americans will lose their individuality to the extent that they will want their homes to be replicas of thousands of others. In fact so similar that the only way one could tell his from those of his neighbors would be by the wheelbarrow or lawnmower he left out in front when he was doing his weekly gardening.

The fact that America grew the way it did was due in large part to the initiative and individuality of its citizens. That is reflected in its architecture as truly

PRACTICE POST WAR PLANNING

as the mode of living of more ancient civilizations is reflected in their architecture.

One zealot goes so far as to say that mass production of houses will reduce disease and juvenile delinquency! It takes homes to do that—homes designed for the needs of each individual family, in planned communities. It requires homes to build character, not just shelters mass produced to meet this emergency reproduced on a grander scale after the war. Beware of the false prophets who preach not only "a chicken in every pot," but "two houses for each worker."

If a man builds and pays for *one good* home in the community where he chooses to live he will have performed a real service to his family and the community.

OFFICIAL BULLETIN

February • 1944

OFFICIAL BUILDING INDUSTRY DIRECTORY

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.
Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

AIR CONDITIONING

Air Conditioning Co. of Southern California, 1003 Santa Fe Ave., Los Angeles, Trinity 8011—Heating, cooling, equipment distributors.

Baker Ice Machine Co., Inc., 351 S. Anderson, Los Angeles, Angelus 4275—Air conditioning and refrigeration, engineers and contractors.

Gay Engineering Corp. of California, 2730 E. 11th St., St., Los Angeles, Angelus 1-1141—Air conditioning and refrigeration.

ASBESTOS BOARDS

Harbor Plywood Corp. of California, 540 Tenth St., San Francisco, Market 6705—Asbestos cement building board.

Western Asbestos Co., 675 Townsend St., San Francisco, Hemlock 4884—Celotex, fiber wallboard, and asbestos cement board.

ASPHALT

Marvin Corp., The, 4011 Bandini, Los Angeles, Angelus 5111—Marvin Emulsified asphalts, cement cure, roof coatings, metallic waterproofing.

BRICK AND CLAY PRODUCTS

Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitreous Quarry Tile, Acid Brick, Patio Tile.

Los Angeles Brick & Clay Products Co., 1078 N. Mission Rd., Los Angeles, Capitol 1-4191—Roman ruffle face brick.

N. Clark & Sons, 10th and Division Sts., San Francisco, Klondike 2-0462—Clay products.

Remillard-Dandini Co., 633 Bryant, San Francisco—Brick and masonry products.

Simons Brick Co., 8th & Boyle, Los Angeles, Angelus 6121—A respectable business concern operating in Southern California for over 56 years.

United Materials & Richmond Brick Co., Ltd., P. O. Box 7, Point Richmond, Richmond 226—Manufacturers of brick and tile.

BUILDING MATERIALS

Arrow Rock Co., 2815 Glendale Blvd., Los Angeles, Morningside 1-2125—Cement, sand, gravel, crushed rock.

S. H. Bacon Materials Co., 2070 Randolph St., Huntington Park, Lafayette 1148—Concrete, rock, sand, cement.

Cassaretto, John, 6th & Channel, San Francisco, Garfield 3176, 3177—Building materials, unexcelled service, since 1886 and still active.

Compton Plaster Co., 810 W. Rosecrans Ave., Compton, Newmark 1-5266, Nevada 6-1326—Building materials.

Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

Harvey Bros., 28th St. & Downey Rd., Los Angeles, Angelus 1-2596—Building materials.

Mason Supplies, Inc., 732 Decatur St., Los Angeles, Vandyke 0708—Building materials.

George E. Ream Co., 235 S. Alameda St., Los Angeles, Michigan 1854—Plywoods, Celotex, Upson Board, wire products, Kimsul insulation, asbestos boards, expansion joints, doors, roofings, tempered hardboards.

Superior Rock Co., 248 McAdams St., Oakland, Olympic 1636—Crushed rock, crusher run, quarry waste, rubble rock, riprap, fill, rock dust.

CABINET WORK

Dubin Fixture Manufacturing Co., 5717 Towne Ave., Los Angeles, Adams 6156—Soda fountain, restaurant, cocktail room, and general store fixtures.

