

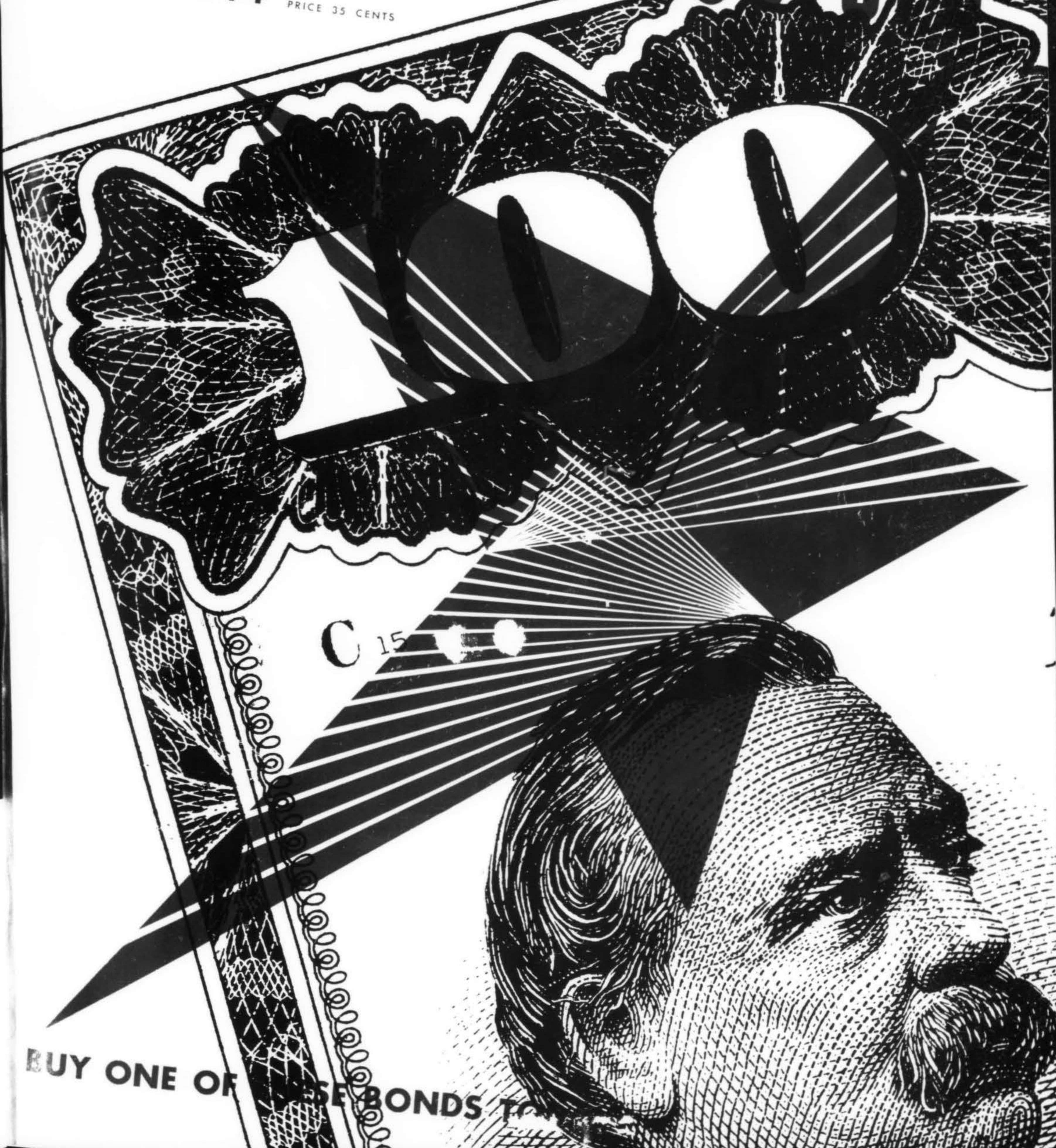
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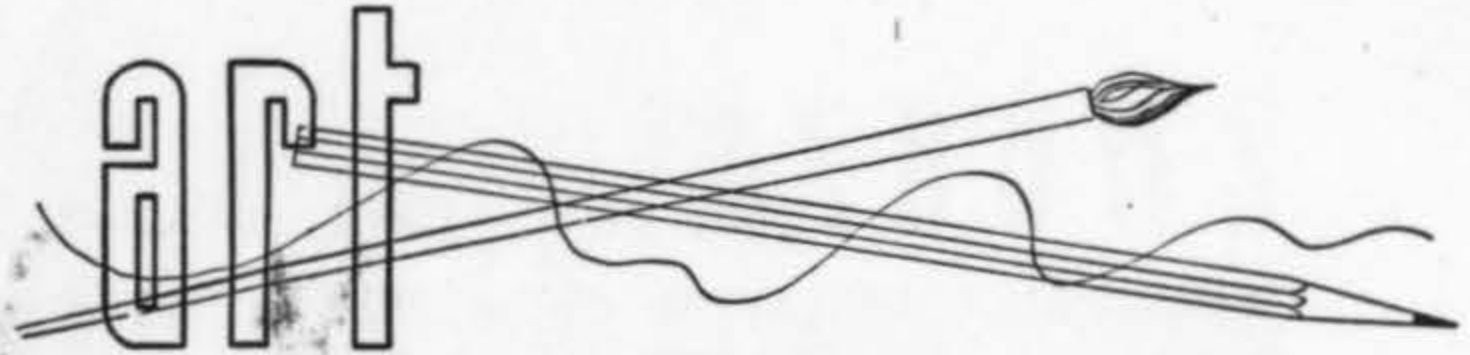
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Art as a subject of discussion is making rather remarkable headway these days. Professional spokesmen are dragging forth all manner of evidence to prove that more and more people are interested in art, that more money is being spent for its acquisition, that labor is being developed into first a new audience and then into buyers of art, and that there is a wonderful new union between industry and art, the former making an impressive monetary bid for the world's record art patron. It is also observed (and usually deplored) that government has reneged on its duty to our artists, but on the other hand we have big time magazines and other private enterprise stepping into the breach. Much interest has been focused upon what artists are doing in wartime, with the general admission that so far they seem to remain pretty much untouched by it, in spite of the fact that 10,000 professional artists, banded together under the name of Artists for Victory, seem to think that they are prepared to serve their country.

There is something more than a little grotesque in the current interpretation of all this activity, while the implications that a vastly destructive war is the shot in the arm which will put art back on its feet, is a deplorable index to a badly distorted view of the function of art. Art has been a very sick patient for so long now that few individuals have any notion that it was ever a healthy, actively integrated part of the social structure. Invalidism set in about the time that artist began to be regarded as "a special kind of man," forgetful that "every man is a special kind of artist." Art for Art's Sake, the Ivory Tower, Bohemianism, art patrons, art dealers and museums are all far advanced symptoms of the malady. As long as art is something set aside, of special or peculiar interest to a minority (even when that minority includes labor) we can expect art to continue going from bad to worse.

The critical nature of this disease is made the more apparent when we see that the artists themselves are the first to foster it. They not only put up with preposterous indignities to their self-esteem as human beings, they accept them and go back for more. They are humbly grateful for the crumbs that are scattered in their direction, generally more envious of those among their fellows who can grab the most, than wrathful toward the forces which make them the most exploited of men. No masochist could find better means to assuage his self-destructive drives. He constantly wages a battle to thrust his wares upon an indifferent public. He grovels at the feet of tycoons whom he secretly abhors, and if he succeeds in winning patronage, mistakenly assumes that he has at last become one of the great. One beholds the sad spectacle of an artist devoting his whole lifetime to the collection of meager press notices, the most tangible evidence at his command to prove his value as an artist. To obtain these magic lines from the gentlemen of the press he not only paints his pictures, but pays exorbitant sums for framing, cartage, and often gallery rent, printing bills and advertising costs, so that he may "get before the public." And sometimes he also performs an assortment of "stunts" to gain more popular attention for himself. The artist has become the purveyor of the most highly esoteric of wares. Most people can get along very well without his product simply because his product means nothing to most people.

Basically this is neither the fault of the artist nor the public, but of an entire philosophy of life. We might well contemplate the words of Dr. Coomeraswamy, scholar of Indian art, who wrote in his book *The Transformation of Nature in Art*: "Our modern system of thought (is based upon) a spiritual caste system which divides men into species. Those who have lost most by this are the artists, on the one hand, and laymen generally on the other. The artist (meaning such as would still be so called) loses by his isolation and corresponding pride, and by the emasculation of his art, no longer conceived as intellectual, but only as emotional in motivation and significance; the workman (to whom the name artist is now denied) loses in that he is not called, but forced to labor unintelligently, goods being valued above men. All alike have lost, in that art being now a luxury, no longer the normal type of all activity, all men are compelled to live in squalor and disorder and have become so inured to this that they are unaware of it. The only surviving artists in the Scholastic, Gothic sense,

(continued on page 10)



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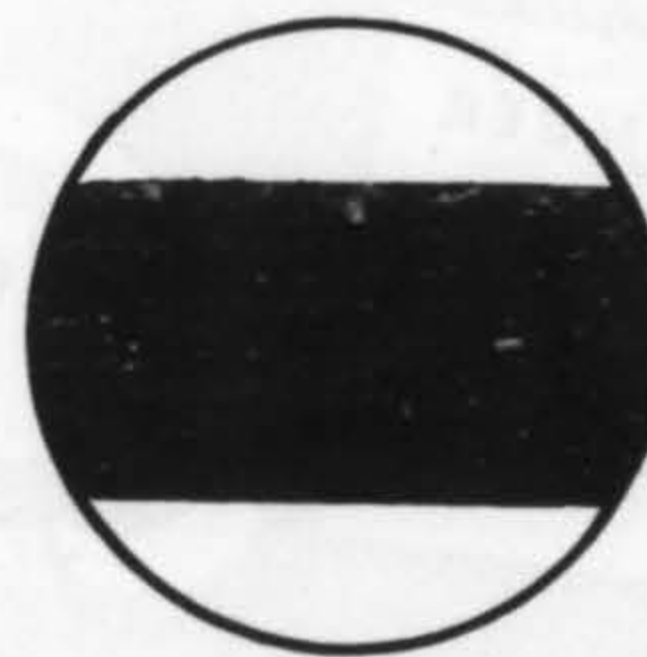


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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$3.50 a year; to Canada and foreign countries, \$5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

music

PRIMITIVE MUSIC, FOLK ART, AND IMPROVISATION

A first and most primitive approach to art would appear to be through sentimental elaboration and adornment of plain matter. A simple narrative becomes a ballad; the well-known ballad becomes a theme for histrionic improvisation. In turn the ballad melody, abstracted from its verbal context, becomes a subject of musical improvisation. Such a case is that of William Byrd's *The Carman's Whistle*, the variations having no discoverable relationship with the low-down subject of the ballad. The variations are the natural result of musical feeling induced by the melody. A second and more cultivated approach to art is through the development of formalism, for example Byrd's invariable custom of following the plain exposition of each section in a pavan or galliard with an elaborated development of the same material. Formalism differs from form in being habitual instead of being derived from the creative needs of the material in hand. Thus in *The Woods So Wild* Byrd introduces a group of variations derived from a subsidiary fragment of the theme. Between form and formalism is Byrd's way of stating a theme fragment, beginning the variation before the statement has been completed and then varying the entire composite theme, as in *Walsingham*. Yet this charming and highly cultivated musical effect is found in Hugh Aston's *Hornpype* and must have been a formalism of English Renaissance improvisation before Byrd's lifetime.

It is tempting to develop this discussion in terms of the music of Wm. Byrd, whose eighty years of life lie across the summit of English musical experience, starting in a period of free improvisation, of which only Hugh Aston's virtuoso *Hornpype* and two other slighter pieces have survived, and ending in the period of monumental formalism typified by the Fantasies of Orlando Gibbons and John Bull's *Walsingham* and *Hexachord*. No other period in art can compare with this in its rapid expansion from folk and

primitive art improvisation to a full art, marked as primitive even at its full flow by the intensive cultivation rather than diversity of its styles. If one is to speak of the full flowering of the primitive genius in musical culture, this is the period that should be studied first to serve for a criterion. The music of Byrd is the greatest height that musical art, springing from anonymity, has reached in one generation.

At the time of Byrd, as scholars now think likely, large choral groups customarily sang intricate polyphonic music in rhythm alone without the aid of beat or volume accent. Accomplished amateurs of better and occasionally worse voice sang together part songs or read the vocal parts or separate instrumental parts for viol or lute. Virginalists and organists played with a rhythmic freedom of cadence rivaling oriental drummers.

One may glimpse the polyhymnic freedom of an even earlier age through a small group of recordings of medieval music. These are the *Lyre Bird* recordings, made under extreme critical, technical, and scholarly control by specially trained players and singers, the preparation of a single recording usually taking at least a year. The performances are marvelously fresh and spontaneous. This is pre-polyphonic music, made up of the playing or singing together of relatively independent lines. It is of course written music. A part of it is definitely popular music.

All such folk music requires for performance a positive understanding of or feeling for unaccented melodic rhythm, what the dance band musician vaguely calls "swing." Byrd's larger *Hexachord*, for instance, is nothing if it is not "swung," and this is very much the effect that Byrd evidently intended. This composition comes near being an archetype of freely formal primitive popular music.

The statement is attributed to Constant Lambert, though it is a commonplace of music criticism—I remember that Shaw said it of some Englishman, was it Stanford?—that folk music is a dead end when used for larger and more formally structural compositions. The statement is literally true but should not be carried beyond its literal meaning. A multitude of smaller forms originally contrived for the exploitation of folk-music still thrive on the same diet. A beautiful recent example is Vaughan-Williams' quite unmodern *Fantasy on Christmas Carols*. But the attempt to puff (continued on page 10)

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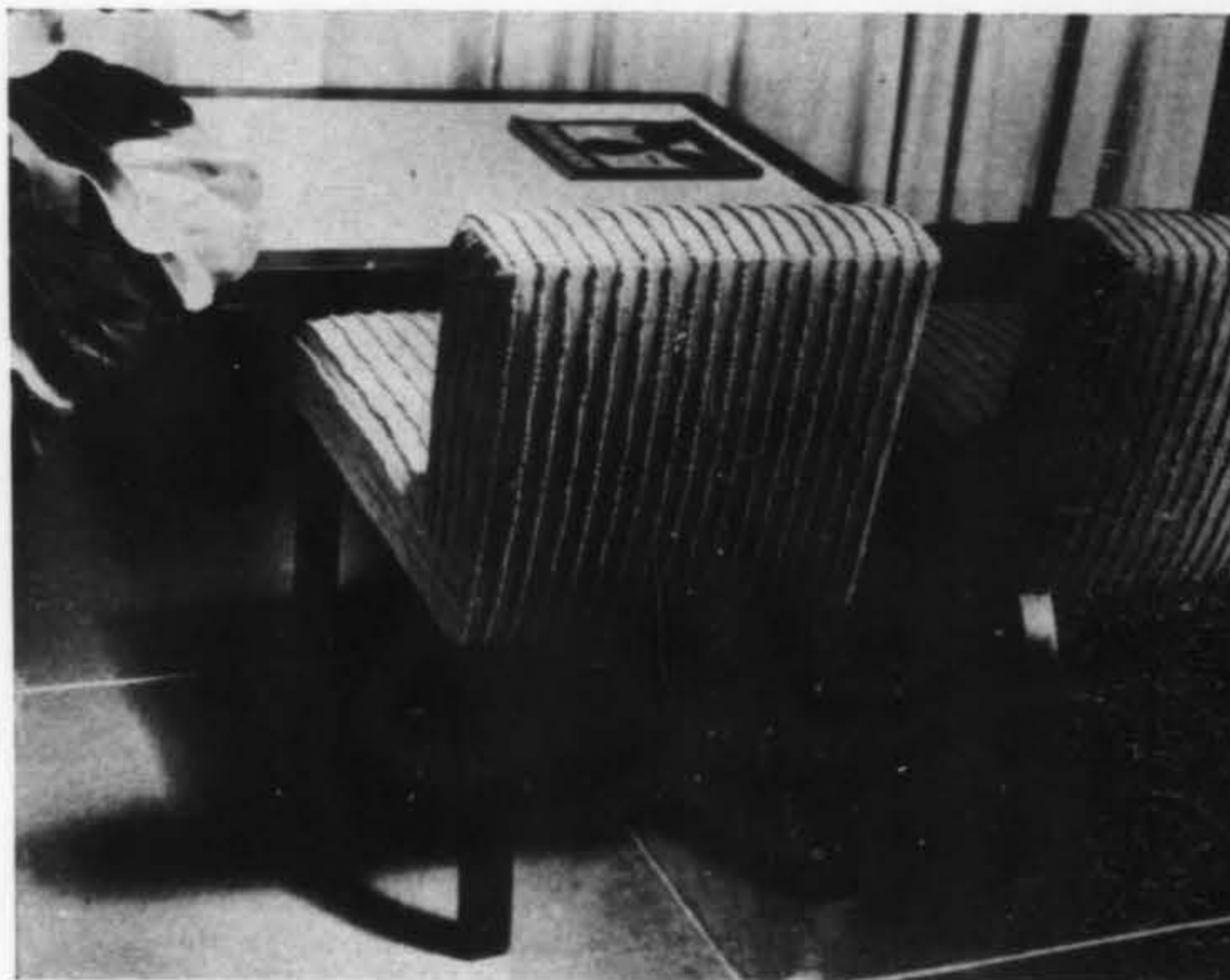
OFFICES IN PRINCIPAL WESTERN CITIES—BRANCH WAREHOUSE IN SAN FRANCISCO

music in the cinema

It is a strange and inexplicable phenomenon of musical life in America that professional critics ignore almost completely the role played by music in the cinema. Yet they cannot be unaware of the fact that serious music incidental to the screen drama is the regular, if unconscious diet of millions. The realization that the sound screen is disseminating cultural entertainment throughout the world and is thus helping to shape the musical taste of a vast audience should sufficiently justify a periodic appraisal of the function and quality of current cinema music.

When the average film-goer is asked to comment upon a musical comedy, he is usually able at least to remember his preference for one hit-tune or another. Serious background music, on the other hand, is likely to be so inobtrusive that most members of an audience are quite unaware of its existence. It would seem, therefore, that the process of ear-training going on all over the world is entirely painless. But even if the listener cannot identify incidental music, he will most certainly notice its absence, for it is indisputable that an apt score can contribute immeasurably to the continuity and dramatic tension of a piece. Granting the justice of Hollywood's philosophy, that no picture is great merely because of its music, it is obvious that a tonal interpretation of atmosphere and mood can be a vital factor in sustaining an audience's interest. To underline dramatic events and ideas by emotional means is a legitimate function of music in the cinema, even though in so doing it loses some of its prized independence. As if to emphasize the subordinate role allotted to background music, a Hollywood composer's creative stint is almost always added to an already finished product. This by no means precludes the possibility that cinema music, when separated from its context, may possess inherent values that give it significance apart from the film. The criterion of permanence will be the composer's creative capacity, his ability to write music that fulfills its function, first of all, but also has meaning as a work of art. If the audience can be educated to an awareness of the difference between a naive succession of tonal sound effects and a score that is marked both by musical vitality and penetrating insight into psychical processes, then the potentialities of the cinema for a truly creative musician are unlimited. Another factor to consider, however, and one that may be increasingly difficult to combat, is the public's attitude toward all mechanically reproduced music. Few people are observant of cinema music unless their attention has been drawn to it by such words as these, for they have been conditioned by much semi-conscious perception of radio music, soothing sounds that quiet the nerves while driving, reading or conversing.

It must be admitted that many cinema composers contribute consciously to an audience's apathy, for they make no pretensions to a sustained, musically unified interpretation of the drama, one that can be evaluated as a distinctive element of the production and listened to accordingly, but are concerned primarily with the musical depiction of minutiae, a technique called 'mickey-mousing.' When Cary Grant runs up the stairs, the music accompanies him; when the heroine flings open a curtain, there is a bubbling arpeggio on the harp. This approach to cinema music, reminiscent of movie organists in silent days, appeals to many producers, film and musical directors, men who rose to prominence after an apprenticeship as theatre or vaudeville managers, or as conductors of small pit orchestras, and who now determine the aesthetic policies of the cinema industry. They also must be educated to a realization that the cinema can eventually become the *Gesamtkunstwerk* that was Wagner's unrealized dream, a merger of the arts into a perfect whole. Until that time comes, however, much that is mediocre in the cinema will reflect the tastes of those who direct its destinies. Granting the premise that background music should not be written with a view to independent performance, but must mirror the thoughts and moods expressed on the screen, there is still no legitimate reason why a composer should not determine his own style. Frankly, few composers in Hollywood are free to compose as they wish; their mode of expression is subject to censorship by men who have only a rudimentary musical education, to put it mildly. These 'monarchs of all they survey' refuse to admit the possibility that any idiom more modern than that of Tchaikovsky will be understood by the public, meaning themselves. It is therefore not at all strange that much cinema music is derivative; on the contrary, it is rather surprising that an occasional score is couched in contemporary musical language. (continued on page 12)



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ART

continued from page 4

are scientists, surgeons, and engineers, the only ateliers, laboratories."

Not only in our conception of art, but in all conceptions, we seem to stake everything in the notion that progress is an inevitable thing; that we steadily, though sometimes haltingly, progress *upward* from something lesser to something greater. But it is possible that we may conquer the material world only to destroy it. Neither science, nor art, nor religion is pre-ordained to build a better world. They are equally capable of making it worse. There are even military strategists who acknowledge the fact that civilization cannot withstand another world war. And yet we have already become accustomed to speak of World War III. Until art—and science and religion—are once again a constructive and integrated part of the whole of life, they are bound to share the responsibility for our present chaotic and perverted activities. But isolated as they may be, and small of voice, there are men of science, art and religion, who are struggling valiantly against the forces of destruction which are rampant in the world today. Hope for the future lies in the deeds that they are endeavoring to perform.

Among the Museum of Modern Art shows for which Clara Grossman made arrangements during her recent trip east is the "Masters of Photography" exhibition which re-opened the *American Contemporary Gallery* on June 6th. Included in the group are such well-known names as Ansel Adams, Walker Evans, Moholy-Nagy, Man Ray, Charles Scheeler, Steichen, Stieglitz, Paul Strand and Edward Weston. All schools of thought are represented—abstract, documentary, pictorial, purist and anti-graphic. A good beginning for the gallery's new season.

The John Decker-Errol Flynn Gallery, which opened at 1215 Alta Loma Road in May, put on an interesting group of rarely seen Impressionist, Post-Impressionist and Fauvist art by many outstanding artists from those schools. The gallery's success seems already assured, for names are an important asset.

—GRACE CLEMENTS.

MUSIC

continued from page 8

up symphonic structure out of folk-music is as certainly doomed to suffer of a low blood-count as Charles Doughty's disproportionate English epics. The characters of these epics regularly traverse the islands in a few strides, which has the effect not of making them larger but of making the islands insignificant. In the same way a theme which is a full folk-melody in itself reduces to presumption and absurdity any attempt to improve it by development. Nineteenth century composers led astray by nationalism wasted a great quantity of music paper to find this out. Beethoven, as his variations prove, was never so misled. The truth of the matter is that such great folk composers as Byrd, Dowland, Bull, and Gibbons made a sharp distinction between forms. For folk music they used the simple variation and the dance; for structural or what we should call symphonic forms they used the polyphonic motif to make Fantasies and the Pavan and Galliard.

In primitive art through a long period of time intensively cultivated form may approach its absolute. Take for example the formalized sentiments of fear in two distinct artistic manifestations. Among certain African tribes this sentiment of fear rooted in

(continued on page 12)



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Mengel Flush Doors, made of Weldwood Plywood, are scientifically designed for "fingertip control" yet they easily survive 25,000 slams in a half-ton slamming machine. Their patented "hollow-grid" construction is permanently sealed against moisture, dirt and air — and every door is fully guaranteed.

American women want smartness and lasting beauty.

Could anything be lovelier than smooth door

faces of Weldwood Plywood in rich mahogany, warm walnut, cool oak, knotty pine, gum or other fine hardwoods — hardwoods that match the Weldwood Plywoods your clients are demanding for their wood-paneled walls?

And, where your plans call for painted interiors, birch- or gum-faced Mengel Doors are ideal. They never show grain-raise.

"No crannies to catch dust and dirt, either," say American women. And they mean it!

Mengel Flush Doors, unbroken by panels, have no ledges or moulding for dust to cling to.

"We don't want to pay much," they say.

Mass production of Mengel Doors has brought the price of this top-quality door to little, if any, more than doors having none of the Mengel Door advantages.

Your choice of doors for the homes you design will be judged by the high standards of American women.

Write now for complete information and detailed specifications of Mengel Flush Doors.



EXCLUSIVE MENGEL DOOR FEATURES

1. Hardwood rails, dovetailed and wedge-locked to stiles.
2. Hardwood stiles, assuring superior screw-holding qualities.
3. Hardwood lock blocks make locks easier to fit and smoother in operation.
4. Rigid insulation board grid; strips 3/8" wide provide greater surface for gluing faces to core.
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Mengel Doors



Mengel Flush Doors, Weldwood Plywood and Plywood Products are manufactured and marketed by THE MENGEL COMPANY, Louisville, Ky....THE UNITED STATES PLYWOOD CORPORATION, New York, N.Y. Distributing Units in Boston, Brooklyn, Chicago, Cincinnati, Cleveland, Detroit, High Point, Los Angeles, Louisville, Newark, New York, Oakland, Philadelphia, Rochester, San Francisco, Seattle . . . Send inquiries to nearest point.

MUSIC

continued from page 10

ignorance manifested itself in the carving of expressively formalized wooden figures. Through many anonymous reproductions these wooden figures developed a plastic and linear significance which in terms of the sentiment of fear approaches an esthetic absolute. In the same way but in a culture of larger mental scope was developed the *Tao Ti* abstraction of the *Shang* and *Chou* Chinese bronzes, later vulgarised and made obvious in the dragon. The *Tao Ti* may be described as the monster behind appearances which is not at first discerned but with consideration becomes evident. It is the formalized abstraction of fear which by the elimination of sentiment approaches an absolute.

Primitive art is one-directional and cannot go backwards. It originates in isolation and is either absorbed into the mainstream of a culture or decays into a localism. In either event it is likely to seem because of familiarity less important than when by fate it is suddenly cut off and stopped, and thence retrieved like certain heads from Angkor Vat—formalised masks of an eternal con-

templation, yet ironic, before which our civilization spins like a spiral of dust. So the African sculpture and in the same way African music, imported directly into contact with isolated segments of our mainstream culture, might have perished at once, if it were not that in the one case sculptors, correctly appraising the African means of expressing the sentiment of fear in ignorance, psychological fear, borrowed and preserved the sculpture; and in the other case a primitive music became wedded to highly cultivated instruments. Thus an isolated folk-art entered the European cultural mainstream, where after being extensively overrated it will deposit its small concentrate and ultimately vanish.

This article will be continued in the July issue. —PETER YATES.

MUSIC IN THE CINEMA

continued from page 9

In writing for the non-commercial documentary a composer is not required to give up most of his creative prerogatives and is therefore free to use a more contemporary idiom. I hope to discuss this matter at length in a subsequent issue.

One of the truly great documentaries to emerge from this war is "The Memphis Belle," saga of a Flying Fortress, for which a young American, (Cpl.) Gail Kubik wrote the music. From the outset the score is dynamic, exciting. The composer informs me that he wanted to arrest the audience's attention and tell them that this was to be a mighty important story. As we see the quiet British countryside before us the music fades down to a tranquil, folk-like background, but the mood is soon interrupted by one dissonant chord after another, each played *sforzando*, *subito piano* and *molto crescendo*. This stunning effect accompanies a rapid-fire succession of shots of different planes, each glimpse being shorter than the preceding, in order to give the impression of a huge number. Kubik then comments upon the scenes of preparation for the bombing mission and underlines the deadly seriousness of the business at hand with a hard-bitten, forthright theme, coupled with an ostinato to create suspense. The battle episodes themselves, overpowering in their realism, are unaccompanied except to sound effects. Back at the field, men wait for their comrades to return. "Sweating it out," they engage in routine tasks and are apparently nonchalant and unconcerned. The restless, shifting music gives a cue to their actual thoughts, however, and serves witness that it can convey much that is hidden beneath the surface. As the planes begin to arrive and wounded men are carried away we hear the inexorable rhythm of a dirge. The picture closes with a tribute to the 8th Air Force and a paean of music that is triumphant, but not blatantly so, and thankful in the manner of a chorale.—WALTER H. RUBSAMEN.

This picture is from "Electricity in Your Home Plans."

Large returns in comfort and convenience come from the small fraction of the building dollar invested in adequate electric wiring. Ordinary wiring provides only bare electrical necessities. *Adequate* wiring is the background for electricity's fullest contributions to home-wide charm and livability. Your files should include the Edison Company's interesting new publication, "Electricity in Your Home Plans." Write for your copy to Southern California Edison Company, P.O. Box 351, Los Angeles 53, Calif.

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In order that our boys returning from the wars shall have employment waiting for them it is necessary that a great deal of planning be done in advance. And it is being done—in many cases with architects and decorators who will produce the first postwar stores, hotels, restaurants, theatres, stations and similar public buildings.

Before the war Formica architectural sheet had a large part in beautifying and making more durable the equipment and structural surfaces of these establishments. During the war new colors, new products and ideas have been developed which will make the material even more useful in years to come.

