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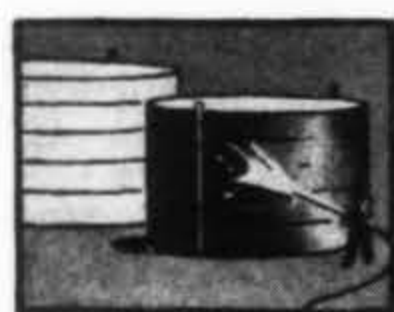
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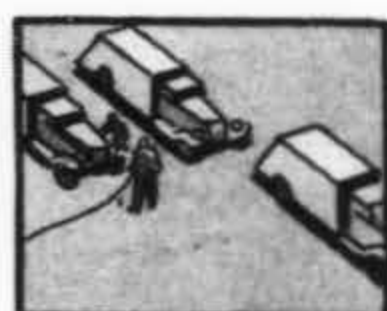
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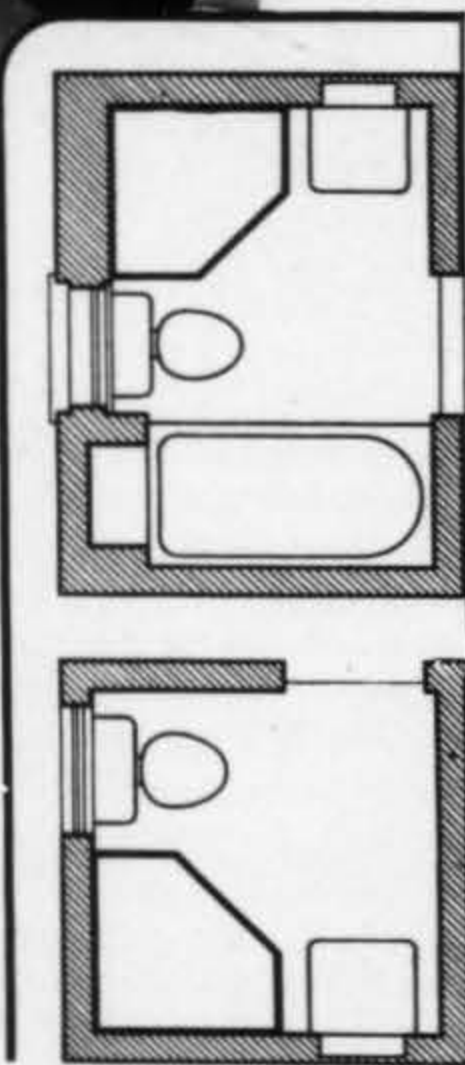
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construction platform

One of the most important developments in the construction field is the development of a 21-point "Platform for Postwar Construction" by The Producers' Council, which is composed of manufacturers of building materials and equipment, and the associations of such manufacturers. If the construction industry is to discharge its full responsibility to national welfare, this group believes, immediate action should be taken to:

Create maximum construction employment in the transition economy when general industry is retooling and reconverting, and to sustain a high level of useful construction activity in the years which follow, thereby maintaining high national income and employment, and to

Achieve proper integration of land, environment, design, materials, construction, financing, and utilities, to the end that the public will receive good design, materials of proper quality, sound construction, low maintenance and operating costs, safe and convenient financing, and sales and service responsibility.

Each branch of the industry has pertinent problems to solve. The individual efforts of separate branches of the industry will readily achieve the over-all goal if there also is preparation on a broad, cooperative level, both in the national sphere and in local communities. To facilitate joint effort by the entire construction industry, The Producers' Council's recommendations and proposals bear on mutual objectives. The group's platform is primarily concerned with ways and means by which construction enterprise can be mobilized.

In order to achieve these objectives proposals are made to facilitate reconversion to peace time economy, to expedite technical advancement, to encourage expansion of construction activity, to provide adequate financing facilities, and to promote protective measures for the public. Full copies of this "Platform for Postwar Construction" can be obtained by writing to The Producers' Council, 815 Fifteenth Street, N. W., Washington 5, D. C.

The construction industry, the nation's second largest, must look forward to a major share of the responsibility for providing employment in the postwar era. Recognizing this obligation, this group has been endeavoring to determine how the construction industry could be prepared to perform a substantial volume of work as soon as war demands slacken, and thereafter to expand to fulfill all needs for construction.

The majority of its conclusions have nationwide and industry-wide application. It is obvious that all elements of the industry—architects and engineers, builders and contractors, manufacturers and producers, dealers and supply houses, financial houses and labor groups—must take an individual responsibility in preparing for immediate expansion in their own spheres when wartime restrictions are lifted.

American communities face the greatest opportunity of all time to create better living conditions and environments if city and suburban officials in charge of planning and housing take advantage of the period remaining before the end of the war to plan for the progressive rehabilitation of blighted and slum areas and for the orderly development of new residential and business sections, according to Douglas Whitlock, president of The Producer's Council.

An enormous volume of new building seems assured for the first five years after the war. The principal problem remaining, so far as construction is concerned, is how to make sure that the building which is done best meets the real needs of the community from the standpoint of improved environments and sound urban development. Adequate advance planning must be done by public officials charged with that responsibility, and that job should be done now, while civilian construction is virtually at a standstill. Local officials in every locality should use the months preceding the end of the war to reach the following decisions, according to Mr. Whitlock:

- 1 Select the blighted districts which are to be redeveloped and recommend the disposition to be made of the individual properties.
- 2 Designate slum areas which are to be cleared and decide on the purposes for which the land is to be used.

(continued on page 14)



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You will be seeing this Official Emblem more and more often as the war enters its victorious crescendo—those who wear it are men and women who have received an honorable discharge from the U. S. Armed Forces. Men and women who have given an abundant utmost to the war effort.

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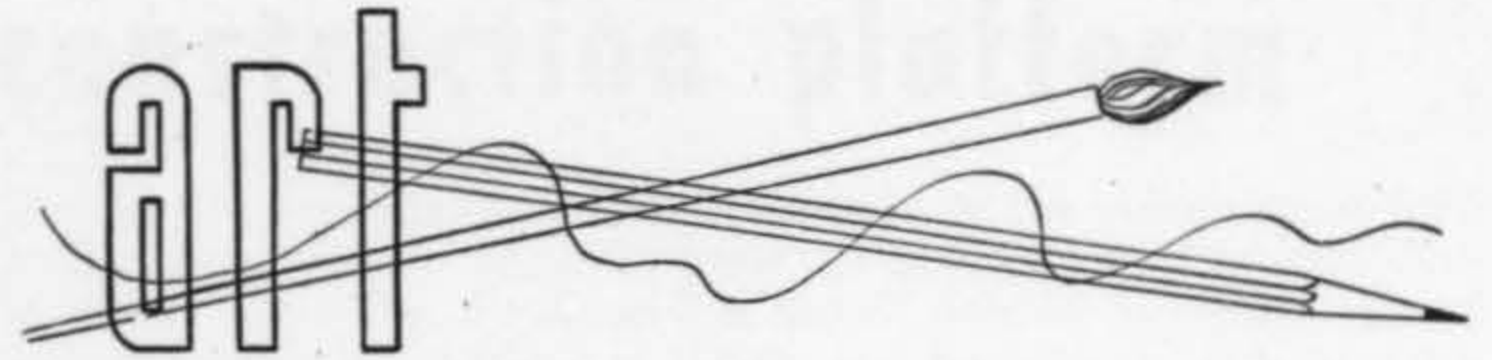
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LOS ANGELES

The Frederick Kann—Frank Martin Gallery, *The Circle*, which opened April 30th at 7623 Sunset Blvd., comes into existence at a time when the subject of abstraction has been much in the art news. Their initial show should go far to answer many of the questions which have been raised around this old controversy, but of course it will do nothing of the kind, since those who still remain to be convinced (and they are certainly legion) will be the ones who *can not*, or *will not* see such an exhibit. For those who simply "can not see" any relationship of this sort of work to "Art," nothing short of a completely new approach to what constitutes the basic concern and function of art can possibly bring things into focus, or bridge the gap between *optical* vision and *mental* perception. Whereas for those who "will not see," a vast and complex psychological "block" must first be removed so that they may contemplate this art form without *fear*. For it is most probable that a fear of both personal and social insecurity is the threat which enslaves them to what otherwise seems a stubbornly perverse dislike of "modern art."

But the paintings and constructions of Frederick Kann will surely be a vital experience for all who have gained the vantage point of objective thought; who are psychologically free to feel the "rightness" of their concept, without recourse to academic preconception. Kann's abstractions, though small in size, have great dimension. They comprise major forms which contain their own germinative movement, and their life is as certain as that of all matter, whether organic or inorganic. It is self-evident that this work moves within the orbit of all soundly conceived abstraction. To be sure, these forms have been seen before. They are the symbols of our understanding of life and they are very ancient. Spiritual man does not think in terms of trifles.

There is probably no better way to distinguish between the true abstractionist and the popular imitator of its external manifestations than to look, not at the paintings but at the artist who created them. A man of cunning, avarice, or excessive personal ambition could not be a true abstract artist. To covet praise, medals, fame, to fear competition from his fellows, or be jealous of their successes, to be vain, conceited or filled with self-importance, would be to deny the very foundations upon which the abstract artist works. His sole aim is to integrate life, not to destroy it.

It is interesting and valuable to see Mr. Kann's organic designs in conjunction with Frank Martin's architectural sketches. One understands the implied relationship between the two; together their work says: "Art is not a thing apart, however far it may have digressed in recent centuries. Let us bring it to maturity—into our day by day experience. Let us have it in our markets, our drug stores, our airports and our dwelling places. Let us create it in the smallest things of our existence as well as in the monumental." Obviously such an approach does not begin and end with *Art*, except insofar as art and life are one and inseparable. Strangely enough, the most interesting aspect of the *California Water Color Society's* Spring Exhibition at *Stendahl's* is the abstract elements which it contains, though there are no examples of work done strictly from that approach. Subject matter includes the usual landscape, street scenes, still life, and people busy at something. In a relatively high proportion of these one finds that distance, sufficient to "blur" particularized objects, reveals a more fundamental organization of color and space. (After such exhibits as Frederick Kann's it is difficult to be satisfied with less.) It seems a pity that we still have to labor with *subject* on which to pin the generic content of a picture. But of course as long as we put emphasis upon nostalgic association, this will take precedence over all else.

Palmer Shoppe's "Solid Session" is handsome when seen for its interplay of areas in rather luminous color; George Post's "Road to Mac's Ranch" is most satisfying because of its rhythmic handling of a red, green and yellow-green harmony. The two pieces by Irene Lagorio both contain a good conception of calligraphic detail against flat washes, while Edna Stoddard's "Across

(continued on page 14)

All Agree



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CINEMA

comment and criticism

The spirit of adventure in Hollywood is not dead. No, we don't mean Errol Flynn and his heroic escapades on and off the screen, but the production of a picture, *Voice in the Wind*, which re-establishes our faith in the spirit of Hollywood's intentiveness and daring.

Voice in the Wind was reportedly made at a cost of "somewhere between six thousand and ninety thousand." After seeing the film I would hazard a guess that seventy thousand was about the price. The story is a simple one: Francis Lederer and Sigrid Gurie as pianist and wife, are separated in Czechoslovakia by the Gestapo, reunited at death in the island of Guadelupe, trying to get together in free America. The director, Arthur Ripley, has imparted a lot of atmosphere and color to his story, all of which transpires, except for flash backs, during the course of one foggy night. The film took eight days to shoot, and three days of re-takes and additional scenes. Compared to the more generous six or eight week shootings schedules of some of Hollywood's less imposing screen efforts this in itself is an accomplishment.

Let it be said that there are some bad things in *Voice in the Wind*. The director has a certain amount of pretension in his picture. His minor characters are not clearly motivated. Occasionally he goes overboard on atmosphere for the sake of atmosphere. There was one scene in particular—where the three Italian brothers, who are in business to take refugees to America in their motor-boat, and who murder them for the spoils, buy their boat in Lisbon—this scene is particularly badly written and directed. But these are minor shortcomings in view of the larger picture, which is the making of a fine, intelligent motion picture without benefit of hullabaloo, outbursts of genius, and lots of money. Not since Josef von Sternberg startled Hollywood out of its complacency some seventeen years ago with the making of his *Salvation Hunters*, a picture pieced together out of old discarded film, a little San

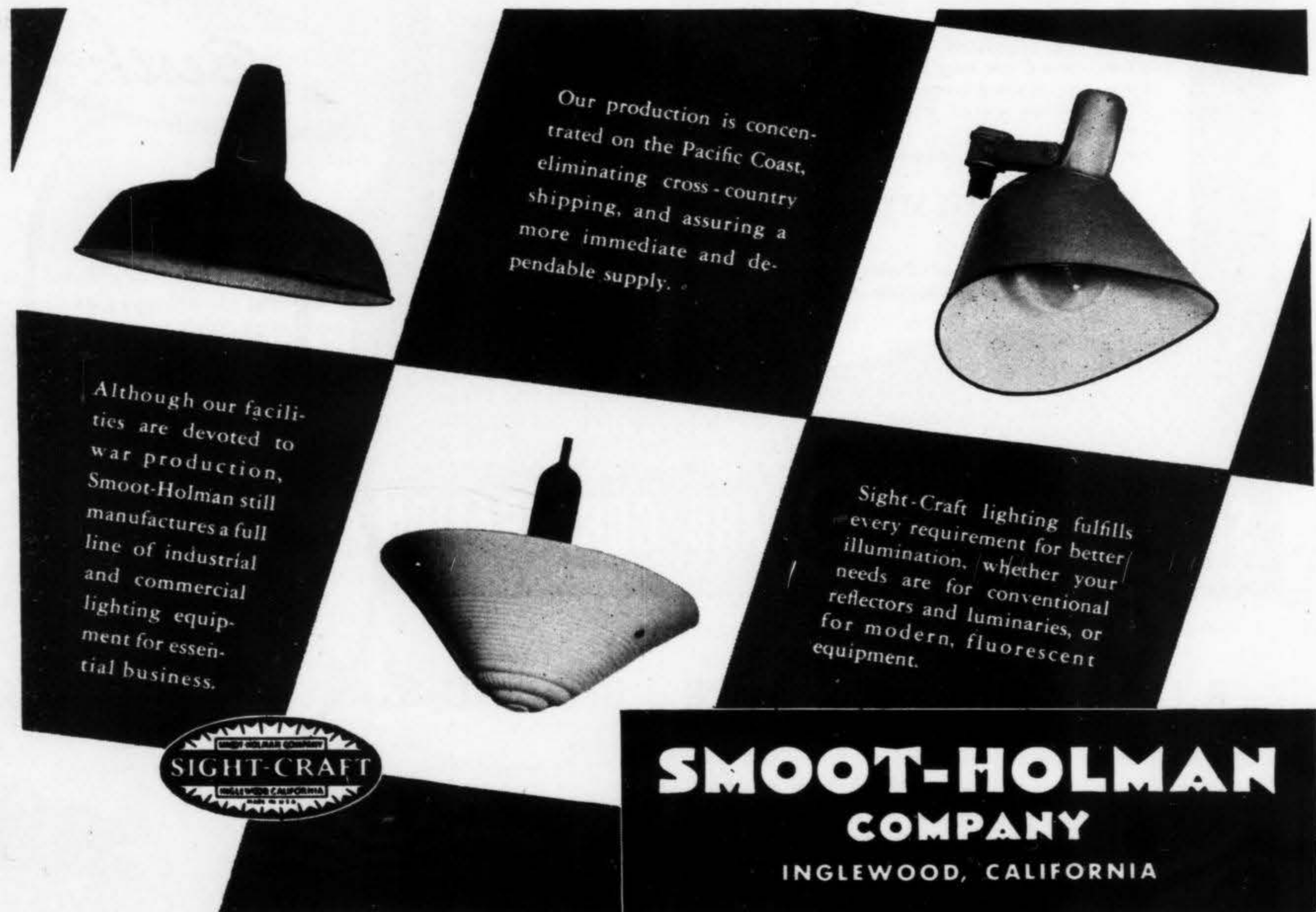
Pedro Harbor fog, and the eerie light of the moon on the water, has Hollywood been similarly affected.

In one more instance Hollywood shows its spirit of adventure in the making of a picture called *Going My Way*, in which that older Frank Sinatra, Bing Crosby, plays the role of a militant parish priest. Here is adult entertainment, without bending to any of Hollywood's well-established cliches. Barry Fitzgerald, as the somewhat miscreant priest, plays the finest role of his career; and certainly this is a triumph for Crosby himself. That his home studio dared let him be anything but what he has been for the past dozen years—a perennial juvenile—is a further indication of the apparent growing spirit of adventure in Hollywood.

And as a third instance of what is happening on the local scene, a Hollywood producer, Hunt Stromberg, is letting a glamour girl come to the screen as a paranoiac, a very unpleasant little person, indeed, in *Guest in the House*. Anne Baxter plays the role which Mary Anderson created on Broadway as the willful psychopath. Contrary to established formula. Miss Baxter doesn't get her man, she doesn't evoke audience sympathy, and she doesn't emerge as the kind of young lady you would invite home for dinner. The picture is social consciousness or social significance, but it does have a reassuring tenor that there are some producers in Hollywood who still dare.

And finally, a picture to watch for is *Double Indemnity*, in which Fred MacMurray, that savoir faire gallant par excellence, plays the role of a murderer, aided and abetted by that other glamour lady Barbara Stanwyck. This is from the hard-hitting James M. Cain book, and Mr. Cain is not notorious for pulling his narrative punches.

We may, therefore, take new courage in the pictures to come, some of which, at least have an adult aspect to them. If Hollywood can still make a screen masterpiece in eight days for some seventy thousand dollars; if Bing Crosby can play an unromantic parish priest; if a Hollywood glamour gal can be a paranoiac; if Fred MacMurray and Barbara Stanwyck can appear as murder accomplices with no love clinch to send you home, then we ought to be generous enough to assume that the town and its industry are growing up—a little.—ROBERT JOSEPH.



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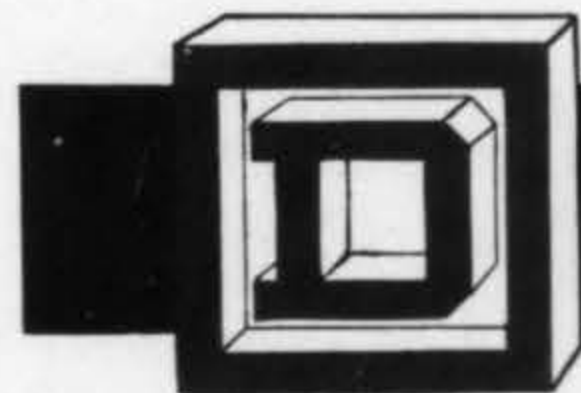


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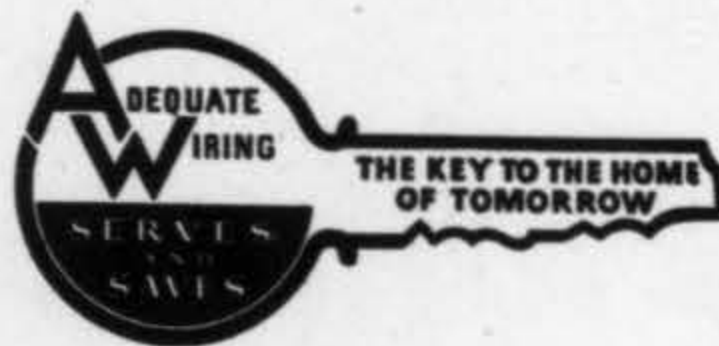
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DOUBLETALK

Is there an oil shortage? This is a practical question that concerns us all. How we feel about it depends on what we know about it. This principle has been recognized by the oil companies and they are actively engaged in a campaign to get certain knowledge before the public. The only flaw in their procedure is that they are not telling all they know. This is the difference between propaganda and education. The propagandists tell only those facts which sustain the point of view they are interested in putting over. They don't deal all the cards in the deck.

There can be no denying that the military demand for gasoline is taking a large proportion of all that our facilities can supply and distribute. In this sense we do have an oil shortage and the public must cooperate with rationing. But we are also being asked to believe that our oil resources are in danger of depletion and that for that reason we must give a free hand to the oil companies in the drilling of wells within our city limits and in the control of prices.

They themselves know otherwise, but this information is not being published in their paid advertisements.

Let me quote from an article in the *American Scientist* of April, 1944. It is by Wallace E. Pratt of Standard Oil Company of New Jersey.

"The total proved reserves of petroleum in the oil fields already discovered by Americans at home and abroad, are of the order of 40 billion barrels. Associated with these reserves of liquid petroleum there are proved reserves of natural gas, or gaseous petroleum, equivalent in available energy to an additional 17 billion barrels, or more, of petroleum. Thus we have a minimum proved reserve of 57 billion barrels of petroleum in the hands of the American petroleum industry. And after this entire reserve has been exhausted there will remain in the ground in all the oil fields in the United States from which our past supplies have been withdrawn an additional 70 billion barrels, or so, which we may certainly hope ultimately to reclaim in part by improved methods of recovery."

In addition we are not being given the facts about world oil resources. Let's have Mr. Pratt speak again,

"Outside the United States exploration for petroleum has hardly begun. The fact is that most of the really rich petroleum resources of the earth lie outside our national boundaries. In comparison with them the quality of our domestic resources appears rather meager. The areas of first-class promise for petroleum over the earth's surface aggregate some 6 million square miles; of this total, about 15 per cent, or less than 1 million square miles, are included within the boundaries of the United States. When the petroleum resources of the earth have finally been fully developed it will probably have been established that less than 15 per cent of the total petroleum in the earth's crust lay beneath the surface of the United States."

This does not necessarily mean that we shall have to depend on oil fields as far away as Russia, Irak, Iran, Egypt and Rumania for Mr. Pratt tells us,

"Around the northern shore of the Gulf of Mexico are situated fully one half the total proved reserves of the United States. The tremendous past production of Mexico, Colombia, and Venezuela has come from the land fringe along the western and southern margins of this region. Further exploration in all these countries is certain to yield many new discoveries."

He even goes further and estimates that the earth contains sedimentary rocks of first class promise for petroleum so enormous as to stagger the imagination. If only one-tenth of one per cent of all these estimated resources are exploited "our total petroleum resources would still be sixty times greater than all the petroleum we have so far discovered."

In the face of these facts it would be hard for the oil companies to convince the public that we must grant them unrestricted drilling privileges in our cities and raise the price of crude oil and petroleum products. The only way for them to get their way is to publish half the facts.—JAKOB I. ZEITLIN.

MUSIC

The bad hearing of most music-lovers might be hard to prove, if music-lovers kept their mouths shut. But music-lovers habitually state their opinions about any unusual item after a first hearing. So the shocking falsehood that the music of Mahler or of Schoenberg "sounds like Wagner" or, failing that, like Strauss, is only one of the many falsehoods which older musical habitués, permanently disabled for active hearing, pass on to young music-lovers still too credulous to make the daring effort to hear for themselves. A myth of scholarship is talked into existence out of nothing but inadequate hearing. Confining the matter to bad hearing leaves out the touchier question of bad brains.

Now if the problem is only one of bad hearing, it may be easily examined. After a long preliminary refusal to accept such stuff as music, the critical public suddenly fell flat on its face worshipping the god of Beyreuth. And since most of the public, including most of the critical public, at that time knew very little music except Mendelssohn, Spohr, Meyerbeer, and the more faded of the Italian operas, it presumed that Wagner had thought up all of his ideas for himself. Strauss skidded in on Wagner's coat-tails with a reputation for being just as ferocious and more original because he sounded a great deal more like everybody else seasoned with a dash of Strauss. Of Liszt, Mahler, and Busoni, contrariwise, the public including the critically deaf asserted that, because these men appeared to be on terms of intimate friendship with all of the best music ever written, the music they wrote themselves must be derivative. Came along Schoenberg and the public split itself in two opinions. He is old and full of wisdom, they said, and the music he wrote in his youth, which sounds like music, must be as Mahler is all Wagnerian. Whereas the music he wrote when he began knowing too well how to write it is the ignorant mathematical drivel of an immature brain. This is the old business of damning a genius for being sentimental when he creates with the derivative freshness of youth and for being *intellectual*, as the term is nowadays, when he creates in the full ripeness of a maturity that is his own and does not belong to anybody else.

In truth music comes to the ear easily and is too readily accepted so long as it follows or parodies accepted styles. Like Shostakovich, Strauss, Stravinsky, and Ravel have each been overrated—Schoenberg also in his youth—because their music could easily be heard in general terms. Unlike the music of Bartok or Mahler it did not demand unequivocal acceptance without argument on its own terms. When Schoenberg began making similar demands he was at once sharply reminded by all the major music critics and performers that his *atonality*, as these folk being tone deaf agreed to call it, was out of place. In the rush of so much confusion Strauss, Stravinsky, and Ravel, having won the places on the programs which were denied to Bartok, Mahler, and Schoenberg, were soon able to be heard with the same agreeable dullness as the classics. As a result the potential greatness of Ravel was aborted; Strauss was accused of being behind himself; Stravinsky was cracked clear through between youth and maturity and in spite of his maturity has never since, according to the bulk of his admirers, succeeded in saying what he means.

Deafness is the cause of the trouble most people have when they are too occasionally required to listen to one of Mahler's symphonies. These are long symphonies, which cannot be condoned in the program by palliating them with something safe. So that listeners, starting with the myth that Mahler sounds like Wagner and faced with the problem of encountering an entire program which contains nothing else, approach one of these symphonies by trying to discover all the Wagner there is in it. If the myth were fact, everyone would soon be at ease. Regardless of other intrinsic qualities the Wagner in the music could not fail to help listeners.

