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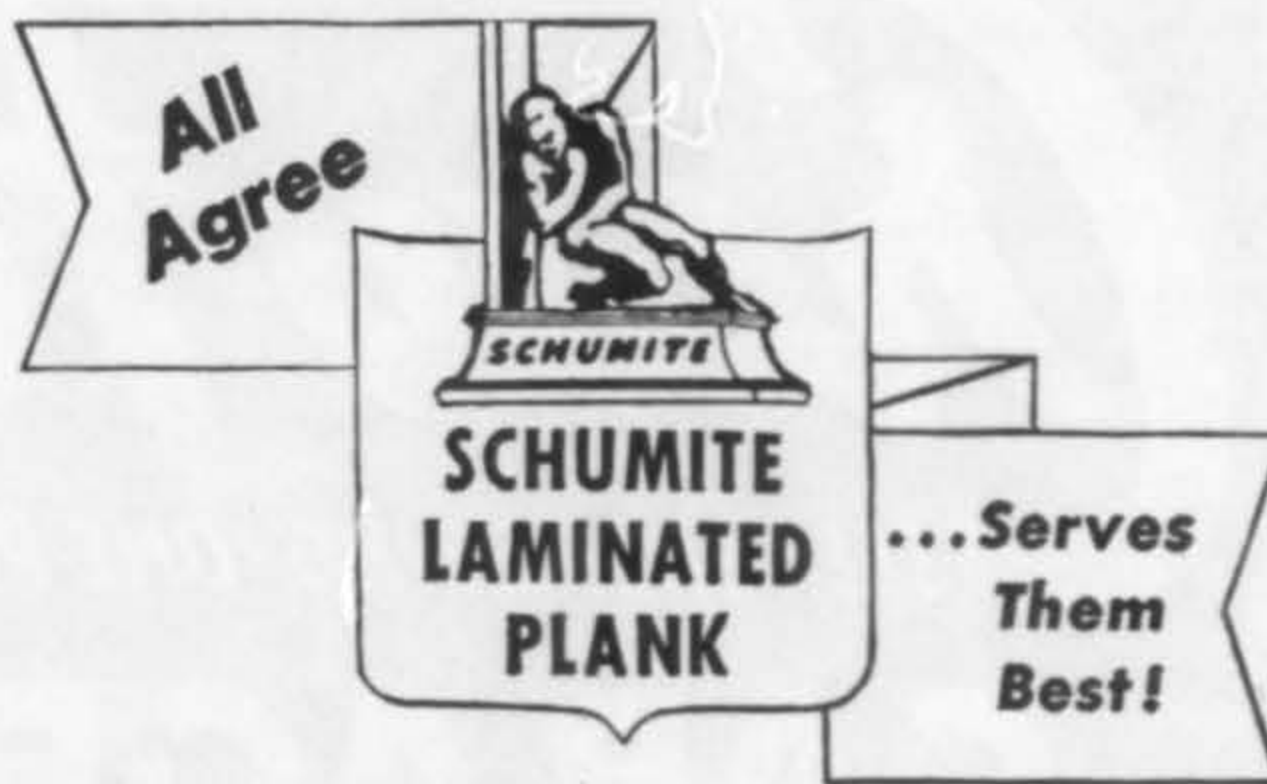
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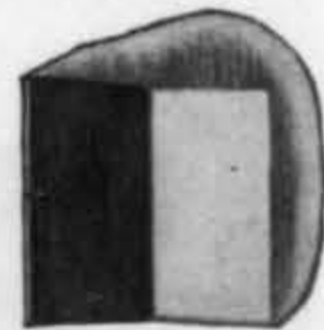
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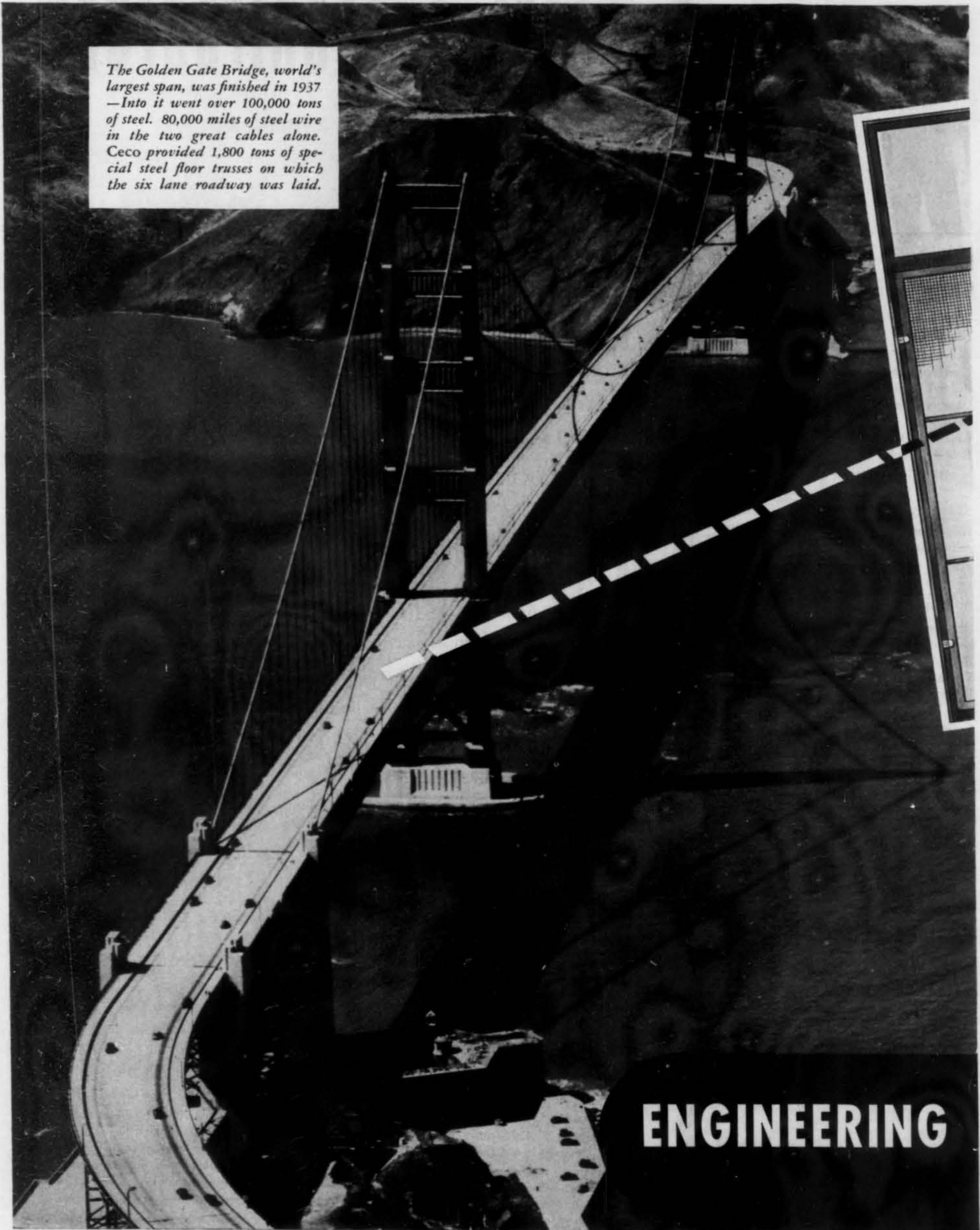
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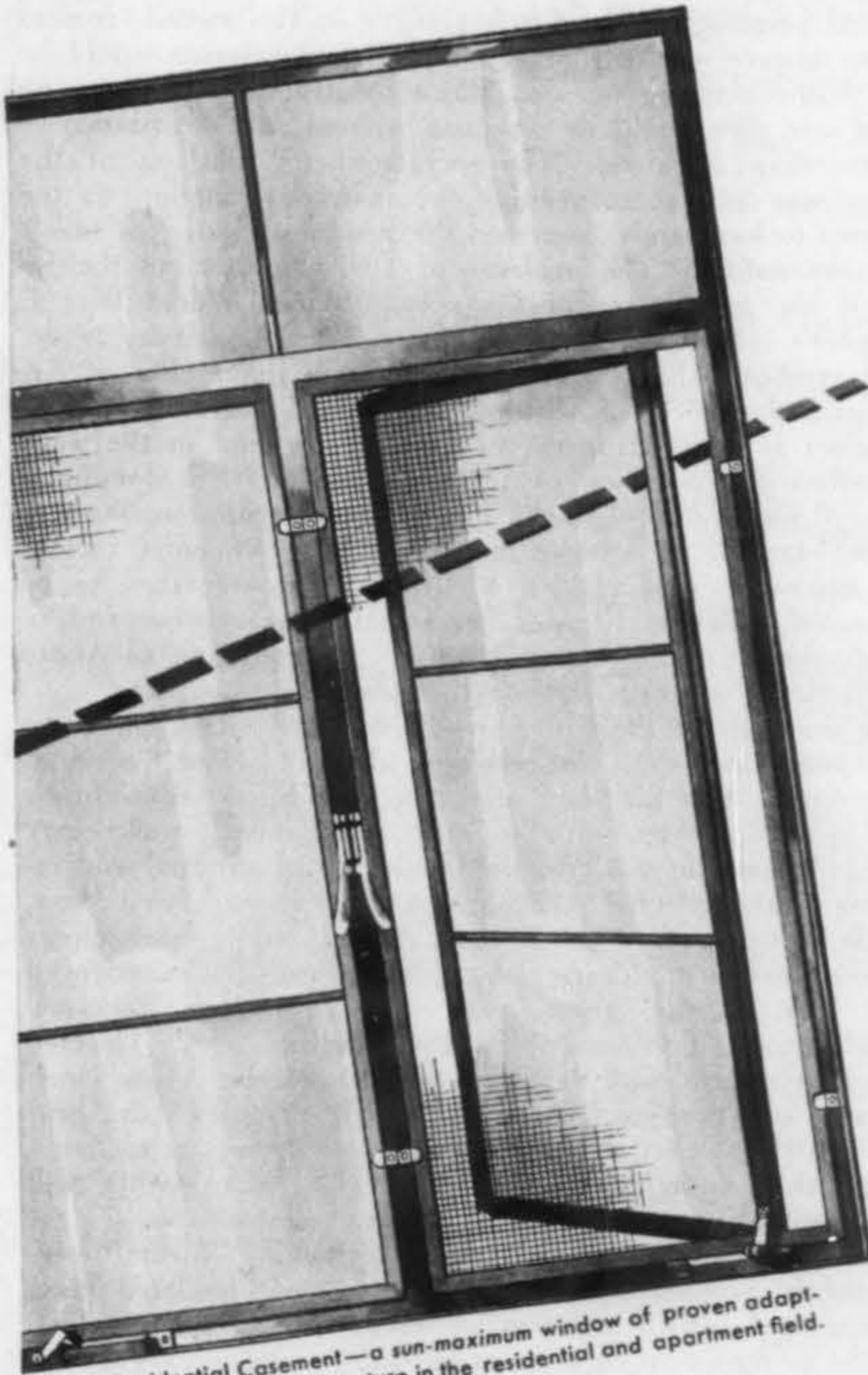
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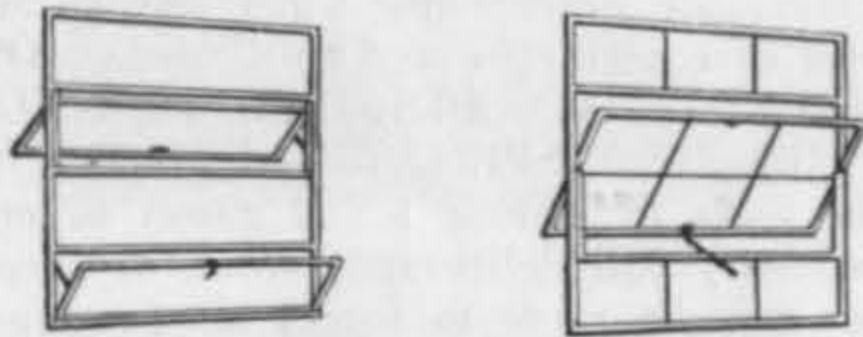


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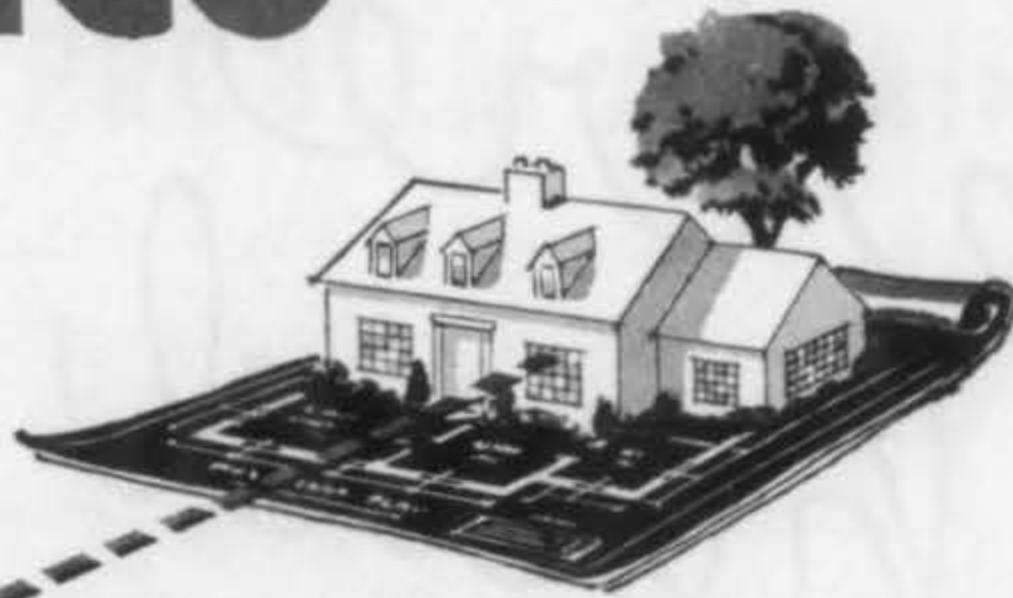
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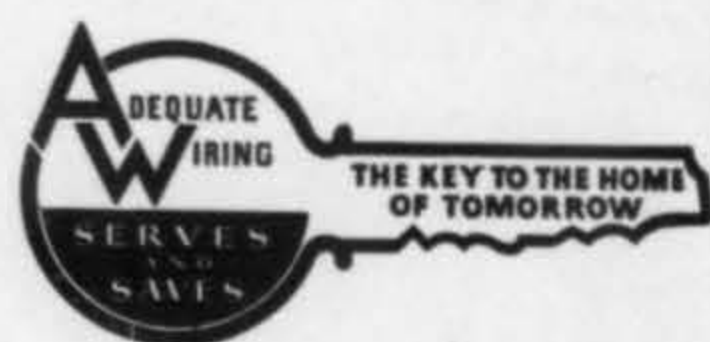
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ART
LOS ANGELES

The large retrospective (1913-1944) exhibition of the work of Man Ray continuing through October at the *Pasadena Art Institute*, augmented by his smaller presentation in September of objects and related painting at *The Circle Gallery* in Hollywood, remind us that no history of the Dadaist Surrealist movements would be complete without notice of Man Ray's contributions—just as no history of our time could be complete without full cognizance of these succeeding impulses. The socio-aesthetic nihilism of the one giving way to a more positive or constructive attempt in the other, seems to have aptly described the pendulum swing of man's contradictory nature. The madness of Dadaism was but the reflection of the greater madness which produced World War I, and the poet's initial reaction to such insanity is the desire to destroy the symbols which have epitomized the immorality of his time, amplified even to a willingness for self-destruction. The death instinct is at its strongest in time of war and in the wake of war, when the evidence of mass destruction still dominates the shattered scene. But war also promulgates revolution, the will to life, the struggle to achieve morality. The two chief factors of early surrealist hope resided where all hope was then to be found: in the dialectics of Marxian social consciousness and in the Freudian analysis of the subconscious. Surrealism, as André Breton has said, "is a crisis in consciousness."

Little has changed for the better since those early days when the surrealist proclaimed their far-reaching idealism. The "need of a new morality to take the place of the current one, the cause of all our woe" is perhaps even more apparent today than it was twenty years ago. Meanwhile, the relentless dialectics of external and internal forces have affected dire changes undreamed of by Marx, and psychological phenomena is being recognized to have closer affinity to a particular culture rather than universally experienced tropisms. The question arises how innately effective has been the surrealist method to accomplish their desired end? Granted that there is no quarrel with their rejection of the false values which have brought us to where we are today, nor even with the goal toward which they desire to move, there is ample reason to doubt that the reliance upon irrationality to achieve super-reality will yield the answer.

A good deal of Man Ray's work, particularly his "objects," persist in a dadaist protestation. We are, to be sure, in a later phase of that same cycle which began at an unknown date but of which we are able to recognize such concrete manifestations as 1914-18, 1939-19—. Protest we do need, but is *this form* of protest efficacious today? And yet there are other clues which reveal Man Ray to be soberly hopeful of constructive accomplishment. OBJECTS OF MY AFFECTION . . . ALL DESIGNED TO AMUSE BEWILDER ANNOY OR TO INSPIRE REFLECTION. In true surrealist fashion he seeks to include a full gamut of emotional response; and if necessary will deliberately shock or surprise the spectator so that he may be made to forget all previously conceived standards of value in art. Even if such tactics are used to persuade contemplation, one may question the method when

(continued on page 37)

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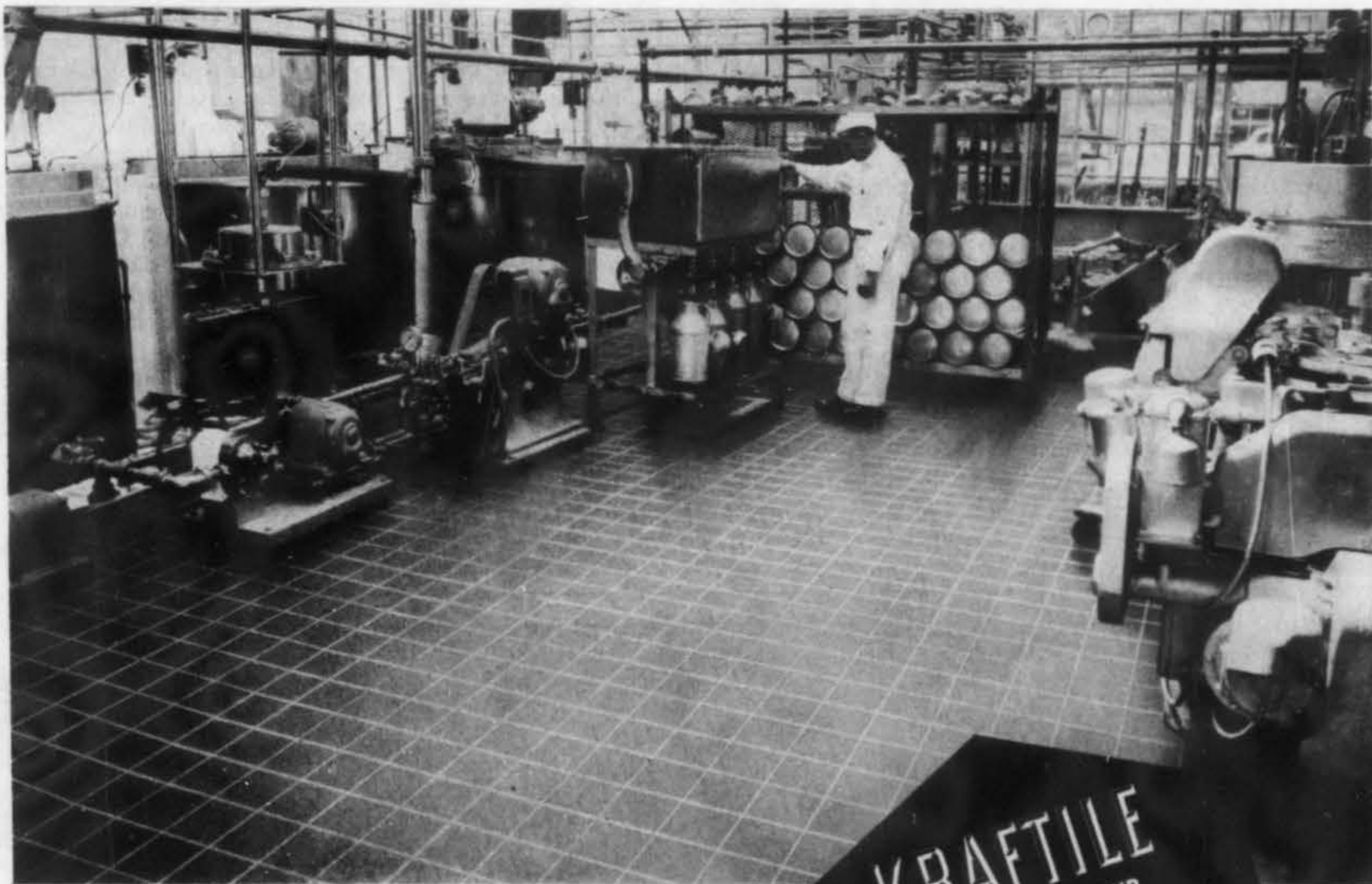
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BOOKS

CLUNY BROWN (Margery Sharp; Little, Brown & Co.; \$2.50)

Years ago when I was taking a long hike in a mining canyon, a pebble suddenly shot across the path in front of me. I picked it up and said, "This is a pretty pebble." My fellow hiker, a canyon native, said only, "Run like hell." This I did—luckily; because the pebble was followed by a shower of dirt and rocks from high up in the hills, and finally by a thumping landslide. I thought of the incident when I read *Cluny Brown*. This amiable novel by Margery Sharp is no landslide, but it may be the pebble. It breaks through a taboo that settled upon the English novel shortly after Richardson: the taboo against treating the domestic servant as anything but an object of contempt. At its worst, the contempt has taken the form of sentimental pity, but more often it has been ridicule. The domestic servant has been the standard source of comedy relief. Laborers, farmers, white collar workers, prostitutes—all of these have found thoughtful representation in British fiction. But with rare and minor exceptions, the domestic servant has remained beyond the pale. The garment worker's love for a miner might be drama; but the love of the kitchen maid for the ice man was good only for a laugh. Even in the partially exceptional *Of Human Bondage* there is pervasive caste consciousness; and in the same author's *The Human Element*, the duke's daughter who loves a footman is regarded as perverted even beyond the condonement of other perverses—an occidental counterpart of Scheherazade's Queen of the Black Isles.

Margery Sharp makes no frontal attack on the taboo: she bypasses it. She sets you to laughing, and presently you recognize that you are laughing, not at Cluny Brown herself—Cluny is amusing but not comic, having a sardonic humor of her own—but at her uncle's dismay over the fact that Cluny "don't seem to know her place." By this time the taboo has ceased to be an obstacle, and has become an absurdity. "What IS her place?" asks the woman in the park to whom the uncle is confiding his trouble. "It ain't the Ritz," rejoins Uncle Arn. For Cluny, a plumber's niece, has gone and bought herself tea at the Ritz,

simply because she wanted to find out what it was like. And to Uncle Arn's bewilderment, almost to his disillusion, Cluny, the Ritz, and England itself have gone on unchanged by the apocalyptic event. Be it noted that throughout the book, Cluny's unorthodoxy causes far less disturbance among the "upper classes" than among her own relatives. There is the implication that England's caste system is not something imposed from above, but something elected by the will of the body politic; a product of the same hostility to social change that pervades the Middle Western isolationists, the Tennessee fundamentalists, the Maori tribesmen. Cluny, too, wants to find out what her "place" is. She is no revolutionary: all she wants is information. Once her "place" is defined to the satisfaction of her reason, she will occupy it cheerfully. So Uncle Arn sends her into service in a country house in Devonshire.

Now when an author once assembles a set of characters in an English country house, you can just about shut your eyes and find your way through the rest of the novel. *Cluny Brown* is not quite an exception. You bump against a few unexpected objects, but on the whole there is little to keep you from coasting placidly as far as chapter twenty-six. There you are brought up with a jolt. There, in fact, you crash. Because this chapter seems to be the beginning of the end of a wholly separate book, attached arbitrarily to the first twenty-five chapters of *Cluny Brown*.

Throughout the main body of the novel, Cluny has behaved with only the mildest of departures from tradition. She asks, in a sort of scientific way, why maids shouldn't have dogs. The question so perturbs the Young Master that he puts it to his mother, Lady Carmel; who settles it with benevolent finality by replying, "They don't dear." But for the most part Cluny minds her own business, develops a seemly love affair with the chemist of the village, and in general obtrudes herself so slightly on the consciousness of her employers that they almost forget about her. So, it sometimes seems, does the author. There is the ritual of the country house novel to be dispatched, and the betrothal of the Young Master to the Honorable Elizabeth Cream pre-empts attention through rather more pages than it deserves. Then Cluny suddenly elopes with an exiled Polish author who has been visiting at the country house. From this point on, there are characters named Cluny Brown, Uncle Arn, and Adam Belinski, but they

(Continued on page 39)



Beauty..
OUTSIDE
AND IN

GAS FUEL
HAS
EVERYTHING

After the War...
PAYNE ZONE-CONDITIONING

New-day successor to old-fashioned central heating. Not available now; we're busy with essential production. But write for new preliminary folder. ★ Meanwhile, let's all keep on buying War Bonds... for Victory. ★

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MUSIC

IN THE CINEMA

With due apologies to all informed readers, I should like to distinguish between two categories of cinema music that are often confused, before embarking upon a discussion of one of them. Music which appears to be motivated by events on the screen and is actually heard or performed by cinema characters is called "incidental," whereas "scoring" or background music is the composer's own commentary upon mood or action, an addition from without. Incidental music can serve a variety of purposes; it may help to establish an authentic background, or perhaps even be a mainspring of the action; in the usual screen musical, on the other hand, it merely provides entertainment and thereby interferes with the continuity of whatever plot there may be.

An illustration of incidental music that performs the first of these functions both well and poorly is to be found in a recent M.G.M. extravaganza, *Kismet*, starring Ronald Colman and Marlene Dietrich. To know where to assign praise or blame for the sounds that emerge from *Kismet* is a rather difficult problem. Herbert Stothart wrote the score, with "orchestral collaboration" by Murray Cutter and songs by Harold Arlen and E. Y. Harburg. On several occasions the incidental music aids in making credible an *Arabian Nights* locale by adding a genuine touch of native color. The strange call of a muezzin from a minaret sounds authentic, as does the nasal whining of oboes with percussion, heard while a nautch dancer shakes herself intriguingly for the delectation of the Bagdad bearded boys' club, and later in the bazaar. It would appear that as much effort was expended to obtain legitimate music for these episodes as to provide genuine-appearing props, architecture and costumes. But one's gratification at such unusual deference to the tastes of an informed musical public is short-lived. Any illusion that musical standards in exotic pictures have changed comes to an end when the beggar's daughter, safely enclosed behind high walls in an Arabian garden, warbles a lilting tune straight from Broadway and 49th Street. Against a sumptuous harem background, Marlene herself sings what the authors and producers evidently hope will make shekels ring in every juke box in the country. Arresting and original, if not all Arabian, are the dissonant fanfares that announce a feverishly awaited (and feverishly advertised treat). Marlene's dance of the golden legs, but the accompaniment subsequently degenerates into a half-baked imitation of the Straussian "Dance of the Seven Veils," which may have had them gasping for breath in imperial Vienna, but today must be classified as post-romantic oozing with a distinctly Teutonic flavor. Whose taste is responsible for these patent counterfeits, when the genuine article is used effectively elsewhere in the picture? There can be no question of expense, for *Kismet* must have cost millions, and the musical director could have purchased a thousand volumes of bona fide near-Eastern folk music for what one of the aforementioned songs cost him.