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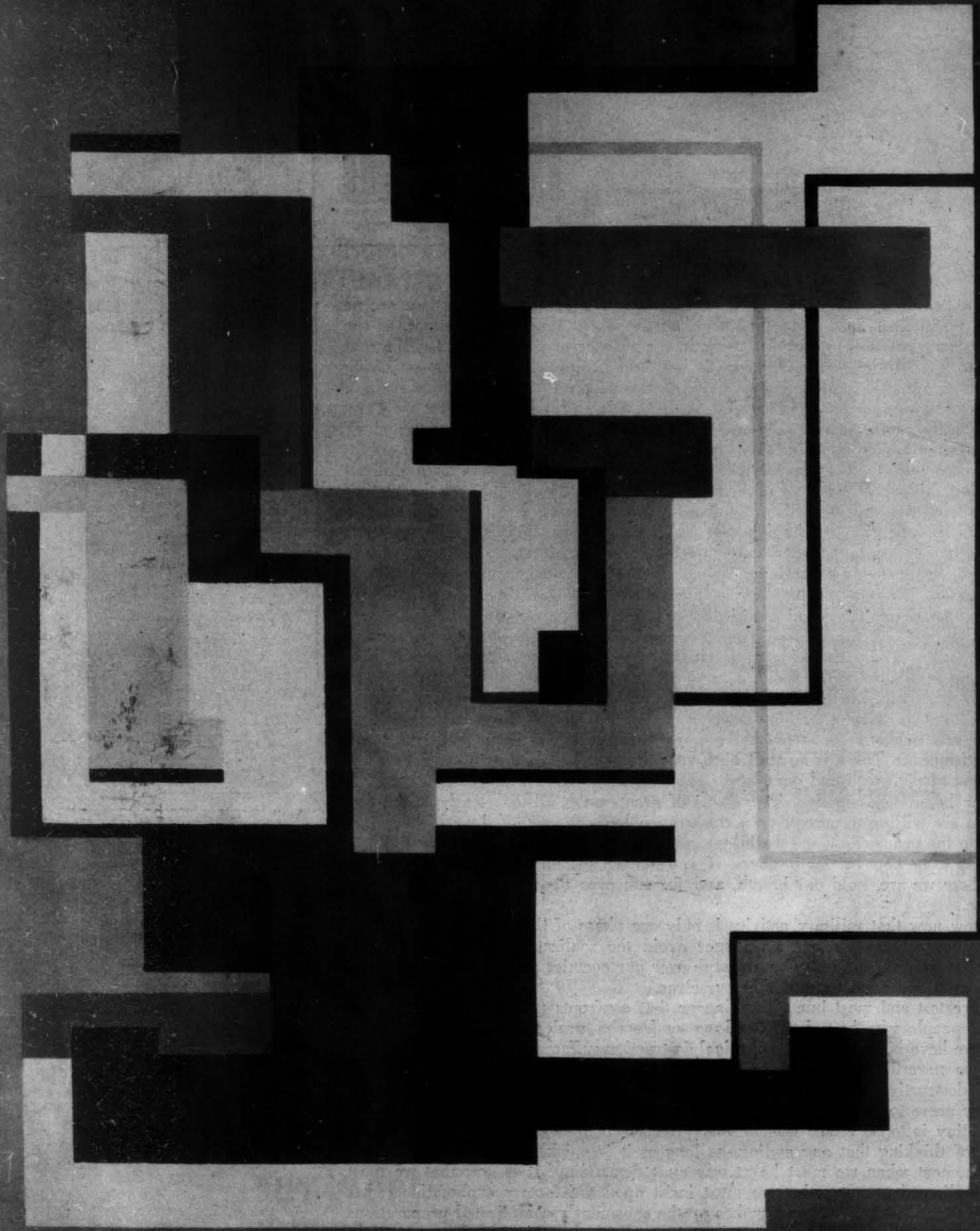
AMONG OTHER IMPORTANT things that we as a people must recognize is that we are no longer in the position of the "Lady Bountiful" of the world who can or cannot, as she pleases, distribute largesse to the deserving in the manner of a rich aunt handing out peppermints to good little boys and girls. It has been one of the most ego-satisfying and persistent of our self-created fictions that we are destined to remain forever in a position to lean down and pick other people up. With our English cousins we have, for very practical reasons, accepted a self-imposed white man's burden, restricted of course, by certain limiting moralities but, quite incidentally, always enormously profitable. To divorce one's self from a conviction of one's inner goodness is a difficult thing to do, but this whole business of being a professional "Holy Joe" to the rest of the world has been wearing pretty thin for the last two decades. Now that the seventh veil is about to be dropped, and the dance of confusions is nearing its end, we must recognize ourselves as human beings among human beings—no better, no worse; no richer, no poorer, until death do us part. Being stubbornly wedded to the supreme conviction of the goodness of all our intentions is indefensibly stupid at a time when something immeasurably more practical and politically wise is so desperately needed.

The political storms and the economic agonies to be anticipated in postwar Europe are problems that will not, by the widest stretch of any optimist's imagination, wait quietly on our doorstep until our infinite wisdom gets around to solving them. They can, and most probably will, rapidly develop into our own most pressingly desperate problems. and there will be no waiting on doorsteps . . . they will crawl into our beds and sit at our tables and dog our footsteps and nag at our dreams of peace and quiet and threaten to consume us. There is no wall high enough or thick enough that can be erected between the rest of the world and ourselves. The answer to "Am I my brother's keeper?" can no longer be in the negative. The shape of events point all too clearly to the fact that unless we are willing to accept, on a cooperative basis, a method by which all the world can keep the peace of all the world, we might find ourselves in the surprising position of having to be kept by our brothers. If we can't see and understand that, then we'd better stop where we are, hold our breath, and fix our eyes upon a hope for peace in kingdom come.

Surely we know now that military activity is only one phase of the war in which we are presently engaged; surely we can no longer avoid the realization that a satisfactory ending is to be gained not only by triumph over our enemies at arms but also by the triumph of reason and good sense within ourselves.

Perhaps the greatest and most immediate danger that confronts us is the weariness that overcomes all people who have been too long under the prolonged intensity of war. Even though we have been spared the physical destruction suffered by the rest of the civilized world, we nevertheless have been close to the horrors and torn by the doubts, indecisions and destructive anxieties of this catastrophe. We have paced the widow's walk, straining every nerve to catch each nuance of sound and sight across the land and sea where our destiny is to be either won or lost. And surely it is only human to fall into the weakness of thinking that any ending, as long as it is quick, might be suitable. But it is at this moment when we must be at our most demanding. It is now that we must pick out each discordant note; that we must insist upon satisfactory explanations; that we must understand each move that makes up the enormously complicated preparations that will not only bring an end to this war but, in carrying over into the peace, might nurture the seed of another. It is hard to make up one's mind to even face the necessity for such decisions. By preference, we would like to put it off a little longer—we would like to have at least ten years of breathing spell before coming to grips with it, but too many of us know perfectly well that, like all opportunists, we would only sweep the whole mess under the rug and try to forget about it. If we've learned anything, we have learned that the rug that has covered the world is too lumpy with problems that have been solved by just such dirty housekeeping. And we know now that the new broom will have to sweep clean if we are to have any hope of living in the house of the world without having it crash down upon our heads because we let too many worms get into the woodwork.

I N P A S S I N G



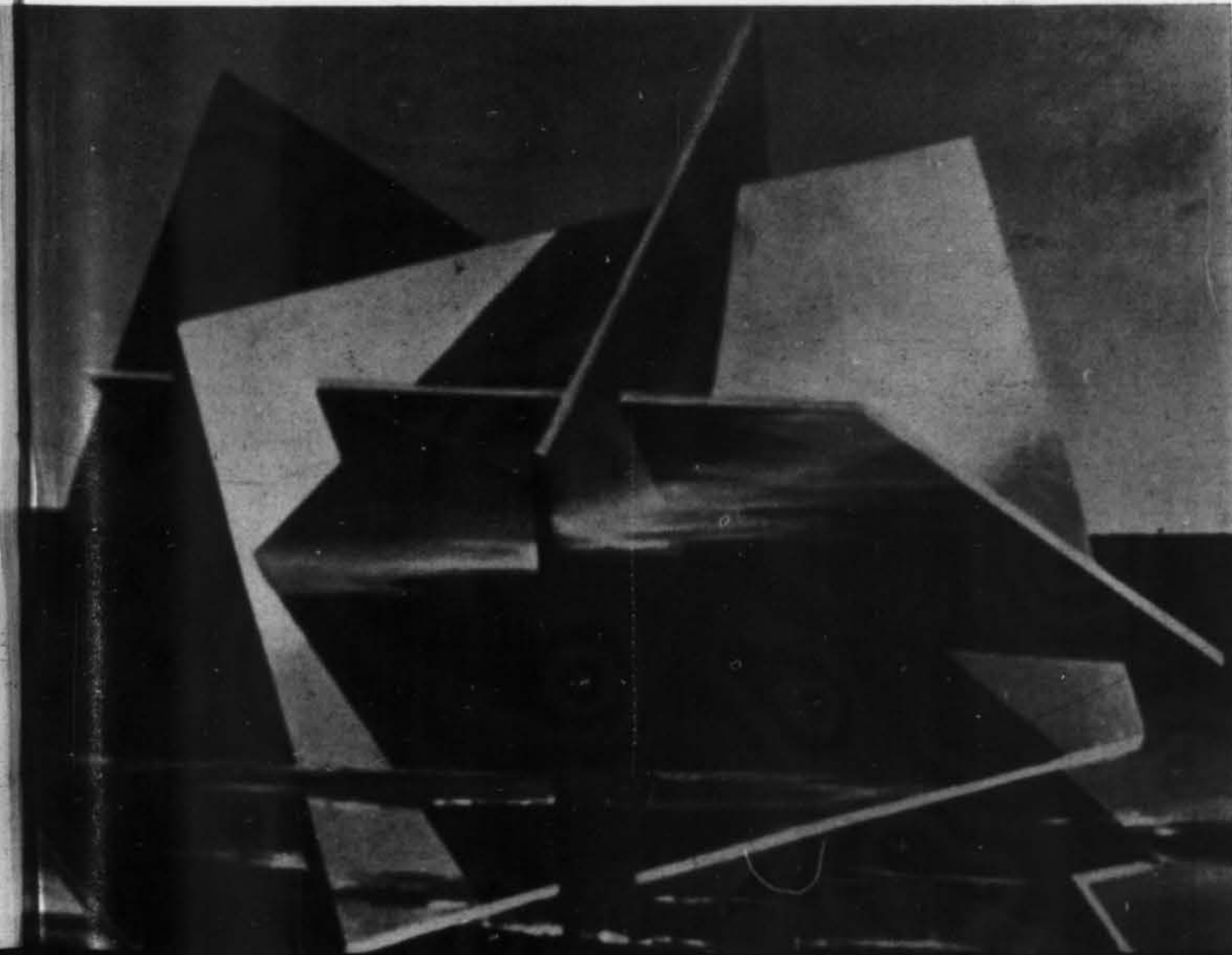
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 was prepared.

There is nothing in this outer world which does not undergo continual change. Art is no exception. Nothing remains forever, except the fundamental mysterious principles according to which all creation manifests itself. Who knows the innumerable manifestations of by-gone ages? Or those which are in store for us in the future? Or the manifestations of other planets?

By trying to imitate nature's creation we cannot hope to reach its wonderful perfection. But when the artist begins to express something that lies beyond the dominion of imitation, he immediately is aware of new possibilities. He feels a new *elan* awaken within him, new capacities—the faculty of pure creation. Consciously or unconsciously he finds himself closer to the source of all creation. To describe to the onlooker that which his eye records of the outer world ceases to be his aim. He no longer wants merely to *remind* the spectator of the beauty around him. He has done housecleaning, thrown out the old established “laws” of painting and sculpture, laws—the pat children of the academician. He is himself the law and becomes the free creator of his work.

And so, the abstract artist knows that a vast field of abundance lies before him and not the *cul-de-sac* of which he was warned by the “Sanity Artists.” His imagination leads him to endless invention. He uses the old and many new materials and their combinations for his working elements, not to describe what he sees, but what he knows and feels about the functioning of natural laws as they are manifested in the objective world about him. He has found Beauty (the beautiful) within himself, and does not have to go to Mexico, to the mountains or the seashore to find a stimulus to be transmitted by a trained camera eye.

Already certain industrial objects arouse our surprise and call forth unforeseen interest in themselves aside from their utilitarian purposes. They breathe and emanate an inexplicable attraction, a fascination undreamed of even by the constructor or designer. Abstract art has grasped the essential nature of things which can be found and conceived only when we learn to look behind or beyond their mere outer form (academic banality). Only then will we be able to express that which we call (continued on page 32)



FREDERICK KANN

NAZI IDEOLOGY

and modern art and music

BY WALTER RUBSAMEN

From moment that Nazism became articulate, the 'first artist of the Reich' (Hitler) and his various lieutenants have uttered an uninterrupted series of blasts at modern art, music and architecture, calling it degenerate, Bolshevistic, unnatural and destructive. Why did cultural matters concern those who strove for political domination of their own country and the world? Because, according to the Nazi ideology, it is a function of the State to supervise all branches of human activity, not only politics and economics but art, music, science and education also. One may ask whether such mouthings matter now, when Nazism will soon be dead in Germany. This, I believe, is wishful thinking. We shall have to contend with Hitler's ideology in all its manifold aspects, racial, artistic and political for many years to come. After the destruction of Nazi military might there will remain an even greater task, to subject Hitler's theories to the cold light of reason and thus provide an antidote to the poison that has seeped into so many human minds. But no physician chooses an antitoxin unless he has carefully studied what he is trying to combat.

Unlike the concept prevailing during past centuries, that culture is a purely individual affair, that art can only flourish when the state interferes as little as possible, the Nazis maintain that it is the duty of the state to look after its citizens from the cultural point of view. It must ward off forces destructive to art and encourage only those that are beneficial; it must inspire artists to a realization of their responsibility to the community. The aesthetic platform of National Socialism contains two planks: art is racially bound; it must serve the people as a whole, for all genuine art is a mirror of the folk. Applied directly to creative fields, this means that artists and composers in Germany must work in an idiom understandable to the masses, and they themselves must be of the same 'blood' as the folk. If art is to flourish among the people, it cannot be an expression of *l'art pour l'art*, the Nazis maintain; an artist who is too eccentric or perverted to fulfill his obligation to the folk is taboo. Hitler has often proclaimed that he would suppress all 'unhealthy, ugly, mentally unbalanced' art and music, by which he means practically everything from Monet and Debussy to Picasso and Stravinsky. With the battle-cry that culture is not the province of intellectuals only, but must be returned to the people, the Nazi state bans all that is radically new in art. The fallacy inherent in such arguments is this: who or what is the state? Certainly Hitler's prejudices are those of an individual; why should he decide what is best for the artistic education of a people? Who is to determine whether music or art is too egocentric? A democratic argument would be, let those who wish to appeal to the masses write for them, and let others express themselves in such manner that only sophisticates will understand. Incompetent works will die of themselves.

The Nazis resort to the simple expedient of lumping all modern trends in music together and damning them in one breath: atonality, polytonality, urbanism, in fact, any excess of dissonance and lack

of sentimental melody. They oppose the modern aesthetic because it substitutes dissonance for chromaticism, absolute music for the poetically inspired, and moderate expressiveness for emotional orgies, in other words, because it represents a reaction to 19th century Romanticism, whose chief spokesmen are the Nazi hierarchy's favorite composers, Wagner, Liszt, and Richard Strauss. The aesthetic doctrines of National-Socialism are romantic in nature because they were formulated either by conservative members of the older generation or by the somewhat younger man, including Hitler himself, who reflect the unsophisticated tastes of the lower middle class in *Mittel-Europa*. The old clichés were understandable to the Fuhrer and he therefore decided that they were also suitable for the German folk. Hitler entrusts the supervision of matters cultural not to outstanding men of intellectual or creative achievement, but to the party leaders, Goebbels and Rosenberg. It is true that artists as prominent as Strauss and Furtwängler were appointed to key positions in the new cultural organizations, but they had to toe the party line or be ousted.

The Nazi propaganda line in respect to artistic matters is that cultural life under the Weimar Republic was dominated by men of foreign blood (Jews), who felt no compunctions in introducing exotic and primitive (Negro) elements into German art and music, that this led the 'healthy parts of the population' to mistrust and finally reject all that is new in art, and that it was the glorious achievement of the Fuhrer to have swept the arts clean of all un-Nordic elements and to have effected the people's reunion with contemporary culture.

In several speeches Hitler himself advanced the thesis that destructive elements in German artistic life (cubists, neo-primitivists, expressionists, and those who turned away from tonality in music) had succeeded in completely confusing the people's healthy instincts, that the Jews were primarily responsible for this 'decadence' in art and had consciously planned its devaluation and its alienation from the folk. It is easy to recognize in this last bit of fantasy an echo from the old saw about a 'Jewish plot' to rule the world, taken from Hitler's favorite historical text, the *Protocols of the Wise Men of Zion*. Applying it to the cultural field, Hitler's warped mind tells us that the Jews strove to make the German people degenerate through art and music that was foreign to their nature. Thus all modern trends have been expunged from the corpus of German culture, since they are 'foreign' to the good Nordic. Finally, Hitler contends that all true art must be impressed with the stamp of beauty. Everything healthy and natural is beautiful, but cubism, surrealism, dadaism and dissonant music are neither.

Next to the Fuhrer himself, the official spokesman on art in Nazi Germany is Paul Schultze-Naumburg, who sees in modern impressionistic and expressionistic art only a "graphically coarse indication of animal-like humanity." "Repugnant to racially Nordic, German feelings" is any exaggerated emphasis (continued on page 33)

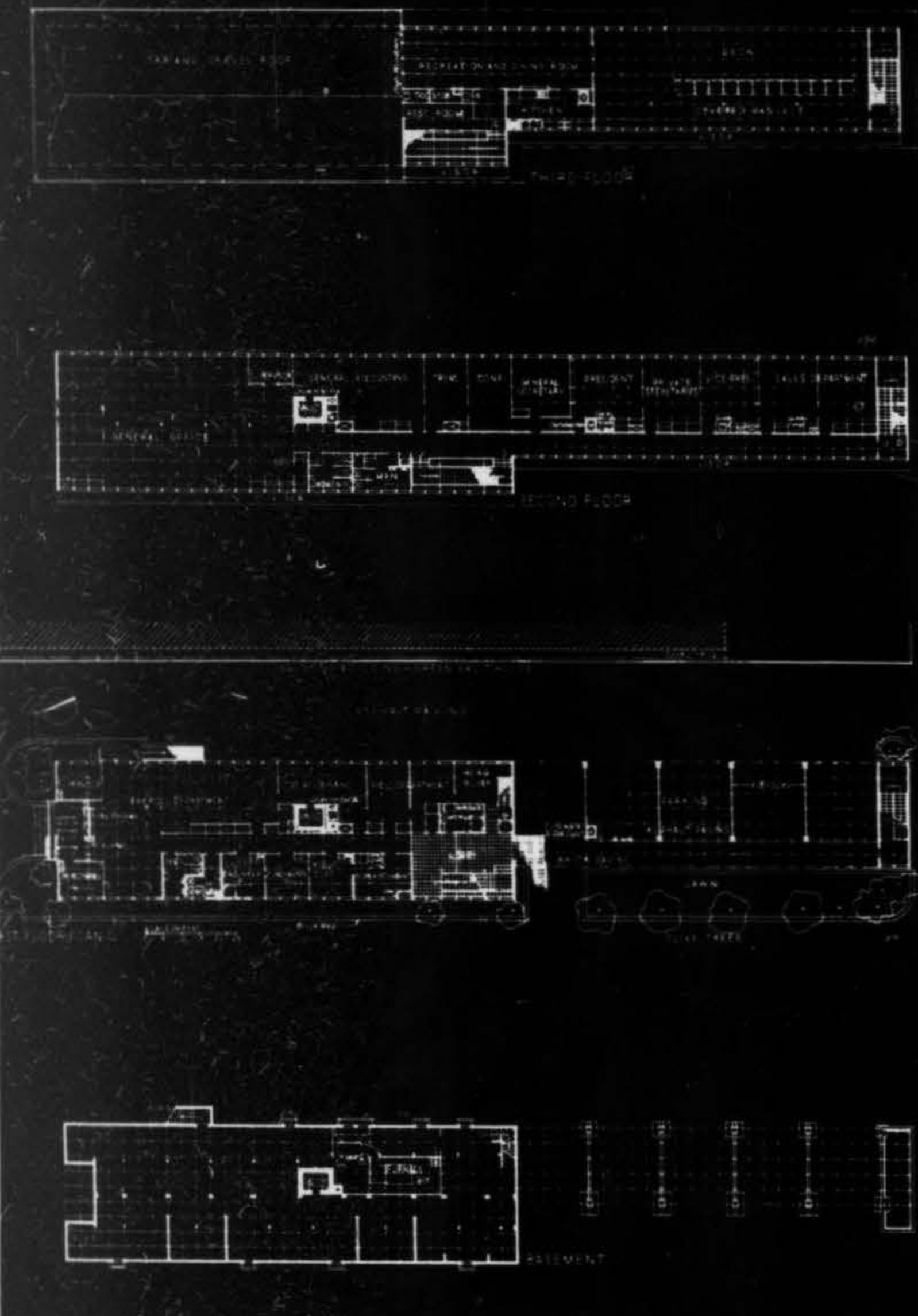


country office building

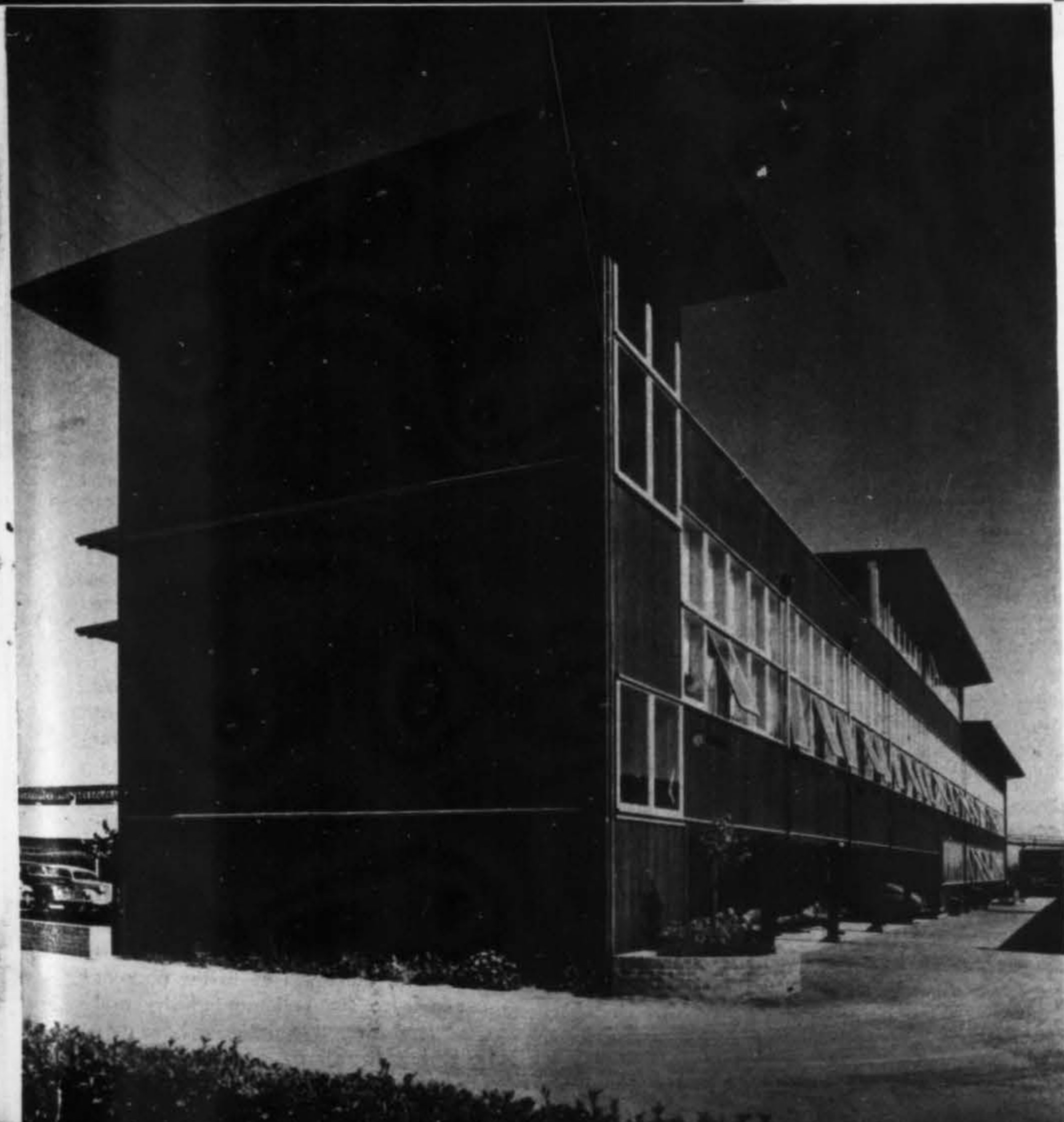
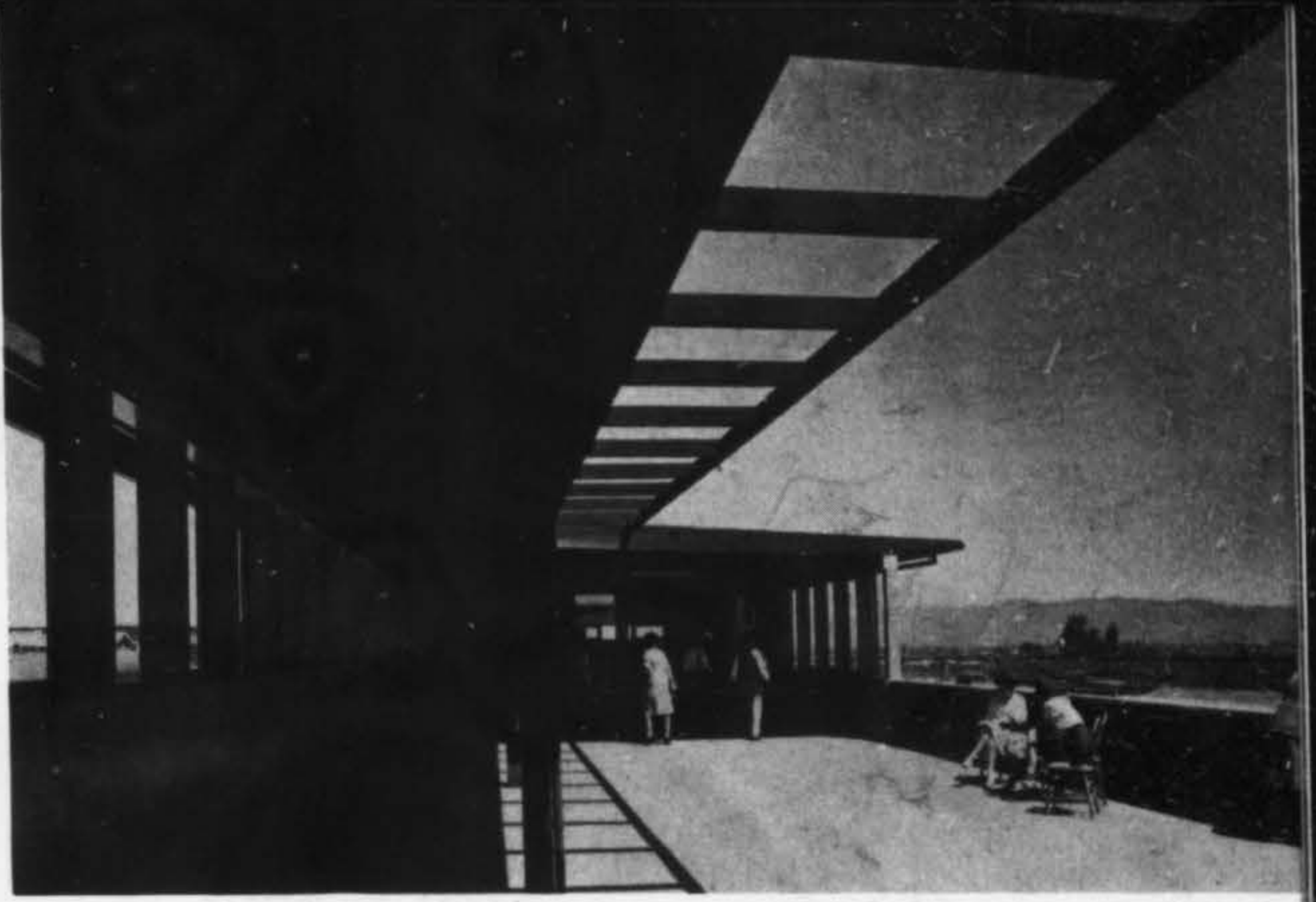
• This country office building is the answer to the problem of a large canning company which called for properly designed space in order to house the executive and administrative needs of its enterprise. In order to assure a direct and functional plan, a close collaboration was maintained between the architect and the executives.

Local operation of the company was placed on the first floor; over-all executive work on the second; and on the third, cafeteria, kitchen, rest rooms, and a large deck for the use of employees. It is a part of the future plan to design a cafeteria for the cannery workers and a nursery school for their children. At the street level half the building has been left completely open, this space being utilized for automobile parking. The structure is of redwood with fir sheathing and posts. Steel columns and beams are used for the parking area.