The fact is that Mahler's music sounds so little like Wagner and contains so very little Wagnerism that listeners are quickly repelled by failure to find what they expect. But Mahler like Wagner included in his symphonic ensemble a number of instruments and instrumental combinations which had no place in classic symphonies. Whenever accordingly one of these new instruments

(continued on page 16)

EASY TO APPLY



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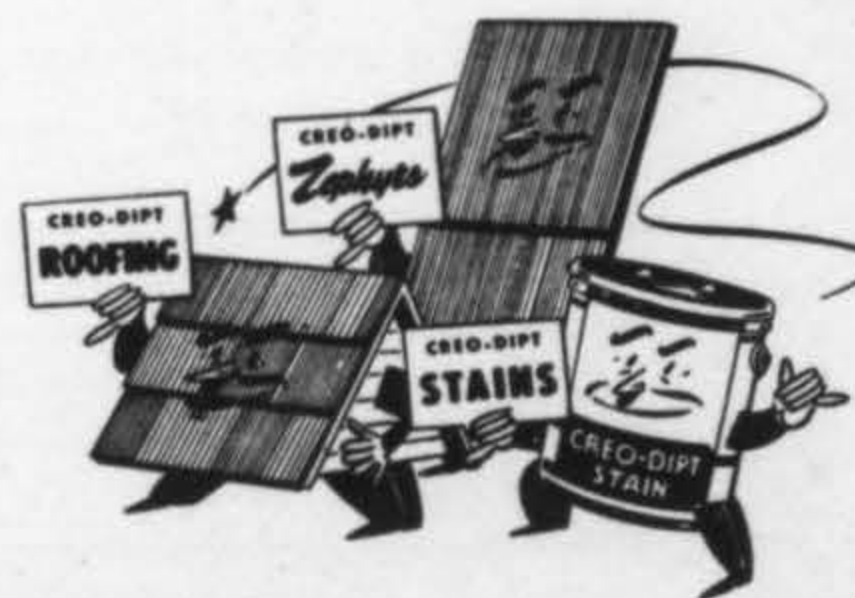
SIDEWALLS

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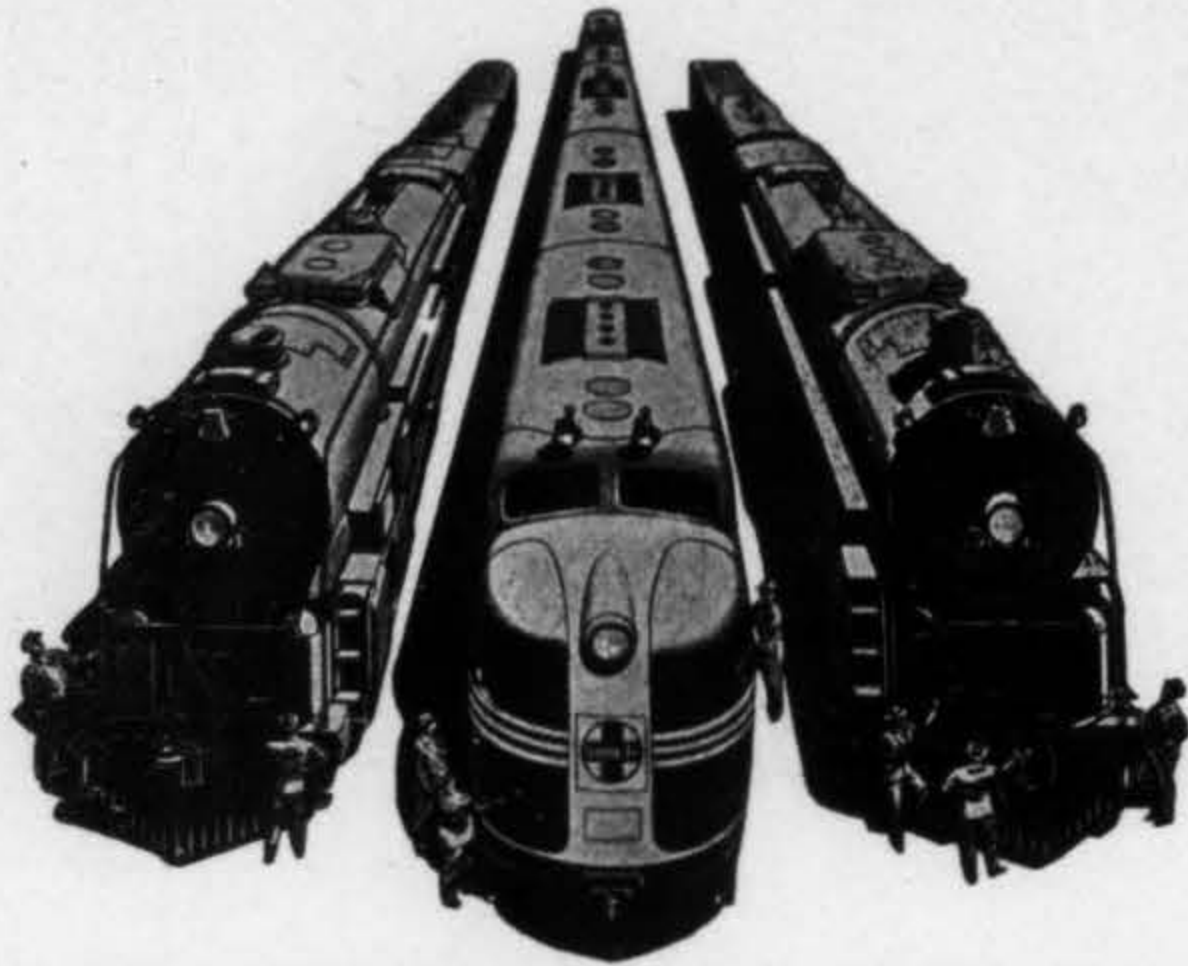
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JEANNE REYNAL

712 Montgomery St., San Francisco 11

CONSTRUCTION PLATFORM

continued from page 4

3 Determine the number and location of older but sound dwellings which can be economically restored for the rehousing of families now residing in slums.

4 Decide on the amount of new low-rental housing, if any, which will be required to rehouse slum families.

5 Recommend approved locations for new residential, commercial, and industrial construction.

Planning of this type, rather than the building of dwellings and other facilities, is the true function of local planning and housing officials. Unless these plans are completed and approved by the time civilian construction is resumed, there is every reason to believe that community development in the future, as in the past, will proceed on a haphazard, poorly planned basis, which will permit blighted and slum areas to continue in existence for another generation or longer.

ART

continued from page 6

the Bridge" makes much of a heavy line with which to enclose geometric shapes. Staff Sgt. Van Kaufman with his "Chow Line" uses as his organic theme a series of verticles playing at right angles with stabilizing horizontals. Denny Winters, with a landscape and a figure piece leans heavily in the latter upon volume of form, while Burr Singer in "Morning March" all but ignores the title subject to develop textural predominance. From a sharply aerial vantage point Dorothy Cannon works a red and green counterpoint titled "Fire," while Olive Baker depicts on a parchment-like surface "Desert Flowers" analagous to snow crystals. Of the more lyrical atmospheric essays, David Levine's and Josephine Nielson's are highly competent. Frode Dann and N. P. Brigante work within the clean representational precision of the Demuth-Sheeler tradition, but Flavio Cabral is almost a law unto himself; there is something compellingly fascinating about his treatment of conventional things. Standing alone in its field is the "Merry Merry-Go-Round" of Katherine Westphal. Decidedly gay and playful, she uses pink, tomato red, orange and yellow combined with touches of cobalt and turquoise for a most lively and decorative picture. Knud Merrild's "Baboon" head, contrived to look like some primitive mask, is quite handsome in its technical perfection and organized control. Probably the most outstanding contribution to the show is the two watercolors of Mary Finley Fry, now in New York. Both reveal strong integration of conception, a conscious use of spatial pattern, very clean and well-handled colors—all of which suggest an important future for this rapidly developing artist.

The show represents less than half of the usual quota membership of the Society. Perhaps this accounts for the present high standard of the exhibit, which, on the other hand, may be more directly attributed to the greater ease of seeing (with less fatigue) than the larger shows make possible. But we can only hope that such exhibitions continue to grow in stature rather than size.

—GRACE CLEMENTS.

SAN FRANCISCO

Three young men in their middle twenties have presented one-man shows of more than ordinary merit during the past month here. A show of prints:—etchings, lithographs and mixed techniques—by Robert Mallary and one of Watercolors of the South Pacific

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by Hubert Buel ran concurrently at the San Francisco Museum and the third, of oil paintings by Cpl. Robert Reif, was exhibited in the de Young Museum. Reif's show represents a period of six or seven years in which the artist has tried many techniques and styles, from realism to abstraction, in an attempt to find the expression which represents himself. Most artists go through this gamut of experiment and frustration before they are able to reach their true inner consciousness and bring it to light. Some, nay many, never do find themselves—or perhaps there is nothing to find—but Reif, by the excellence of his draughting, his color and his composition, and by the monumental effort which his large exhibit represents, gives every promise of one day finding himself. His further development will be interesting to watch.

Robert Mallary, for the more discerning eye, is also a young man who has not yet found himself. He is an accomplished technician and a powerful draughtsman but the mark of the Czech school of graphic art is strong in his work—an obvious result of his training under Koloman Sokol, a well known Czech graphic artist with whom Mallary studied etching technique at the School of Bookmaking Arts in Mexico City. Here, again, the years will probably bring a truer expression of the man's background and personality.

There have been a number of shows in recent months of watercolors of the South Pacific. Several works in Hubert Buel's show top anything that has yet been seen here. His *Baie des Pecherus* and *View of the Bay* are exceptionally successful. He has been especially interested "in painting the vibrant green foliage which defied adequate plastic expression because no pigment is yet produced which can do it justice." Of course no pigment ever will be produced which will accomplish this perfection. It is simply up to the artist, with what he has, to give the *illusion* of this intense green. That it is a very difficult thing to do will be attested to by anyone who has painted in the tropics. But Buel has come quite close to solving the problem he has set for himself in his paintings of New Caledonia.

One of the good things the war has brought about is the accelerated desire among allies and friendly countries to reach a better understanding of one another. The arts of a people, particularly the visual arts, are about as fine a medium for a quick appraisal of the background, the influences, the level of attainment and the personality of a nation that can be conceived. The latest exhibit of this character to reach San Francisco is one from Australia. It is quite comprehensive, beginning with the bark paintings of the aborigines of the country, including paintings and drawings done during the pioneering days—some of them, by the way, very reminiscent of the art of the early west both in style and humor—and rounding out with examples of the conservative and finally the awakening to the modern trends of thought throughout the world. In the words of the Australian Minister to the United States, the Hon. R. G. Casey, "A tenacious conservatism has until recently dominated the artistic scene in Australia . . . It has taken Australia a long time to absorb and digest her own unique surroundings, to put the new overseas movements in art into a proper perspective, and to weld them into an artistic idiom of her own . . . Throughout the exhibition one can detect the pungent flavour of the Australian bush, something of the colour and vitality that distinguishes the Australian in other fields." From the viewpoint of the artists here in this country it is probable that the most exciting part of the exhibit will be the aborigine bark paintings. It is also interesting to note that the influence of this primitive culture is beginning to be absorbed and used by contemporary moderns in Australia.

There is little for the critics to say of the work of Arnold Genthe who is recognized the world over as a genius and whose fame has long since been established. What can be said is to point out to ambitious photographers of these times who come to pay homage to the small exhibition of his works, Old San Francisco Chinatown, now showing at the Legion, is that these masterpieces were done with a minimum of equipment which was both cumbersome and difficult to handle physically and technically. In other words genius and art are not synonymous with equipment and technical advancement. For San Franciscans of all kinds, Chinese included, it will be another kind of a reminder—and a vivid one—that San Francisco's Chinatown, one of the city's greatest assets, has lost a great deal of its character. For the thoughtful who have observed the rapid deterioration of the past few years (the intrusion of modern shops and pseudo-Chinese decor as well as non-Oriental

(continued on page 16)

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ART

continued from page 15

stores) it will become all the more apparent and create an urge to action which will prevent the passing of Chinatown from the San Francisco scene.

To return to the San Francisco Museum where the Eighth Annual Watercolor Exhibition of the San Francisco Art Association is closing as this is written: Mercury in Junk Shop, gouache by Erle Loran won the Artists' Fund Prize, Turret, gouache by Madge Knight took the S.F.A.A. Purchase Prize and Honorable Mentions went to Hassel Smith for Valley Bar, Leon Amyx for Mountain Farm, F. L. Hotz for Snow in Chicago and to John Ayres for Country Church—all water colors. On the whole it is not a bad show—but neither is it a particularly good show. If it was a fairly good steak one would say it needed a dash of pepper, a bit of garlic and more salt.—SQUIRES KNOWLES.

MUSIC

continued from page 11

or new qualities appears, the deaf, hearing a vibration familiar to them only in the work of Wagner, familiarly proclaim a borrowing. In the finale of the *Second Symphony* is a passage which recalls the shepherd's pipe of the last act of Wagner's *Tristan* in a duet with Siegfried's bird. The similarity of register and instrument prevents the deaf from appreciating the utterly dissimilar use of the effect. If this were otherwise, then every symphonic composer who has learned from Mozart how to use the clarinet would be a little Mozart. Brahms' great *Clarinet Quintet* would be dismissed because Mozart also wrote a clarinet quintet. In this *Second Symphony* I do not believe a careful listener will be able to find more than four instances of what could be called, even in spite of these objections, Wagnerian borrowings. Yet the same careful listener would find in the second movement a direct quotation from the second movement of Beethoven's *Ninth*, as obvious as the similar borrowings in Schubert's *C major* or the Brahms *C minor* symphonies. In the fourth movement he would deduce a reference to the *Faust Symphony* of Liszt, from which he might also discover the source of a certain seeming inversion of a theme in the fifth movement. He would also find in the fifth movement a direct quotation of a well-known bass figure from Ravel's orchestration of Moussorgsky's *Pictures At An Exhibition*, composed several years after Mahler's death. I do not know from which Strauss he would derive the waltzes of the second movement, probably from Richard, who would be much honored by it. Going farther afield he would proclaim in triumph that a figure lovingly and appropriately used by Mahler in the *Song of Earth* was borrowed from the opening of Victor Herbert's *Ah, Sweet Mystery of Life*. Music-lovers able to make such obvious derivations should be able to derive sense from reasonable arguments. Mahler unlike Brahms did not confine himself to the use of classic instruments. Being a great Wagnerian conductor he was able to make full use of Wagner's instrumental means. For being so different he was condemned like Beethoven to remain famous and generally unplayed until long after his death, while Brahms was praised while he lived. What Mahler did derive from Wagner, and undoubtedly also from Beethoven, Mozart, and Bach, was his conviction that music could convey meaning while remaining abstract as Brahms. To a public accustomed to expecting entertainment from its music, plus an admixture of heroic utterance, despair, and religious-sounding chords, the deliberate attempt to revive the art of transmitting elemental human experience in music was disquieting: it spoiled the entertainment. Better the erotic plush of Wagner. Better the sophisticated archeology of *Zarathustra*, the *Sacré de Printemps*. If something was the matter with these men, one knew what was the matter with them—look at *Salomé*. But to portray the grappling of sense and spirit, soul and reason, the hunger after religious experience, heaven and the flesh—the flesh would be acceptable, but there is too much of heaven in these symphonies—defeats the purpose of entertainment and produces inward thought. So back to derivations.

I believe that in the development of the history of music the symphonies of Mahler will stand by and for themselves. They will be more highly valued than the great symphonic works of Schubert, Mendelssohn, Brahms, Dvorak, and Sibelius. To become so they need only be heard so often that the movements and the sections within the movements are as familiar as deafness to the deaf. Music-lovers will soon learn to hear them. But deafness, though it change in fashion, will remain uniform among the deaf.—PETER YATES.

announcements

AN EXHIBITION OF ARCHITECTURE and Monuments of the Soviet Union destroyed by the Nazi, is movingly shown in a series of photographs on view at the University of Southern California, in its College of Architecture. Beautiful old churches, the ruins of ancient cities such as Novgorod and Kiev, great country houses of the old regime, are shown in an architectural summary.

The exhibition opened on Friday evening May fifth, in Harris Hall of the College of Architecture of the University.

The exhibit is provided through the efforts of the Southern California Architectural Committee for the Soviet Union, affiliated with the National Committee of Architects recently founded in New York, under the auspices of the National Council for American-Soviet Friendship. Leading architects throughout the country, including Wiley Corbett of New York as chairman, John Root of Chicago, and William Wurster of San Francisco, are its national officers.

The Los Angeles Committee welcomes to its membership architects, planners, technicians, and designers, interested in the exchange of ideas with, and further aid to, the rebuilders of the Soviet Union.

THE COMMITTEE TO AID RUSSIAN ARTISTS opened an exhibit of Original Soviet War Posters at the Raymond and Raymond Galleries at Laszlo, Inc., 362 North Rodeo Drive, Beverly Hills, California on May 7, and the exhibition will continue through May 14. This collection of posters was a personal gift to Admiral Standley from Marshal Stalin and the Committee presents them through the courtesy of the Russian War Relief to whom the Admiral has loaned them temporarily.

Many of the posters are "Tass Windows"—an emergency substitute for newspapers in a warring nation. They represent the collective talents of Russia's finest artists and writers. The cartoonists, Kuprianoff, Sokolov, and Krylov, known as the Kukriniksi Trio, work with the poet Marshak to produce examples of the most vitrolic satire, characterizing the Nazi in their true light.

These posters, bulky and hard to handle, are carried through the Nazi lines by guerilla fighters and stretched in the village squares to undermine the enemy, electrify the underground, and inspire hope in the enslaved. The existence of one poster for a few minutes only may revive a whole district into a fighting unit to aid the Allies.

The Committee was set up in response to an urgent appeal for art supplies from VOKS, the Russian Society for Cultural Relations with Foreign Countries. Since the war has closed the former European sources of art materials, art supplies in Russia have been rapidly exhausted. Need of them is now so urgent that they are to be shipped by air transport. The talents of all Russian artists have been co-ordinated with the war effort and supplying their needs will help that group, which shares with us the common tongue of art, to continue their valuable work in shortening the war and saving Allied lives. The Committee will advise you on what to select for your personal contribution if you call Federal 1800 or Granite 7174.

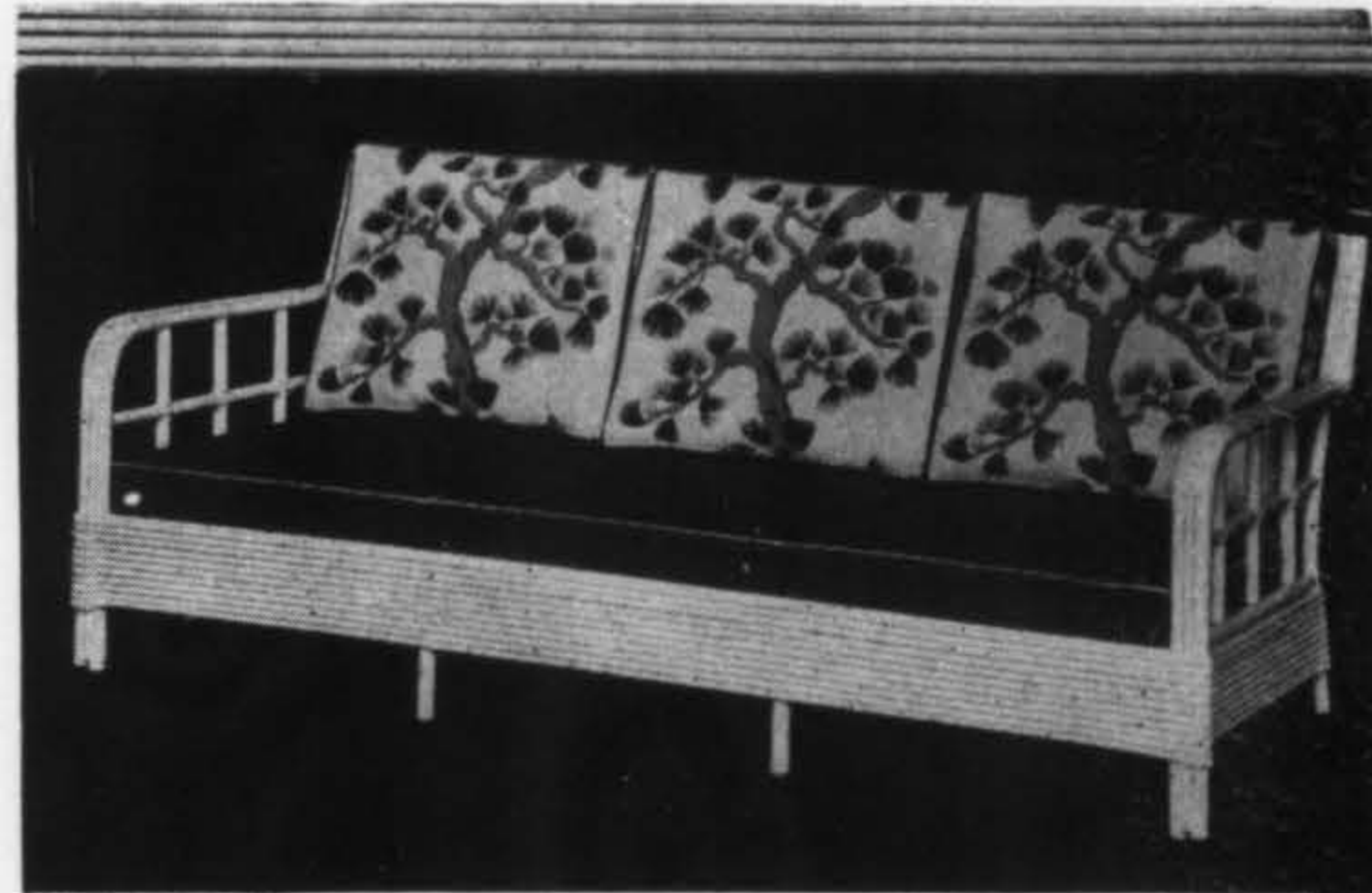
THE SECOND ANNUAL EXHIBITION of Pacific Coast Ceramics, sponsored by the Art-in-Action Shop of the City of Paris, San Francisco opens on May 29 and will continue through July 1. Any ceramic artist from Seattle to San Diego may submit three pieces for consideration that will be eligible for awards. The ceramics jury is composed of Mrs. Kathryn Ball, Mills College, Herbert Sandrew, San Jose State College, Mrs. Lloyd Ackerman, and Beatrice Judd Ryan, Director of Art-in-Action, and sculpture, Ruth Cravath Wakefield, Dominican College. The Awards: \$50 purchase prize; two \$25 War Bonds—one for ceramics, one for sculpture.

arts and architecture

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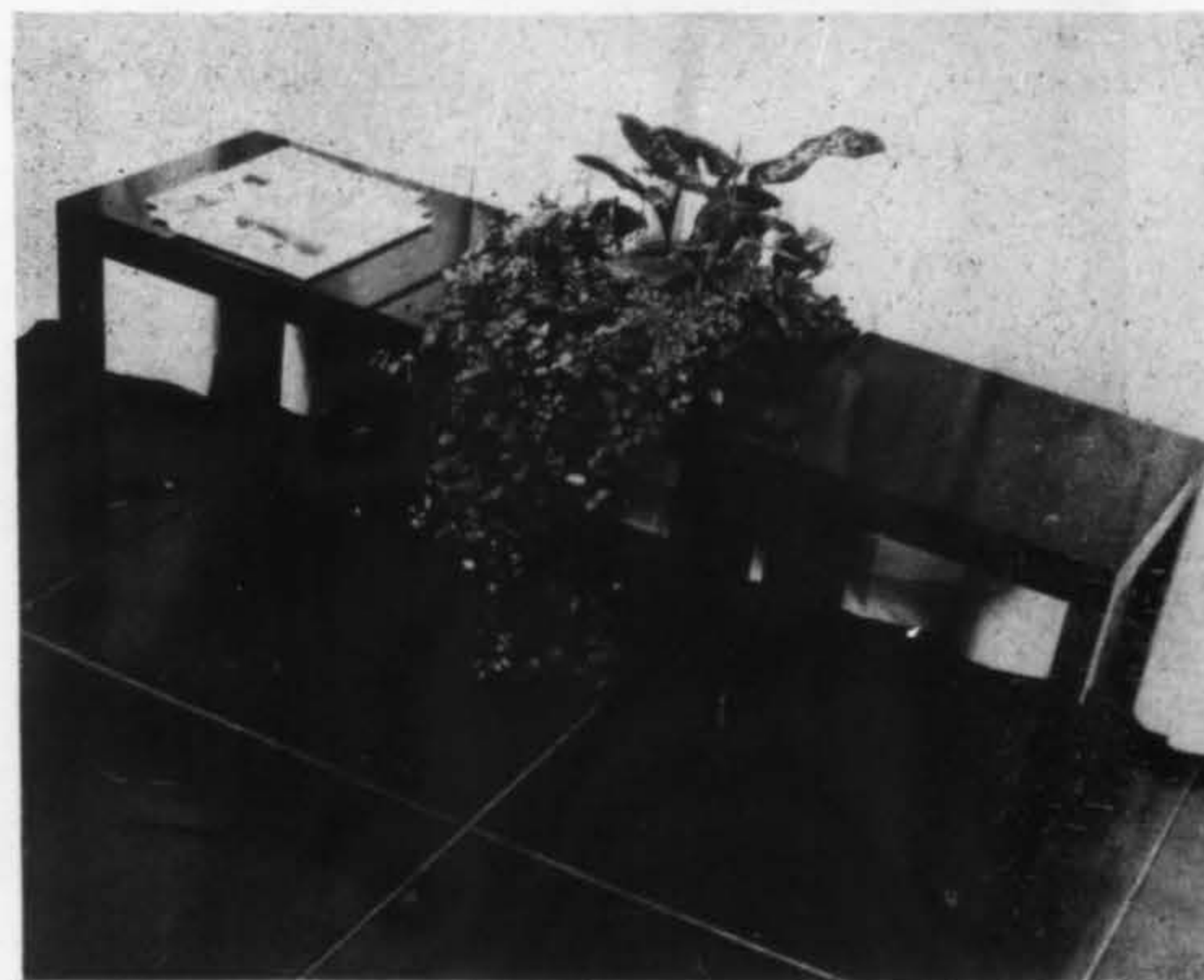
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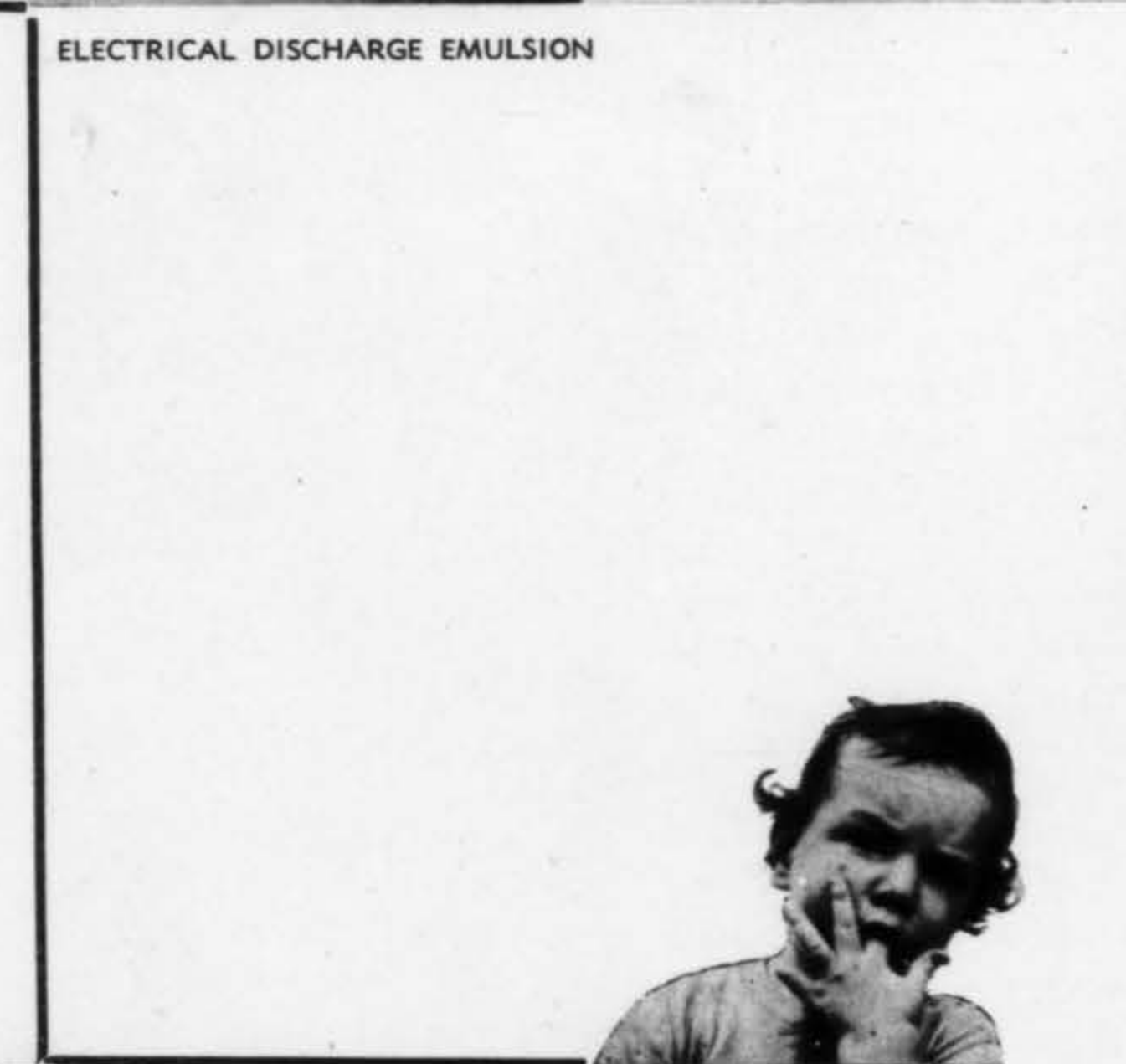
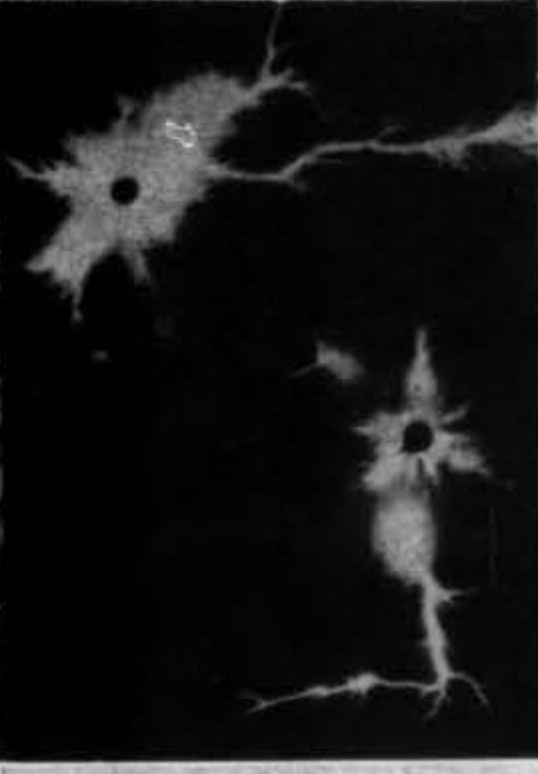
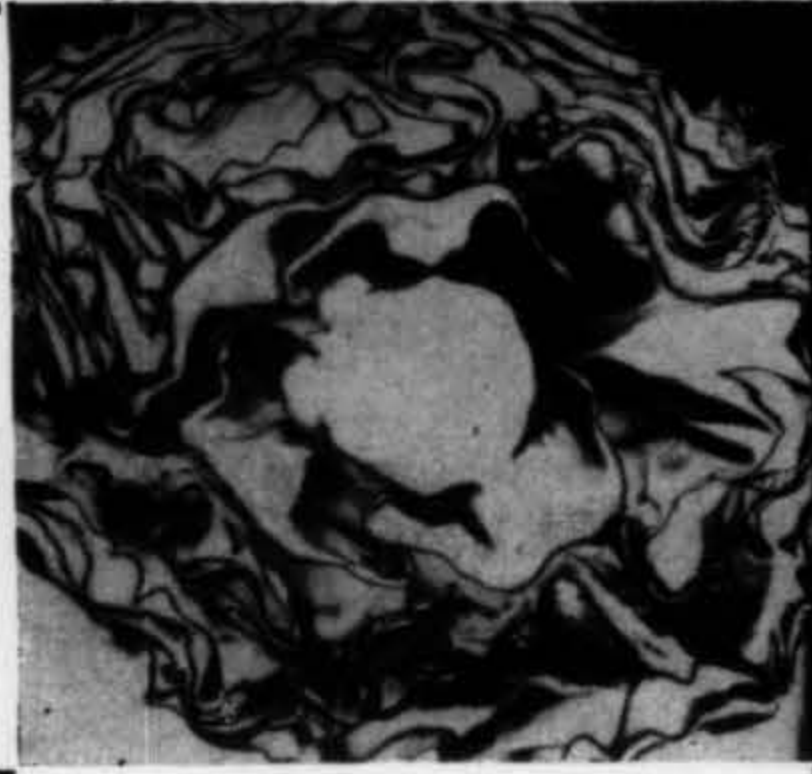
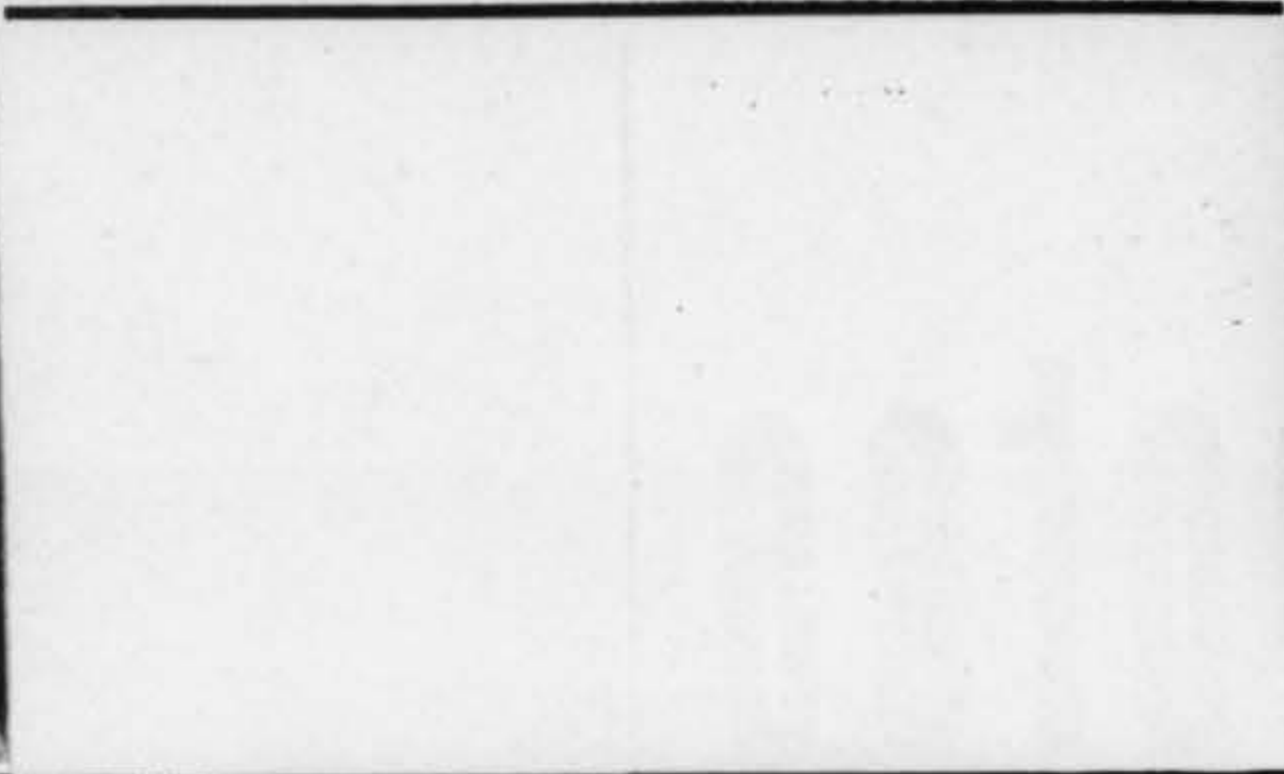
I N P A S S I N G