Paramount Built-in Fixture Co., 5107 Broadway, Oakland, Piedmont 8400—Cabinet fixtures for kitchens, etc.

Mullen Manufacturing Co., 60-80 Rausch (bet. 7th & 8th), San Francisco, Underhill 5815—Bank, store and office fixtures; cabinet work of guaranteed quality, church seating.

Ross Stationery & Equipment Co., 311 3rd Ave., Chula Vista 205—Masonite lockers.

Warren & Bailey Co., 350 S. Anderson St., Los Angeles, Angelus 1-2151—Asbestos insulation and roofing, bathroom cabinets and accessories, receptacles for refuse.

CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

General Concrete Products, Inc., 15025 Oxnard Blvd., Van Nuys, State 5-1396—Concrete products.

Southwest Portland Cement Co., 727 W. 7th, Los Angeles, Tucker 2411—Victor Portland cement.

CONCRETE ACCESSORIES

Cement Gun Construction Company, 24 California St., San Francisco, Garfield 7663—Guniting, sandblasting, concrete cutting, contract or rentals.

Duracrete Floor Co., 666 Harrison St., San Francisco, Douglas 5583—Heavy duty concrete floor finish.

Erick Equipment Co., 1340 E. 6th St., Los Angeles, Trinity 9061—Concrete vibrator.

Super Concrete Emulsions, Ltd., 1372 East 15th St., Los Angeles 21, Prospect 4076—Manufacturers of Suconem Emulsions for cement mixtures and Cemolith Waterproof Color Coating.

Williams-Wallace Co., 160 Hooper St., San Francisco, Hemlock 0378—Concrete accessories and building specialties.

CONCRETE CONSTRUCTION EQUIPMENT

W. J. Burke & Co., Inc., Los Angeles 21, 2261 E. 15th St., Vandike 2194; San Francisco 7, 780 Bryant St., Garfield 8768—Burke's Form Clamps, Tie-to Inserts, Keystone Expansion Joint, Asphalt Mastic Board, Rooshors, column clamps, round columns, concrete curing compound, concrete floating machines, etc.

CONSTRUCTION EQUIPMENT

Brown-Bevis Equipment Co., 4900 Santa Fe Ave., Los Angeles 11, Jefferson 5221—Reconditioned construction equipment.

Hyman-Michaels Co., 4631 E. Shelia St., Los Angeles, Angelus 1-8118—Rails and track supplies.

A. S. Vinnel Co., 1145 Westminster Ave., Alhambra, Cumberland 3-1241—Contractors equipment for rent.

DOORS—FIREPROOF

California Fireproof Door Co., 1923 S. Los Angeles St., Los Angeles, Prospect 3333—Fire doors.

H. J. Krueper Co., 535 S. Clarence St., Los Angeles, Angelus 8204—Hollow metal doors, metal partitions.

ELECTRICAL CONTRACTING

A-1 Electric Co., 5148 Venice Blvd., Los Angeles, Whitney 2342—Electrical contractors.

Challenge Electric Co., 843 W. 104th Pl., Los Angeles 44, Pleasant 0220—Electrical contractors, wiring.

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminster 8169—Electrical contractors.

Hoffman & Jacobs, 1122 Gaviota Ave., Long Beach, Long Beach 644-34—Electrical contractors.

R. R. Jones Electric Co., 925 Meridian, South Pasadena, Sycamore 9-2242, Pyramid 1-1194—Electrical contractors.

Kuster-Wetzel Electric Co., 1030 American Ave., Long Beach, Long Beach 672-39—Wiring, fixtures, appliances.

Occidental Electrical Co., 1626 Venice Blvd., Los Angeles, Prospect 3703—Electrical contractors.

Pacific Electrical & Mechanical Co., Inc., 400 S. Boylston St., Los Angeles, Madison 7641—Electrical contracting, maintenance.

George L. Patterson, 832 Wall St., Los Angeles, Tucker 5088—Electrical construction & engineering.

Sampson Electrical Co., 1235 S. LaBrea Ave., Los Angeles, York 7261—Electrical contractors.

Still Electric Shop, 237 E. San Fernando Blvd., Burbank, Charleston 6-2171—Electrical contractors.