The exterior is stained a dark brown and the wooden awnings are painted a coral color. Interior redwood is treated with a lacquer finish and retains its natural color. All ceilings are covered with acoustic tile. The only decorative feature of the interior is the staircase with oak treads and Douglas fir stringers. The strong emphasis of the wood awnings gives the exterior a simple straightforward vitality and texture.



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OPPOSITE PAGE: The honesty of the architect's planning and design is evident in the sure, unpretentious treatment of the exterior.

TOP LEFT: Stock materials were used in the construction of the main stairway.

TOP RIGHT: An outdoor deck to be used by employees, with an enclosed dining space at the far end.

ABOVE: The main entrance opens directly to the parking area.

LEFT: The south end of the building contains the stairwell, sheltered parking area, individual offices and open deck.

owner: Schuckl Canning Company

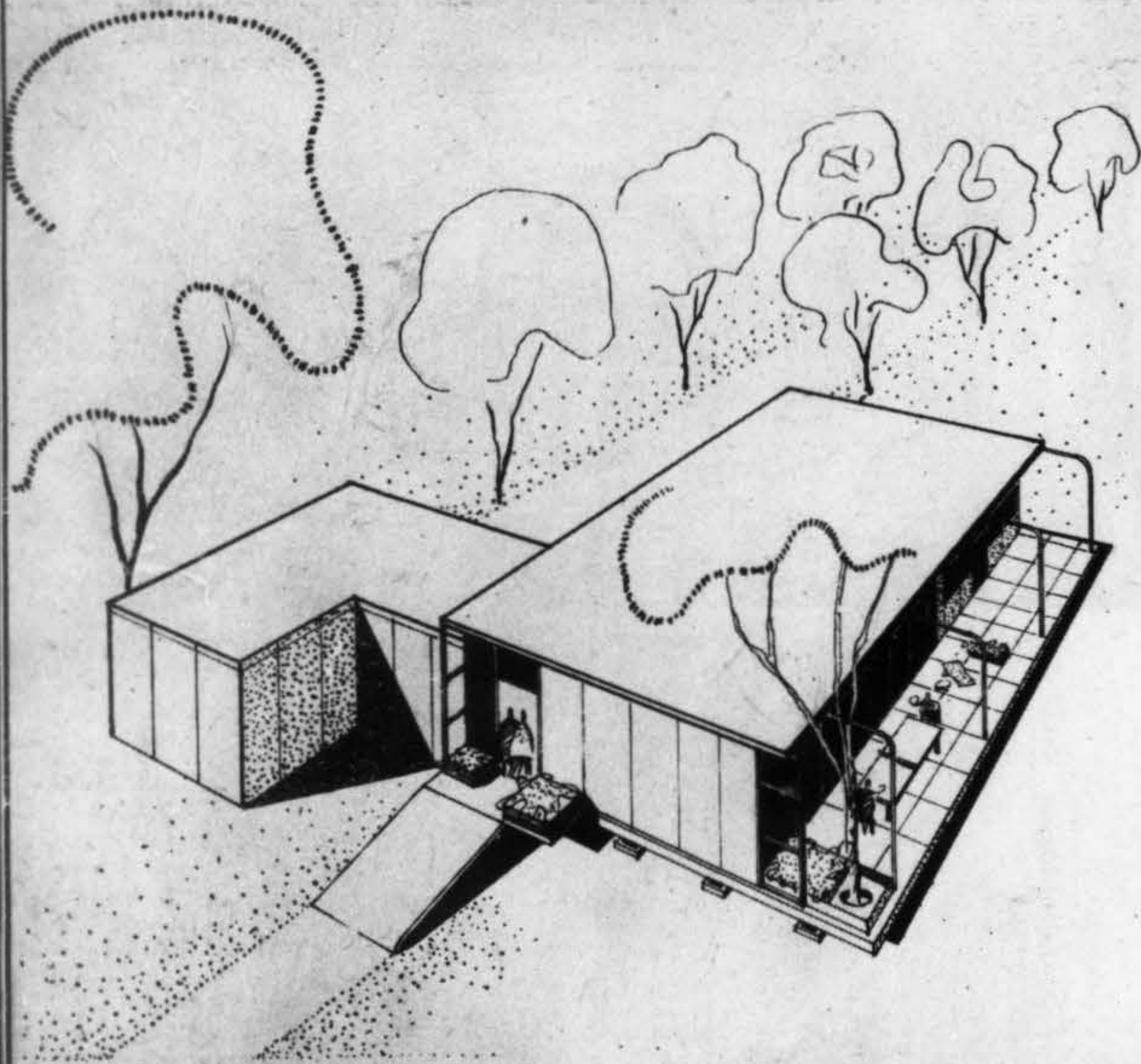
location: Sunnyvale, California

architect: William Wilson Wurster, A.I.A.

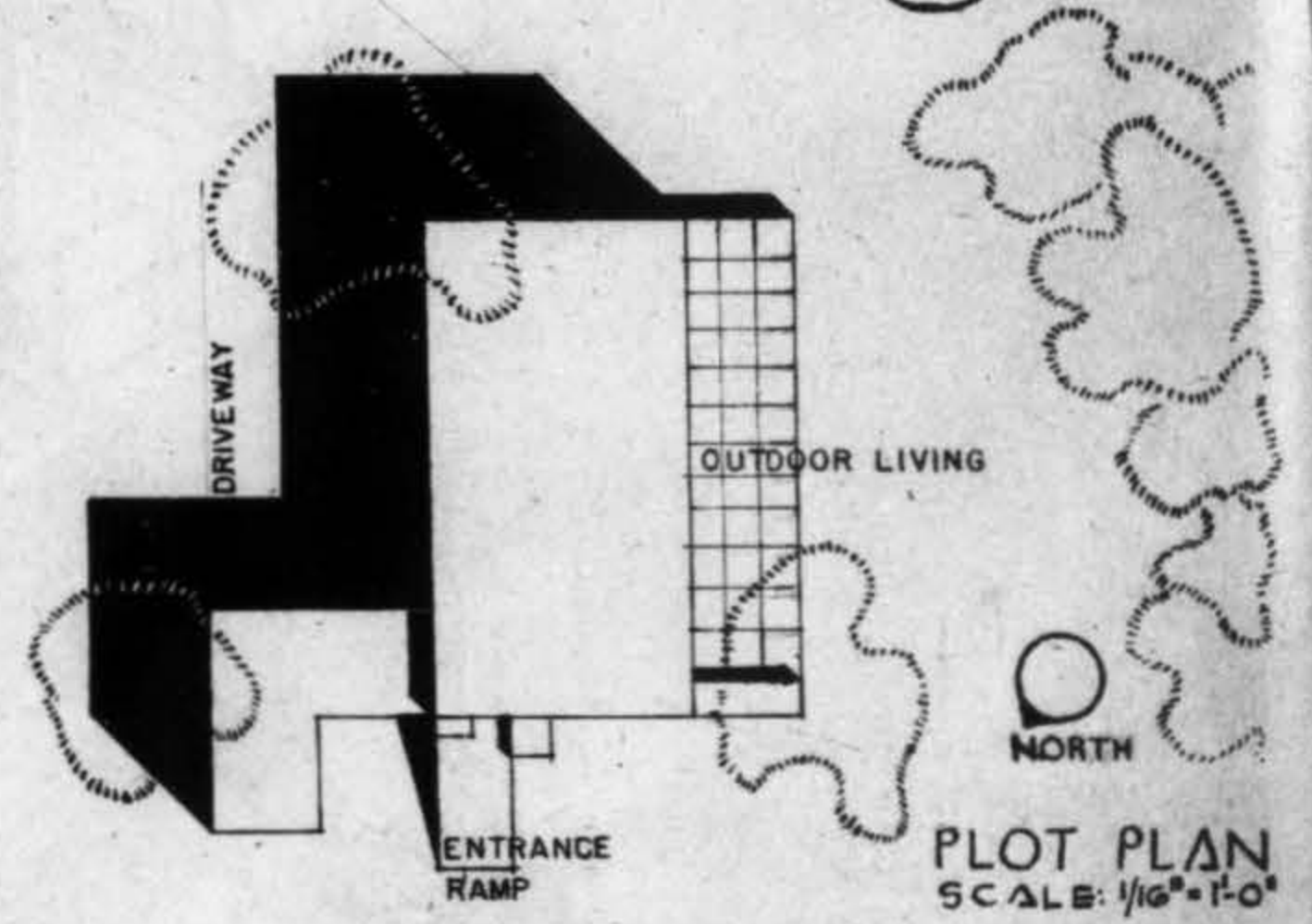
landscape architect: Thomas D. Church

structural engineer: A. V. Saph, Jr.

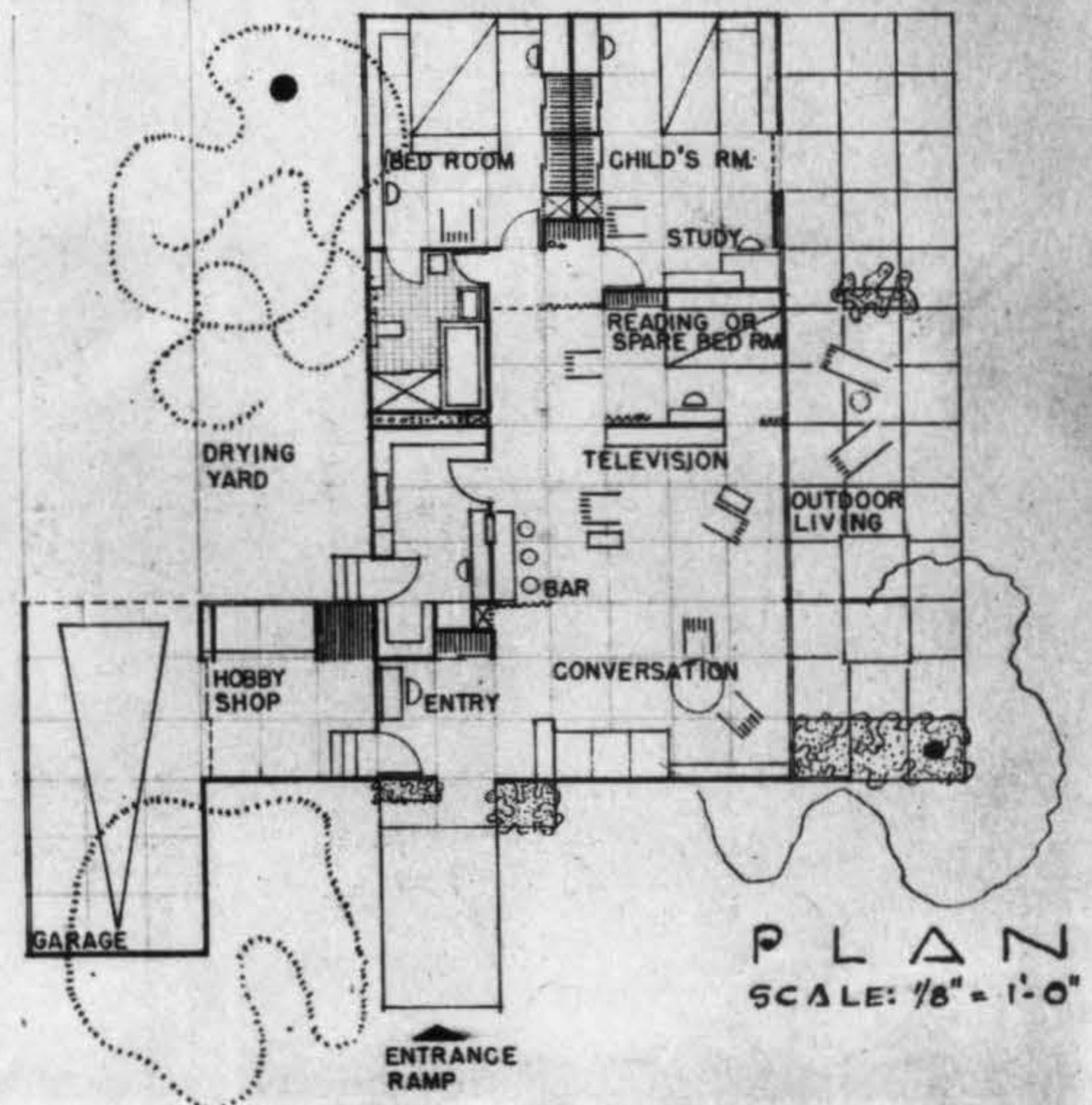
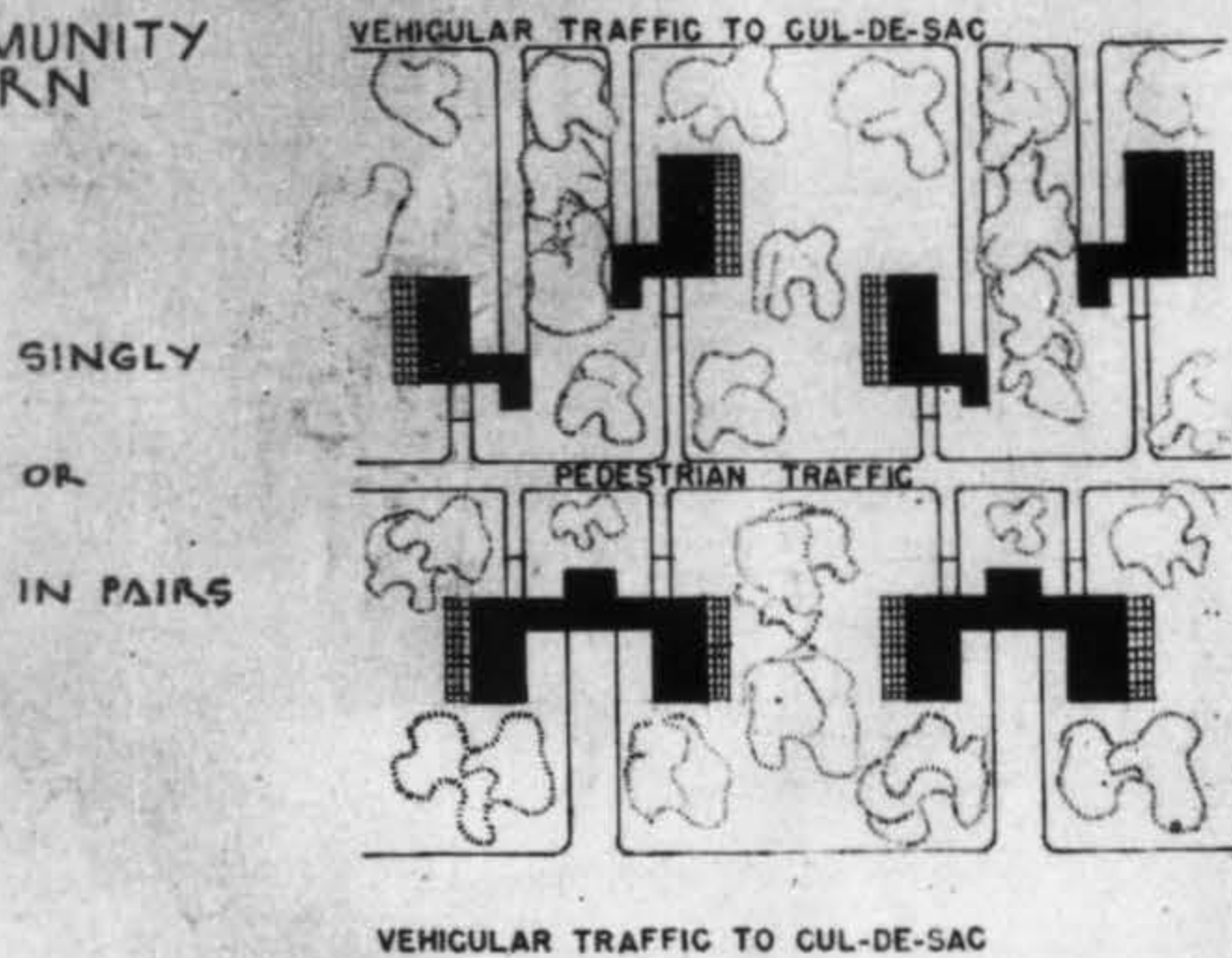
Dan Saxon Palmer and Doris Palmer



design



COMMUNITY PATTERN



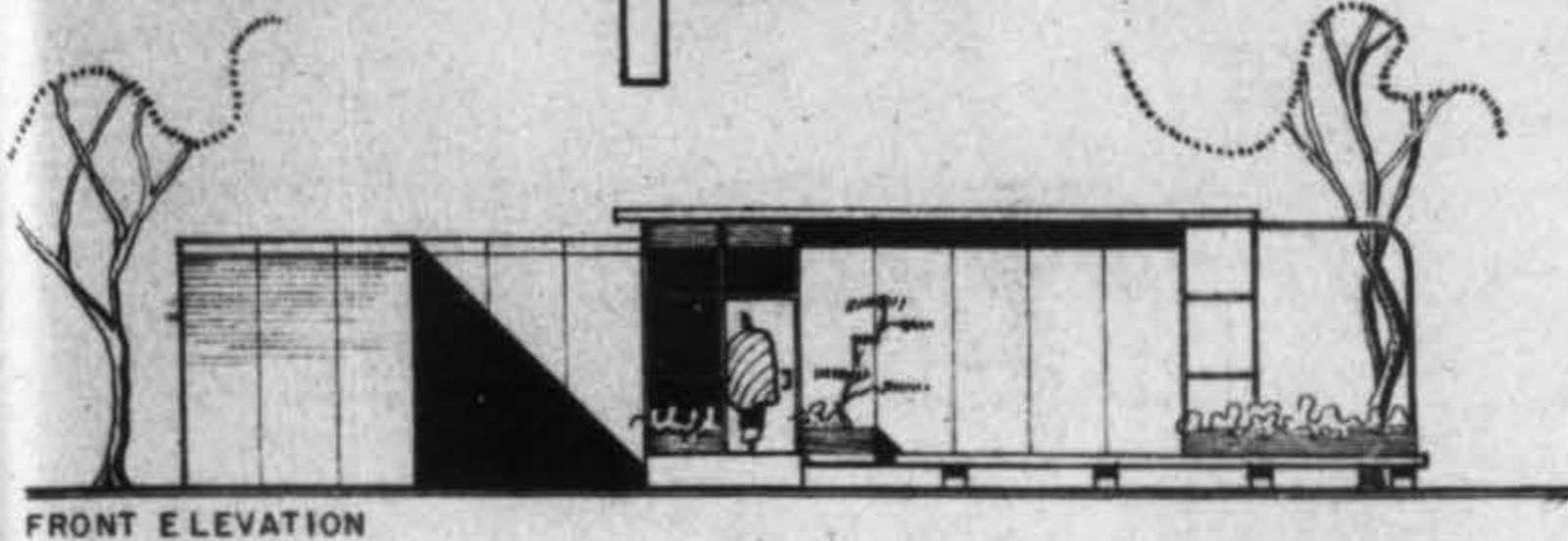
an entry from the "designs for postwar living" competition

Planning a house alone is futile. It is isolationism. A house must be an integral part of the community and the character of the house a resultant of the character of the community. This community is a cross-section indicating the pattern of living of the American worker of the postwar world. The pattern demands simplicity, conciseness and efficiency. These three qualities have found their full maturity in the standardization of mass produced prefabricated housing units.

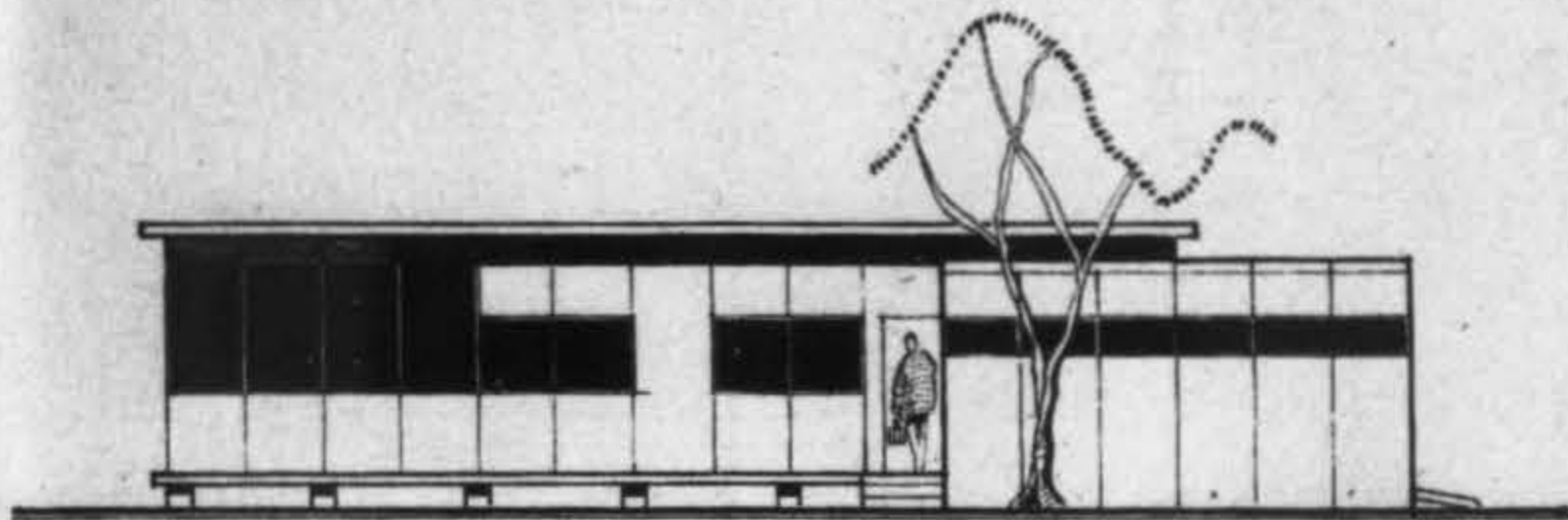
The standard of living has advanced, technical achievement has reached new heights, new materials have come to the fore. A new design must evolve integrating the industrial advancements into a pattern of postwar living.

The most recent prewar developments in mass produced houses has been the use of shop fabricated steel framed unit panels for immediate assembly on the site. One of the greatest disadvantages of the use of steel has been the weight which is the most important economic factor in handling and mobility. During these war years, a tremendous impetus is found in the use of a new lightweight structural material in the aircraft industry, namely aluminum. It is our contention that due to this abnormal expansion in the use of aluminum, there will be in the postwar world a fresh structural material available to the building industry and due to the fact that the facilities for producing this material have become so greatly enlarged, we believe that it will be accessible to the postwar economic standard of a workers' community. Therefore, we

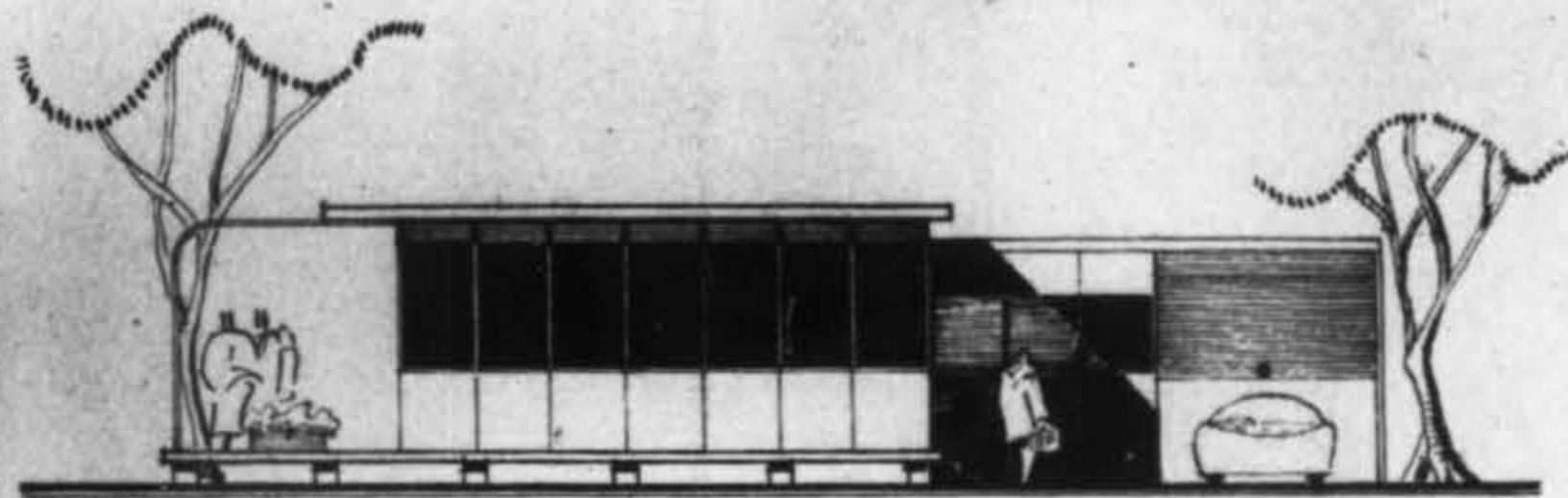
for postwar living



FRONT ELEVATION



SERVICE ELEVATION

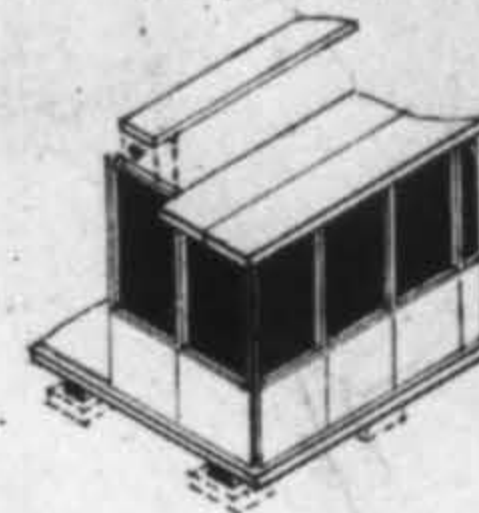
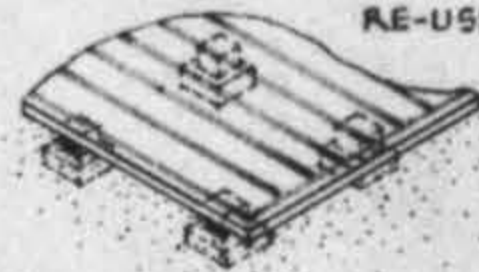


BED ROOM ELEVATION



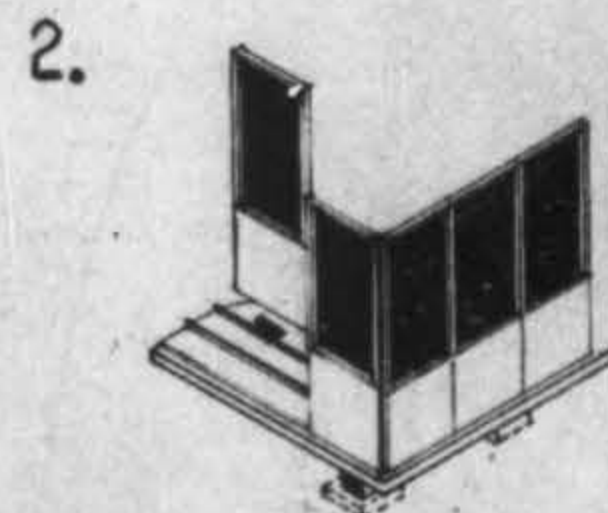
TERRACE ELEVATION

1. FOUNDATIONS AND CONCRETE PLATFORM POURED IN FIELD USING PREFABRICATED METAL FORMWORK (WHICH CAN BE RE-USED).



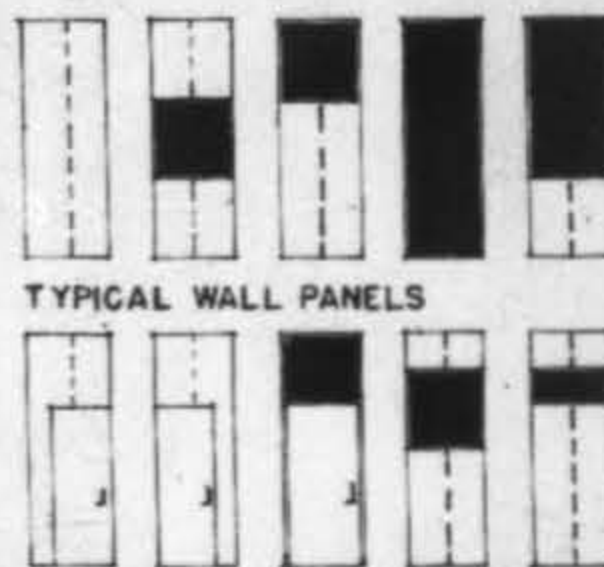
3.

ROOF PANELS IN POSITION AND BOLTED INTO PLACE.