IF WE ARE ABOUT TO EMBARK upon an age of miracles the only fact about which we can be sure is that it scares the hell out of us. Of course, a miracle is just a possibility that is waiting around to be discovered but at this moment most of the boys are tossing the idea up and down as though it were a burning coal from the nethermost pits of necromancy. At first, of course, it looked like a good bet to sell the "Miracles of Tomorrow" right up to the teeth, but now that the market is getting short and a delivery date might be around a couple of corners, the trend seems to be to sell the idea as far down the river as it will go and then try to forget about it.

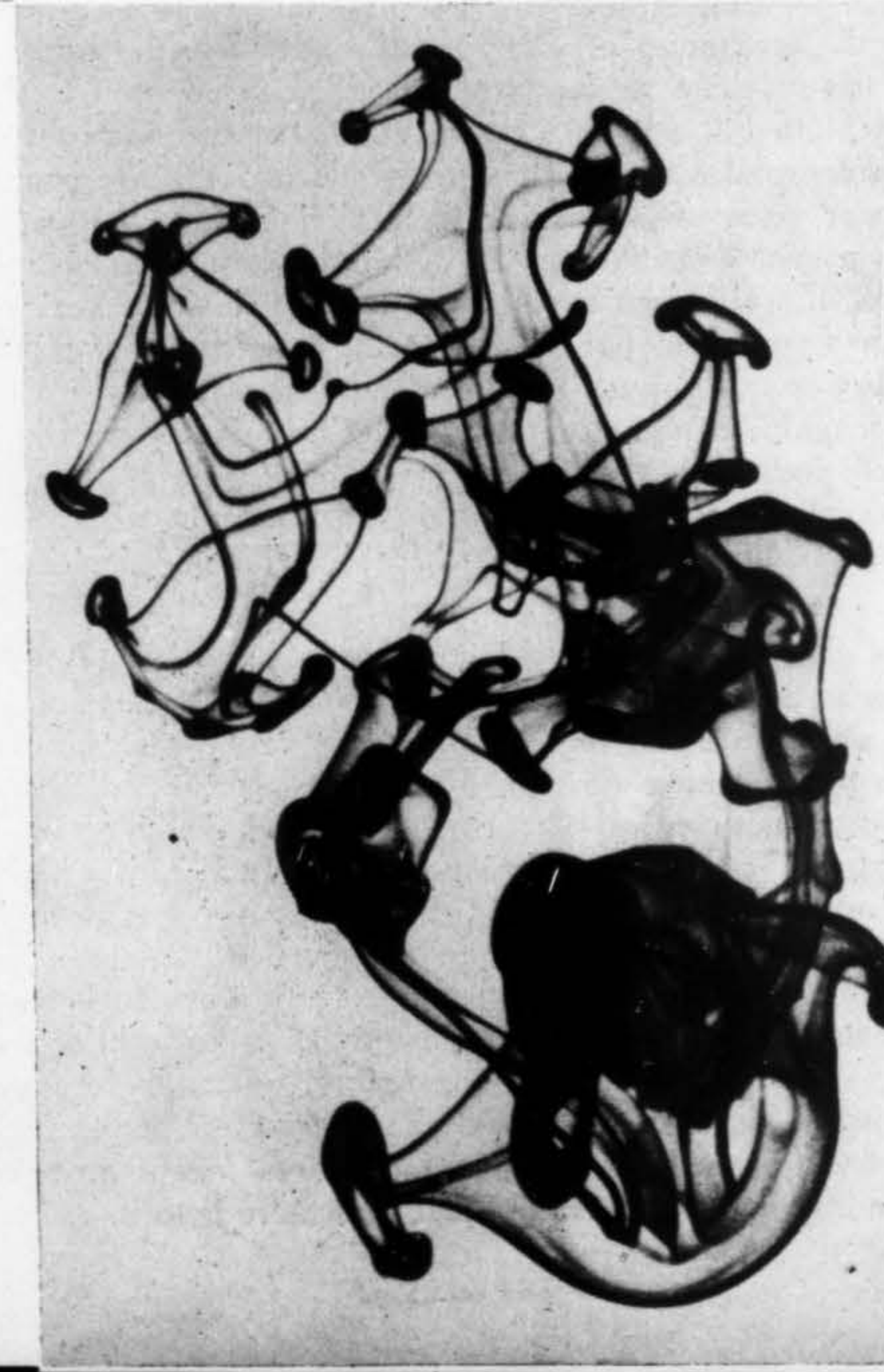
Of course, a miracle is also just another tangible form of progress, and too much progress at any one time is likely to make for a rather unstable market and is also likely to be very embarrassing because people begin to wonder why all this hasn't happened before: "Feed it to them slowly boys and make it last longer." This time, however, much of the element of control is gone and while we are up to our ears in production at the moment, more and more production seems to be the only answer to postwar stability. At least that's what some of those mean old poll-takers and survey-makers and trend-samplers that have expensive opinions in *Fortune* magazine tell us. And, very possibly they are right, and if they are right it means that we have a lot of adjusting to do and a lot of changing to consider and a lot of thinking in the dark to do before an explosive dawn catches us with our pants down.

Too many of us have been afraid to admit that we are living in a machine age and, while we have been perfectly willing to accept all of the benefits of advancing techniques, we have deliberately refused to live within the times created by the machines. In fact, we have regarded it as some strange monster that has encroached upon us. We have felt somehow that the mechanics of our time threatened to destroy us without realizing that in developing the machine we have done nothing to adapt it to the human purpose—we have merely exploited it without control and let its products threaten to engulf us. We fear the inherent promise of the flood of products from the enormously expanded techniques of the war years without evidently realizing that the problem concerns itself primarily with proper distribution. If we would stop screaming long enough to understand the future, of which men have been dreaming since the beginning of dreams, is about to come true then we might put an end to the emotional heaves that are rapidly becoming a national affliction. We must, among other things, seriously consider the fact of obsolescence and recognize it as not entirely undesirable when dealing with a flood of mass produced objects for use. A slight change in our whole attitude toward the superb technological achievements of our time could and no doubt will relieve the awful pressure of the question: "Where do we go from here?" This is a decision that cannot be put off much longer.

A large part of the rest of the world is about to wake up and we cannot afford to find it blinking at us as though we were strangers. There is an awful lot of coal and oil and timber that we don't own, and there are millions of people, who, from here on in, will learn the skills that we have developed and apply those skills directly to vast national resources that we do not control. Certainly we cannot believe that those people will not be able to adapt the best of our techniques to the creation of a high standard of living for themselves without being able to avoid the mistakes in behavior and thinking that are responsible for our indecision and terror of this moment. It might be a good practical idea to concede the remote possibility that other peoples are or can become as smart as we are, and also (that they might take a firm hold on the future while we are trying to decide whether to live with it or chuck it down the drain). Once before we said, and we don't mind a bit saying it again, that miracles have a way of happening whether we like it or not and it is not within the power of our decision to accept or reject the future. Obviously, the future is going to happen and that's all there is to it.



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The photographic eye has become a necessity to our life. It has gone beyond the human eye. It is discovering a new world. With continual revolutions in its technical advances it is without limitation and will still bring unknown and unimaginable facts to light. Through microscopic, astronomical, highspeed, stroboscopic, x-ray, and infra-red photography we see what the human eye fails to discern. We stop and analyze the fastest motion. We grasp the split second in which the image of human drama is unconsciously revealed. We enter into and record the secrets of the tiniest things alive on earth and penetrate the vastness of the cosmos. The results are a revelation. Our vision is quickened, our plastic conception enriched.

But if photography would stop here it would not break the chains of documentation. These are but stimulating points of departure. To be elevated to the highest level of expression it must surpass the workings of an unfeeling machine however sensitively used. It must become a controlled creative activity.

The accumulative material exposed by the photographic eye—the forms and textures, the unexpected shapes and patterns, the emphasized tactile quality of objects can be selected, weighed, combined and brought to complete expression in many ways.

In their relationships, in the association of dissonance of visual or ideological aspects.

In strange metamorphoses of size.

In exploring the various photographic processes themselves, and here lies infinite possibility to control, to liberate, to create visual sensation. Drawing with light, solarization, photograms or other direct impressions on positive or negative material, etc. Indeed with the exploring of these means, photography achieves an independent existence with no need of material from without, providing in itself an endless source of inspiration.

But to me the highest possibilities lie in montage. Here can be combined an essentially photographic wealth of material with the complete control of a flat surface and its spatial tensions. Here lies a world untouched with its own dynamic, its own life.—HERBERT MATTER.





H. MAITZEL '39

BOTTOM: COMPOSITION 1943

TOP: HANDS IN MOVEMENT 1939

OPPOSITE PAGE: MONTAGE 1943

BOTTOM: COMPOSITION 1943

TOP: HANDS IN MOVEMENT 1939

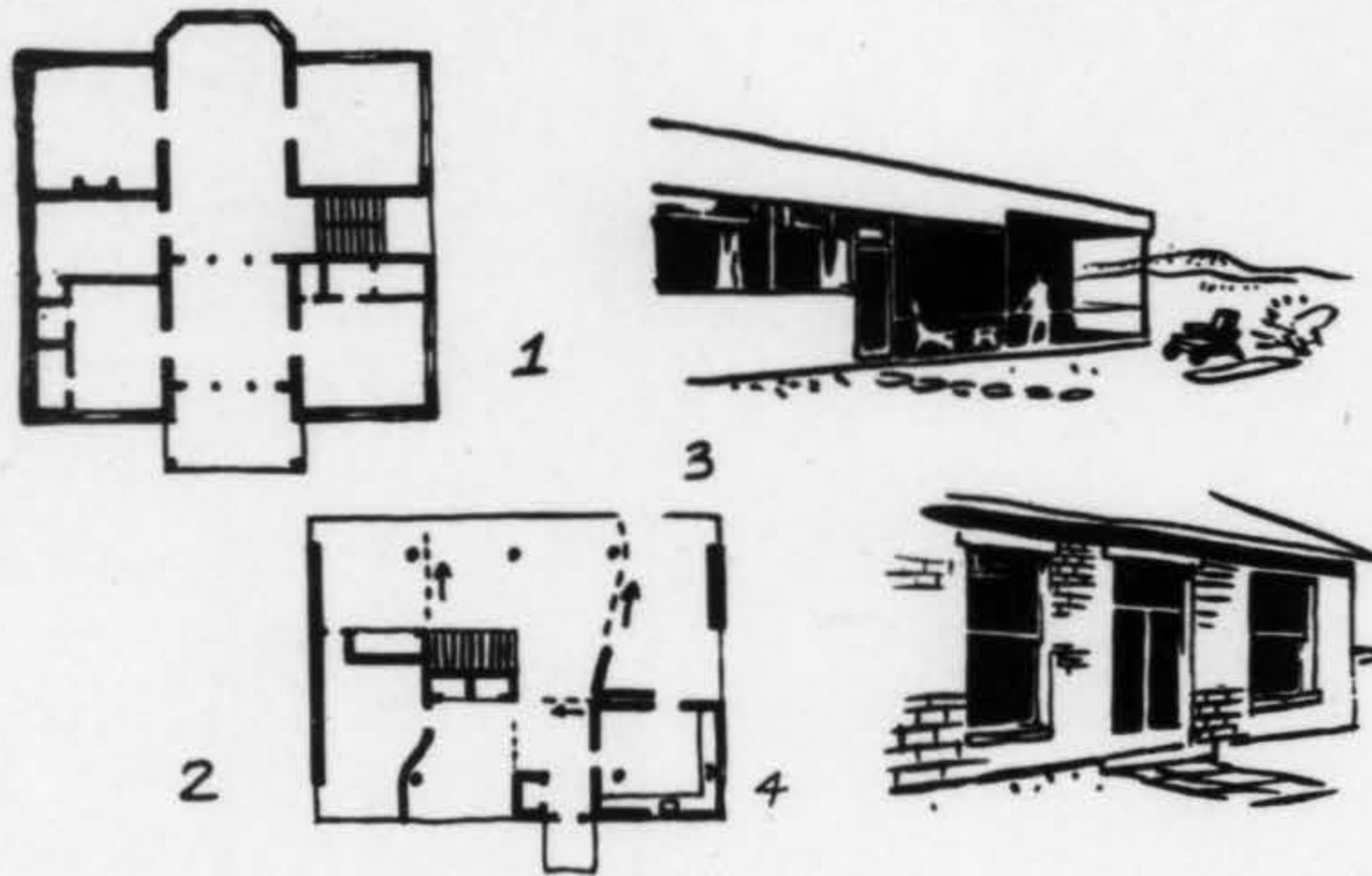
OPPOSITE PAGE: MONTAGE 1943



NOTES

on the new interiors

by Jan Reiner



● As our way of life differs from that of any other age, our efforts to achieve new harmony with our surroundings are manifested in a new architecture. The traditional house was built of solid walls which supported the roof and ceilings. The dwelling was composed of a series of rooms box-like in character, with windows of modest size usually symmetrically placed. (Fig. 1 & 4). Contemporary construction enables us to replace these solid walls—both exterior and interior—with slender, widely-spaced posts. The outside of the house then becomes a thin skin, which does not support the roof nor the ceilings. (Fig. 2 & 3).

The outside walls of the modern house can—if desirable—be executed completely in glass; this is perhaps the architect's greatest contribution to modern interior design. No longer do we deal with a series of box-like rooms; we now work with one free-flowing space to be flexibly subdivided by sliding, rising, or folding screens or partitions.

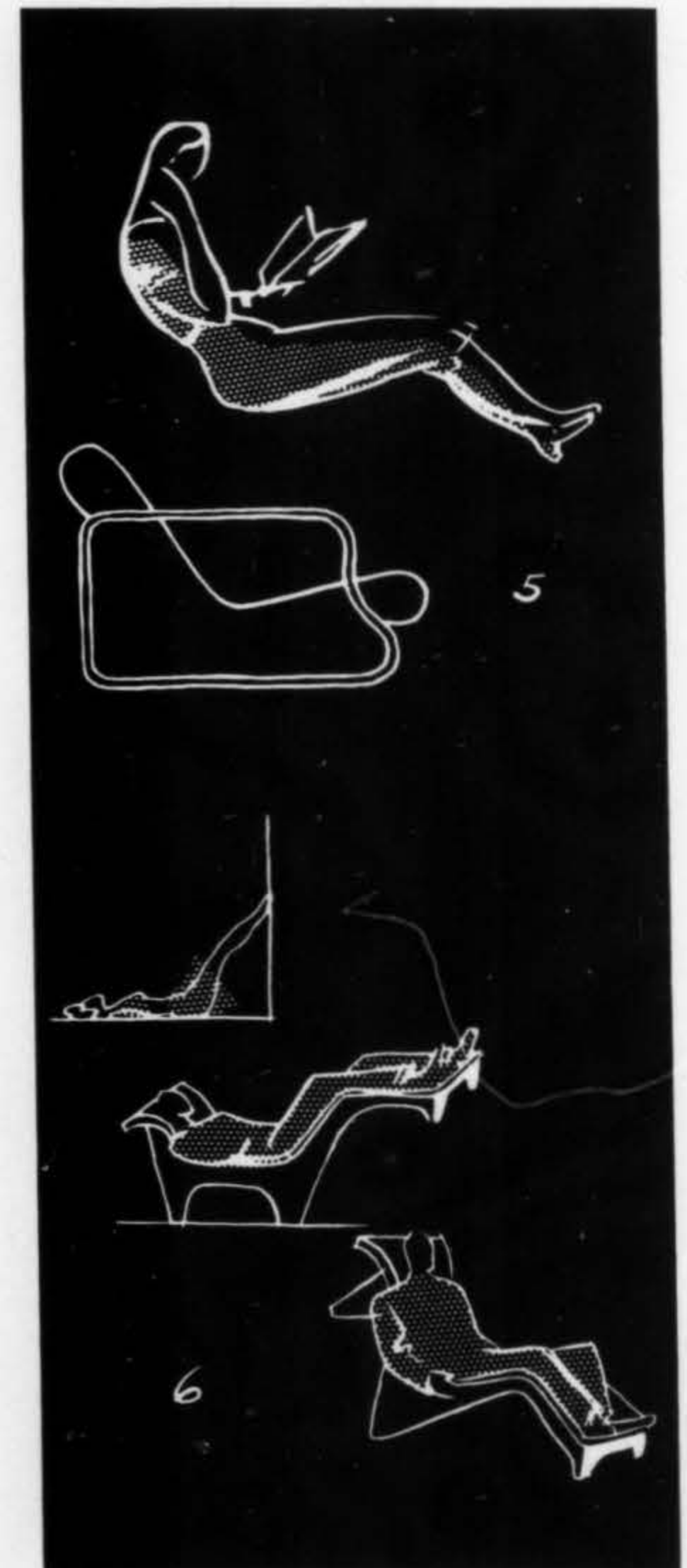
● Just as building materials and building methods determine the appearance of a building, so current materials and assembly methods determine the shapes of our furniture. Aalto discovered that continuous frames of laminated plywood could eliminate many of the laborious wood joinings of traditional furniture and could produce furniture that is comfortable and relatively inexpensive. In observing the principle that "Form follows function" so fundamental in the design of furniture, the modern designer is a scientific analyst as well as an artist. Before Aalto's chair was put into large-scale production, many studies of its function were undertaken to determine its design. Each design was the result of a careful study of the contours of the human body, as well as the result of extensive research in the new possibilities of plywood. (Fig. 5).

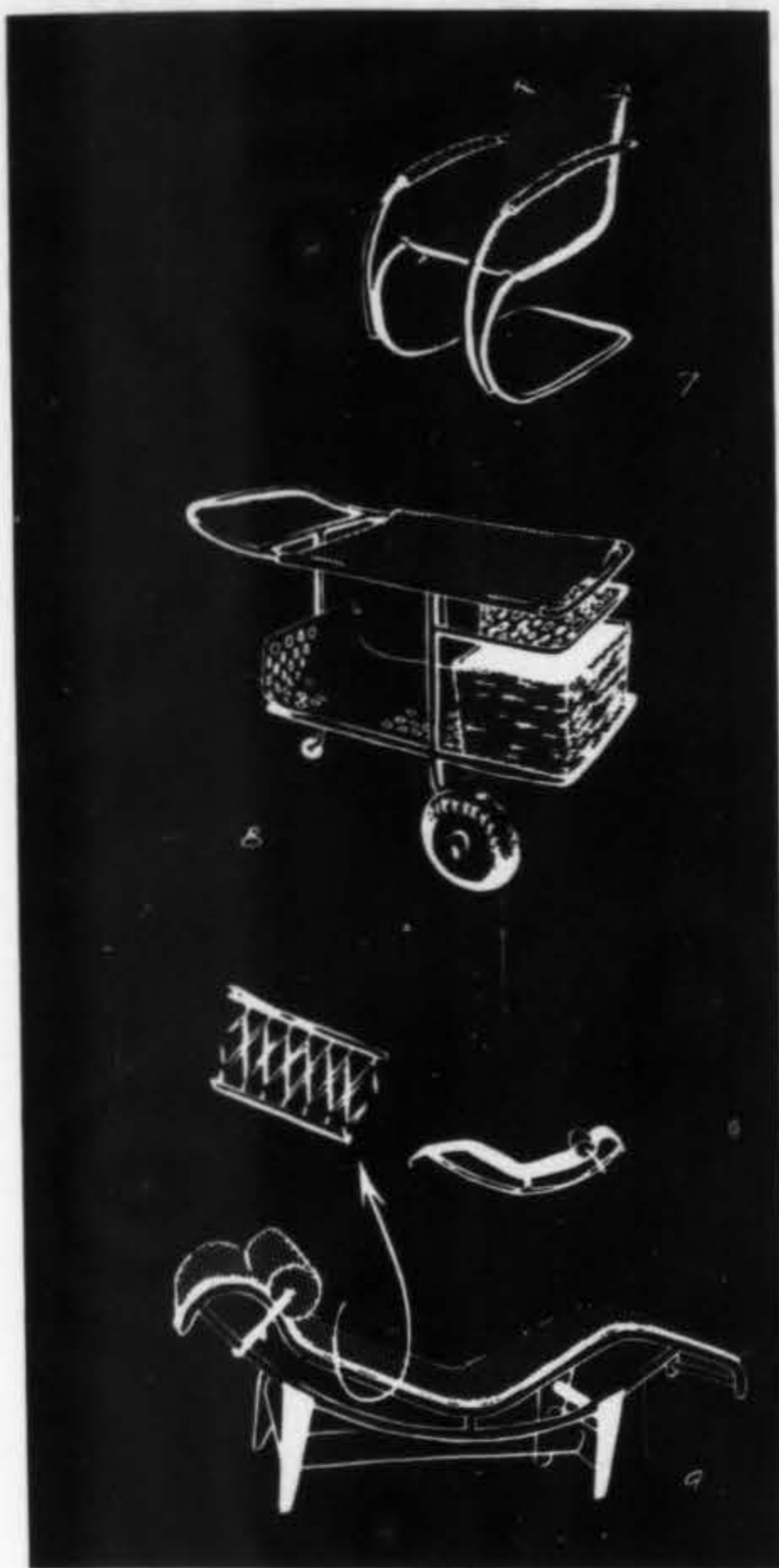
Similar research was done by Eero Saarinen and Charles Eames on a molded plywood chair with built-in sponge-rubber upholstery. Another experiment in functional chairs is the "high-speed-resting" chair of Harris Armstrong. The St. Louis architect observed during a "break" in a ballet rehearsal that the dancers relaxed by lying prone on the floor with their feet in the air. He then designed an easy chair in which one's feet are higher than the rest of the body. To give an additional use, Armstrong included a third pair of legs which change the "high-speed-resting" into a regular easy chair, as shown in sketch No. 6.

For many years functional metal furniture has been used in American hospitals and schools because its upkeep is easy and its design suited to mass production. In Europe, some of the Bauhaus chairs were designed of chromium plated steel tubes with webbing or reed for the seat. (Fig. 7). Although very practical to use and reasonable in cost, this furniture was subject to dispute on the psychological quality of "cold" and shiny metal versus "warm" and informal wood. Sheet metal, too, has been successfully used by many designers both here and abroad. Donald Deskey, for example, designed an excellent chair with a cantilevered seat of perforated sheet metal. An attractive tea-wagon of the same material was one of the South American prize-winning designs in a recent international competition sponsored by the Museum of Modern Art in New York. (Fig. 8).

About fifteen years ago, Le Corbusier introduced a tubular chaise-lounge, consisting of an independent body set over a metal chassis. Traditional springs and upholstery were replaced by diagonal webbing spun between the tubes. Note in sketch No. 9 that the tubular body may be used independently as a rocking chaise-lounge. This was probably the first demountable piece of furniture.

