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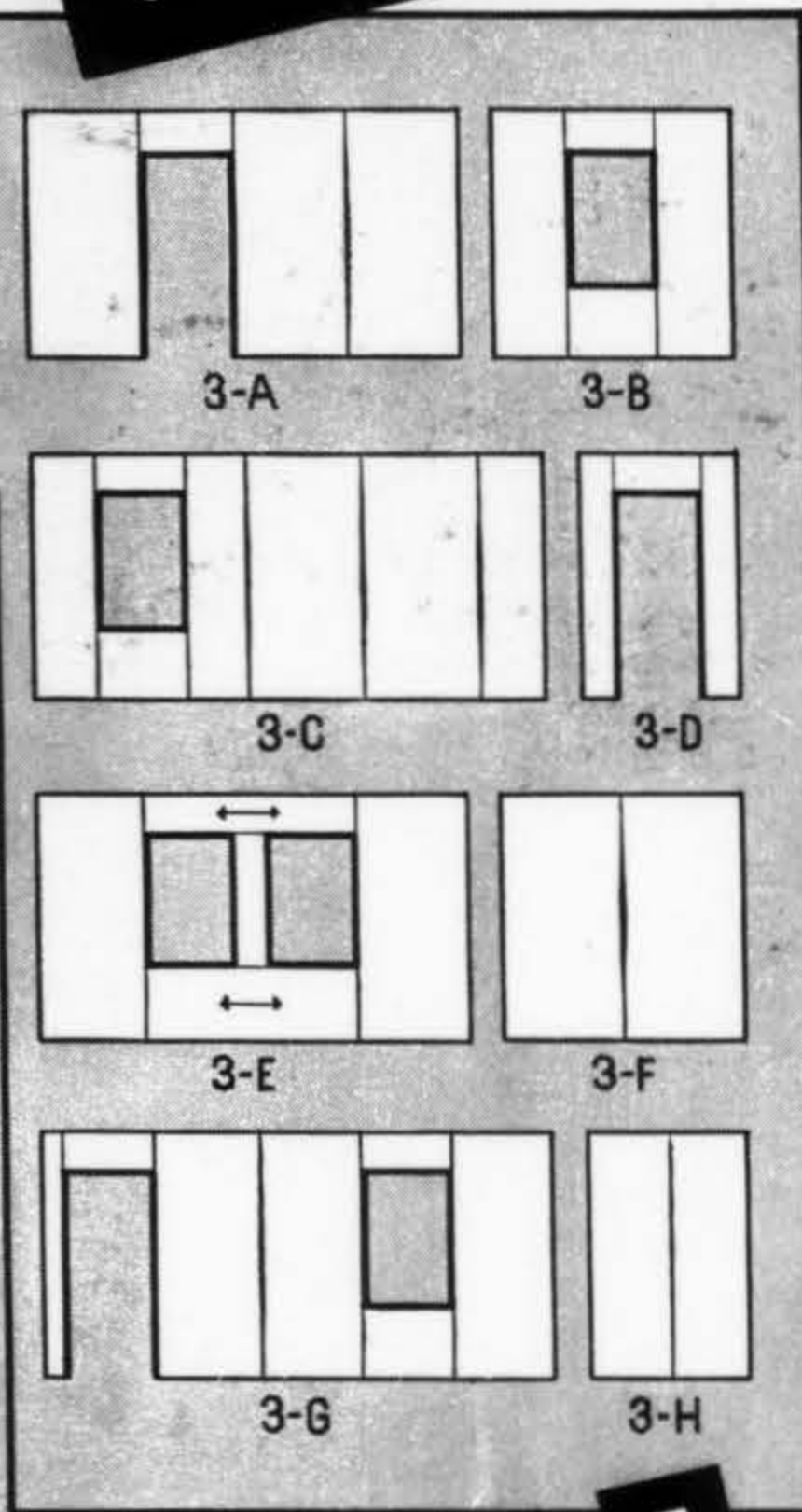
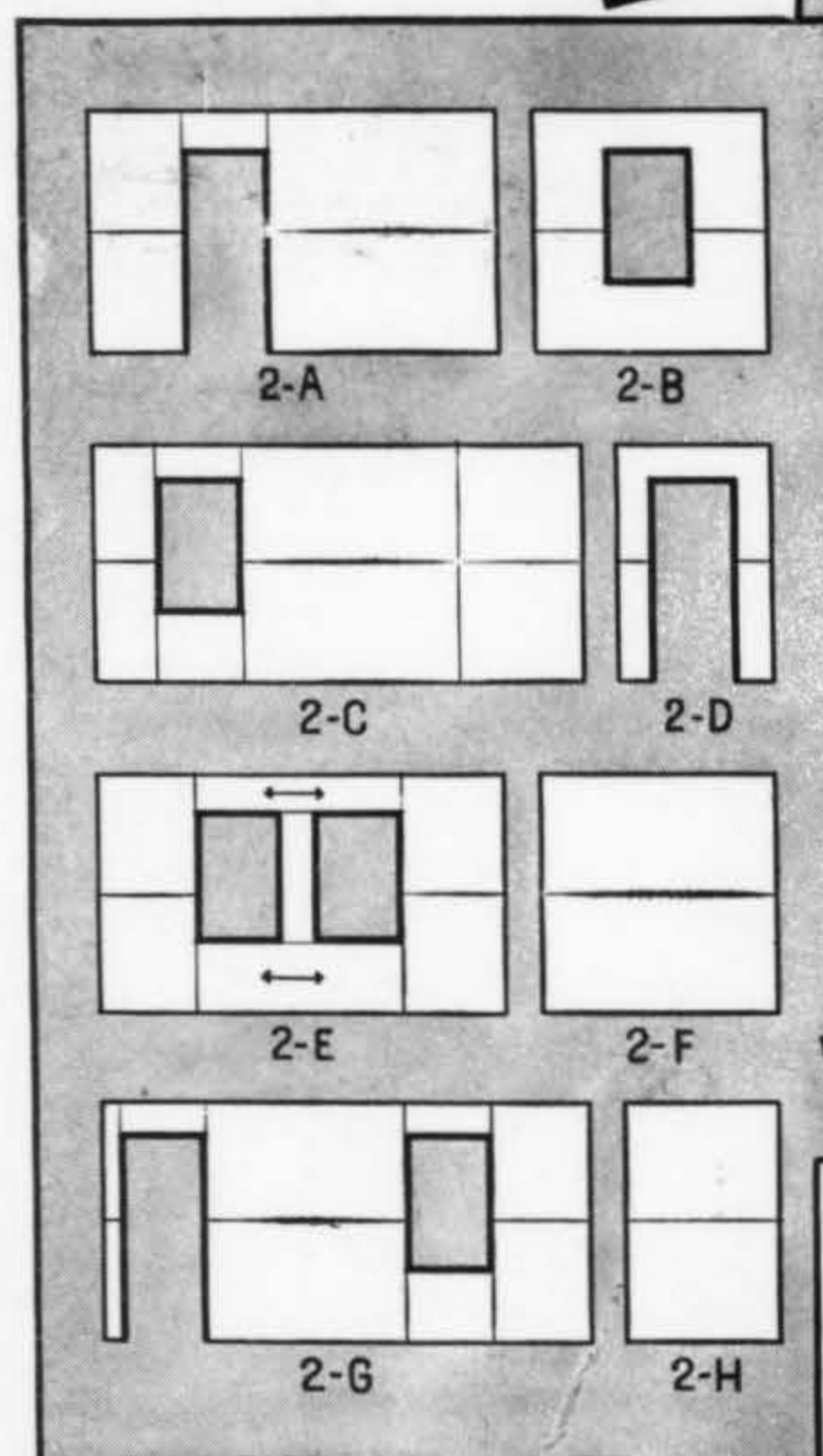
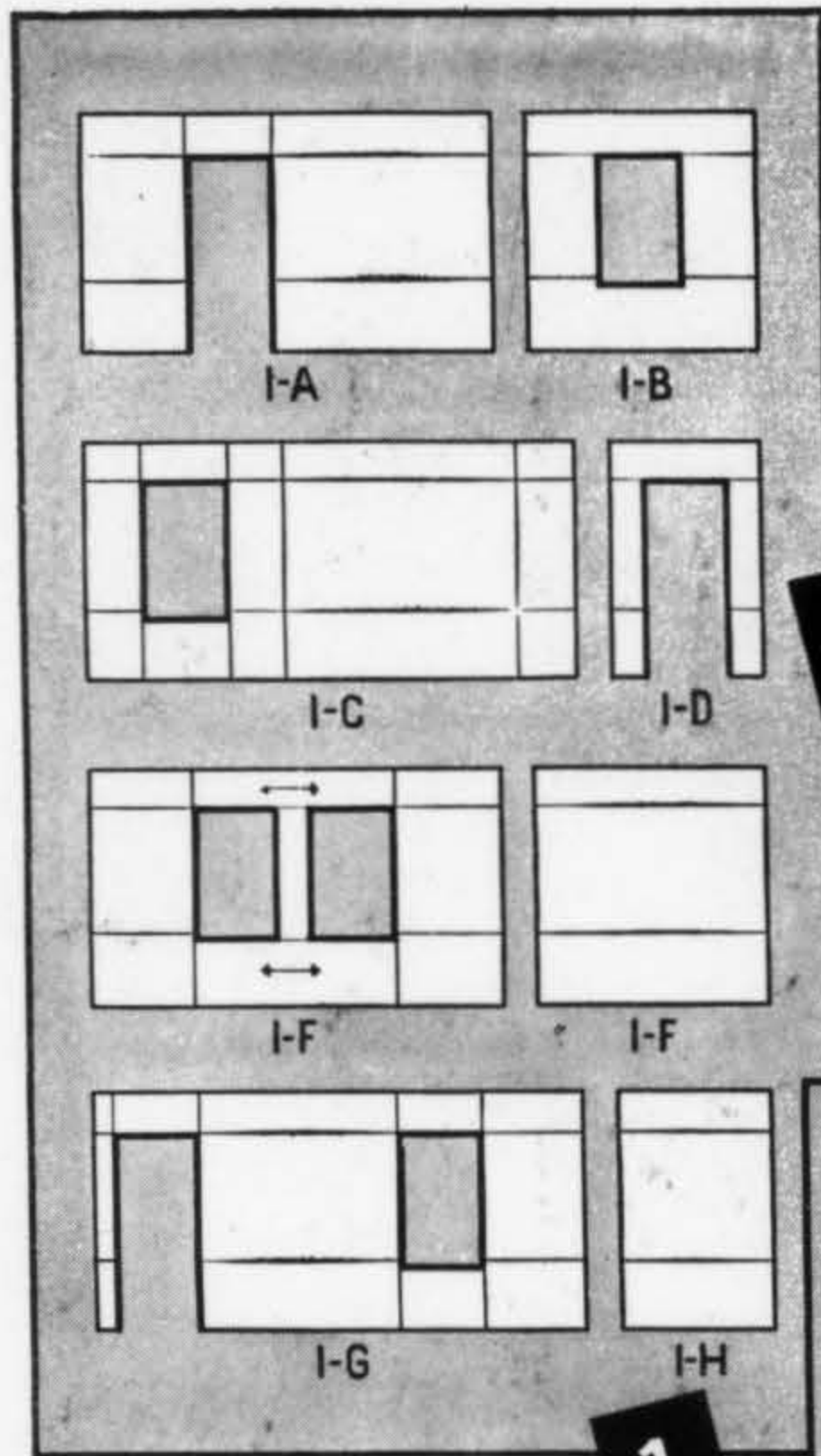
## OPENINGS OVER 4 FEET REQUIRE HORIZONTAL TREATMENT