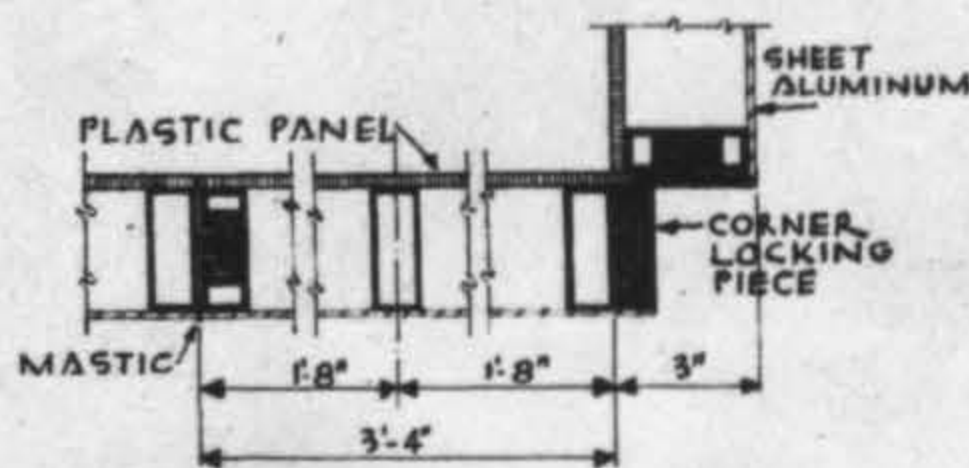


2. SHOP FABRICATED WALL PANELS ARE DROPPED INTO PLACE AND BOLTS ARE TIGHTENED UNDER PLATFORM.

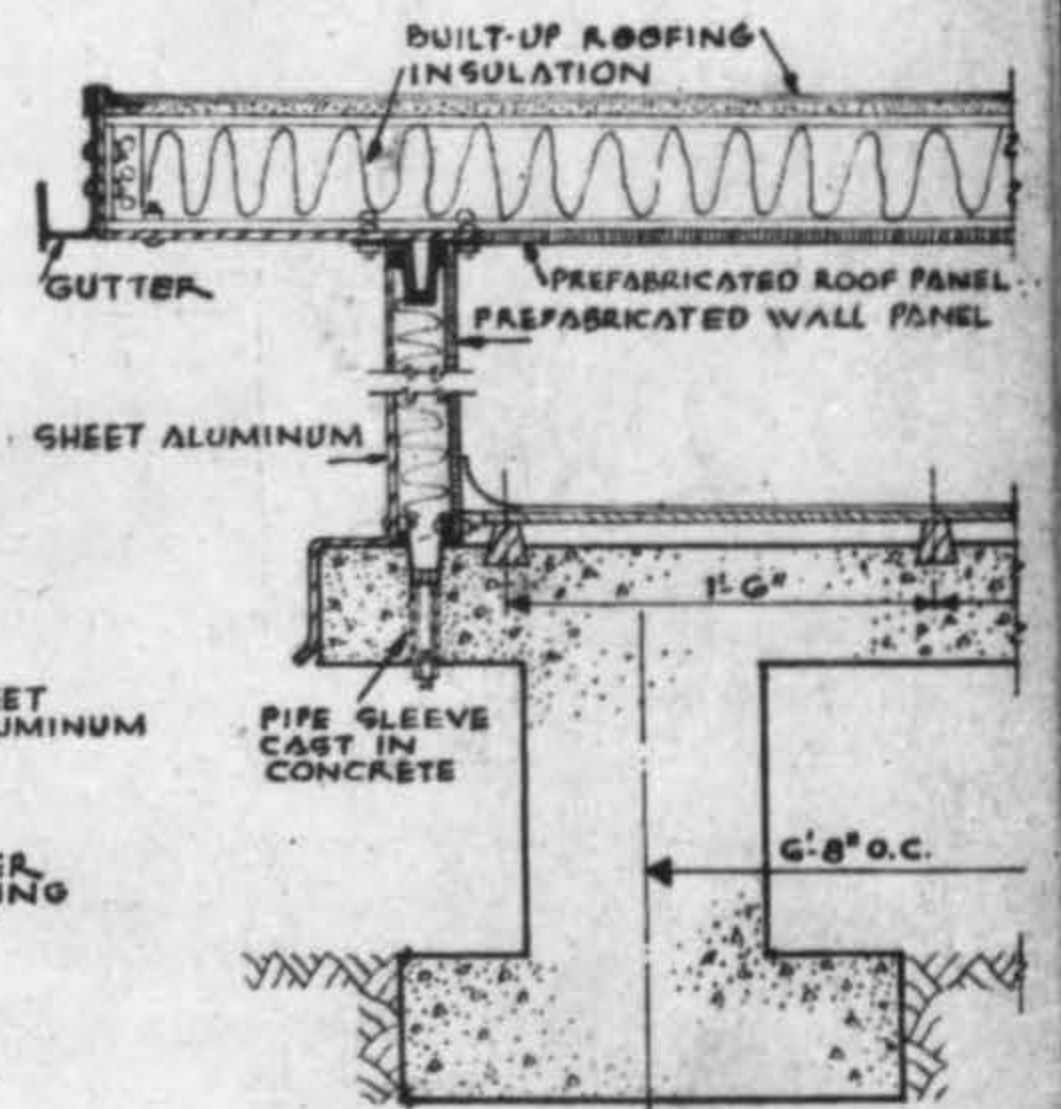
PREFABRICATION



TYPICAL WALL PANELS



PLAN OF PANEL AT CORNER 3'-1'-0"



SECTION THRU EXTERIOR WALL 1-1/2'-1'-0"

propose an architecture of shop fabricated aluminum frame panels as a module for the postwar community pattern. These we believe will facilitate more economic transportation, more flexible mobility, and a structurally sound lightweight house. Sheet aluminum has been used as the exterior material for the following reasons:

1. There is no upkeep such as painting, refinishing, etc.
2. Reflection of heat rays keeping the interior at a comfortable temperature.
3. It is easily worked and lends itself most favorably to shop fabrication. For the interior material we have chosen plastics to be used in sheet panel form for the walls. Here again the one decided advantage is its minimum upkeep requirements, such as no painting, easy cleaning and no redecorating problems. Also its lightness in view of flexibility of wall arrangements. It makes for a warm material to live with due to the variety of its color, texture, and pattern.

These panels are standardized to a 3'-4" module allows for the utmost in three dimensional flexibility.

It has also been felt that in the past a great deal of the cost of most small houses has been buried in the ground. We have attempted to avoid this by raising the house on a concrete platform which is poured on the job into prefabricated metal formwork. This eliminates the time element involved in site preparation, excavation, etc.

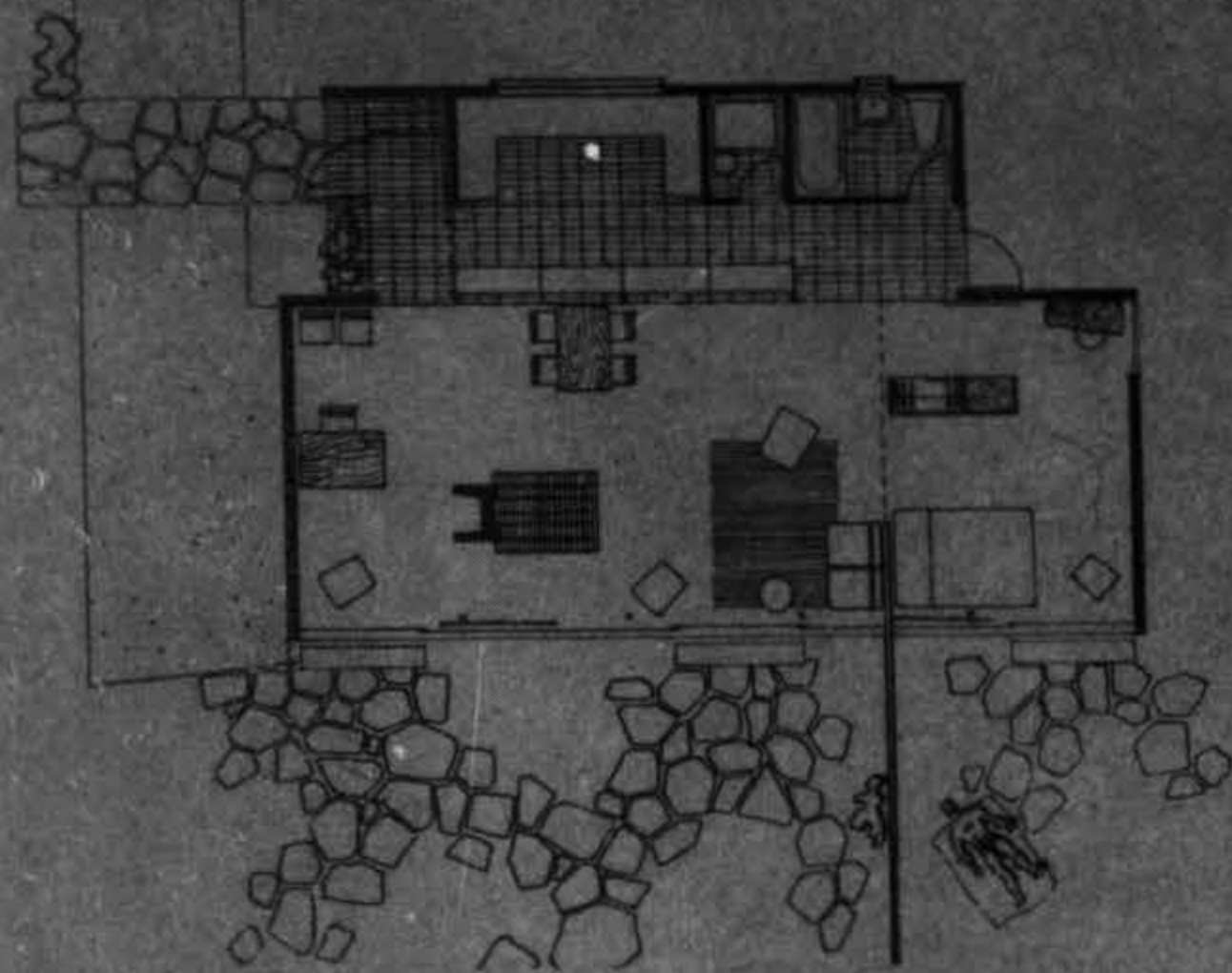
We have assumed our locale to be of a mild climate. For this, we have

decided upon an air heating and cooling system. This system is a community property and its advantages available to each home owner in the community. The plant is centrally located in the community and operates by means of underground duct-work with outlets into each house. The worker with improved working conditions finds more leisure time for which we have provided a shop and hobby room, and improved home recreational facilities such as indoor-outdoor living, games, study, etc. Mother-in-law has been considered as an occasional visitor, therefore, sleeping facilities have been combined in the study and quiet portion of the living area.

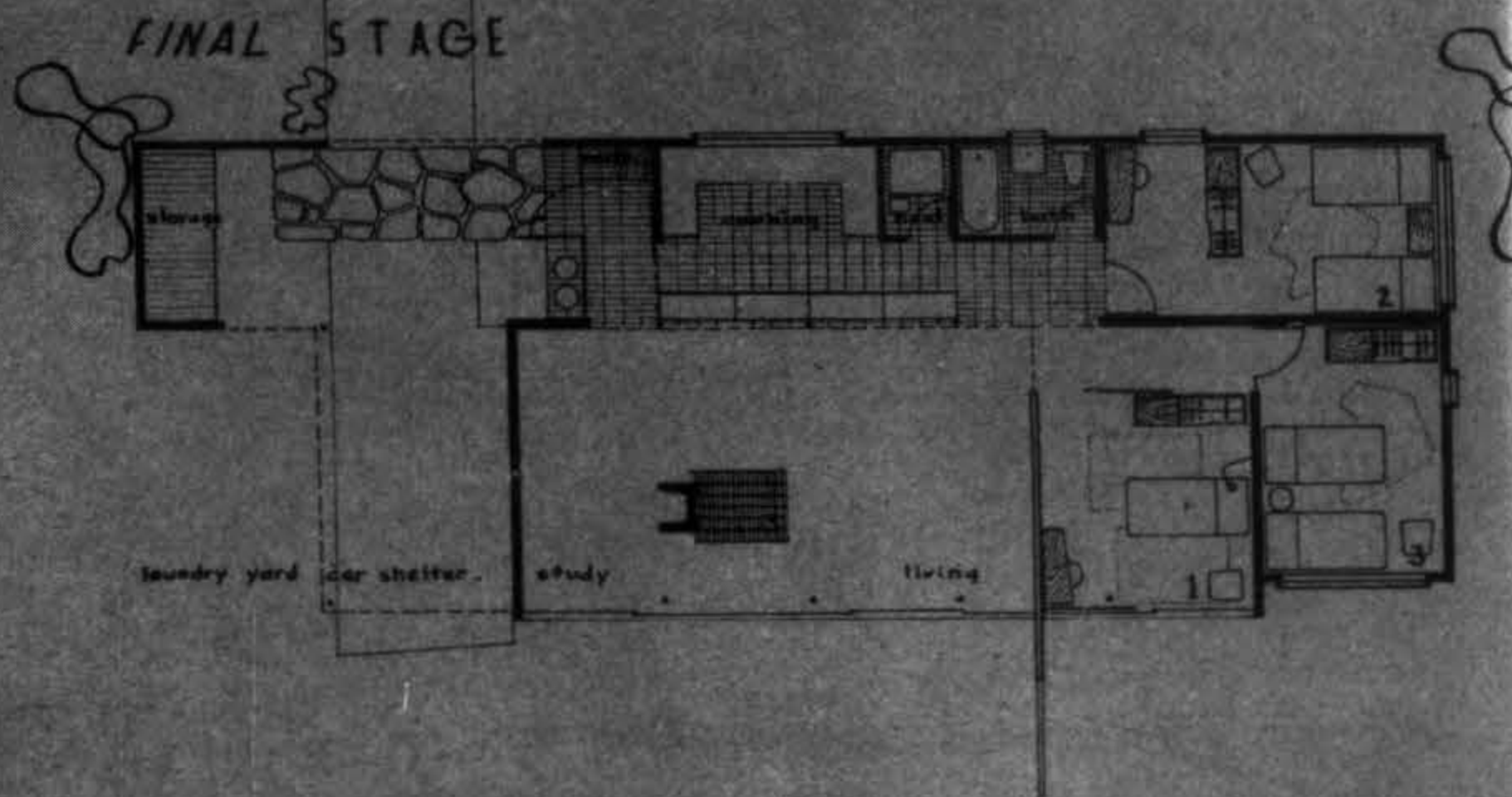
Upon analysis, dining, as it has been known in the past, has been considered static. We therefore suggest a greater variety in meal environs through the use of a dining table on wheels which can be set for a meal in the kitchen and then wheeled to wherever it is desirable to eat at the time. Also included in the scheme is a breakfast bar for early and hurried departures. This permits greater flexibility for smaller and larger mealtime gatherings. The bar can also be used for evening entertaining. These houses, in the community pattern, may be placed on the plot singly or in pairs with the garages adjoining. The garages may be eliminated from the plan without any effects on same.

It has been our attempt to present a worker's house, honest and direct in concept and construction; compact and flexible in planning and completely feasible for the immediate postwar world.

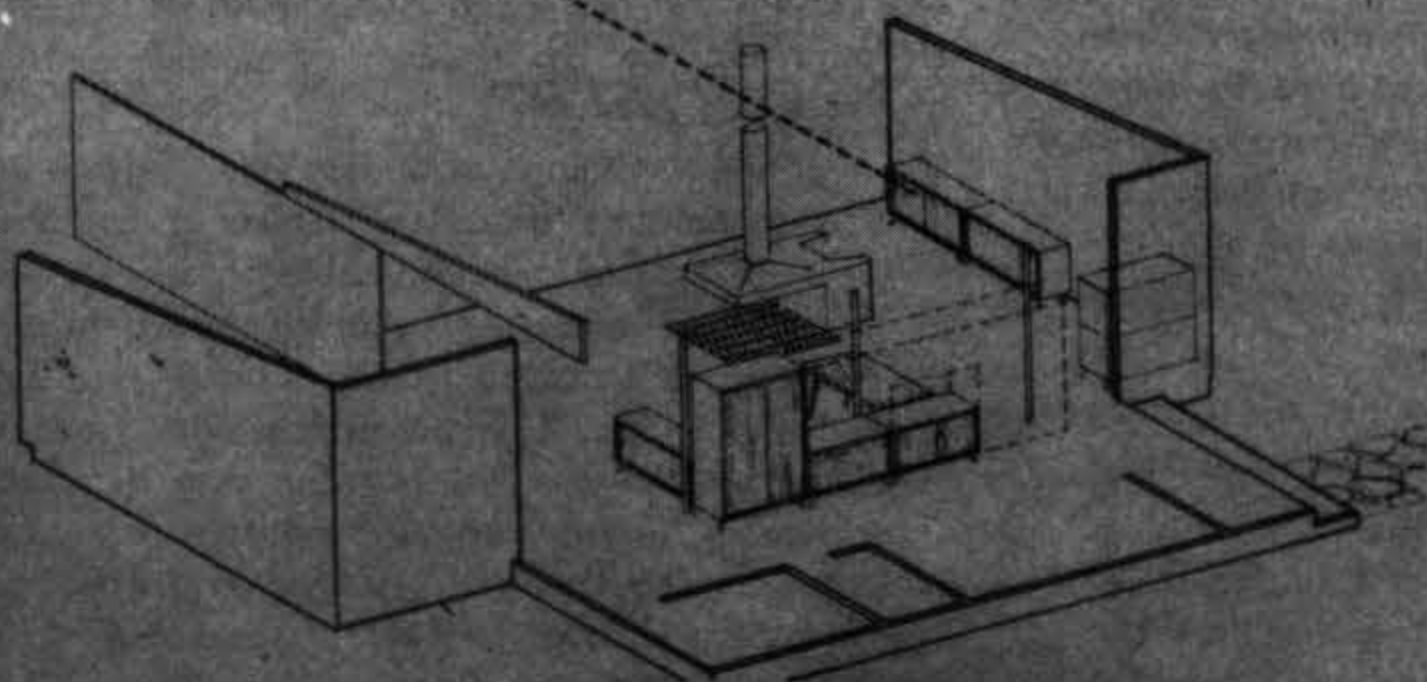
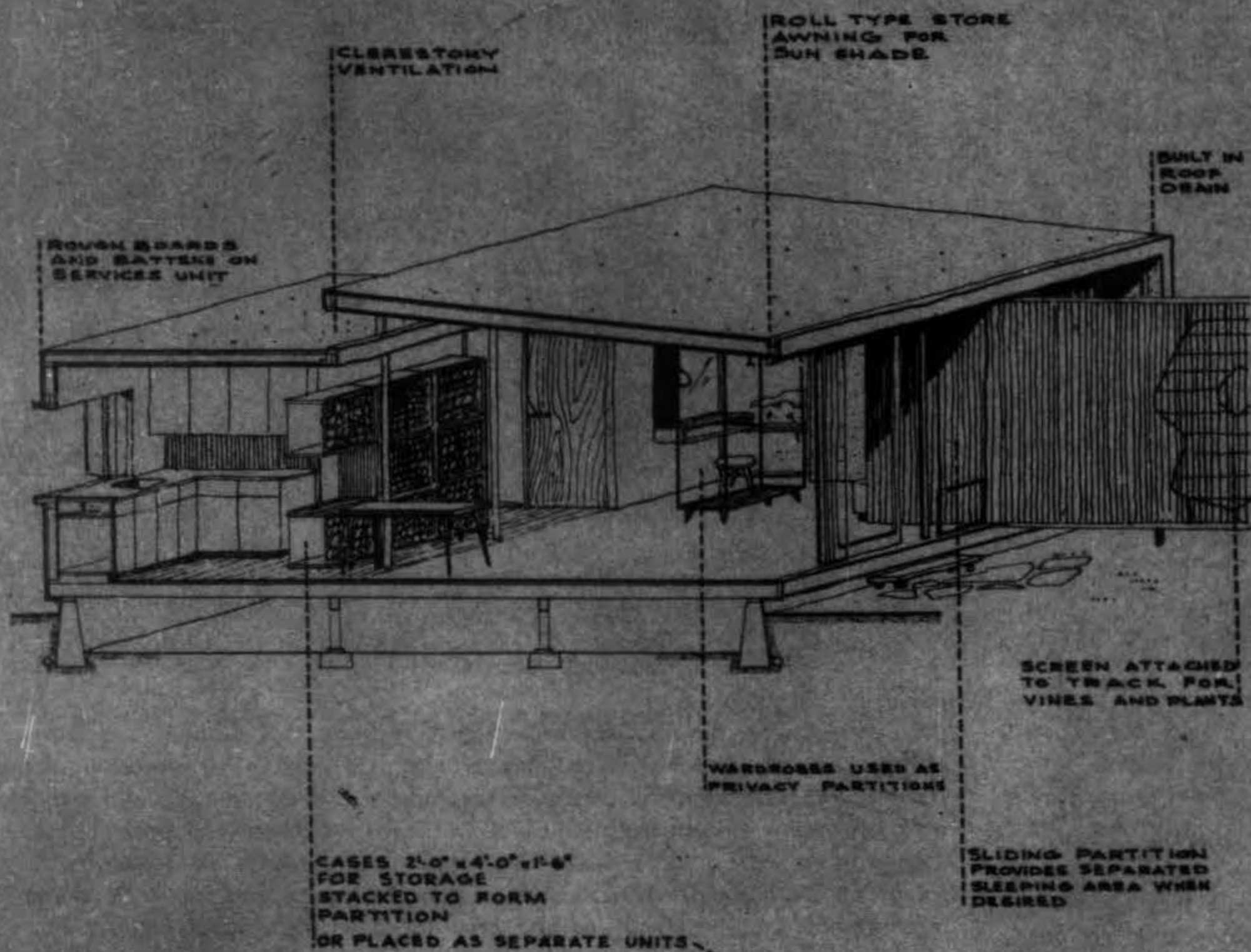
FIRST STAGE



FINAL STAGE

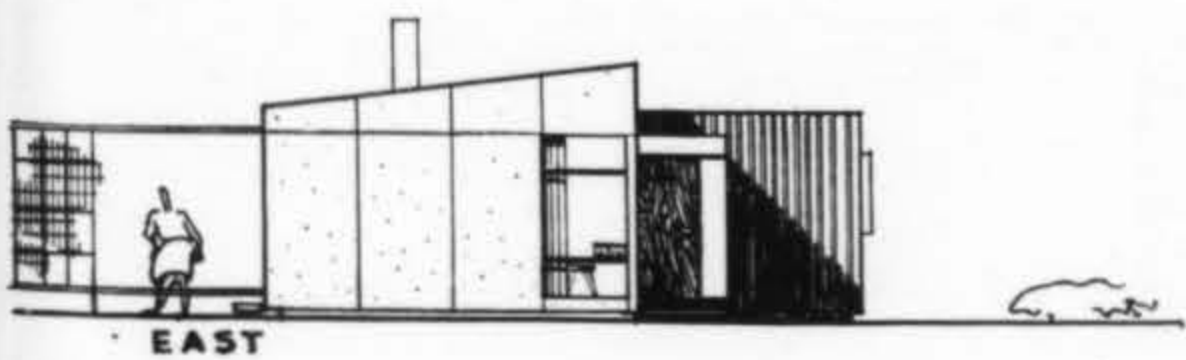
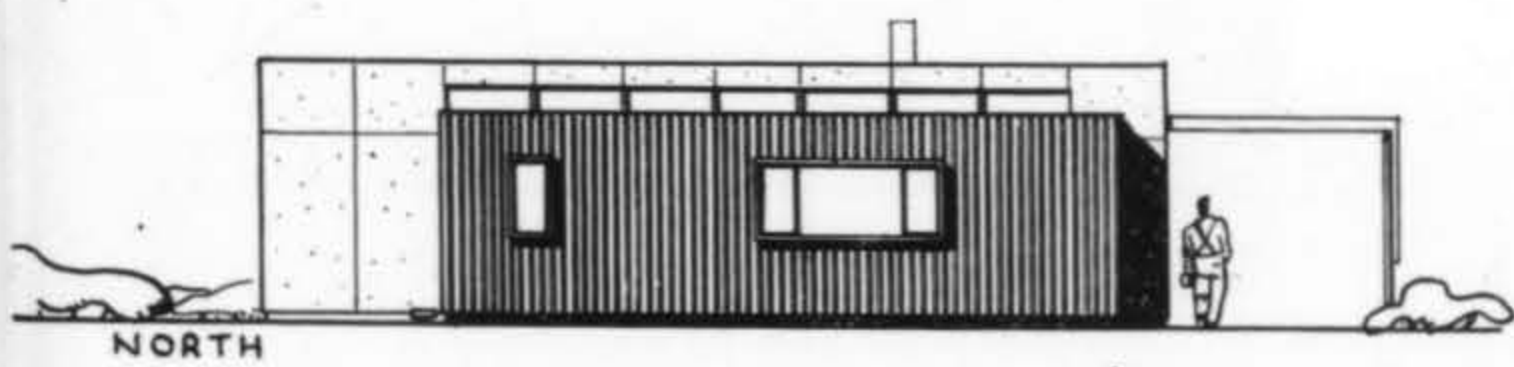
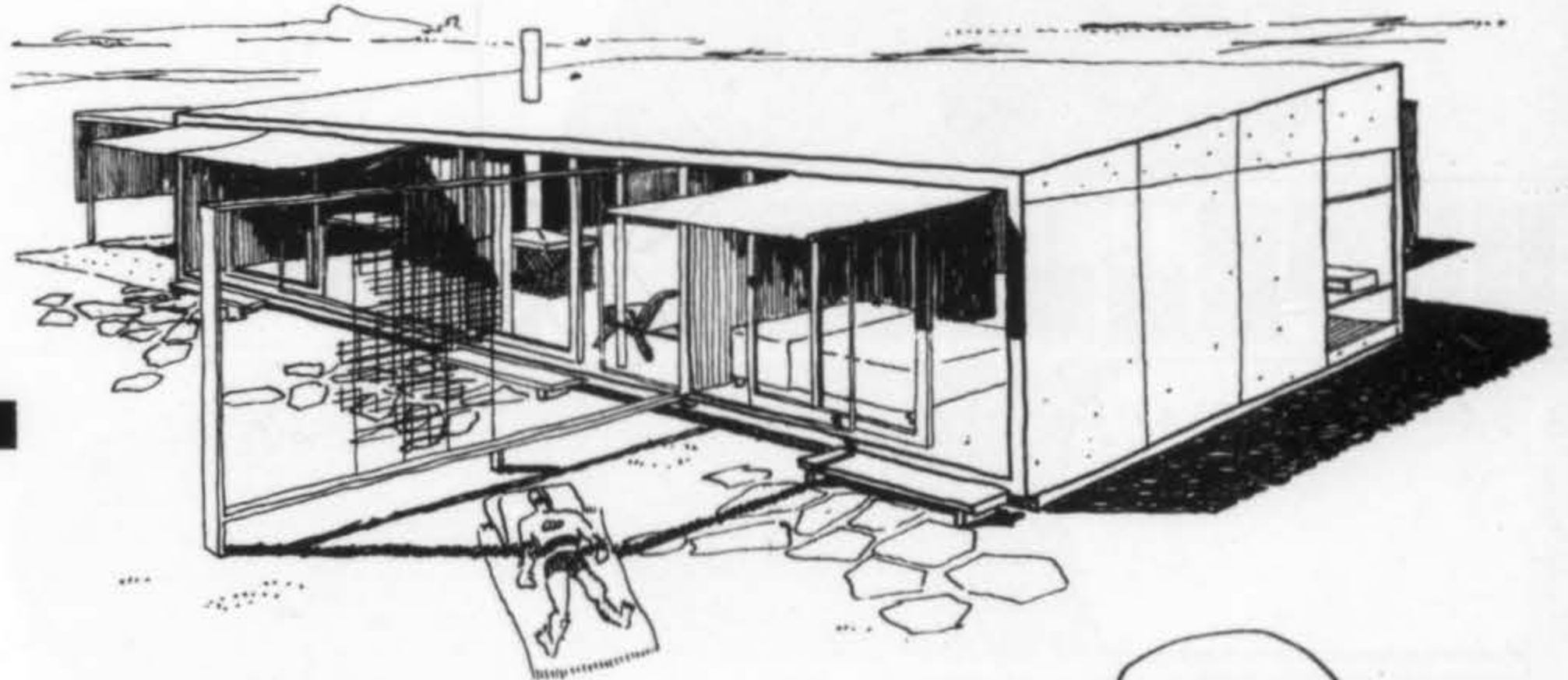
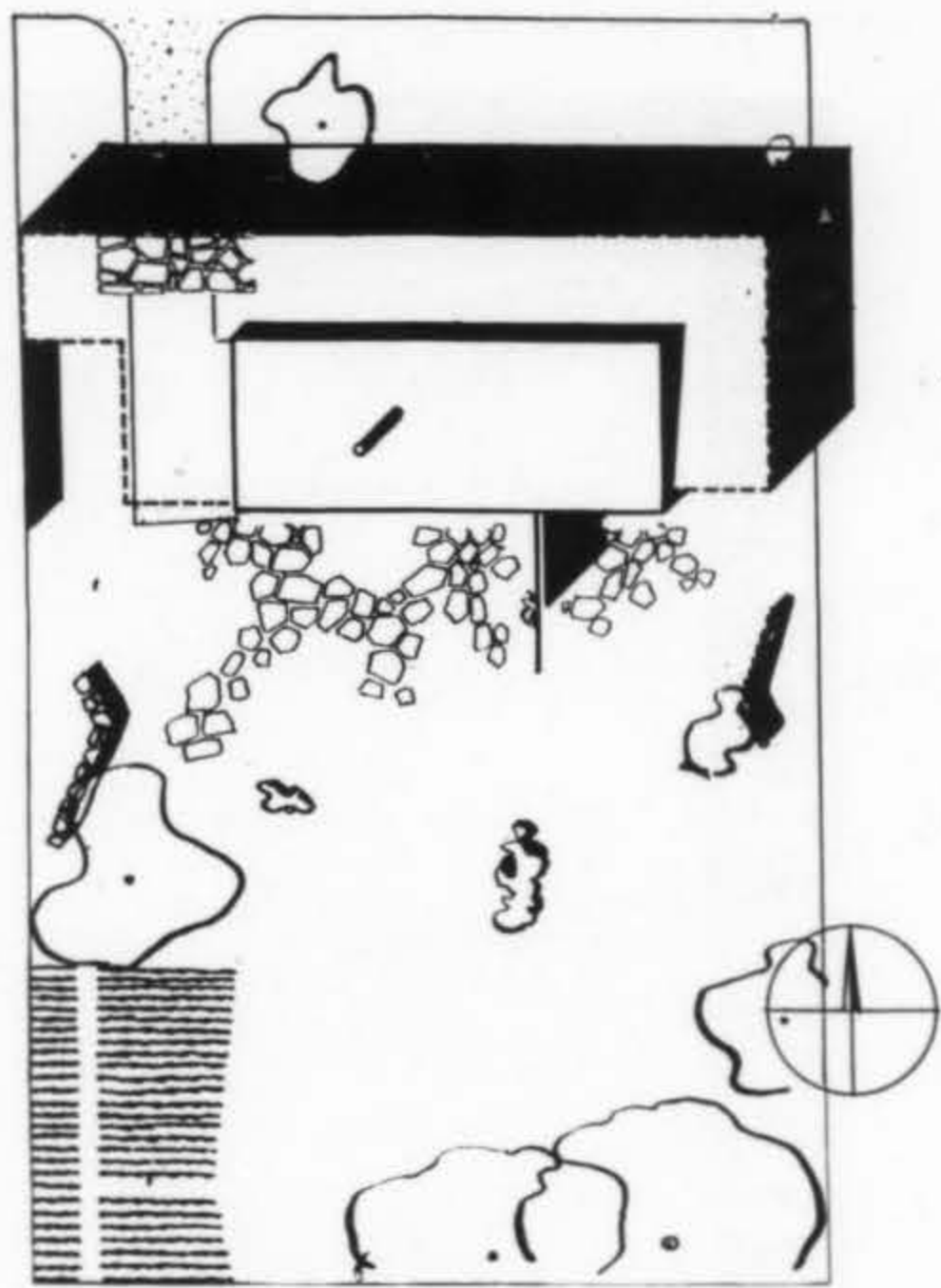


CONSTRUCTION OF LIVING UNIT IS
2 1/2" ROOF JOISTS, STEEL BEAM, PIPE COLUMNS
AND 2 1/2" FLOOR JOISTS ON CONCRETE FOUNDATION.
THE EXTERIOR IS SHEATHED WITH MANUFACTURED
BUILDING BOARD.