How well incidental music of unquestionable authenticity can be blended with a physical setting to create atmosphere is evident in *Song of Bernadette*. The feeling of extra-worldliness that permeates the convent scene is conveyed to us immediately by the sight of nuns walking in a cloistered garden, and the sound of Gregorian chant sung by an unseen chorus. Likewise, a bit of incidental music may be all that is needed to identify a foreign locale. A

(continued on page 37)



Detail of shower stall decorated in mosaic.



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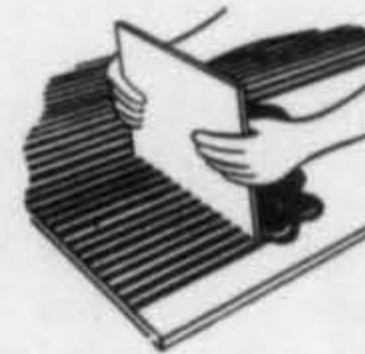
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Settling and lumber shrinkage, causing movement of as much as 3/8ths of an inch have failed to break this watertight seal. Even moderate earth tremors did not affect it.

2 • APPLICATION METHODS

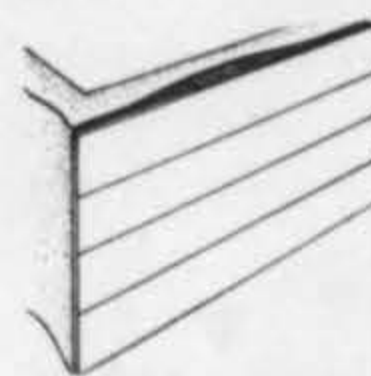
It was claimed that, with sound foundation wall, Colotyle could be installed securely and permanently with the use of a mastic cement, and without the use of nails on exposed surfaces.



No wall sheet, installed according to Colotyle's engineered application methods, has ever pulled away from the foundation wall. Another proof of Colotyle's sound engineering.

3 • UTILITY

It was claimed that a rigid, one-piece wall sheet was superior to any other type of wall.



Colotyle's exclusive triple-tempering process, whereby any unevenness in the foundation wall was overcome to provide a truly flat wall surface, has proved to be far more satisfactory than the wall created either by flexible material, or small blocks, individually installed.

4 • DURABILITY

It was claimed that Colotyle's plastic-coated surface was unusually resistant to heat, cold, soap alkalis, etc., and that Colotyle would outlive the up-to-dateness of the home in which it was installed.



The styles of the range, refrigerator, and even the plumbing fixtures of ten years ago are already obsolete, yet the Colotyle wall installed years ago is still smartly modern in style, in harmony with even the projected ultra modern appliances and fixtures planned for the post-war era. Modern simplicity of styling, and extreme resistance of genuine plastic-coating will keep Colotyle continuously in good taste.

5 • NATURAL LUSTRE

It was claimed that the plastic-coating process gave Colotyle a natural, soft lustre like that of real china that would last indefinitely without the use of waxing or polishing agents.



Homeowners tell us that all they have ever used on Colotyle walls is a damp cloth for cleaning. No abrasive soaps or cleansers, no artificial polishes or wax has ever been required.

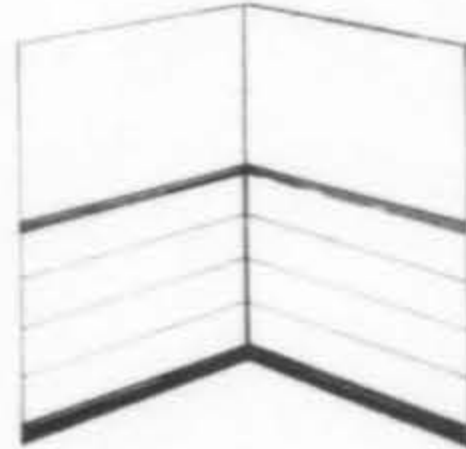


THESE were the major claims made when Colotyle was first introduced. Time has proved every claim sound.

Colotyle, during the war, is doing its share to speed Victory. The famed Pacific Hut was created and developed in the Colotyle plant . . . over 65,000 prefabricated shower cabinets were manufactured for war housing, to mention just two activities.

6 • CRACKPROOF

It was claimed that Colotyle provides one-piece full-length walls that are crackproof.



Regardless of house or foundation movement that would crack plaster or tile walls, not a single instance of a cracked wall sheet has ever been reported to the manufacturer. Colotyle engineering provides tolerances for such movement.

7 • ECONOMICAL

It was claimed that because of the complete absence of upkeep, and the extreme durability, no other wall material was as economical as Colotyle.



Colotyle pays for itself in lasting satisfaction, and in painting never done. Homeowners tell us that the most economical part of their houses are their Colotyle walls, because they never require attention.

When peace comes, Colotyle will have the added advantages of its wartime technological advances plus the intensive research in the development of plastics and their application to wall materials.

Colotyle will continue to be a product that will merit the whole-hearted endorsement of architect, builder and home owner—a wall board years ahead of the field, yet time-proved for durability.



COLOTYLE

The Original Plastic-Coated Wall

●The largest manufacturer of prefinished wall sheets in the West . . . pioneer of more original ideas in the manufacture and design of one-piece walls than any other single manufacturer.



NO LONGER SPECULATIVE!

The adaptability of Formica laminated plastics to architectural surfaces which must stand severe use and yet continue to look good is in no sense a new or untried proposition.

Since 1927 some of the leading architects and interior decorators have been using the material in some of the nation's finest structures. This use of the material was worked out by Formica, which also did the necessary engineering to develop practical methods of installing the material.

Formica has been used in public buildings like the National Airport and the Annex to the Congressional Library, in the finest streamlined trains, in hotels like the Washington Statler, in ships like the Queen Mary, in restaurants from coast-to-coast, in theaters.

It has had ample opportunity to demonstrate its long life and permanent good looks—and the result usually has been jobs of remarkable attractiveness that stand up indefinitely to tough conditions.

Formica has the necessary detailed information from which specifications can be written. Ask for it.

"The Formica Story" is a moving picture in color showing the qualities of Formica, how it is made, how it is used. It is available for meetings of architects and designers.



THE FORMICA INSULATION CO.
4620 Spring Grove Ave. Cincinnati 32, Ohio



notes

IN PASSING

ONE OF THE HORRIFYING things of this moment in our national life is the mixture of simple-mindedness and cynicism with which too many of us approach the political campaign now raging. Too many of us look upon an election as a catch-as-catch can saturnalia with prizes to be won at all costs by hook and mostly, in this case, by crook. But to be won without regard for means or methods—with a terrible disregard for truth—and without any obligation to actually believe what we are saying or what we listen to. It is incredible that anyone can look upon the American political scene and conclude that we are motivated by anything but perverse madness. With the over-all issue so clear, with our part in the federation of the world no longer open to the slightest question, it is astonishing that millions of people can give serious credence to a deliberate effort to divide the country into areas where the fact of "white" is presented as "black" and other areas in which the fact of "black" is presented as "white" purely as a vote-getting device.

If there ever was a time in which all parties of a political controversy should be bound by a conscience that will permit no distortion of the truth—this is that time! Evidently we are not convinced that what we say and do now is likely to condition the shape of man's world for more years than most of us will live. Otherwise no people in their senses could look upon the circus that is being made of politics without revulsion. Too many of us have made up our minds without thinking. Too many of us are satisfied to lean back against a prejudice in the smug conviction that we are resting on a considered opinion, and many too many of us, witnessing all this snarling and snatching at other people's straws, are willing to dismiss the whole thing as "this dirty business of politics" and let it go at that.

"Government by alphabet soup," says the little man, reciting the abbreviations of those great social agencies that cannot be laughed off simply because some one provokes easy giggles by reciting A-B-C-D-E-F-G. The lives of too many people have been affected and enriched and made to grow because of the "alphabet soup" joked about by petty politicians.

"Everything would be all right if people weren't so greedy," sighs the greedy lady.

"The government is wasting money," says the manufacturer who unhesitatingly accepts and exploits the pressing needs for war material by demanding fat contracts.

". . . that inane and slobbering idiot, the common man," writes the well known columnist.

"Labor in politics is un-American," says the unreconstructed isolationist publisher who has been a partisan politician all his life.

In the midst of all this confusion there is one deep disturbing factor that persistently haunts the stinkers. On our part, it is the conviction that is more than hope—a deep abiding faith in the good sense of people—a strange, reassuring, undeniable, and increasingly obvious overtone . . . an unsentimental, wonderful and sometimes terrible thing . . . the rising tide of men everywhere who for reasons that they might not fully understand, are slowly becoming aware of the nature of their true enemies.

At the moment the politicians are haunted by what they fearfully call "the great apathetic unknown vote" which to itself is neither apathetic and certainly not unknown, but must be very confusing to the professional party hacks, because it refuses to hold up noses for counting by either bosses or the trend-catching political polls. The hope has been expressed that in this election the decision will not be close—that it be a landslide one way or the other. At least such a result will show us what we might expect of ourselves as a nation in terms of the future. At least the decks will be cleared for definite, uncompromising decision one way or the other. Believing that, it becomes a terrible thing to think that such a decision might be taken on the basis of what is being said and mis-said in the present political campaign.

One can only pray that our country is mature enough, at last, to recognize political opportunism, personal ambition, and the true dimensions of little men who are offering themselves as leaders in this critical time. For, whatever else we do not know, we are convinced that November 7 will be the day on which the destiny of our America is decided and there will be no opportunity to retract or to change or to compromise that decision. On that day we will decide whether we are to continue our progress toward the goal of greatness as a true democracy or whether we are to become the last bitter bulwark erected by the past against the future.

primitive music

FOLK ART

and improvisation

by Peter Yates

● Primitive art is marked by the intensive cultivation of a relatively few forms. If these few forms stand at the headwaters of a mainstream of culture, it is possible to mark the relative line at which the primitive art disappears and the new composite ceases to be primitive. Art does not cease to be primitive when it receives the indelible impress of an individual, such as Giotto or Byrd. Primitivism in art ceases when the creative members of a culture, the cosmopolitan inheritors, become deliberately aware of formal possibilities and stylistic limitations and their uses not singly but in combinations of forms. Lonely on the spire of German Gothic folk art are poised the few sufficient forms of Grünewald; with Dürer the Germanic primitive merges into the mainstream of European art. Dürer cannot ever reach the simple intensity, the lonely primitive height of Grünewald, nor Grünewald find useful to his purpose Dürer's cosmopolitan intelligence. But from a cosmopolitan culture the creator of equal genius may spring higher than his primitive predecessor out of his intensively limited forms.

European music remained a primitive art until the full polyphonic period, and one is inclined to wonder whether it should not be called a primitive art even to so late a period as that of Palestrina because of its intensive cultivation until that time of a few forms without any real effort at combining them. But there are other forms to be considered in esthetics besides those that compose the viable medium of the art. Thomas Aquinas' *Feast of Corpus Christi* represents an art form that is not to be found in esthetic demonstrations or in the museum. The polyphonic art of de Pres, Okeghem, Byrd, Palestrina, and Vittoria ceases to be primitive accordingly as it represents a deliberate combination of musical form with that other composite form represented by the *Corpus Christi Feast*. This fact, so obviously recognized in esthetics, has seldom been properly stated because of the reluctance of believers to consider the formality of their dogmatic ritual an esthetic medium and the inability of unbelievers to regard it as anything more than a resplendent traditional caparison for falsehoods. The result has been either to jam the religious motive emotionally but uncritically into the confused body of esthetic or to refuse to accept the ritualistic forms into esthetics on any but the most secular terms.

Art is a part of the morality of any civilization. The morality of a civilization, to put it simply, is what the effective majority of that civilization at any time assert to be the character of their civilization. Art is also a part of the culture of that civilization; and culture, simply, is what those best qualified to judge select as the best and most characteristic qualities of their morality. If dogmatic religion is an active participant in that morality, the ritualistic forms will have esthetic significance. The culture and the morality of any time may be at odds in regard to many particulars, yet it is curious how this seemingly blind selectivity agrees in preserving what is best as well as what is most characteristic in any period. Even that which is not immediately or easily admired will find friends to keep it from oblivion. In any morality or culture certain standards exist, among them religious ideals, which are always trying to be formulated but which in any case find a consensus of agreement in practice. Primitive or cosmopolitan, folk or mainstream, this practice will form its esthetic cultural medium.

When a folk art is precipitated into a mainstream, as African music was dropped into American, the color of the mixture will be changed,

always blending towards the color of the mainstream. The only considerable influence upon the mainstream of European musical art in the Americas has been the effect of negro folk art in Brazil, in New Orleans, in the southern states of this country, and in the Caribbean area. This mixture has produced a distinctive American folk art, varying in different regions according to the nature of the localism, such as the Indian music in Brazil or Mexico, which may also be involved in it. The unique quality of this folk art lies in the application of an intensively cultivated African music, consisting of melody and drone parts carried by voice against a polyrhythmic symphony of drums, rattles, and other noise-makers, to a variety of solo instruments which the development of European music had required to be almost as flexible within their limitations as the human voice.

The real and lasting contribution of this Negro folk art to American music as a whole is difficult to appraise. As a relatively pure folk art it is already ceasing to exist. It survives for the most part only in collections of phonograph records, many already old and out of pressing. The rediscovery of a small number of harmlessly insane characters, amiable but congenital murderers, and other less notorious but musically gifted persons cannot do more than prolong the twilit nostalgia of New Orleans music. The art of spiritual singing in a manner not advocated by the hymn-books is disappearing with the breaking up of the plantations and the sophistication of the folk. This has been happening ever since emancipation and will I hope continue to happen. This music is performed nowadays by trained choirs in a manner somewhat between that of a conscientious madrigal society and a glee club. The Caribbean is making overtures for tin-pan-alley. South America is finding out with a chauvinistic twang about art in Europe. (For reasons not clear to me good South American music, even by Villa-Lobos, is still so hard to obtain, except in a few questionably chosen North American publications, that one must hesitate to make any real commitments about it.) An individual folk-art, to survive, must avoid all contacts with outside culture and morality; it develops within and cannot develop outside of its fertilizing conditions. Tin-pan-alley, the hymnbook, the imitation hillbilly ballad, and the pallid neither European nor American swing arrangement of anything from Christopher Bach to Icky Lamb are winning out. Popular music, simply because it is popular, will replace the original Afro-American folk-art.

It is precisely in popular rather than folk music that creative composition of a larger sort has found and will continue to find its structural material. The *In Nomine* from plainsong, the Lutheran hymn, the phrase out of a popular tune are among the borrowings that have had structural significance. From the great national residue of American commonplace Charles Ives has created musical structures of our nation, such powerful and humorous movements as the *Fugue, from Greenland's Icy Mountains*. From the same source Harris has retrieved the characteristic manner of his fiddle tunes, perverse and continentally American, with which he creates polyphonic masterpieces.

One thing more: it is true that among musicians of the European tradition improvising has become a lost art. Where it survives it is a curiosity and has no place in the mainstream. The loss is great. It may be fatal to the continuation of music in the European tradition as a creative art. Between the unknown predecessors of Byrd and the time of Beethoven, (continued on page 39)

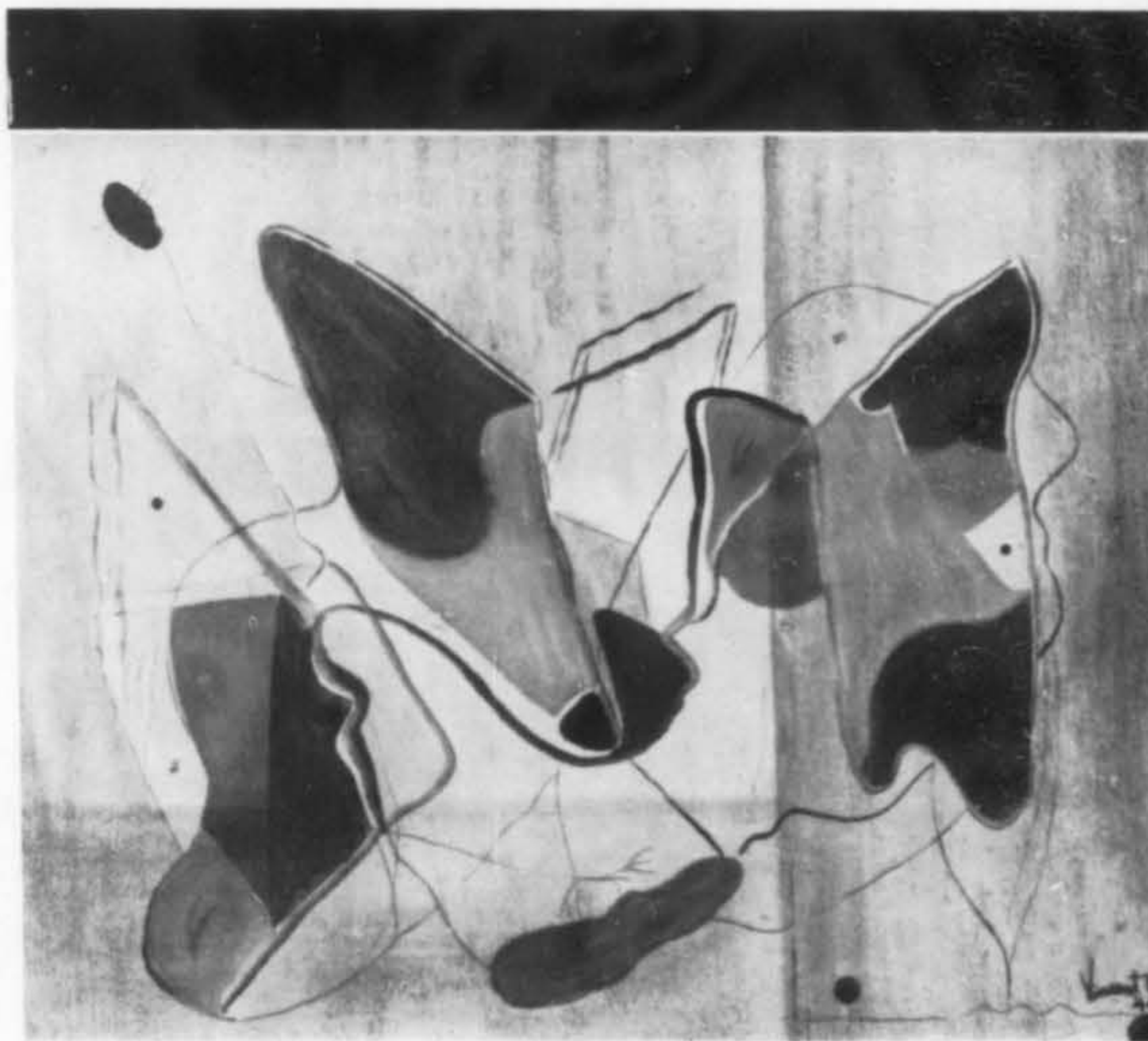
GRACE CLEMENTS • RAY EAMES • ANTONIN HEYTHUM • FREDERICK KANN
GINA KNEE • HELEN LUNDEBERG • KNUD MERRILD • VINCENT ULERY

los angeles museum's **3rd group show**

The eight artists invited to participate in the third of the small group shows periodically presented by the Los Angeles Museum for the purpose of increasing the public's interest in what is being done here, hold the interesting distinction of rarely, if ever, appearing in large competitive group exhibitions. Their habitual absence from such places rests largely in the fact that they all fall in the category of abstract or surrealist painters, and as such have received their acclaim elsewhere, in one man exhibits, in eastern museums and galleries, in contemporary books about art, in murals in public buildings, in the theater, and in industrial design. Though their appearance at the Museum as part (with the exception of Miss Lundeberg) of the larger Open Circle abstract group formed this summer, indicates considerable activity in non-representational painting here, there is little in the way of homogeneous group direction yet in evidence, nor judging from the statements made by each artist regarding his approach to art, is there likelihood of a meeting. It is much more probable that the ground in common will never exceed their present agreement that art is more than the factual representation of familiar objects. And to be sure, this is at least on the credit side of the ledger.

In general the group may be divided into two camps—those who work intuitively and those who work generically or with conscious direction. There is an overlapping of both tendencies, of course, while sources and motivations seem to be almost as many as there are artists. Frederick Kann's art is based on the idea of Change and the constant re-alignment of Relationships; Knud Merrild's, that of "flux," from which he derives his newly adopted technique, partially controlled, partially intuitive, and partially accidental. Vincent Ulery recognizes rightly that his painting is for the most part intuitive and that for him Growth comes from Experimentation. Gina Knee rests her case on her painting alone, but through it reveals an interest in shapes derived from pictorial rather than abstract concepts; while Helen Lundeberg strives for a "subjective classicism" evolved from the macrocosm-microcosm relationship through the predominant use of literary rather than plastic imagery. Antonin Heythum "believes in a strict separation of Art from Design for Use," while Ray Eames and Grace Clements seek to integrate art with life, and deal in the realm of intangible but nevertheless real relationships.

Perhaps in the broadest sense of the word, all art is intended for some use, if no more than a decorative one. But the implication is ever present that Art is for Art's Sake when it is not for tangible Use, and it may well prove to be that the greatest single shortcoming of our philosophy is that which has made of art a superstition and not a way of life. "Ours is perhaps the first society to find it natural that some things be beautiful and others useful," but ours is also a society capable of re-discovering that "NO MAN IS AN ILLAND, ENTIRE OF IT SELFE." And when we better realize this kind of wisdom it is possible that art may once again become great in the fusion of both spiritual and material usefulness to man.



GERMINATION OF PEACE LOOSED

ulery

I approach art as an experimentalist.

In intuitive-abstractism I find the greatest opportunity for such an approach.

Of-times the result, pictorially, is short of the inventor's anticipation. Yet the overall result—the certainty of Growth—is never found wanting.

Everyone should paint.

eames

"NO MAN IS AN ISLAND"
painting today is not the expression of the inner working of an individual painted to confound the public and to publicize the artist

man is an entity in a universe and he is striving to find order in himself in relation to that universe — the difference between the approach and a flat design is the quality of life — growth — one must live — expand — grow — or one is dead — we desire a perfect understanding — a perfect balance — a full rightness in life and an expression of impulse can be in any medium — why should the painter with his background of technique limit his experience of nature to visual reproduction when the experience of nature includes such stirring things as the soaring of a bird — the warmth and intensity of a friend's greeting — a fire in the night — "the remembrance of things past"

these experiences mean nothing when photographically reproduced — in fact are impossible to reproduce — but the intensities — the relationships — the warmth of life — these are not lost — they only become fully realized by what the artist does in terms of his medium

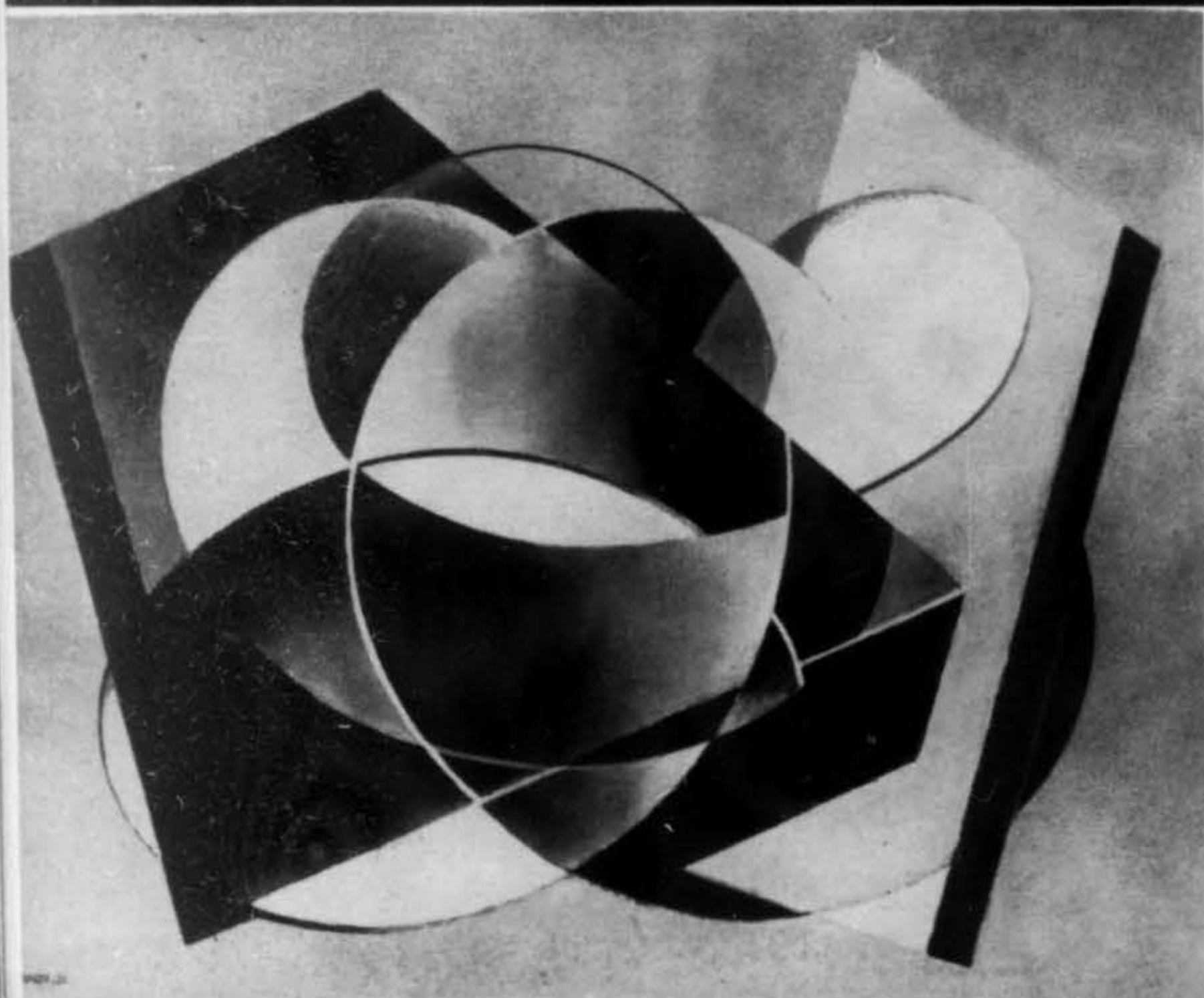


COMPOSITION WITH YELLOW

merrild

In writing on Hans Christian Anderson and his work, Georg Brandes, the critic, said: "he who possesses talent should also possess courage. He must dare to trust his inspiration, he must be convinced that the fancy which flashes through his mind is a healthy one, that the form which comes naturally to him, even if it be a new one, has a right to assert its claim. He must have gained the hardihood to the charge of being affected, or on the wrong path, before he can yield to his instinct and follow it wherever it may imperiously lead. He countenances neither fugitive rubbish, nor arbitrary invention, but with entire self-consciousness it expresses the right talent when neither traditional form nor existing material suffices to meet the peculiar requirement of its nature: to choose new material, to create new forms, until it finds a soil of quality to give nature to all of its forces and gently and freely develop them." This I believe is largely true today and about other arts, too.