If width of door or window openings is over 4 feet, do not hesitate to place panels horizontally as in Fig. 1, 2 or 3e. Combinations of horizontal and vertical arrangements may be used in the same room with pleasing effect. Nine and ten foot lengths are available to assist in solving special problems.

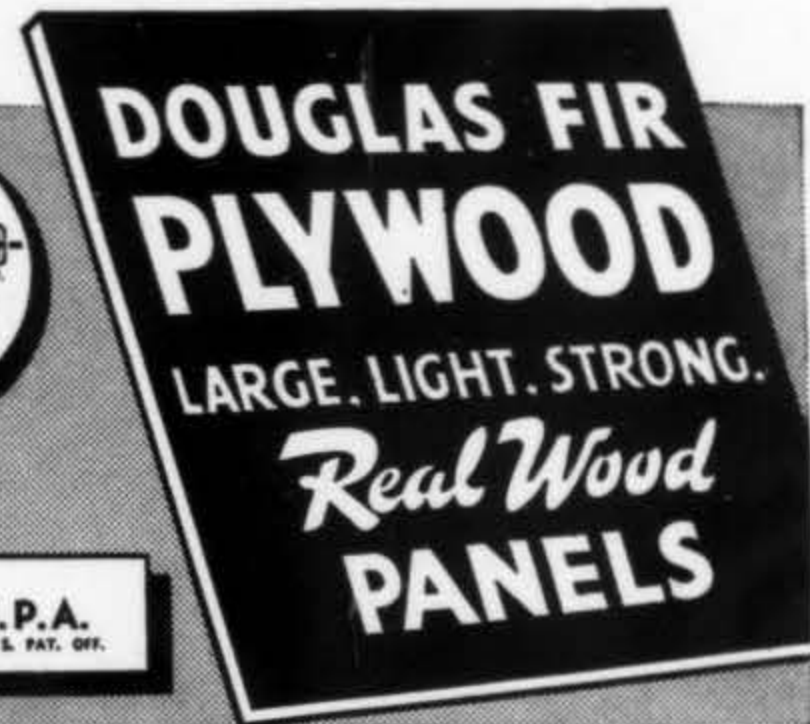
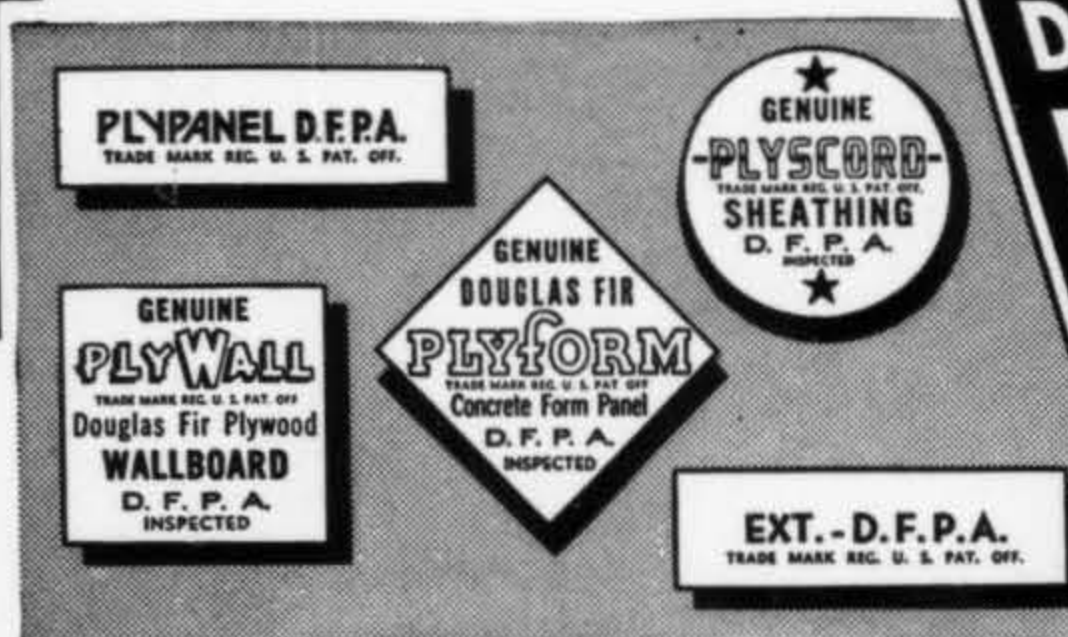
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## ART

## LOS ANGELES


Inasmuch as there is so little agreement at present on the meaning of art, it is interesting that the word itself has fallen into a strangely specialized use which adds to the confusion and lack of understanding. According to Webster's, ART is "skill in performance . . . knack. Human contrivance or ingenuity . . . A branch of learning . . . those branches of learning taught in the academic course of colleges . . . The general principles of any branch of learning or of any craft; the *art* of war . . . Skillful plan; device; cunning; artifice . . . Application of skill and taste to production according to aesthetic principles; such application to the production of beauty by imitation or design, as in painting and sculpture . . . Artificial and studied behavior . . ." And as synonyms we find: "Aptitude, dexterity, adroitness; profession, trade, calling; cunning, duplicity, ingenuity". (!) To this is added the counsel "See SCIENCE" where we are told that "Science is systematized knowledge. Art is knowledge made efficient by skill. See KNOWLEDGE." Doing so, we find that knowledge is "familiarity gained by actual experience; practical skill. Acquaintance with fact; scope of information . . . The act or state of understanding; clear perception of truth; cognition. That which is gained and preserved by knowing . . . broadly, the sum of information conserved by civilization."

Of these many curious meanings given to the word art, the one which seems of most significance in dominating the definition is *skill*. Even that portion intended to specifically describe "fine" art has nothing save "taste" to add to the meager account. Completely absent is the connotation that art, through symbol, ritual, legend, myth, dates from the time man first pondered the meaning of life and his place on earth. Stones were carved, walls painted, implements "decorated" as the embodiment of a *concept* in a quest for truth, and constituted the media for man's communication with man. His knowledge, yes; but also his beliefs, his aspirations, and his imaginative powers. If art has now become merely the application of skill and taste according to "aesthetic" principles, a demonstration of aptitude, dexterity and adroitness, sometimes accompanied by cunning, duplicity or ingenuity, it is a startling index to the time in which we live. Skill is undoubtedly a valuable requisite in the communication of ideas. Unfortunately it seems to have become both the beginning and the end in most of what now passes as art until art (skill) is now understood to be that which renders the beautiful. The whole cult of Beauty as the basis for aesthetics has long since caused us to lose sight of art's basic function, carrying both artist and layman ever more rapidly in opposite and unrelated directions instead of toward a common goal.

This emphasis on skill inevitably implicates man's ego, leading us to evolve a myth which presupposes the artist's complete control over the products which emerge from his hand. Through it we have lost humility as well as confidence in anything whose origin lies outside ourselves. We become suspicious of all things in art unless they are a representation of familiar objects, or, on a somewhat higher plane, what appears to be consciously arranged relationships of form and color. Of the former we are certainly most familiar, the bulk of our paintings and sculpture being little more than a factual fragment of what the eye sees. Around the latter a great deal of hocus pocus has been built up, based on the assumption that the artist should be in full control of his material at all times; elements which obviously escape such definition are discredited as "accidentals". If the things which appear in art other than by man's premeditated design alone are deemed unworthy of serious consideration, much of value is lost to us, not only in art but in all of life. Through such conceits we are crippling our perceptive powers so that we cannot see, and therefore cannot become curious about, nor gain knowledge of, an enormous mass of objects, natural and man made phenomena, even human relationships and spiritual values.