Modern furniture and interior design must be not only useful, in the sense of serving their purpose, but they should also be psychologically sound in order to be attractive. The pleasure one derives from a piece of furniture depends upon its design and upon the texture, pattern, and color of materials used. Here it is that the modern designer works as an artist, exercising his imagination and sense of beauty. Modern interiors, however, cannot be treated by a study of modern furniture alone. A modern interior should be a happy fusion of the work of an architect





and decorator. It is rather unfortunate that our living room furniture is out of date in comparison with the "furniture" of our kitchen where science, and not period style, dictates the design.

● With the same care that we conserve each inch of space in our refrigerator to store food, so we should carefully utilize each square foot of our apartments. An intelligent study of the purpose the rooms will serve and of the traffic within the apartment (Fig. 10) will eliminate unnecessary corners and corridors and will help to provide for easier upkeep. This applies not only to the obviously functional spaces, such as the kitchen and the bathroom, but to the living room and the bedrooms as well. A good deal of our furniture should be built-in, an integral part of the house. Cabinets, or closets, or movable bookcases should sub-divide larger spaces to create alcoves or "bays" away from the main stream of traffic—a conversation bay around the fire, for example. The wall itself should be utilized more than just as a division between two different rooms. A wall may be assembled of a series of closets or cabinets, some of which may be open, some of which may have doors. Mr. Chermayeff, in one of his residences in England, designed a "cabinet wall" which may be utilized for storage and at the same time embody decorative elements. Sketch No. 11 shows that some of the cabinets open to display a painting, a piece of sculpture, or a built-in radio, while the "storage space" of others is behind sliding doors. The idea of a "travelling show" he has achieved here is especially important in small apartments because it helps prevent monotony and at the same time utilizes available wall space.

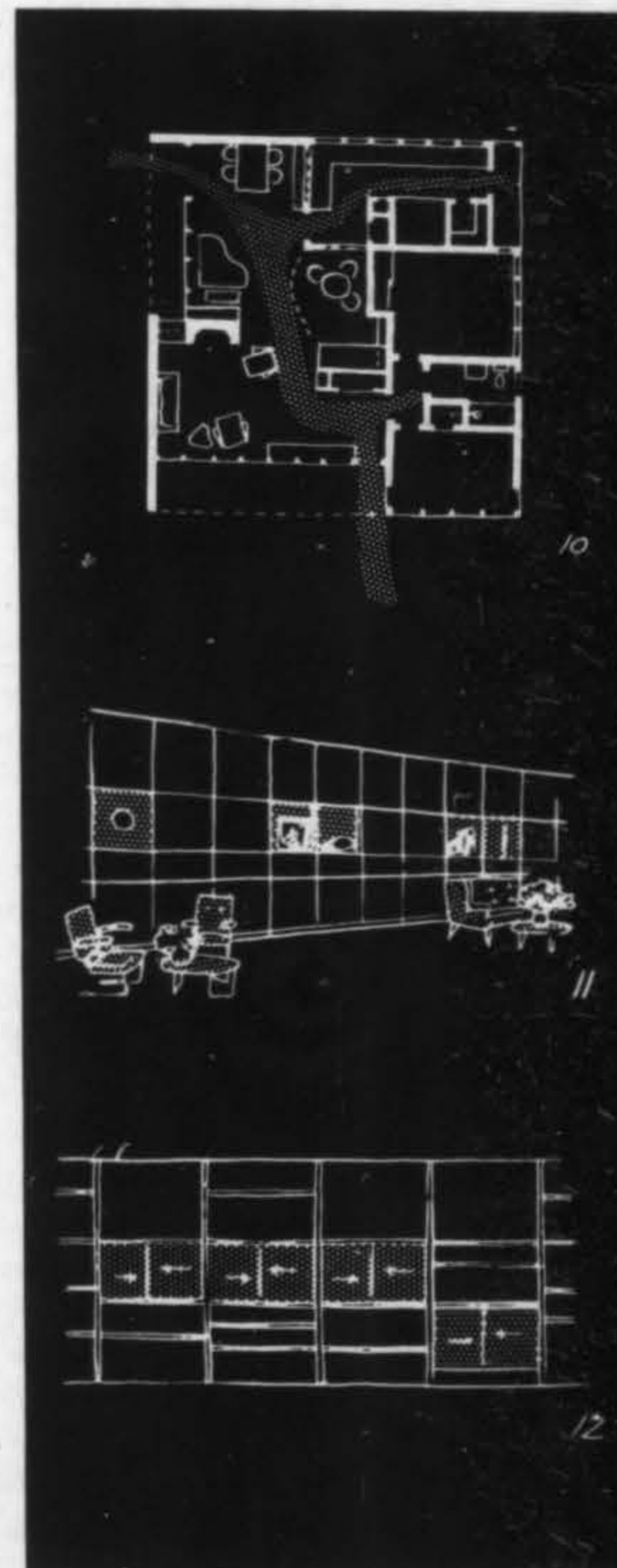
A similar and perhaps less expensive "decorative storage space" has been devised by Mr. Rado, of Boston Design Inc.; Rado suggests that one wall of the living room be furnished with adjustable shelving placed between vertical supports four feet apart. Some shelves may be open; some may receive sliding doors. Since the shelves and doors may be placed anywhere between the supports, a great variety of patterns may be obtained. (Fig. 12).

● On some occasions scientific research replaces so-called artistic design. One such example is in lighting. Today the volume of light necessary for a certain room can be mathematically computed. Often, the best light fixture is one you cannot see at all—

one built in the ceiling. Yet the majority of stores still feature light fixtures resembling 18th century chandeliers. We are told that after the war, lighting may be effected by the use of cold light which will emanate from a surface rather than from a point. The whole ceiling, or a wall, or all walls combined with the ceiling will be light-reflecting surfaces. Here again, the matter of building materials comes into play, for the paint used on these walls will become of importance if it is to be used in reflecting this artificial daylight. Light engineering promises us even more: an automatic "eye switch" will increase artificial light inside as the natural daylight diminishes. The artificial daylight walls of a house may take on the luminous quality one observes on a large window as the fog closes in upon it.

This "artificial daylight" is but one of many technological innovations that may perfect the post-war house. Another equally interesting, although not entirely new, is the inter-room communicating system. Today we find it on the ships and planes; tomorrow it may be used in our homes. From the master bedroom, for instance, parents may turn on a microphone hidden in the children's bedroom and listen to see that nothing is wrong. This device is in fact already used in some homes.

One could list a series of such innovations, but technical comfort is not sufficient. We cannot achieve full harmony with our environment by concentrating upon interior design alone. We must think in terms of design "at large." As long as we continue to live in noisy over-crowded streets, we cannot fully enjoy the interiors of our dwellings, no matter how modern they may be. Most of our communities desperately need new basic design: more green areas, more air, more sun for each dwelling. Today when we look forward to social reconstruction, we should seriously think of the environment—our communities—in which this reconstruction will take place.



AN ABSTRACTION IS A REALITY

just as a chair or an automobile is a reality. We do not ask anyone to explain a chair or an automobile. We do not even ask our designers what the carved lion's feet are doing on the one, or the chromium trim on the other. They exist for better or for worse. But faced with an abstraction we are

prone to demand, "What is it supposed to be? What does it represent?" The most obvious answer escapes us: it represents **itself**; it contains **its own** reality. But no, we continue to think of a work of art as a **picture of something else**, even as when we were children and were coached to identify the graphic counterpart of "cat," "dog," horse," "buggy." Now we want to be able to say, this is a picture of Main Street, or a Nude on a Couch, or Molly Raking the Hay.

But no one more than our art critics has floundered on the question—and answer—**what is modern art and why does it persist among us**. Up to a certain point they have explained it. Historically, it was a revolt. Of course, not the glorious revolution to overthrow a tyrant, but an audacious prank cooked up by some precocious boys in Paris to demonstrate that you could turn a picture upside down and it would still be a picture. Yes, yes, said the critics, this sort of thing was good discipline, but isn't it about time you fellows settled down to do something serious? Predictions have been made with monotonous regularity over the last quarter century that this thing **could not last**. With almost weary resignation one New York critic recently wrote: "Anyone who may have decided that the modern movement is in process of tapering off would seem to be mistaken." However, so anxious are some of the other members of the fraternity to once and for all get rid of this irritating off-spring of Post-Impressionism that they are currently clutching at an assortment of straws which they are pleased to designate as **Trends** "back to reality."

It has always been so perfectly evident that Abstraction, from the time of its birth, was regarded as an "ugly-duckling" by all the respectable friends and relatives of Art. Surely they made no effort to conceal their displeasure at the goings-on of this unwanted problem child—in the hope of hastening her to an early grave. Though most of the loud and abusive language has now abated, heard only occasionally by the disgruntled defenders of Sanity in Art, a more calculated form of attack has taken its place. It might be called a campaign to **hex** abstractions out of a place in the art firmament, but the death wish for the recalcitrant upstart has lost none of its earlier determination. Consider the purport of the following, which appeared as part of an editorial in a national art magazine for April:

"Perhaps it is an appropriate moment to recall that Cubism and Abstraction are over thirty years old, which is a long time in the life-span of art movements in the quickened tempo since the later 19th Century; and to remember that their two chief original protagonists, Braque and Picasso, deserted them as pure art forms more than twenty years ago. The truth is that much as Impressionism in 1900, thirty years after birth, had become a classic (sic!) along with the old masters, so Abstraction has been for at least a decade pretty much of a popular art. If that sounds extreme, just think of its association with modern architecture, and, above all, with modern advertising. At this point, indeed, it is hard to say whether the chicken or the egg came first, but no matter whether skyscrapers and chromium and neon signs and sanserif type influenced Abstract painting or the other way around, the fact is that all of them are present in large quantities."

Surely such a statement comes from a desperately frustrated individual who seems to be suffering from bad taste and poor judgment as well. One is reminded of the solicitude of an impatient legatee saying, "You don't look so well this morning, **dear**. Let me call the doctor. (Really, you know, your life-span should be over)." And nice old Grandma Impressionism. **There** was a lady who lived and died discreetly (and so young, too). But if we are going to drag Picasso and Braque into this, shouldn't we be allowed to face the fact that their work is **still abstract**, still unacceptable to the "realists"? And could there be a more inept expletive than **popular** to hurl at Abstract Art? A glance around at our public buildings (and the private ones too), at the billboards and magazines, and at the art that sells in greatest quantities or gets the prizes, will surely place the pennant of popularity deep within the folds of academic tradition. Yet in spite of this the modern movement somehow manages to make small but significant inroads into the consciousness of more and more people. At this juncture the diehards are screaming not because modernism is actually the popular art form of our time, but because they **fear** that is exactly what it is going to become, say, the day after tomorrow.

The sound basis for this fear is obviously to be found in the appearance of abstract principles in advertising, printing, industrial designing, fashions, furnishings, fabrics, crockery and, of course, architecture. For it is just here that the strength and future hope of Abstract art lies. It is only through such varied and all-inclusive aspects of the social environment that art ever becomes an expression of the people as a whole. However successful, no picture-in-every-home campaign can ever do the trick. The doctrine of Art for Art's Sake is a phenomenon of the last 500 years, and sooner or later we must admit it's been a pretty dismal failure, along with a few other institutions of this epoch.

(continued on page 42)

BY GRACE CLEMENTS

TWO ENTRIES FROM THE "designs for postwar living" COMPETITION

● The house has been placed upon a relatively small plot of ground as might be found in any number of suburban districts. A purely empirical decision, but a normal one for a normal problem. Partially surrounding the lot is a hedge separating it from neighbors and observation, and providing in effect a court upon which the living and dining areas open.

The construction is plain and uninvolved. The exterior bearing walls are natural brick inside as well as outside. The floor could be of natural stone, a linoleum or wood resting on a concrete pad. Under this concrete pad is a small basement accessible by means of a staircase located at a convenient point. The roof is a simple steel frame, covered on the outside by sheet copper; on the inside ceiling surface by plaster on lathe, and having an insulating material between the two. A steel column supports the roof structure over the living and dining areas.

All other wall elements are merely free standing—independent of the structure. As in the case of certain walls in the bedroom section and between the kitchen and dining room, they are deeper to provide closet and storage space. Not being walls in the conventional sense they can be a piece of furniture—a case or wardrobe as is found upon entering the house. Here the wall element acts not only as a low screen but also as a wardrobe on the entrance side, and possibly as a bookcase on the living room side.

The conception of the house includes, primarily, the minimum amount of material—mobile and immobile—to satisfy the required utilitarian and artistic needs of the occupant. This restricted selection of carefully chosen materials used in proper proportion would be conducive to the greatest appreciation.

G E O R G E D A N F O R T H

house no. 1

L A W R E N C E I S R A E L

house no. 2

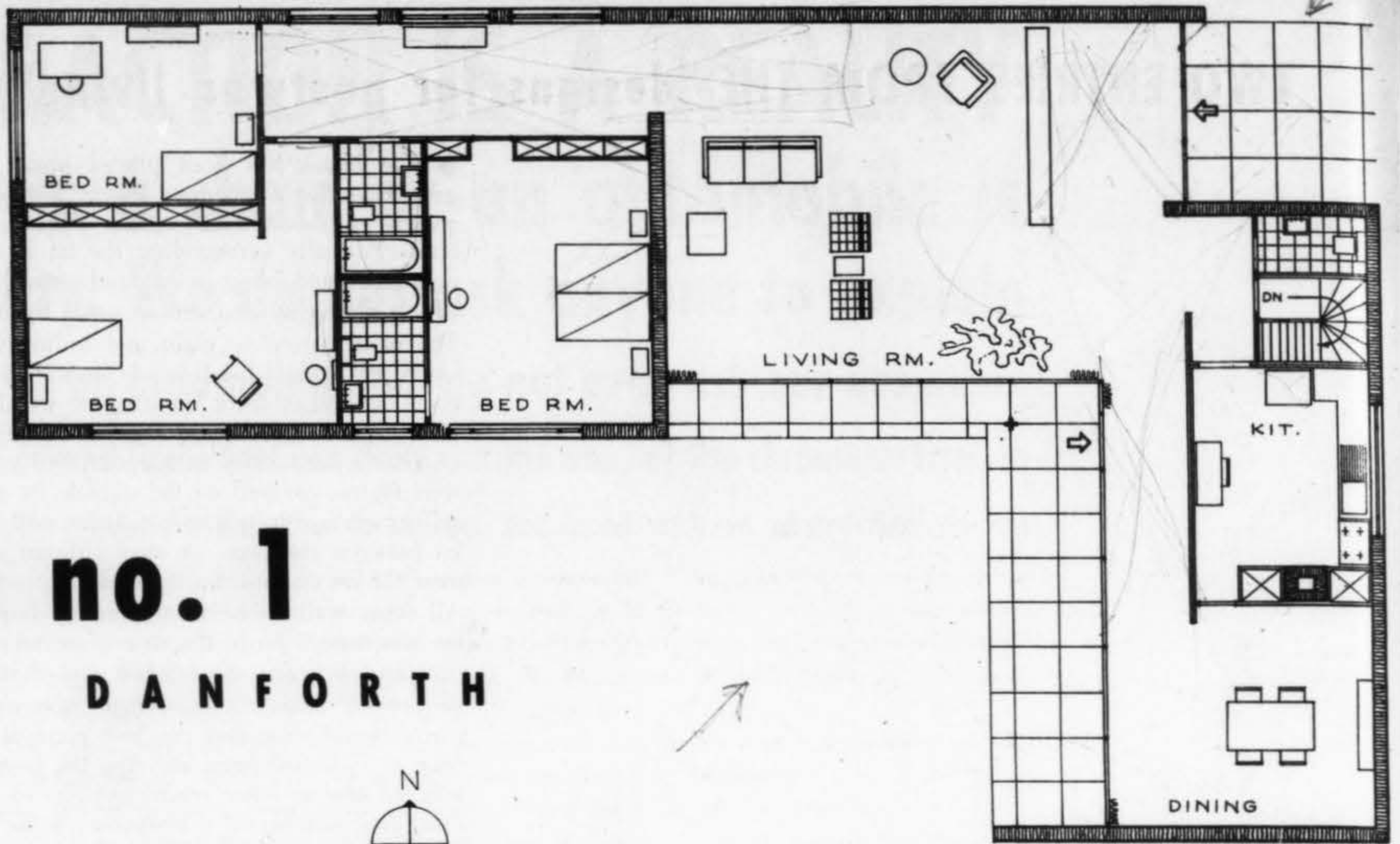
● If these times have a meaning, it is to express once more man's struggle to secure an accord between the forces and desires of society and to set free full human powers for the recreation of his material and psychical environment. It is the architect who is being commissioned more and more to embody this social conception in tangible form—in a living functioning monument to man's hope which remains still, perhaps, in spite of war, so potent of realization.

To the American worker there has come a new consciousness of his civilization, of the reciprocal role of man and of the machine. Assisting in the industrial production, ever aware of the powerful destructive agents he helps build, he must imagine, even in the clamor of his labor, the good life that these machines, reconverted, might enhance. Watching the production-flow of the machines and certainly being aware of their cost, both in terms of money-value and of use-value, he must imagine that his pattern of living, too, is enmeshed in the fabric of the total society, and that it, like his schools, like his police, safety, and health regulations, his municipal utilities, belongs in the realm of social responsibility and of public welfare. Just as a war cannot be won if based on a mercantile economy of thrift, so the peoples cannot attach their lives to the positive values of humanity if sheltered within mean and depressing communities arisen from petty speculation and individual greed for profit. It is thus that the house sketched herein ought not appear over-spacious or impractical for the "typical family." Is one to conceive a new form in terms of a contemporary standard whose essential fallacy lies in the anacronism between business techniques and the humanism of democracy? One must affirm, rather, that the machine, properly controlled, can render contemporary construction costs and ideas impractical. The continued reorientation of the building trades, of business management, and of the professions, away from handicraft traditions towards the innate wonderful promises of machino-

facture and large scale enterprise will make present building costs as archaic as present house-forms.

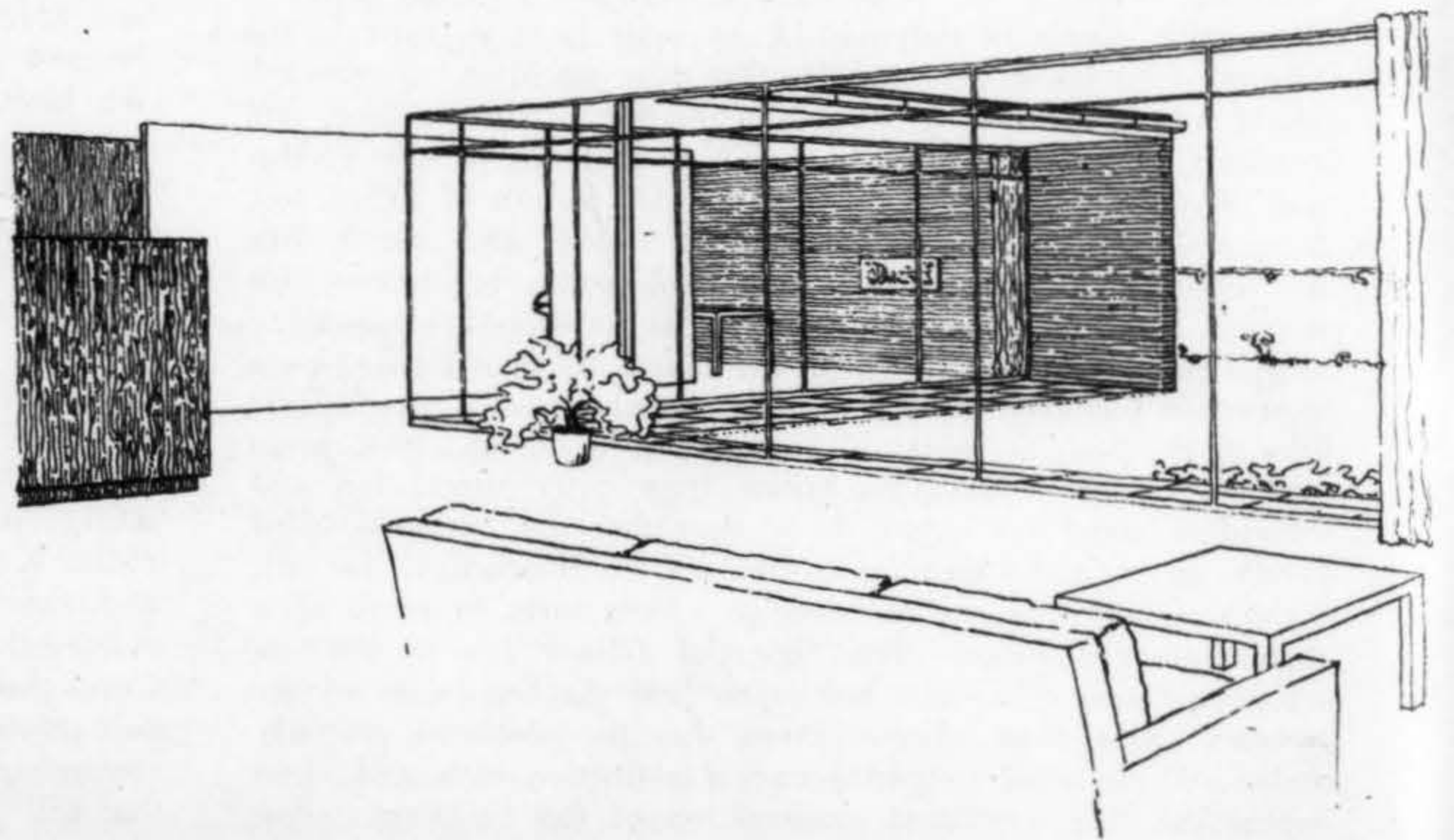
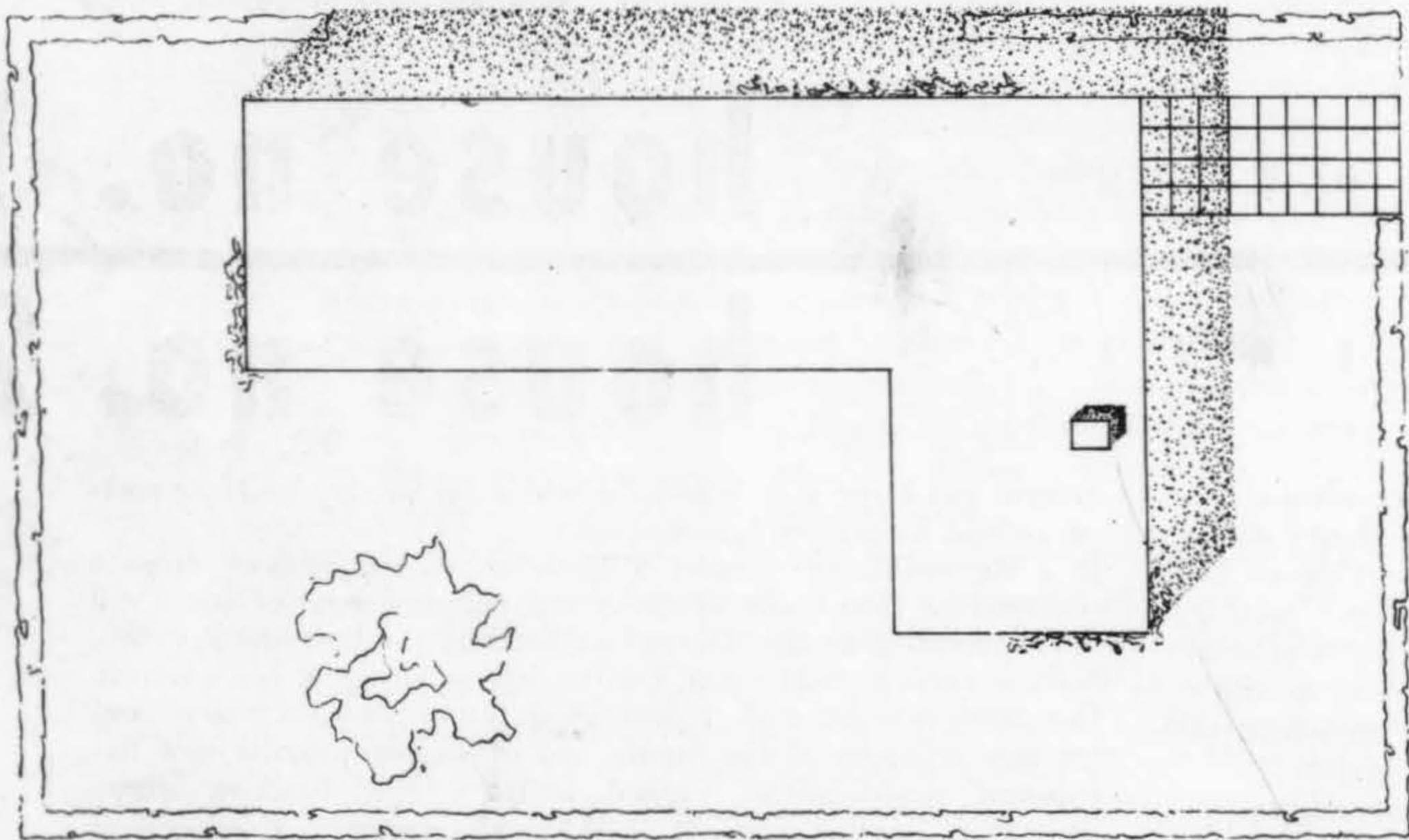
It is impossible to consider a house as an entity apart from a community. Too many barracks and enforced regimentation will doubtless bring to the returned soldier and the bureaucrat victim, both, a revised enthusiasm for the intimacies of a home-retreat. One must consider such a demand as human and necessary. And yet new relations of the family and of society promise new unexpected modifications. Cannot intimacy still function where there is an implied presence of community space or of communal solidarity or of human brotherhood? No need for moated walls and hidden caverns! No need, let us say, for protection from brigand and plunderer.

We have sketched an idea of the house—the private house—but have shown, too, its connections with similar houses and with other community facilities. We have sought for this adjustment between the individual and society wherein there is suggested as much harmony between their elements as there should be, now, between those of man and the machine. We have assumed the existence of community markets, shops, utilities, but have indicated, too, the need of minor facilities (laundry, drying yard, children's play area), that the house-wife will doubtless continue to call into play. We have assumed the production of prefabricated utility "packages" such as pantry-kitchen-utility room and bathroom. We have considered the use of plastics of varying textures and transparencies and colors in lieu of glass. We have used wood construction predominantly, but have indicated the renaissance of forms that the new technics are making practicable: new dreams that possibly will reconcile the curved and the straight line, the romanticism of capricious form and the classicism of the cube, that will infuse into the most lyrical artistic inspiration the regularity, the niceness, the perfection, the lithic style of a modern architectonics.