FOSSILIFEROUS FLUX



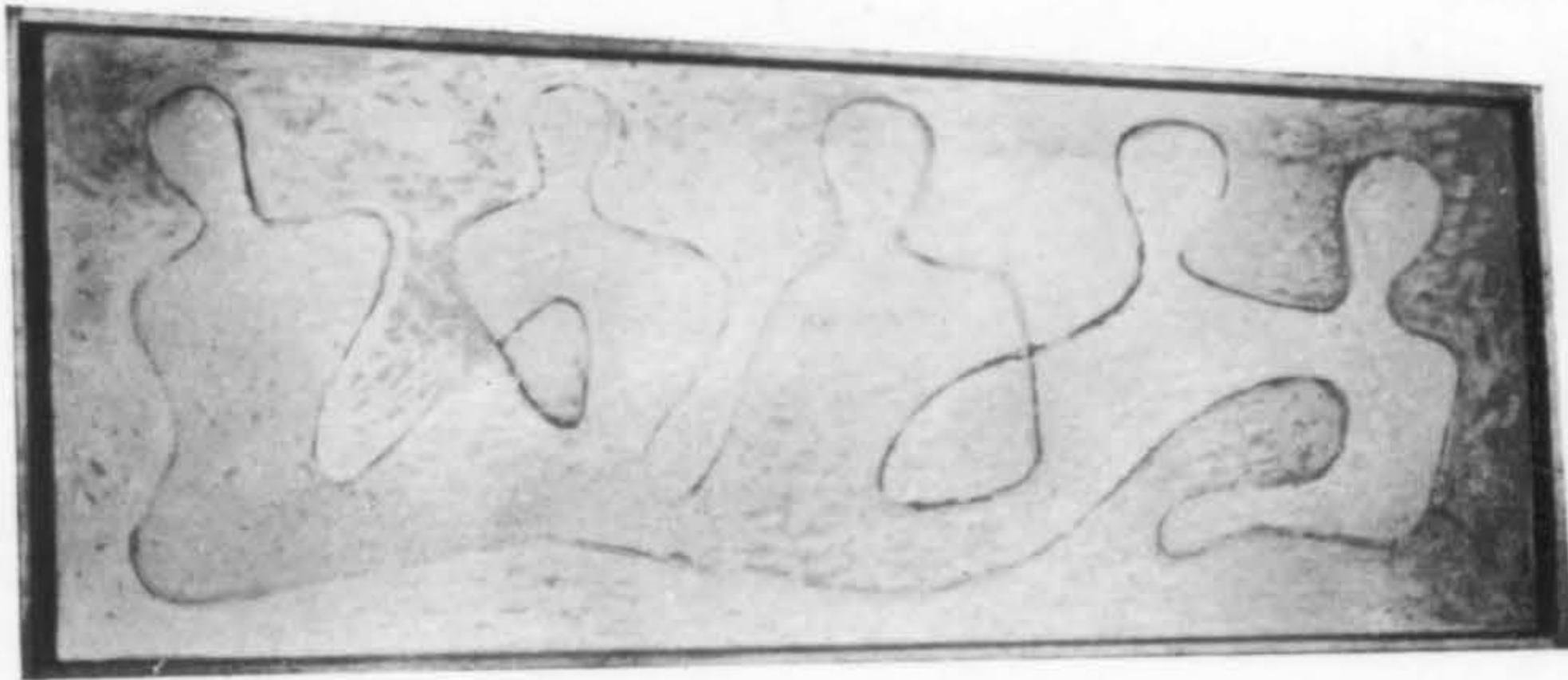
kann

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. 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. 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. 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.

ABSTRACTION

heythum

He believes in a strict separation of Art from Design for Use. Belongs among those who think that the solution of practical tasks, of designing and constructing of things for use should be based on objective scientific approach, considering above all adequacy of forms and materials to practical purposes and intelligent exploitation of the means of standardized mass production. Holds the view that art creation, quite to the contrary, is a matter of no practical, materialistic concern whatsoever, prospers best in an atmosphere of creative imagination—its products representing individualistic expressions of emotions and idea: transformations of experiences and phantasies into free forms of expression of an infinite variety, being absolutely independent from the manifold restrictions which govern utilitarian design and unsuitable to repetition and copying-forms which may range from seemingly naturalistic representation to extreme abstraction, deriving their essential qualities as forms of art never from merely material or technical values and characteristics, but from spiritual and emotional power-defying as often as glorifying what in everyday language men call ugliness or beauty.



FAMILY PORTRAIT OF MR. AND MRS. STEVEN HAINES, MRS. MOOREHEAD, LITTLE MARY AND THE RIGID BOY

knee

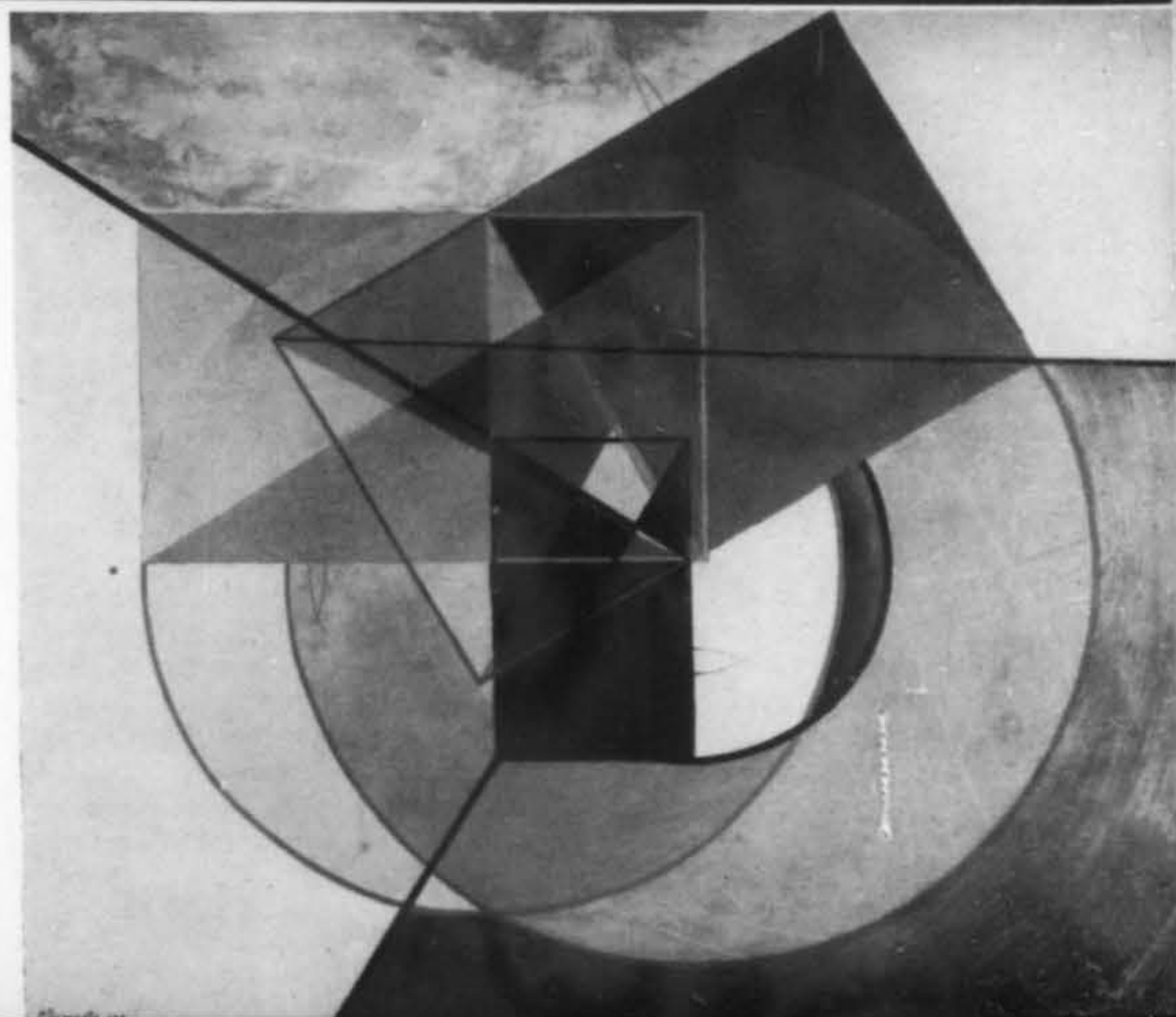
SEA AT ELK



clements

I am concerned with relationships — not merely for their own sake, but because it is through relationships that we know reality. Reality is not made apparent by the imitation of objects, either when depicted photographically or otherwise perceived as isolated fragments of a larger whole. A painting must contain its own order, hence its own reality. When such order is achieved it is because certain laws have been adhered to. The laws of the macrocosm are equally important in the microcosm. Our concept of the universe is necessarily abstract; our understanding of its order is likewise abstract. Once we understand the nature of the solar system we are no longer confounded by an eclipse of the sun. When we have learned the elements of a foreign language our minds grasp what was previously only gibberish to our ears. And when we have grasped the elements which determine order in the plastic arts, we have learned a new language and abstraction becomes meaningful.

THE RED PLANET



THE SUM OF THE SQUARES

lundeborg

I have always been deeply interested in classical forms of composition and have made an extensive study of the history of formal structure in art. Since 1934 I have been associated with Lorser Feitelson in developing a formal order based on the use of psychological phenomena as material and method. This subjective classicism, born in 1934, has since become known as Pst surrealism.



the **R**ussian architect in wartime

by Karo Alabyan, Secretary of the Union of Soviet Architects and Vice-President of the Academy of Architecture of the USSR

● The Soviet Union of Architects is an organization of over five thousand members and about one thousand candidates. Architects who have shown their ability in practical work are accepted as members. Scientific workers in the field of architecture and individual building engineers of merit are also accepted as members. This Union is governed by a board elected by an all union congress of members, and the board carries on the business of the Union through its local organizations in the various republics and districts of the Soviet Union. Altogether there are sixty of these branch organizations.

At the beginning of the war, Soviet architects were busily engaged in intensive building work, and all creative and technical forces of the Soviet Union were mobilized for the prosecution of the war. In the early days, architects turned their attention entirely to war work; large numbers of architects were sent to work on defense factories being built in the eastern parts of the country when large numbers of huge industrial organizations were evacuated from districts near the front. This big shift of industry to the East required building of residential quarters for factory workers, school buildings, hospitals, and so forth, and the architects took an active part in this wartime building. They paid considerable attention to the search for and the employment of local building materials. In wartime there is no transportation available for carrying wood, bricks, and cement. "Building from local materials" became the wartime motto of Soviet architects and builders. They organized a number of contests for the best methods of using local materials such as gypsum blocks, calcined earth, furnace and blast slag, as well as wood. Different districts in Russia vary greatly with regard to the materials available and the conditions under which the building work is carried out. Architects in Tashkent, Central Asia, for example, are making use of shell vaults based on the experience and traditions of Uzbek popular architecture. In a number of Ural and Volga districts wide use is made of durable gypsum blocks which are manufactured for the construction of both walls and roofing. In the wooded regions of Siberia, standard houses of wood have been developed.

The Union of Soviet Architects held a number of conferences during the past two years to discuss the results and problems of wartime building. Conferences of this kind were held at Sverdlovsk (Urals); Chelyabinsk (Urals); Novosibirsk, Siberia, Tashkent, Central Asia, and other cities.

The Red Army liberated extensive districts of Russia from the Hitlerites. Everywhere the Hitlerite barbarians left ruined towns and villages behind them. The Union of Architects is sending brigades of its members to assist the population in these areas in rebuilding their towns. At the same time, the Union has taken an active part in the state work of replanning a number of cities. Representatives of the Union of Architects visited Stalingrad, Rostov, Smolensk, Kalenin, Kiev, Novorossisk, Karkov, Gomel, and other towns that have been liberated from the invaders. In all of these towns local branches of the Union of Soviet Architects are being reorganized, and designing and building works are in progress.

Union Architects have announced a number of contests for designs for building in these areas, and a contest for the design of prefabricated houses for mass production was recently closed.

The protection of important architectural monuments has always occupied an important place. During even the worst days of the siege of Leningrad, architects continued their work for the protection of the fine architectural monuments in which this city abounds. They erected protective covers around valuable statues, camouflaged buildings, and made detailed measurements of the most important structures. Every architect had a building under his care.

The architects consider it of greatest importance in wartime to continue their work on the development of the theory of architecture, the study of historical problems affecting this art, and the training of young architects. On the premises of the Union of Moscow Architects' Club, Leningrad Architects' Club, and in a number of other towns, lectures, conferences, and talks are constantly being held. Recently, in Moscow, there was a special conference devoted to the study of Russian architecture. A conference was also devoted to the problems of restoration of important buildings. Of particular importance, was the conference on the question of rebuilding dwelling houses; types of dwelling housing and construction methods to be used in rebuilding devastated areas were also discussed. The publishing house of the Academy of Architecture issued a number of booklets on the results of the study of building methods in the United States of America. One of these is entitled "Small Dwelling Houses in the United States of America;" and it is well illustrated with photographs and drawings, etc.

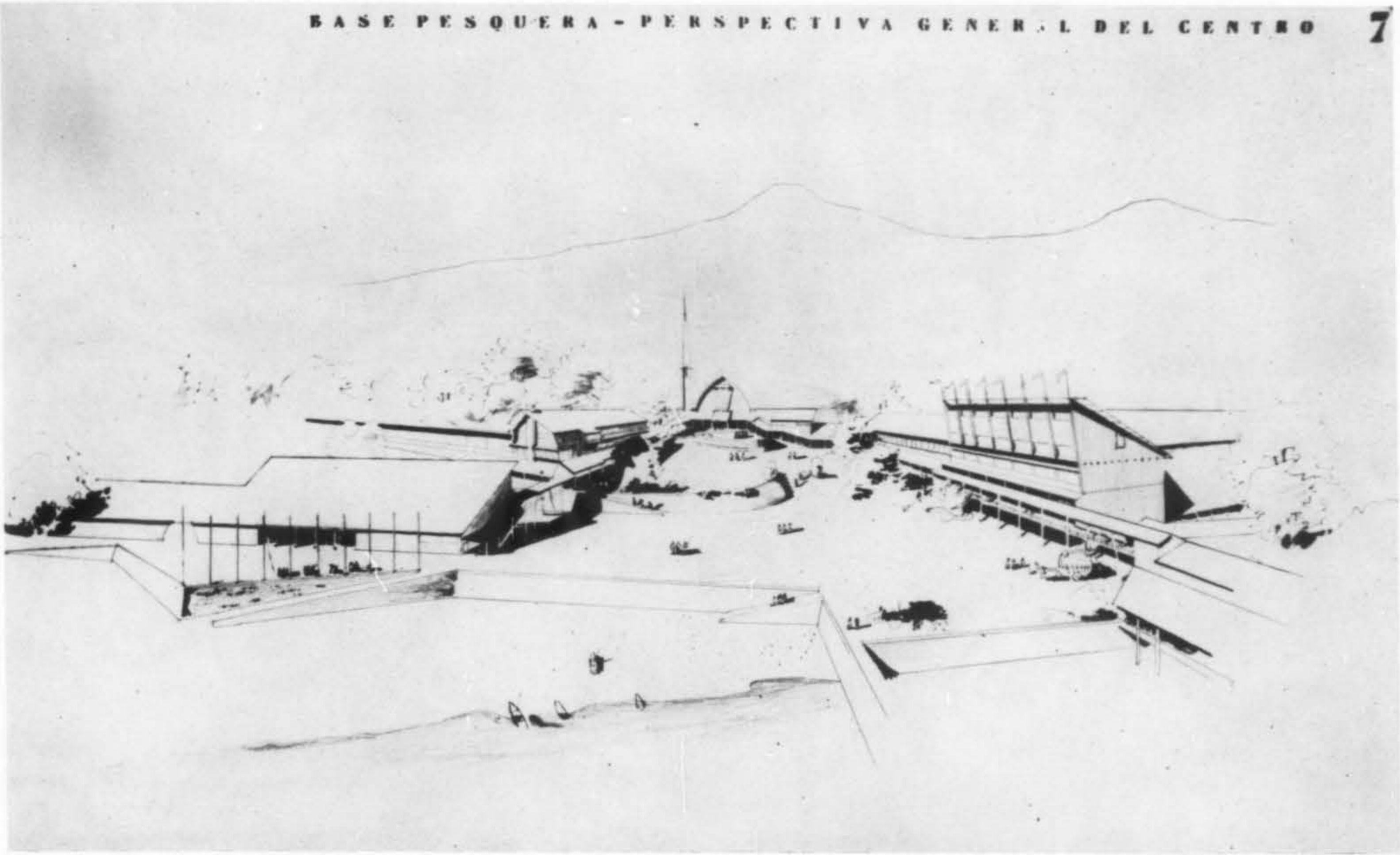
In addition to this, the Union has arranged a number of design contests for monuments for individual heroes and events of the patriotic war. Designs for over a thousand monuments were shown at a special exhibition.

Other Exhibitions that the Architects' Union have organized are: material and construction for rebuilding devastated areas, designs for prefabricated houses, work of Leningrad architects, the architecture of Slav peoples, etc.

The chief work now being done by the Union is connected with planning and mass reconstruction work in liberated regions. Our task is to assist state organizations and towns to rebuild as quickly as possible and at the same time to rebuild in such a way that the new towns will be architecturally better than the old. In this gigantic work the Union of Soviet Architects considers the exchange of opinions and experience with the architects' associations of the United States of America and Great Britain to be of the greatest importance.

Members of the Union, many of whom are fighting in the ranks of the Red Army, have shown themselves to be fine officers and soldiers and excellent military engineers. All realize that the future of all civilization, the fate of our art, and everything held dear is being decided today in those great battles which our people in alliance with the great democratic powers are fighting against barbaric Hitlerism.

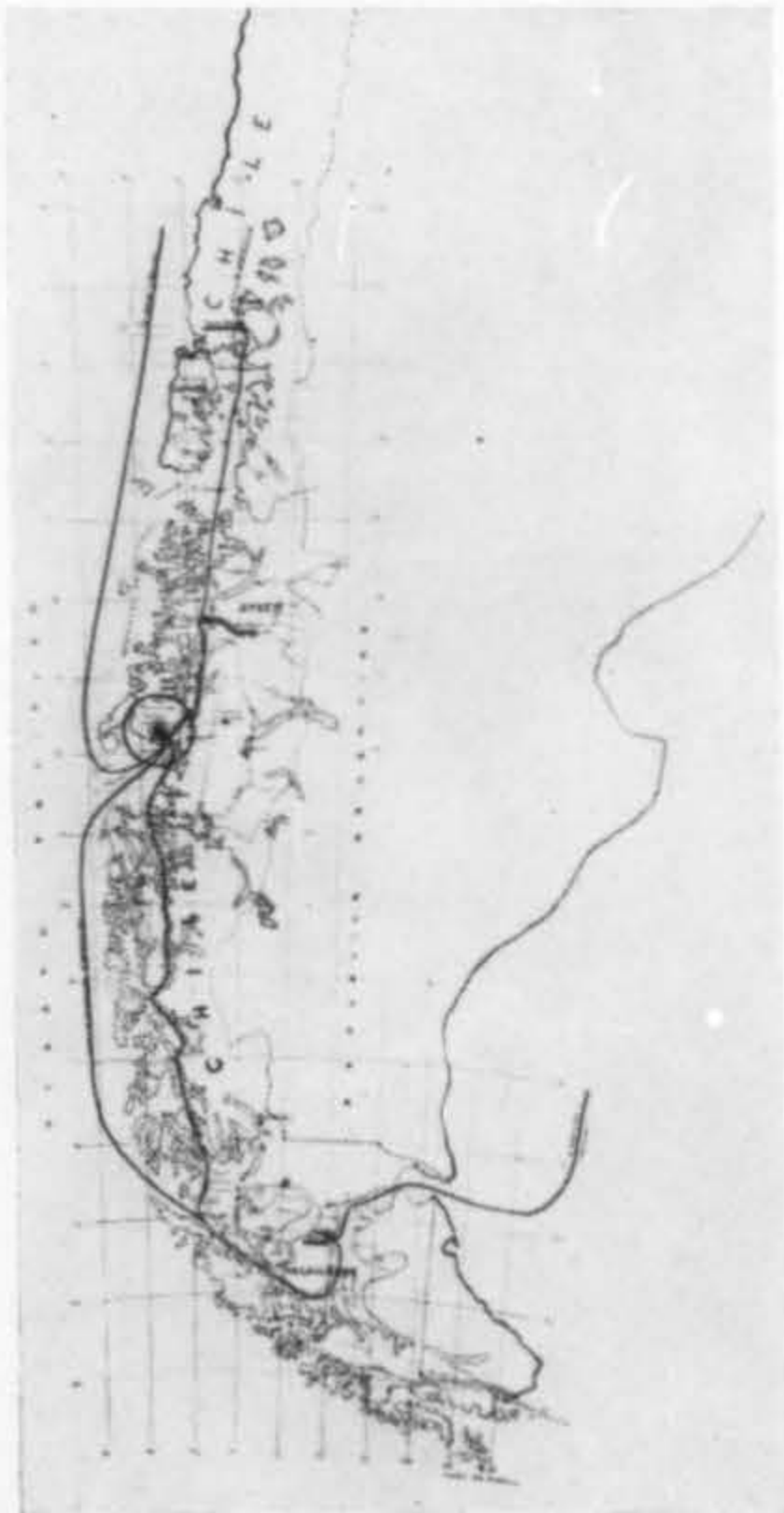
BASE PESQUERA - PERSPECTIVA GENERAL DEL CENTRO 7



GENERAL PERSPECTIVE OF THE PLAZA

TOWN PROJECT

a commercial fishing village in Chile



BY E. H. DUHART

• The 3,000 mile coastline of Chile together with its narrow width makes this country exceedingly maritime in its physiognomy, and one of its potential assets will be the fishing industry when the necessary organization and markets in neighboring countries are developed. The rough Southern Pacific with the powerful Humboldt current and lack of good harbors in the northern and central section of Chile have been, in the past, a handicap for proper development of fisheries, although there is a definite impetus at present. However, the southern third of the country, between Puerto Montt and Punta Arenas (42° and 56° parallel south) is still almost unexploited wild territory and one of the richest regions in the world in timber and sea products. There, the continent is broken up into an extraordinary complex of islands and bizarre archipelagos and deep fjords extending for miles inland between the thickly wooded mountains. Huge glaciers drop into the cold waters and form icebergs that, fortunately for the shipping, melt very soon and are not dangerous.

Except for the large island of Chiloé and the island of Aysen a new agricultural settlement inland near the Argentine border, there is no colonization—no trace of human activity in the wide expanses of Southern Chile until one reaches the end of the continent near Magallanes. Actually, large sections of the Andean

continued on page 25

TOWN PROJECT
continued from page 23

part of the map of that section bear the mark "un-explored."

This situation can be explained easily when one realizes that only fifty years ago the fierce Araucanian Indians were barring the region north of Puerto Montt and that the only possible way to Southern Chile was by boat. Moreover, the rugged climate and very inhospitable character of that region did little to attract many colonizers. Recently, there has been an increased interest among private groups and government alike in the development of fisheries south of Puerto Montt, and every year the Chiloé fishermen are pushing farther south in their summer trips. The projected opening of the Canal of Ofqui, midway between Puerto Montt and Punta Arenas, will give the possibility of small boat navigation protected from the open Pacific all the way south to Punta Arenas via the archipelagos and channels. This sea route will open definitely this region to colonization since it is practically impossible to build roads or railway lines from north to south in mountainous continental strip.

THE BASE

The first requirement for an important fishing industry is the building of a base that would centralize all the facilities for fishing and processing products of the sea, which include sea food, whales, sea lions, morses, etc. The base would be populated chiefly by Chilotes (inhabitants of the big island of Chiloé) who are beginning to establish outposts in the archipelagos. These are tough fishermen who have developed a strong cooperative sense of living in their small communities in the archipelagos around Chiloé. As this base would be necessarily isolated from the outer world, the sea would be its only link with Central Chile. The base would therefore be a largely self-contained unit.

The location is determined by the radius of action of the fishing boats. The canning industries would be built in the same place. The finished product would be shipped directly to the north or abroad.

The site was selected after careful study and consultation with the government agencies and the navy. It is immediately south of the Canal of Ofqui in the huge San Quintin Bay in the Taitao Island, well protected from the fierce south winds. All that region is covered by a virgin forest with a great variety of excellent timber. After the clearing of the forest, agriculture will complement the resources. From the fjord where the base would be located a magnificent view of the landscape over the huge Andes and their glaciers is reflected in the San Quintin Bay.

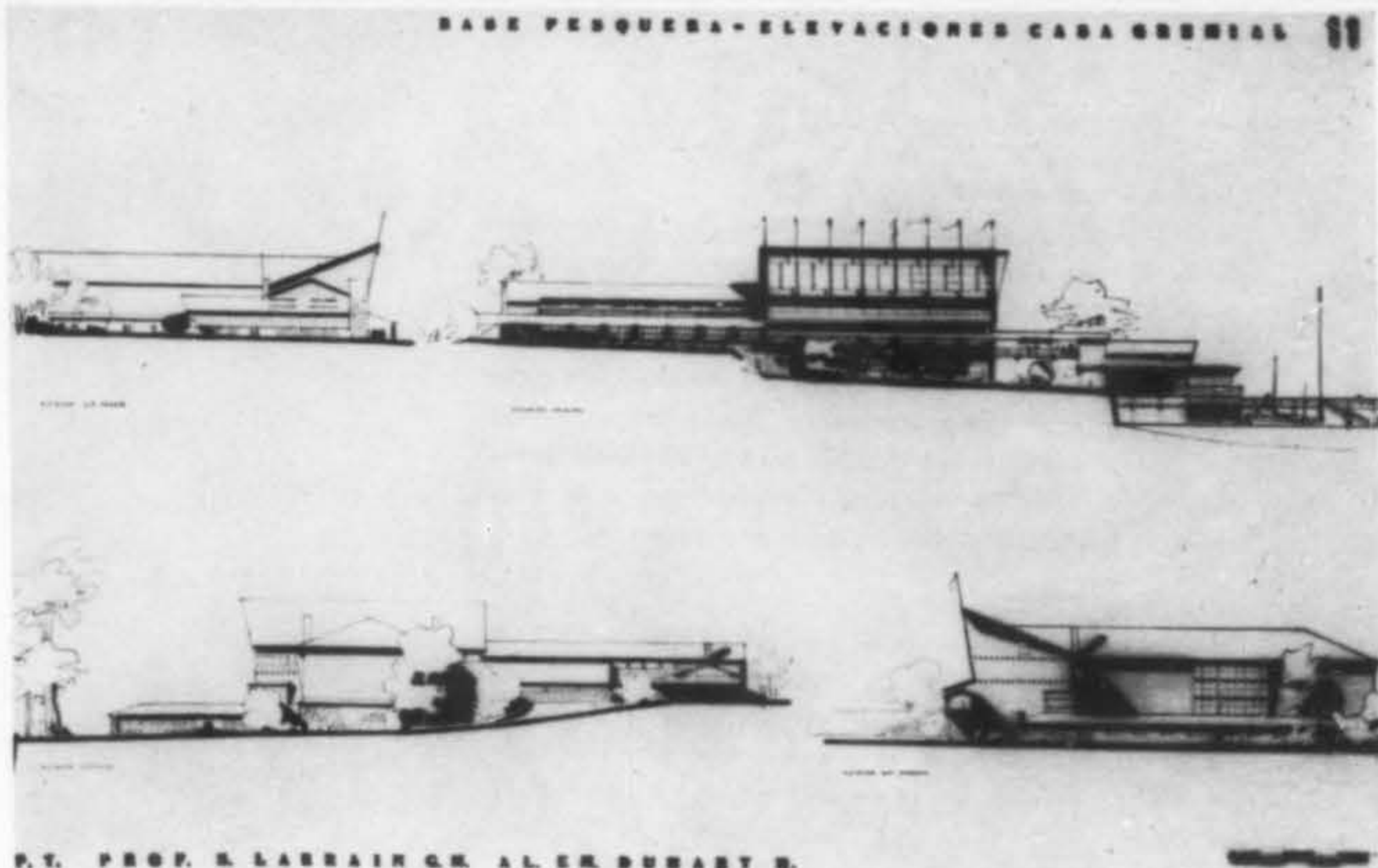
It is assumed that private initiative controlled by the state or a government agency, in agreement with labor representatives, will take in hand the creation of the base.