Art is a way of life, a manner of thinking—in the best sense, a religion—not Art for Art's Sake, not form for form's sake, nor a channel through which skill may be displayed. After having lost sight of the purpose of art for so many centuries, it is only in the last few decades that artists are once more seeking first principles. Though not all of their efforts have formed fruit, still there is a reassuring accumulation of evidence that they are moving in the right direction. Separately and (continued on page 16)

4



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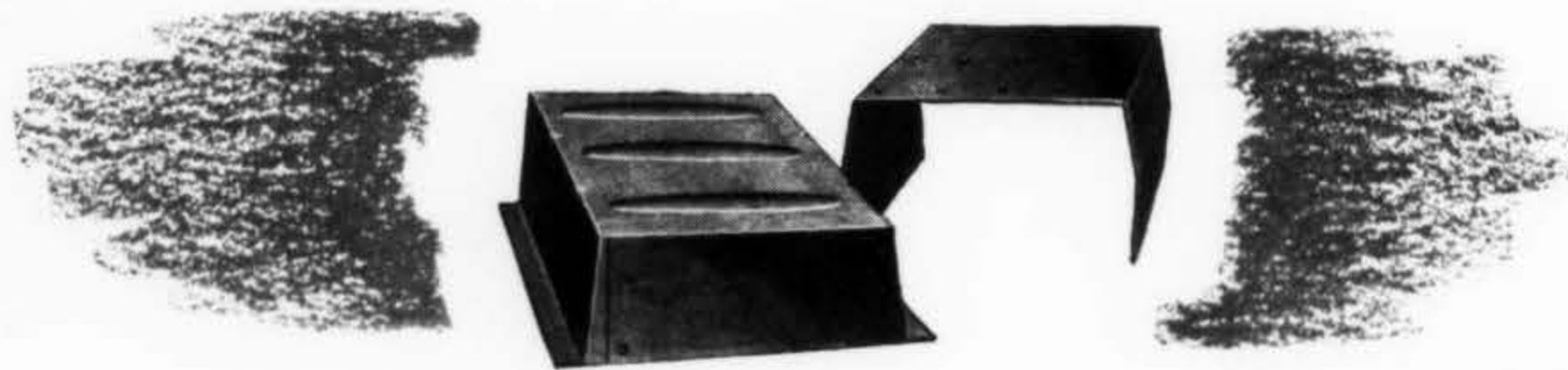
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<b>10 Honorable Mention Awards,</b>	<b>\$25.00 each</b> . . .	<b>\$250.00</b>

CONTEST CLOSING AT MIDNIGHT, FEBRUARY 15, 1945. ALL ENTRIES MUST BE POSTMARKED NO LATER THAN THAT TIME. EACH ENTRANT WILL BE ASSIGNED AN IDENTIFYING NUMBER TO APPEAR ON HIS ENTRY. WRITE TODAY SIGNIFYING YOUR DESIRE TO ENTER.



## Let Your Imagination Go!

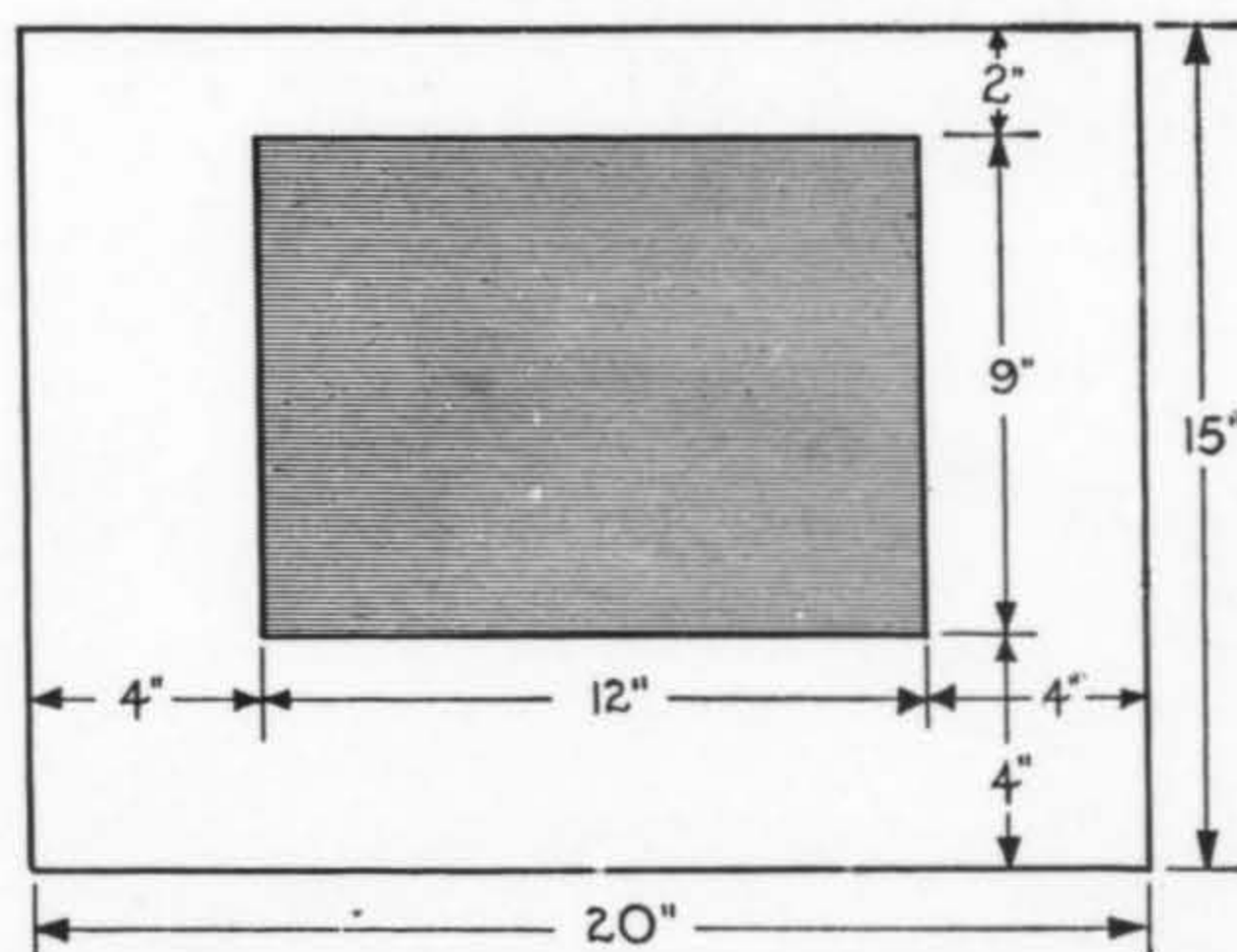
This contest is designed to bring out your ideas of beautiful, practical bathrooms using Colotyle *plastic-coated* wall sheets as the predominant wall material. Each entrant will be supplied with catalogs and other literature showing colors, features, acceptable construction, etc., upon request. You may submit as many entries as you wish, but you are eligible for only one prize.

## Contest open only to Licensed Architects and Architectural Draughtsmen

Only Western licensed architects, and draughtsmen sponsored by licensed architects, are eligible to compete. The contest is limited to those persons residing, or working, in Washington, Oregon, Idaho, Montana, Nevada, Arizona, California and Utah.

## Make Visualizations to Size

You are required to show just one perspective drawing, and each drawing should be to standard size, as given in the illustration below. Drawings should be to scale of one inch to one foot; floor plans one-quarter inch to one foot. (See rules for complete details.)



## Judges:

Judges will be selected from professional architects and editors of architectural magazines.

## Read These Rules Carefully

These simple rules are designed to put all competitors on an equal basis, and to protect them. Read them carefully so that your entry may not be disqualified because you overlooked some rule.

### CONTEST RULES

1. The contest is limited to licensed architects and to architectural draughtsmen sponsored by registered architects.
2. Judging will be based on [1] Over-all bathroom design, 40%; [2] Originality of wall design, 20%; [3] Practicality of wall design, 30%; [4] Use of color, 10%.
3. Each entrant should notify the company of his intention to submit an entry. Each entrant will be assigned a number which should be the only identification on the entry. Upon such notification, the Colotyle Corporation will send catalogs and other published material to aid the entrant in formulating his entry.
4. Any architect desiring further information regarding the use of Colotyle, Colotyle accessories or any information about the contest should write his questions directly to the Professional Advisor, Mr. Robt. McClelland, A.I.A., 706 Republic Bldg., Seattle 1, Wn.
5. Designs may incorporate the use of other materials, such as plate glass mirrors, wallpaper, etc., in conjunction with Colotyle, but the Colotyle must predominate. Use of other materials must be practical applications of such materials, and must enhance over-all design.
6. No employee of the Colotyle Corporation, or member of an employee's family is eligible to compete.
7. Prize entries will become the property of the Colotyle Corporation. Others to be published with the approval of the competitor.
8. All entries must be mailed to the Colotyle Corporation, Aurora at Mercer, Seattle 9, Washington, and must be postmarked no later than February 15, 1945.
9. In the event of a tie, duplicate prizes will be awarded.
10. The decision of the judges will be final.

### COLOTYLE CORPORATION

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# BOOKS

**TIME MUST HAVE A STOP** (Aldous Huxley; Harper & Brothers, \$2.75) After the world war that has been ominously indexed as Number One, there was an epidemic of table tapping and ouija board rapping that turned the country into a semblance of the Morse code. The epidemic spread to fiction and to the stage. Ghosts came and went like bats in an empty barn, the ectoplasm market was bullish. Now, it seems, we are in for it again. There is another war (in case you hadn't noticed), the ghosts are walking. A ghost bell tolls, not once, but incessantly; not for one, but for a thousand. There is a cogent need to explain death, or to deny it. We can expect anything—from charlatans battenning on grief by taking advantage of the credulous, upwards to an informed reappraisal of whatever religion and science may have contributed to the subject.