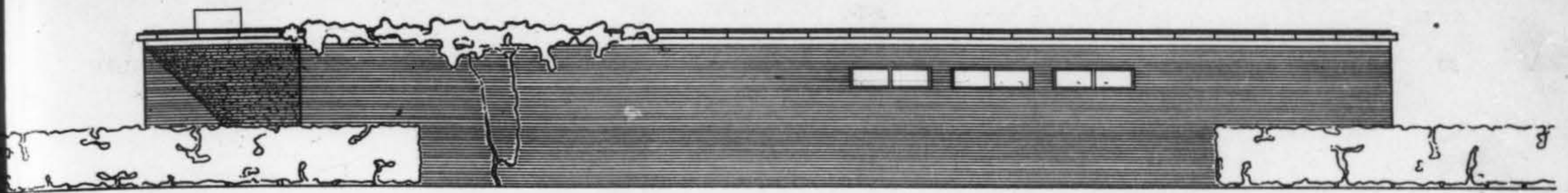


house no. 1

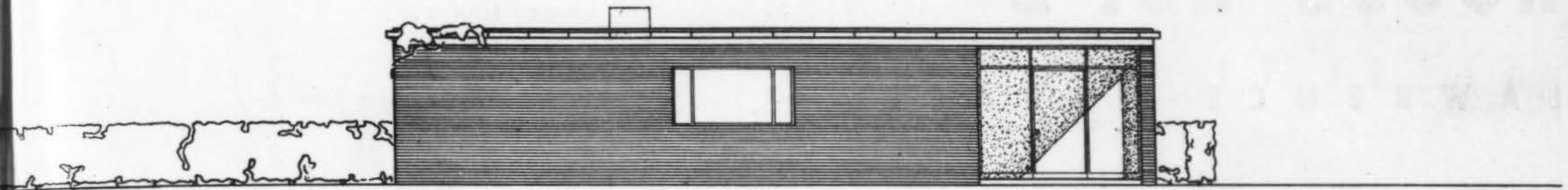
GEORGE DANFORTH



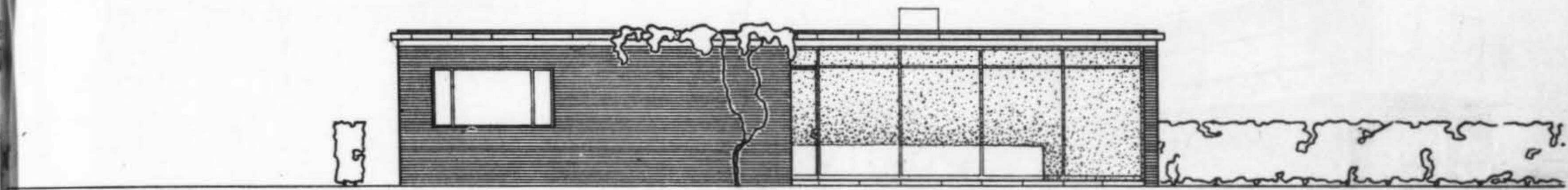
VIEW FROM LIVING AREA
TOWARDS DINING AREA



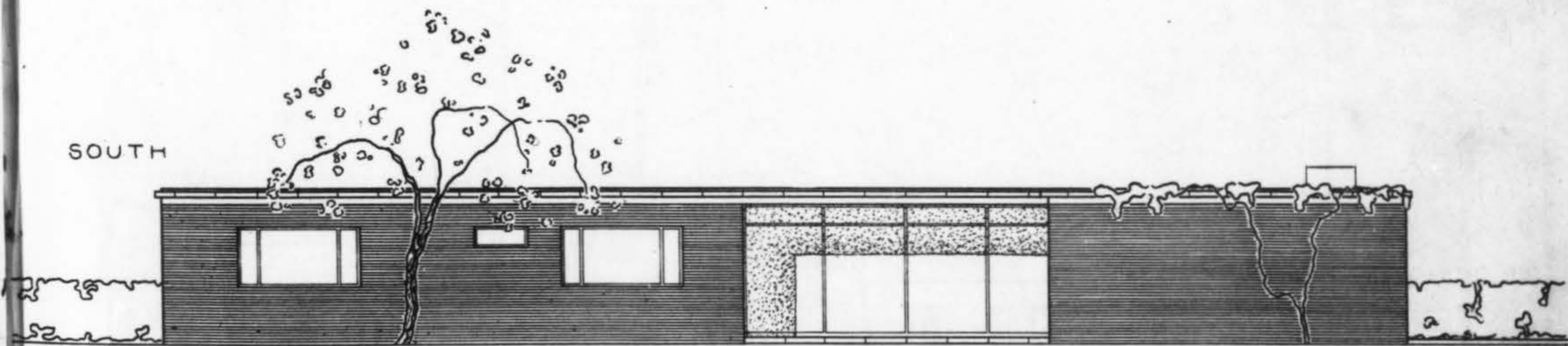
NORTH



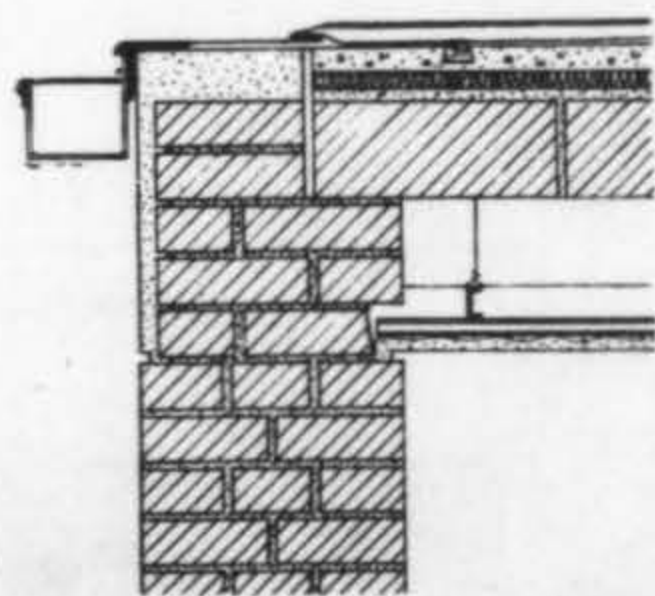
EAST



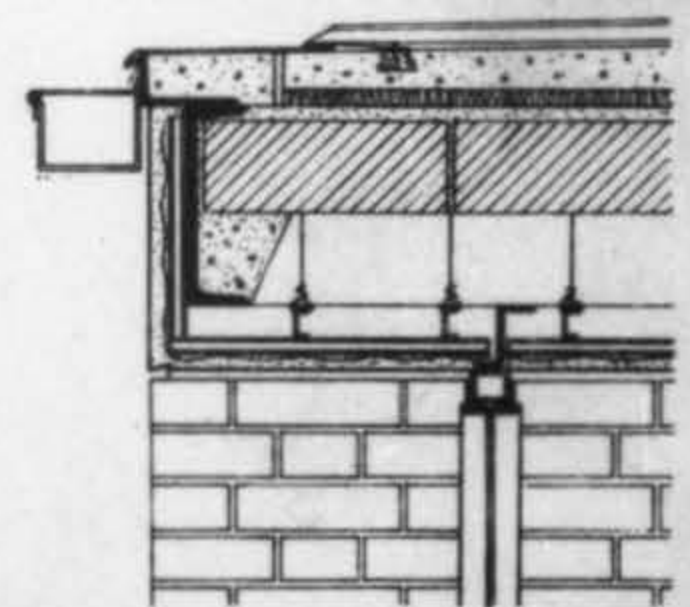
WEST



SOUTH



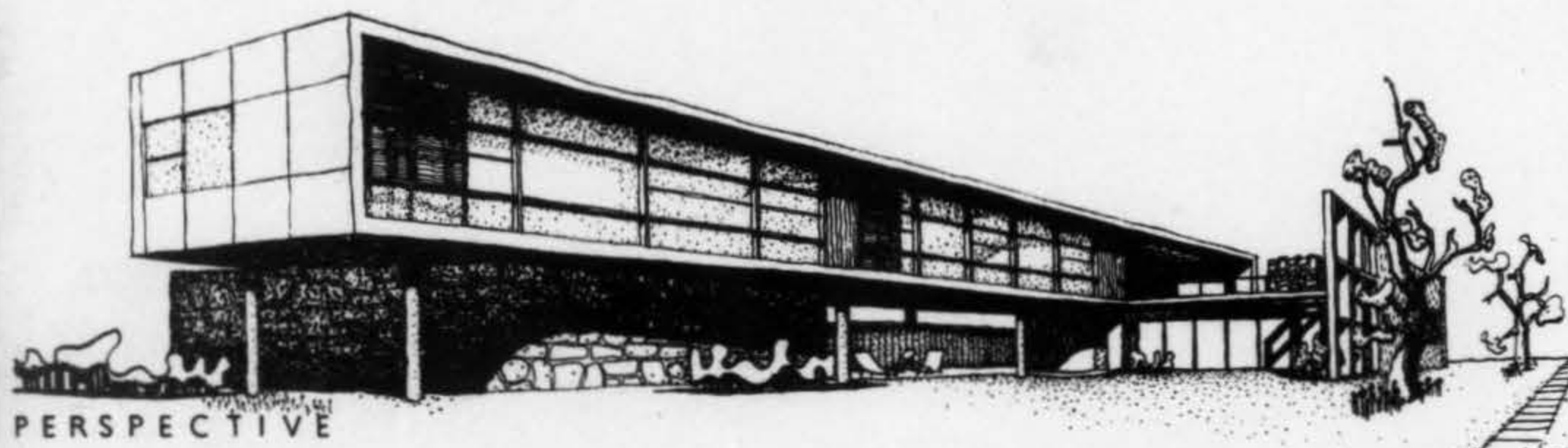
SECT AT ROOF
(BRICK WALL)



SECT AT ROOF
(WINDOW)

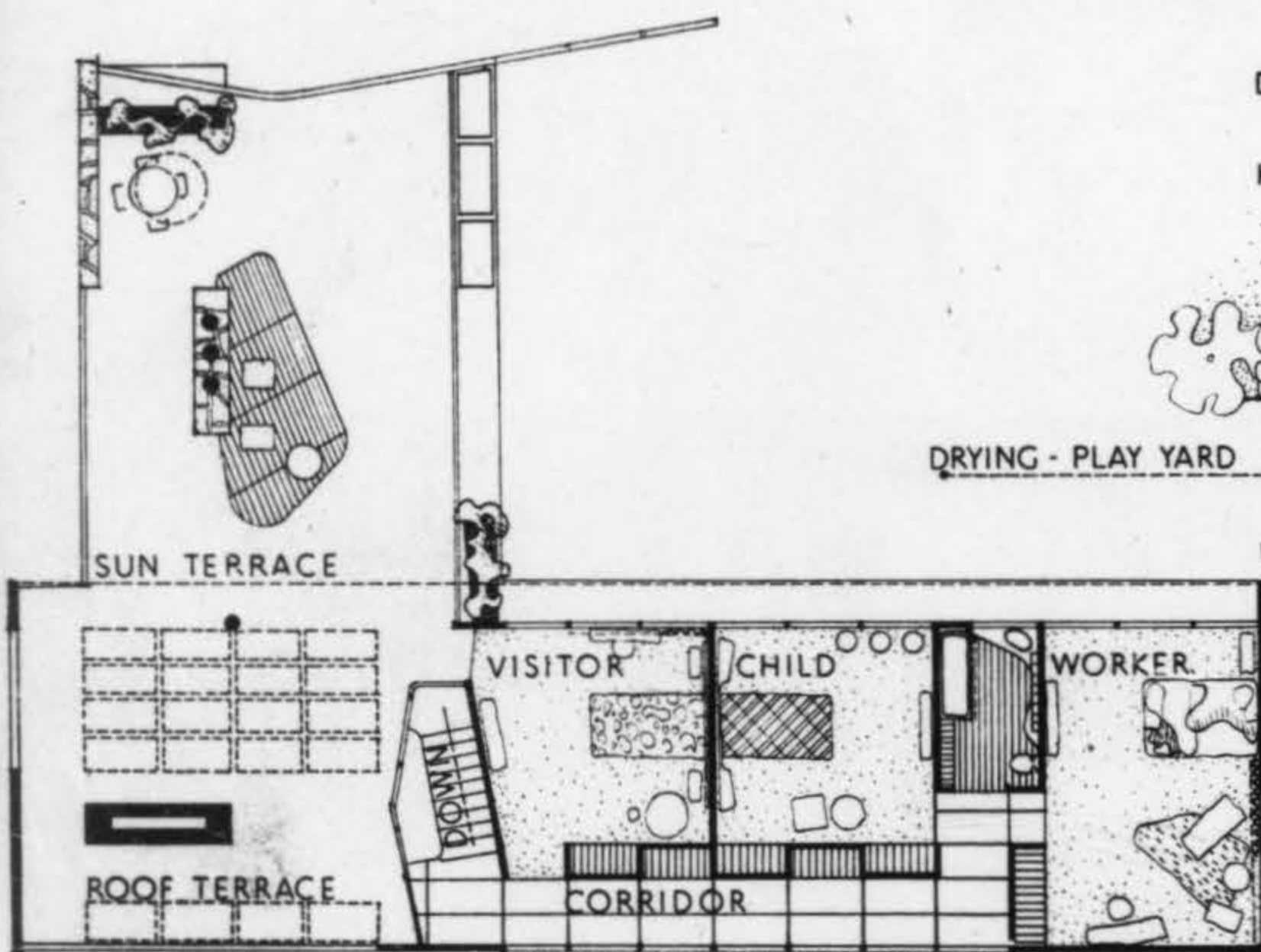
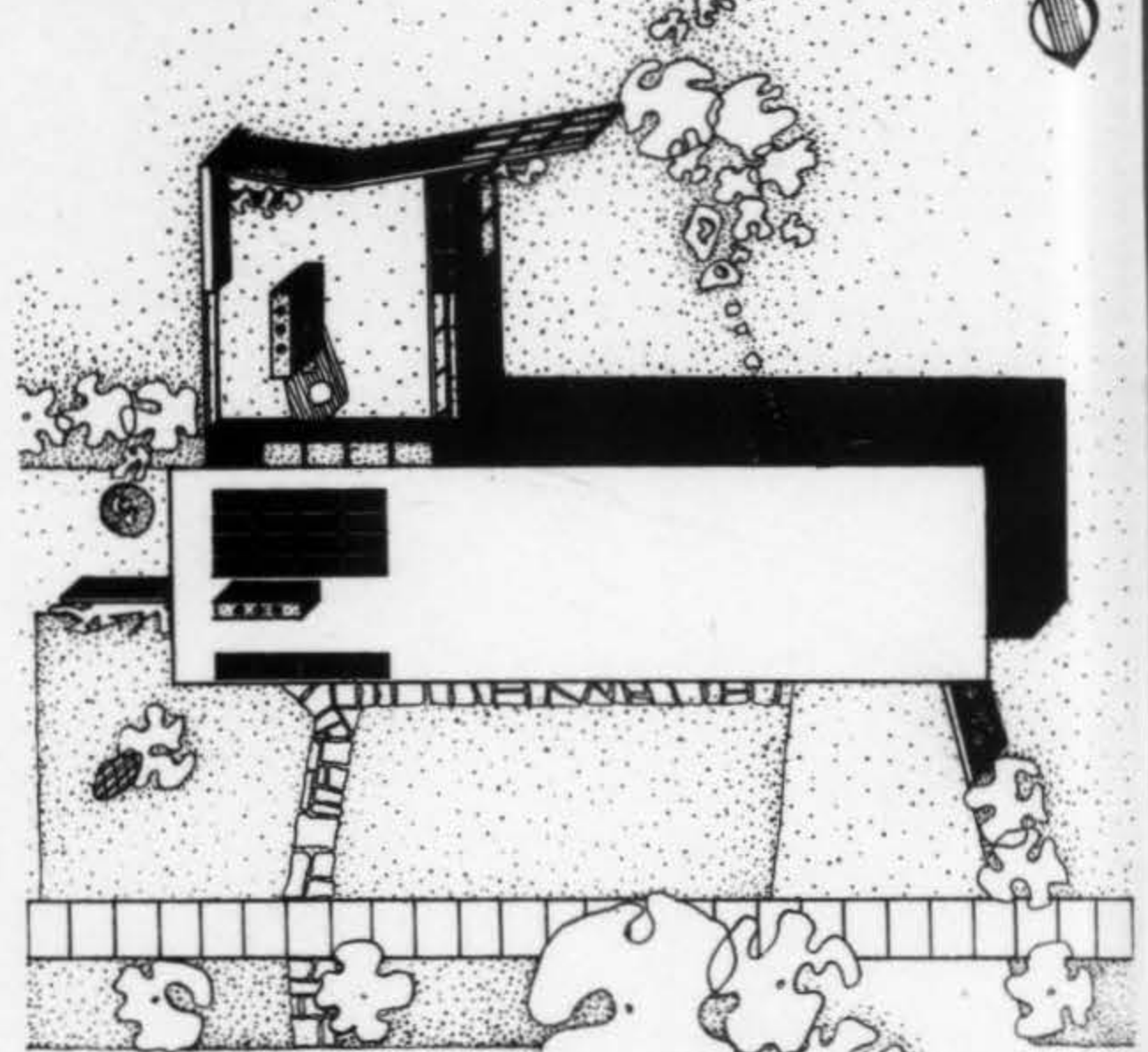
house no. 2