Charles D. Wiley

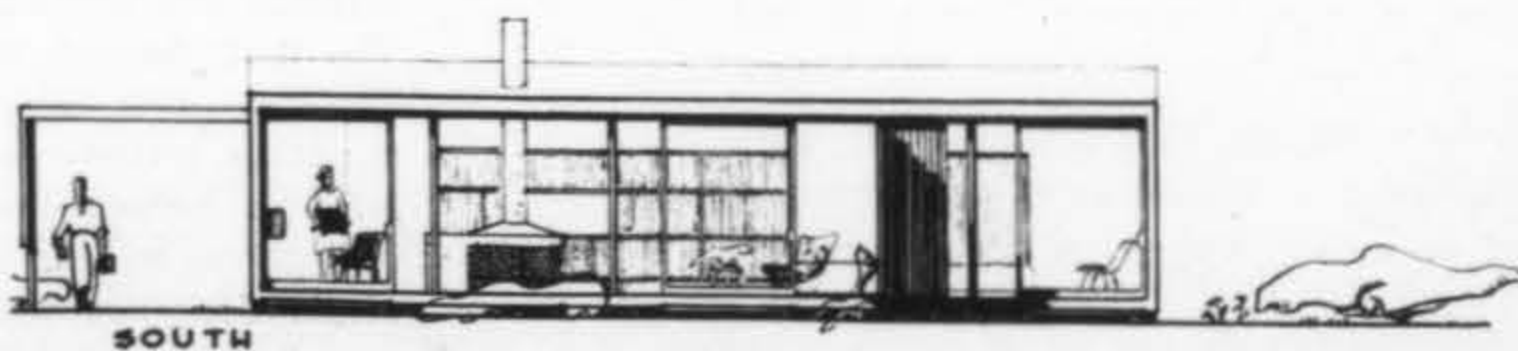
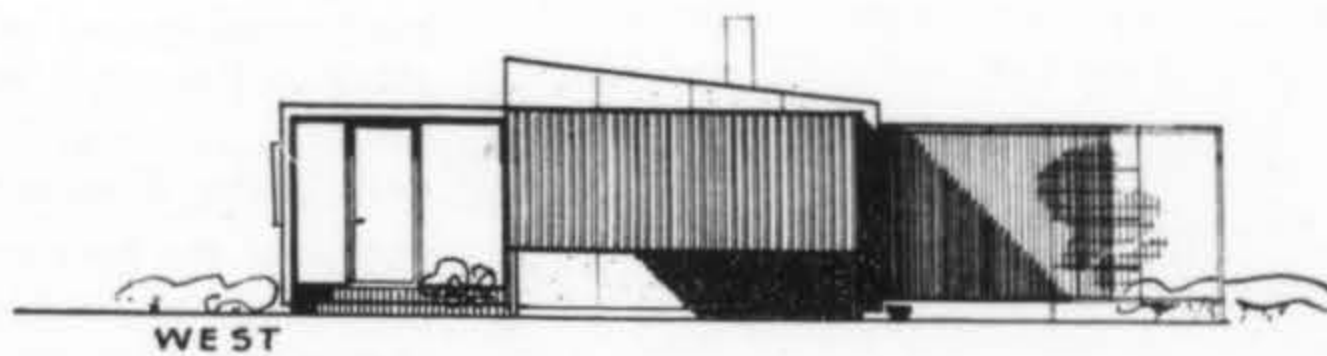
an entry from the "designs for postwar living" competition

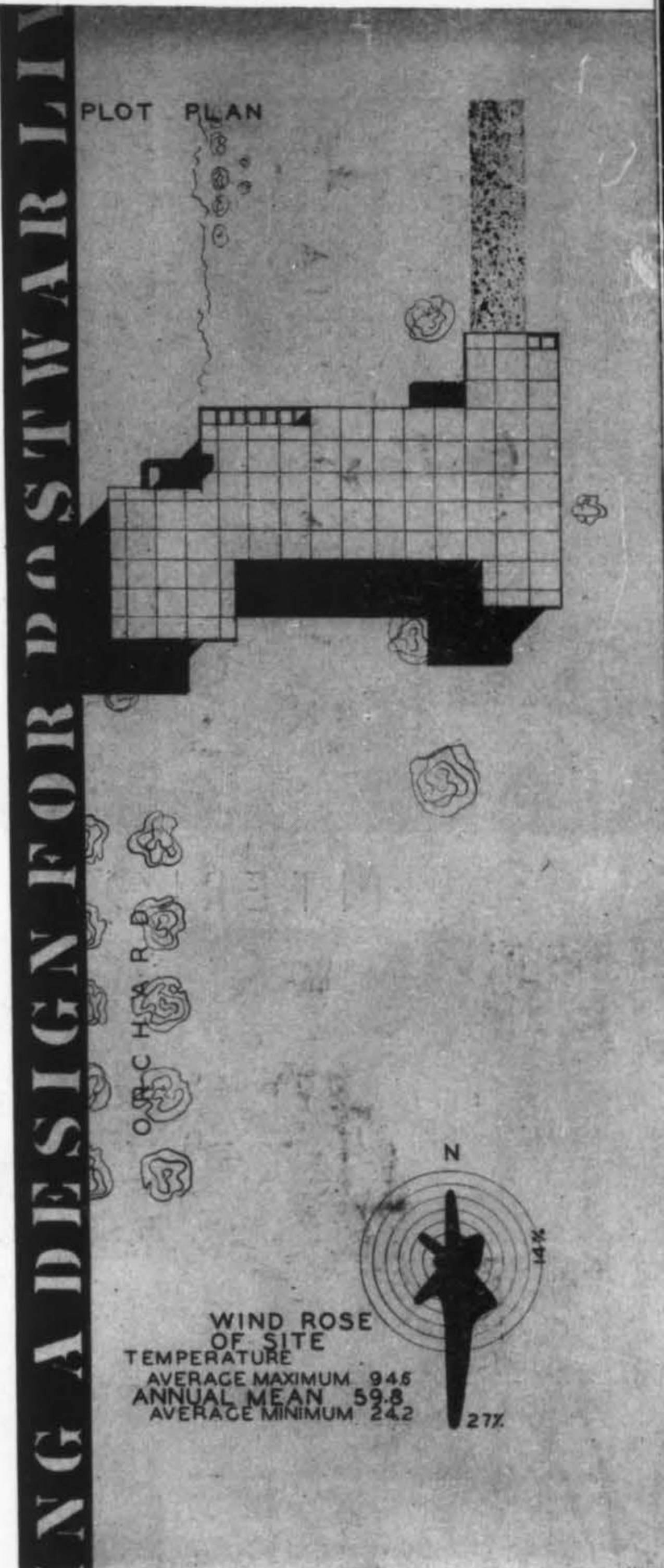
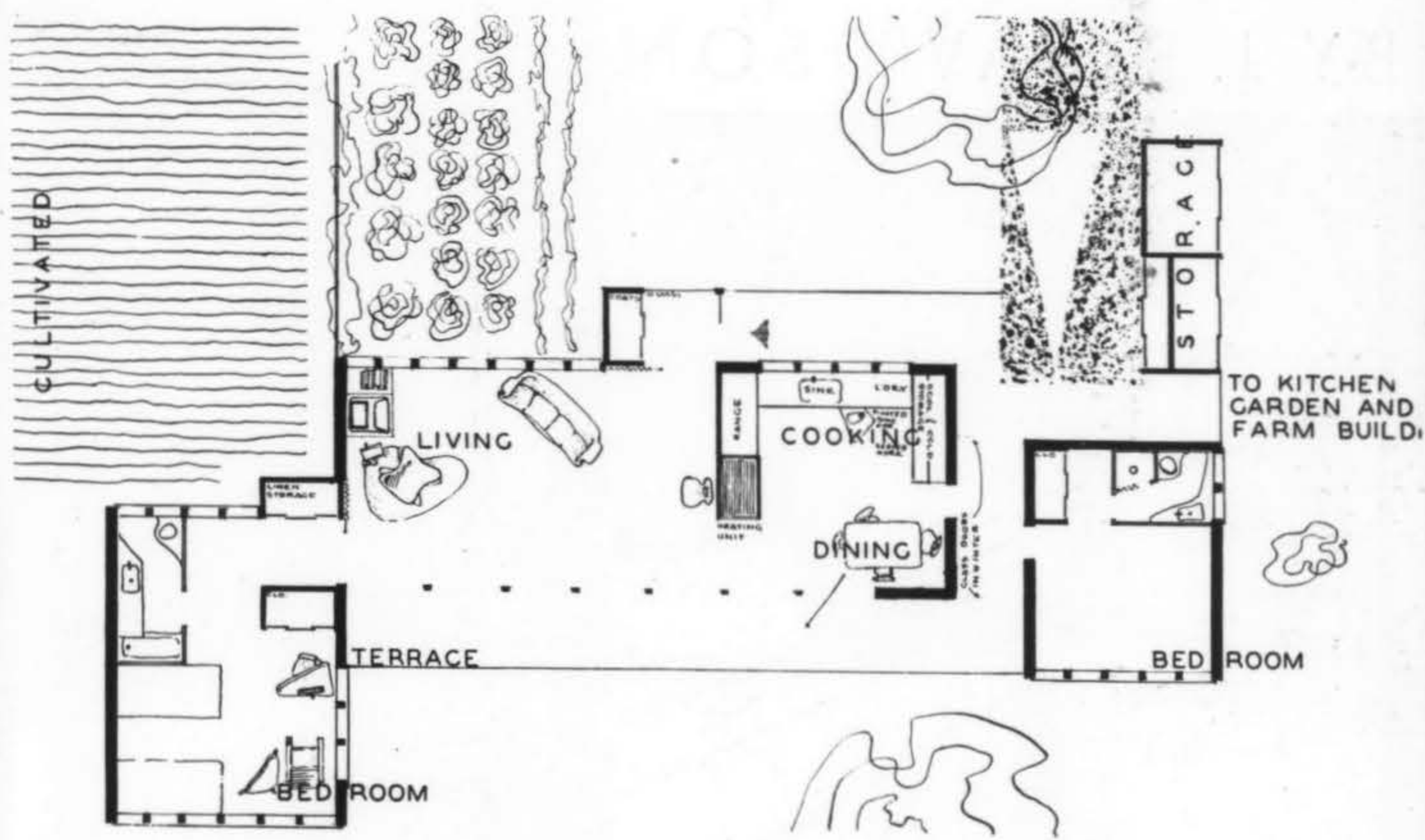
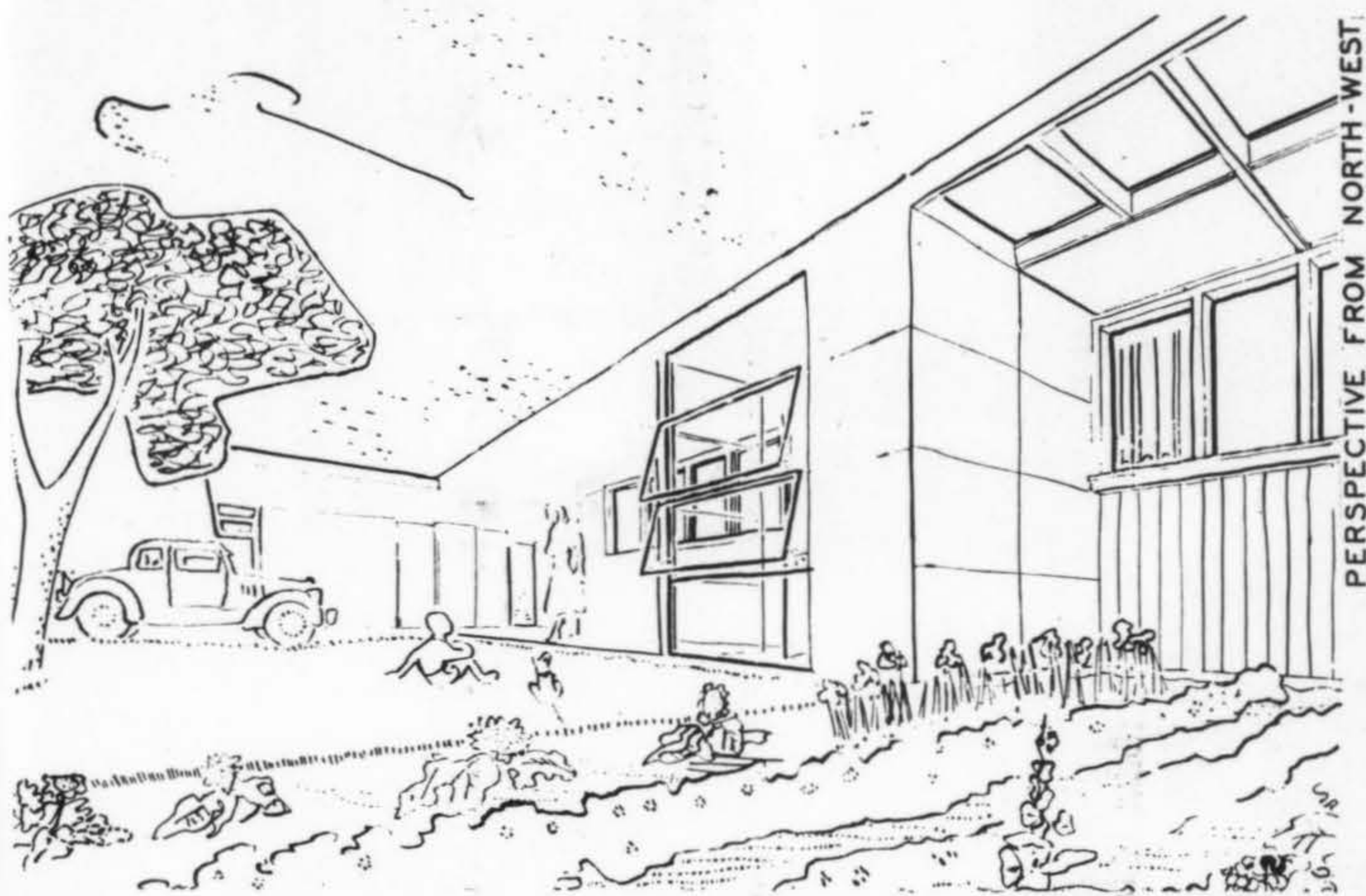


The first stage of construction of this house is a living area and a service area. The living area can be one room, or divided to provide a separate enclosure for sleeping. The cooking space is open, but can be separated from the living area by means of the storage cabinets.

When additional room is needed the number two bedroom is added. The final house contains three bedrooms, a storage room, a laundry yard, and a shelter for the car. Any of these units can be added when needed.

In this way the house grows with the family—organically.





value in the individual self-owned home, the paramount problem in housing.

PARTICULAR

This house is presented as one of the myriad solutions with the same units used in construction. It is designed for southwestern farm or rural community life. The occupants would be a family with one or two boys or a family with a farm-workman.

CONSTRUCTION

The designer having planned the house sends a sample of the soil to a laboratory where it is analyzed and its stabilizer is prepared. The ground of the site is scraped to the depth of the foundation walls for that climatic condition. While narrow wall supports of concrete in standard forms are being placed in the area of shallow excavation, the earth removed is treated by addition of the stabilizing agent. On the tamped treated earth fill the precast concrete slabs are laid in place.

As some workmen are bolting wall panels and storage units into place, others are installing utility units, placing piping and wiring in channels placed after excavation, and joining the coils for radiant heat.

With the walls erect, the roof lattice is framed of fewer long large pieces of lumber by using short pieces held with metal brackets. Factory-finished plastic roof slabs are laid and caulked with a heated plastic which fuses with the top finish of the roof.

ITEMS

A 3x5x8 heating unit is placed in the kitchen by the range. In this particular section natural gas would be used. The unit incorporates steam heat for the entire system and the hot water supply. The bath units are heated by the hot water supply in its double circuit which guarantees instantaneous hot water.

The living room fireplace is shaped of asbestos-lined plastic jointed in two foot lengths. It may be dismantled in the summer months and its dais used for plants. A panel would be provided for the opening of the flue through the roof.

Wall units contain steel sash casement windows framed with wood. The opening mechanism is housed in the jambs. Exterior finish of the units may be field-applied stock mill lumber or factory-applied plywood, composition or plastic panels.

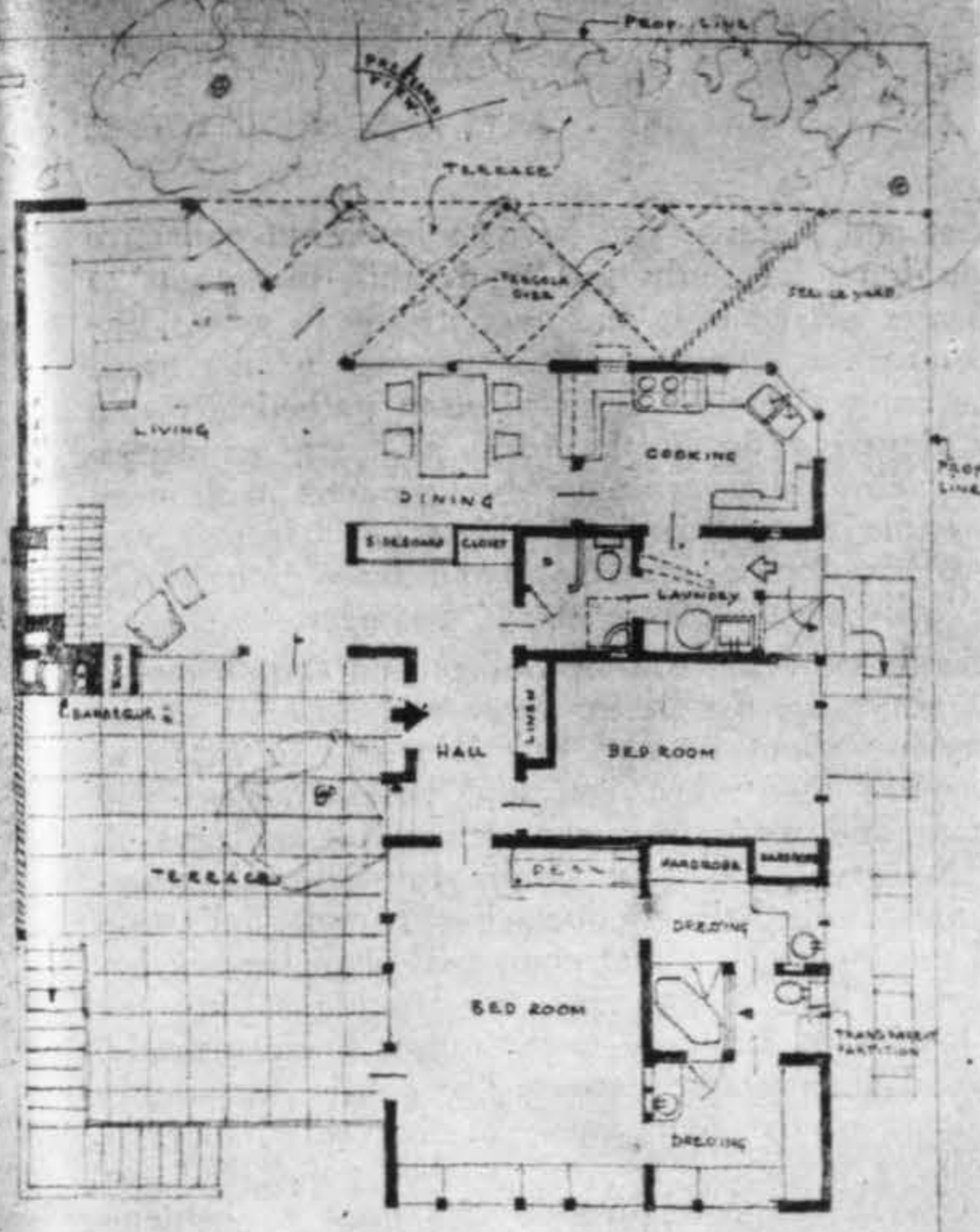


INTERIORS BY J. R. DAVIDSON



owners: Mr. and Mrs. Rubin Sabsay • location: Los Angeles, California





OPPOSITE PAGE, ABOVE:

• Interior from a house by J. R. Davidson, the drawings of which were shown in the March 1944 issue.

A sliding door opens the living room to the west terrace which may be used for outdoor dining. There is a direct reach-through between terrace and kitchen to save steps. The corber seat is built-in.

OPPOSITE PAGE, CENTER:

The kitchen with reach-through open. A door at the right serves the terrace. Wood-work is painted white, with coral linoleum for floor covering and top of bar.

Partition between dining space and hall in fir plywood with drawers for silver, tablecloths, etc. A small door at the left of the ribbed-glass panel conceals storage space for glasses.

OPPOSITE PAGE, BELOW:

View from living room to west terrace with trellis for vines.

Partition between hall and dining space. Fir plywood cabinet sare stained in a light color and waxed.

ABOVE:

The living room, showing fireplace with wood compartment which also serves a barbecue on the terrace (see plan). An indirect light trough is above the built-in bookcase.

RIGHT:

The exterior viewed from the street.

LOWER LEFT:

A reach-through between dining area and kitchen opens toward the dining space to make a breakfast bar.

LOWER RIGHT:

View from the living room to the east terrace.



Photographs by Julius Shulman



this is jazz

part 4

by Rudi Blesh

and summary

Of equal concern to the history of Jazz is commercialization. And this very question of melody is at the bottom of it. This is Tin Pan Alley's attempt to take over Jazz to plug its own banal songs. The white bands having adopted a few elements of Jazz style, as Panassie points out, while neglecting the Negro interpretative style, began to modify the instrumentation, adding to the melodic section while leaving the rhythm section intact thus destroying the inherent balance of the New Orleans small band and over-weighting the singing part of the band. To quote Panassie directly, "Likewise since the musicians could read music, musical scores were substituted for improvisation which was considered unimportant. Under such conditions a reduced instrumentation was unnecessary; in fact it was preferred to harmonize the melodies for several instruments. . . . The saxophones carried the theme while the brass executed an accompaniment, or the brass would expose the theme with a saxophone accompaniment. What was supposed to be Jazz was nothing more than a ridiculously jumpy conglomeration."*

Winthrop Sargeant makes the important distinction — almost completely lost sight of nowadays—that written music is not actually music, but is only a plan from which—by actual playing—music can be created: to me it is like a great architect's blueprint—there is no building until the building is built.

Or Ernest Krenek, the modern Viennese-born Czech composer—who attempted to use Jazz in his opera "Johnny Spielt Auf"—says "Jazz is bent on preserving the shackles of tonal relationships." It must interest the ghost of Buddy Bolden to know that he had such a conscious purpose as that. Possibly it is Mr. Krenek, rather, who is interested in *destroying* the "shackles of tonal relationships." Humble Negro musicians just didn't know or care about such erudite matters. They went ahead and, by playing as they *felt* it, created music that amazed all thoughtful contemporary European composers, and was equally their despair when they attempted to assimilate it into their music.

Now with the instrumentation of the band changed and the stress on melody instruments, the emphasis began easily and naturally to fall on simple melody with accompaniment. As Panassie says, "Since the public found it much easier to follow the melody played by these saxophone or brass ensembles than to follow the complex counterpoint improvised by Negro orchestras, the white bands soon gained a greater popularity. As soon as the orchestra leaders whose interests were purely commercial discovered that the public was interested only in the melody, the 'song,' they began offering melodies which they hoped might be hits and played them with the sentimental sweetness of a languorous waltz. They even added several violinists to the orchestra to achieve a sweeter interpretation. Thus 'commercial' Jazz was born and triumphed under leaders such as Jack Hylton, Paul Whiteman, Guy Lombardo and their associates, and unfortunately their music was accepted by the public as authentic Jazz."

Now when you complain—as thousands do—of the popular music on the radio—that it is either a crooner singing of June and Moon, of Love and Dove, of Kisses and Misses—or complain equally of the pounding in your ears of the so-called jump bands—you are really lamenting what commercialization has done to Jazz. Re-instrumentate the orchestra, and it is best at playing sugary tunes

or, revolt from that and, because you have to leave out collective improvisation, you have left only the intolerable monotony of "jump" (riff) phrases played over and over, trying to sound like the free and incomparably stimulating momentums of the small Jazz band. Or, perhaps, you have improvisation pathetically and exhibitionistically lingering on in the form of long, wandering improvised solos against stiff arranged backgrounds with each soloist trying to outdo the others in "getting off," farther and farther from the original tune, and more and more into purely fantastic and musically meaningless "show" passages.

But don't thoughtlessly condemn commercialism and stop listening to your radios, as many do, except for news and classical music. You can do something about it. The first is really to listen to authentic Hot Jazz and then when you find yourselves—as you will—liking it more and more, you can demand it and get it. You are part of the great American public to whom the commercial interests must sell their product. For commercialization has done classical music—at least that composed shall we say before 1920—no harm. There is nowadays no trouble selling the three B's—Bach, Beethoven, Brahms—to the public in sheet music, symphony tickets, and phonograph platters. The public was simply allowed to hear plenty of the right music of that sort, correctly played. And this is as it should be—up to that point. But for a clear picture of what commercialization has done to contemporary composers and contemporary music, take the trouble to read Virgil Thomson's book, *The State of Music*.* He is the only serious critic of whom I know (he is a composer as well) who has the courage to expose the whole music industry and appreciation racket from which—as far as I know—he indirectly earns his living. Dead composers are safe—their music is unaltered—but living composers must compose to a pattern or remain unplayed.

Thomson is also one of the very few serious critics, to judge from their writings at any rate, with any knowledge at all of the real nature of Jazz, and almost alone in the courage to express in print his admiration of it. Eventually, it is to be hoped, his interest and curiosity will carry him beyond "Chicago" style and bad contemporary Negro playing, back to real Hot Jazz and its New Orleans origins.