A few weeks ago I picked up two books, quite at random. It turned out that they both made excursions across the border of what is known to the weird sisters in bandanas as the Other World (the terms heaven, purgatory, and hell being too rude for the table tappers); and they more or less represent the extremes of what we are in for. Of the two, Aldous Huxley's *Time Must Have a Stop*, being the product of an alert, informed, subtle mind, is a fine novel, spooks or no spooks. The other, Philip Wylie's *Night Unto Night*, spooks or no spooks, is so much clabber. The comparison, if any, goes to show that a good writer can be trusted with any subject; a dubious writer—can't.

Huxley never waxes emotional over the spirit of Uncle Eustace. This Uncle Eustace has been a luxurious old boy, a discriminating sensualist, a voluptuous aesthete. His life, including his sins, has had relish and robust good taste. He has shown no particular concern for others; at the same time, he has caused a minimum of annoyance, and, like a fine Siamese cat he has given pleasure simply by being what he is. After his sudden demise you think him over, and you sincerely miss him. He was a good person to know. Then, when you find him engaged in a spiritual struggle, you are surprised at Uncle Eustace, surprised at Aldous Huxley, and finally surprised at yourself for being surprised. What is this spiritual struggle, that it should be the prerogative only of the grim, the

joyless, the unamiable? That it should be the subject matter only of the pamphleteer, the crackpot, or—at best—the mist-dwelling theologian? That it should be as unmentionable, among vanguard intellectuals, as sex in the court of Victoria? Certainly the sexual processes, and all other physical processes, are not only admissible in present day literature, but virtually obligatory. Why the taboo against the soul? Can it be possible that we—denizens of an era that knows all the answers—are not liberated? That we have moved from one narrow cell to another narrow cell which is merely the converse of the first? That "free thinking" is not free, but another closed doctrine, with an Inquisitorial Council of its own, to sentence derelicts from heresy with as hot a fanaticism as caused the Spanish gentlemen of old to sentence heretics?

In all this I am more or less talking to myself. When I discovered, in chapter 13, that Uncle Eustace was embarked on a spiritual struggle (however hypothetical and adroit Huxley's treatment of the subject), my inclination was to chuck the book, with that uncomplimentary sound which has threatened to become the essence of all criticism. Suddenly I had a picture of a scandalized, respectable Victorian casting aside (with the Victorian equivalent of the razzberry) such a book as *The Origin of Species*, just because it interfered with the drowsing comfort of HIS convictions. I was doggoned if I would be scandalized, or Victorian, or even respectable. Huxley, like him or not, is a man of rather terrifying knowledge and deadly logic. To miss what he has to say on any subject, including the spiritual, is sheer indiscretion. So I read on, and the going was good.

The central character is not Uncle Eustace, for all that he is most interesting, but Sebastian Barnack: 15 years, old, much like the slightly more mature Denis Stone of *Crome Yellow*, much like the adolescents of Gide: precocious, sensitive, gifted in the assembly of rare words, searching for *le mot juste* but never finding it except in the periphery of language (for these literary adolescents, the *mot juste* for "cow" never turns out to be "cow"). But into his world of fantasy and verbiage the world of objects and persons and events obtrudes itself. He finds himself in a mesh of incidents, caused largely by his bragging and brattish blundering, which threaten to set him forth before the world as a thief. Now he is in no wise the precocious poet, but a reasonably cowardly, reasonably selfish, reasonably mendacious ephebus. He is extricated, through

(continued on page 42)

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# CINEMA

## comment and criticism

Darryl F. Zanuck, the man responsible for that really great picture, "Wilson," is the first motion picture industry spokesman to issue a statement on what to do with Germany's motion picture business. As the principal speaker at the American Nobel Anniversary Committee Dinner in New York, Mr. Zanuck urged the complete destruction of the German motion picture industry as a step toward international peace. In his own words: "We can no more trust the Nazi film makers to stick to entertainment than you can trust the Nazi munitions makers to stick to plowshares. Unless the Nazi film industry is uprooted, absorbed or totally eliminated, we may look forward to a postwar series of apparently innocuous little comedies, dedicated to the theory that while Hitler may have lost the war, Germany and the German people were never actually defeated, and that Germany's day in the sun is yet to come."

Mr. Zanuck's speech and his proposal are errant nonsense. One might use the word 'irresponsible', except that as a film industry leader he speaks with authority. In another portion of the same speech Zanuck tells his listeners what Allied-made films must do: they must educate, re-educate the Germans, make them aware again and again of why the war was fought, of the issues in this war, of the issues and problems ahead. The producer pays tribute to films in this and other Allied countries as part of the national mores, as a vital part of the national tradition. And what he says of American pictures is surely true of German films, too. He asks specifically for freedom of the screen. "I ask," he stated, "for a free screen throughout the world."

Up to the time of its seizure by Dr. Joseph Goebbels' official Nazi Filmkammer (Film Chamber) the German motion picture industry in 1933 was producing some of the screen's finest film efforts. Pictures like "Blue Angel," "Last Laugh," "Congress Dances," "Tartuffe the Hypocrite," "Kammeradschaft" among many other fine films. It is true that once the Nazi party gained control of the film industry, the German screen and German films

were perverted for outright propaganda uses, and the Nazis have since turned out some virulent pictures. But in the long years up to 1933 during which the German film industry came to the fore it had become as much a part of German folkways as Hollywood is a reflection of much in American life.

To suggest, therefore that the German film industry be uprooted and destroyed is like asking that Germans never write again, or that they be prohibited from producing plays in the German language, or that their newspapers cease publication. Undoubtedly a certain amount of policing and censorship will be necessary. As Zanuck suggests there will be those who in Germany will attempt to justify Germany's years of aggression, will attempt to remind the world in subtle and devious ways that Hitler lost the last battle but Germany will someday win the war; just as there will be novelists and pamphleteers who will continue to sing the praises of Hitler and his Third Reich for the next hundred years and more. But to ask for world-wide freedom of the screen in one sentence; and ask for its partial destruction in the next sounds like double-talk to this writer.

In short, Mr. Zanuck's program is much too facile, and a reflection of bad thinking and bad logic. What to do with the German, Nazi-inculcated motion picture industry is about as tough a nut to crack as what to do with Germany, or what to do with German youth. I do not believe that Darryl Zanuck would seriously suggest the decimation of the German people as an answer to this Teutonic problem; nor would he seriously suggest the destruction of German printing presses and the total confiscation of pens, pencils, ink and typewriters to keep the Germans from any form of literary self-expression. Motion picture film-making is a form of self-expression, and as such it deserves and merits the same dignity and respect of any of the other creative arts. Mr. Zanuck said so, but perhaps he didn't know it. There is still a Germany of Thomas Mann, Heinrich Heine, Albrecht Durer, Bach and Schiller. It is this Germany we must re-create. It may take a generation to find that Germany; but we must have as much faith in its existence as we have in our own national destiny.

*Disney Notes:* What happens to your innards when you sit down  
(continued on page 42)

## Perfection IN A SMALL "PACKAGE"

Mere size does not determine a home's capacity to give pleasure and comfort to the owner. Witness this "gem" of a house, designed by architects *W. J. Varner* and *Herbert Mann* and built by *Noland Morris* ... for Mrs. Louise Bergman, Los Angeles. ★ Its heating system equals, in quality and performance, that of any mansion: a compact PAYNE

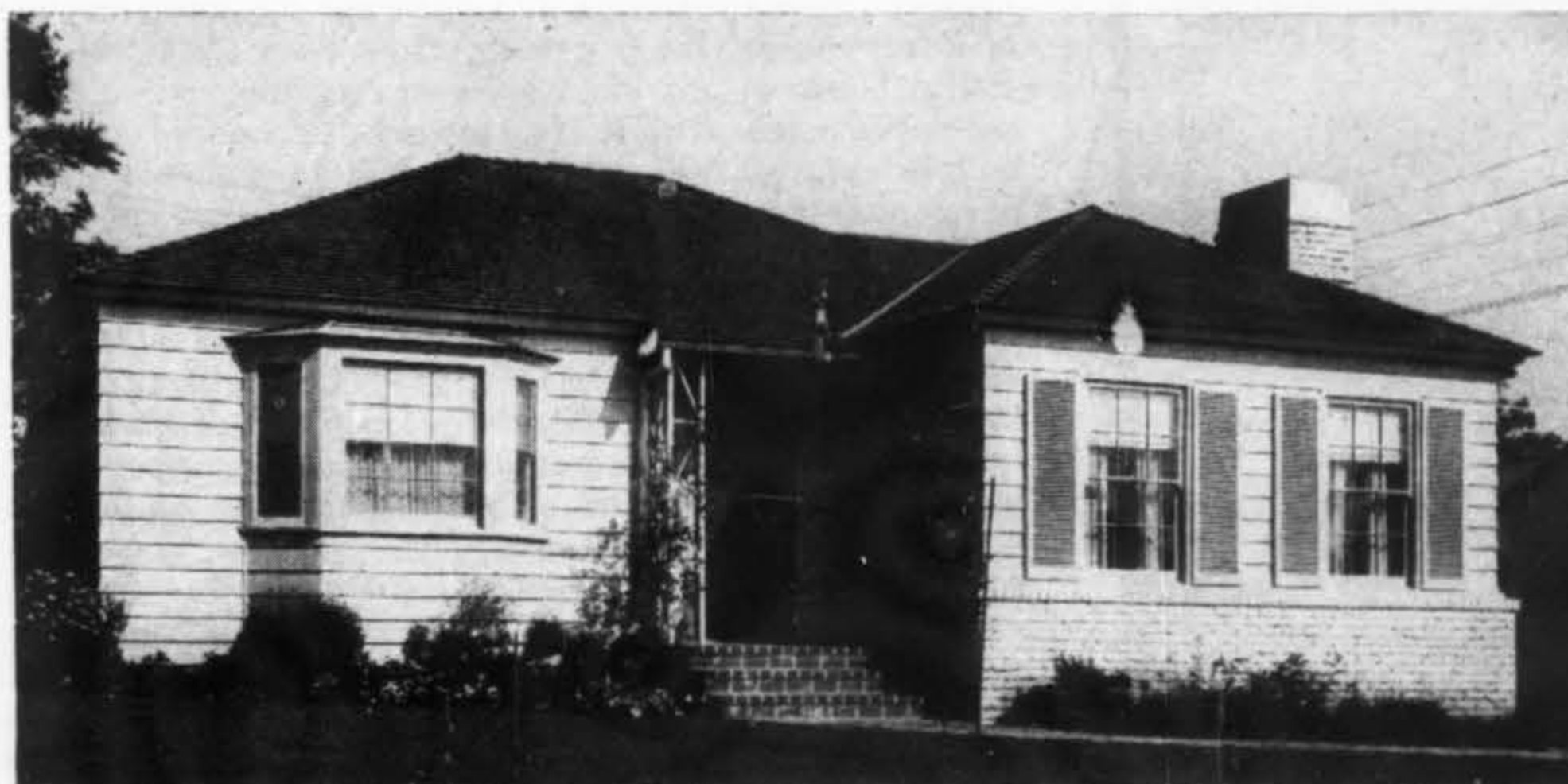
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# MUSIC