PLOT PLAN

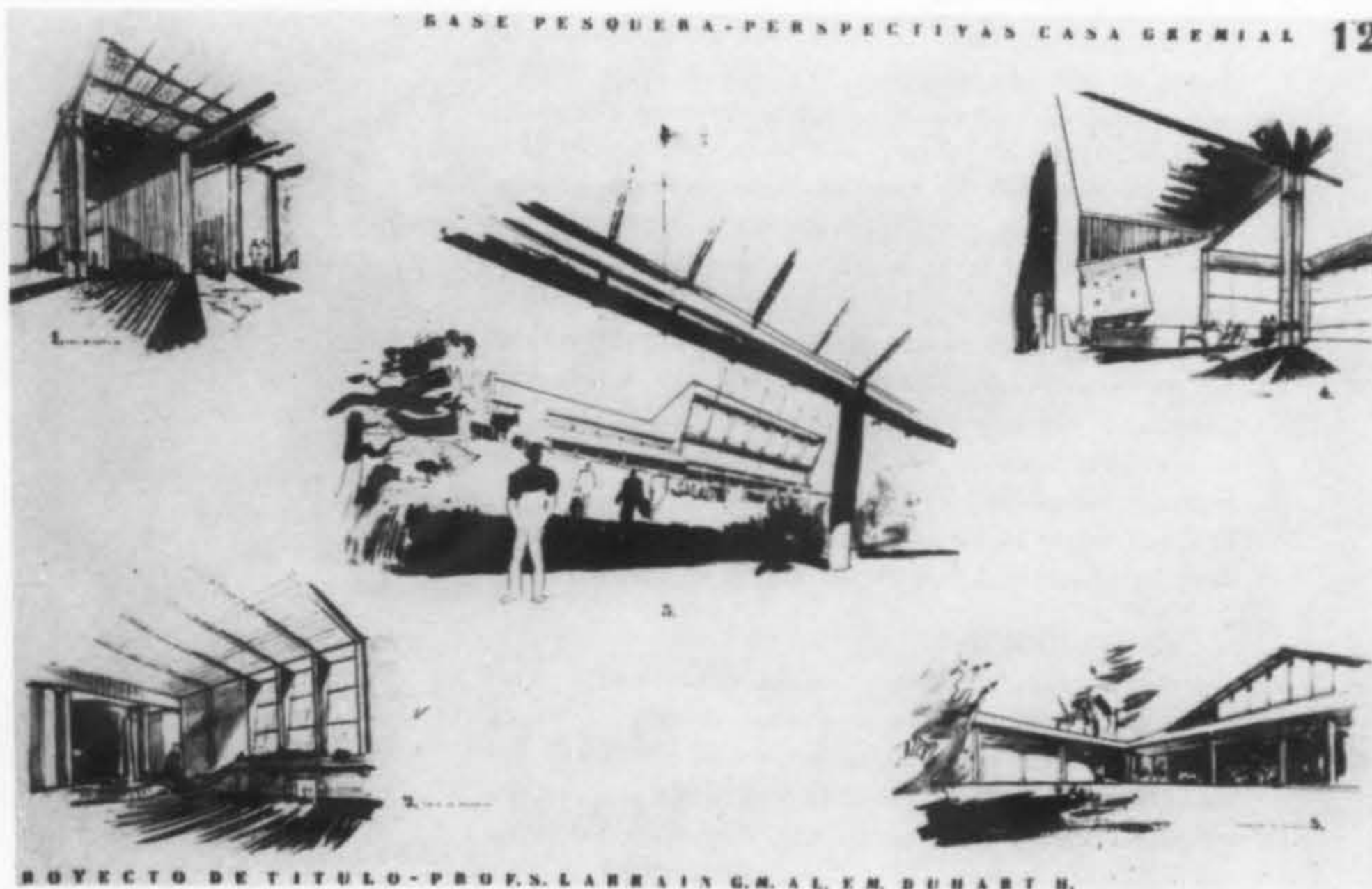
Industries and power plant are to be located in such a way that prevailing winds will not carry the fumes to the residential section of the town. The town will be separated from them by a strip of the forest, left untouched. The town itself, located on a slope toward the fjord, will have an informal radial pattern revolving around the community center. There would be no automobiles, at least in the beginning, as there are no highways. The oxcart will prove as in Chiloé more dependable.

Dwellings in groups of four to five will be built where the forests are cleared next to roads going to the center, to the harbor, and to the industries, always

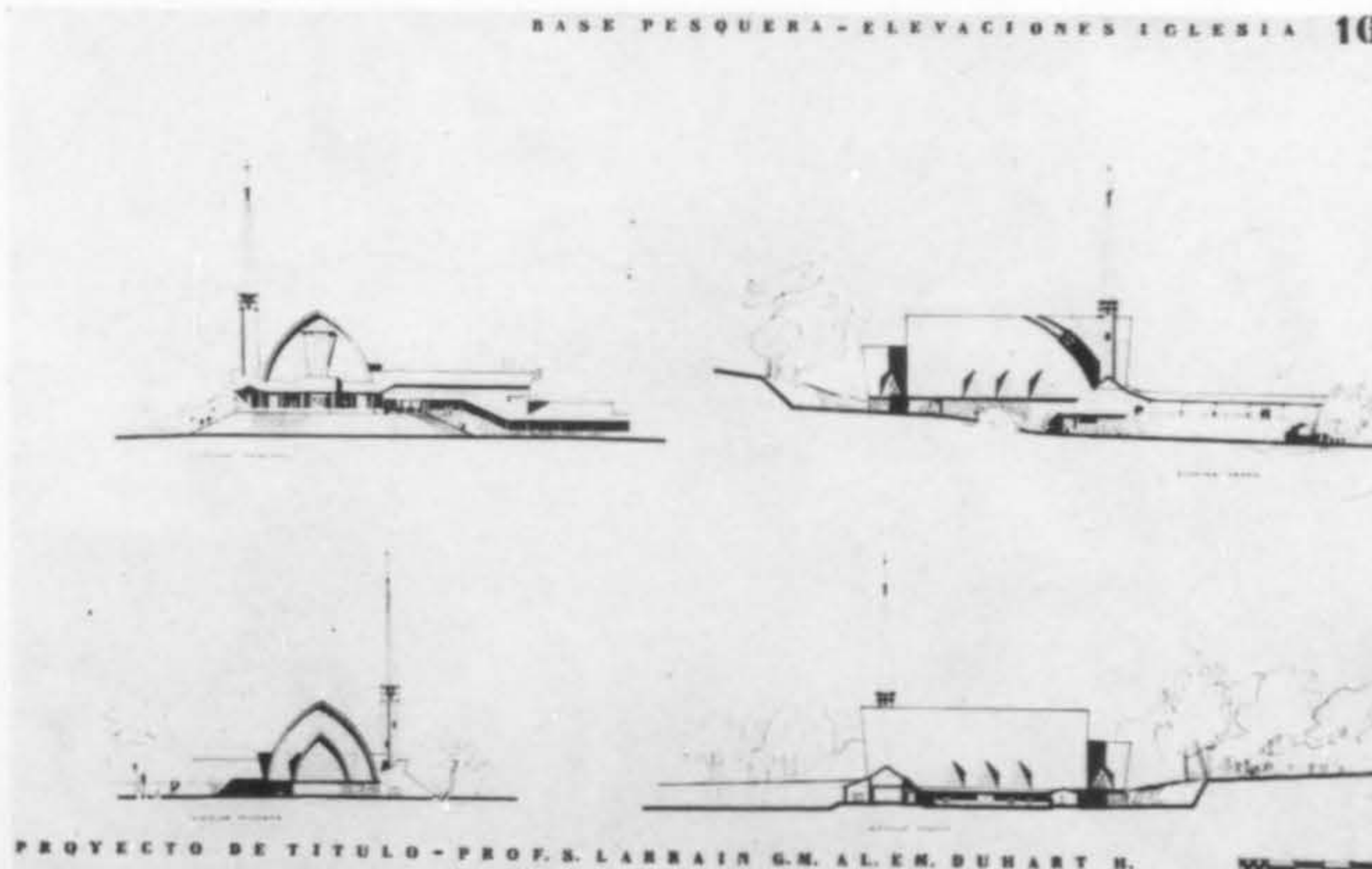
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ABOVE AND BELOW, ELEVATIONS AND PERSPECTIVES OF THE COMMUNITY BUILDING



BELOW, ELEVATIONS OF THE CHURCH



TOWN PROJECT
continued from page 25

within walking distance from the center. Apartment units will be provided for single persons. Two schools, a small hospital, a fire house, a police headquarters, a slaughter house, etc., are also included. The small shipyard and fishermen's school are located near the lighthouse and radio station. The first population will amount to about 5,000 people although community facilities for twice that number are to be provided to take care of the increase of population.

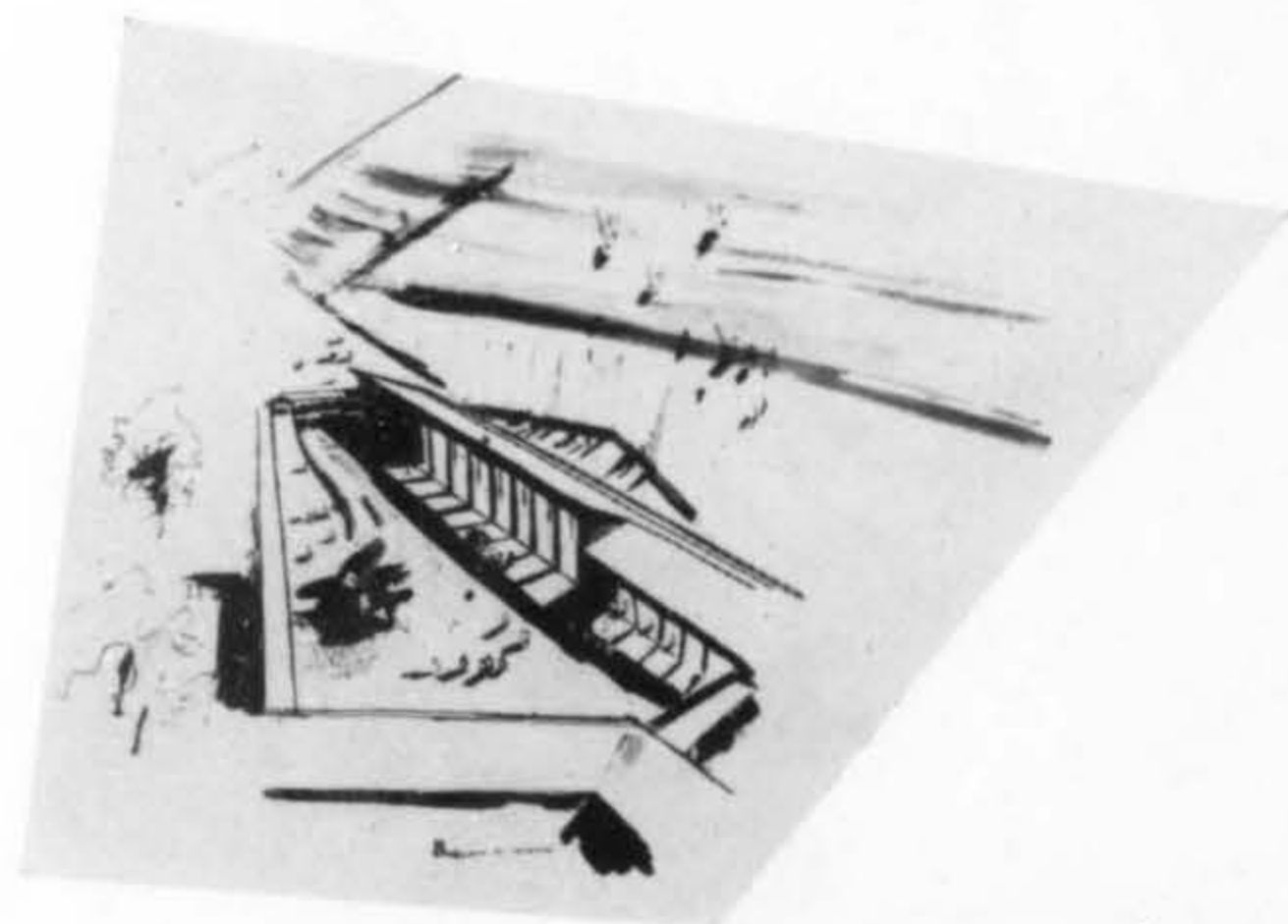
COMMUNITY CENTER

This community center will concentrate the collective life of the base—religious, social, administrative, and economic. Community facilities will have to be especially complete because of the isolation of the dwellers of the base. The main plaza will be oriented to the north, will have three levels rising from the bay and will provide for the arrival of the fishermen and ships. This main wharf with the harbor control, the town hall, a small hotel, the fishermen's club, the parish, and some shops are located there. Next to it is the market plaza with the cooperative shops, repair shops, and warehouses.

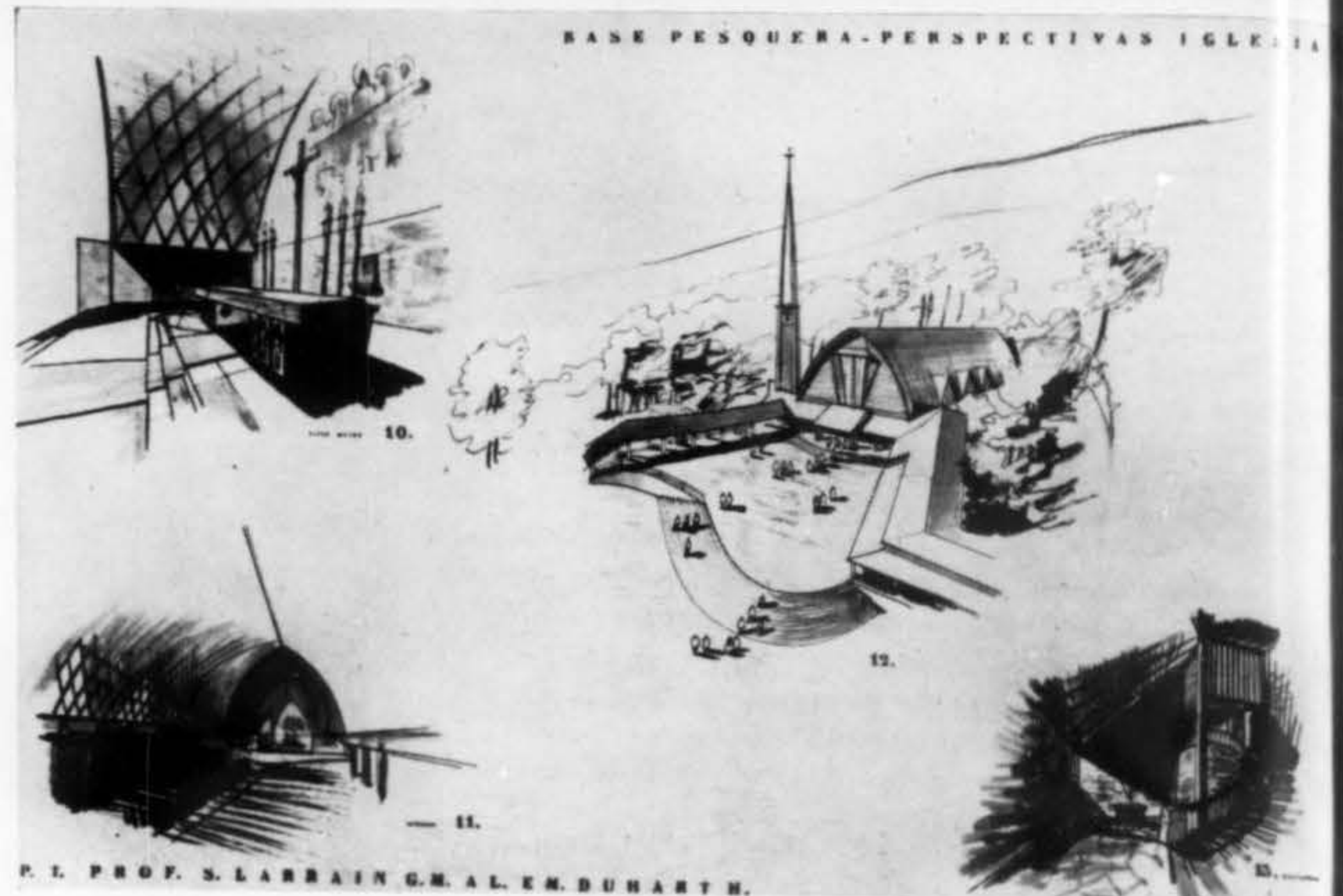
All buildings are built in stone and wood with braced frame or mill construction. The church has a lamella roof. Covered walks will provide a sheltered circulation from the frequent rains. The town hall concentrates most of the indoor recreation facilities with theater, movies, play room, bowling, restaurant, and bar. There is on the ground level a large information hall where radioed meteorological data are posted. The post office, telegraph, and administrative offices are connected with the same building. Chilote fishermen are deeply religious and consequently the Catholic church occupies an important place in the township. Sunday school and baptistry are connected with the church. The bell tower is formed by a tripod mast built as a ship's mast, covered only to the height of the bells.

A TYPICAL HOUSE

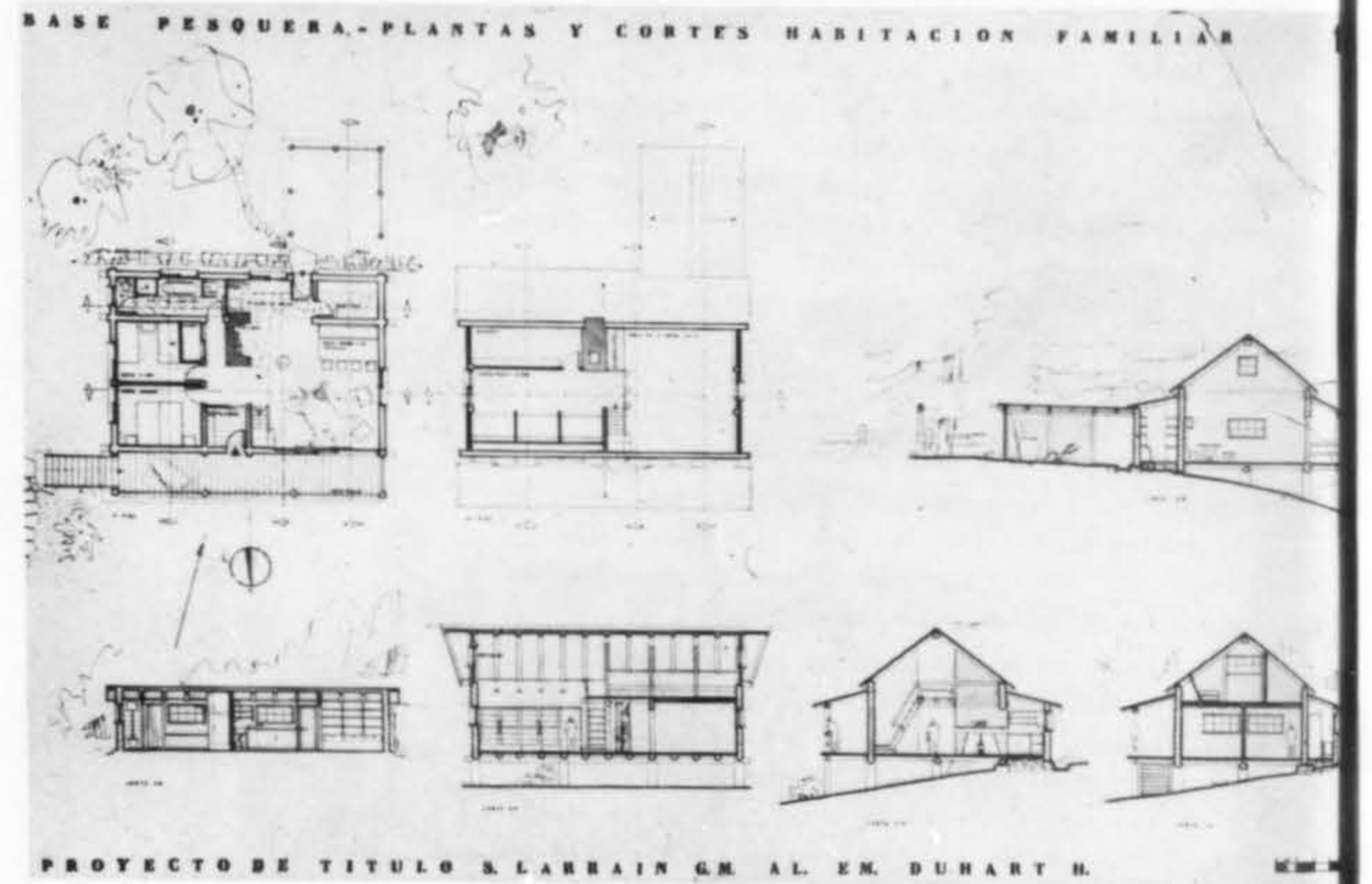
Log construction, probably built by owner and friends, a custom in Chiloé. Roof of wooden shingles and covered porch which protects the large windows from driving rains. In spite of being located near glaciers the region of San Quintin Bay is not very cold, but rains and winds are severe. This explains the vestibule with open flooring where everybody entering the house hangs his raincoat. The big central chimney provides the necessary heating and facilities for cooking. The upper part is used to dry wet garments. Cross ventilation is provided by two high windows in the gables protected by a roof salient.



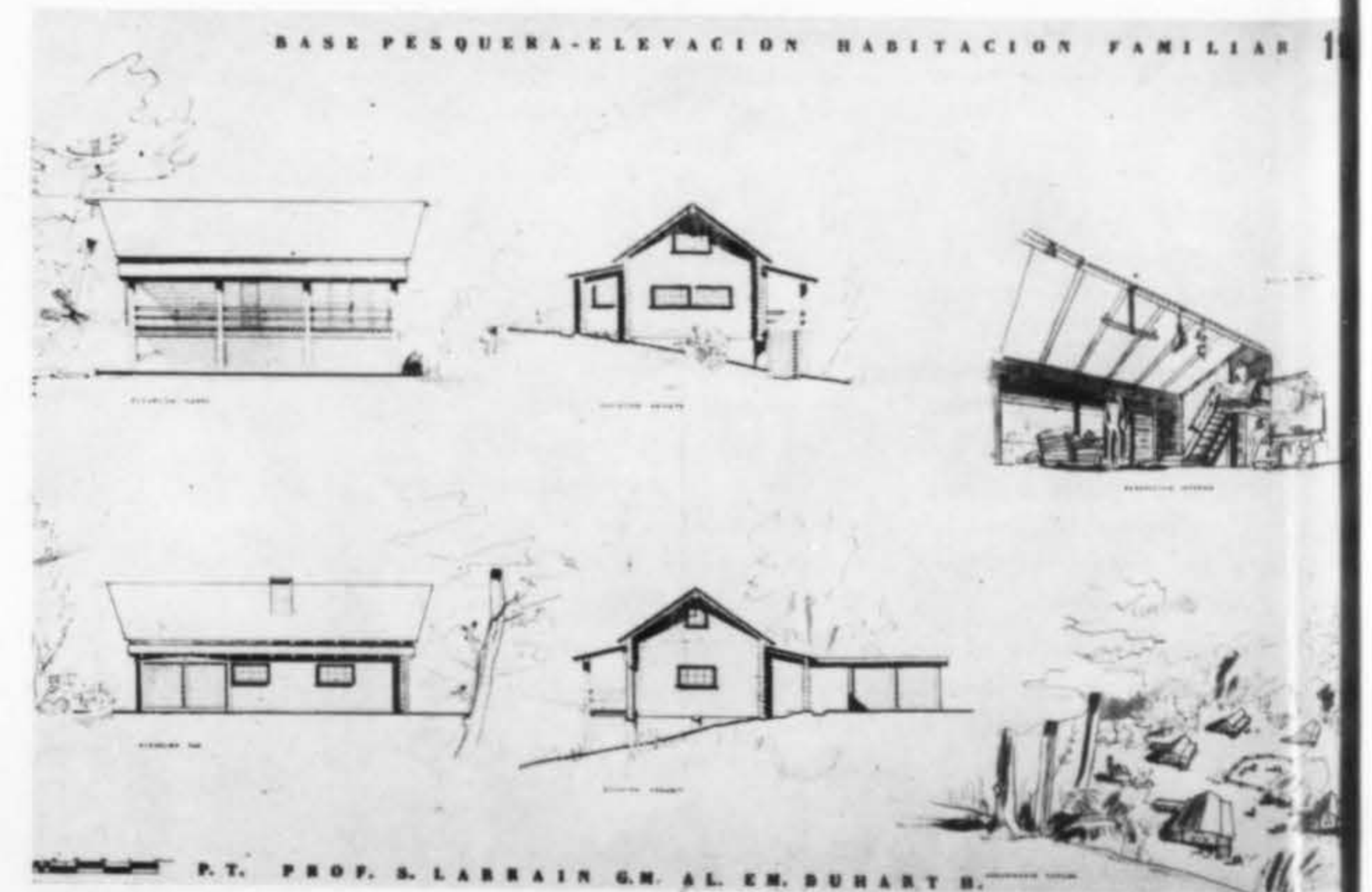
PERSPECTIVE OF THE PLAZA



ABOVE: EXTERIOR AND INTERIOR PERSPECTIVES OF THE CHURCH



ABOVE AND BELOW: PLANS, ELEVATIONS AND PERSPECTIVES OF DWELLING UNITS



P.T. PROF. S. LARRAIN G.M. AL. EN. DUHART H.