Hot Jazz will either survive as a living thing, or it will remain as a memory—embalmed in rare and precious records—perhaps in the latter form it will be even safer and more convenient for the appreciation racket to lay hold of and exploit, because there will be no living music to sound forth and refute their arbitrary dictums. At any rate, it is apt any day to become a band wagon on which the critics will climb saying, "I told you so." My only hope is it will be a real New Orleans street bandwagon that hauls a real hot, improvising small Jazz band complete with trombone on the tailgate, and not a streamlined bus taken over from Horace Heidt or Kay Kayser. At all events, to repeat, there is something you can do. You already know real Jazz and all of you who are really enough interested in vital, living music, to be willing to learn, bear in mind that radio and record companies are frankly commercial and they are not to be condemned for this: they are in business, after all. If you want to condemn anyone, condemn their little stooges, among whom are far too many newspaper and periodical writers on "Popular" music, whose writings, unfortunately, carry the weight and authority of criticism but are backed neither by knowledge nor probity. Either they don't know anything about the subject, or their tastes are so broad as to be totally indiscriminating, but in either case, I imagine, this suits the record companies perfectly, because each month (or whenever records come out) these writers come to you—like people returning from the beach with an arm-load of plaster kewpie dolls and assorted trash—with all the latest commercial junk. They nearly always manage to be enthusiastic about it all. They are the "yes-men" of the music industry. Don't expect them to tell you the difference between Lombardo playing "Stardust" and Armstrong playing "Gutbucket Blues." Even if they know, they won't tell you.

Don't condemn the record companies and radio corporations—when there is sufficient demand from *you* for real hot Jazz it will be played again and recorded again—and if this happens soon enough while the great veteran musicians are still alive, the thread will not be broken, the living tradition will not be lost. The fine old players—great creative musicians they are—men like Armstrong, Bunk Johnson, Mutt Carey, Kid Ory (continued on page 35)

*The veteran New Orleans trumpeter, Mutt Carey, says, "It's like a bunch of tin cans rattling around in a sack."

*The State of Music. William Morrow & Co., N. Y., 1939.

new developments

Home Planning Institute Provides Practical Means of Satisfying Growing Desire for Information About House to be Built After the War

Following is a clear-cut analysis of sensible approach to the problem of getting hundreds of thousands of families ready to build intelligent homes in the postwar era. It is written by Walter R. Hagedohm, A. I. A., past president of the State Association of California Architects.

The backbone and stabilizing influence of this country has always been the home. It is the fundamental unit of our way of life. From the period in 1925 when home building in this country reached its peak with 937,000 houses constructed, to the present day, false prophets have arisen with the idea of providing shelter rather than homes,—providing a place to park the auto rather than planning for gracious living.

During these war years the American public has awakened to the fact that it needs homes, not merely shelters, that it wants well planned, properly constructed homes in which to LIVE! The scoffers say that those who think and feel in this manner are trying to "recapture the past." The truth is that the people are actually trying to capture today and the future, and endeavoring to add the many new and fine things that will be and are available to their use and comfort. This they wish to do through their own efforts as individuals. And—what the people want—they will have. This urge for homes has brought with it an intense desire to learn more about the design and planning of the house of the future. This in turn has brought home to the construction industry as a whole, the necessity of providing ways and means for bringing this information to the home owner—or bringing it to the public in a straightforward practical commonsense manner. Thus the Home Planning Institute idea was born.

While this urge for a home is the real underlying fundamental motive, the need for actually getting this movement under way at once, includes many important practical considerations which next to the winning of the war, should be one of the first thoughts of the people. These purposes are headed by the thought to plan now for the home of tomorrow, in order that when the conditions permit, construction will be started at once. This will put men to work on peace time projects who will be returning from the armed forces and the war industries. There must be no lag in providing this work. Surveys indicate that 4,700,000 families propose to build homes the moment materials become available. This in itself requires a considerable amount of planning to properly provide the labor and materials, let alone the actual physical making of the plans.

Another purpose is to aid directly in the war effort by purchasing bonds, and using them as a nest egg or collateral in financing the home. By encouraging the American public to place its money in bonds for use in finally erecting homes, the Institute thus serves a two-fold purpose. This leads to another point; by encouraging the people to save money and purchase war bonds for use in eventually building a home, this money is kept off the market for purchasing goods not required, and this aids in preventing inflation. This planning and saving now makes it possible to provide privately financed, privately planned and privately constructed homes for the individual needs of each family, and encourages individual effort and initiative.

Finally it makes it possible for each one to have a very definite personal part in the war effort and also in the postwar plan.

The idea of the Home Planners Institute originated on the West Coast in Seattle, and was headed by the lumber industry and the building and loan associations, who collaborated with the other branches of the building industry in the various communities. In Southern California, the movement started with the Pomona Home Planning Institute. We are fortunate in California, that our school systems have developed an excellent adult education program. The schools therefore have logically taken the lead in fostering the Home Planning Institutes in the various communities. The architectural and engineering professions, together with the utilities and all other branches of the construction industry, banking and financial agencies are taking an enthusiastic part in the work of "Planning Now!"

Each community in the school district, sponsors the classes and provides the necessary publicity. In this way the public also becomes more acquainted with the work of the schools in the various neighborhoods. The Institute becomes a local institution.

The classes have truly become a part of Adult Education, there is no other

purpose than the providing of information on the proper approach to home planning and all the various problems connected therewith. There is no "gadget peddling." It is truly educational.

Generally, the classes consist of twenty lectures, some illustrated, covering all phases of home construction given by men and women actually working in the various professions connected with building a home. The lectures are all intensely practical and down to earth. The various materials are considered, new materials discussed, and the pitfalls of the average home builder are pointed out. A question period at the end of each lecture brings out further detail on the subject and also indicates the trend of thinking of those taking part in the classes.

To date, ten institutes are being conducted in Southern California, having attendances ranging from one hundred to over five hundred at each class. The response has been most gratifying. It is interesting to note that the large majority of those attending desire homes built for their particular use and purpose. They wish to be sure that they get the newest in materials and equipment. Their preference is the traditional in design modernized to fit the conditions of today. They want a comfortable home, not a shelter. That is very encouraging. It means that we have not reached the age of deterioration and regimentation—it means that we still have the spirit of a free people. People who will not be content with row housing, and who will not be content with a house like the Jones'. They want homes that are individual, homes that have something of their personality in them, homes that will again bring the stability this nation needs in its people.

The start has been made. Already many new Institutes are projected for the future. Some are to be held during the summer sessions, others will start with the fall term in the various districts. In other cases, general classes have already been held, and with the new fall term, detailed study will be given to various phases of home planning and construction. Programs have been outlined and are available to those interested. Each Institute held brings out improvements in the course of study and the series of lectures. The Home Planning Institute is truly becoming an integral part of the American way of life.

Products • Processes • Methods

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

The Seaporcel Corp., Long Island City, N. Y., produces a ceramic-coated metal which is used as shipbuilding material. The ceramic is applied to light-gauge Armco sheet iron and fused at a temperature of 1550° F. This material comes in colors in matte to dull-gloss finish, and can be cut by hand or hack-saw, squaring shears or gas torch; drilled and joined with tubular rivets or by tack welding. It is used for panels for bulkheads, hull linings, deck heads, etc.; also for mess-table tops, food containers, dish racks, and washroom troughs.

★ ★

An electrical outlet can be placed anywhere on the surface of a special flooring manufactured by H. H. Robertson Co., Pittsburgh, Pa. The whole operation from drilling to plugging in takes only a few minutes. This allows for complete mobility of machinery and furniture, and eliminates trenches in the floor.

★ ★

A new cold cathode fluorescent industrial lighting unit is available from the Mitchell Mfg. Co., Chicago, Ill. Advantages are: elimination of starters, immediate starting as soon as the light is switched on, operation at low temperatures, lamp expectancy of 10,000 hours, and nonsensitivity to line voltage variations. The lamps are 7 feet, 9 inches long and deliver 3800 lumens of light.

★ ★

A thermosetting cast resin available from Adhere, Inc., Los Angeles, Calif., has a compressive strength six to seven times that of similar materials. Successful use of it has been made in the production of structural parts for radial drills. This resin can withstand a temperature of 400° F., is inert to ordinary cutting compounds, passes oil and water absorption tests and is lightweight and inexpensive.

★ ★

A new valve anticipates the temperature in any room, and admits cold or hot fluids into the air conditioning system automatically throughout the year. Not only are accommodations made to weather changes, but also to the number of people within a room. This device can also be used in industries where heating and cooling liquids are needed at different times, and in different amounts. (Carrier Corp., Syracuse, N. Y.)

★ ★

A new type, heat-tempered sink of Vitrolite has been produced which employs only 1½ pounds of critical material outside of the piping fixtures.

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The sink is produced in a variety of pastel colors and has a nonporous and nonabsorbent surface. Heavy blows can be withstood, and it does not chip. (Libby-Owens-Ford Glass Co., Toledo, Ohio.)

★ ★

A new rubberlike material bonds wood veneers as thin as 1/48 inch, to metal. Laminated woods thus can be given the tensile strength, working ease and fireproof qualities of metal. Applications are expected in furniture, homes, aircraft, autos, railway cars and ships. The wood is cemented to the metal under heat and pressure. (Goodyear Tire & Rubber Co.)

★ ★

NEW SQUARE D VOLTAGE TESTER

A voltage tester that tests without lamps, gives positive voltage identification and distinguishes between A.C. and D.C. is offered by the Square D Company. A.C. voltage markings are 110, 220, 440 and 550. D.C. markings are 125, 250, and 600. Frequencies can be determined by the vibrations of the indicator. The device is housed in a cylindrical fibre case, for easy gripping, and is practically unbreakable. The 4" fibre grips on the leads give complete insulation and leads are 24" flexible wire, with double thickness, rubber insulation vulcanized to the wire to prevent slipping. A peg and spring assembly prevent sharp bending and breaking of leads where they enter the case. Sharp spear points on the ends of the leads permit piercing of wire insulation for testing without damaging it. A free folder (CA-504) is available by writing the Square D Company, 1320 East 16th St., Los Angeles 21, Calif.

GENERAL CONTROLS AWARDED ARMY-NAVY "E"

At impressive and colorful ceremonies March 29, 1944, officials, supervisors and employees of General Controls Co., Glendale, California, were awarded the Army-Navy "E" for excellence in producing automatic controls for aircraft and ordnance. General Controls manufactures a complete line of automatic temperature, pressure and flow control, maintaining branch and sales and service agencies in principal cities.

NEW GENERAL CONTROLS' BRANCH

In line with plans for strengthening field distribution and service facilities, General Controls Co., Glendale, California, recently occupied new branch office quarters at 687 Boylston St., Boston, Mass., and at 1505 Broadway, Cleveland, Ohio. L. E. (Rusty) Wetzel, Cleveland Branch Manager, is a native of that city, a graduate of Purdue and John Huntington Institute Technical College where he majored in air conditioning, heating and ventilating engineering. General Controls Co. are manufacturers and distributors of pressure, temperature and flow controls.

PITTSBURGH PLATE RESUMES SERVICE TO ARCHITECTS

The Pittsburgh Plate Glass Company has resumed publication of its popular *Design of the Month* service. Published monthly since 1936, this service was discontinued in June, 1942. As previously, these designs will consist of a four-color process reproduction of a finished rendering, the plan and an interesting detail for a different type front each month. Explanatory remarks and legend identifying new products used, or a new application of older products, also will appear. The resumption of this monthly service, available to practicing architects only, is in line with the Pittsburgh Plate Glass Company's current large scale program stimulating postwar modernization planning of merchants throughout the country by means of advertising in more than twenty magazines. This will react favorably to the architectural profession, as in every advertisement the merchants are urged to employ an architect. As modernization programs of merchants and store owners get under way, architects will welcome even more readily the information on latest trends in store design as embodied in the *Design of the Month*.

FREDERICK KAHN

continued from page 16

beauty, or rhythm, or harmony, or love of life. Then pictures are not pictures of outer world fragments, but the artist himself (representing generic creative forces) becomes the picture, and lines, forms, tones and textures are the instruments with which he creates his song or symphony. His song is heard and if it is good it gives joy and nobody need ask again and again "What is it supposed to be?" Those who have eyes do see.

It is somewhat hard for many to abandon old traditions and disregard the opinion of their favored guides—self-appointed authorities who jealously guard and cling to the dusty accumulations of antiques. But the unsophisticated, pure in heart, those who are

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Los Angeles, California

not hardened by dry tradition, those who can make up their own minds, those who no longer need to ask questions will find that unfamiliar art can be appreciated. They will find that beauty is not a precise entity as the "authorities" claim to know, though none has been able to define it. Nor will they ever define it. Its mysteries remain unsolvable. All that we can designate by the word "beauty" is the reaction to a work of art which gives the observer the sensation of joy and pleasure. If the impulse and purpose of Art is to stir our feelings and emotions, we do not need "subject matter" as a motive. Lines, shapes, forms, tones, colors, and textures, are the pure symbols of emotions. They are the fullest means by which to impress the sense and mind of the onlooker, without recourse to the romantic picture stories of the past.

NAZI IDEOLOGY

continued from page 18

upon colour, to the neglect of formal and other aspects of art. German art is marked by closeness to nature, whereas abstraction is foreign to it. He condemns functional, American architecture and likens it to an industrial article that is materialistic and lacking in warm, human qualities. Here is an aesthetic doctrine that still expresses the traditional German desire to find an escape from modern, industrial civilization, epitomized in this instance by starkly angular buildings of glass and concrete.

The Nazis rationalize their prejudice against all modern music by linking it to the Jews. Seizing upon the fact that Arnold Schoenberg is chiefly responsible for the atonal school of writing, one fanatic states baldly that Semitic composers "obey a rule of their race in that they seek to destroy systematically the harmonic polyphony which is fundamentally foreign to them." (Eichenauer, in *Musik und Rasse*). Harmony is not natural to the Jews, he says, for the music of all near-Eastern peoples is purely melodic in character. Of course, this danger to German musical life was miraculously avoided when the Fuhrer came to power. So the familiar story goes; if it needs a rebuttal, we need only conjure up the names of Mendelssohn, Offenbach and Mahler. They also were Jewish but apparently did not "obey a law of their race." Harmony is strange to most African negroes, yet their American descendants do not seek to destroy it. This is a clear example of the mass contradictions into which the fantasy, vagueness and prejudice of the racial theory leads.

Soon after that fateful January of 1933 the aesthetic policies of National-Socialism were put into force, and the 'undesirable' exponents of modern music and art were completely boycotted. Only one German conductor, Erih Kleiber, tempted the devil, whereupon he was forced out of Germany. After he had conducted Stravinsky's *Le Sacre du Printemps* (recently heard in Disney's *Fantasia*) a Nazi critic protested: "Kleiber must know that this sort of music contradicts the cultural aspirations of the New Germany!" But the storm really broke after he dared to perform excerpts from Alban Berg's atonal opera, *Lulu*. During the concert someone in the gallery shouted, "Heil Mozart!", and the critics ranted: "Kleiber's conduct is becoming provocative! His attitude is that of the typical *l'art pour l'art* musician who is utterly strange to German music."

The Nazi attack upon Paul Hindemith was another *cause celebre*. Although his symphony, *Matthis der Maler*, had been welcomed enthusiastically by German critics early in 1934, Rosenberg subsequently accused him of 'cultural Bolshevism' and demanded that his music be boycotted, on the grounds that he had written 'immoral operas' in an advanced musical style during the 'twenties. In an important speech, Goebbels himself then made sanctimonious reference to "atonalists, who for the sake of sensation have naked women appear in bathtubs on the stage and envelop them with the evil-sounding dissonances of musical ineptitude, in order to mock a faint-hearted sex which is too weak to rebel." Hindemith also eventually left Germany, and is now teaching at Yale.

A parallel to the Hindemith case in the field of art was that of the 'Aryans' Nolde and Barlach; their modernistic paintings and sculptures had been attacked by some and defended by others, so Rosenberg felt called upon to emulate Solomon and decide between them. His carefully considered verdict was this: beauty is the ideal of Nordic artists, but Nolde and Barlach prefer the ugly; therefore they represent aberrations of German art and deserve to be ostracized. Here again is proof of the fallacy of totalitarian aesthetics: the mysterious 'State,' protector of the people, turns out to be nothing but Rosenberg, the fanatical dilettante.

It is well known that no artist or musician may practice his profession in Germany unless he is a member of the *Reichskulturkammer*, the medium by which Hitler hoped to direct all the nation's cultural activities into the path

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NAZI IDEOLOGY

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dictated by Nazi policy. By holding this club over the heads of the creative intelligentsia, the Nazis have been able to enforce their aesthetic doctrines, for those who wish to keep their positions will not dare to write or paint in a radical manner, for fear of being labelled fellow-travellers of the 'cultural-Bolsheviks.' The establishment by the Nazis of a 'cultural chamber' marks a highpoint in autocracy, for it denies the possibility of artistic activity to all who are ideologically, racially or stylistically unpalatable to the regime. A cue to the Nazi attitude toward modern artists is contained in a declaration of aims of the chamber, made by a high official in the Ministry of Propaganda, Hans Hinkel: "It is necessary to create some instrument to be used against those who are not aware of their public task or perhaps misuse their talents for destructive purposes. Just as the state can remove an unsuitable teacher, so it must be able to eliminate unsuitable and unreliable elements from cultural life." It is apparent that exclusion from the chamber proceeds according to the totalitarian concept of justice, without a trial, resting upon the decision of some petty Fuhrer, whose ideas on culture become those of the 'state.'

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During the early years of the Nazi regime there were still some who had the temerity to warn against such 'disciplining' of the liberal professions. Can art exist if it is not free?, they timidly inquired. Hitler's parrots answered: "It was the concept of 'free art,' coined by the liberalistic epoch, that robbed art, poetry and literature of its effectiveness and its place of honor in the life of the people. So 'free' did art become that it lost its folk roots and remained the affair only of a rootless, urban, sophisticated class." (Dr. Gunther Haupt).

With characteristic thoroughness, the music section of the *Reichskulturkammer* established a commission to supervise the programs of all public concerts held in the Reich, and decreed that these must be submitted to the commission for approval in advance. The ruling was obviously aimed at music by 'undesirable' modern composers, in order to prevent any repetition of the Kleiber incident, mentioned above. The well-known American flutist, (Lt.) Lambros Callimahos, bears witness to the efficiency with which it was administered. Early in 1936 he intended to give a recital in Munich, and submitted a program including works by Bach, Beethoven and Milhaud. The concert bureau objected to Milhaud (who is now teaching at Mills College) on the grounds that he is a French Jew and an atonalist. When Callimahos insisted upon his right to a free choice of program, the manager told him flatly that storm-troopers might try to break up the concert if the Milhaud were played.

In order to show the 'sorry plight' of German cultural life during the period of 'Jewish influence' (1920-1933), the Nazis sponsored elaborate exhibits of so-called 'degenerate' music and art. Hitler, in a speech made at the opening of the art exhibit in Munich (1937), actually suggested that exponents of radical trends be sterilized. Fidelity to nature was stressed in a parallel exhibition of approved 'German' art, which consisted mainly of photographically exact portraits and landscapes, peasant scenes and pictures with political appeal. Simultaneously, Goering ordered a clean-up of all museums and art exhibitions in accord with Hitler's principles; pictures deemed degenerate were confiscated without reimbursement to their owners. An amusing anecdote is told of a somewhat earlier confiscation by the Nazi Gauleiter of Bavaria, Wagner. It seems that he decided to remove examples of 'degenerate' art from a Munich exhibit, and had already collected quite a number when he noticed that among them were two pictures by Karl Hofer. He paused and asked the director: "Hofer . . . tell me, wasn't there a national hero by that name? (Andreas Hofer, the Tyrolian patriot) Was he related to this Hofer? The director, wishing to save what he could of the display, assured him that Andreas was Karl's grandfather. "Oh, in that case the pictures can stay in the exhibition," the wise Gauleiter decided. Immediately after Hitler's accession, all associations for the furtherance of modern art and music were abolished in Germany. The International Society for New Music had a particularly 'bad' reputation among the Nazis, for its avowed purpose was to perform the very works that were censured by Rosenberg and Goebbels as 'cultur-Bolshevistic.' In its place was established an organization called the Permanent Council for the International Collaboration of Composers, from which all prominent modernists were excluded because their work was too 'international!' The Austrian representative was a certain Dr. Friedrich Bayer, whose chief claim to fame is a symphony containing a theme and variations upon the Horst Wessel song.

Nazi theorists have seized upon the return of some modernists to tonality and classicism as justification of their own forced methods, whereas this merely proves that the pendulum of artistic taste in democratic lands swings back and forth; now it happens to be away from experimentation and towards a consolidation of ground with the best elements of tradition. But this has all come naturally to those whose artistic institution demands it, without being dictated by the self-appointed arbiters of taste and culture. Who can say that those who have turned back to earlier compositional forms and harmonies are on the right path? Perhaps those who continue to experiment in a radical way will contribute much more than is significant for the future of music. The genial and lasting will emerge from a give-and-take of experimentalism and reaction; where free expression is confined, however, there can be little hope of true progress in the arts.

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JAZZ

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and others—a handful of them are still alive. These men are not getting any younger—and young players are not bothering to learn to play the right and difficult way; they are super-sophisticated now, their contact with the blues and their own rich racial music is broken or is being broken; a few more years—I say this seriously—and real Hot Jazz, real improvised small band music will no longer be a living thing. Once it is dead, I assure you, it will never, can never be revived. No longer a rich vital living music of which all Americans black or white should be justly proud—it will be only a memory, as dream-like as the memory of minstrel shows and the cake-walk, as the memory of Congo Square and torchlight parades—a thing preserved on records and brought out and played for people who will listen in awe and sigh and say, "What wonderful music they used to play!"

We have defined Hot Jazz as a music of the American Negroes, going back to African origins, with rhythmic, melodic, tonal, and harmonic characteristics racial and unique in character. Developing in the South and particularly in New Orleans, from and with the *true* (not the *concert*) spirituals, the work songs, hollers, stomps and the blues, it came to involve use of European instruments, brass band instrumentation, and some European musical elements chiefly band marching tunes and French dance music, especially the Quadrille. To what slight extent Spanish and West Indian rhythmic and musical elements entered in would be difficult to say. Ragtime piano music—also originally an American Negro music—entered in. The music resulting was the original Hot Jazz.

It was, and where still played, is, an unique music, different from European music, and dependent for its uniqueness upon its combination of certain qualities.

These qualities are:

1. *Vocalized tone quality* quite different from the tone secured by white legitimate musicians from the same instruments. Besides a vocal quality—a personal tone quality is secured.
 2. *Fixed tempo.* 4/4 (occasionally 6/8).
 3. *Rhythmic characteristics*—a perpetual rhythmic momentum or forward surge—secured by *incessant syncopations*, both simple and complex, involving the tonal as well as the dynamic accenting of the off-beats, *poly-rhythmic patterns* and *rhythmic stresses*, i.e., suspensions and resolutions set up by variations around the beat—*retardatory* and *anticipatory*.
- The rhythmic characteristics of Jazz are directly related to African music and the effect on the listener is the same: *disturbing* and highly *stimulating*.
4. *Participation*—listeners or dancers enter into the making of Negro music. This was true of African music; is true of American Negro group singing, whether in the field or the church; is true also in dance music. The shuffle or rhythmic tapping of the dancers' feet are a part of the musical whole—as well as singing and verbal comments. These latter are not merely captious, but unconsciously follow racial patterns native to Africa.
 5. *Collective improvisation.* This is counterpoint—the simultaneous playing or singing of several melodic voices. Polyphony as opposed to mere harmonic progression or solo melody over harmony. Jazz counterpoint differs from European counterpoint by being infinitely more complex—it adds the principle of individual improvisation of variations on a known melodic theme and these individual improvisations are executed simultaneously by the several voices. Then to this complex manifestation, going far beyond anything attempted for four centuries in European music, and calling for unbelievable artistic, creative and technical resources from the participants, is added the almost incredible final complexity—that these variations are *triple* in intent: being *rhythmic, tonal and melodic*.

Let's be perfectly frank about this: true Hot Jazz greatly transcends folk-music. Measured in itself and apart, even, from its influence on European music, it is a very great and significant art-form—one which will be recognized in the future—while unfortunately today it is virtually unknown and is being allowed to die, while hybrid and bastard forms are encouraged to occupy the spot-light and take the praise.

6. Finally, a *new musical form*, improvised polyphonic theme and variations, it nearly always discards alternating repetition of motives, or cyclical form, as well as the sonata type of development. It is not musical architecture—namely form rooted to a foundation—it is flight. It is new to music as a use of rhythmic momentum in an imaginative and daring flight of tone into theme. It is the ultimate utilization, indeed, of the intrinsically intuitional and abstract qualities of music and the final rejection of elements alien to it, namely program, descriptive and analytical-ideational concepts. One cannot go farther nor more opposite from Brahms or from the Strauss of Zarathustra. It is a direction we should not forget, and a road the closing of which we should not allow—if we wish to rescue any of our arts from our deadly seriousness, or keep them free from our hopeless confusion of idea and emotion, of creation and analysis.

Let us learn from Negro music, and refrain from giving it the kiss of death of our improvement; encourage the Negroes—not to ruin it in order to please us—but to revive and develop it.

Improve it! White men cannot even play it! The reasons behind this urge of the white American to improve everything native is not far to seek. We have been suffering from a national inferiority complex as far as Europe is concerned ever since Colonial days. Generation after generation, prophets of America have arisen, Walt Whitman, Sandburg, Benet; but they are with-

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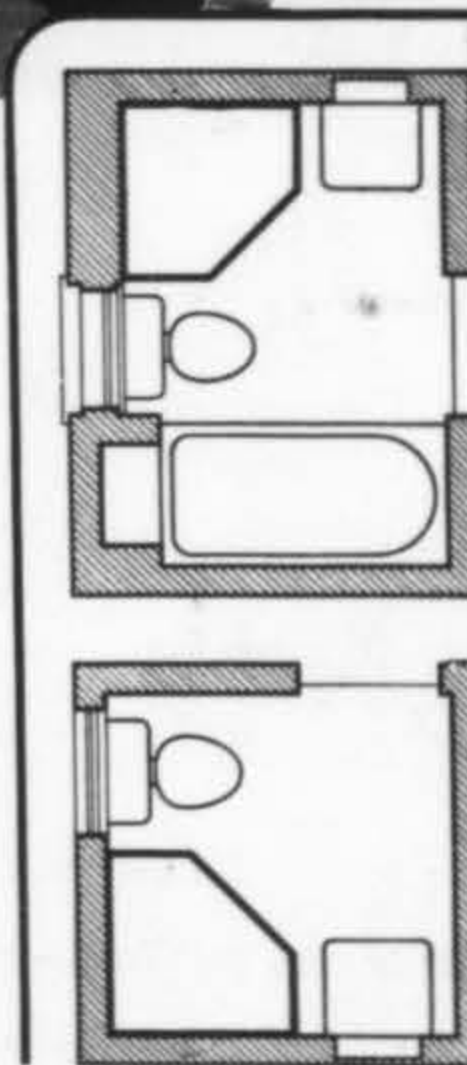
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JAZZ

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out honor here. We honor a Spalding, yes—but a hill-billy fiddler, *no*; a Robeson, yes—but simple Negro spiritual singers, *no*. In each case we assume that the former gives us a logical development from the latter. This is precisely *not the case*. They exemplify just as fully Europeanizations of our music as Dvorak's New World Symphony did.

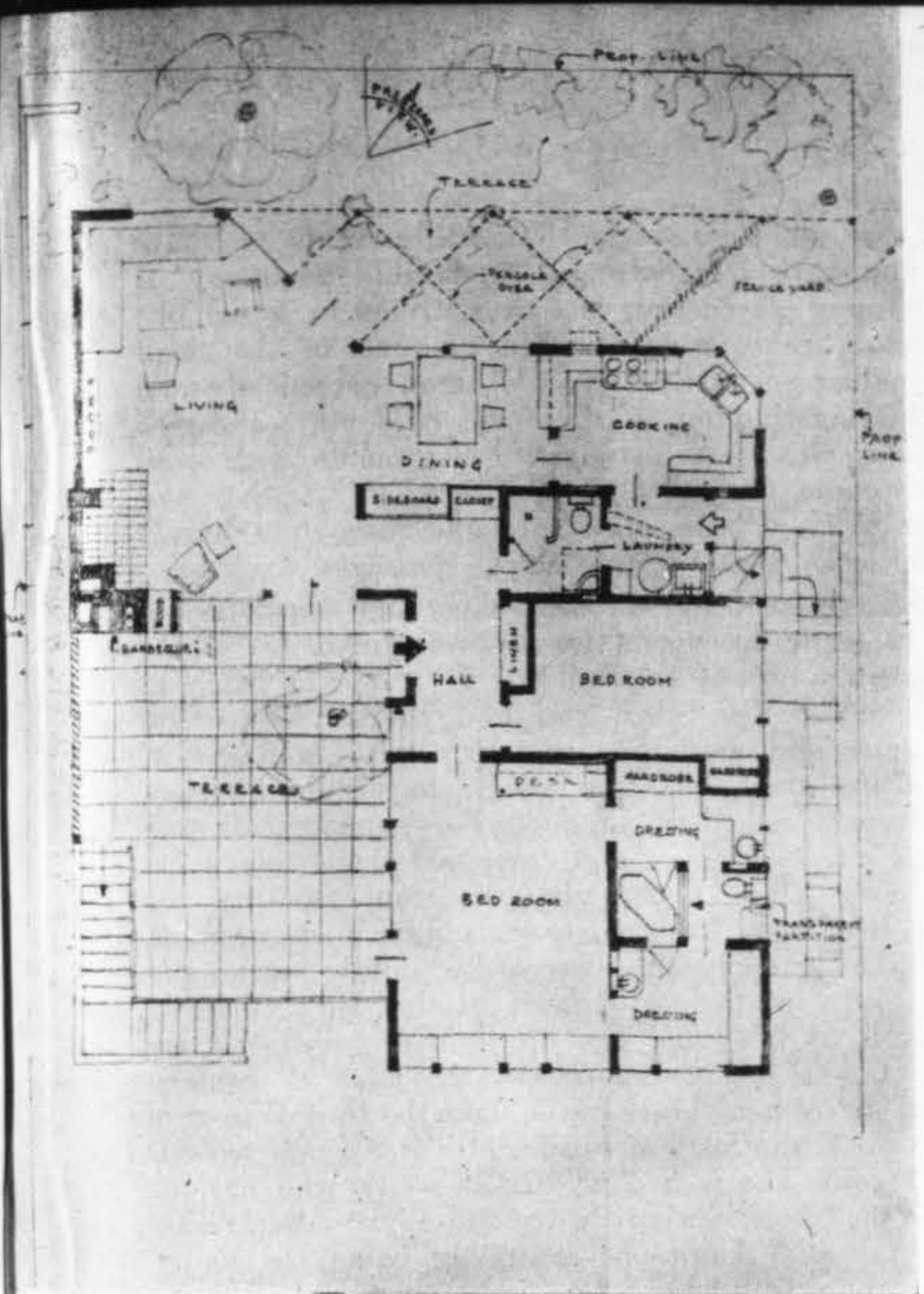
We have yet to build frankly, proudly and honestly our own art on *our own folk-art forms*. Even where we have contributed a new creative art form to world culture (we have only done so twice) as in the modern architecture of Frank Lloyd Wright, we neglect our native creator in favor of his European disciples—be they Gropius, Breuer or Corbusier. We import them to our snobbish universities to embellish the faculties which are beginning to organize on the operatic star system. Or, in Hot Jazz, the original creative, unique form is Europeanized out of all shape. First, *we do it*, then we get the *Negroes* to doing it, then we invite an Ellington to grace a Harvard faculty, while the humble but great black musicians still alive in this country, the Mutt Carseys, the Kid Orys and the Bunk Johnsons, are allowed to grow old and eventually one by one to die as Oliver and Morton died, each carrying with him beyond recall his share of a once great and living creative, artistic tradition.