The most deservedly famous South American composer recently visited Los Angeles. He conducted the Janssen Symphony in a long program devoted to three of his own longer compositions. These are *Symphony No. 2*, written in 1917, *Choros No. 6*, written during the early 1920's (it is listed as *Choros No. 9*, composed 1922, in my catalogue), and an orchestral transcription by the composer of his *Rudepoema* for piano, written in 1921 for Arthur Rubinstein. The audience rose hesitantly, being unaccustomed to such acts of homage, and stood in a body to welcome the distinguished composer. They applauded with flattering approval throughout the long concert. Nonetheless, insofar as they had known the music of Villa-Lobos, they were disappointed.

Like most composers who work outside the mainstream of contemporary music Villa-Lobos is at his best in the smaller forms. His *Choros* for violin and cello, which plays a little over four minutes, is a miniature masterpiece. His small songs and piano compositions, though uneven, have sustained musical interest. The two recorded albums of his music are an invitation to further hearing.

The compositions Villa-Lobos conducted in Los Angeles are larger than any of the works in the recorded albums. The symphony runs close to an hour. It begins with determination and effectiveness and keeps up a good average of movement and interest during perhaps two-thirds of its very long first movement. Then it goes to pieces. Throughout the remainder of the symphony the occasional good moments are swallowed up in putty and bad imitations. The composer's famous declaration, "Better bad of mine than good of another's," is given a determined workout. *Choros No. 6*, of which most of us hoped better things, turned out to be as rudimentary as the symphony, while the *Rudepoema* made it three of a kind.

Some of the musicians present, knowing the rehearsal problems involved in bringing to performance an entire program of large compositions in a practically unknown idiom, were inclined to be more generous. They admitted and deplored the continuous unmodulated blare of brass roaring elementary melodies. They saw no reason for the uncritical addition of section upon section without progression or dramatic interest. They felt that the many unprepared climaxes and the obvious violence evaded the genuine subtlety of primitive music to offer a less than Tchaikowskian alternative. But in the midst of much that was impossible to praise and worthless to defend they detected many small passages of unique rhythmical and tonal beauty. Most of these passages were in the manner of what one ignorant of the matter can only presume to be native Brazilian music. They were performed on drums and native instruments. Without the symphonic apparatus Villa-Lobos was at his best. Then why should he trouble himself to write symphonic music?

In a world becoming creatively constricted by the historically sudden overwhelming discovery of its past accomplishments the naivety of a mind like that of Villa-Lobos seems positively heroic. He set out to give his country music of international importance, and he did it. Knowing that only the most sophisticated of his fellow countrymen would take pleasure in a diet of native music or music developed from it, he borrowed freely from the stockbin of European melodic fragments, using them often with less art than Philip Sousa to provide a noisy and exciting stimulus for the undeveloped national taste. In the midst of and often accompanying and in contrast with these jerry-built symphonic borrowings he developed the national music into an idiom of extraordinary delicacy and rhythmic interest. Like Sibelius he found means to convey in abstract musical terms the feel of his own country, the screaming approaches to its jungles and their vast dark silences, the long slow moving of rivers, the relative immaturity of its cities, the genuine primitive culture of its natives. Of its bird-cries alone he has made an impressive means of musical ornament. No determining principle of structure or strict conception of form appears to govern or interfere with his naive progress. Some time ago he acknowledged having written a good deal more than a thousand separate compositions. He composes steadily and without self-consciousness. His framework is the simple melody, elaborately accompanied. Lately he has been asserting that a real composer can turn any theme to music. In proof of this contention he has set to music a graph of the skyline of New York in silhouette. Since any combination of tones, integrated by harmony and rhythm, is a

(continued on page 40)



# MUSIC

## IN THE CINEMA

Music that makes you laugh, or at least smile, is a potential source of entertainment that has hardly been tapped. Humor has often been released by purely musical means, even without the foil of some pictorial representation; the alliance between aural and visual impressions exemplified by the sound film enhances the possibilities for comedy a thousand-fold.

Paradoxically enough, it is not to the screen musical comedy that we turn for examples of humor in music, but to the cartoon film and even, occasionally, to the more-or-less serious dramatic picture. Perhaps the term musical comedy is a misnomer, for rarely, if ever, is the comedy inherent in the music. The slapstick situations that are a mainstay of cine-musical plots are usually separated from the songs and instrumental background as if by a high wall. True enough, song lyrics are sometimes witty and laugh-provoking, but not the music to which they are set. Melodies in musical comedies are merely supposed to be catchy; they help express the heroine's amours or further her uncontrollable impulse to break out into a tap routine, or flit about like Pavlova.

But I do not want to imply any criticism of hit-tunes; they are often a most pleasant adjunct to an evening's entertainment. One of the most charming comedies of the season, *Meet me in St. Louis* (Judy Garland and the inimitable Margaret O'Brien, with a host of others), is rich in attractive songs that remain in one's memory and bid fair to rival Oklahoma's music in popularity: the title melody, which was the official song of the Louisiana Purchase Exhibition held in St. Louis in 1904, and the Hugh Martin-Ralph Blane tunes, notably "Have Yourself a Merry Little Christmas" and "The Trolley Song".

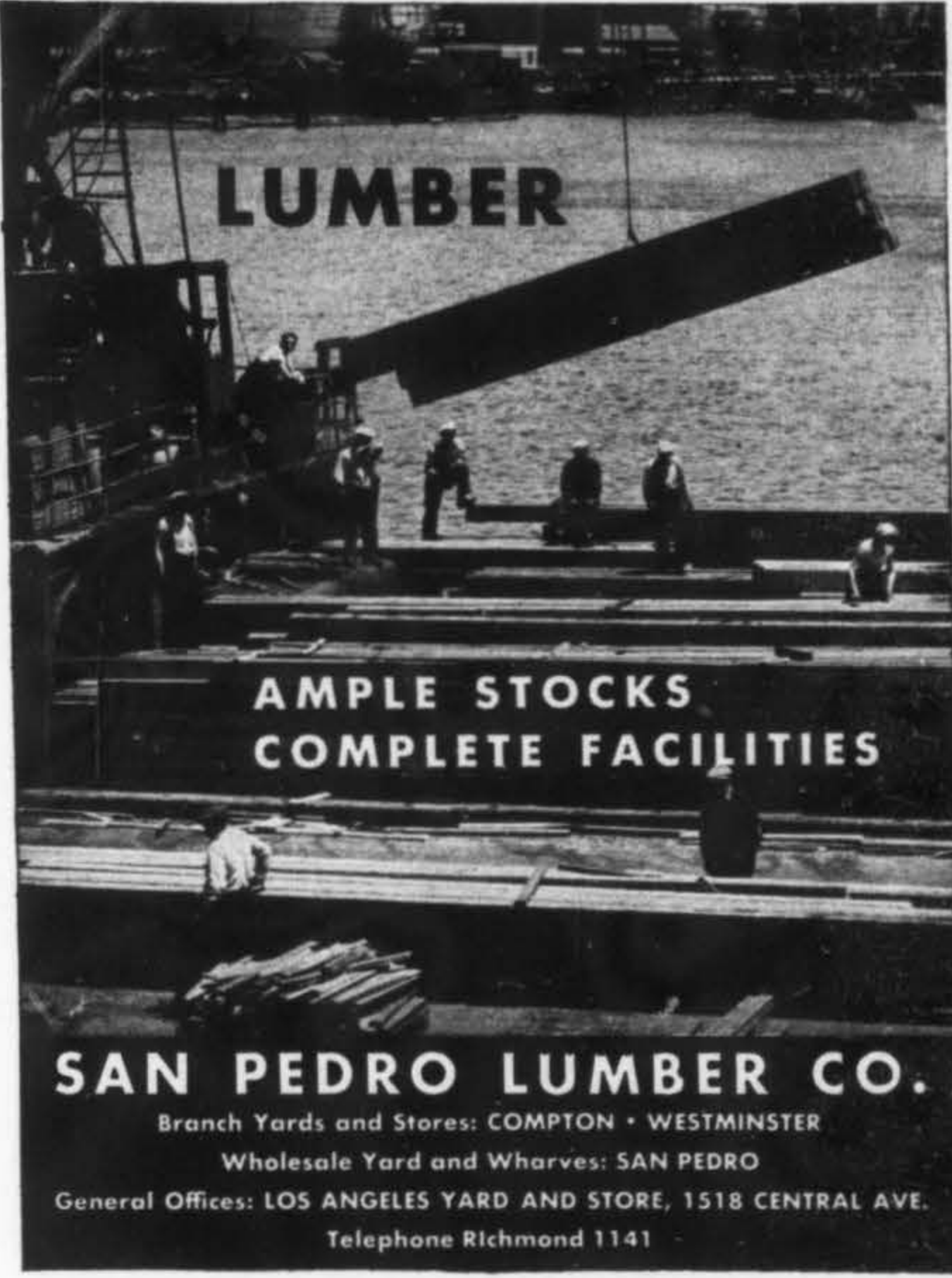
It is strange, nevertheless, that the producers of screen musicals do not sometimes glance at the palette from which the humor of cartoon films is derived, for there they would find a well-spring of enjoyment, comical music, that has largely been disregarded in other types of film. The cartoon's primary function is to be funny. Since much of its effect is derived from rapid-fire action without dialogue, it provides an unusual opportunity to the composer who has the knack of humorous embellishment. Much of the fun inherent in cartoon music is derived from its associations. Thus a musical quotation that has familiar connotations can be comical when used to accompany incongruous events. The galloping rhythms of the *William Tell* overture, for example, have so long been mated to the movie and radio riders of the purple sage that even an unsophisticated audience will realize that the cartoon composer is pulling its leg when the same theme recurs for a Roman chariot race with Donald Duck in the driver's place. Richard Strauss's incidental music to the banquet scene from *Le Bourgeois Gentilhomme* contains obvious quotations from other compositions: the imitation of baaing sheep from his own *Don Quixote* to accompany the mutton course; and a bit from *Das Rheingold* as embellishment to the salmon.