Stetson Electric Co., 1026 N. McCadden Place, Los Angeles, Hempstead 3291—Electrical contractors.

ELECTRICAL MANUFACTURERS

Arrow-Hart & Hegeman Electric Co., The, 405-407 E. 3rd St., Los Angeles, Michigan 8084—Electrical equipment.

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

ELECTRICAL SUPPLIES

Electric Corp., 110 N. Alameda, Los Angeles, Madison 2451—Wholesale electrical supplies and appliances, nationally advertised brands, 33 years in Los Angeles.

Leo J. Meyberg Co., Inc., 2027 S. Figueroa St., Los Angeles, Prospect 6011—Electric supplies, radio and electronic supplies, commercial sound.

ENGINEERS—CONSULTING

Construction & Engineering Personnel Agency, 714 W. Olympic Blvd., Los Angeles, Prospect 0208—Supplying qualified help for construction and engineering companies.

Hunt, Robert W. Co., 251 Kearny, San Francisco—Engineers, inspection, tests, consultation, schools and other structures are built as designed when construction materials are inspected at point of manufacture and during erection.

FLOORING CONTRACTORS

Bud Blossom, Office: Hollywood 1951, Residence: Morningside 1-6823—Wood floors.

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

Galleher Co., 6833 Stanford Ave., Los Angeles, Pleasant 2-3796—Wood floor contractors.

Special Service Flooring Corp., 411 E. 2nd St., Los Angeles, Mutual 1749.

FLOUORESCENT LIGHTING EQUIPMENT

C. W. Cole & Co., Inc., 320 E. 12th St., Los Angeles, Prospect 2258—Fluorescent and incandescent lighting equipment.

Light Control Co., 3217 Casitas Ave., Los Angeles, Normandy 2-3168—Industrial fluorescent lighting, fixture manufacturing.

FURNACES

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

GENERAL CONTRACTORS

Brunzell Construction Co., 14715 La Salle St., Gardena, Menlo 4-1360—General contractors.

Cameron & Tarnutzer, 450 N. Camden Dr., Beverly Hills, Crestview 6-5335—General contractors.

Central Building Co., Central Realty Co., 804 Lowe's State Bldg., Los Angeles, Vandike 1212—Construction, financing.

Clinton Construction Co., 923 Folsom, San Francisco, Sutter 3440—General contractors.

Davies & Keusder, 1181 1/2 N. Larchmont Blvd., Los Angeles, Gladstone 7121—General contractors.

DeCamp-Hudson Co., Ltd., 1277 W. 24th St., Los Angeles, Richmond 0273—Engineers, contractors.

Dinwiddie Construction Co., Croker Bldg., San Francisco—Builders.

Dunlap Mortgage Co., 12,500 Magnolia Blvd., North Hollywood, Sunset 1-4556, Stanley 7-1017—General contractors.

Early, Fred J., Jr., Co., Inc., 369 Pine, San Francisco. Hastings-Quinn, Inc., 1135 N. Las Palmas Ave., Los Angeles, Hillside 0137—General building contractors.

Holmes Construction Co., 5658 Wilshire Blvd., Los Angeles, York 2131—General contractors.

Howard Construction, 12026 Riverside Dr., North Hollywood, Stanley 7-3994.

Jensen, G. P. W. & Son, 320 Market St., San Francisco, Garfield 2444—Building construction.

Jones Bros., 9430 Santa Monica Blvd., Beverly Hills, L. A. Lefevre, 4916 Ben Ave., North Hollywood, Stanley 7-1715—General contractors.

Mattock, A. F., Co. 212 Clara St., San Francisco—Builders.

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181—General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

O'Neal & Hedberg, 852 S. Robertson Blvd., Los Angeles, Bradshaw 2-4375—General contractors.

Shipyard Constr. Co., 2609 Cherry Ave., Long Beach, Long Beach 4-4223—General contractors.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.
Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

GLUE

Adhesive Products Co., 430 Main, San Francisco.
I. F. Laucks, Inc., 859 E. 60th St., Los Angeles, Adams 7271; L. F. Phelps, Builders Exchange, 1630 Webster St., Oakland 12—Casein and resin glues for construction, resin emulsion and casein paints.