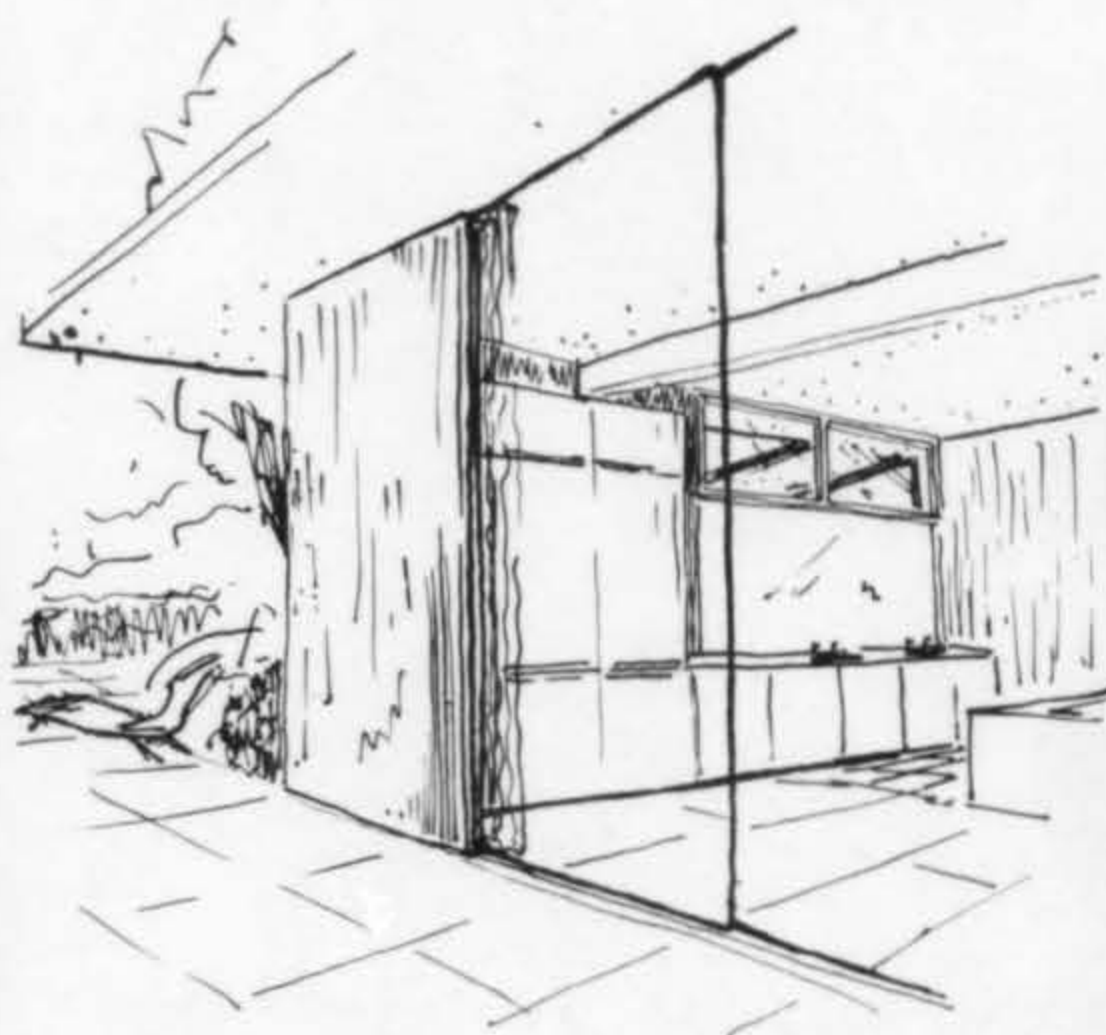
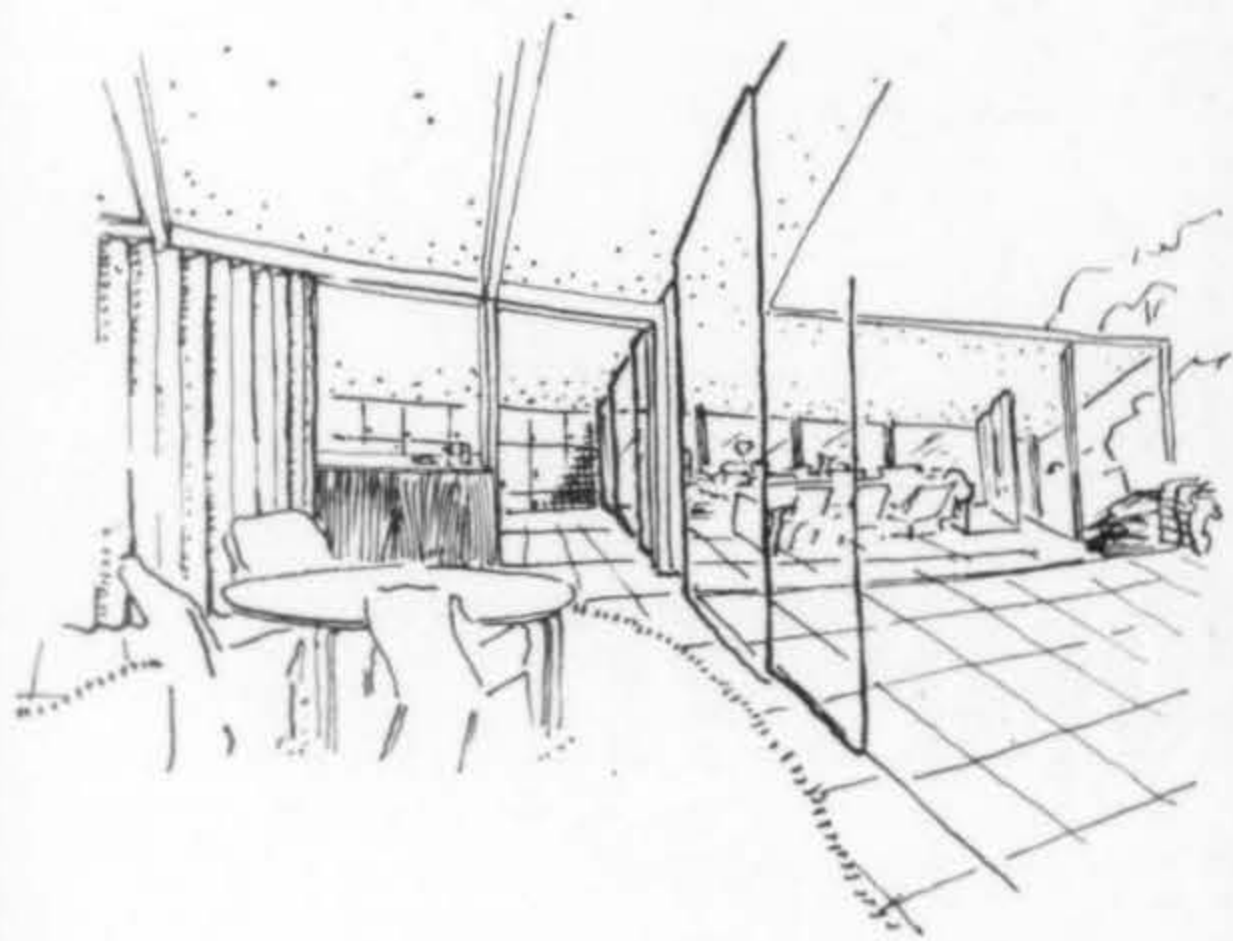
arts & architecture's

2nd annual architectural **COMPETITION**

SPONSORED BY THE UNITED STATES PLYWOOD CORPORATION

■ We feel that the statement published in the September issue pretty well covers the intentions of the project. In this particular competition the house should be buildable at the end of the war with materials and techniques already available to us. It is not the intention of the competition to put the contestant in the unenviable position of attempting to outguess the future, but the object should be to create a design which can be actually built for occupancy when restrictions are lifted. The object of the competition is to bring out creative and original ideas within, of course, the bounds of good sense. We are talking about the small house for the average American; the objective, then, must be to create living space that will be contemporary with the world in which we live—designs that will help create a standard capable of expressing expansive and richer living in the peace time world. Assuming that “good living” is also “growing living” it would seem to be a part of the designer’s job to use his talents and his skills in translating from his experience his knowledge of people in our time—and in developing those ideas which must have deeply affected his thinking during the war years. Therefore the competition must depend entirely upon his judgment in terms of what he thinks of as postwar living conditions. While the program has made every attempt to avoid the dogmatic, it does call for practical solutions, and the intention is not at all unrealistic. While it does not admit the freak idea as a possibility, on the other hand it certainly does not invite re-creation of the past as an answer to the future in housing. The emphasis on the “buildable plan” suggests that we will make every attempt to justify the jury’s choice by actually building these successful entries.

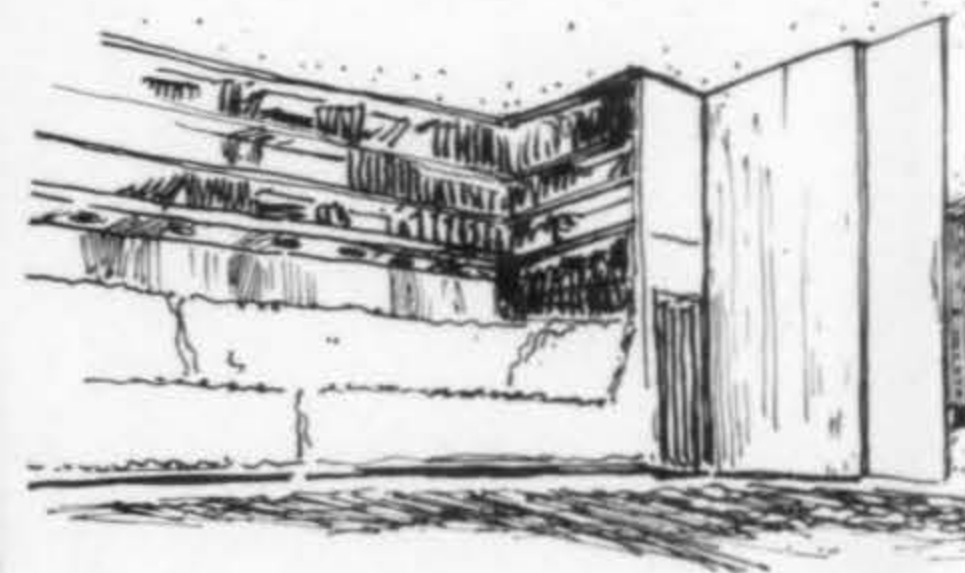
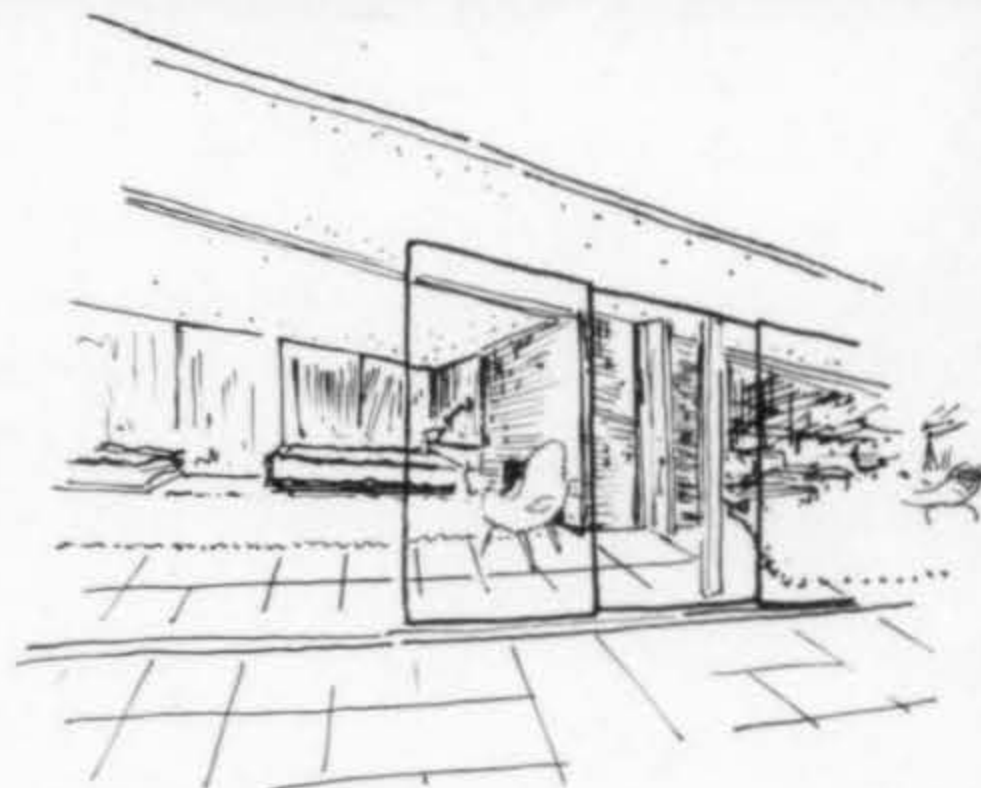
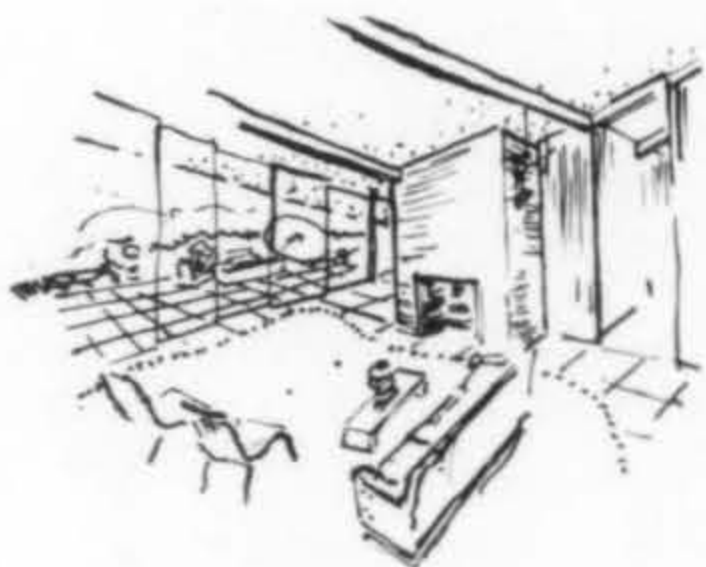
CLOSING DATE! MIDNIGHT, DECEMBER 20, 1944



FIRST ROW: left, from living room—dining space indoor and outdoor
center, from terrace to bath
right, from living room to orchid room and study



SECOND ROW: left, from entrance to living area; center, from terrace to bedroom; right, study



PROPOSED HOUSE

OWNERS:

Dr. and Mrs. R. D. Fisher

LOCATION:

Flintridge, California

ARCHITECT:

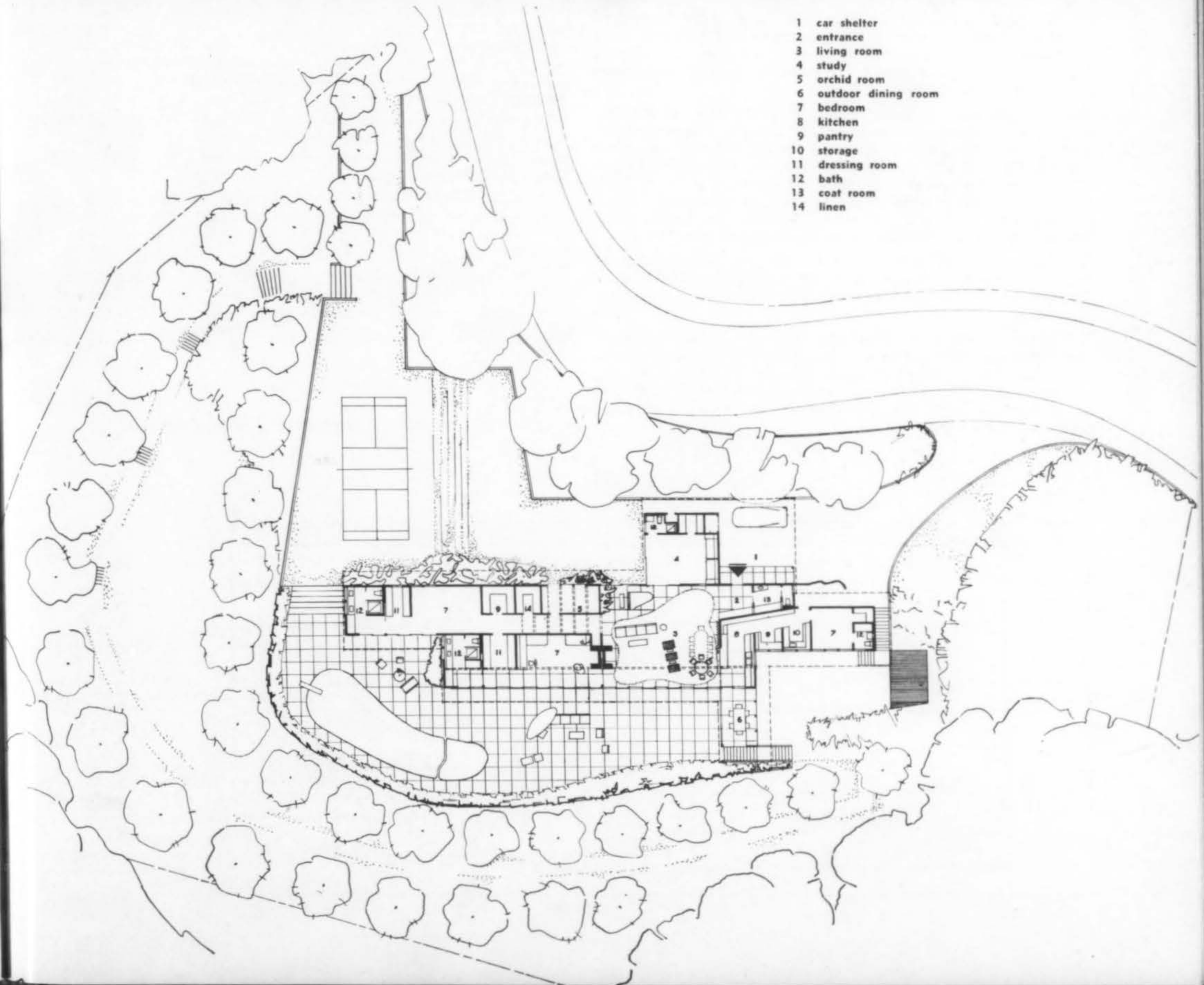
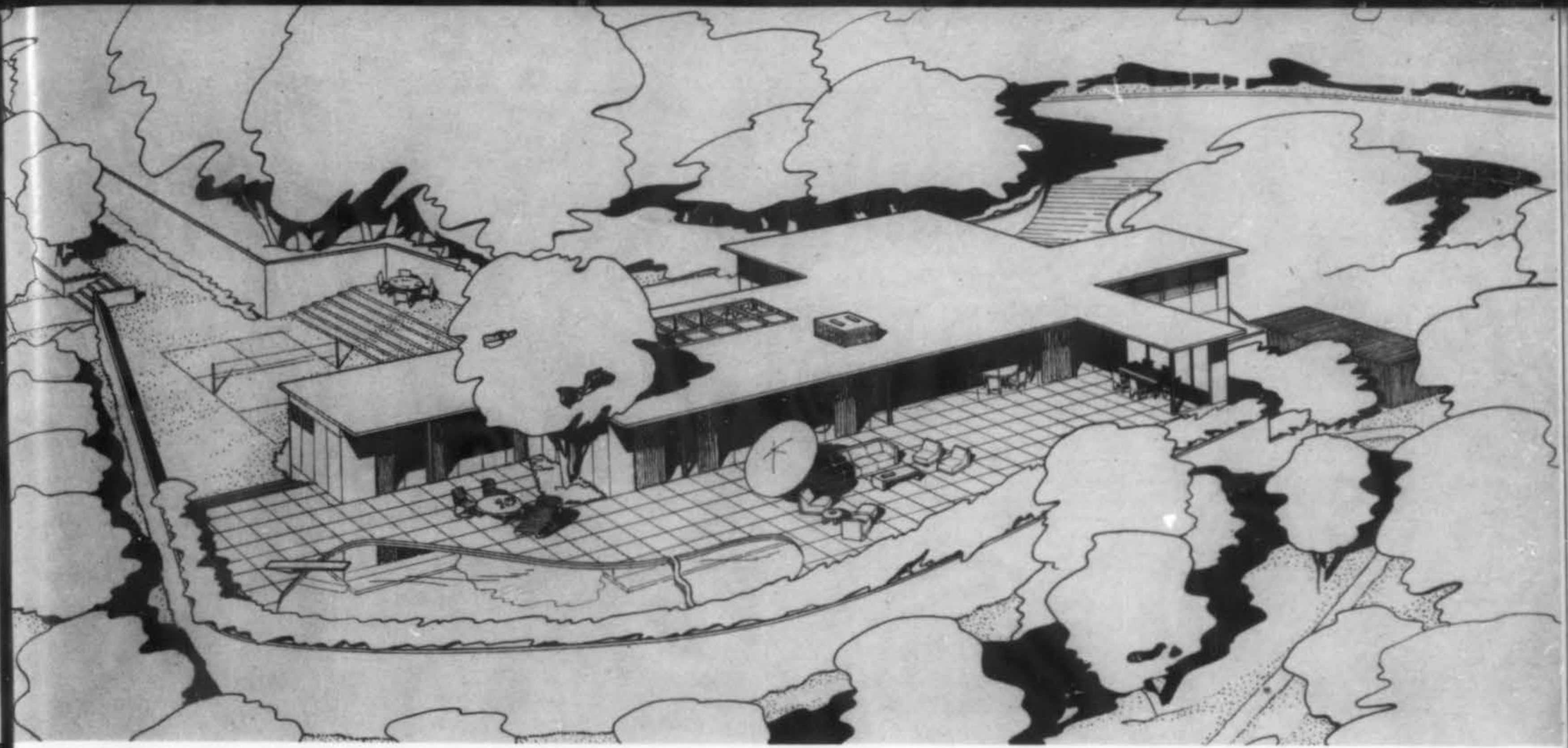
Sumner Spaulding, F.A.I.A.

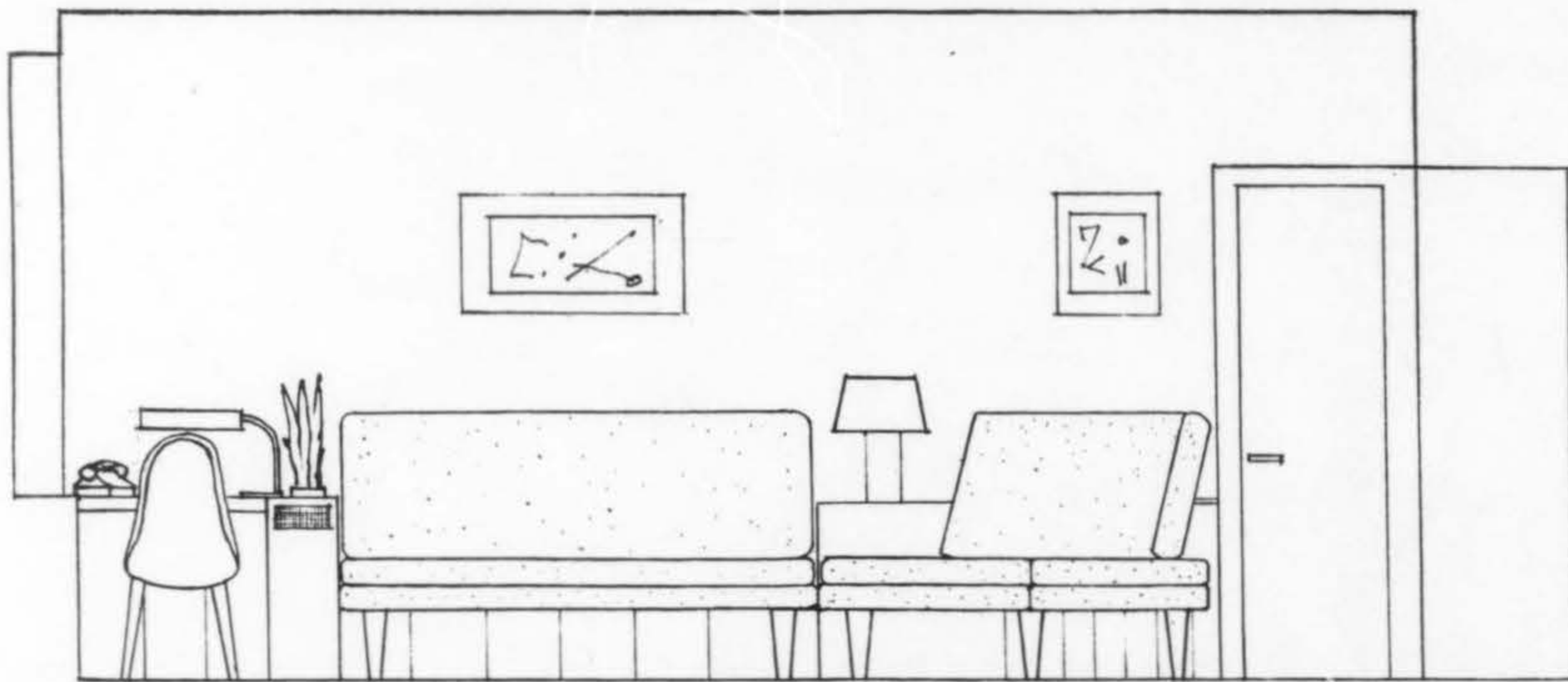
The air being full of descriptions of wonderful new developments and materials that might be available after the war puts the prospective home owner in an extremely difficult and confusing position. On the one hand the press assures him of miracles and on the other pronounces doom upon any hope of improvement over prewar construction. The architect attempting to interpret or materialize within such contradictions can only assume that there will be new materials—probably in the good old 4x8 dimensions and hope that by the grace of the Almighty that the inevitable prefabricated bath and kitchen will fit in some way. His real contribution, however, can be in assisting the owner in throwing away stuffy ideas about "nice" living and substitute "worth while" living. Only a broad-minded team of architect and owner can actually accomplish anything with such an elastic objective. The Fisher house represents such a project.

In general the plan of the house is an open free

use of space with a minimum of doors. The entire structure is on a concrete slab, and is designed in 4-foot modules of either plywood or any proved plastic material. The house has not been arbitrarily divided—there is no playroom, no rumpus room, no breakfast room, no boudoir, no den as such—the whole intention being to avoid box-like restricted areas that have a tendency to tighten and limit the life of the occupants. The living area includes a fireplace with seating arrangement designed in such a way that there is no obstruction of the magnificent valley view. The activities of the house are extended by wide terraces, an enclosed area being especially designed for outside dining. Provision is made for the horticultural hobby of the owner and, while the activities do not intrude into the house, the results in this case (rare orchids) become a part of the decorative scheme.

The family consists of the doctor, his wife, and one child.





suite for a postwar hotel

● The postwar period should see a large scale revival of hotel construction. With full employment and a high level of production, hotel rooms will have to serve more varied uses than merely sleeping rooms for transient guests and therefore must be designed accordingly.

The wartime use of hotel rooms as part office for conferences and business transactions will be a permanent hold-over. There will be an increase in the number of usual transient guests who are just traveling to enjoy themselves. The new type of guest room must be designed to serve both purposes: 1. an extremely comfortable combination lounge and sleeping room for the weary traveler, and 2. a combination office and sleeping room for visiting business men.

The present room arrangement with its many-drawered bureaus and other useless pieces of furniture, together with the bed as the dominating feature of the room, must be discarded.

This "suite" has been designed with the following basic requirements contained in a space twenty feet square which will allow a wide spacious room instead of the usual long narrow one: 1) Sleeping space; 2) Lounging space; 3) Dressing area (also used for unpacking); 4) Writing or desk space; 5) Bathroom.