BRIEFLY—THESE ARE WHAT YOU SHOULD NOT LISTEN FOR IN JAZZ:

1. *Symphonic Effects*—Jazz doesn't need to and definitely *should not* sound like classical music. That is the province of the latter.
2. *Symphonic Instrumentation*. The Whiteman Song of India is definitely dated. So, only tomorrow, will the Dorsey string-embellished orchestra. Strange, is it not, that King Oliver or Jelly-Roll Morton records made nearly a quarter-century, do *not* date—and yet we never forsake our native yen to *improve* this music?
3. *Popular Tunes*—they are unimportant. It is possible to play some of them in a good Jazz number, but there is a repertoire of around a thousand good Jazz tunes, thoroughly suited to Jazz expression. By relying on these, Tin Pan Alley's entering commercial wedge, the call for pop tunes, is closed. Now and then, as in the past, a good tune can be adopted.
4. *Pure Tone*—in classical sense.
5. *Perfect Pitch*—there is a beauty of dissonance to which our ears can become accustomed and for which they can eventually become greedy. Dissonance can be the result of scientific calculation and preparation as in European music, or dissonance can be, as in Jazz, the natural and unmediated result of free, collectively improvised counterpoint, hence it has a logical basis and contains within itself a logical development. Since all the parts are free variations on the same melodic and harmonic base, and are moving simultaneously—they work inevitably and with a profound and satisfying feeling of logic through dissonance to a final cadence. It is no accident that in good Jazz the final chorus is apt to be the most dissonant. The feeling of climax comes not from increased dynamics (that is, playing louder), nor from increased tempo (that is, playing faster), but from increased complexity and dissonance as well as emotional rhythmic vehemence leading into the final cadence and the closing chord.

BRIEFLY—THESE ARE WHAT YOU SHOULD LISTEN FOR IN JAZZ.

1. *Good Jazz Instrumentation*—5 to 8 piece—each instrument playing its own part:
cornet-lead—on beats—simple style;
clarinet—a more fanciful involved part—filling out harmony and counterpoint and abounding in runs, etc.;
trombone—a simple rhythmic part—few notes—filling out harmony on third and fifth—giving rhythmic propulsion through glissandi and smears—off- and inter-beat emphasis;
piano—mainly rhythm and harmony *in* the rhythm;
guitar or
banjo—a simple on-beat rhythm—not broken up in fancy rhythms;
drums—basic rhythm dividing the 4/4 measure into 2/4 parts—emphasizing off-beats, i. e., 2 and 4, either tonally, temporally, or dynamically;
string bass or
tuba—simple foundation—few notes—strictly on the beat—the basic note of each chord.
 2. *Good Jazz Tunes*—including rags and blues, stomps, etc.
 3. *Good Jazz Tone* individually, and a good free *blowing* sound to the band as a whole.
 4. *Subtle Alterations in Pitch and Dissonance in Band as a Whole*.
 5. *Definite and Steady Rhythmic Momentum*—giving a feeling of tremendous urgency to the music. This rhythmic momentum should not be limited to the rhythm section, but should come from the horn section also. While *steady and dependable* it should nevertheless be full of unpredictable surprises.
 6. *Justness of Tempo*—not too fast, but for each number that precise speed at which it still moves along without rushing and within which each player can play and improvise most freely and effectively.
 7. And, springing from just tempo—a feeling at all times, no matter how *hot* the music, of Complete Relaxation.
 8. *Improvised Polyphony* on a common tempo and harmonic base known to all the players—a polyphony composed of individual variations on the common theme.
- If you hear all of these and really *hear* them—you are hearing Hot Jazz, a purely American music and while not a serious music, most definitely a music to be taken seriously.



OPPOSITE PAGE, ABOVE:

• Interior from a house by J. R. Davidson, the drawings of which were shown in the March 1944 issue.

A sliding door opens the living room to the west terrace which may be used for outdoor dining. There is a direct reach-through between terrace and kitchen to save steps. The corber seat is built-in.

OPPOSITE PAGE, CENTER:

The kitchen with reach-through open. A door at the right serves the terrace. Woodwork is painted white, with coral linoleum for floor covering and top of bar.

Partition between dining space and hall in fir plywood with drawers for silver, tablecloths, etc. A small door at the left of the ribbed-glass panel conceals storage space for glasses.

OPPOSITE PAGE BELOW:

View from living room to west terrace with trellis for vines.

Partition between hall and dining space. Fir plywood cabinet sare stained in a light color and waxed.

ABOVE:

The living room, showing fireplace with wood compartment which also serves a barbecue on the terrace (see plan). An indirect light trough is above the built-in bookcase.

RIGHT:

The exterior viewed from the street.

LOWER LEFT:

A reach-through between dining area and kitchen opens toward the dining space to make a breakfast bar.

LOWER RIGHT:

View from the living room to the east terrace.



Photographs by Julius Shulman



this is jazz

by Rudi Blesh

part 4 and summary

Of equal concern to the history of Jazz is commercialization. And this very question of melody is at the bottom of it. This is Tin Pan Alley's attempt to take over Jazz to plug its own banal songs. The white bands having adopted a few elements of Jazz style, as Panassie points out, while neglecting the Negro interpretative style, began to modify the instrumentation, adding to the melodic section while leaving the rhythm section intact thus destroying the inherent balance of the New Orleans small band and over-weighting the singing part of the band. To quote Panassie directly, "Likewise since the musicians could read music, musical scores were substituted for improvisation which was considered unimportant. Under such conditions a reduced instrumentation was unnecessary; in fact it was preferred to harmonize the melodies for several instruments. . . . The saxophones carried the theme while the brass executed an accompaniment, or the brass would expose the theme with a saxophone accompaniment. What was supposed to be Jazz was nothing more than a ridiculously jumpy conglomeration."*

Winthrop Sargeant makes the important distinction — almost completely lost sight of nowadays—that written music is not actually music, but is only a plan from which—by actual playing—music can be created: to me it is like a great architect's blueprint—there is no building until the building is built.

Or Ernest Krenek, the modern Viennese-born Czech composer—who attempted to use Jazz in his opera "Johnny Spielt Auf"—says "Jazz is bent on preserving the shackles of tonal relationships." It must interest the ghost of Buddy Bolden to know that he had such a conscious purpose as that. Possibly it is Mr. Krenek, rather, who is interested in *destroying* the "shackles of tonal relationships." Humble Negro musicians just didn't know or care about such erudite matters. They went ahead and, by playing as they *felt* it, created music that amazed all thoughtful contemporary European composers, and was equally their despair when they attempted to assimilate it into their music.

Now with the instrumentation of the band changed and the stress on melody instruments, the emphasis began easily and naturally to fall on simple melody with accompaniment. As Panassie says, "Since the public found it much easier to follow the melody played by these saxophone or brass ensembles than to follow the complex counterpoint improvised by Negro orchestras, the white bands soon gained a greater popularity. As soon as the orchestra leaders whose interests were purely commercial discovered that the public was interested only in the melody, the 'song,' they began offering melodies which they hoped might be hits and played them with the sentimental sweetness of a languorous waltz. They even added several violinists to the orchestra to achieve a sweeter interpretation. Thus 'commercial' Jazz was born and triumphed under leaders such as Jack Hylton, Paul Whiteman, Guy Lombardo and their associates, and unfortunately their music was accepted by the public as authentic Jazz."

Now when you complain—as thousands do—of the popular music on the radio—that it is either a crooner singing of June and Moon, of Love and Dove, of Kisses and Misses—or complain equally of the pounding in your ears of the so-called jump bands—you are really lamenting what commercialization has done to Jazz. Re-instrumentate the orchestra, and it is best at playing sugary tunes

or, revolt from that and, because you have to leave out collective improvisation, you have left only the intolerable monotony of "jump" (riff) phrases played over and over, trying to sound like the free and incomparably stimulating momentums of the small Jazz band. Or, perhaps, you have improvisation pathetically and exhibitionistically lingering on in the form of long, wandering improvised solos against stiff arranged backgrounds with each soloist trying to outdo the others in "getting off," farther and farther from the original tune, and more and more into purely fantastic and musically meaningless "show" passages.

But don't thoughtlessly condemn commercialism and stop listening to your radios, as many do, except for news and classical music. You can do something about it. The first is really to listen to authentic Hot Jazz and then when you find yourselves—as you will—liking it more and more, you can demand it and get it. You are part of the great American public to whom the commercial interests must sell their product. For commercialization has done classical music—at least that composed shall we say before 1920—no harm. There is nowadays no trouble selling the three B's—Bach, Beethoven, Brahms—to the public in sheet music, symphony tickets, and phonograph platters. The public was simply allowed to hear plenty of the right music of that sort, correctly played. And this is as it should be—up to that point. But for a clear picture of what commercialization has done to contemporary composers and contemporary music, take the trouble to read Virgil Thomson's book, *The State of Music*.^{*} He is the only serious critic of whom I know (he is a composer as well) who has the courage to expose the whole music industry and appreciation racket from which—as far as I know—he indirectly earns his living. Dead composers are safe—their music is unaltered—but living composers must compose to a pattern or remain unplayed.

Thomson is also one of the very few serious critics, to judge from their writings at any rate, with any knowledge at all of the real nature of Jazz, and almost alone in the courage to express in print his admiration of it. Eventually, it is to be hoped, his interest and curiosity will carry him beyond "Chicago" style and bad contemporary Negro playing, back to real Hot Jazz and its New Orleans origins.

Hot Jazz will either survive as a living thing, or it will remain as a memory—embalmed in rare and precious records—perhaps in the latter form it will be even safer and more convenient for the appreciation racket to lay hold of and exploit, because there will be no living music to sound forth and refute their arbitrary dictums. At any rate, it is apt any day to become a band wagon on which the critics will climb saying, "I told you so." My only hope is it will be a real New Orleans street bandwagon that hauls a real hot, improvising small Jazz band complete with trombone on the tailgate, and not a streamlined bus taken over from Horace Heidt or Kay Kayser. At all events, to repeat, there is something you can do. You already know real Jazz and all of you who are really enough interested in vital, living music, to be willing to learn, bear in mind that radio and record companies are frankly commercial and they are not to be condemned for this: they are in business, after all. If you want to condemn anyone, condemn their little stooges, among whom are far too many newspaper and periodical writers on "Popular" music, whose writings, unfortunately, carry the weight and authority of criticism but are backed neither by knowledge nor probity. Either they don't know anything about the subject, or their tastes are so broad as to be totally indiscriminating, but in either case, I imagine, this suits the record companies perfectly, because each month (or whenever records come out) these writers come to you—like people returning from the beach with an arm-load of plaster kewpie dolls and assorted trash—with all the latest commercial junk. They nearly always manage to be enthusiastic about it all. They are the "yes-men" of the music industry. Don't expect them to tell you the difference between Lombardo playing "Stardust" and Armstrong playing "Gutbucket Blues." Even if they know, they won't tell you.

Don't condemn the record companies and radio corporations—when there is sufficient demand from *you* for real hot Jazz it will be played again and recorded again—and if this happens soon enough while the great veteran musicians are still alive, the thread will not be broken, the living tradition will not be lost. The fine old players—great creative musicians they are—men like Armstrong, Bunk Johnson, Mutt Carey, Kid Ory (continued on page 35)

*The veteran New Orleans trumpeter, Mutt Carey, says, "It's like a bunch of tin cans rattling around in a sack."

*The *State of Music*. William Morrow & Co., N. Y., 1939.

new developments

Home Planning Institute Provides Practical Means of Satisfying Growing Desire for Information About House to be Built After the War

Following is a clear-cut analysis of sensible approach to the problem of getting hundreds of thousands of families ready to build intelligent homes in the postwar era. It is written by Walter R. Hagedohm, A. I. A., past president of the State Association of California Architects.

The backbone and stabilizing influence of this country has always been the home. It is the fundamental unit of our way of life. From the period in 1925 when home building in this country reached its peak with 937,000 houses constructed, to the present day, false prophets have arisen with the idea of providing shelter rather than homes,—providing a place to park the auto rather than planning for gracious living.

During these war years the American public has awakened to the fact that it needs homes, not merely shelters, that it wants well planned, properly constructed homes in which to LIVE! The scoffers say that those who think and feel in this manner are trying to "recapture the past." The truth is that the people are actually trying to capture today and the future, and endeavoring to add the many new and fine things that will be and are available to their use and comfort. This they wish to do through their own efforts as individuals. And—what the people want—they will have. This urge for homes has brought with it an intense desire to learn more about the design and planning of the house of the future. This in turn has brought home to the construction industry as a whole, the necessity of providing ways and means for bringing this information to the home owner—or bringing it to the public in a straightforward practical commonsense manner. Thus the Home Planning Institute idea was born.

While this urge for a home is the real underlying fundamental motive, the need for actually getting this movement under way at once, includes many important practical considerations which next to the winning of the war, should be one of the first thoughts of the people. These purposes are headed by the thought to plan now for the home of tomorrow, in order that when the conditions permit, construction will be started at once. This will put men to work on peace time projects who will be returning from the armed forces and the war industries. There must be no lag in providing this work. Surveys indicate that 4,700,000 families propose to build homes the moment materials become available. This in itself requires a considerable amount of planning to properly provide the labor and materials, let alone the actual physical making of the plans.

Another purpose is to aid directly in the war effort by purchasing bonds, and using them as a nest egg or collateral in financing the home. By encouraging the American public to place its money in bonds for use in finally erecting homes, the Institute thus serves a two-fold purpose. This leads to another point; by encouraging the people to save money and purchase war bonds for use in eventually building a home, this money is kept off the market for purchasing goods not required, and this aids in preventing inflation. This planning and saving now makes it possible to provide privately financed, privately planned and privately constructed homes for the individual needs of each family, and encourages individual effort and initiative.

Finally it makes it possible for each one to have a very definite personal part in the war effort and also in the postwar plan.

The idea of the Home Planners Institute originated on the West Coast in Seattle, and was headed by the lumber industry and the building and loan associations, who collaborated with the other branches of the building industry in the various communities. In Southern California, the movement started with the Pomona Home Planning Institute. We are fortunate in California, that our school systems have developed an excellent adult education program. The schools therefore have logically taken the lead in fostering the Home Planning Institutes in the various communities. The architectural and engineering professions, together with the utilities and all other branches of the construction industry, banking and financial agencies are taking an enthusiastic part in the work of "Planning Now!"

Each community in the school district, sponsors the classes and provides the necessary publicity. In this way the public also becomes more acquainted with the work of the schools in the various neighborhoods. The Institute becomes a local institution.

The classes have truly become a part of Adult Education, there is no other

purpose than the providing of information on the proper approach to home planning and all the various problems connected therewith. There is no "gadget peddling." It is truly educational.

Generally, the classes consist of twenty lectures, some illustrated, covering all phases of home construction given by men and women actually working in the various professions connected with building a home. The lectures are all intensely practical and down to earth. The various materials are considered, new materials discussed, and the pitfalls of the average home builder are pointed out. A question period at the end of each lecture brings out further detail on the subject and also indicates the trend of thinking of those taking part in the classes.

To date, ten institutes are being conducted in Southern California, having attendances ranging from one hundred to over five hundred at each class. The response has been most gratifying. It is interesting to note that the large majority of those attending desire homes built for their particular use and purpose. They wish to be sure that they get the newest in materials and equipment. Their preference is the traditional in design modernized to fit the conditions of today. They want a comfortable home, not a shelter. That is very encouraging. It means that we have not reached the age of deterioration and regimentation—it means that we still have the spirit of a free people. People who will not be content with row housing, and who will not be content with a house like the Jones'. They want homes that are individual, homes that have something of their personality in them, homes that will again bring the stability this nation needs in its people.

The start has been made. Already many new Institutes are projected for the future. Some are to be held during the summer sessions, others will start with the fall term in the various districts. In other cases, general classes have already been held, and with the new fall term, detailed study will be given to various phases of home planning and construction. Programs have been outlined and are available to those interested. Each Institute held brings out improvements in the course of study and the series of lectures. The Home Planning Institute is truly becoming an integral part of the American way of life.

Products • Processes • Methods

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

The Seaporcel Corp., Long Island City, N. Y., produces a ceramic-coated metal which is used as shipbuilding material. The ceramic is applied to light-gauge Armco sheet iron and fused at a temperature of 1550° F. This material comes in colors in matte to dull-gloss finish, and can be cut by hand or hack-saw, squaring shears or gas torch; drilled and joined with tubular rivets or by tack welding. It is used for panels for bulkheads, hull linings, deck heads, etc.; also for mess-table tops, food containers, dish racks, and washroom troughs.

★ ★

An electrical outlet can be placed anywhere on the surface of a special flooring manufactured by H. H. Robertson Co., Pittsburgh, Pa. The whole operation from drilling to plugging in takes only a few minutes. This allows for complete mobility of machinery and furniture, and eliminates trenches in the floor.

★ ★

A new cold cathode fluorescent industrial lighting unit is available from the Mitchell Mfg. Co., Chicago, Ill. Advantages are: elimination of starters, immediate starting as soon as the light is switched on, operation at low temperatures, lamp expectancy of 10,000 hours, and nonsensitivity to line voltage variations. The lamps are 7 feet, 9 inches long and deliver 3800 lumens of light.

★ ★

A thermosetting cast resin available from Adhere, Inc., Los Angeles, Calif., has a compressive strength six to seven times that of similar materials. Successful use of it has been made in the production of structural parts for radial drills. This resin can withstand a temperature of 400° F., is inert to ordinary cutting compounds, passes oil and water absorption tests and is lightweight and inexpensive.

★ ★

A new valve anticipates the temperature in any room, and admits cold or hot fluids into the air conditioning system automatically throughout the year. Not only are accommodations made to weather changes, but also to the number of people within a room. This device can also be used in industries where heating and cooling liquids are needed at different times, and in different amounts. (Carrier Corp., Syracuse, N. Y.)

★ ★

A new type, heat-tempered sink of Vitrolite has been produced which employs only 1¼ pounds of critical material outside of the piping fixtures.

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The sink is produced in a variety of pastel colors and has a nonporous and nonabsorbent surface. Heavy blows can be withstood, and it does not chip. (Libby-Owens-Ford Glass Co., Toledo, Ohio.)

★ ★

A new rubberlike material bonds wood veneers as thin as 1/48 inch, to metal. Laminated woods thus can be given the tensile strength, working ease and fireproof qualities of metal. Applications are expected in furniture, homes, aircraft, autos, railway cars and ships. The wood is cemented to the metal under heat and pressure. (Goodyear Tire & Rubber Co.)

★ ★

NEW SQUARE D VOLTAGE TESTER

A voltage tester that tests without lamps, gives positive voltage identification and distinguishes between A.C. and D.C. is offered by the Square D Company. A.C. voltage markings are 110, 220, 440 and 550. D.C. markings are 125, 250, and 600. Frequencies can be determined by the vibrations of the indicator. The device is housed in a cylindrical fibre case, for easy gripping, and is practically unbreakable. The 4" fibre grips on the leads give complete insulation and leads are 24" flexible wire, with double thickness, rubber insulation vulcanized to the wire to prevent slipping. A peg and spring assembly prevent sharp bending and breaking of leads where they enter the case. Sharp spear points on the ends of the leads permit piercing of wire insulation for testing without damaging it. A free folder (CA-504) is available by writing the Square D Company, 1320 East 16th St., Los Angeles 21, Calif.

GENERAL CONTROLS AWARDED ARMY-NAVY "E"

At impressive and colorful ceremonies March 29, 1944, officials, supervisors and employees of General Controls Co., Glendale, California, were awarded the Army-Navy "E" for excellence in producing automatic controls for aircraft and ordnance. General Controls manufactures a complete line of automatic temperature, pressure and flow control, maintaining branch and sales and service agencies in principal cities.

NEW GENERAL CONTROLS' BRANCH

In line with plans for strengthening field distribution and service facilities, General Controls Co., Glendale, California, recently occupied new branch office quarters at 687 Boylston St., Boston, Mass., and at 1505 Broadway, Cleveland, Ohio. L. E. (Rusty) Wetzel, Cleveland Branch Manager, is a native of that city, a graduate of Purdue and John Huntington Institute Technical College where he majored in air conditioning, heating and ventilating engineering. General Controls Co. are manufacturers and distributors of pressure, temperature and flow controls.

PITTSBURGH PLATE RESUMES SERVICE TO ARCHITECTS

The Pittsburgh Plate Glass Company has resumed publication of its popular *Design of the Month* service. Published monthly since 1936, this service was discontinued in June, 1942. As previously, these designs will consist of a four-color process reproduction of a finished rendering, the plan and an interesting detail for a different type front each month. Explanatory remarks and legend identifying new products used, or a new application of older products, also will appear. The resumption of this monthly service, available to practicing architects only, is in line with the Pittsburgh Plate Glass Company's current large scale program stimulating postwar modernization planning of merchants throughout the country by means of advertising in more than twenty magazines. This will react favorably to the architectural profession, as in every advertisement the merchants are urged to employ an architect. As modernization programs of merchants and store owners get under way, architects will welcome even more readily the information on latest trends in store design as embodied in the *Design of the Month*.

FREDERICK KAHN

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beauty, or rhythm, or harmony, or love of life. Then pictures are not pictures of outer world fragments, but the artist himself (representing generic creative forces) becomes the picture, and lines, forms, tones and textures are the instruments with which he creates his song or symphony. His song is heard and if it is good it gives joy and nobody need ask again and again "What is it supposed to be?" Those who have eyes do see.

It is somewhat hard for many to abandon old traditions and disregard the opinion of their favored guides—self-appointed authorities who jealously guard and cling to the dusty accumulations of antiques. But the unsophisticated, pure in heart, those who are

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not hardened by dry tradition, those who can make up their own minds, those who no longer need to ask questions will find that unfamiliar art can be appreciated. They will find that beauty is not a precise entity as the "authorities" claim to know, though none has been able to define it. Nor will they ever define it. Its mysteries remain unsolvable. All that we can designate by the word "beauty" is the reaction to a work of art which gives the observer the sensation of joy and pleasure. If the impulse and purpose of Art is to stir our feelings and emotions, we do not need "subject matter" as a motive. Lines, shapes, forms, tones, colors, and textures, are the pure symbols of emotions. They are the fullest means by which to impress the sense and mind of the onlooker, without recourse to the romantic picture stories of the past.

NAZI IDEOLOGY

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upon colour, to the neglect of formal and other aspects of art. German art is marked by closeness to nature, whereas abstraction is foreign to it. He condemns functional, American architecture and likens it to an industrial article that is materialistic and lacking in warm, human qualities. Here is an aesthetic doctrine that still expresses the traditional German desire to find an escape from modern, industrial civilization, epitomized in this instance by starkly angular buildings of glass and concrete.

The Nazis rationalize their prejudice against all modern music by linking it to the Jews. Seizing upon the fact that Arnold Schoenberg is chiefly responsible for the atonal school of writing, one fanatic states baldly that Semitic composers "obey a rule of their race in that they seek to destroy systematically the harmonic polyphony which is fundamentally foreign to them." (Eichenauer, in *Musik und Rasse*). Harmony is not natural to the Jews, he says, for the music of all near-Eastern peoples is purely melodic in character. Of course, this danger to German musical life was miraculously avoided when the Fuhrer came to power. So the familiar story goes; if it needs a rebuttal, we need only conjure up the names of Mendelssohn, Offenbach and Mahler. They also were Jewish but apparently did not "obey a law of their race." Harmony is strange to most African negroes, yet their American descendants do not seek to destroy it. This is a clear example of the mass contradictions into which the fantasy, vagueness and prejudice of the racial theory leads.

Soon after that fateful January of 1933 the aesthetic policies of National-Socialism were put into force, and the 'undesirable' exponents of modern music and art were completely boycotted. Only one German conductor, Erih Kleiber, tempted the devil, whereupon he was forced out of Germany. After he had conducted Stravinsky's *Le Sacre du Printemps* (recently heard in Disney's *Fantasia*) a Nazi critic protested: "Kleiber must know that this sort of music contradicts the cultural aspirations of the New Germany!" But the storm really broke after he dared to perform excerpts from Alban Berg's atonal opera, *Lulu*. During the concert someone in the gallery shouted, "Heil Mozart!", and the critics ranted: "Kleiber's conduct is becoming provocative! His attitude is that of the typical *l'art pour l'art* musician who is utterly strange to German music."

The Nazi attack upon Paul Hindemith was another *cause celebre*. Although his symphony, *Matthis der Maler*, had been welcomed enthusiastically by German critics early in 1934, Rosenberg subsequently accused him of 'cultural Bolshevism' and demanded that his music be boycotted, on the grounds that he had written 'immoral operas' in an advanced musical style during the 'twenties. In an important speech, Goebbels himself then made sanctimonious reference to "atonalists, who for the sake of sensation have naked women appear in bathtubs on the stage and envelop them with the evil-sounding dissonances of musical ineptitude, in order to mock a faint-hearted sex which is too weak to rebel." Hindemith also eventually left Germany, and is now teaching at Yale.

A parallel to the Hindemith case in the field of art was that of the 'Aryans' Nolde and Barlach; their modernistic paintings and sculptures had been attacked by some and defended by others, so Rosenberg felt called upon to emulate Solomon and decide between them. His carefully considered verdict was this: beauty is the ideal of Nordic artists, but Nolde and Barlach prefer the ugly; therefore they represent aberrations of German art and deserve to be ostracized. Here again is proof of the fallacy of totalitarian aesthetics: the mysterious 'State,' protector of the people, turns out to be nothing but Rosenberg, the fanatical dilettante.

It is well known that no artist or musician may practice his profession in Germany unless he is a member of the *Reichskulturkammer*, the medium by which Hitler hoped to direct all the nation's cultural activities into the path

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NAZI IDEOLOGY

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dictated by Nazi policy. By holding this club over the heads of the creative intelligentsia, the Nazis have been able to enforce their aesthetic doctrines, for those who wish to keep their positions will not dare to write or paint in a radical manner, for fear of being labelled fellow-travellers of the 'cultural-Bolshevists.' The establishment by the Nazis of a 'cultural chamber' marks a highpoint in autocracy, for it denies the possibility of artistic activity to all who are ideologically, racially or stylistically unpalatable to the regime. A cue to the Nazi attitude toward modern artists is contained in a declaration of aims of the chamber, made by a high official in the Ministry of Propaganda, Hans Hinkel: "It is necessary to create some instrument to be used against those who are not aware of their public task or perhaps misuse their talents for destructive purposes. Just as the state can remove an unsuitable teacher, so it must be able to eliminate unsuitable and unreliable elements from cultural life." It is apparent that exclusion from the chamber proceeds according to the totalitarian concept of justice, without a trial, resting upon the decision of some petty Fuhrer, whose ideas on culture become those of the 'state.'

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During the early years of the Nazi regime there were still some who had the temerity to warn against such 'disciplining' of the liberal professions. Can art exist if it is not free?, they timidly inquired. Hitler's parrots answered: "It was the concept of 'free art,' coined by the liberalistic epoch, that robbed art, poetry and literature of its effectiveness and its place of honor in the life of the people. So 'free' did art become that it lost its folk roots and remained the affair only of a rootless, urban, sophisticated class." (Dr. Gunther Haupt).