GYPSUM WALL BOARD

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

HARDWARE

Acme Hardware Co., 150 S. La Brea Ave., Los Angeles, Webster 9121—Builders' hardware.
Builders Hardware & Supply Co., 441 E. 3rd St., Los Angeles, Mutual 2304.

HEATING

James B. Clow & Sons, 1930 W. Olympic Blvd., Los Angeles, Drexel 3351—Radiators, floor furnaces, unit heaters, water heaters.

J. Herman Co., 1349-51 E. Vernon Ave., Los Angeles, Adams 8191—Heating, air conditioning, ventilating.
Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., South Pasadena, Pyramid 1-1932 and 1-1911—Oil heaters now, gas heaters for tomorrow.

Morin, Luke O., 832 W. 5th St., Los Angeles 13, Mutual 5983-6306—Heaters, furnaces (duals and walls) for gas or oil; also coal and wood ranges for gas or oil; also coal and wood water heaters for gas or oil; evaporative coolers; refrigerators.

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army Navy "E" for war work; now preparing for postwar period.

Roy M. Scott, 323 10th St., San Francisco, Market 2921—Heating and ventilating equipment.

INSULATION

Mundet Cork Corp., 1850 N. Main St., Los Angeles, Capitol 1-6121—Complete insulation service.

Redwood Fibre Products Co., Inc., 1872 W. Washington Blvd., Los Angeles 7, Republic 2-1030—Bark wool insulation.

Western Asbestos Co., San Francisco and Sacramento—Insulation for pipe, boilers and refrigeration; packing and friction materials; refractory cements; corrugated asbestos roofing and siding; acoustical materials.

INSURANCE

Cass & Johansing, 323 W. 6th St., Los Angeles, Mutual 5371—Insurance brokers.

Stephens-Witten Co., 714 W. Olympic Blvd., Los Angeles, Richmond 2236—Insurance, bonds.

Walworth Detective Service, Ltd., 8020 S. Vermont Ave., Pleasant 2-4524—Employees bonded, armed watchmen and uniformed guards by day or month.

LABORATORIES—TESTING

California Testing Laboratories, Inc., 1429 Santa Fe Ave., Los Angeles, Trinity 1548—Chemical analyses, inspections, physical tests.

Hanks, Abbot A., Inc., 624 Sacramento, San Francisco—Engineers and chemists; inspecting, testing, consulting; concrete, steel, materials; research and investigation.

Smith-Emerly Co., 920 Santee St., Los Angeles, Trinity 4791—Chemical tests and investigations conducted.

LATH

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

LIGHTING FIXTURES

Incandescent Supply Co., 647 Mission, San Francisco—Lighting fixtures and lamps, fireplace furnishings, pictures and mirrors, electrical supplies and marine fixtures.

LINOLEUM CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

LUMBER

Arcata Redwood Co., 5410 Wilshire Blvd., Los Angeles, Webster 7828.

Associated Lumber & Materials, Inc., 11214 Exposition Blvd., Los Angeles, Bradshaw 2-4284, Arizona 3-5106.

Brush Industrial Lumber Co., 5901 S. Central Ave., Los Angeles, Century 2-0188.

Burns Lumber Co., 170 S. Beverly Dr., Beverly Hills, Bradshaw 2-3388.

California Builders Supply Co., 700 6th Ave., Oakland, Higate 6016—Sash, doors, millwork, panels, wall board.

Christenson Lumber Co., Evans Ave. and Quint St., San Francisco, Valencia 5832.

Fox-Woodsum Lumber Co., 714 E. California Ave., Glendale, Citrus 3-1121, Chapman 5-1295.

Gamerston & Green Lumber Co., 1800 Army St., San Francisco, Atwater 1300.

Golden State Lumber Co., 2436 Santa Monica Blvd., Santa Monica, Santa Monica 5-3275, Ashley 4-2513.

H & H Lumber Co., 11,210 S. Vermont Ave., Los Angeles, Thornwall 5525.

Herzog Lumber & Door Co., 1660 E. Manchester Blvd., Los Angeles, Lafayette 0976.

Hobbs Wall Lumber Co., 405 Montgomery St., San Francisco 4, Garfield 7752.