The room is air conditioned by a unit under the large window. Venetian blinds may be dropped, and curtains pulled across the full width of the window. In one corner is a writing table-desk with telephone. Adjoining is a cabinet, one side of which may be used as a bookcase and the other side has shelves for writing paper or business records. The end of the cabinet contains a radio. Near the window is a seating group and coffee table with a lamp. The convertible sofa-beds serve the triple function of sofa, single beds by dropping the back rests, or double bed by easily swinging one bed alongside the other. Between them is a table and lamp.

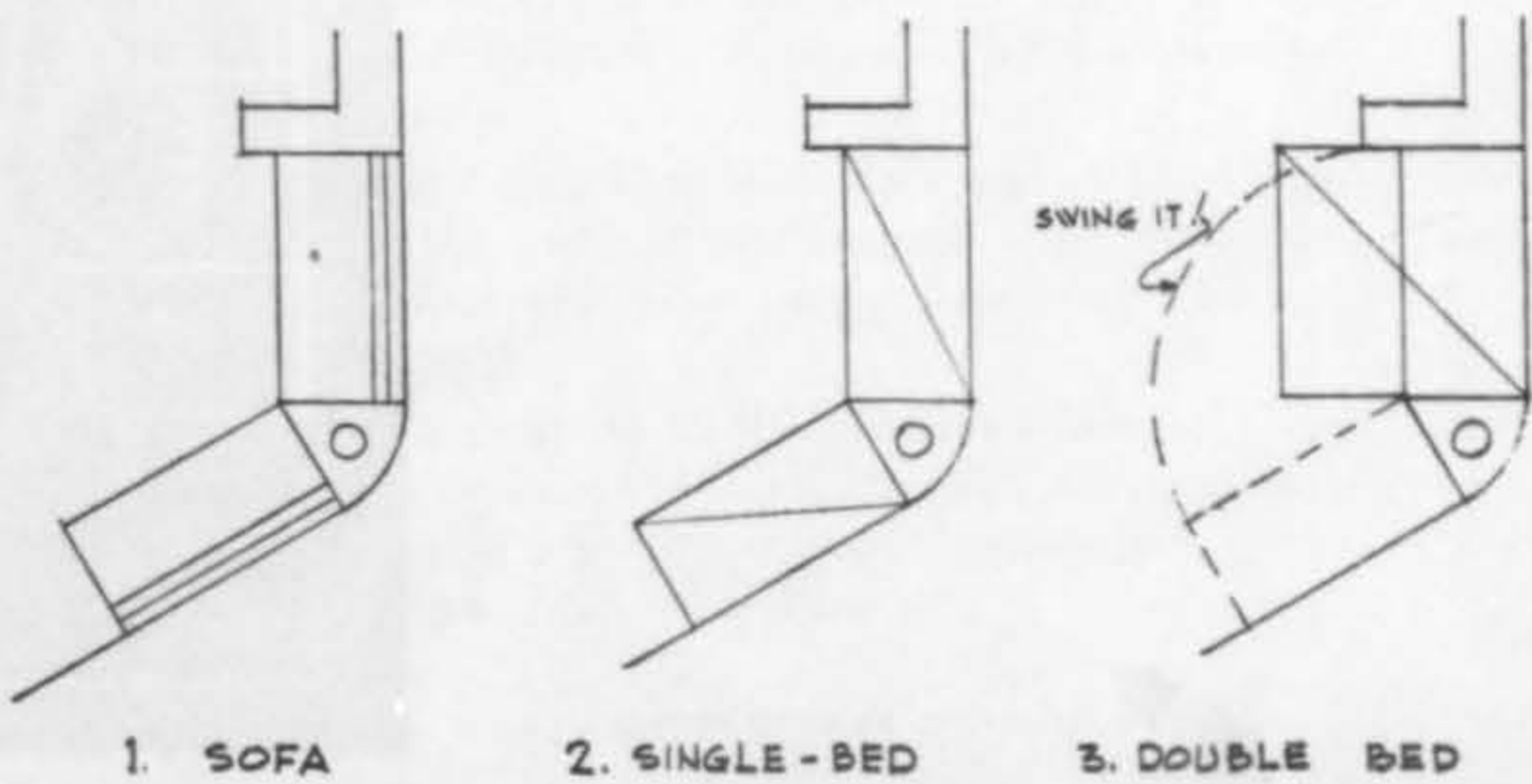
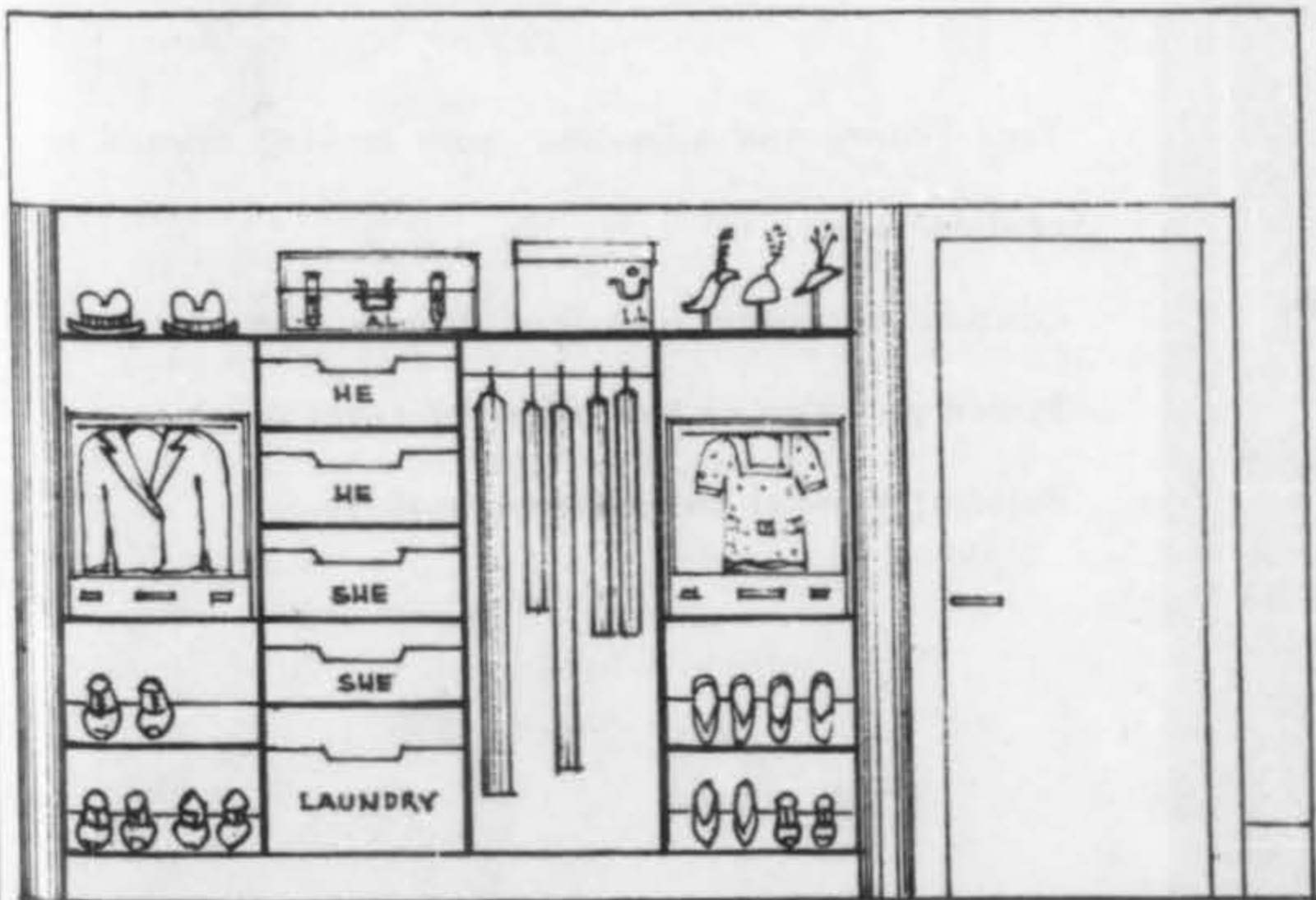
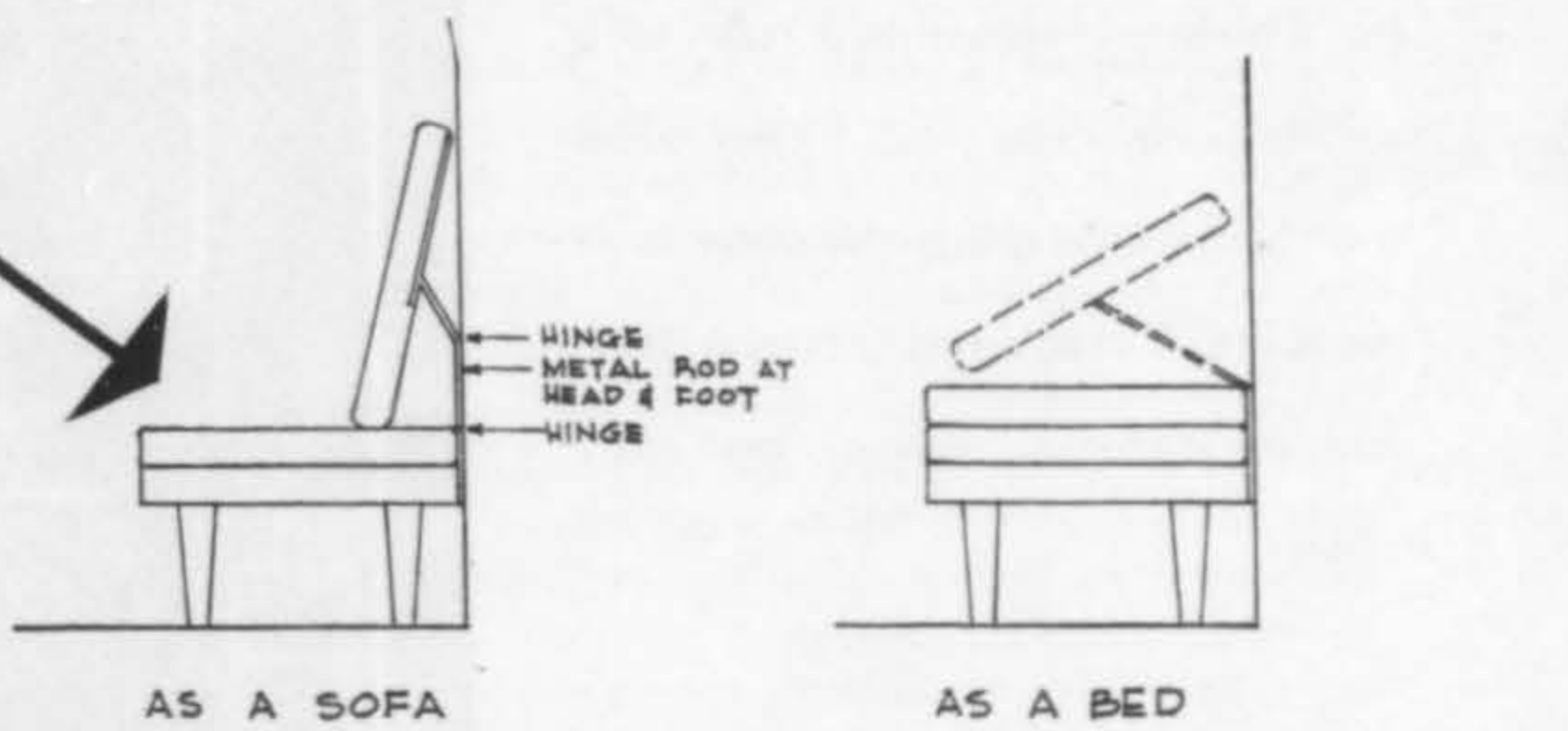
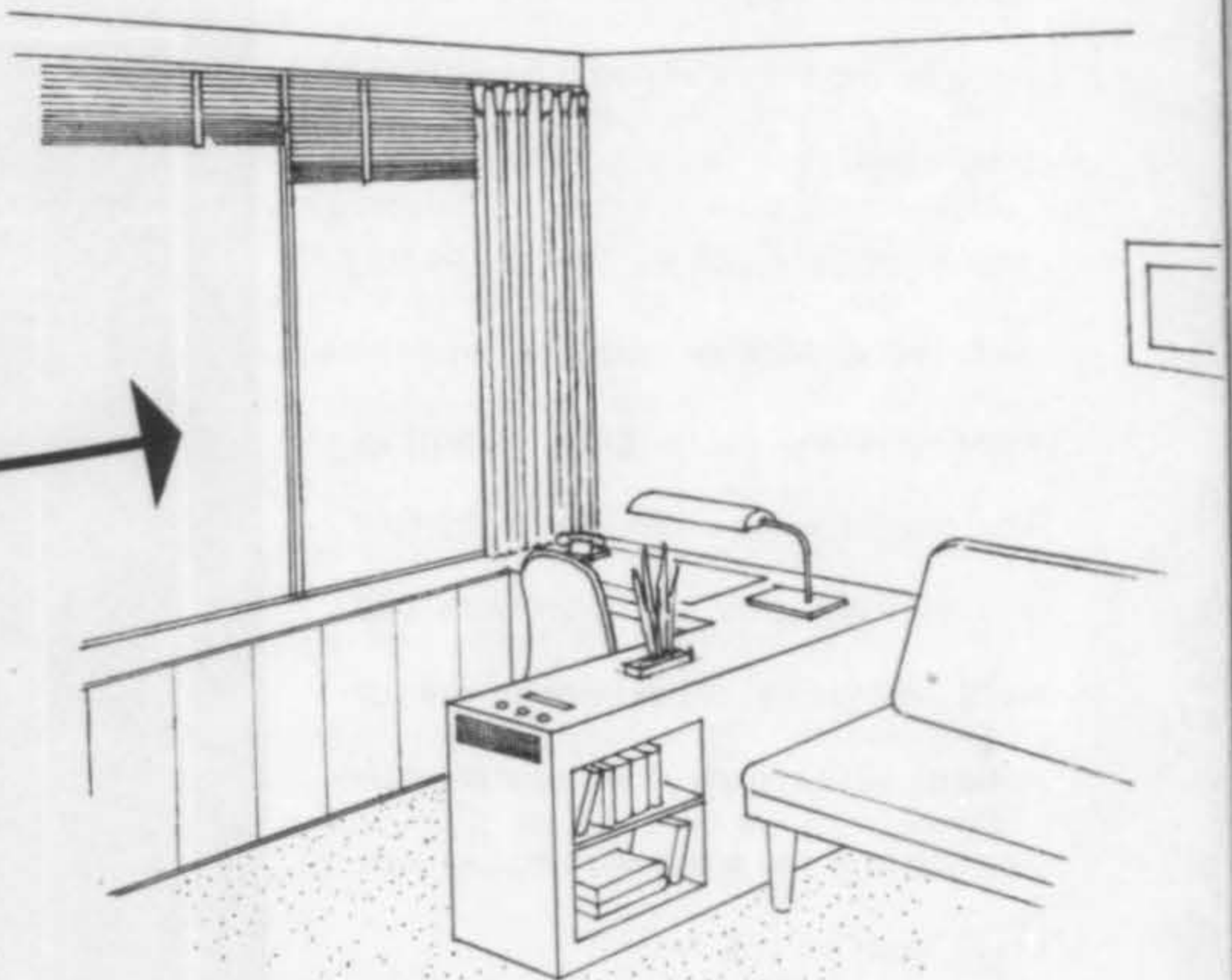
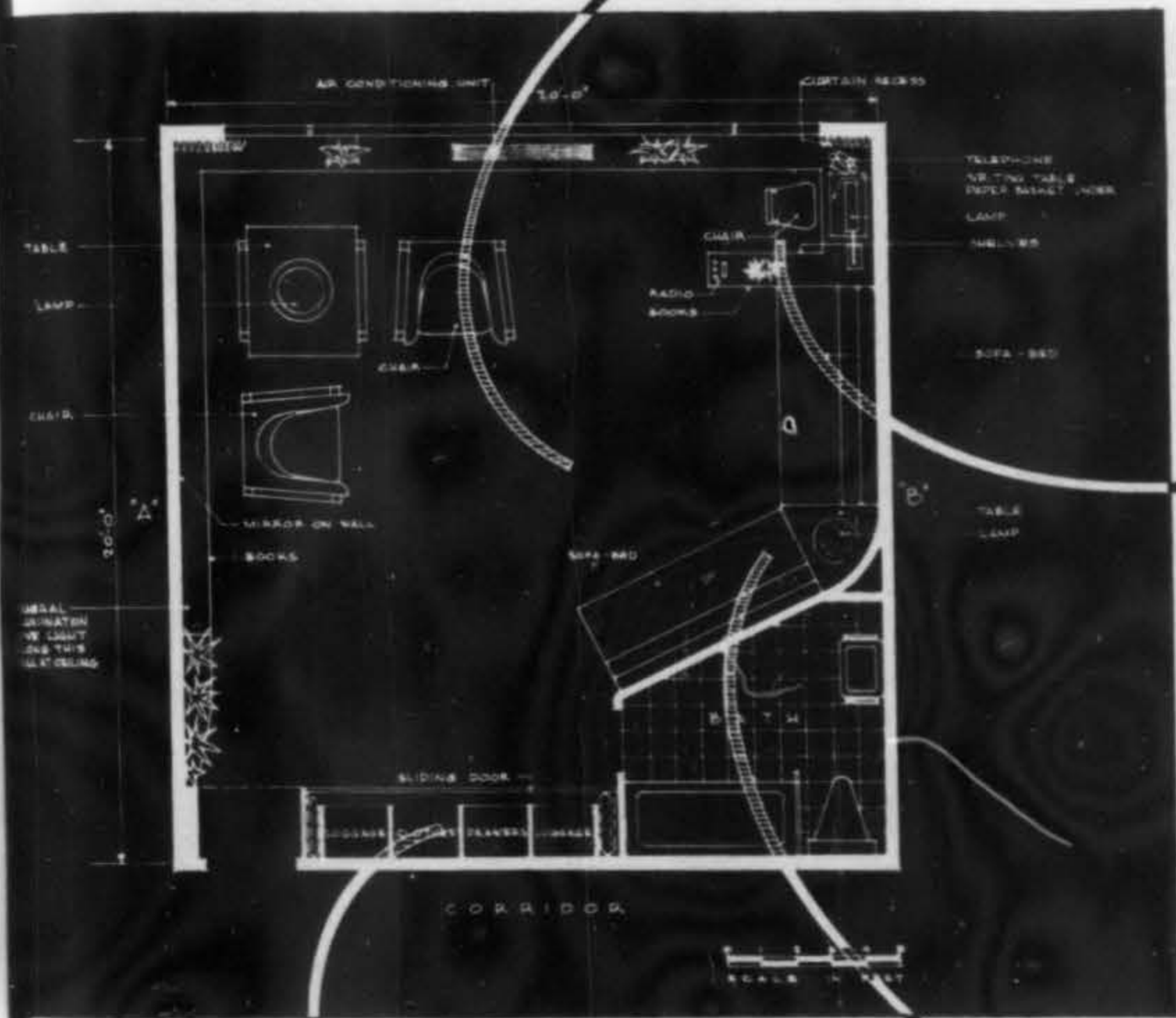
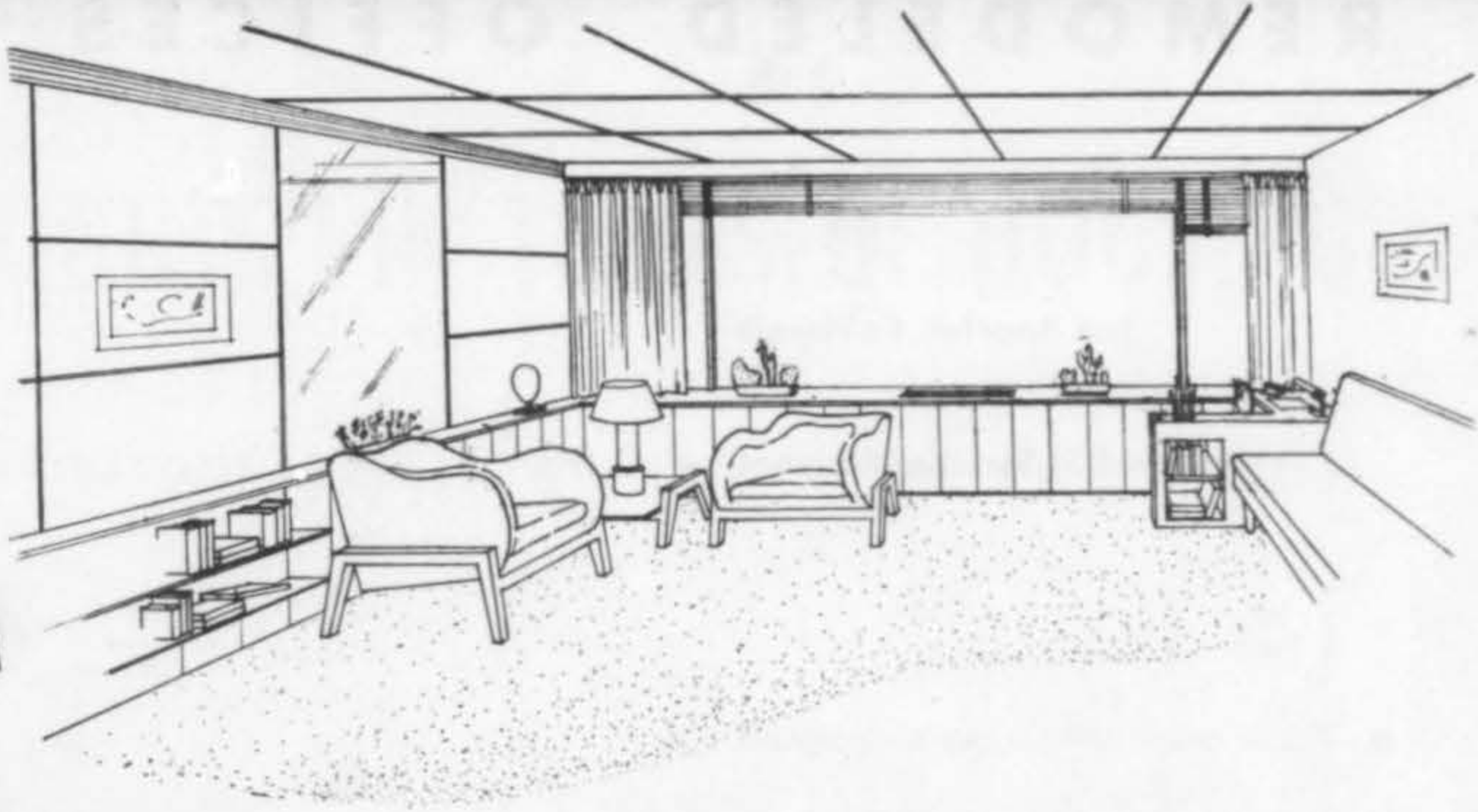
The dressing section, with the "all-purpose" closet along the corridor wall, not only acts as a sound buffer from exterior noises, but does not protrude into the room and thus take up necessary floor space.

General illumination is from a concealed light trough at the ceiling along wall "A." Furniture and room colors and materials must be pleasing and practical to suit general hotel clientele.

Color scheme: furniture—light maple; wainscot, doors, and trim—black walnut plywood; sofa-beds—terra cotta; chairs and curtains—azure blue; rug—gray-blue; wall "B"—lemon yellow fabric.

ARNOLD LAWRENCE, DESIGNER, WASHINGTON, D. C.





REMODELED OFFICES

Offices for Dr. I. K. Werksman

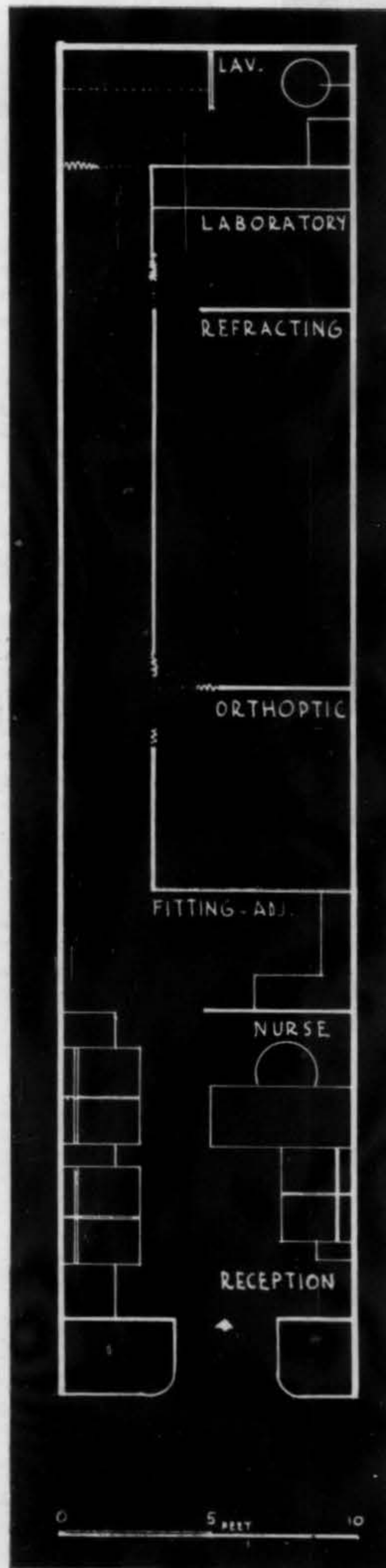
Los Angeles, California

Raphael S. Soriano, designer

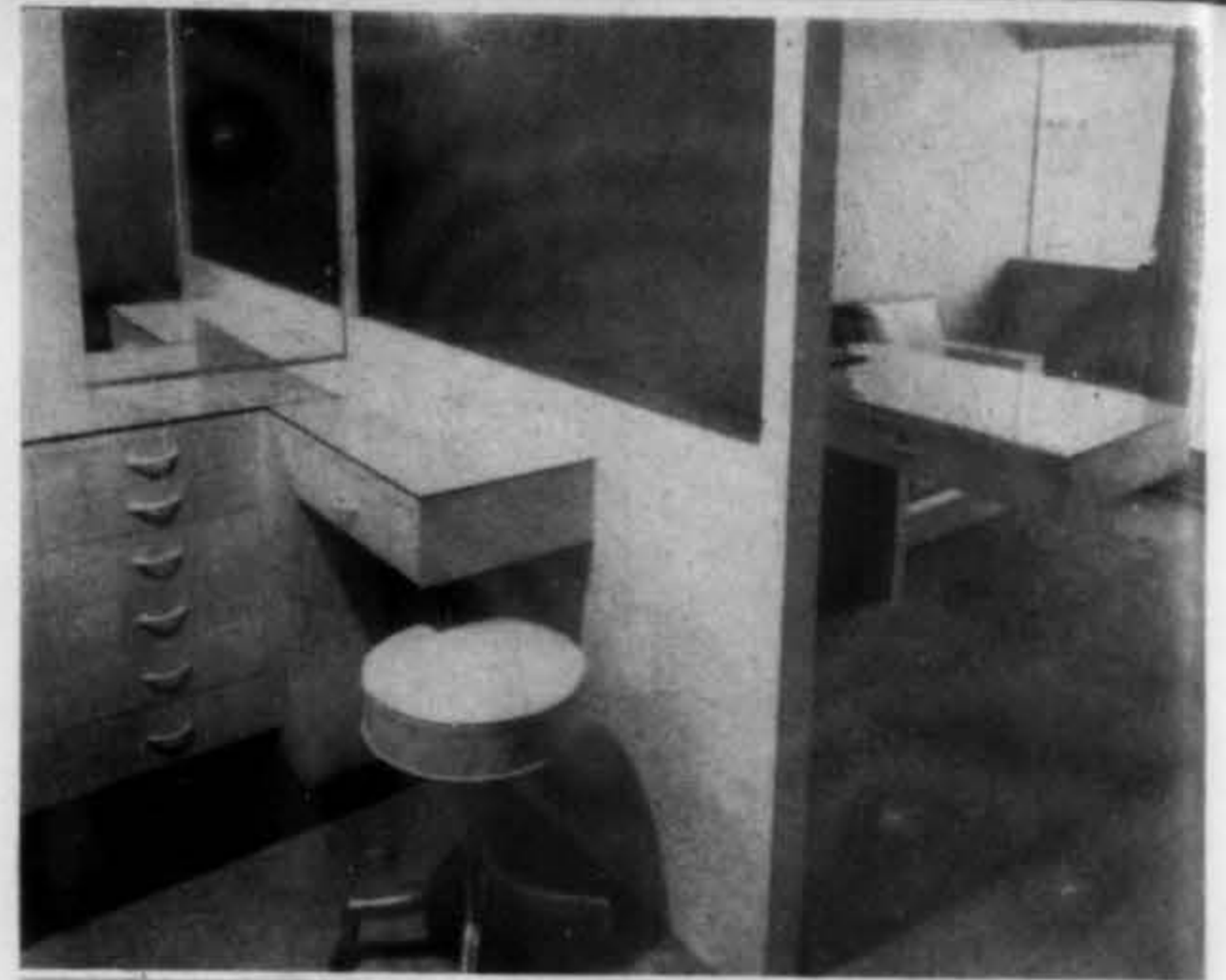
● These small offices were designed to accommodate the activities of an optometrist despite the many restrictions on materials imposed by wartime conditions.