LAWRENCE ISRAEL

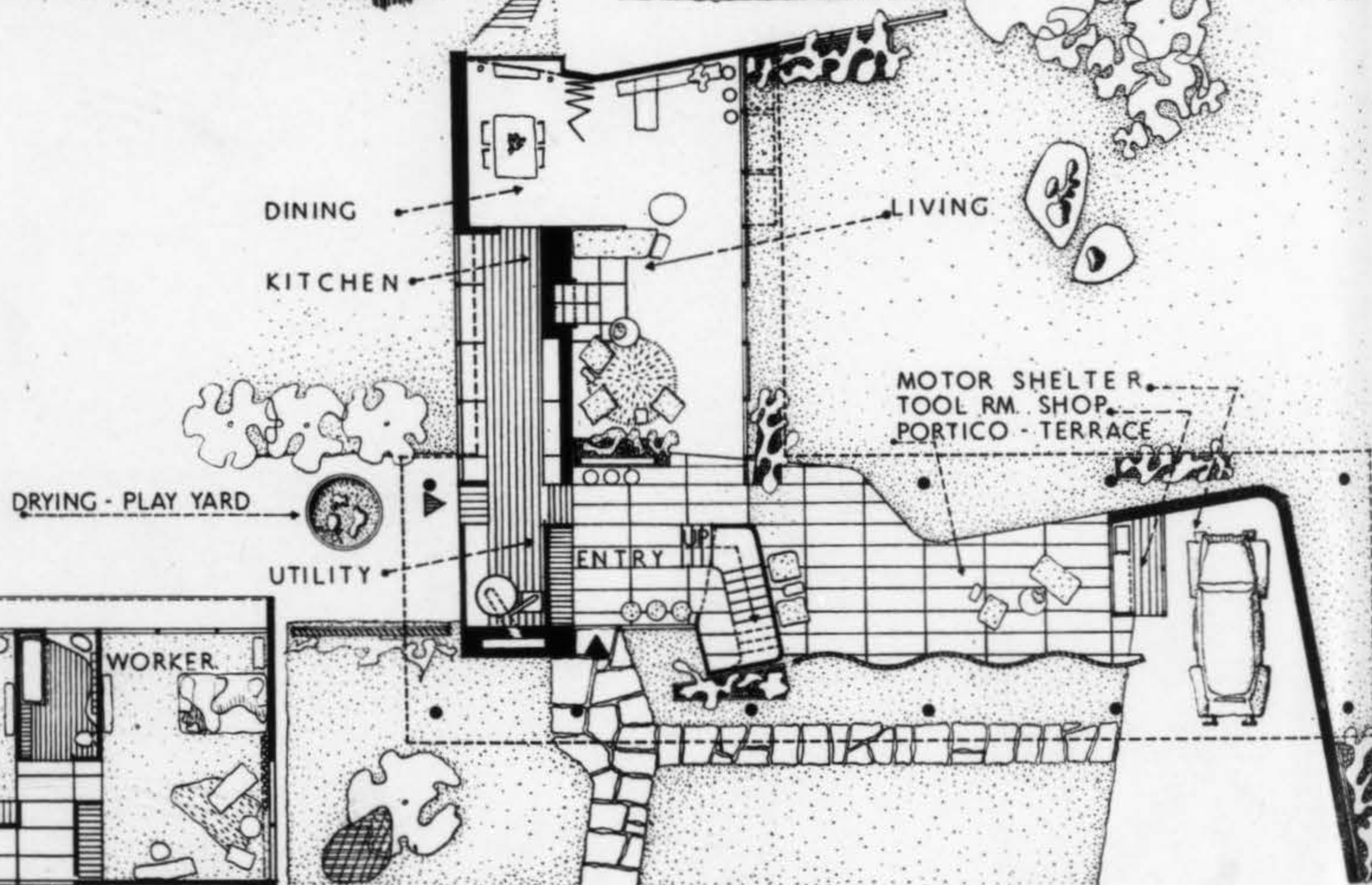


PERSPECTIVE

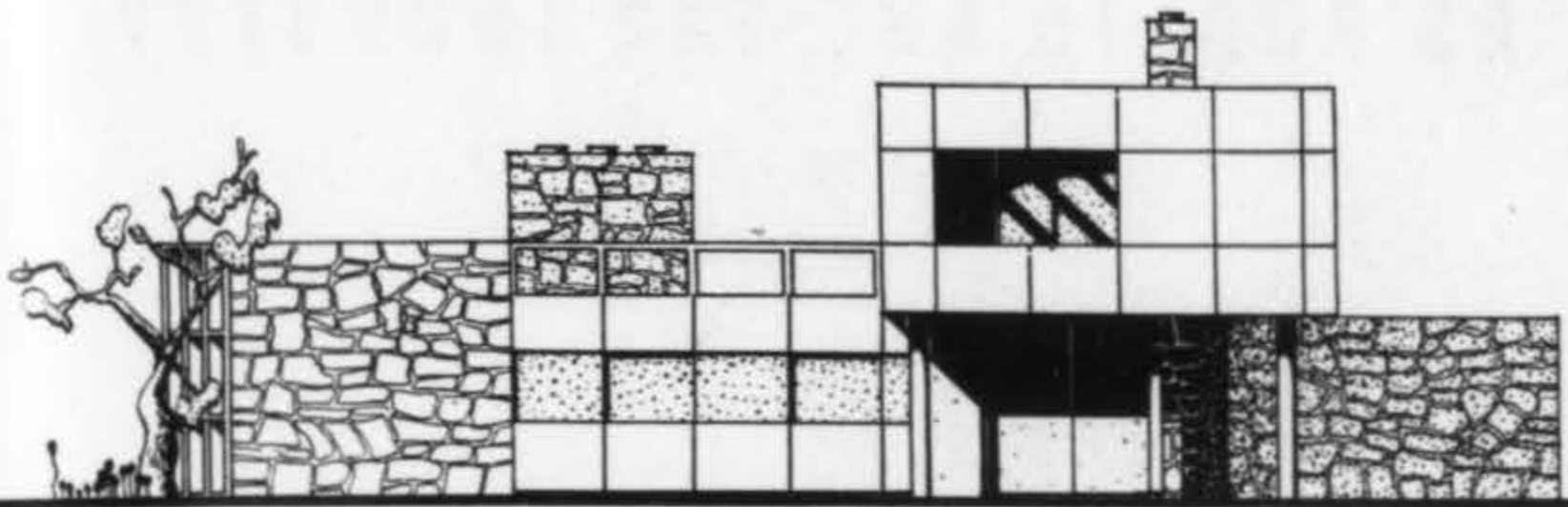
PLOT PLAN



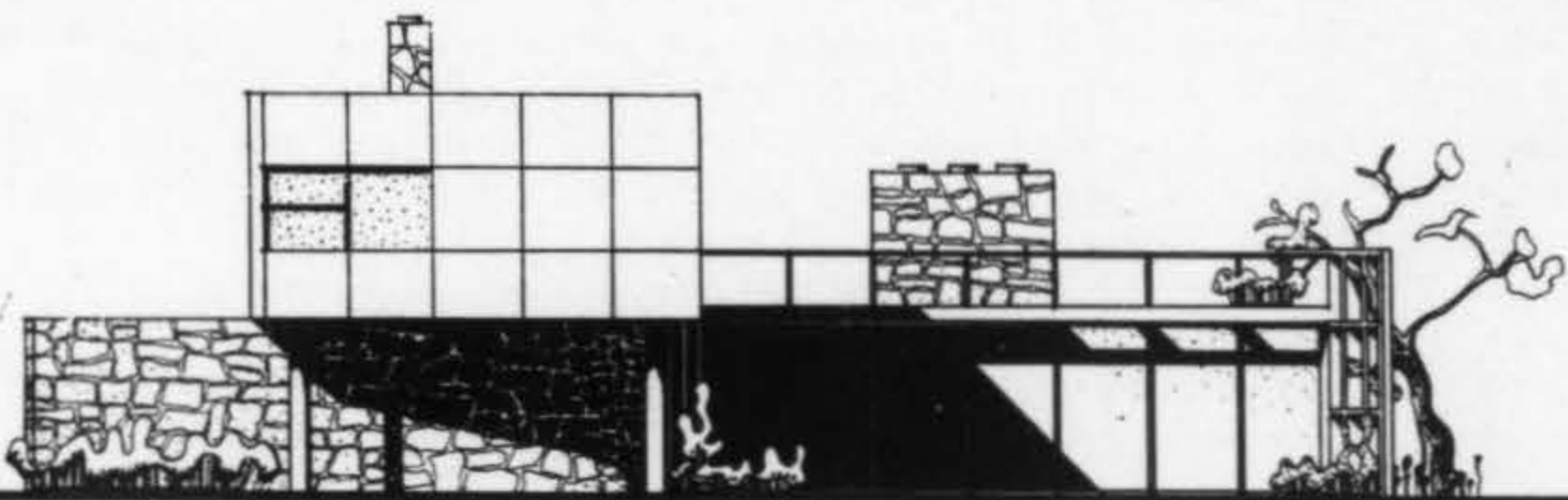
SECOND FLOOR PLAN



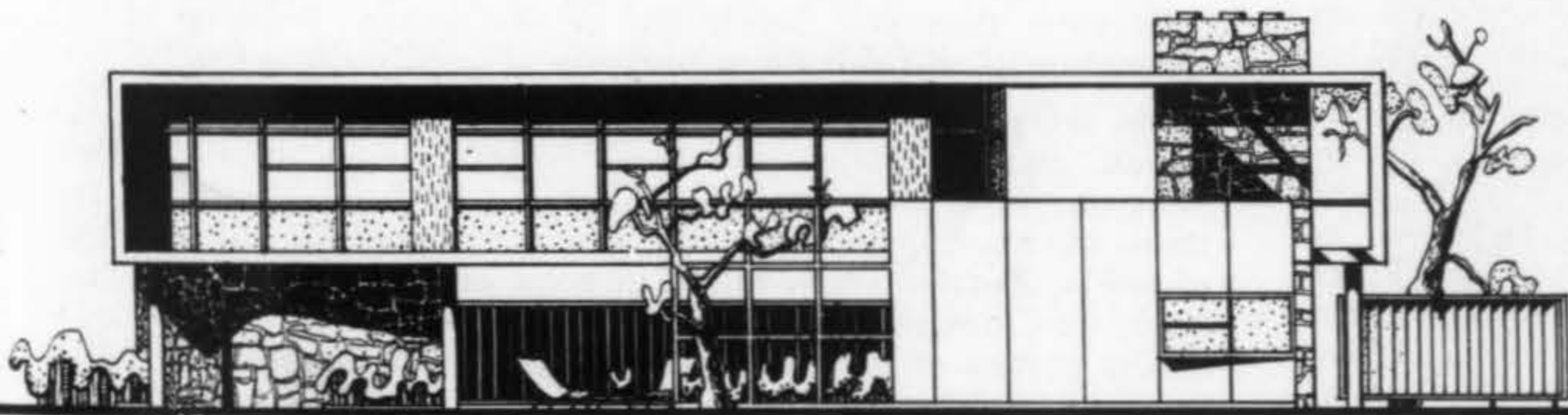
GROUND FLOOR PLAN



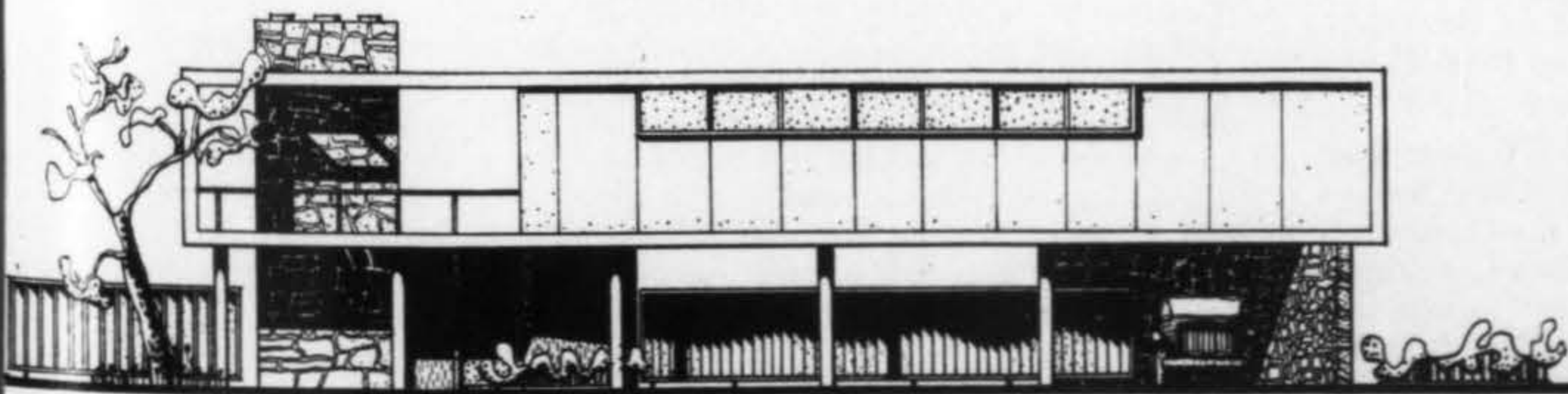
SIDE - UTILITY - ELEVATION



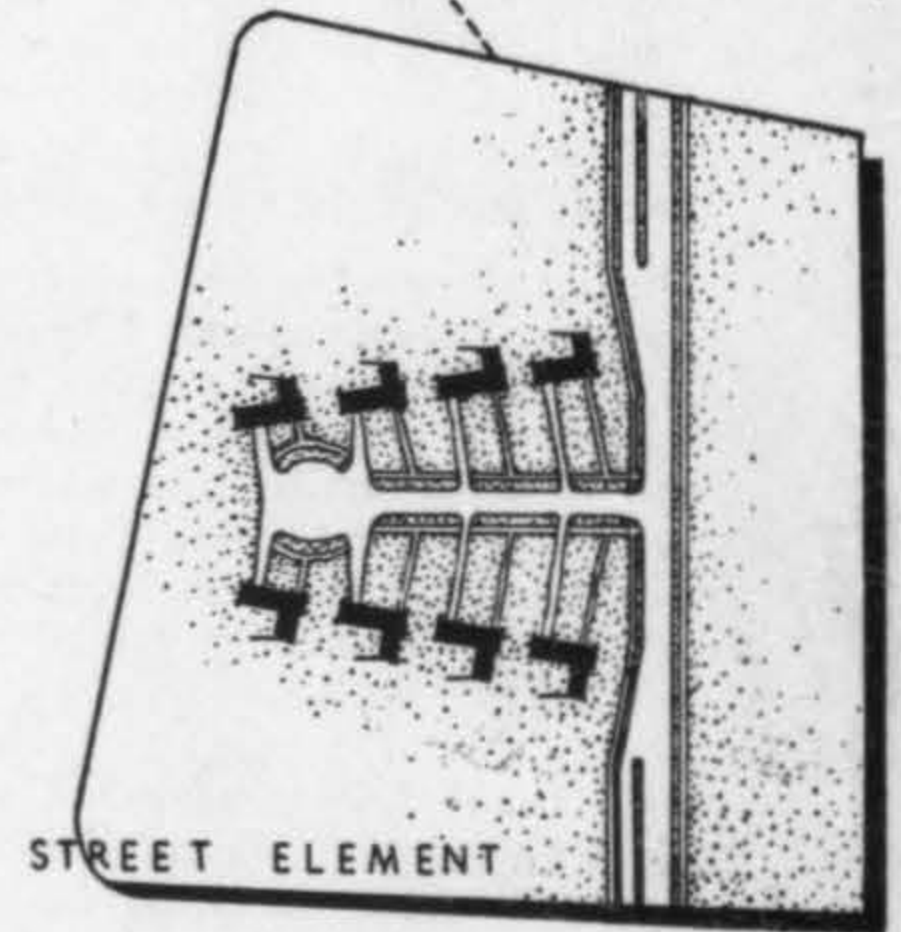
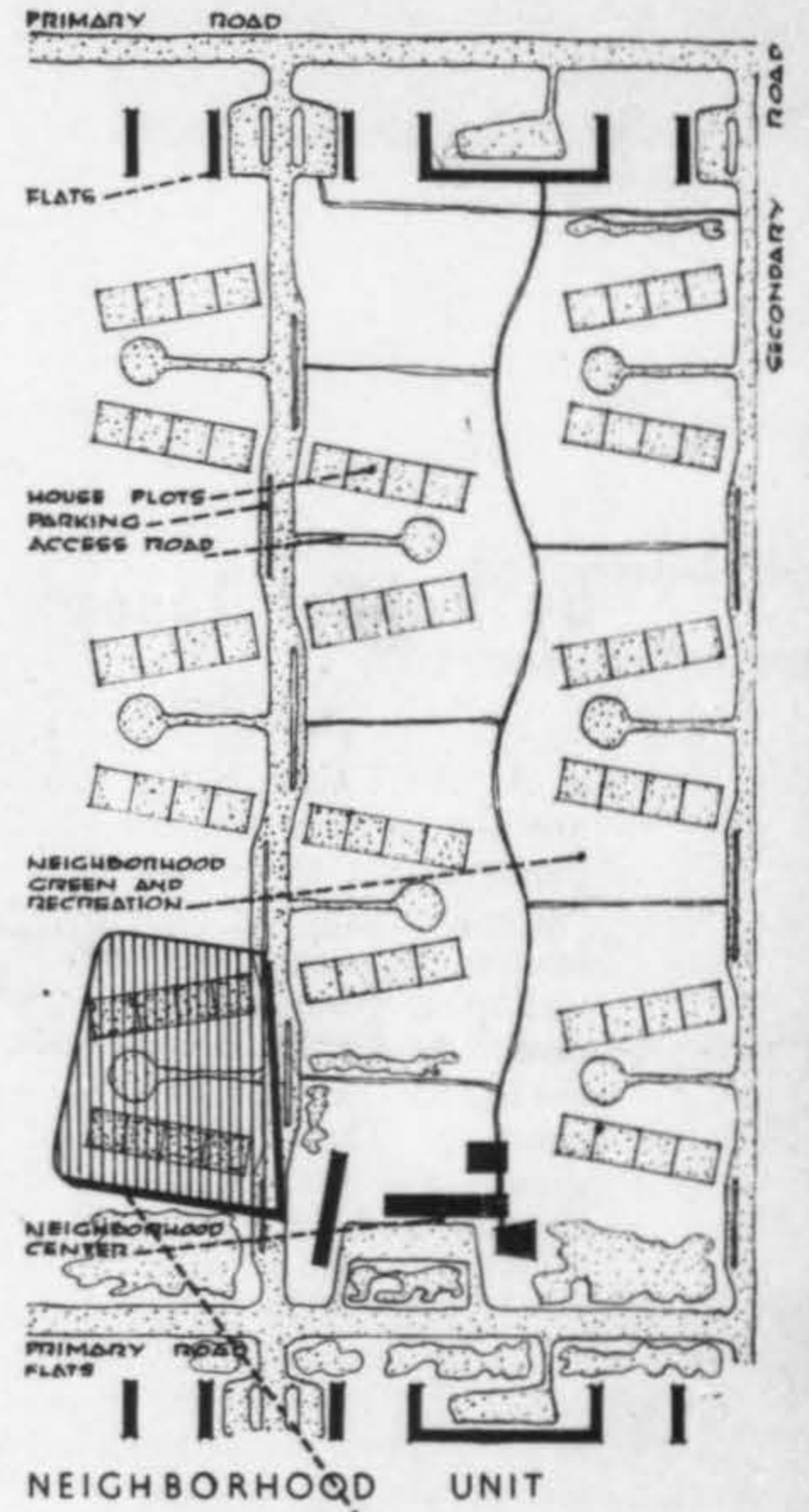
SIDE - LIVING - ELEVATION



GARDEN ELEVATION



STREET ELEVATION



STREET ELEMENT

IN DEFENSE OF THE FILMS

AS PUBLIC ART AND INDUSTRY

A PROGRAM

by Robert Joseph

● As the United States prepares itself for the bitter contest of another national election, Hollywood and the motion picture industry ought to be getting ready for another shellacking. With November drawing nigh the picture business, its product and its leaders on and off the screen will be in for one awful continuous walloping from all sides, top and bottom, and with no quarter given. As of this moment it is open season on the movies, and the chances are extremely remote that Hollywood will do very much about it. There will be, of course, some isolated courageous groups and persons in the film industry fighting back, but these ripostes and answers will lack the authority and force which would go with a wide, all-inclusive film front. Hollywood will be this Fall 'fall guy,' not because of any inherent evil; not because the industry will take sides; not because the industry will define the issues; not because calumny and criticism are justified—but because attack Hollywood makes such good press stuff, and because Hollywood isn't expected to defend itself.

Hollywood has a great resilience and has managed to spring back from a long series of attacks. But someday that resilience will snap, and Hollywood will find itself thoroughly tarred and fettered. Now is the time for an answer, before the questions are asked; now is the time for a Program for the Film Industry!

During the past several years Hollywood and the motion picture industry have been raked over by an army of detractors, opportunists, professional cranks, phoney, crackpot Catos and patent medicine demagogues. A few months ago, as an example, just as the Writers Mobilization was about to open its session on Films in Wartime, California State Senator Jack Tenney pole-vaulted into the limelight with loose and generous charges of subversive activities, communism, feudalism, numistics, fascism, and metabolism, to mention only a few of his more lurid charges. Senator Tenney found a subversive character under every writer's typewriter, including those arch-Communists President Roosevelt, Vice President Wallace, Wendell Willkie, and British poet John Masefield, who sent the Congress messages of greeting. A few local papers ate his stuff up, right on their front pages; the usually staid "Los Angeles Times," however, brushed off Tenney's attacks on the Mobilization, and indirectly the film industry, for what they apparently were: publicity-seeking stunts. This gentleman, it might be noted, runs for the United State Senate in November, and it is even money that he has another unearthing go at Hollywood before the ballots are in.

Here is but one of a host of these detractors, which include such organizations and personalities as: The Senate Sub-Committee on War Film Hearings; Congressman Martin Dies and his Committee; Marcia Winn for the "Chicago Tribune"; America First Committee; Senators Nye, Clark and Wheeler; Westbrook Pegler; former District Attorney Buron Fitts; Joe McWilliams; "Social Justice"; and Dr. Joseph Goebbels.

During the Senate hearings on Hollywood's so-called "war films,"

back in the Fall of 1941, hearings, incidentally, which was highly applauded by every isolationist and pro-Nazi group in the country, it seemed as if the motion picture industry had found itself. There was a movement afoot to organize against these unprovoked attacks. Mass-meetings, which attracted producers and film craftsmen of all shades of opinion, were held. A number of film makers, Harry Warner, Y. Frank Freeman, Darryl Zanuck among others appeared in Washington to defend their industry. The "Hollywood Reporter," a film trade journal was jubilant: there was new life in an industry which had always refused to defend itself. *"We believe (an editorial in the 'Reporter' ran) last week's happenings are the start of a new era in the business. We believe that the Hays creed that permitted every politician and political group to slap this great industry around at any time there was a demand for publicity for themselves and their groups is at an end. We believe that the business has found a new footing. . . ."*

Hardly had this "investigation" ended when Hollywood's guard was down, lower than ever, and the industry has continued to permit itself to be as vulnerable, has remained as supine as in the past.

Now more than ever before the motion picture industry needs a program of self-defense, a program of public education.

Films are playing a vital part in winning this war: in terms of morale on the fighting and home fronts through screen entertainment; in terms of training films for soldier technicians; in terms of pro-Allied propaganda and instruction for the peoples of newly liberated areas. Films, in point of fact, follow food into newly won provinces on all fronts. This is no time for Hollywood, or any portion of it, to dissipate and divide its energies and skills to answer and fend off the charges of the frenetic fringe, charges which will come as surely as tomorrow's sun.

Existing organizations within the film industry have been found wanting, or do not present a broad enough front to represent the entire picture world. The Hays Office—Motion Picture Producers Association—has confined its activities to policing the industry, as it was originally constituted to do. The Writers Mobilization speaks only for the Screen writers and a few allied guilds. The recently created Motion Picture Alliance is busy witch-hunting. Collections of unions and guilds, like the Conference of Studio Unions and the I.A.T.S.E., although concerned with larger issues, concentrate their fire on industry labor problems. And, finally, the Academy of Motion Picture Arts and Sciences, the one logical organization to handle the problem, has adopted a somewhat somnolent attitude toward practically everything except the annual Oscar Awards, an event for which it bestirs itself about four weeks before the great occasion, and one week thereafter to get all the newspaper clippings in.

In a recent article in the "Saturday Review of Literature," Producer Darryl Zanuck, answering some charges by playwright Elmer Rice, states:

(continued on page 43)

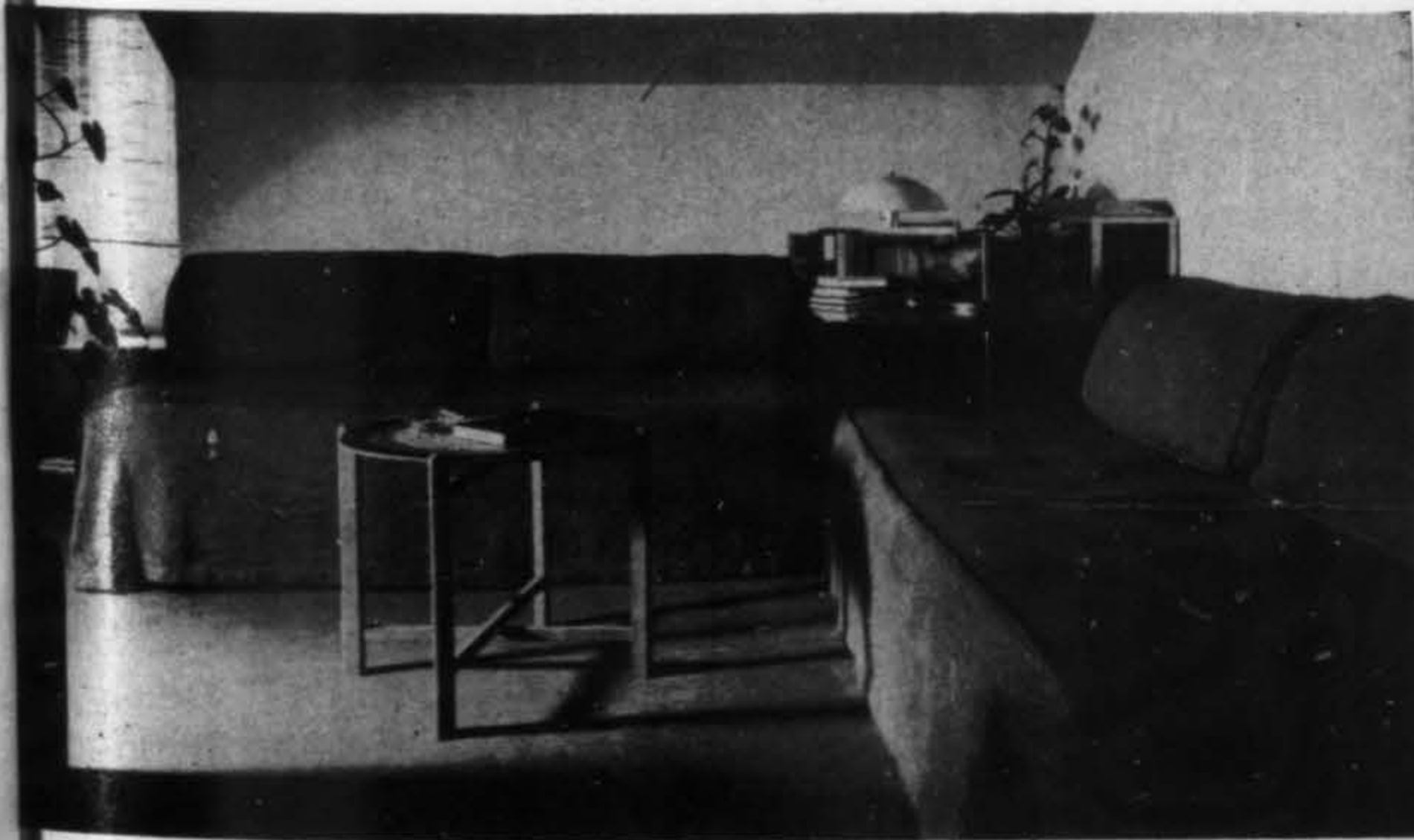
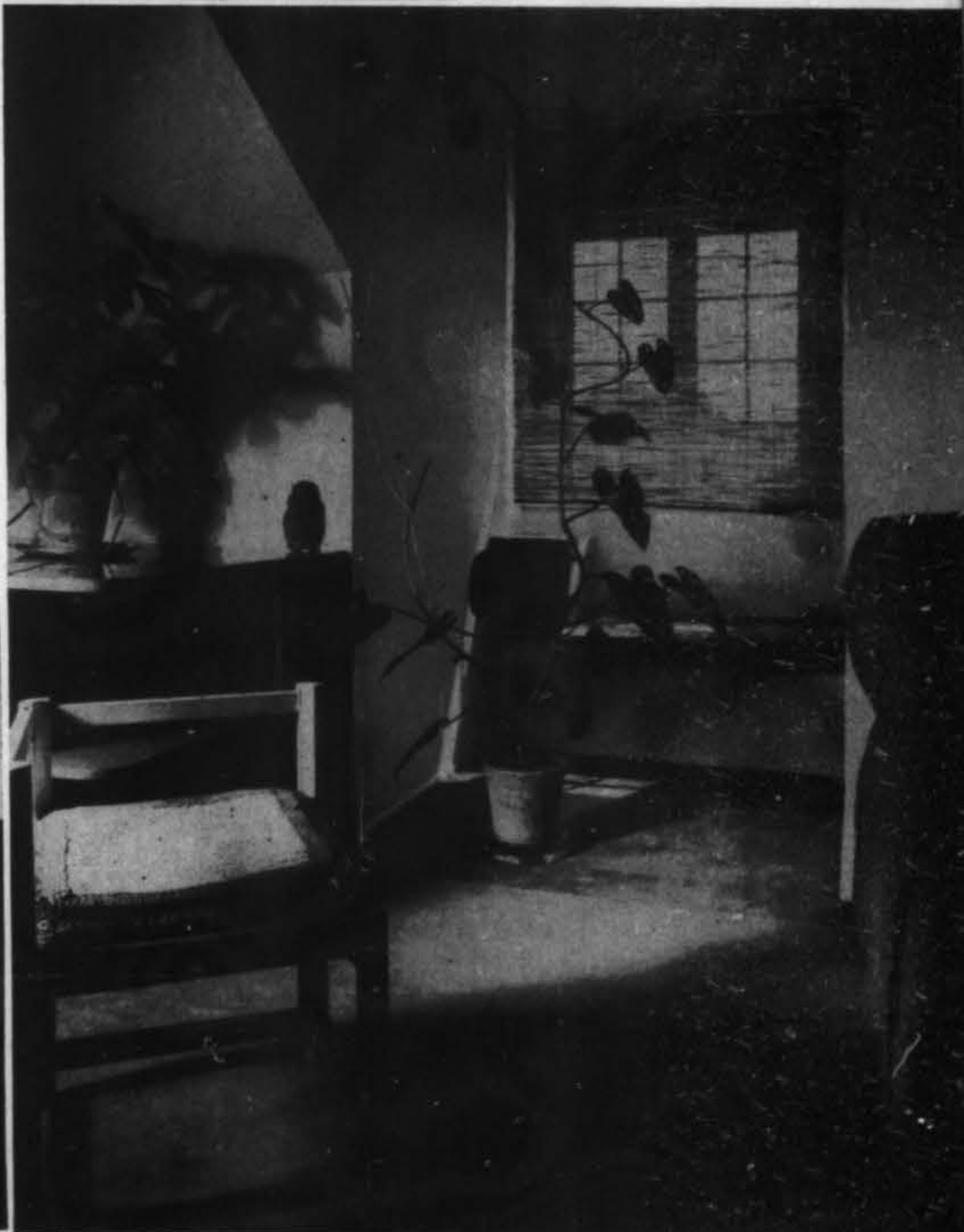
SMALL APARTMENT



designed by
Alyne Whalen

● The problem facing the designer in this project concerned the provision of suitable accommodations for two people in very restricted space. The final result achieved was through the very simple solution of built-in units around a large portion of the principal living area. Two long bookcase-shelves under the windows join the large corner desk which has been designed in combination with the radio-record player. The desk provides storage space, working drawers and surface. A corner storage table serves as bedheads for two studio couches covered in heavy terracotta cotton fabric. The drapes are yellow cotton; one chair is upholstered in yellow and gray; another in yellow, terracotta, and brown striped fabric. The built-in pieces are of hardwood lacquered in dark terracotta. The carpeting is neutral gray-brown and the walls are light gray.

PHOTOGRAPHS BY JULIUS SHULMAN



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owners:

Mr. and Mrs. Maynard Lyndon

location:

West Los Angeles, California

architect:

Richard J. Neutra, A.I.A.

modern house

● This Plywood Model House is a reduced version of the project which won the second award in a General Electric competition.

Construction: Standardized unit type chassis with milled support rebated to receive standard steel sash, continuous diagonal truss bracing in exterior walls, outside covered with weatherproof glued super plywood panels. Joint covers are Aluminum Kalomein moulds with invisible fasteners. The plywood shell is applied over a calorific insulating shell of non-combustible slabs of pressure hardened petrified wood shavings. Interior walls faces are made of Philippine Mahogany Plywood.

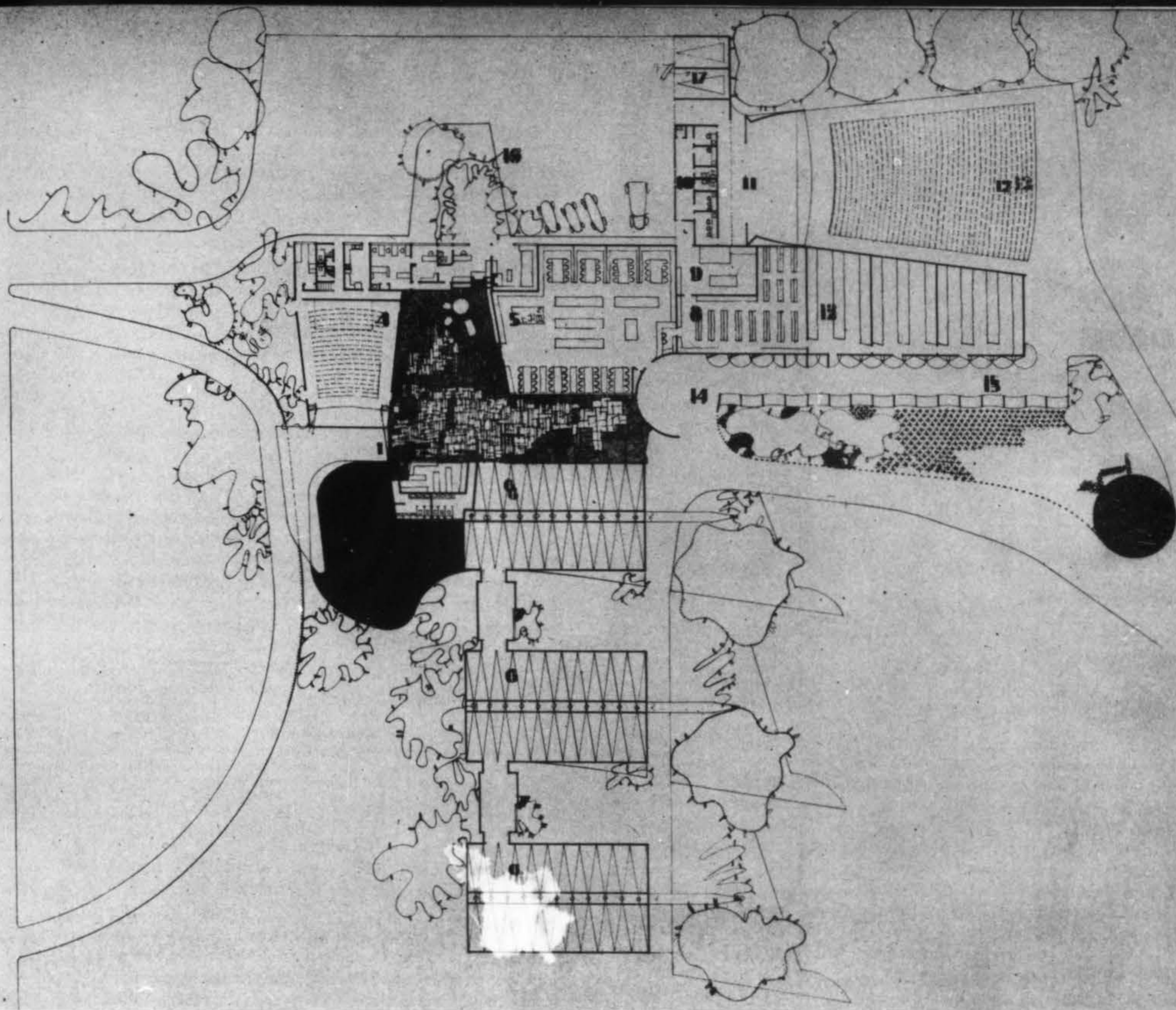
● Originally the house was to be used as a vacation place in various localities or to be sold to a subsequent owner who wished to transport and reerect it at a new site, was to be "transport proof," of elastic integral construction. Window layout was to fit several possible orientations, it was made feasible to place the house as a whole on variegated underpinnings or foundation walls to suit moderate hill slopes. The transportability of the house reduced the threat of a frozen asset, and so better finishes and more comfortable installations than usual in such a small house became justified.

There is indirect diffused illumination on interior ceiling and exterior roof soffits and there is extensive use of Lumiline Tubular lamps, extending in a continuous string from the living quarters through the entrance porch.

Continuous steel sash and a large collapsible steel and glass partition toward the patio, the balcony from the upstairs quarters make possible a liberal connection of in and outdoors.

The house was recently purchased by Mr. and Mrs. Maynard Lyndon who are responsible for the redecoration of the interiors.

PHOTOGRAPHS BY JULIUS SHULMAN



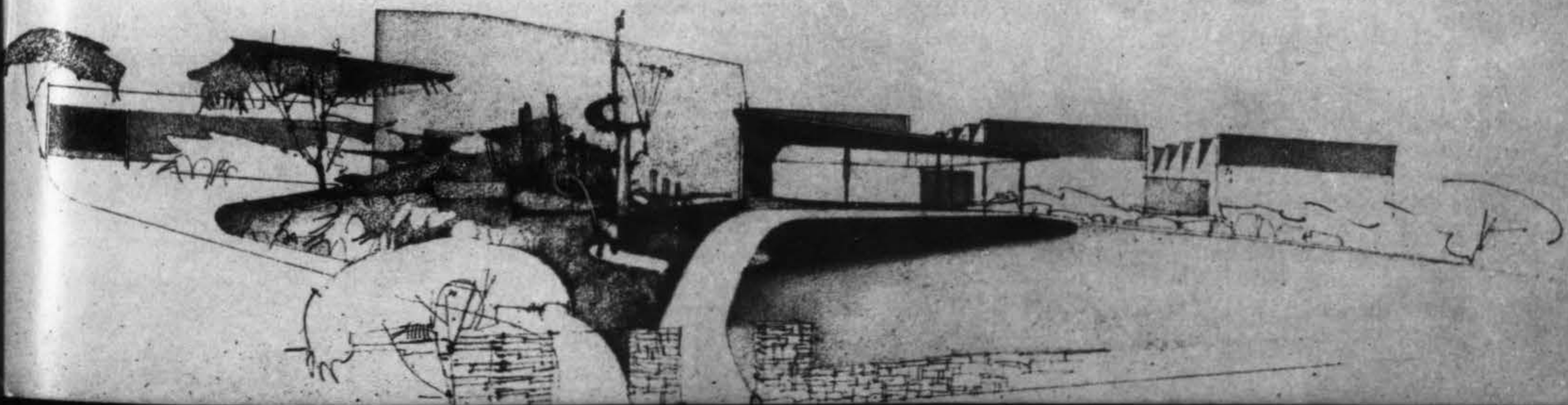
LOS ANGELES CENTER OF CONTEMPORARY ART

architect: Richard J. Neutra, A.I.A.

- 1 entry
- 2 vestibule
- 3 sitting corner and waiting room of director and administrative suite
- 4 lecture room and visorium
- 5 art library, magazines and books
- 6 exhibition room with elastic spotlighting from overhead illumination bridge
- 7 small exhibition rooms opening onto exhibition patios
- 8 stack room
- 9 library workroom
- 10 dressing room
- 11 dramatics and dance stage
- 12 plain air visauditorium
- 13 picture and graphic pullout stacks
- 14 garden rotunda
- 15 garden gallery
- 16 yard
- 17 garage

● Industry, Commerce and Natural Sciences all seem to take care of themselves, and evidently their momentum will carry them into the postwar time. They seem best to hatch their progeny in their own active and stimulating establishments. But it seems that the liberal, and what can be called the Humanistic Arts will need not only centrally located buildings but even more, branch sanctuaries in boroughs and neighborhoods.