Sometimes the orchestral background may comment independently upon the action of a film, with humorous intent. In an excellent screen comedy of recent vintage, *Together Again* (Boyer, Dunne, Coburn), the sole musical moment that merits attention is a humorous one: a new model presents herself to sculptor Boyer; as she walks down a hall toward her dressing-room, he glances after her for some time, while his alter ego, the unseen orchestra, reveals his thoughts to the appreciative audience by whistling in more than amazement.

The essence of humor in music is deviation from the norm. When we listen to Shostakovich's Polka from the *Golden Age* ballet, we immediately realize that something familiar is being burlesqued. There are sudden thumps in the wrong places; the banal melody sounds ludicrous because its accompaniment runs along in a different key. More subtle are the occasional wrong entrances and helpless sequences in the *Tempo di Menuetto* of Beethoven's eighth symphony. Purposely bad music (the *mauvaise musique* of Stravinsky's *Petrushka*, for instance) makes us grin only when its context is serious and of indisputable artistry.

The classical example of humor through musical distortion (wrong notes) is, of course, Mozart's *A Musical Joke*. In less hectic days I once heard Edwin Fischer and a chamber music group play this piece in the Munich cathedral of malt and hops called the Hofbräuhaus. At first the pleasantly mellow atmosphere was full of

(continued on page 40)



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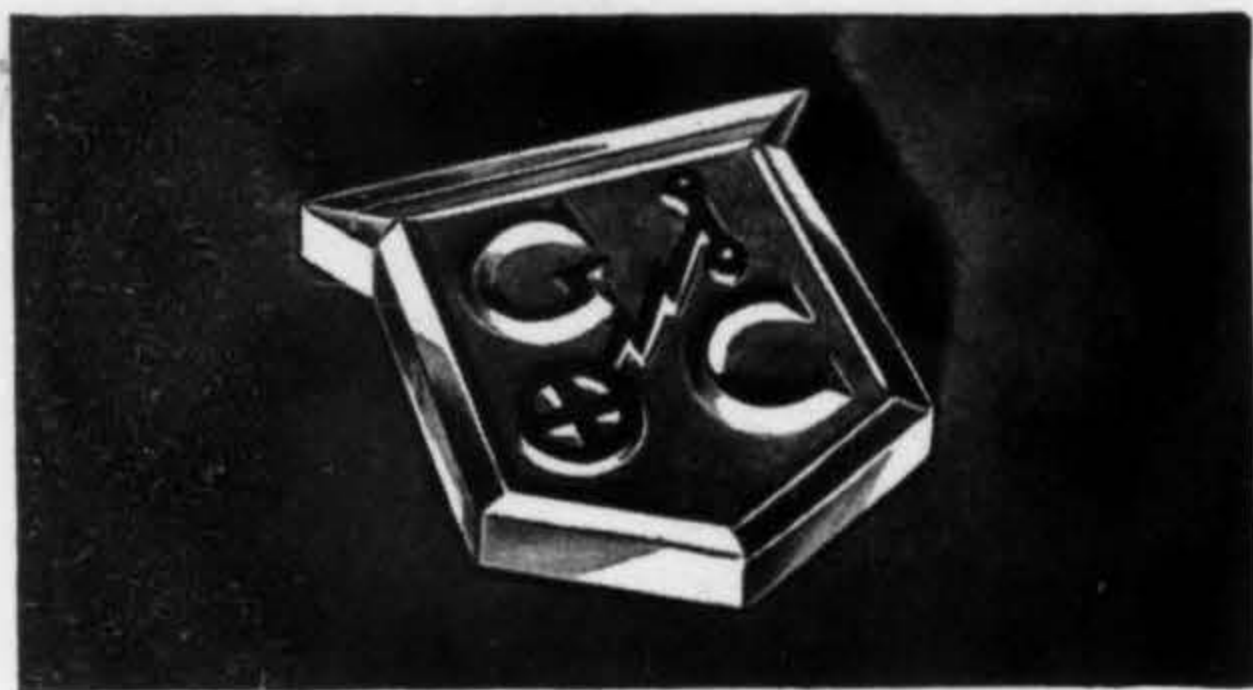


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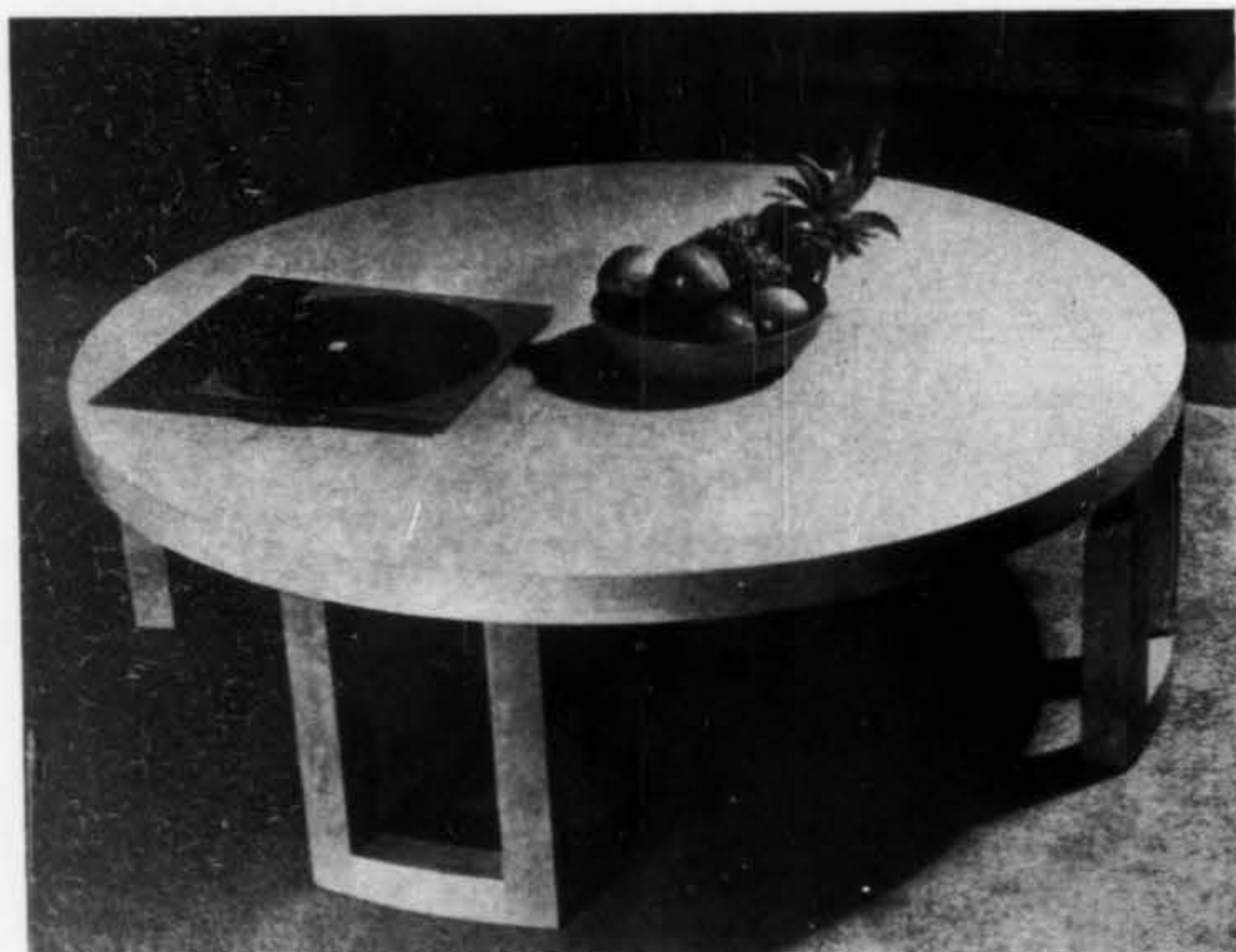
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### ART

continued from page 4

quite differently, the abstractionists and the surrealists have been seeking the fundamentals—one, through controlled projection of concepts, the other through intuitive selectivity. We might call one the scientific approach, the other the poetic or psychological. With the successful fusion of the two we stand a good chance of rediscovering art.