With characteristic thoroughness, the music section of the *Reichskulturkammer* established a commission to supervise the programs of all public concerts held in the Reich, and decreed that these must be submitted to the commission for approval in advance. The ruling was obviously aimed at music by 'undesirable' modern composers, in order to prevent any repetition of the Kleiber incident, mentioned above. The well-known American flutist, (Lt.) Lambros Callimahos, bears witness to the efficiency with which it was administered. Early in 1936 he intended to give a recital in Munich, and submitted a program including works by Bach, Beethoven and Milhaud. The concert bureau objected to Milhaud (who is now teaching at Mills College) on the grounds that he is a French Jew and an atonalist. When Callimahos insisted upon his right to a free choice of program, the manager told him flatly that storm-troopers might try to break up the concert if the Milhaud were played.

In order to show the 'sorry plight' of German cultural life during the period of 'Jewish influence' (1920-1933), the Nazis sponsored elaborate exhibits of so-called 'degenerate' music and art. Hitler, in a speech made at the opening of the art exhibit in Munich (1937), actually suggested that exponents of radical trends be sterilized. Fidelity to nature was stressed in a parallel exhibition of approved 'German' art, which consisted mainly of photographically exact portraits and landscapes, peasant scenes and pictures with political appeal. Simultaneously, Goering ordered a clean-up of all museums and art exhibitions in accord with Hitler's principles; pictures deemed degenerate were confiscated without reimbursement to their owners. An amusing anecdote is told of a somewhat earlier confiscation by the Nazi Gauleiter of Bavaria, Wagner. It seems that he decided to remove examples of 'degenerate' art from a Munich exhibit, and had already collected quite a number when he noticed that among them were two pictures by Karl Hofer. He paused and asked the director: "Hofer . . . tell me, wasn't there a national hero by that name? (Andreas Hofer, the Tyrolian patriot) Was he related to this Hofer? The director, wishing to save what he could of the display, assured him that Andreas was Karl's grandfather. "Oh, in that case the pictures can stay in the exhibition," the wise Gauleiter decided. Immediately after Hitler's accession, all associations for the furtherance of modern art and music were abolished in Germany. The International Society for New Music had a particularly 'bad' reputation among the Nazis, for its avowed purpose was to perform the very works that were censured by Rosenberg and Goebbels as 'cultur-Bolshevistic.' In its place was established an organization called the Permanent Council for the International Collaboration of Composers, from which all prominent modernists were excluded because their work was too 'international!' The Austrian representative was a certain Dr. Friedrich Bayer, whose chief claim to fame is a symphony containing a theme and variations upon the Horst Wessel song.

Nazi theorists have seized upon the return of some modernists to tonality and classicism as justification of their own forced methods, whereas this merely proves that the pendulum of artistic taste in democratic lands swings back and forth; now it happens to be away from experimentation and towards a consolidation of ground with the best elements of tradition. But this has all come naturally to those whose artistic institution demands it, without being dictated by the self-appointed arbiters of taste and culture. Who can say that those who have turned back to earlier compositional forms and harmonies are on the right path? Perhaps those who continue to experiment in a radical way will contribute much more than is significant for the future of music. The genial and lasting will emerge from a give-and-take of experimentalism and reaction; where free expression is confined, however, there can be little hope of true progress in the arts.

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JAZZ

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and others—a handful of them are still alive. These men are not getting any younger—and young players are not bothering to learn to play the right and difficult way; they are super-sophisticated now, their contact with the blues and their own rich racial music is broken or is being broken; a few more years—I say this seriously—and real Hot Jazz, real improvised small band music will no longer be a living thing. Once it is dead, I assure you, it will never, can never be revived. No longer a rich vital living music of which all Americans black or white should be justly proud—it will be only a memory, as dream-like as the memory of minstrel shows and the cake-walk, as the memory of Congo Square and torchlight parades—a thing preserved on records and brought out and played for people who will listen in awe and sigh and say, "What wonderful music they used to play!"

We have defined Hot Jazz as a music of the American Negroes, going back to African origins, with rhythmic, melodic, tonal, and harmonic characteristics racial and unique in character. Developing in the South and particularly in New Orleans, from and with the *true* (not the *concert*) spirituals, the work songs, hollers, stomps and the blues, it came to involve use of European instruments, brass band instrumentation, and some European musical elements chiefly band marching tunes and French dance music, especially the Quadrille. To what slight extent Spanish and West Indian rhythmic and musical elements entered in would be difficult to say. Ragtime piano music—also originally an American Negro music—entered in. The music resulting was the original Hot Jazz.

It was, and where still played, *is*, an unique music, different from European music, and dependent for its uniqueness upon its combination of certain qualities.

These qualities are:

1. *Vocalized tone quality* quite different from the tone secured by white legitimate musicians from the same instruments. Besides a vocal quality—a personal tone quality is secured.
2. *Fixed tempo*, 4/4 (occasionally 6/8).
3. *Rhythmic characteristics*—a perpetual rhythmic momentum or forward surge—secured by *incessant syncopations*, both simple and complex, involving the tonal as well as the dynamic accenting of the off-beats, *poly-rhythmic patterns* and *rhythmic stresses*, i.e., suspensions and resolutions set up by variations around the beat—*retardatory* and *anticipatory*.
The rhythmic characteristics of Jazz are directly related to African music and the effect on the listener is the same: *disturbing* and highly *stimulating*.
4. *Participation*—listeners or dancers enter into the making of Negro music. This was true of African music; is true of American Negro group singing, whether in the field or the church; is true also in dance music. The shuffle or rhythmic tapping of the dancers' feet are a part of the musical whole—as well as singing and verbal comments. These latter are not merely captious, but unconsciously follow racial patterns native to Africa.
5. *Collective improvisation*. This is counterpoint—the simultaneous playing or singing of several melodic voices. Polyphony as opposed to mere harmonic progression or solo melody over harmony. Jazz counterpoint differs from European counterpoint by being infinitely more complex—it adds the principle of individual improvisation of variations on a known melodic theme and these individual improvisations are executed simultaneously by the several voices. Then to this complex manifestation, going far beyond anything attempted for four centuries in European music, and calling for unbelievable artistic, creative and technical resources from the participants, is added the almost incredible final complexity—that these variations are *triple* in intent: being *rhythmic, tonal and melodic*.

Let's be perfectly frank about this: true Hot Jazz greatly transcends folk-music. Measured in itself and apart, even, from its influence on European music, it is a very great and significant art-form—one which will be recognized in the future—while unfortunately today it is virtually unknown and is being allowed to die, while hybrid and bastard forms are encouraged to occupy the spot-light and take the praise.

6. Finally, *a new musical form*, improvised polyphonic theme and variations, it nearly always discards alternating repetition of motives, or cyclical form, as well as the sonata type of development. It is not musical architecture—namely form rooted to a foundation—it is flight. It is new to music as a use of rhythmic momentum in an imaginative and daring flight of tone into theme. It is the ultimate utilization, indeed, of the intrinsically intonational and abstract qualities of music and the final rejection of elements alien to it, namely program, descriptive and analytical-ideational concepts. One cannot go farther nor more opposite from Brahms or from the Strauss of Zarathustra. It is a direction we should not forget, and a road the closing of which we should not allow—if we wish to rescue any of our arts from our deadly seriousness, or keep them free from our hopeless confusion of idea and emotion, of creation and analysis.

Let us learn from Negro music, and refrain from giving it the kiss of death of our improvement; encourage the Negroes—not to ruin it in order to please us—but to revive and develop it.

Improve it! White men cannot even play it! The reasons behind this urge of the white American to improve everything native is not far to seek. We have been suffering from a national inferiority complex as far as Europe is concerned ever since Colonial days. Generation after generation, prophets of America have arisen, Walt Whitman, Sandburg, Benet; but they are with-

(continued on page 36)

FIAT

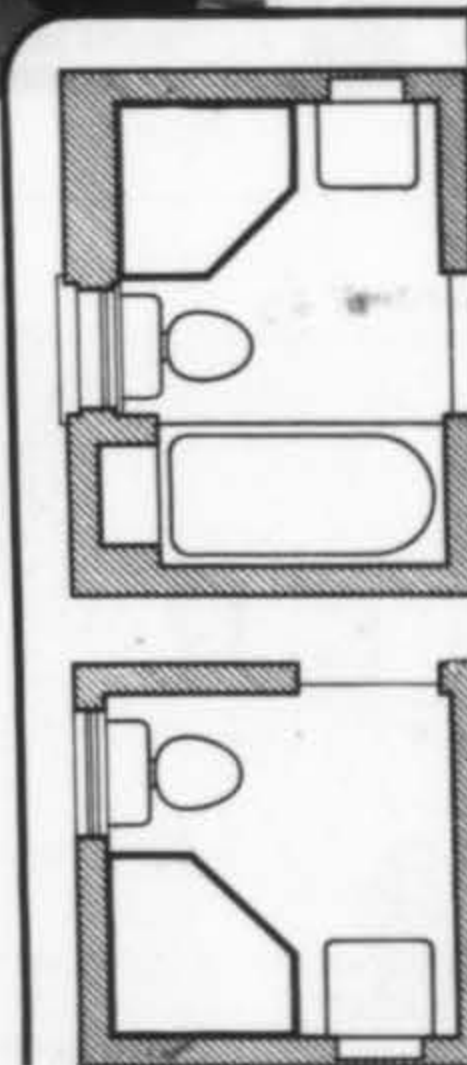
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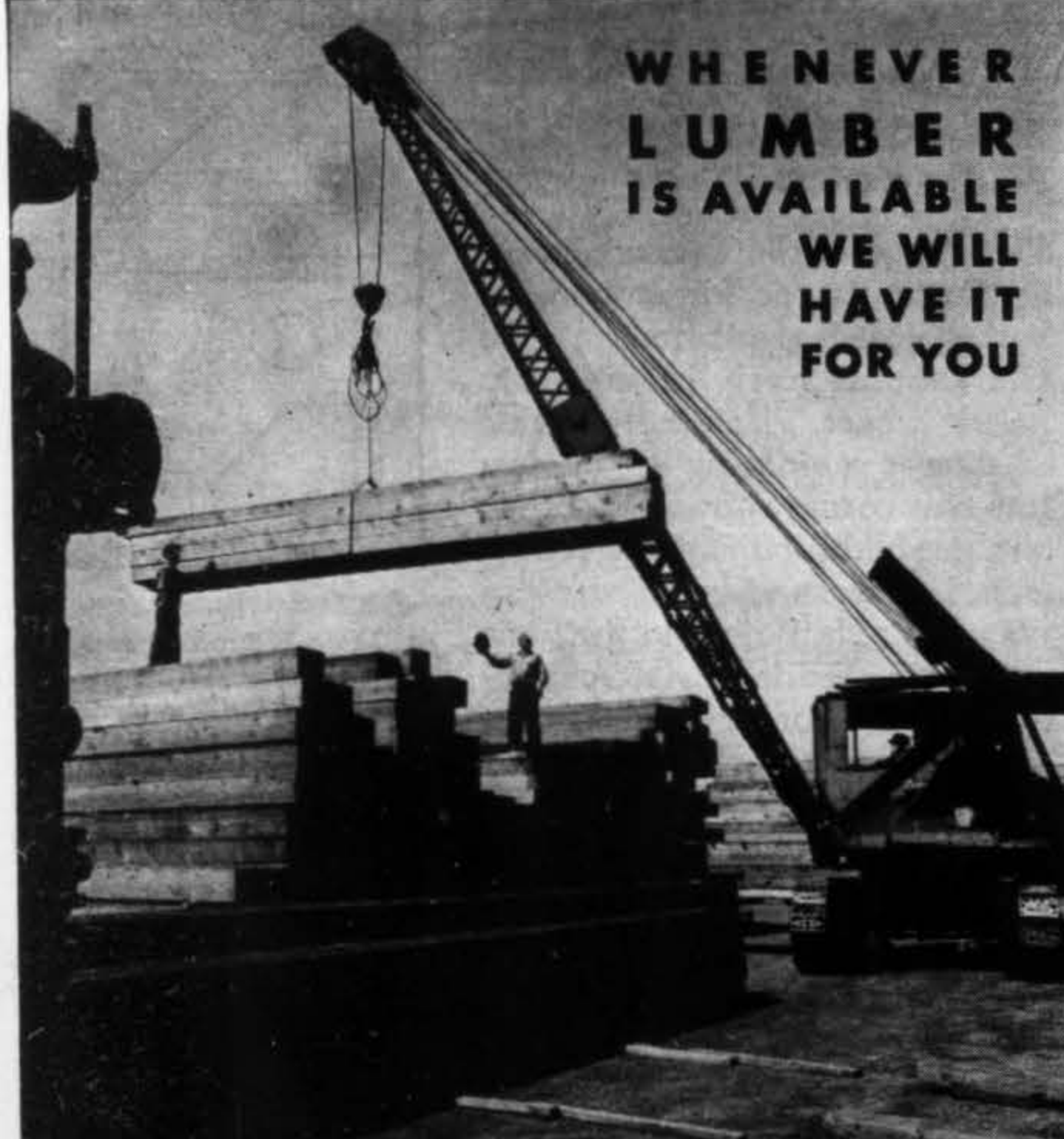
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JAZZ

continued from page 35

out honor here. We honor a Spalding, yes—but a hill-billy fiddler, *no*; a Robeson, yes—but simple Negro spiritual singers, *no*. In each case we assume that the former gives us a logical development from the latter. This is precisely *not the case*. They exemplify just as fully Europeanizations of our music as Dvorak's New World Symphony did.

We have yet to build frankly, proudly and honestly our own art on *our own folk-art forms*. Even where we have contributed a new creative art form to world culture (we have only done so twice) as in the modern architecture of Frank Lloyd Wright, we neglect our native creator in favor of his European disciples—be they Gropius, Breuer or Corbusier. We import them to our snobbish universities to embellish the faculties which are beginning to organize on the operatic star system. Or, in Hot Jazz, the original creative, unique form is Europeanized out of all shape. First, *we do it*, then we get the *Negroes* to doing it, then we invite an Ellington to grace a Harvard faculty, while the humble but great black musicians still alive in this country, the Mutt Carseys, the Kid Orys and the Bunk Johnsons, are allowed to grow old and eventually one by one to die as Oliver and Morton died, each carrying with him beyond recall his share of a once great and living creative, artistic tradition.

BRIEFLY—THESE ARE WHAT YOU SHOULD NOT LISTEN FOR IN JAZZ:

1. *Symphonic Effects*—Jazz doesn't need to and definitely *should not* sound like classical music. That is the province of the latter.
2. *Symphonic Instrumentation*. The Whiteman Song of India is definitely dated. So, only tomorrow, will the Dorsey string-embellished orchestra. Strange, is it not, that King Oliver or Jelly-Roll Morton records made nearly a quarter-century, do *not* date—and yet we never forsake our native yen to *improve* this music?
3. *Popular Tunes*—they are unimportant. It is possible to play some of them in a good Jazz number, but there is a repertoire of around a thousand good Jazz tunes, thoroughly suited to Jazz expression. By relying on these, Tin Pan Alley's entering commercial wedge, the call for pop tunes, is closed. Now and then, as in the past, a good tune can be adopted.
4. *Pure Tone*—in classical sense.
5. *Perfect Pitch*—*there is a beauty of dissonance* to which our ears can become accustomed and for which they can eventually become greedy. Dissonance can be the result of scientific calculation and preparation as in European music, or dissonance can be, as in Jazz, the natural and unmediated result of free, collectively improvised counterpoint, hence it has a logical basis and contains within itself a logical development. Since all the parts are free variations on the same melodic and harmonic base, and are moving simultaneously—they work inevitably and with a profound and satisfying feeling of logic through dissonance to a final cadence. It is no accident that in good Jazz the final chorus is apt to be the most dissonant. The feeling of climax comes not from increased dynamics (that is, playing louder), nor from increased tempo (that is, playing faster), but from increased complexity and dissonance as well as emotional rhythmic vehemence leading into the final cadence and the closing chord.

BRIEFLY—THESE ARE WHAT YOU SHOULD LISTEN FOR IN JAZZ.

1. *Good Jazz Instrumentation*—5 to 8 piece—each instrument playing its own part:
cornet—lead—on beats—simple style;
clarinet—a more fanciful involved part—filling out harmony and counterpoint and abounding in runs, etc.;
trombone—a simple rhythmic part—few notes—filling out harmony on third and fifth—giving rhythmic propulsion through glissandi and smears—off- and inter-beat emphasis;
piano—mainly rhythm and harmony *in the rhythm*;
guitar or
banjo—a simple on-beat rhythm—not broken up in fancy rhythms;
drums—basic rhythm dividing the 4/4 measure into 2/4 parts—emphasizing off-beats, i. e., 2 and 4, either tonally, temporally, or dynamically;
string bass or
tuba—simple foundation—few notes—strictly on the beat—the basic note of each chord.
2. *Good Jazz Tunes*—including rags and blues, stomps, etc.
3. *Good Jazz Tone* individually, and a good free *blowing* sound to the band as a whole.
4. *Subtle Alterations in Pitch and Dissonance in Band as a Whole*.
5. *Definite and Steady Rhythmic Momentum*—giving a feeling of tremendous urgency to the music. This rhythmic momentum should not be limited to the rhythm section, but should come from the horn section also. While *steady and dependable* it should nevertheless be full of unpredictable surprises.
6. *Justness of Tempo*—not too fast, but for each number that precise speed at which it still moves along without rushing and within which each player can play and improvise most freely and effectively.
7. And, springing from just tempo—a feeling at all times, no matter how *hot* the music, of Complete Relaxation.
8. *Improvised Polyphony* on a common tempo and harmonic base known to all the players—a polyphony composed of individual variations on the common theme.

If you hear all of these and really *hear* them—you are hearing Hot Jazz, a purely American music and while not a serious music, most definitely a music to be taken seriously.

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

■ *The official Bulletin presents with this issue the first of the outline lectures used in the Home Planning Institutes. This will continue each month, covering the subjects as they are used in these series.*

There is no question regarding the fact that our first problem is that of winning this war. But as we work for victory, we must think beyond today and plan for the years ahead. This is essential if we are to win the peace as well as win the war. The challenge is to prepare NOW! To prepare in a realistic manner to meet the responsibilities and problems of tomorrow. Much can be accomplished now in spite of the uncertainties involved.

Generally speaking there are two approaches to postwar planning. First the type which attacks the problem from the top. This includes the planning of the large projects the planning of huge government spending and financing. This is very proper when the projects are necessary for the proper functioning of the government. But this type of planning carried on by the municipal, county, state and Federal governments cannot in itself carry the burden of employing the millions which will be released from the armed forces and the war plants.

This brings us to the second type of planning, that which attacks the problem at the bottom, at the base—at the human level—the home. This is the planning of producers, and it's greatest strength lies in the fact that everyone can personally take a part in it and be a part of it. This is very important. It means **PERSONAL POSTWAR PLANNING**.

This type of planning is the aim of the Home Planning Institute. Why plan now?

Because of the work which will be provided by home construction will provide employment of a very large percent of those returning from the armed forces and war industries. It should be remembered that this does not only provide work in the immediate community, but in the forests, mines, and the factories, the sources of raw material, as well as manufactured products. Homes can be constructed immediately materials are released for that purpose—no retooling or complicated fabricating processes are required. Because planning and financing require more time than the actual construction of the average home, now is the time to develop the plans and specifications, and arrange your own financial condition in order that you will be able to obtain the best financing program. Purchase war bonds to build up a nest egg and collateral for financing in the future. Buy bonds and hold them.

Because the 1,000,000 home per year program which will go into effect immediately materials become available, requires careful planning now if the best results and fullest advantages may be obtained.

The feeling, generated by intense advertising campaigns that any home planned now would be out of date when actual construction can take place after the war is over, is not based on actual fact. If we listen to all the stories going the rounds, the postwar world will obviously be a brave new one—with none so brave as our new home planner. But, the problem must be approached practically, and viewed with a great deal of common sense. Good common horse sense brings us to the following conclusions:

The home of tomorrow will still serve the purposes it serves today—it will be the center of living and social life of the family; it will have the usual work centers, the rest centers, the sanitary centers, and the social or living centers. The war has brought about a more closely knit family relationship—those who have been away will want to spend more time with the family—will want a more stable homelife—and will want the home for real living. Generally the materials now in use will still be the basic materials of construction. Certainly there will be improvements in the techniques, and in the uses of those materials, but those improvements are now available. It should always be remembered that materials must be economically feasible before they will compete with the materials which are in use. Undoubtedly more honest use of materials will be made, this trend was already in full swing when hostilities commenced and forced the abandonment of home construction.

The question of what "style" home will be in vogue after the war, causes some concern. Style fundamentally is unimportant so long as a home fulfills its function. A well planned and properly designed home is always in style. The home of the future will be quite similar to the well planned home of immediate prewar days. More and more stress is being placed on so called out-door living—bring the out of doors in-doors through the use of larger glass areas. More consideration is being given to orientation—this is the main basis of the so-called solar house. Larger units will be prefabricated, and in the case of low cost houses some will be packaged homes. But it is increasingly evident that the average American family wants a home to fit it's needs and not a home cut to size and handed to them in a package. The fact that now there is time to carefully plan that home, makes it more than ever possible for each family to realize the home of it's desire and dreams. Simplicity will be the keynote of the home of the future, therefore a home planned with that thought in mind will not be out of date when the time comes to actually erect it.

In regard to financing, it is very safe to say that if the prospective homebuilder will buy bonds, form a systematic saving habit, purchase or clear his lot, and properly watch his credit in these war years, there will be no question of a doubt about being able to obtain proper financing on a reasonable basis for that home of the future. The basis of the income should be used for determining the amount the average family can afford to invest in a home. The amount should not exceed two and one-half times the average income of the family. Cost of the home can be estimated on the average of 1940-41 prices of construction.

Therefore, "plan now" is a practical consideration for the future—it gives each individual an opportunity to do his bit in the war effort, as well as for providing for the home in the future—it increases the individuals' stake in the future of this wonderful country of ours.

OFFICIAL BULLETIN

June • 1944

OFFICIAL **building industry directory**

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

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

ACID-RESISTING MATERIALS

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

ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.

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

ACOUSTICAL TREATMENT

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ADHESIVES

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

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

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

ELECTRICAL MANUFACTURERS

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Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

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

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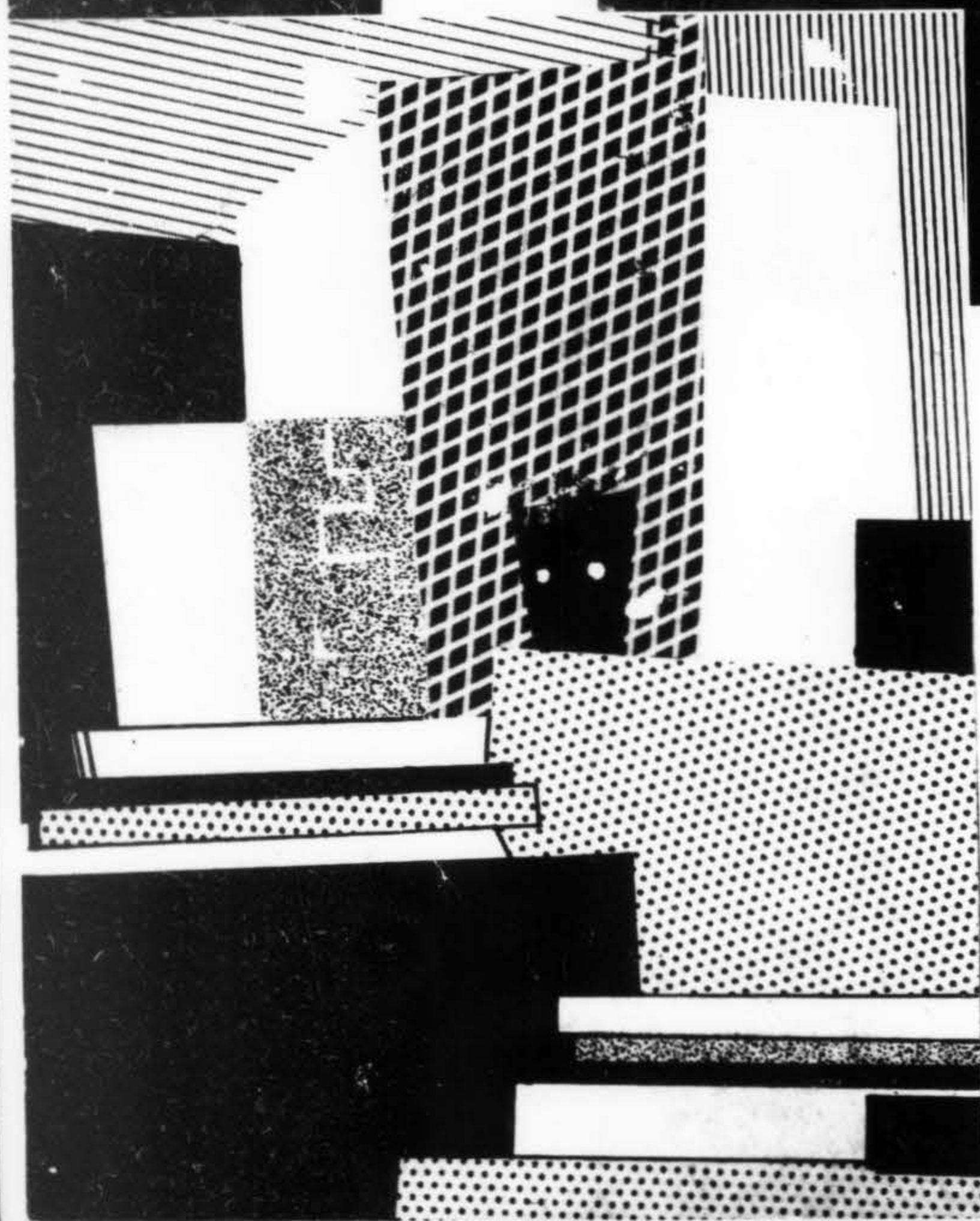
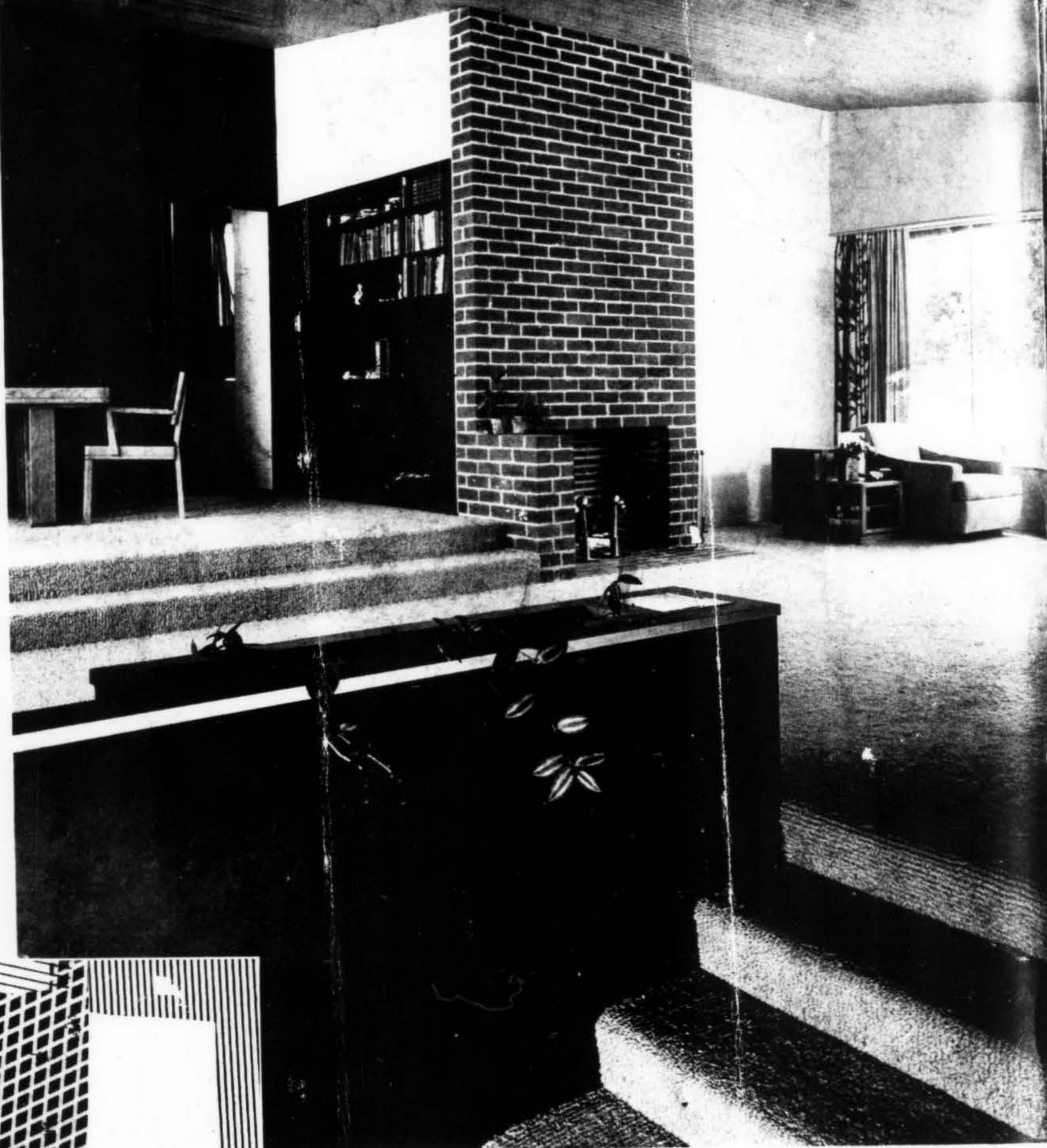
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