The built-in furniture is upholstered with yellow leather cushions and the floor covering is in gray carpeting. The plaster walls above the eight-foot line are light gray. All partitions and walls enclosing departments are of natural white gum one-quarter inch plywood and the same material is used in all built-in cabinets.

The reception room is separated from the fitting and adjustment room by a double panel glass wall. One panel is of lustra blue glass, the other is of factrolite, and this combination achieves diffusion, privacy, and restfulness.



PHOTOGRAPHS BY OTTO ROTHSCHILD



Top: Fitting and adjusting room looking toward reception room.

Center: Reception room and nurse's desk, files, etc. Screen partition of two different types of glass.

Bottom: View of ensemble from above.

THE "G. I. BILL OF RIGHTS" IN TERMS OF HOUSING

a digest of that part of the act which will create a vast new market

By NEILL DAVIS, Executive Vice-President, California Savings and Loan League

A rash of conjectures, hopes, opinions, and questions has broken out in the wake of the signing of the "G. I. Bill of Rights" (*Servicemen's Readjustment Act of 1944*). But beyond all quibble, Title III offers a challenge to home builders and allied industries and cuts the pattern for home ownership for our returning World War II veterans. Thumbnailed, the estimates are that private lending institutions will lend up to \$16 billion on these government-insured loans to veterans, which amounts to 80% of the total \$20 billion of home mortgages. Such a chunk of money puts real accent on postwar home building.

While the "go" signal cannot be given on actual lending until regulations, now in the process of being drafted by the Administrator of Veterans' Affairs, are released, the act does set up two plans. *Plan one* provides that a lending institution is entitled to the benefit and aid of a guarantee from the Veteran's Administration of 50% of the loan or \$2,000, whichever is the smaller sum, for home purchase or home building. The credit advance is to be a single loan with the interest rate pegged at 4%, the loan to be amortized over a period of not more than 20 years. Under *Plan Two* 100% loans can be made, but it would appear that some limit to the amount of the loan in relation to its value was contemplated. This plan provides that GIs may secure a first mortgage loan approved by a government agency, and, if they need additional money for the down payment, they may secure a second loan fully government-guaranteed, also to be a maximum of \$2,000 and up to 20% of the total property value.

The statute provides that veterans who want the benefit of these very generous loan terms must apply for a loan within two years after discharge from the service, or within two years after the end of the war—whichever is the longer. This will mean that the peak of veteran home purchase and building will take place in the immediate years following the war's end, and touches off the prospect of an overbuilding boom with the spectre of inflation following in its train—a cycle painfully reminiscent of other building booms.

The whos, the wheres, the whys of this provision are now being asked by many of the 1,400,000 already returned veterans. The question of *who is eligible* under Title III can best be answered by quoting from Section 500(a) of the act: "Any person who shall have served in the active military or naval service of the United States at any time on or after September 16, 1940, and prior to the termination of the present war and who shall have been discharged or released therefrom under conditions other than dishonorable after active service of ninety days or more, or by reason of an injury or disability incurred in service in line of duty, shall be eligible for benefits of this title."

The *procedure in applying for a loan* will be given in detail when the regulations are issued. However, it is generally

interpreted that the veteran will place his application for a loan in the usual manner with a lending institution, or an individual lender, of his selection. The lender would then submit the application to the Administrator of Veterans' Affairs for his approval including, undoubtedly, certain information which will be required by the Administrator. The Administrator has authority to "delegate to a subordinate employee authority to approve loans subject to the provisions" of Title III, so it is expected that offices of the Administrator will be established all over the country for this purpose.

To be eligible for the benefits of Title III, the proceeds of the loan *must be used for the following purposes*: (1) For the purchase of residential property or construction of a dwelling to be occupied as his home; (2) For the purpose of making repairs, alterations, or improvements in residential property owned by the veteran and used by him as his home; (3) To refinance delinquent indebtedness on residential property owned by the veteran and used by him as his home; (4) For paying delinquent taxes or special assessments on residential property owned by the veteran and used by him as his home; (5) Title III also provides for loans for the purchase of farms, farm equipment, and business property (Sections 502 and 503).

There are *other conditions* to be met in addition to limiting the purposes for which the proceeds of housing loans can be used in order to qualify for approval and guaranty. The Administrator must determine that: The proceeds of such loan will be used for payment of the property to be purchased or constructed by the veteran; the contemplated terms of payment required in any mortgage to be given in part payment of the purchase price or the construction cost bear a proper relation to the veteran's present and anticipated income and expenses; the nature and condition of the property is such as to be suitable for dwelling purposes; the purchase price paid or to be paid by the veteran for such property or the construction cost, including the value of the unimproved lot, does not exceed the reasonable normal value thereof as determined by proper appraisal. In connection with the determination of "normal value" it is not known whether this will require an appraisal through the FHA or whether appraisals of supervised lending institutions will be accepted by the Veterans' Administration. This is another phase awaiting interpretation by the regulations.

While these loans are being kept within the range of private lending institutions, the implications are that FHA insurance may be necessary inasmuch as primary loans must be approved by a Federal agency.

This all adds up to a forecast of the greatest home building and buying activity on record. Release of the regulations will fire the gun for this great national digging down into the jeans in tribute to the GI back from war.

new developments

To the Construction Industry: Summarize Probable Developments and Prepare a Definite Working Outline of Potential Business—So Says Robert McCarthy

By **ROBERT McCARTHY**

Well Known San Francisco General Contractor

If all the material that has been published since December 7, 1941 concerning postwar developments were stacked in geometric design it would form a pyramid to dwarf the Pharaohs' efforts. And no small part of this constant barrage of words has been given over to discussions of the role which the construction industry must and will take in bringing order out of chaos. We have heard what we can expect in the way of unemployment and how construction will provide jobs for hundreds of thousands of men. How the world, generally, will be laid waste and what the industry must do to rebuild it. And how technological improvements, developed under the impetus of wartime stimulation, will revolutionize not only the construction industry but every other industry as well. These fundamental statements are quite evidently true, although their embellishment has resulted in flights of theoretical fancy, unrestrained day dreaming, and an occasional helpful thought or idea. However, it would seem that the general contractor who is looking forward to a period of successful operation in this postwar world would do well to summarize probable developments and prepare a definite working outline of potential business.

We all know that there will be a building boom, the largest the world ever will have seen. At no other time in history has so much concentrated damage been done over such a tremendously large part of the built-up areas throughout the world. But have we stopped to consider just what various types of construction will be involved in this building boom? For it is doubtful whether any sort of postwar planning can be done without keeping in mind all the possibilities and then deciding for which part to plan.

The first and major breakdown can be made between construction in the United States and construction in the foreign countries. Undoubtedly the largest volume of work must be done in foreign countries, both by the nationals involved and by contractors from this country. However, construction within the United States, after several years of little or no activity, will certainly be no small part of the total volume. Since the building to be done both here and in other lands will follow the same general pattern, we could safely continue our outline by giving consideration to what may be expected in this country, and plan similarly for what will be done elsewhere.

To the general contractor private construction has always been and always will be the backbone of the industry. Once the war is over and the restrictions of a wartime government have been eased, as they certainly will be, private construction will immediately assume its place. In outlining the situation, we can divide private construction into two classes, commercial work and residential work. It has been usually assumed that the residential building upsurge will provide the largest dollar volume of business. This is undoubtedly true, for if homes are built at the same rate as in prewar years, it will be a near impossibility to catch up with the backlog in less than four or five years. In this connection we must be mindful also of the stimulation to be provided by progressive and practical architectural ideas, and the sales appeal of new technological developments. However, let us not overlook the possibilities offered by commercial construction. New, permanent industrial plants will be required at locations where present war production is handled in temporary structures. The older established industrial firms must take badly needed repairs and replacements of depreciated structures. Apartments must be constructed, incorporating the advantages of modern architectural design. With the shifts of population occasioned by the wartime economy, large wholesale and retail establishments must enlarge their storage and production facilities to handle satisfactorily their increased volume of business. And lastly, in a category of half-residential, half-commercial construction, contractors will find a hitherto unexploited field in rural and farm communities, building farm houses, barns, dairy barns, grain elevators, storage sheds of all types and descriptions and the countless other rural and farm buildings which have been neglected for so many years. This one type of construction offers tremendous possibilities to a general contractor who is willing to investigate the situation thoroughly, determine the demand accurately and prepare himself to solve the difficulties of labor, transportation and price.

Continuing our general outline we come next to State, County and Municipal construction. It is on this type of work that the innumerable planning commissions, civic improvement organizations, various private associations such as the Chamber of Commerce, and other organizations with similar aims have done the most thinking. Let us check first the list of state requirements. All during the war highways throughout the country have been allowed to decay and deteriorate, chiefly for lack of adequate labor and equipment.

All main highways have suffered severely from the constant procession of Army and Navy truck traffic. To repair existing roads and highways alone will be a tremendous task. But to war-weary American drivers, repair of existing roads will not be sufficient. New super highways will appear, with countless underpasses and elevated grade crossings. Narrow bridges will be torn down and replaced with fine new structures. Roads and streets into and through the larger cities will be planned on the same large scale, as a means of ending traffic hazards and bottlenecks. As for structural work, there will be much done in the way of new schools, both for the state, the county and the municipality. Shifts in population to the centers of wartime industry have created a problem of lack of educational facilities, public institutions such as hospitals, post offices, etc. Consequently the minute the restrictions are lifted plans and specifications that have been in preparation over a period of many months will appear by the hundreds and bids will be requested and new projects will spring up in a flash.

Lastly, there will be Federal construction, of the slum clearance type, and the rehabilitation type; large Federal hospitals and other similar institutions will be needed, and the government will see to it that they are built. And it is well to bear in mind that in addition to the tremendous amounts of money laid aside for postwar construction by the governments of the State, County and Municipality, the Federal government will continue to aid in financing a large share of the developments previously mentioned. In short, it will not be at any time a question of having funds available to do the work. The question will be, "Are we, the contractors, prepared to handle the tasks, the enormous tasks, of reconstruction and reconversion to peacetime economy with which we are to be entrusted?"

One final word of caution, as a preface to the big things of tomorrow. During the past few months there has been a gradual diminishing of the volume of construction, as the Army and Navy come to a leveling off in their programs, as adequate temporary housing is completed, as the preparatory stages of the war come to a close. The lush days of 1942 and 1943 have disappeared. With this slackening of work there has appeared the unreasonable tendency among many of the general contractors toward price cutting. In their desire to maintain full operation, too many are failing to consider ever increasing costs. Material prices rise constantly, while the quality grows cheaper. Labor increases in cost on the one hand and decreases in efficiency on the other. Job costs that were adequate six or even three months ago are today far short of a true picture. Let us then, who are the responsible parties, and therefore the ones who will suffer, avoid cheap and profitless bidding on the decreased volume of business available. Let us watch our operations closely that we estimate our costs and bid our work, not to profit, but to make a decent and fair return on our invested capital. To bid for a fair profit is always businesslike. To do so today is essential if we are to be in a position financially to proceed with speed and determination in our postwar task.

THE HEATING PARADE

By **Robert L. Fitzgerald**

The extensive introduction and the successful application of central steam utilities for heating military and naval training centers and defense industries points to the pattern of future city wide central steam heating service. Down through the ages, artificial heating for protection against the Winter's cold blasts has ranked in importance with food and shelter. In the early and unrecorded ages it seems that human habitation was limited to the warm tropical areas where solar heat sufficed to meet the needs of human survival if not complete comfort. With the discovery of fire and its resulting artificial heat, bold and adventurous men moved out from the birthplace of the human race and ventured to remote climates where artificial heat was essential to both comfort and survival throughout the Winter months.

These early pioneers sought shelter in natural or man made caves. These cave dwellers built and continuously maintained a fire in the mouth of the cave. This cave mouth heating plant served the dual purpose of supplying warmth and excluding unwelcome reptiles and animals from the family abode. This method of domestic heating had the drawback of smudging up the walls of the living room and during periods of adverse wind it would fill the bedroom with smoke, but it did furnish the necessary heat and at least some of the race survived.

Some time later these dwellings were modernized; the fire was moved inside the cave and a hole was drilled through the roof of the cave above the fire extending to the top of the hill or cliff. This provided a flue for the smoke and did wonders for the ventilation of the home. The fire was still an open fire on the floor of the cave but the hole in the roof gathered most of the smoke and carried it outside.

The American Indian at the time of the settlement of this country had reached this stage of heating engineering development. He applied the principle somewhat differently. The Indian's roving nature made portable shelter necessary to his scheme of things. He built a light weight tent or wigwam carefully designed with an opening in the center at the top. This

opening served as a flue for his heating plant which again was an open fire on the ground in the center of the wigwam.

The American Army has standardized on this particular Indian design of heating plant with slight modification for its field troops quartered in pyramidal tents. The Army places a sheet iron cone over the spot on the ground where the fire is built and extends a small stove pipe connection through a removable flap which constitutes the peak of the tent. This simple enclosure of the fire and direct passage of the smoke is a remarkable improvement over the original Indian design.

With the development of masonry and carpentry, the construction of homes and buildings called for a new solution of the heating problem. The basic idea of the fire on the floor carried over into this period and the open fireplace with a masonry hearth and connecting flue to the roof became a prominent architectural feature. In the more modest homes only one open fireplace was included and this served both for comfort heating and cooking the family meals. The one room with the fireplace, being the only heated room in the house, was the assembly spot for the entire family and any social gathering. This room was frequently the room that boasted of adequate light for night reading or study. This simple domestic home is still quite prevalent in England and on the continent, many of which date back two or three hundred years.

The homes of the wealthy people of the period afforded these open fireplaces in every room on every floor, as did the commercial buildings. These multiple fireplaces were carefully located above each other and back to back for adjacent rooms so that the chimney structure could be built up from the ground with separate flue passages for each connecting fireplace. These chimneys were terminated above the roof and the individual flues were capped with very ornamental special ceramic tops. The architects of the period seem to have exerted their highest skills to make these flue caps decorative and rightfully so because these chimneys and their artistic flue caps are the outstanding architectural feature.

These open fireplaces had their virtues and vices. Certainly they added cheerful atmosphere to the room. This cheerfulness of the open fire was and is so much appreciated that these open fireplaces are still built into modern homes long after the need for their space heating utility has passed on. Many attempts to obtain this open fire cheerfulness have been made by the use of gas or electric operated imitation fireplaces. The synthetic atmosphere of these imitation fires lacked the necessary something to fill the bill, and they have now fallen completely into disuse.

From a strictly heating standpoint these open fireplaces left much to be desired. The useful heat from the fireplace was mostly radiant heat absorbed by the side and surface exposed to the direct rays of the flame. Periodic rotation was necessary to prevent toasting one side while the other side froze.

From a standpoint of efficient use of fuel the open fireplace was terrible. All of the hot products of combustion passed rapidly up the flue without wasting eight per cent of the flue value. The combustion of the fuel and resulting convection continually exhausted the air from the room. This forced and uncontrolled ventilation created a continuing suction that brought cold replacement air in through windows, doors and cracks so that there was continuous cold drafts through the room toward the open fire. This condition certainly did not make for human comfort, but it was the method of the period and it was tolerated.

Benjamin Franklin, naturally thrifty, ingenious and a great lover of human comfort, could not tolerate the waste of fuel of the open fire and the chill of the unexposed side. In his ingenious way he built an iron box with a pipe connecting to the chimney in which he enclosed the fire. In 1744 the Franklin stove was born, room comfort was established, the heating revolution was at hand, and a great new industry sprang into being about the middle of the Eighteenth Century.

This stove was such a remarkable advance in heating that changes and improvements for the next sixty years were limited to changes in exterior lines and the addition of external ornamentation. In 1807 the grate for the stove was patented and the combustion feature of the stove was noticeably improved. This added feature opened the way for a line of stoves which would burn hard and soft coal as well as wood.

The hard coal of Eastern Pennsylvania was rapidly becoming the choice domestic fuel as wood became scarce. Some years later in 1833, the magazine feed base burner was perfected and became the popular choice as a home heater. This was the aristocrat of home appliances. With its bright nickel plated trim and segmented transparent mica panels, it commanded a show spot in the parlor. Like the shiny automobile of a later date it was the visible sign of economic well being. The segmented mica panels were included to make the fire visible so as to incorporate the cheerfulness of the open fireplace.

These base burners were really efficient heating plants. One stove would keep an ordinary dwelling quite comfortable. The magazine feed permitted a continuous active fire with very infrequent firing. The stove did take up valuable living space, the children would burn their hands and in time the dirt of the coal and from the ash removal made the next step in heating desirable if not entirely necessary.

The next step in 1870 consisted of reverting to a plain cast iron stove, locating it in the basement near the coal bin and ash barrel, and enclosing the cast iron stove in a brick box about one foot away from the stove. The brick box was roofed over and circulating warm air pipes were connected from the top of the box to the several rooms with cold air ducts returning from the room to the bottom of the box. The warm air furnace was a reality

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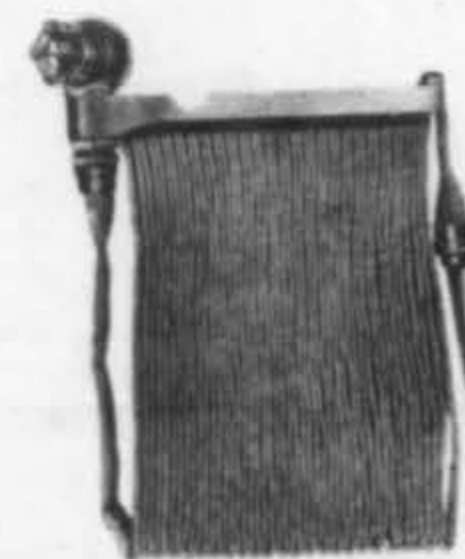
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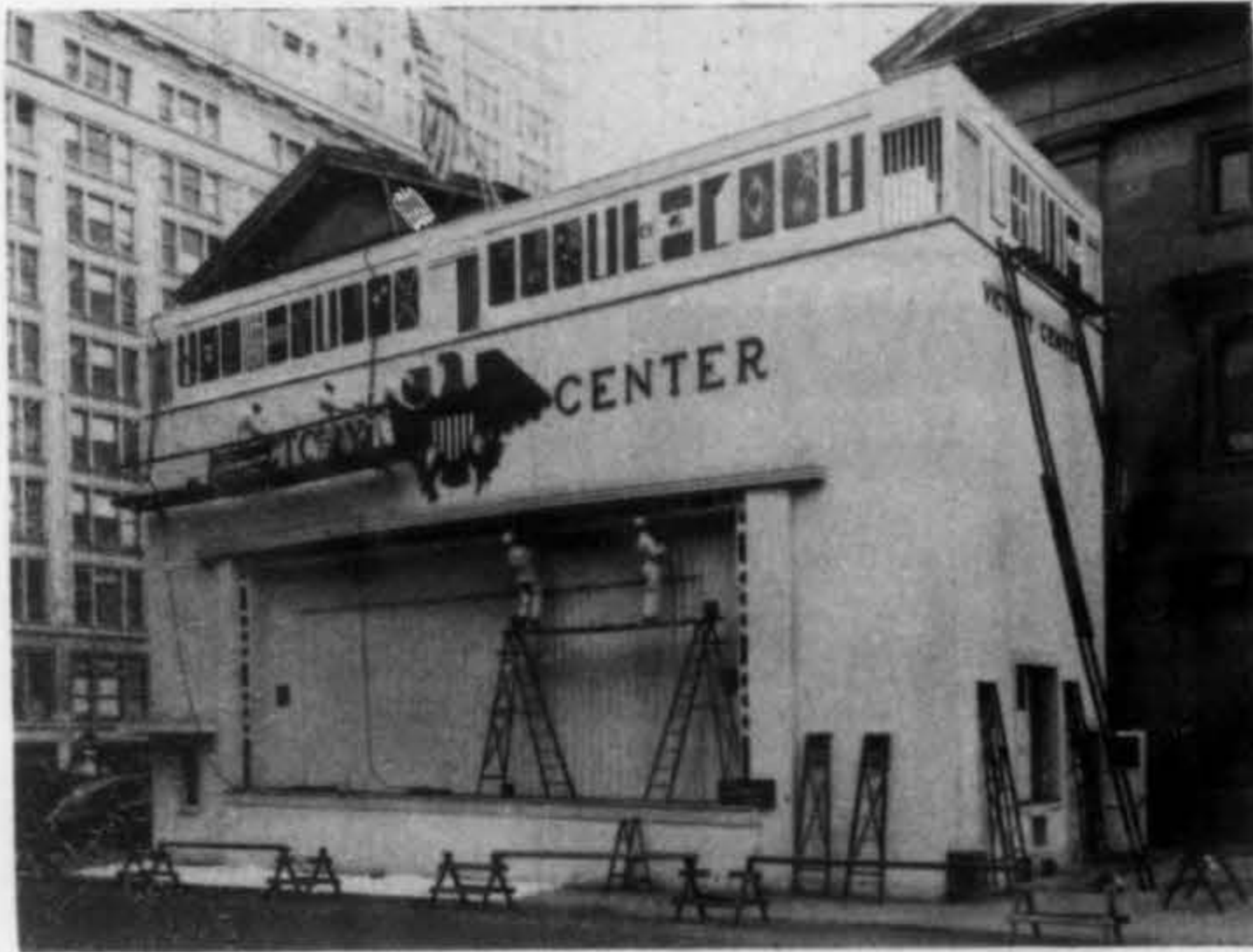
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and this general design with many improvements continues to dominate the domestic heating to this day.

There are some vague records of the use of hot water for heating in ancient history, but piped hot water for building heating started to develop in America in 1880. This type of house heating continues to be very popular because it lends itself to simple and easy temperature regulation. Its principal drawback is the amount of cast iron radiation required and the amount of floor space that these radiators occupy.

As far back as 1653 an English greenhouse was heated by steam, piped from an open kettle. Steam from a boiler was first used for building heating by the Eastern Hotel in Boston, in 1844. The installation was not satisfactory and it was many years later before steam for building and home heating made any substantial progress.

For many years hard coal was the popular domestic fuel. It was relatively clean, smokeless and burned with a minimum of attention. The inflated prices for this coal in 1918 excluded it from all but the Atlantic Coast market. Its use is pretty well confined to that market to this day.

The smoke, soot and polluted atmosphere that resulted from the general use of soft coal for urban heating has stimulated a restless search for the final answer to economical, carefree, clean and reliable heat. Oil burners and gas furnaces have made some progress but the magnitude of the national job to be done is entirely beyond the reach of these limited fuels.

The central steam utilities constructed to supply steam and heat to the war training centers and defense plants definitely indicate the pattern of urban heating in the immediate future. The final chapter in the development of comfort heating is near at hand. A central steam boiler plant and a city wide network of pipe lines to deliver net usable heat to the customers. Freedom from fire risk, freedom from dirt, freedom from smoke, freedom from ashes and freedom from the coal shovel will soon be realized. Economical, carefree, clean heat is within reach.

WHAT TO DO WITH YOUR CHIPPENDALE

Put in in the servants' quarters. That is the historical, traditional thing to do. One of the most delightful bits in the polemics between modern and traditional work is that by Gilbert Rohde and Peggy Ann Mack, which has recently been published by the Herman Miller Furniture Company, whose line is handled in Los Angeles by the Harold Herlihy Company, 816 South Figueroa Street. In this brochure it is pointed out that Chippendale did not design antique furniture, but that he designed 18th Century modern. Along with Boule, Hepplewhite, Sheraton and others he may have stolen ideas, but he did not make reproduction. Fashionable 18th Century people did not commission Chippendale to make phoney, worm-holed Elizabethan antiques, but rather they bought his nice and shiny furniture. "Then what can we do to be really traditional? What did people of the past do—buy furniture that's today's modern."

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This is the first of a series of such drawings—others will be made available as new problems and new answers are developed. Architects and contractors are invited to send in their problems, which if found to have general application, will be answered in additional Data Sheets.

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Kerner organization will continue with the Morse Boulger Company operating as the Kerner Incinerator Division of the Morse Boulger Destructor Company from their New York Office, 205 East 42nd Street, New York City. This move is a natural outcome of an association of many years during which the Morse Boulger organization represented Kerner in the Northeastern part of the country.

MUSIC IN THE CINEMA

continued from page 13

certain street scene in *Gaslight* (an excellent mystery drama, starring Charles Boyer and Ingrid Bergman, with music by Bronislau Kaper) is Italian not only because we recognize characteristic architecture, but also because we hear rising above the noise of the crowd the familiar sounds of a hand organ, the musical trademark of Italy.

Incidental music that has a specific dramatic purpose is rare in American films, because music is considered merely a bit of spice to be added to an already prepared dish. The composer's contribution cannot play a significant role unless there is collaboration from the start between all the artists concerned. Such was the case in the production of *Voice in the Wind* (reviewed in the August issue) and Eisenstein's great historical film, *Alexander Nevsky*. The Soviet director conferred with his composer, Serge Prokofiev, throughout the initial stages of the project. As a result, the music furthered the plot and did not merely embellish it. One example will suffice. When the Russian people are called to fight the German invaders, it is a song, "Arise, ye Russian folk!" that inspires them. We see groups of peasants, artisans and townspeople hastily collecting armor, axes and even pitchforks, with a song on their lips that swells into a mighty chorus when all are united to do battle.—WALTER H. RUBSAMEN.