Hogan Lumber Co., Second at Alice, Oakland, Glen-court 6861—Wholesale and retail lumber, millwork, sash and doors.

Lamon-Bonnington Co., 16 California St., San Francisco, Garfield 6881—Lumber and products.

Mullin Lumber Co., 1950 W. Slauson Ave., Los Angeles, Axminster 6191; 10,900 Ventura Blvd., N. Hollywood, Sunset 2-7311, Stanley 7-1432.

Owens-Parks Lumber Co., 2100 E. 38th St., Los Angeles 11, Adams 5171—The leader by reputation; lumber and building products for all kinds of construction.

Pacific Lumber Co., The, 100 Bush, San Francisco.

Pacific Mutual Door Co., 1600 E. Washington Blvd., Los Angeles, Prospect 9523—Plywood.

Red River Lumber Co., The, Western Pacific Bldg., Los Angeles, Prospect 0311.

San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.

Schafer Bros. Lumber & Shingle Co., 117 W. 9th St., Los Angeles, Trinity 4271.

Shelvin Pine Sales Co., 330 Petroleum Bldg., Los Angeles, Prospect 0615.

Southern Hardwood Co., 1166 E. 58th St., Los Angeles, Adams 4168—Wood floors.

Tocamo Lumber Sales, 714 W. Olympic Blvd., Los Angeles, Prospect 1108.

Wendling-Nathan Co., 5225 Wilshire Blvd., Los Angeles, York 1168—Lumber.

Western Door & Sash Co., 5th & Cypress Sts., Oakland, Templebar 840C.

Western Hardwood Lumber Co., 2014 E. 15th St., Los Angeles 55, Prospect 6161—Specialists in boat and aircraft lumber and panels.

Western Mill & Moulding Co., 5941 S. Western Ave., Los Angeles, Twinoaks 1660—Lumber.

Wholesale Building Supply, Inc., 1607 32nd St. Oakland, Templebar 6964-5-6.

MILLWORK

Pacific Manufacturing Co., 142 Sansome St., San Francisco, Garfield 7755—High class interior finish quality millwork.

Rumple & Collins, 2327 Cotner Ave., W. Los Angeles, Bradshaw 2-1741, Arizona 9-5700—Millwork.

NOISE-LEVEL TESTING

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-Level testing; sound conditioning with Acousti-Celotex.

PAINTING CONTRACTORS

J. P. Carroll Co., 218 N. Juanita Ave., Los Angeles, Drexel 2108—Painting and decorating contractors.

John Colton Co., 1332 Wilshire Blvd., Los Angeles, Exposition 1161—Painting contractors.

Tormey Co., The, 563 Fulton St., San Francisco, Underhill 1913—General painters and decorators.

Western Painting & Maintenance, Inc., 823 N. La Cienega Blvd., Los Angeles, Bradshaw 2-4088—Painting contractors.

Western States Painting Co., 1730 W. Slauson Ave., Los Angeles, Axminster 8137-8138—Contractors.

PLUMBING AND HEATING

Coony & Winterbottom, Inc., 25 N. Michigan Ave., Pasadena, Sycamore 3-6929, Ryan 1-6533—Plumbing and heating contractors.

Hickman Bros., Inc., 471 W. 8th St., San Pedro, San Pedro 1163, 910 E. Anaheim St., Long Beach, Long Beach 6-1459—Plumbing, heating, ventilation.

Hickman & Ritter, 2411 Charnwood Ave., Los Angeles, Capitol 1-6117—Plumbing and heating contractors.

Johnston & Asher, 1319 S. Los Angeles St., Los Angeles, Richmond 6369—Plumbing, heating contractors.

Munger & Munger, 174 E. Union St., Pasadena, Sycamore 6-2661—Plumbing, heating, venting.

Pangborn Plumbing Co., 5717 S. Broadway, Los Angeles, Pleasant 2-4167—Plumbing and heating contractors.

Ross Plumbing Co., 314 N. Crescent Heights Blvd., Los Angeles, York 5118—Plumbing and heating.

Waterman Plumbing Co., 8920 Melrose Ave., Los Angeles, Oxford 5880, Bradshaw 2-2751.