The recent "kinetic paintings" of Knud Merrild, exhibited at the American Contemporary Gallery in Hollywood during December, reveals an attempt to open up some of these new frontiers in visual perception with the use of semi-controlled material. For many years Merrild has sought the means to express something more profound than surface realities. At times it has been through the use of abstract forms, at others it has been free association and subjective ideas. In these new paintings there is a marked break with the past and a greater willingness to abide by the "laws of chance". Nor is there any valid reason why this should imply a weakness in the artist. It requires a highly developed intuitional judgment to produce painting of the quality Knud Merrild is now doing in "flux". There are innumerable instances where a similar technique has been used, but cheaply and without reason or value—in marbelized floor coverings, plastic materials, in hand decorated knick-knacks employing sealing wax or candle drippings. After all, it is not the technique which is to be judged, but the results; not whether every inch of surface has been stroked by a brush which follows the dictates of the artist's hand, or the implication that he has "cheated" by using other means; but what has emerged from the artist's mind. That his experiments in Flux have led Merrild into new and deeper channels of thought is not only to be found in the paintings, but reflected in their titles as well, and in his realization as expressed in the catalogue foreword that "it is not how we write nor how we paint but how through art or otherwise we become artists in being".

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### SAN FRANCISCO

One morning in November San Francisco street cars appeared with bright orange placards announcing an anniversary in the art life of the city: the 20th year of the California Palace of the Legion of Honor. The interesting thing about such events is not so much that the institution concerned has reached a certain number of years of existence but in the contemplation of what has come to pass in those years. Perhaps the most significant thing about this anniversary was that the name of the artist whose work was gathered for the commemorating exhibit was the one prominent word on the orange cards moving back and forth and about the city, blazing out on the fronts of approaching street cars and retreating with colorful shouts from the rear as the cars moved on. The name of the artist was RENOIR and such was the size of the name that it could be read a block away. Therein lies a fact for contemplation. If, twenty years ago, an exhibit of Renoir's paintings had been shown at the opening of the Legion and the same method of advertising used, it is doubtful if ten people out of every hundred thousand in San Francisco would have recognized the name and known what it stood for. Now it is safe to say that several thousand, at least, out of every hundred thousand had come to know the name and had seen some of Renoir's paintings, either in exhibitions or reproductions in color. Yet twenty years ago even reproductions of Renoir's work were to be found only in a few little known art books and those mostly in black and white.

The education of the public in matters of art is a slow process. The Legion is one of numerous new museums that have opened throughout the country in the past two decades and these, along with new techniques in educational methods, have gone a long way in achieving a greater consciousness and knowledge of art among the public. But there will always be some such "lag" in understanding between artist and public as this period of twenty years which is the example of the moment. Just how much real understanding there is is always questionable too but there are many hopeful signs. Renoir is more readily acceptable to the average person because he is a realist in the sense that his paintings are recognizable objects in normal relations and proportions. The many movements which have come after Renoir which do not base their interest in realism are not so easily understood. But as the years bring mitigation of the shock of such departures and education recognizes the value of unprejudiced study there can be little doubt that at some future anniversary the art heretics of today will be as well known and accepted, even understood, as is Renoir today.

(continued on page 39)





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# notes

I N P A S S I N G

AFTER FIVE YEARS of planetary war, Christmas again points an accusing finger at mankind. It points up again the tragic hypocrisies by which we try to symbolize a dream of life in terms of the realities. It is unfortunate that we have been unable to create a symbol so satisfactory that we no longer feel it necessary to become that symbol ourselves and are quite content to contemplate a beautiful idea and then neatly cut one another's throats in the back rooms of the world.

We began a war with a symbol—we called it "the four freedoms" and for a long time it served to state our purpose in committing ourselves to years of destruction. But, like any bargain made under pressure of struggle, the urgency wears off as the time to pay up comes closer; we find ourselves trying to hedge on the deal just a little to see perhaps if we can make it slightly more advantageous to our side. It seems that we will never learn that true nobility of purpose is likely to be expensive but that expense has nothing to do with the real dignity of man; and that no expenditure is too great to maintain it and to translate it into reality for all men. Therein certainly lies at least a large part of the objective of civilization. If that is not true then we have done a lot of talking and a lot of thinking and a lot of writing for no other purpose than to pretend that we are good people. The "alright-we-go-to-church-on-Sunday-but-for-the-rest-of-the-week-the-buyer-had-better-beware" kind of people.

At this point, in the confusion of war, it is rather difficult to know what is happening in terms of our pledges to other nations. Most of us (who are the men on the streets of the world) can never be so sure of their information that they can make a definite pronouncement or a definite judgment on anything like world policy—simply because we cannot base an honest judgment upon the facts that are placed before us. As an example we can personally remember when we were hood-winked on the whole situation surrounding Mikhail-vitch. And it was only recently that we were actually allowed to see what went on in the mysterious bowels of the Chinese situation.

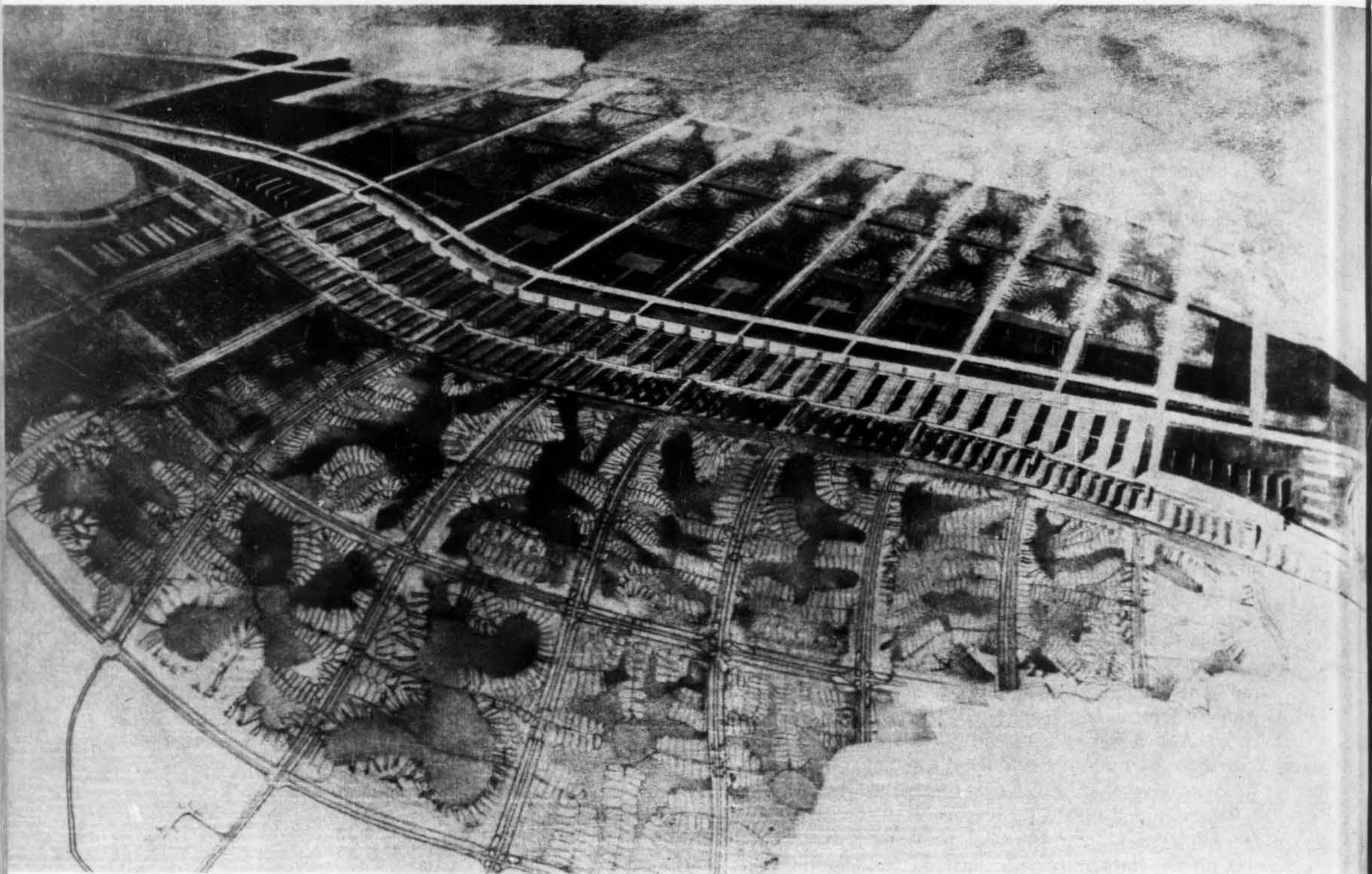
We can, therefore, only state first principles and urge our representatives every minute of the day and night into performance of all functions that will at least tend toward the accomplishment of these first principles. Right now the only solution for us, this side of insanity, is the ability to understand and take the long view. Certainly none of us ever felt the immediate result of the end of the war would be a bright new shining world the very next morning. New worlds, like human beings, are born in travail and pain. It is not therefore time itself, but what is done within time that will be the proof of the pudding that is now being cooked up. All we can do is what we must do . . . maintain a constant pressure in the direction of the promise we have made to ourselves—to rip the cover off every political sewage system that has been running the world since God knows when, and to demand that what we have said be made a truth at last.