A little park and building devoted to liberal culture, to be used as an area of relaxation may have moderate exhibition space, stage, and assemblage facilities, indoors and out, a reading room with a bit of retired atmosphere and accessible storage of portfolios, graphics, color reproductions, originals. Travelling exhibitions may for weeks alight in it and thus be right in the middle of the activities of people. Crowds will never be of institutional magnitudes, and material can be viewed leisurely and with restful informality.



this is jazz

Drawing by Alec Yuill-Thornton



by Rudi Blesh
part 3

The improvisational character of Hot Jazz in its original form and the fact that it cannot be written down explain the importance of records as the only way in which great performances can be preserved. In Jazz, the musical piece, that is the composition, is of minor importance, the musicians and their performance are of major. Several things are unfortunate about records in relation to Jazz music. First, the earliest Jazz—important historically—never got recorded at all. Second, some of the greatest early Jazz came before electrical recording and is very inadequately recorded, and third, the short time—about three minutes—that records play means that we almost never get the great performers and the great bands at their highest level of performance. Any of you who have heard actual performances of real Hot Jazz know that the performers will improvise on a given number for 10 to 20 minutes or longer and that the performance grows steadily hotter and more inspired. Records are invariably of the first three minutes' playing and how often the last chorus will be so thoroughly inspired that we wish desperately and in vain to hear the unrecorded choruses that, once played, never will be heard again.

The three basic qualities of Jazz which we have been discussing which set it apart from European music, namely the peculiarities of constant syncopation, polyrhythms, and subtle rhythmic suspension; atonality and amodality, and the peculiar qualities of the tone; and collective improvisation; even these do not alone explain the unique quality of Jazz and its essential difference from other music. Basically any music is a language and the playing of it is speech. Jazz is such a language, basically Negroid with some grafted characteristics, but with its own untranslatable idioms. European music-speech has come to stress abstract beauty and purity of form, ideational content, or program; it is in brief not unlike a sonnet, a passage from Pater or descriptive prose. Jazz lays its emphasis, like all Negro activity, on the complete and direct expression of simple human emotions. Not beautiful form or tone, but expressiveness—thus bad tone (from the classical point of view) like dirty tone, growl or wah-wah trumpet work, is expressive and therefore good from the Jazz viewpoint. Louis Armstrong's singing, it is to be feared, will never get him a role at the Metropolitan but it is completely expressive nevertheless. And—more than that—it is perfect Jazz singing and measured by Jazz values is extremely musical, whereas the pure tonal production of an operatic tenor, or the cloying sweetness of a crooner are—from the Jazz angle—equally bad—that is to say not bad in themselves, but completely incompatible with Jazz.

Brief mention should be made of "scat" singing. This is rhythmic

singing of meaningless syllables or sounds. It is as completely abstract as horn tones and is a development peculiar to Jazz. Where the horns in Jazz approach vocal tone, "scat" singing permits the voice to assume the function of a horn. One of the earliest and best examples of this type of vocal chorus is to be heard in

RECORD No. 30. Heebie Jeebies, by Louis Armstrong and his Hot Five.

Another phenomenon peculiar to Jazz is the stop-time chorus. This is a solo chorus for any instrument of the band (including rhythm instruments) or even for voice, played with no accompaniment except a periodic pulsing accent by the other instruments generally on the first beat of every measure or alternate measures. A famous example follows:

RECORD No. 31. Potato Head Blues, by Louis Armstrong and his Hot Seven. After Dodd's inspired and supremely hot solo, St. Cyr's banjo chords introduce Armstrong's stop-time chorus.

Still another musical device developed in Jazz is the break. This is an unaccompanied interpolation of one or two measures for solo instrument or group of instruments. It is freely improvised, sometimes occurring only once in a chorus, at other times spaced at regular intervals throughout a chorus. This device was perhaps used most effectively and developed to the greatest degree by Jelly-Roll Morton. One of the most remarkable records in Jazz history can be used to give an exhaustive demonstration of the break and its possibilities.

RECORD No. 32. Doctor Jazz, by Jelly-Roll Morton and Red Hot Peppers.

An ensemble chorus gives the first exposition of this thirty-two bar composition by King Oliver. There follows a vocal chorus by Jelly-Roll, a perfect one by Jazz standards, abounding with "dirty" tone, very instrumental in feeling and concluding with two vocal breaks. Ensues a chorus opened by two concerted brass breaks alternating with clarinet and the chorus ends with possibly the most remarkable use of breaks on records: breaks *alternating with breaks*, piano, clarinet, banjo, clarinet, banjo, trumpet, and trombone. The concluding ensemble chorus follows, with the final cadence ushered in by four successive breaks; two by clarinet and two by piano. (Listen also to Dodd's clarinet breaks in Record No. 18.)

We have continually mentioned the blues. As a vocal form of Negro music this is a development parallel with Jazz and probably prior to it. As a twelve, or, occasionally sixteen, bar musical form involving certain simple harmonic changes definitely arranged within its compass, it furnishes the basic form most frequently used in Hot Jazz as a base on which to improvise. As in the vocal form it may, despite the name, express a gamut of emotion from deepest dejection to most exuberant joy. An analysis of records will reveal the majority of real Jazz records to be based on this form regardless of whether or not the composition is titled as a blues. The purely vocal form is well typified by the following record by one of the greatest of Negro blues singers. (See also Record No. 27).

RECORD No. 33. See See Rider, by Ma Rainey, accompanied by Louis Armstrong, cornet; Charlie Green, trombone, and Buster Bailey, clarinet.

Rainey's deep voice is full of tears and so vocal at times is Armstrong's cornet that you are really hearing a duet. The record is an elegy, simple and great, and when the voice ceases, a final commentary comes from Armstrong's horn rising unexpectedly to a moment of deceptive triumph on the tonic and then sinking slowly back to the third as if in utter despair.

The form of piano playing called boogie-woogie is frequently referred to as Jazz. However, it, like the vocal blues, is to be regarded as a development parallel to Jazz. A primitive style of piano playing employing the twelve-bar blues form, it is almost percussive in effect, with the right hand chording very rhythmically over a basso ostinato of rising and descending chromatic chords or a similarly rising and descending "walking bass," consisting of spread octaves. It is popularly supposed to have originated around Chicago with the pianist Jimmy Yancey. It seems more probable that Yancey while on tour as a tap dancer with a minstrel show first heard it in the South. Bunk Johnson says that it was originated by boarding house pianists in the Mississippi and Louisiana logging towns. Be that as it may, a good and typical example of boogie-woogie can be heard in

RECORD No. 34. Pine Top's Boogie-Woogie, by Pine Top Smith.

Much has been said about Chicago Jazz that would indicate that it is a separate style of Jazz. This simply isn't true, and the fact is beginning to be recognized. From the early bands like the (continued on page 43)

new developments

Techniform Industrial Design Group Formed to Aid General Contractors and Postwar Planners in Terms of Reconstruction and Rehabilitation Programs

Word has been received from New York City of the grouping of several highly trained men into a new organization, Techniform, which will specialize in industrial design with emphasis on reconstruction and rehabilitation programs in the immediate post war period. Announcement was made by Maxwell Levinson, head of War Construction Reports, 210 Fifth Avenue, New York City.

The advent of this new industrial design group is likely to mean much to the western general contractors, architects and designers, engineers, industrial executives and others who are charged with the job of doing post-war planning which will keep in the West that part of war-born industrial expansion which should be preserved in this area after the war. Indeed, the group is likely to make itself constructively felt throughout the nation.

The Techniform group has adopted the following credo, which will be widely distributed throughout the United States:

"An abrupt armistice will catch the unwary unprepared.

"Rapid obsolescence of products and processes is being accelerated by war's concentrated developments of new materials and new techniques.

"Redesign can be of two kinds—basic or superficial. Basic redesign is sound. Superficial redesign is delusory, can destroy the long-term prospects of a product.

"Customer attitudes are being educated to an all-time high of expectancy by the high type high pressure institutional publicity released by the war; market (public) expectations must be fulfilled. To disappoint them by vague or fractional planning would be courting product failure.

"The pre-war norm of 10 per cent of America's production for export will become 30 to 40 per cent post-war, meaning a global market on a new scale for many items previously conceived for domestic distribution alone. This means the design of such items must be capable of competing against those designed by the best designers of other countries to preempt that world market.

"Intelligent integrity of design is crucial to realizing America's industrial future. Time is indispensable to the ripening of design conception. Delays now in the approach to design problems will be costly out of all proportion in lost opportunities for markets later.

"Techniform is our new work for 'industrial design' a new norm of expressive brevity in speech to match the new norm of expressive simplification of form native in the new materials, markets, and processes for post war products.

"Techniform means a new, higher norm of creative liaison between engineering genius and artistic genius; a norm promising new qualities in appearance to match the new norms of performance; a norm to be achieved and maintained only by the most thorough the most intelligent, the most sincere application of sound design to tool, process, product and promotion.

"True techniform includes in its scope the promotional forms and procedures, for these, like products, must be efficiently geared to the new techniques developed by the war in accelerated education and communication.

"Techniform is one organization ready now to prepare the American industry alert to postwar prospects for supremacy in tomorrow's market."

Modern housing owes much to Maxwell Levinson. Beginning with the publication "T-Square," Mr. Levinson "set up shop" long before public housing was even a fad or a lost cause. As editor and publisher of "Shelter Magazine," he pioneered prefabricated and industrially produced housing. "Shelter" advocated a rational approach to modern architecture and industrial design with the belief that a more scientific rationalization of housing and large-scale planning would result only as people increasingly appreciate and accept design for living rather than stylistic architecturizing.

As research director of Housing Information Service and War Construction Reports for the past five years, Mr. Levinson has developed the only complete building reporting service covering the entire United States and the territories of Hawaii and Puerto Rico, available in loose-leaf ready-reference form. War Construction Reports provide detailed data on all proposed government projects long before the bidding date, and complete lists of contractors and subcontractors bidding on each job; the material and type of construction to be used; where plans and specifications can be obtained.

Frequently the small contractor or manufacturer may wish to bid on several government projects, but feels that it would be financially unwise to tie up close to \$1,000 for plans and specifications, which average about \$150 a project. War Construction Reports covers the daily developments of every

federal, state and local government project in the country, and determines for subscribers the advisability of risking the expense of purchasing complete plans and specifications of the various projects. In cases of emergency, subscribers to the service may wire collect for specific information concerning any project regardless of its location, and within twenty-four hours he will be supplied with the information requested.

The service keeps subscribers constantly in touch with each project program; it accurately and promptly informs them: When a local agency is established, its address, its executive personnel, and the contact man to whom correspondence should be addressed; What are its tentative plans when drawing up its job program, when are its final plans and specifications approved by Washington and upon what conditions: When bids will be advertised and opened both for general construction and subsequent purchases of equipment: complete lists of prospective bidders who have obtained bidding documents: the low base bidders prior to award, and successful bidders upon award.

Each item reported is authenticated by wires and correspondence signed by the executive in the local construction agency who is authorized to release the information. By requiring the signature of an authorized executive in each authority to each piece of information, Mr. Levinson has developed in this specialized field a service that is as thoroughly reliable, as it is humanly possible to give.

The service, established five years ago, has proved of great value to smaller contractors and manufacturers seeking to keep abreast of the constantly changing building market throughout the nation, and has enabled many contractors to choose jobs in the vast war construction program, for which they are best suited. War Construction Reports has served to obtain an increased number of bidders on open contracts, thus lowering construction costs to the local housing authorities and government construction agencies.

Products • Processes • Methods

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

Drapery materials are now available from Thortel Fireproof Fabrics, New York, N. Y., which are fireproof. They are made of Fiberglas or asbestos and Fiberglas, and are proof against fire, moths, silver fish, mildew, sunlight. In addition, they do not shrink, and can be easily cleaned.

★ ★

A bathtub made with plastic materials and coated with high baked white synthetic enamel has been placed on the market. The tub weighs less than 250 pounds. (Commonwealth Sales Co., Real Estate Trust Bldg., Philadelphia, Pa.)

★ ★

For bonding and laying up of acidproof brick linings in vats, sewers, tanks, towers and floors, an acidproof cement is available from the Electro Chemical Supply & Engineering Co., Paoli, Pa. The cement sets hard in three to four hours and resists solvents, acids, weak alkalies and other corrosive chemicals. Temperatures up to 330° F. are withstood by the cement. This is shipped in dry powder form along with a liquid binder for mixing when required. Application is also possible as a coating which resists corrosion of liquids and vapors.

★ ★

I. F. Laucks, Inc., Seattle, Wash., produces a glue—hot press urea resin—that can be used in three different ways, for woodworking purposes. It can be applied straight; used with a fortifier to meet the three-hour boil test; combined with wheat flour of any gluten strength.

★ ★

The Emerson Radio & Phonograph Co., New York, N. Y., plans to produce a radio and television set using a three-inch cathode ray tube, for sale at about \$150. The instrument will be about 18 inches wide and 14 inches high. The image will be enlarged and cast on a movie-type screen, to a size of 15 by 20 inches.

★ ★

A new safety interlock switch is available for use on doors of radio transmitters, X-ray machines, burglar alarms, signal controls for fire, and wherever doors, windows and covers must be interlocked for safety. The switch interrupts circuits when the access doors are opened while the power is on. (General Electric Co., Schenectady, N. Y.)

★ ★

Water is heated with steam instantly and without any tanks in equipment produced by the Pick Manufacturing Co., West Bend, Wis. Steam is blended with the water in a specially designed injection chamber. Three types are available—automatic, semi-automatic, nonautomatic; sizes range from 10 gpm. to 200 gpm.

★ ★

Ruts and holes in floors which take heavy trucking can be patched immediately with a material produced by the Stonhard Company, Philadelphia,



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Pa. A primer is applied, the material is spread over the depression and tamped into place. Traffic can continue at once over the repaired hole. No preliminary heating, troweling or mixing is required.

★ ★

The American Concrete Corp., Chicago, Ill., produces a building material of glass-faced concrete blocks. A special process bonds glass panels to backings of lightweight concrete. The glass, furnished by the Libby-Owens Ford Glass Co., Toledo, Ohio, comes flat and in radial units, with beveled edges and a special ribbing on the back to permit bonding to the concrete.

★ ★

Plastic rope used as a building material which seals coping joints and other joints formed with ordinary mortar, is available from the Plastic Products Co., Detroit, Mich. Cracking of the mortar and subsequent water seepage causing deterioration of the masonry is prevented with this special mastic which comes in the form of a rope and is thus easy to handle.

★ ★

A folding cabinet placed against the wall immediately above the gas range makes an unusual clothes drier, using the heat generated by the range. It does not interfere with the cooking. When not in use it folds into a cabinet six to seven inches deep. Manufacture of these racks is available to those interested. (A. L. Palmer, Brooklyn Union Gas Co., N. Y.)

★ ★

TUCKER CORPORATION BEGINS CAMPAIGN

The J. D. Tucker Corporation, 314-316 Brannan Street, San Francisco 7, the business of which is principally the water-proofing of major structures, this month fired the opening gun in a campaign to obtain the support of architects in an effort to protect buildings they have designed from rain damage. According to officials of the company, water is the chief structural enemy.

"Our business is principally the waterproofing of major structures," the statement issued by the company points out, "and at first glance it may seem suicidal to open a campaign to prevent the very damage that furnishes us with our business. But we don't think so. We can only do our share of correcting the damage already accrued on existing structures.

"But we can at the same time try to keep this damage to a minimum by an annual survey of new buildings and those that have been reconditioned. And this is where the architect can help. We can't go to the owner of a new Class A structure and sell him the idea that his building should be serviced every year. But the architect can—and, after due consideration, we believe he will.

"The architect can't, so to speak, take his buildings in out of the rain. They must take it on the chin from the elements. Experience has proved that the most carefully supervised construction cannot effectively produce a perfect structure, but the average owner takes possession of his new building blissfully convinced that he is immune to all structural repair or major upkeep for at least ten years.

"Probably before that time a piece of terra cotta has spalled. Or a crack has appeared in a column. Or a major leak has developed. The architect is called, a survey is made, and it is found that considerable work and expense are required to prevent a major disintegration. This damage and expense quite probably have been entirely averted if the structure had been given an annual check-up from time of completion."

There is only one structural enemy, water, according to the corporation, and there is only one place on any building regardless of material used in its construction where water can penetrate. That is at a joint. Any joint is only as good as the material used to make it and the skill of the workman who applied that material.

Years of experience by Tucker experts has proved that bed joints are almost invariably intact after 20 years of exposure, but that verticals are disintegrating. Many are merely a hard shell, with no material left behind that shell. To the eye the walls may appear intact, but on testing them with a thin piece of steel many of them can be penetrated. Water under wind pressure can find the most minute entrance and once that penetration has started major trouble can follow.

"Therefore," the statement issued by the Tucker Corporation concludes, "we would like to interest architects in preserving buildings they design as monuments to their skill and to the integrity of the architectural profession. This is the opening gun of a campaign and architects will hear more about it. In the meantime, we would like to have their ideas."

WAYLAND DIRECTOR OF KRAFTILE

C. W. "Chuck" Kraft, announces that Clarke E. Wayland, Vice President of the Western Asbestos Company of San Francisco, has been appointed a director of the Kraftile Company, Niles, California.

WHY TAKE A SHOWER BATH?

The Fiat Metal Manufacturing Company, 1205 Roscoe St., Chicago 13, Illinois, has just published an interesting booklet entitled "Why take a shower bath?" The material contained in this booklet is both informative and entertaining in describing the personal features of shower bathing. The many illustrations add interest and amusement to a subject usually regarded as prosaic in nature. Architects, contractors, plumbers and home planners will find some practical suggestions about the installation and use of the shower bath that may not have received adequate attention in the past. Copies are available on request.

LAUCKS' ARMY-NAVY "E" GETS NEW STARS

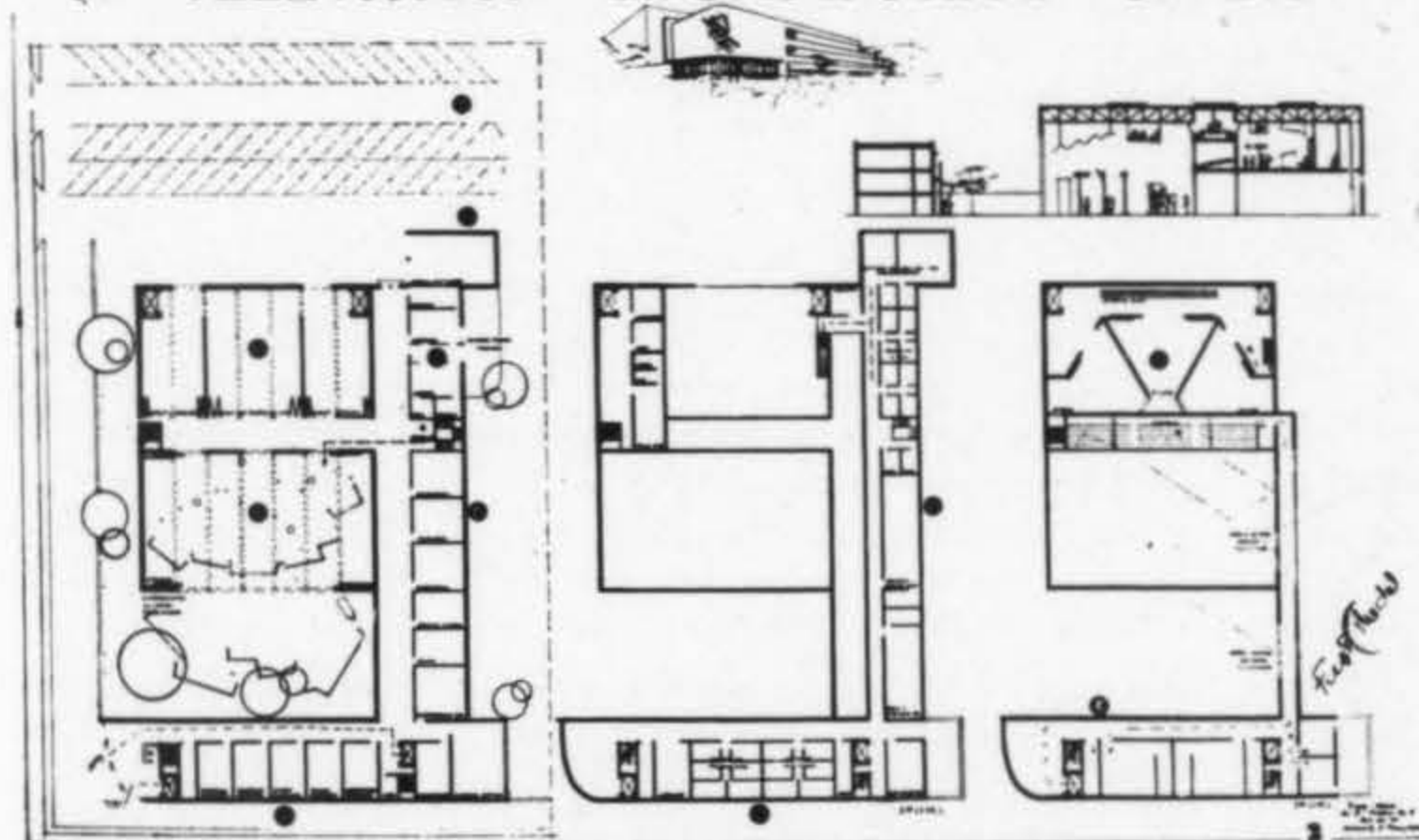
For continued production of water-proof and water-resistant glues, I. F. Laucks, Inc., the newest member of the Monsanto family, has been awarded another star signifying a second renewal of the Army-Navy "E" award for meritorious service on the production front. Admiral C. C. Bloch, U. S. N., chairman of the Navy Board for Production Awards, once again congratulated the company on the maintenance of the high standards it had set for itself when the original Army-Navy "E" was awarded. The second star on the Laucks Army-Navy "E" pennant is significantly symbolic of the research and production that Laucks has accomplished for the armed forces in the field of synthetic resins, water-proof plywood and protective coatings.

TELEVISION STUDIO COMPETITION

Television, the promising offspring of radio, is close to reaching maturity now, and interest in the medium is spreading to other fields, such as entertainment, newspaper and magazine publishing and advertising. Because present conditions indicate that there will be a need in the future for attractive, practical, and economical studios across the country. The Beaux Arts Institute of Design, New York City, sponsored a contest to encourage young architects in that direction. Students in architectural schools throughout the country were eligible to submit their ideas on "the television studio of tomorrow." The problem for the contest was devised by Edward C. Cole, Yale School of Design, and C. L. V. Meeks, committee member of the Beaux-Arts Institute. First prize winner was Miss Trevy Wilcox of the University of Pennsylvania, second was I. Arozetgui, architect from Montevideo, Uruguay, and a graduate student of the University of Illinois. The third winner was Miss Helen Ross, also of the University of Pennsylvania. The three winners traveled to Schenectady to visit General Electric's station WRGB and to participate in a televised program. During the program they discussed their drawings with Douglas McMullen, program producer and R. L. Smith, technical supervisor, both of WRGB.



A TELEVISION BROADCASTING STUDIO



RICHARD GUMP PUSHES MODERN

Richard R. Gump has been elected vice president of the S. & G. Gump Company ("Gump's"), art dealers, importers, home furnishers and decorators, of San Francisco and Honolulu, it was announced recently by the Board of Directors. Mr. Gump, 38, son of A. Livingston Gump, president, and representing the third generation of the founder's family, has been active in the business since 1926. He is best known as a designer, specializing in the contemporary arts, having been in charge of that activity at the Honolulu store for two years and more recently, having founded the San Francisco store's "Discovery Shop." His influence has been noted in designs for the modernization of the stores' interiors, as well as in merchandise created to the company's specifications by both foreign and domestic suppliers; and in his new executive capacity, he is expected to lead "Gump's" further in the direction of "modern" trends, as reflected in both merchandise and personnel. He lived in Europe for several years and made frequent overseas trips for the company. He has also spent considerable time in Latin-American countries. His experience has made him a linguist. He foresaw long ago the present trend toward "modern" paintings and pioneered exhibits of many artists in this field.

LIGHTING FIXTURE LIMITATION EASED

Leonard A. Hobbs, Assistant General Manager of Smoot-Holmann Co., Inglewood, and a member of the Incandescent Lighting Fixture Industry Advisory Committee, attended a recent meeting of the Advisory Committee in

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Washington and was called to discuss changes in the incandescent lighting fixture limitation order No. L-212. As a result of the meeting an amendment was announced which relaxes manufacturing restrictions, at the same time somewhat tightening sales restrictions. The amendment removes all manufacturing restrictions on incandescent industrial lighting fixtures, Hobbs reported. It also removes some restrictions applying to utility lighting fixtures and eases restriction on residential fixtures to the extent that 12 oz. of metal may now be used for ceiling type residential fixtures. An additional 8 oz. of metal may be used for the chain or stem on suspension type fixtures. The previous order having prohibited more than 6 oz. of ferrous metal to be used in the manufacture of a residential lighting fixture. The order, however, now provides further sales restrictions, Hobbs said. Sale and delivery of industrial and utility fixtures may now be made only on orders bearing preference ratings of AA-5 or better, except that on blanket MRO orders ratings of AA2 or better are required.

While in the East Mr. Hobbs also attended a meeting of the Temporary Advisory Committee of Fleur-O-Lier. A six-man committee was formed to take over the guidance of Fleur-O-Lier and make it truly industry-wide in its operation. The goal of the committee, Hobbs said, is to set up the organization in a disinterested way, with members adhering to rigid, high manufacturing standards.

Mr. Hobbs associated with Smoot-Holman since 1937, is the sole member of these committees from the West.

LIGHT-SAVING INFORMATION

Wartime experiments have proved still another means of conservation—light-saving with paint. The color of walls and ceilings, and even of floors and furnishings, has been found to have a direct bearing on both the saving of electricity and on improvement of seeing conditions. Surfaces that are covered with a light paint have a reflection value that can be measured in dollars and cents.

A store or dwelling may have excellent lighting fixtures and still not secure the good light it deserves because the finish of walls or ceiling is too dark. (Dark green or dark blue have as little as 9 or 10 percent reflexion value.) In order to receive full benefit from electricity used, a light color combination should be used—and the closer to white a color scheme is, the greater will be the reflected light.

Indirect lighting has been proven to be preferable to direct lighting for most everyday uses. This method, of course, means that direct light is made indirect by some manner of reflecting the direct light, often by throwing that light to the ceiling and having it reflected, will light the room without glare. If the ceiling has a low reflection value, a great amount of the light thrown on the ceiling is dissipated—money is sent to a ceiling never to return again. The reflectors of the light must be kept clean. A dark ceiling will absorb light and make indirect light inefficient and expensive. A bright, sparkling interior that is immaculately clean helps greatly to sell products. A room that has inadequate lighting has dark corners, stuffy, dirty-looking nooks—not necessarily because of the presence of dirt or soot, but often because of murky shadows. These can be eliminated and a room made brighter and more cheerful by painting walls, ceilings, or other large expanses of surface a light color.

The type and texture of the paint used is very important. When paint becomes dirty it has little or no value as a reflector of light. For that reason the paint chosen should have a flat finish that can be washed easily and light reflection value can be maintained indefinitely. Ivory, white, light cream or buff in a mat finish are rightly popular.

The following tables gives the percentage of light reflected by various standard colors:

White (Casein)	90%
White (Flat)	84%
White (Eggshell)	82%
White (Gloss)	81%
Ivory White	79%
Cream	74%
Aluminum	73%
Ivory Tan	67%
Light Green	62%
Yellow	60%
Light Gray	59%
Buff	55%
Light Blue	52%
Medium Green	49%
Tan	48%
Medium Blue	43%
Orange	40%
French Gray	32%
Dark Red	14%
Dark Green	10%
Dark Blue	9%
Black	2%

CARLSON HEADS KRAFTILE OFFICE

C. W. Kraft, president of the Kraftile Company, Niles, California, has announced the appointment of J. A. Carlson as head of the Kraftile San Francisco office. Mr. Carlson was formerly Western Division Manager of the Cambridge Tile Co. In addition to his long and varied experience, Mr. Carlson enjoys the confidence of a wide circle of friends in the tile business. At the same time, Mr. Kraft made known that Paul J. Shepard is no longer associated with the Kraftile Company . . . and is now affiliated with the L. D. Reeder Co., San Francisco floor and decking contractors.