Wilmer Plumbing Supply Co., Inc., 5812 W. Pico Blvd., Los Angeles, York 8178-9—Plumbing and heating contractors.

PREFABRICATION

American Houses, Inc., 625 Market St., San Francisco, Garfield 4190, H. P. Hallsteen, Western Division Manager—Prefabrication.

Hayward Lumber & Investment Co., Prefabrication Div., 4085 E. Sheila, Los Angeles, Angelus 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.

ROOF CONSTRUCTION

Arch Rib Truss Co., Ltd., 4819 Exposition Blvd., Los Angeles, Rochester 9175—Trussless roofs, wood roof trusses, joist hangers, timber connectors.

Summerbell Roof Structures, 754 E. 29th, Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs, and all types of timber structures.

ROOFING

California Waterproofing Co., 613 N. Virgil Ave., Los Angeles, Olympia 2993—Roofing, waterproofing.

Industrial Roofing Co., 616 N. Cummings St., Los Angeles, Trinity 3077, Angelus 8314.

McCullough & Co., 2526 S. Hill St., Los Angeles, Richmond 0371—Roofing, insulating, waterproofing.

Owen Roofing Co., Inc., 915 Santa Fe Ave., Los Angeles, Trinity 7167.

Parraffine Cos., Inc., The, 4231 E. Firestone Blvd., South Gate, Jefferson 4141—Roofing, shingles, paints, linoleum, building materials.

SHEET METAL

California Cornice Steel & Supply Co., 1620 N. Spring St., Los Angeles 53, Capitol 1-1131—Sheet metal contractor.

Forrester Cornice Works, 269 Potrero, San Francisco, Hemlock 4100—Hollow metal products, interior metal trim, elevator fronts and cabs, metal plaster accessories, sanitary metal base, flat roll metal screens, metal cabinets, commercial refrigerators.

Hodge Sheet Metal Products, 5851 S. Broadway, Los Angeles, Thornwall 4565.

Main Cornice Works, 1416 N. Main St., Los Angeles, Capitol 8134—Copper and steel fabrication, supplies.

Slauson Avenue Sheet Metal Works, 1863 W. Slauson Ave., Los Angeles, Axminster 7734.

SHOWER CABINETS

Fiat Metal Mfg. Co., 32 S. San Gabriel Blvd., Pasadena, Ryan 1-6280—Shower compartments.

SOUND CONTROL

Harold E. Shugart Co., The, 911 N. Sycamore Ave., Los Angeles 38, Hollywood 2265—Sound control service.

SPRINKLER SYSTEMS

Curtis Automatic Sprinkler Co., 6627 McKinley Ave., Los Angeles, Twinoaks 4218—Fire sprinkler systems.

Campbell, Scott E., 1651 Cosmo St., Los Angeles 28, Gladstone 7486—Automatic fire, contractor and engineer.

Viking Automatic Sprinkler Co., 2715 E. 12th St., Los Angeles, Angelus 7191.

STEEL

Bethlehem Steel Co., 20th and Illinois, San Francisco.

Consolidated Steel Corp., Ltd., 5700 S. Eastern Ave., Los Angeles, Angelus 7131—Structural steel, plate work.

Herrick Iron Works, 18th at Campbell, Oakland, Glencourt 1767—Structural steel and reinforcing steel.

Independent Iron Works, 821 Pine, Oakland—Structural steel, ornamental iron, steel service stations, steel tanks, standard steel mill buildings, bridges.

Michel and Pfeffer Iron Works, Harrison and 10th Sts., San Francisco—Manufacturers of metal products.

Pacific Iron & Steel Co., 11633 S. Alameda St., Los Angeles, Jefferson 8181—Steel and plate work for all purposes.

Radford Iron Works, 1845 Victory Blvd., Glendale, Citrus 2-3564—Tank stands, steel buildings, pipeline welding.

Smoot-Holman Co., 321 N. Eucalyptus Ave., Inglewood, Oregon 8-1217—Pressed steel porcelain products.

Union Iron & Steel Co., 1550 N. Indiana, Los Angeles, Angeles 8291—Structural steel and special plate work.

Western Iron & Metal Co., 2500 Santa Fe Ave., Los Angeles, Jefferson 1268-9204—Steel fabricators and erectors.