ART

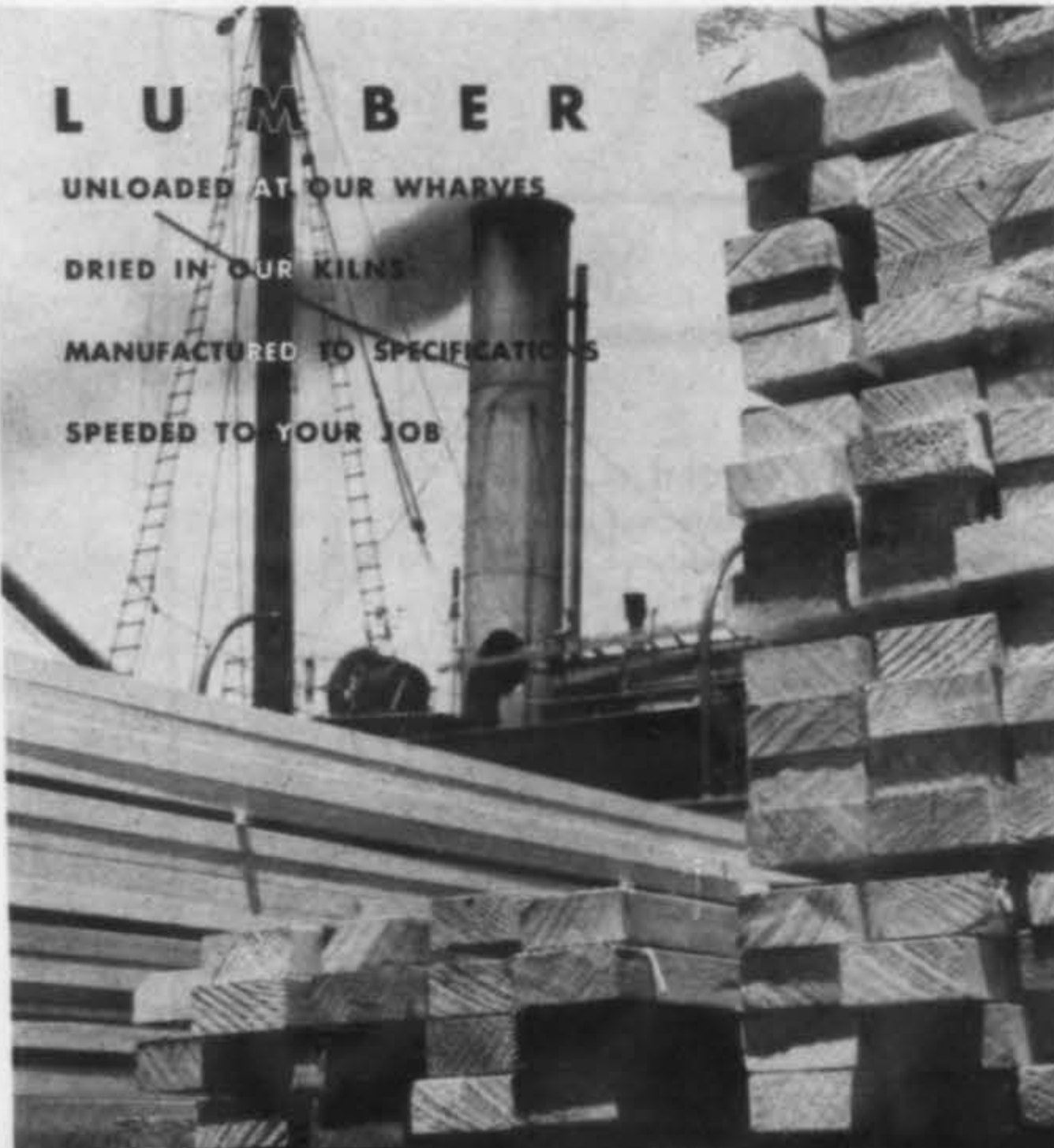
continued from page 10

its shock value becomes so dominant that one cannot get beyond it. Premeditated or unpremeditated lack of balance in a picture can be very disturbing—so can certain types of dreams. Both are a type of reality from which we *instinctively* struggle to escape! Or again, collections of odds and ends picked from the waste basket or the dime store counter, and put together without apparent reason, almost invariably demand an explanation—a bridge from the artist to the spectator. All subconscious experiences are not, *per se*, universal experiences; more often they are apt to be the unique experience of the individual.

There is considerable evidence however, that something can be done with associative material, group mythology, racial fetiches, the proverb, the metaphor, the parable. For the poet this material would seem to be more accessible than for the plastic artist, and still there is a great wealth of symbolism in form and color which could communicate basic human emotions and ideas—the constants in human experience. It is quite possible that a fusion with the formalism which the surrealist deplores is the ultimate answer to this problem. The fear of a *reducto ad absurdum* of the *pure form* in art, once attempted by a white square on a white ground, would seem to have been based on a needless anxiety. The exponents of non-objective painting have managed pretty well to continue in their exploration of plastic relationships, and at the same time to have permitted the appearance of provocative form concepts—meeting the surrealists better than half way. The healthiest trends of both groups should bring them eventually to a common meeting ground.

Also of interest during September were the exhibits of Morris Graves at *The Little Gallery* in Beverly Hills, and that of Julio de Diego at *Nierendorf's*. Different as the work of the two is in outward manifestation, there seems to be a certain similarity in sphere of interest. There is a mystic super-reality about both. Birds, reptiles, and fish, related physiologically and psychologically, provide most of Grave's material and much of Diego's. Their chief divergence is in the use of color. Graves' monochromes are strongly reminiscent, as indeed are his organizations themselves, of Chinese paintings; Diego's paintings are as richly pigmented as a brocade studded with jewels. For many this may be too rich a diet. Nevertheless, within his chosen framework these are highly imaginative symphonic tone poems. It might be observed that both inject heavy surrealist overtones in their work without ignoring formal and plastic organization.—GRACE CLEMENTS.

(continued on page 38)



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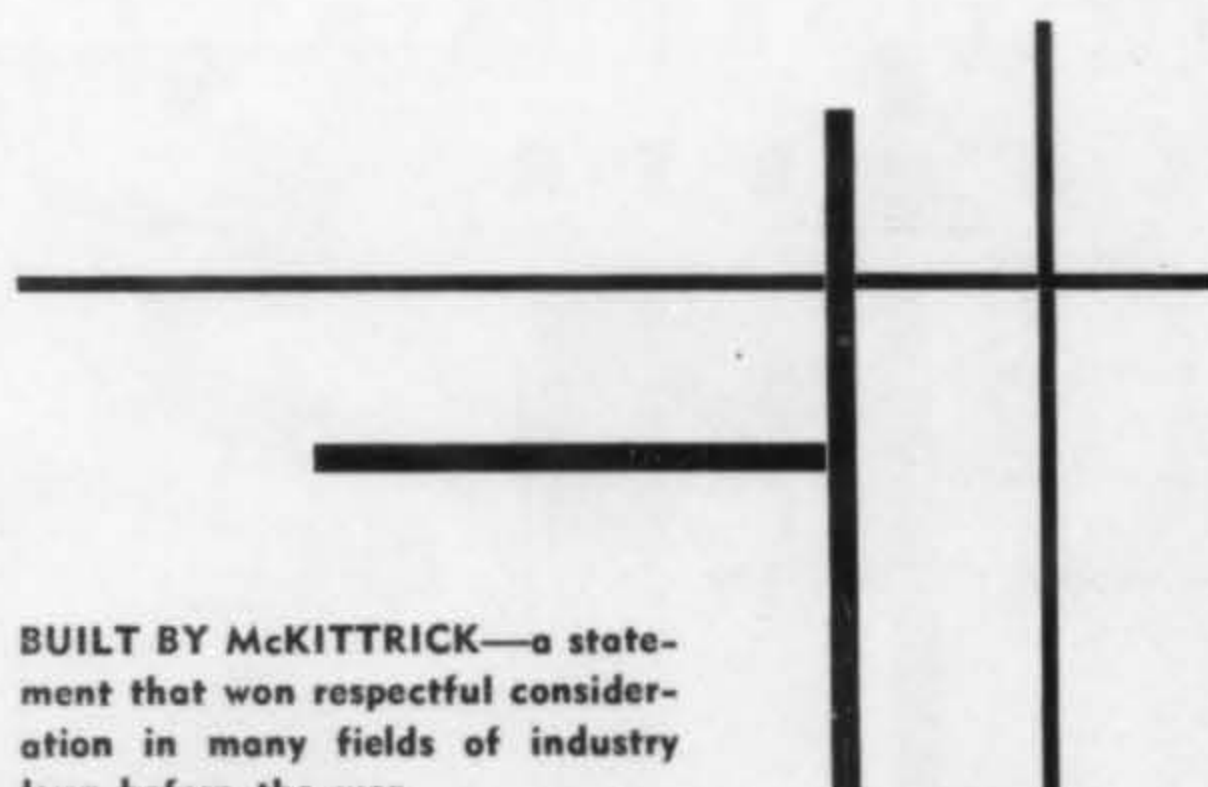
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SAN FRANCISCO

ART.—continued from page 37

Two general statements can be made about the 64th Annual Exhibition of the San Francisco Art Association—oils and sculpture—which opened at the San Francisco Museum of Art in the latter part of September. The first thing apparent is that the sculpture entries are, on the whole, of a higher calibre than usual. The second is that the paintings are about equally divided between excellent—and mediocre to downright bad. The jury of selection cannot be held responsible for the unusual number of bad paintings. It can be laid, rather, to the decision of the Art Association to invite all members to exhibit "In recognition of faithful support . . . through difficult times." This gesture is probably little enough return for "faithful support" though in normal times it would hardly be possible for an exhibition of such national prestige to let down the barriers in this way. Fortunately the other half of the show is heavily weighted with excellent painting which tends to offset the weak entries.

Hamilton Wolf was awarded the Anne Bremer Memorial Prize for his painting *The Quarry*. While it is strong in composition, showing up well in the black and white catalog reproduction, it is rather mousy in color and not nearly as exciting as numerous other pictures in the show. The Emanuel Walter Fund Purchase Prize awarded to Dorothy Grover for *Three is a Family* and an Honorable Mention awarded Margaret Peterson for *Summer Solstice* may also find some who will question the choice of awards. However, the award of the Anna Elizabeth Klumpke Prize to Marion Olds for her oil portrait *Arden*, and the Honorable Mention to Clay Spohn for *The Blue Moon*, an abstract, will certainly find few qualified judges who will disagree.

Among other paintings, *The Image*, an abstract oil by Charles Howard, stands out as one of the most exquisite canvasses in the show and one of the best of the artist's work yet shown here. Luke Gibney, another of the San Francisco contingent, has a haunting landscape, a lustrous night scene of a village, boats pulled up on a beach and water fading into the smoky night. It is called memory of Aaron and is a departure from his usual entry of a portrait.

There are some fine works by prize winners from other Annuals—such as Erle Loran with an oil, *Memory and Myth*, a strong painting by George Alois Laisner, *Burnt Stubble*, and an oil by Otis Oldfield, *The Palette*. *The Toast*, by Ronald Bladen, *Remnants* by Bezalel Schatz, a powerful painter with a style of his own, *Composition* by Ethel Weiner, which is colorful in a low key, and a bright primitive, *That Ole Time Religion*, by Elaine Bailey Dooley are interesting contributions by less well known artists. Surprises are in store for those familiar with the works of William Gaw and Maxine Albro. Gaw, who has long been known as a realist

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF ARTS AND ARCHITECTURE, published monthly at Los Angeles 5, California, for October 1, 1944.
State of California, County of Los Angeles—ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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JOHN D. ENTENZA, Editor.

MURIEL E. STORRIE.

(My commission expires Jan. 17, 1945.)

turns to abstract with a composition called *Seven*. Maxine Albro deserts her decorative style for the somber realism of the war at sea. There is a good deal of powerful feeling in the painting, the vast, lonely, tumbling expanse of the sea, a tiny figure of a man on a raft, the menace of sharks. But the painting loses much of its potential power in the anticlimatic presence of a rescue plane about to land.

The sculpture division has an unusually high percentage of fine work. This year there is a greater interest in simplified form than ever before. Both of the prize winning entries: *The Riveter*, a wood sculpture by Merle Hoesly, awarded the Edgar Walter Memorial Prize and *The Provider's Return*, by Robert Howard, awarded the Artist's Fund Prize, are examples of this trend. Howard, who has experimented with the Mobile, now applies that principle to his sculpture in which fish forms are suspended by wires from the hands of his abstracted figure. The application works out with astonishing success and deserves further experiment. Adaline Kent also pushes further toward the abstract than ever before. No doubt the work of husband Robert Howard has had some influence but her style remains distinctly her own and this is the most exciting thing she has yet shown. Ida Day Degan's *Shepherd*, a sculpture in orange wood, is a striking piece of work that veers toward the primitive in handling. Claire Falkenstein, long a devotee of the abstract, presents another of her beautifully conceived and executed wood forms, *Land Configuration*. J. Foster Hass's *Pieta*, Peter Macciarini's *The Scorched Earth*, Fran Mason's *Mountain Sheep*, Ethel Marcum Pearce's *Head* are other entries of great merit.

Another fine exhibit, for which San Francisco Museum has been partly responsible, is Abstract and Surrealist Art in the United States. Several museums throughout the country collaborated in the project. The "exhibition has grown from the desire of a group of museums to review abstract and surrealist art in this country today." Works of American pioneers are dated as far back as 1915 and there are examples from succeeding years. The greater part of the show, however, is composed of works of recent years. All the paintings shown were done in this country, both American and foreign artists (many of the latter in exile) being represented.

The Legion of Honor has presented as its principal current exhibit

Brazil Builds, a show of models and photographs circulated by the Museum of Modern Art. The de Young Museum has shown Paintings and Drawings by Jack Gage Stark and Oils, Water-colors and Drawings by Etienne Ret.—SQUIRE KNOWLES.

BOOKS

continued from page 12

are somehow not the same characters who appeared under those names in the earlier part of the book. In praiseworthy avoidance of the pretentious, Miss Sharp has built too lightly; structural joints somewhere have come apart. Perhaps it is her conclusion that in England there is no "place" for a housemaid who has ceased to be a housemaid; that she had best take flight to America, and get a fresh start. But surely so worldly wise a writer as Miss Sharp would not infer that Cluny will face no snobbishness in Free America! Anyway, that's how the story ends. It may be humorless to read significance into a novel ostensibly aimed at diversion. But *Cluny Brown* is like the food capsules issued to the army: once it is down, you recognize that you have eaten more than you thought. Its innocence is deceptive, and that, of course, is the most entertaining sort of innocence.—PATTERSON GREENE.

PRIMITIVE MUSIC

continued from page 18

a period of some 250 years, improvisation was in the mainstream of European music. Greatly though performers may have differed in the playing of certain indicated elaborations, so that composers complained bitterly about the disappearance of their music under a layer of digital extravagances, a great part of musical composition during this entire period, when it is less than first-rate, depends upon such figuration. During this period written music was intended primarily to be read by the performer for his own pleasure, as of an evening Bach would read the 48 Preludes and Fugues of the *Well-Tempered Keyboard*. While set pieces were composed for specific public performances by organ virtuosos like Frescobaldi, Buxtehude, and Bach, and by the Italian violin masters, the musician's prestige finally rested upon his own spontaneous contrivances. Even during the lifetime of Beethoven, the writing of sonatas and variations was done for pupils, for friends, for purposes of dedication, and for publication—often all four at once, as when Beethoven composed for the Archduke Rudolph. The amateur performed the sonata to honor the visiting composer, a courtesy of which Mozart regularly complained. When the composer performed alone he improvised;

continued on page 40

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PRIMITIVE MUSIC

continued from page 39

when he played with orchestra he customarily composed a new concerto, often playing with a blank page propped before him to indicate that his part should not be considered improvised. Dr. Tovey indeed supposes that the second movement of Mozart's *D major (Coronation) Concerto* is merely a limb to be leafed out by Mozart's own spontaneous improvisation at the time of performance. If the persistent growth of interest in the best music of the past, played from the most scholarly texts by musicians who have devoted a lifetime to the mastery of distinct styles and periods may be considered a reason for reproach against European music and a proof of decadence, we had better return to the standards of Clementi, whose tedious solo interludes or additional cadenzas to the Mozart concertos survived in many printed texts. Good improvisation is a rare art under any circumstances, and interesting if one agrees that it is intended to be heard only once. What would we not give to have been able to hear the original improvisation, two hours long, that Beethoven condensed to become the first movement of the *Sonata Apassionata*. Indeed we may, if the tradition is correct, hear in the first (three-part) Fugue of the *Musical Offering* one of the original improvisations Bach played on the Silbermann pianos at Potsdam for Frederick the Great. Yella Pessel has recorded this, perhaps the first great composition for piano, on the harpsichord.

I am inclined to think that for a time at least improvisation has become the special province of the composer rather than the performer, and that contemporary improvisation must be looked for in the structural elaboration of forms too complex to allow for spontaneous elaboration at the time of

playing. This in itself, by leading music too far from ordinary ears, may contribute to its death. Yet I feel that the present large development of a public trained to listen with intense concentration to the larger forms does not necessarily lead to the destruction of music. Such a public no longer requires improvisation and would be offended by such doodling as Thalberg's once popular variations on *Home, Sweet Home*. Yet one would like to have been present at those little private plays when Liszt at one side of the stage and Chopin at the other side alternately improvised music to accompany the drama. Without question the self-trained listener of the present-day, curved head in lap at a concert, is not bored. He has learned to sit quietly and to listen with concentration to concentrated music. He has no feeling of need to dance or tap his feet. His listening is not passive but intensely active and contains an awareness of the cultural, intellectual, and spiritual implications of music which compares well with the best appreciation of sculpture, literature, painting, and the other supremely expressive arts. Music more than any other art requires the collaboration of the listener in the actual creation of its forms. The modern listener realizes that the music of Beethoven or Mahler is in no sense entertainment; he begins to understand the great religious inheritance of thought which focuses in the abstract art of Bach. The listener today is catching up with the past of music. Like our own composers he is looking for a fresh musical expressiveness which will contain a meaning for our own time comparable with the great art of the past. He believes that such an art can and will be found. When he is wise he is patient with experiments. And he is not to be led astray by fanatical claims for any music, no matter how interesting, which lies outside the mainstream of his art.

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STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

One of the most important annual conferences in the twenty-six year history of the State Association of California Architects will take place in Berkeley, California. State President John Bolles of San Francisco will preside at the opening session slated for 10:00 a. m. at the Claremont Hotel, Friday, November 3.

The accent will be on the adoption of a new constitution and by-laws for the State Association. Its aim will be to promote a more united front among architects of the state as a prelude to national unification.

The first major change made in the Association's by-laws and constitution occurred at the State Conference held in Hollywood, in 1941. At this meeting, the rules were changed regarding the election of officers. For the first time the officers were elected by popular ballot instead of by the Executive Board, which was to a great extent appointive. The laws also were revised to permit the election of Executive Board members at large, so that the proportion of appointed positions on the Board did not outweigh those elected by popular vote. It was an attempt to make the State Association more democratic. Whether the architects have availed themselves of the opportunity or not is beside the point—the fact is that it was only necessary for them to exercise their right to vote.

As important as that revision was in the progress of the profession in California, the revision which will be considered at the conference next month will be more far-reaching and important. When all goes well and a job is on the boards, the average architect is a great "individualist"—but, let things get out of hand—and the story changes—why doesn't the Association do this? Why isn't that done? If that architect would take an interest in the actual operation of the Association—find out what makes it tick—and support it—the things probably would be done before he asks for them to be cleared up. These changes in the Constitution are cases in point. If all architects consider carefully what is contemplated, and seriously think over the pros and cons, and then conscientiously vote personally or through a proxy for or against the measures put forth—they will find that their voice counts in aiding the profession. Therefore they should be present to vote—if that is impossible, they should give their proxies and instructions to someone who will be present and can vote for them.

What makes the revision so important? Because it will change the entire setup of the State Association as we now know it—and it is being done primarily to pave the way for unification of the profession into one organization, first from the standpoint of the State, and finally Nationally. In order to determine if the changes in our by-laws and constitution will accomplish this end, it might be well to consider the aims of *unification* from the national standpoint as put forth by the American Institute of Architects Committee on *unification*, a short report of which follows:

On Tuesday, November 30th, 1943, the American Institute of Architects Committee on *unification* met at the Hotel Peabody, Memphis, Tennessee. The following members of the Committee were present: Messrs. Del Gaudio of New York, chairman; Gamber, of Michigan; Hunt, of Wisconsin; Carnahan, of Ohio; Yeager, of Indiana; Smith, of Tennessee; Weaver, of Florida; and von Storch, of Pennsylvania. The Committee decided that it would not consider any particular plan as submitted. It decided to develop a fundamental structure to cover the weakness in the Institute as constituted, which weakness had caused the formation and growth of the State Associations. After careful study and consideration the Committee Report was presented to the Board of Directors of the American Institute of Architects on December 1, 1943, which contained twelve points, as follows:

1. That the A.I.A. be retained as the national professional organization, with full duties and responsibilities as presently constituted.
2. Provisions shall be made for the formation of 48 autonomous state chapters, associations, or societies.
3. These state organizations may be subdivided into chapters, sections, societies or divisions, as each state organization may determine.
4. Existing chapters of the A.I.A. which retain their charters shall be privileged to contact the national organization on matters of national interest.
5. On matters of state interest, the sub-divisions or sections of the State organization shall function through such State organizations.
6. There shall be but one class of membership—that of corporate membership in the A.I.A.—within the state organization.
7. It is recommended that the A.I.A. invite all qualified architects in every state who are not now corporate members of the A.I.A. to apply for such corporate membership.
8. As recommended in Section 2, a state organization of the A.I.A. shall be formed when 80 percent of the qualified architects within the state become corporate members of the A.I.A., or within a period not to exceed three years from the approval of these recommendations. State Associations as presently constituted shall continue to function until the above provisions shall be

achieved. 9. The A.I.A. shall continue and expand its efforts to attract all qualified architects to become members of the national organization. 10. The matter of collection of dues by a single agency within each state is left to the state's determination. 11. An architect is considered to be qualified for corporate membership in the A.I.A. when (a) he is of good character; (b) he is legally qualified; and (c) he subscribes to accept rules of professional conduct. 12. Each state chapter, association or society shall be entitled to at least one delegate, plus representation for the state on the basis of the present formula.

Inasmuch as membership is of prime importance in any move for unification, it might be well to consider the interpretation placed on the paragraphs pertaining to membership by the members of the National Unification Committee, as to the intent of that committee on that matter:

"Paragraph 6. At the State level there shall be only one class of membership, corporate, which of course carried with it corporate membership at the local and national levels. This does not prevent the national organization from having Fellowships, Honorary memberships, or other memberships at the national level. It also does not prevent at the local level such membership as junior (for draftsman), or some form of associate-ship that would not carry beyond the local level."

"Paragraph 7. This is intended to mean ALL QUALIFIED architects . . . the intent is that all state units or subdivisions thereof must make a determined effort to enroll these men, that failing to do this the A.I.A. national organization should solicit these men and assign them to the respective chapters. The purpose being to stop some chapters who have been accused of being too selective, or permitting personal grievances to guide their selection, from continuing this policy."

"Paragraph 8. It seemed to be the feeling that at least eighty percent of the men in the profession are "qualified architects." As soon as a state enrolled this percentage of men they truly represented a state and could so be considered and form a state organization. A state may do this as quickly as it chooses, but it must be effected within three years. At the end of that time the Institute will not recognize any state unit that is not a state chartered group. The present State Associations as now constituted will pass out of existence or will not be recognized by the A.I.A. It is probable that if a state could show that all reasonable efforts had been made toward getting an eighty percent representation but that such a percentage could not be obtained for good and sufficient reasons, a charter would be considered. There was considerable discussion on the three year limit. Some states seemed to feel that five years would be required."

"Paragraph 9. Intended that even eighty percent should not be considered as final but that all effort should be made to continue a membership program particularly toward the new men coming into the profession."

"Paragraph 10. Generally regarded as a good idea but a matter for the states to decide."

OFFICIAL BULLETIN

OCTOBER • 1944

"Paragraph 11. Opinion seemed to be that registration where professional and character references were required is sufficient. (a) and (c) sentences included particularly for architects practicing under the 'grandfather' clause and for such states as do not have registration acts."

"Paragraph 12. This was difficult and was an attempt to protect those states which have smaller architectural groups . . . It is probable that each convention there will be held a meeting of state units corresponding to our State Association meeting, and that at this meeting certain national business as it might affect the states as a whole will be considered, and at that meeting the states will have equal representation with at least one delegate each."

Consider the matter then in the light of the above and of your understanding of the revisions mailed you. Go to the conference in Berkeley, November 3 and 4—if you cannot go send in your proxy with your instructions to someone who will be there, add your voice in the affairs of your profession.

O. K. Berkeley, here we come.

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COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

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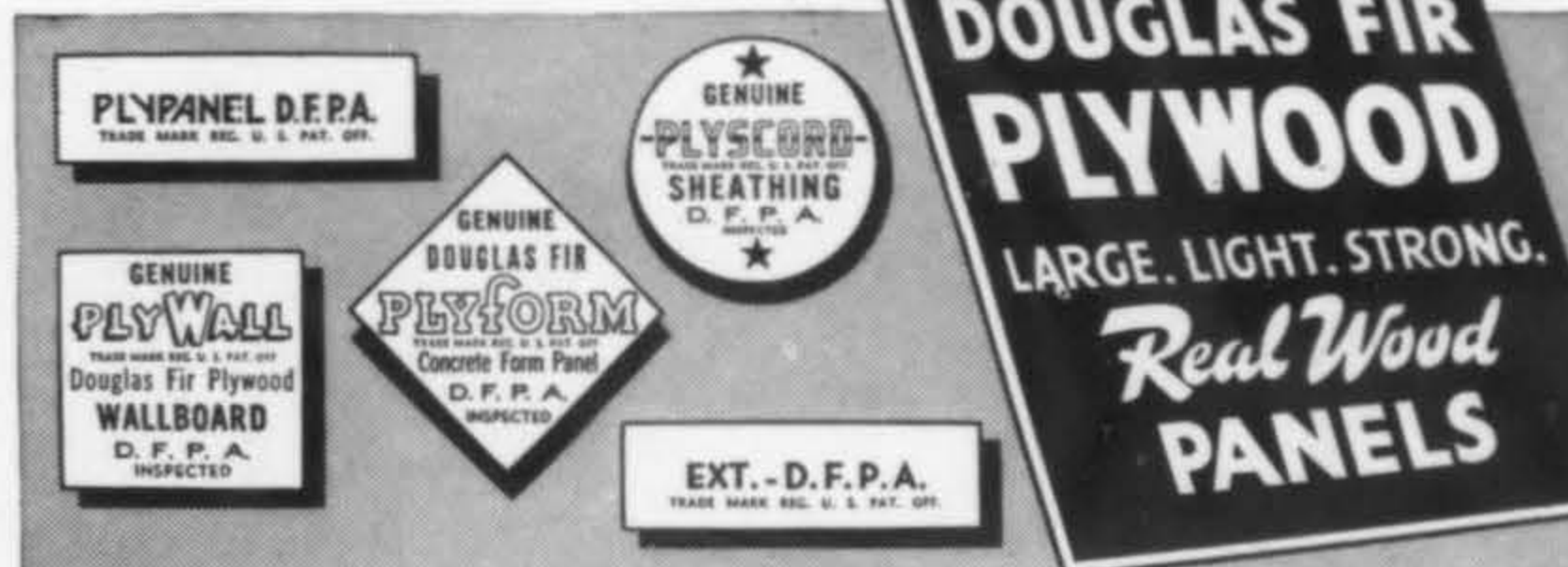
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