PLANS SIFTED IN NEW O-I BOOKLET

Recent governmental pleas for more conservative promotions in the field of postwar planning have been made coincident with the publication of a booklet, "Kitchen Predictions," which sifts many practical ideas. Interesting new products of manufacturers other than Owens-Illinois are featured, many of them in full color pictures. Department stores, which handle many of the items discussed, and grocery outlets also are distributing the booklets to their customers. A portion of the booklet is devoted to a "dream" kitchen built largely of plastic materials. Another shows a kitchen largely of glass. The use of glass blocks as a material for interior walls and also for exterior panels is graphically illustrated. Business firms desiring to distribute this booklet to their customers may obtain reasonable quantities of them from the Owens-Illinois Glass Company, Toledo, O.

INCREASING PAINT BRUSH MILEAGE

High pressure research seeking relief from the scarcity of essential products has achieved signal success in the case of the humble paint brush, especially the rock-hard, ready-for-discard kind of brush. The relief agent is a new and different sort of cleaner known as Prestorer. Acting on a different principal from established solutions, Prestorer is at once potent, easy to use, economical and non-hazardous. Unlike tires, paint brushes cannot be re-capped, but by the simple use of Prestorer they can be reclaimed, their lives prolonged, and their mileage records tremendously increased. For only a few cents and a minimum of effort anybody with a container of Prestorer can quickly cleanse or soften several brushes, regardless of their size or shape. Professional or amateur painters can obtain Prestorer from most dealers, or may write direct to the manufacturers, *Technical Development Laboratories, Tenafly, N. J.* Dealers unable to secure Prestorer from their supply houses are also invited to write the manufacturers of this timely product.

SQUARE D ISSUES NEW BOOKLET

A new 28-page booklet of convenient pocket size entitled "Care and Maintenance of Electrical Equipment" and containing simple instructions for keeping switches, panelboards and switchboards in good operating condition. The booklet, fully illustrated, also contains a parts ordering list of Square D Electrical Equipment. May be obtained without cost from Square D Company, 1318 East 16th Street, Los Angeles 21, Calif.

NEW ELECTRICAL LIVING BOOKLET

For builders, contractors, architects, engineers, and allied interests, a new book which explains the need for better wiring or better living in postwar homes has been prepared by the Better Homes Department of the Westinghouse Electric and Manufacturing Company. According to this 64-page illustrated book, the better wired home of 1945 will have (1) enough outlets for present and anticipated appliance and lighting needs; (2) enough circuits to distribute the electrical load properly; (3) enough switches for safety; (4) modern protection for all electrical circuits; and (5) wiring and wiring devices of high quality. Plans for an average-priced postwar home described in the book include 18 individual electric circuits to make unnecessary any future expensive wiring additions, and to provide improved service from electrical appliances. Wiring diagrams and a complete floor-plan explain why each circuit is necessary, and how the electrical load should be distributed. The Technical Data Sheet Section of the book includes all specifications of electrical appliances and equipment which will be available. Copies of the new booklet may be secured from the Better Homes Department, Westinghouse Electric and Manufacturing Company, 306 Fourth Avenue, P. O. Box 1017, Pittsburgh 30, Pa.

BLACK LIGHT A COMMERCIAL APPLICATION

Black Light—the invisible ultra-violet rays that light up instrument dials in the cockpit of airplanes and essential to protect the night vision of pilots will now be available to illuminate dials on the dash of automobiles, dials on radios and television sets. The remarkable effect of seeing objects illuminated by invisible light is the phenomenon of fluorescence, and the beauty of fluorescent colors are as fascinating as the colors of the rainbow. The development of a plastic filter transmitting these invisible ultra-violet light rays, from a visible white light fluorescent lamp and filtering out of the visible light, is the achievement of J. M. Gordon, Fluorescent plastic consultant and research engineer for Lion Manufacturing Corporation, Chicago manufacturers of light appliances. The plastic filter can be used with any size fluorescent tubular style lamp or circular type, contemplated for production.

CHEMICAL DOES AWAY WITH MUD

A chemical method of preventing mud by making soil waterproof has been developed by Hercules Powder Company, and has been proved in use on

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roads, airplane landing fields, and other construction projects here and abroad. Its proper use means an end to muddy streets and roads, and a timesaving aid in road construction work where mud may cause delays. Stabinol can be used to stabilize unsurfaced dirt roads in rural areas where the traffic is light, or it can be mixed with soil that serves as the base on main highways with hard wearing surfaces. By mixing Stabinol, a resin compound, with the top few inches of soil, a waterproof surface is obtained. The water will drain off or evaporate, rather than seep through the treated soil and turn it into mud. Stabinol-treated soil resists penetration of surface water, the chemical company said, and also the capillary rise of moisture from below.

PLASTIC WINDOW SCREENS READY

Plastic window screens already look forward to a waiting postwar market, according to The Dow Chemical Company, developer and manufacturer of Saran, the plastic from which the screens are woven. Although Saran screening is said to possess several points of advantage over metallic types, its corrosion resistance alone has been sufficient to create a definite demand in certain geographical areas where "substitution" installations were made before Saran went under allocation. Plastic screens were installed in two Dow plants, one near Los Angeles, California, the other near Freeport, Texas, when metal screening materials were found to be scarce. The performance of Saran has been so far superior to that of metallic screens, the company states, that complete installations are now anticipated in these and other Dow plants when the material again becomes available for civilian use. Meanwhile officials of other coastal industries, having witnessed Saran's performance, are likewise awaiting only the availability of the plastic screen to replace existing metal types.

NEW LONG-LIFE STOKER TIMER RELAY

A new primary stoker control—Thermo-Pilot—that utilizes the principle of Thermal Action has been developed by the Perfex Corporation, Milwaukee, Wisconsin. First developed in 1939, it has been tested in actual home installations through four heating seasons and is now available for use. This new control replaces the old conventional clock timing mechanism and its complicated gear trains, ratchets, etc., with two simple moving units. In operation, Thermo-Pilot is positive and dependable. An electric current supplies heat energy to the bimetal element. When sufficient heat has been stored in this bimetal element, a circuit is closed which energizes the stoker relay and places the stoker in operation. As the bimetal element cools, the relay is de-energized, the stoker stops and the cycle is repeated. This hold-fire operation can be adjusted for short, medium or long operating periods at from one-half to one hour intervals to meet operating requirements. A special safety switch prevents hold-fire operations immediately after the stoker has been in operation at the command of the thermostat. There is no subsequent over-shooting of room temperatures. The elimination of complicated timing mechanisms results in longer life, less wear and reduced servicing operations.

AN ABSTRACTION IS A REALITY

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Of the various and fanciful efforts to bedevil abstraction out of existence, there appears to be currently popular three main forms of exorcism. One, that abstract art is escapist art (they do not paint reality). Two, abstract art is now largely academic. And three, the "discovery" and glorification of America's past art accomplishments, resulting in the deification of academically representational art. This latter and most subversive of the lot, has curiously paralleled in time Hitler's rise to power, and, incidentally has also in common with him many of his theories and preferences about art. Nor is it all impossible that such similarities are mere coincidence. Of utmost importance and significance to those striving for a world peace are the ideologies contained within this excerpt from another national art magazine of last February, which said in part:

"perhaps because of the national consciousness that goes with her assured position as a militant power in the world today, America is more than ever keenly conscious of her historical heritage . . . As a direct offshoot of this feeling there is a reviving interest in those mid-nineteenth-century painters whose realistic pictures of their life and times gives us so thrilling an account of the rise to leadership of the democratic way of living." It is extremely doubtful to just what *constructive* ends this glory in America's *militant power* can lead. Are we incapable of thinking of leadership save in military terms? Or rampant *nationalism*? For the past decade zealous patriots have been turning the archives inside out to find an indigenous American art. We are now seeing the fruits of their quest in the form of testimonial exhibitions, editorial eulogizing, centennials, and a hoary assortment of musty canvases, chromos, and "artless" primitives supposedly "akin to sophisticated modern art." Though the echo of the Craven-led harangue against modern French importations still resounds, there is no voice now willing to admit that 19th Century painting in America was of the worst sort of derivative art, all of which had its origins either in France or in England. In those days we bor-

rowed everything from Europe—our manners, morals, and not the least, our cultural ambitions. But today, our national ego suddenly inflated, we are scrimmaging through the attic hell-bent to find the right heirlooms which will put us on an equal cultural footing with our betters of yesterday. Like an adolescent after his first shave we strut our ludicrous treasure before the world, boldly nudging a place for men like Winslow Homer and Thomas Eakins among history's creative giants. In more rational times we would recognize them to be merely the granddaddys of the *Saturday Evening Post* School of Illustration. Anatomy and perspective, the two chief concerns of these men, are now extolled as virtues *par excellence*. Through the standards which they have erected, art is reduced to an exercise of visual perception, but even critics who write most glowingly of their achievement seem to have some shame. They find it necessary to make such apologies as the following on the occasion of the Eakin's Centennial in Philadelphia: "That Thomas Eakins was a great artist, one of the greatest America has produced, is not, I should think, to be questioned. At the same time, one may examine with care all the art that has been assembled and fail to be stirred by it in other than an intellectual way. This art is *right*, but it is seldom moving. . . . It is art that leaves one cold. Yet it is art that one is compelled deeply to admire for its manifest and manifold technical achievement as well as for the uncompromising honesty with which the artist's quest for truth was conducted."

Should you wish to have an idea of what this heritage means in terms of present art standards, look at the Louis Bouché painting which won the Beck Medal in the 139th Annual Exhibition of the Pennsylvania Academy. It would be hard to imagine a more unlovely or unworthy object upon which to bestow distinction. Or look at the first prize winner, which took \$1000 with it, in the last Carnegie show—a portrait of Gregor Piatigorsky by Academician Wayman Adams. The art department of your library can show you reproductions of these and an infinite number of other such sterile unrealities.

This is academic art of the first water. But abstract art is now also being called "academic." It is like the pot calling the kettle black. For all the meaning there is to such a charge. The fact that there is a certain approach shared in common by abstract artists everywhere seems to have led to the confusion of result with intent. Art historians are prepared to recognize individual specimens of art as belonging to one creative epoch or another. They do not confuse, for this reason, something Egyptian with something Peruvian or Chinese, or Gothic, *nor do they find it necessary to label all SIMILAR work academic*, even when it continued to be produced for 3000 years! But among the criticism leveled at the American Abstract Artists' 8th Annual in New York, was that, standing in the middle of the gallery, the reviewer was unable to identify one artist's work from another's. Actually, this is only another way of admitting that most of us regard art primarily as the manifestation of the psychoneurotic personality. Anyone understanding the nature of great art movements of the past will know that individual idiosyncrasies have little place in the aggregate output of a people. It is to the credit and distinction of Abstract Art that its producers have so much in common.

At the opposite pole from the latter are those artists who indulge in the painting of self-portraits—and there is current a great deal of trumped-up interest in such narcissistic activity. It would seem that the much publicized exhibition of "One Hundred Artists and Walkowitz" for which that many different artists painted a portrait of a fellow artist, has carried to the point of absurdity this disease of egomania. Could anything be of less interest or social importance than a picture of how the artist looks at himself, unless it is how a hundred artists look at one artist?

But by far the gravest offense charged against the abstractionists is that they do not paint reality—worse, they deliberately *escape* reality. To understand the nature of this attack it is necessary to understand what is meant by reality. Obviously the reality looked for and which is definitely not there is the *reality of visual objects familiar in our surroundings*, or made familiar through sufficient resemblance to things already known. This, to be sure, is one kind of reality; the reality of simulated surfaces, contours, shapes and shadows. *It is a reality depending upon first-hand experience, or an association through such channels*. It is the reality which most painters since the Renaissance have portrayed fairly well, and which the camera has done even better. It is reality limited to what the eye can see at a given moment and place.

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AN ABSTRACTION IS A REALITY

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But mature adults have long recognized that there is another kind of reality, more real than any such *fragments of visual reality* can ever be. A *concept* of the relationship of things is, after all, a reality, however abstract must be the medium of conveying it. The distance from the earth to the sun is a reality; so is the night and day and the planets in their orbit. Is not the earth round; do not the rivers form and cut their way to the sea, and do not the tides respond to the lunar will? And the weather about which everyone talks so much; it too, is a reality—but the *forces which create* the weather are *the* reality. And there are the earthquakes and geological shifts, the stress and strain of great molten masses of rock and the encrustations of past life upon the earth, and there are minuscule organisms in the water and on the land about which knowledge may come only through the laboratory microscope, while we find a new understanding of the earth from ten thousand feet above our little claustrophobic country lane.

These are realities of such magnitude that no camera or camera eye can assay them. And yet they are still but a part of that all-encompassing scheme of things which is the reality of life, of gestation, fruition and decay. To so much as comprehend them is an abstraction of thought. But it is upon this reality, the reality "which comprises or concentrates in itself the essential qualities of a larger thing" where the perception of the abstract artist rests. To be sure, all of them do not function within such an ontological orbit. In certain quarters, abstract art has been *la mode* from the beginning. But what if there are many "academic" modernists. Abstractionists can bear this charge along with all the other puppy-dog-at-heel nagging. It is those who are on the insecure ground of shifting values, of chasing after yesteryear's rainbows, who need worry about the academicians who overflow their ranks, for indeed there are so few ways left to save the same things that have been said ever since the cave man took to drawing images of the hunt. Truly the pickings are poor for such plebian and nostalgic souls.

IN DEFENSE OF THE FILMS

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"Let me state here and now that the motion pictures are an art form. And let me add, with equal emphasis, that motion pictures are also business—big business . . ."

Mr. Zanuck speaks with the authority of one of Hollywood's most important and most successful producers. There is no reason to question his definition of motion pictures as an art form—and as big business. Mr. Zanuck, and the interest he represents, have done well by the several hundred million dollar investment in films. But have they done as well by the art form? I think not. The industry needs a program: and the first step of that program ought to be the statement of an industry policy. The second step ought to be the creation of an organization of men of vitality and men of ideas to handle the statement of this policy, to handle the attacks and charges, to defend one of America's most important enterprises.

It will be stated that the creation of such a board or group or whatever else one chooses to call it is an ideological impossibility. The Academy of Motion Picture Arts and Sciences foundered several years ago as an industry united front because of commotion from the right and left. It is reported that the producer interest was using the outfit as a strike-breaking organization. Now the Academy has gone so far to the other side that it openly states in a published testimony of its policy that it takes sides on nothing, sees nothing, hears nothing and says nothing—even in its own defense.

But it is possible to reach a minimum understanding between all groups in the industry as to what such a board might do. All members of the board, from the most conservative producer to the most progressive film craftsman will agree on several basic points:

They will agree that attacks from all sides should, at least, be answered intelligently and forcefully. Producers know what these charges can mean in terms of affecting box office results. A smear campaign, such as the one which branded Shirley Temple (sic) as a Communist, was not good for Miss Temple; 20th Century Fox, her parent studio; or the industry itself. The Unions and Guilds, which may not be directly effected by such attacks, can nevertheless see the handwriting on the wall: charges of this type have generally come from individuals and groups anxious to limit their economic freedom as it is expressed in the labor contracts and their labor rights.

Another basic minimum on which all groups, all sides will agree is the need for industry education about the industry. There ought to be a program of keeping film workers and the public informed about the industry. This is a public relations job which might include everything from a program of showing old films for industry workers to the publication of a periodical about the industry for the industry, for schools and colleges, for the public. There is at this writing no serious publication which deals with films as an art form. It is a sad commentary on the film industry, for example, that Hollywood must turn to New York's Modern Museum of Art for its old prints, and that even the Academy of Motion Picture Arts and Sciences leans heavily on this eastern organization for its needs.

On the basis of self-defense and on the basis of the preservation of its own art all groups in Hollywood will agree. In the meantime there is a great wind gathering in the East, the West, the North and the South, and it sounds awful like Senator Blow and Congressman Blower.

THIS IS JAZZ

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Wolverines, with Bix Beiderbecke, down through the various recording groups, all of these men had heard New Orleans Negro style Jazz—in Chicago—and whether they heard Negro bands like those of King Oliver, Jimmy Noone, or Freddy Keppard, or white bands like Tom Brown's or the New Orleans Rhythm Kings, they were hearing New Orleans music. They were hearing it and they were trying to play it themselves. And their attempts, partly successful, partly not, are all there is to Chicago style. The rest is the opinion of people who had heard a lot of this copy-work but little or nothing of the original New Orleans model, and the result was recording company build-up.

Chicago style generally falls short of being good hot Jazz because of its lack of control. It is essentially a superficial imitation, failing to penetrate to the basic fact that New Orleans Hot Jazz has fundamental discipline and restraint. At its moments of greatest exuberance each Negro musician is relaxed and in complete control of what he is doing. The true Jazz is exuberant and controlled, much Chicago music is boisterous and unruly.

Two other errors of the Chicagoans expose their lack of real understanding of Jazz. The first is the tendency of their basic rhythm instruments, the guitar, bass and drums, to break up the basic beat. New Orleans musicians do not do this; their rhythm section gives a firm base around which the horns play in varied rhythms. Where all the instruments vary the rhythm, the feeling of control is lost.

The second error was tampering with the instrumentation. The Chicagoans failed to realize the logical inevitability of the New Orleans band set-up. That this instrumentation was experimentally arrived at by the Negroes in no degree detracts from its logic. The Chicagoans added instruments and changed instruments. When the saxophone took the place of the trombone it was unable to fulfill the essential rhythmic-propulsive function of the latter. Instead of the smooth rhythmic sutures supplied by the long glissandi, its honkings (used in an endeavor to make a *sweet* instrument *hot*) merely jumbled the rhythm still further. And when the Chicagoans brought the trombone back, they frequently, while retaining the clarinet, kept the saxophone in as well, to wander around uselessly in the polyphony like an actor with no part.* Meanwhile, the trombone, fulfilling once more its rhythmic function, had forgotten its other duty of filling in the harmony. Frequently it is playing only on the octave with the trumpet. Thus the polyphony, even with added instruments, was thin and incomplete. As instrument after instrument neglected or forgot its essential duty, the remedy was to add more instruments. Soon they had to be organized in sections; polyphony, being impossible, was abandoned; and we had the big band, ten to sixteen pieces. Thus superficial copying brought the same lamentable result as the White-man-symphonic approach had done.

That these happenings would tragically interrupt the natural development by the Negroes themselves of their own Jazz music was due to several factors. One was the tempting *appearance* of a large band, both to the Negroes and to dance hall owners, as well. Another was the fact that—polyphony abandoned—the large bands had to play from arrangements in section style (which is symphonic style) and this more intelligible manner was readily accepted by the public. Thus financial success was made to lie in this, the wrong direction. And, coupled with popular acceptance, was the Negroes' pathetic, age-old desire to play up to and please the white man. To achieve this white acceptance which, like all his concessions, never, after all, brought him the equality he sought, he fairly threw away a unique and vital art, wholly his own.†

Jazz is often dismissed as limited and incapable of further development. The truth, as will be seen, is that its true development, by its creators was halted. What if the course of European music had been stopped say, with Haydn, and its further development been taken over by the Chinese with European composers obsequiously following suit? I believe the Negroes were, and I believe they still are, capable of a true development of their own Jazz music along lines and to a degree undreamed of.

*Bunk Johnson says, "It just runs up and down stairs with no place to go."

†This Europeanizing of Negro music started very early, as witness the *concertizing* of spirituals by the Fisk Jubilee Singers about 1871.

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THIS IS JAZZ

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It is scarcely within the scope of these lectures to go much further into the question of big band Jazz, which after all is not real Hot Jazz. By "big band" is meant not only the Whiteman concert orchestra sort of thing, but the recognized big Jazz band set-up of fourteen or sixteen pieces; the former has three trumpets, three trombones, four saxophones, piano, bass, guitar and drums. For sixteen pieces add a pinch of additional trumpet and a dash more of saxophone. Where needed one or more saxophones can double on clarinets. One of the better big bands, that of Duke Ellington, however, has frequently had fifteen pieces, the extra piece being Bigard's clarinet in addition to four saxophones. Big bands are possibly an inevitable development in Jazz but, I feel not necessarily a permanent one. It should be recognized that they spell the virtually complete dropping of the basic idea of *collective* improvisation. To the fore comes section work, i. e., concerted writing for the various sections, trumpets, reeds, etc., and improvisation lingers on meaninglessly in the form of extended improvised solos played against arranged backgrounds. The very use of section work and loss of collective improvisation inherent in the larger group is a long move away from what is uniquely Jazz toward European qualities. Gained are undoubtedly fullness and richness of tone, fantastic accuracy; lost—except in the rarest of instances and with bands made up of the most exceptional musicians—are suppleness and rhythmic complexity. Because the paradox is that a big sixteen-piece band cannot play—nor arrangements provide for—rhythms which are anything but simple compared with the complex polyrhythms of five men improvising freely. There are many who doubt this, but they are not really listening analytically when they compare the two types of music. They are being fooled by full tone, rich harmony, and complex single rhythms played in unison by whole sections. But the most complex single rhythm is simple compared with several different rhythms playing together. No one has been able as yet to write the sort of free counterpoint which small bands improvise, nor arrange for even the most gifted sections to play it. The big band contributes new instrumental combinations and much of interest, but at the most it should exist simultaneously with the small band. There is room for both, but if the big band is allowed to supersede the small hot band, all music will suffer the loss of something precious and unique.

Big band music, for the purpose of these lectures, can be typified by the playing of two records: the first will be

RECORD No. 35. John Hardy's Wife, by Duke Ellington and his Famous Orchestra (or any comparable Ellington record).

That Ellington is a capable and inventive musician none will deny. But his tradition and aims are classical rather than Jazz. He consistently Europeanizes Jazz music and, being a Negro, his great popular success has been a very great influence on other Negroes.

The second big band record is

RECORD No. 36. Rocking The Blues, by Count Basie's Orchestra (or any comparable Basie record).

Listen for the powerful beat for which this group is famous, and the repeated riffs, i. e., rhythmic phrases—which with this band, as with many other large bands—take the place of melodic development of any sort. When a finely trained large band begins swinging on riffs, it can be very impressive—but also, as any of you who listen constantly to radio music know only too well, it can become deadly monotonous. Early Hot Jazz never gave this effect of monotony because its improvisations were nearly always melodic. Jelly-Roll Morton said, "Keep the melody going somewhere all the time." Lovers of modern music admire—or profess to admire—abstract music devoid of melody. Place is always found, however, for a Prokofieff or any composer with that rarest of all gifts, the gift of inventing melodies.

I cannot refrain from expressing my opinion that, when lovers of modern music admire the dissonant qualities in Jazz, their admiration is more soundly placed than for the dissonant modern "serious" music. The two chief qualities of music are melody and a rhythmic beat. Take one away and, like an airplane on only one motor, the music will get along. Remove both and you have left—no matter what erudite formulae may have been employed—only mathematically involved but musically meaningless noise. The scientific—like the ethical—approach to artistic creation is a fatal error. Scientific sanctions are as valueless in the aesthetic field as ethical ones. Keep the melody and tamper with the beat as you will, but remove the melody and the beat must be fixed. This Jazz does. The late Sergei Rachmaninoff must have sensed this blind alley into which modern music is headed, for a posthumous article quotes him as saying of modern American composers, "If they persist in going the way they are going now, there is no hope for them. *The seed of the future music of America lies in Negro music.*" (The italics are mine). Music may employ mathematics, granted, but that mathematics is music is a gross non sequitur.

Like "Chicago style," Basie's music brings up another ghost that needs to be laid, "Kansas City style." This is nothing more or less than "riff-style" which is a degeneration of Jazz, an over-simplification. After the big bands dropped polyphony, bands like Basie's next dropped melody itself, even a simple, accompanied melody. It was replaced by snatches of melody, repeated phrases, but musically it is barren and meaningless; possibilities of development within it are virtually non-existent.

Thus we have exposed to our view the two big-band tendencies. Europeanization as exemplified by Ellington, and the degeneration of Jazz into non-melodic rhythmic elements, as exemplified by Basie. Both of these tendencies are inimical to the spirit and form of real Hot Jazz and equally opposed, it should be noted, to the creative musical progress of the Negro.

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

■ Laymen, it seems, have some considerable interest in "who-the-hell-is-an-architect?"—and one of them took his pen deftly in hand to say so as a direct result of reading our discussion last month on that subject. An architect, he believes, is a gent who *ought* to know something about how to keep the bricks in place on the veranda and such things.

This particular layman has no respect for ivory towers, and he has a definite idea that it would be well if the services of the architectural profession were to become commonplace to everyone, as the services of the mechanic are to the car owner. Furthermore, he is of the opinion that the profession should strive to this end—and he makes some terse suggestions . . .

Perhaps it would be better to let him speak for himself. He is Mr. William M. Ryan, who operates the Ryan Cadillac Company in Seattle, Washington. He says in part:

"Page 48 of the April issue (of Arts & Architecture) is undoubtedly the soundest advice to prospective home builders although not aimed directly at them. If post-war home building is to make a real advance from present archaic methods, materials and design it will, of course, require some really 'sales-promotion' minded architects.

"The services of the architectural profession must become commonplace to all, as the services of the mechanic are to the car owner. Further, however, the profession must take the lead in promoting such a feeling of leadership in the introduction of all that is new, sound and good and not leave it to the manufacturers of, and dealers in, building materials, or to contractors and builders.

"No one would contend that architecture is not an art in spite of the 'creations' of many architects. It is, however, an intensely practical art. Its province is not narrow. While it shares with other arts in appealing to the senses its ultimate goals are utilitarian. This is the point of this letter . . .
". . . can he (the architect), dammit, give me such a wall in my new house as will not crack, check, warp, split, need repapering, etc.? What is he doing about doors that are always swinging back against the furniture or refusing to open? Why doesn't he fix it so I'll not need a painter on a retainer basis? Isn't there some way to keep the bricks in place on the veranda?"

"Hells bells, folks, I could go on at no small length—I already have. I just hope you'll get around to showing us the permanent, utilitarian, practical side of your new modes and models so we'll be glad to make our homes a joy to behold . . . Many thanks for your good magazine. It's the first I've ever read that produced a 'letter to the Editor.' Good luck to you."

Incisive as his letter is, there is more between its lines than in the lines itself—if both architects and prospective home builders want to do some thinking about the matter. In the first place (note to architects) it shows that prospective home builders can actually think, and (note to prospective home builders) it shows that home builders will come to some profitable conclusions if they will think.

Mr. Ryan is obviously aware that post-war home building needs to advance from "present archaic methods, materials and design." Any architect who has hoped that business would go on as usual after the war by simply continuing the use of methods, materials and designs available before the war is in for trouble—laymen are going to demand something better of the architectural profession. And simply squatting and waiting for business isn't going to work either. If an advance to better methods, materials and design is to be made it will "require some really 'sales-promotion' minded architects." In other words, the architect has a selling job on his hands. The services of the architectural profession must become commonplace to all. There go a lot of ivory towers!

Up to now the average architect has been convinced that his struggle for leadership in the triumvirate made up of architect, manufacturer and builder has been a private—an intramural—affair. This is a fallacious conviction. Those on the "outside" are well aware of this struggle. And they hope he will win out—if he "takes the lead in promoting such a feeling through leadership."

How about "archaic methods, materials and designs?" These words are at once a criticism of past activities of the architectural profession and a hope that the future will bring out something better. The war is producing many new methods, materials and design techniques . . . and submitting them a-borning to test by war usage. This is research under duress—research at a feverish tempo.

All the foolishness is cut out. Only results count.

The war press is carrying the news of these advancements to the public, and it is being read avidly by the big majority of prospective post-war home builders. They are going to demand the benefits of these new methods, materials and designs. And it is certainly obvious that the architect who is master of them is going to be in demand—and that the architect who sloughs them is going to be in an unfortunate fix, indeed!

If Mr. Ryan's comments inspire a few architects to a determination to do something about making "our homes a joy to behold" in the postwar period, and if they inspire prospective home owners to seek out such architects, they will have done more than most any other approach could have. So: thanks to this chap who took time to speak his mind on that most dignified of questions, "who-the-hell-is-an-architect."

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OFFICIAL BULLETIN

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.

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