W. S. Wetenhall Company, 17th and Wisconsin Sts., San Francisco, Hemlock 1480—Reinforcing steel fabricated and installed.

STEEL WINDOWS AND DOORS

Soule Steel Co., San Francisco, Los Angeles, Portland—Residential, industrial and monumental windows and doors; hangar doors; all types of steel building products.

QUANTITY SURVEYS

Architects: Save time, eliminate waste, and provide fair competition. Specify the Quantity Survey System of competitive bidding with surveys made by LeRoy Service, 165 Jessie St., San Francisco 5, Sutter 8361.

TESTING, NOISE-LEVEL

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-level testing; sound conditioning with Acousti-Celotex products.

TILE

Pacific Tile & Porcelain Co., 3428 W. Pico St., Los Angeles, Republic 4176.

Pomona Tile Mfg. Co., 629 N. La Brea Ave., Los Angeles, York 1177.

TIMBER CONNECTORS

Timber Engineering Co. of California, 691 Chamber of Commerce Bldg., Los Angeles, Prospect 8269—Timber connectors.

TOOLS—ELECTRIC

Truad Co., The, 1019 N. Madison, Los Angeles, Olympic 2924—Tools, dies, drill jigs, fixtures.

Zonne Electric Tool Co., 2226 S. San Pedro, Los Angeles, Richmond 2277—Electric portable tools, saws, hammers, drills, screwdrivers, grinders for every purpose.

VENTILATORS

Western Engineering & Manufacturing Co., 1726 E. Washington Blvd., Los Angeles, Prospect 9540—Booster fans for roof ventilators, gravity or power ventilators.

WATERPROOFINGS AND CAULKINGS

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Transparent Waterproofing, Brick and Cement Coatings, Caulking Compounds, Concrete Floor Treatments and Coatings. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

WATER SOFTENERS

Los Angeles Water Softener Co., 1723 Riverside Dr., Los Angeles, Normandie 5407—Water conditioning equipment.

WOOD FINISHES AND WAXES

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Flat Finishes (Stain-Wax Type) and Polishing Waxes—Paste, Liquid and "Dri-Gloss." Los Angeles—Mutual 7115. San Francisco—Douglas 5648.



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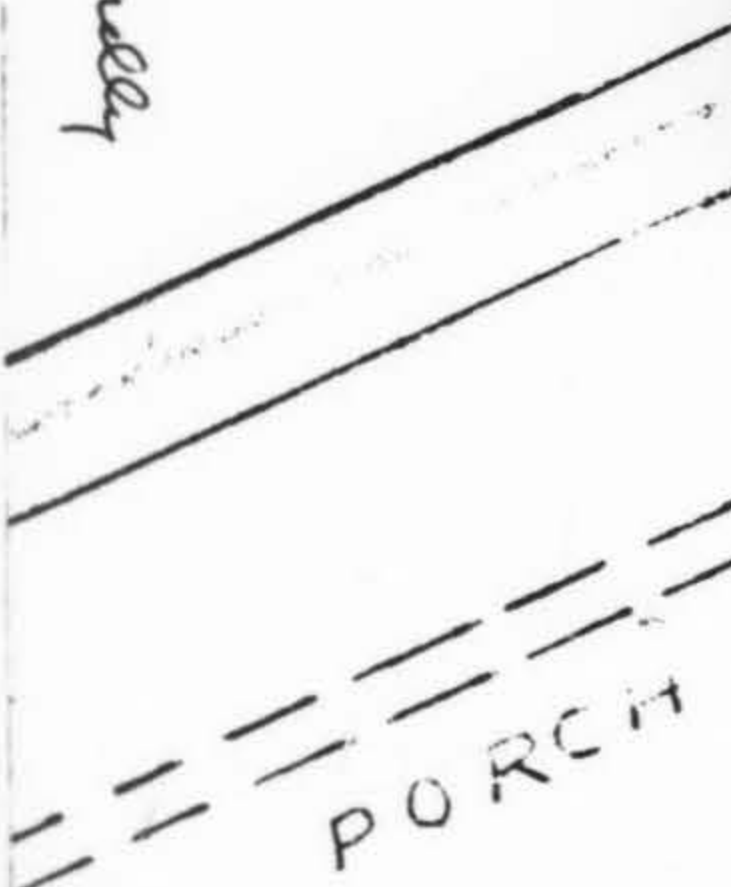
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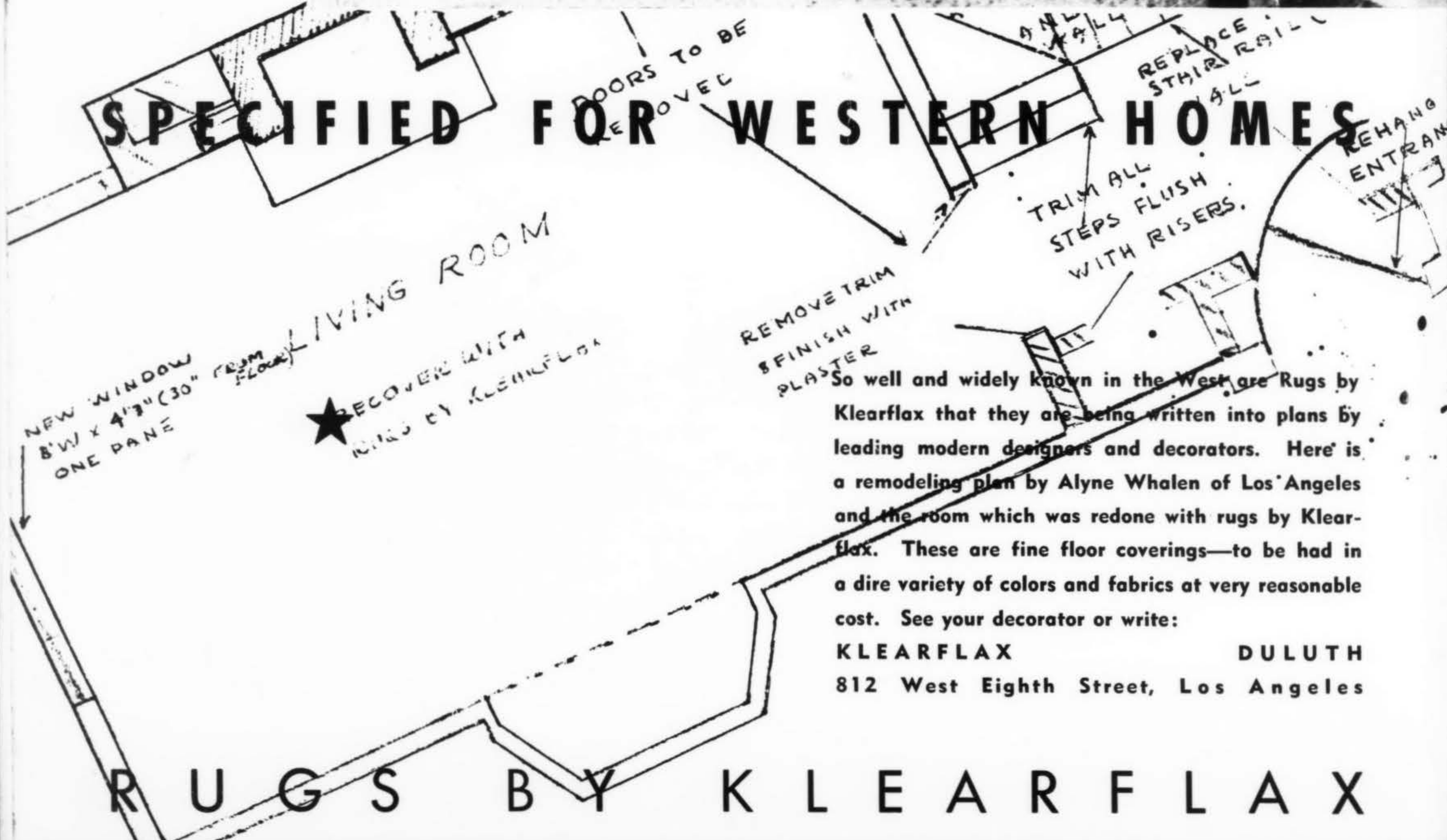
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