And so back to Christmas in the fifth year of the war. It is now too late for anybody to tell the people of the world there isn't any Santa Claus. We can bicker about air routes and worry about national economies and protect ourselves in the punches and outsmart and outdeal and outbid one another as much as we please. But the final decision is going to be made within our own time by people who have at last seen and tested their strength and power through pain and suffering. People who will no longer be satisfied with equivocations—people who have been willing to die under oppression—people who have nothing else to lose, having lost everything in the name of freedom—and, that freedom they mean to have, and that freedom they are going to get and the devil take the hindermost. Certainly it doesn't take too much breadth and vision to understand that the destiny of a nation is not solely the protection of its own hindermost against all others.

The time has come when it is too late to call off the ball game because of rain, and like anything else a good ball game depends on cooperation. And that, by the way, might be our most important Christmas present to the world . . . a clear commitment that we intend to be in there and stay in there pitching under rules that apply to everybody and subject to umpires that wear no nation's collar.



# comments on planetary re

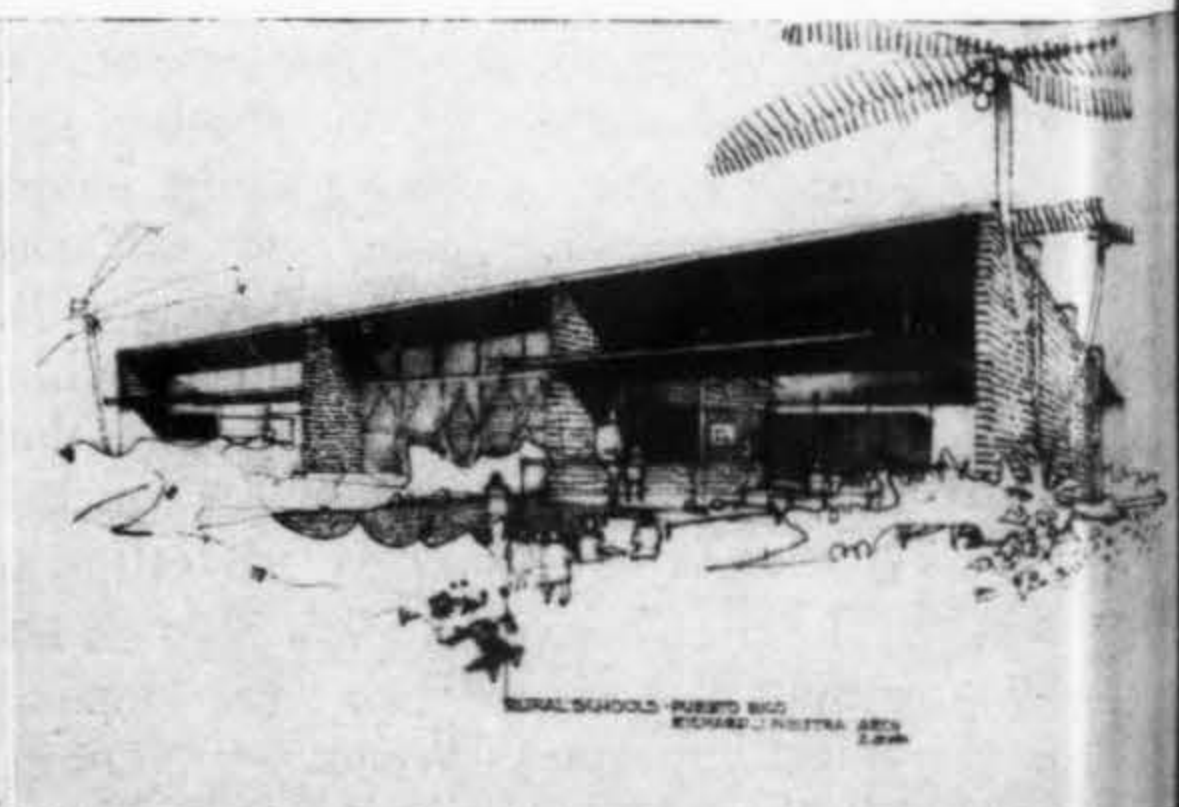


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Community Plan—R. C. R.

Long suffering peoples of "possessions" and colonies organize their own successful governments, and demand their postwar share of contemporary improvements. Puerto Rico under her populares government leads in bringing planning, schooling, health services, communal centers into the remotest back country of the Island. Elected leaders like Luis Munoz Marin; appointees like Dr. Rafael Pico, chairman of the planning board, fellow committee members, executive directors, technical staff have placed their best efforts and skills at the disposal of Governor Rex Tugwell.

Rural Health Stations, Schools, Community Centers..





# reconstruction

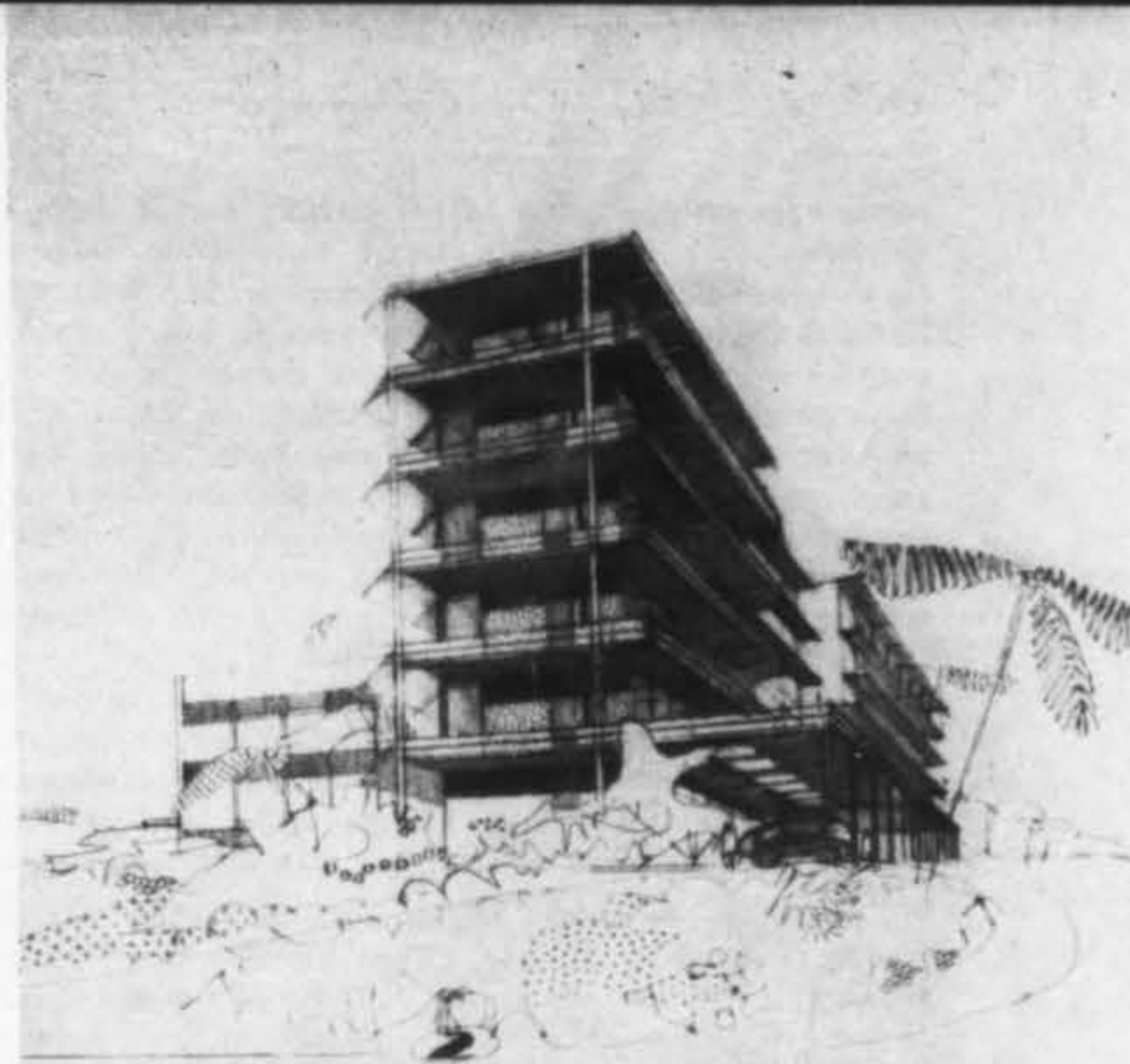
By Richard J. Neutra, A.I.A.

● By a strange inconsistency, modern wars are significantly different from those of the past in that the victors cannot and do not really plan to eradicate, rape, or even merely abandon the losers! For better or for worse, the war attitude of a Genghis Khan can no longer fit our general situation. **The dense meshwork of planetary economy** does not permit it. Now the victors must somehow consider the relief and the rehabilitation of all the far spread victims of an up-to-date war, which in its wake leaves the physical improvement of enormous areas in rubble, or at least in a threatening and doubtful condition. There is even considerable doubt about What Price Salvage! In terms of constructive action **it is well to note, that many so called physical "improvements" turned sour long before the war ploughed them under. And, they certainly ought not to be resurrected in their old form**—(not even for the punishment of the enemy! Once Tokyo's grimy old central railway station is down, no complaints about it should be taken too seriously. Surely, everybody will be relieved.)

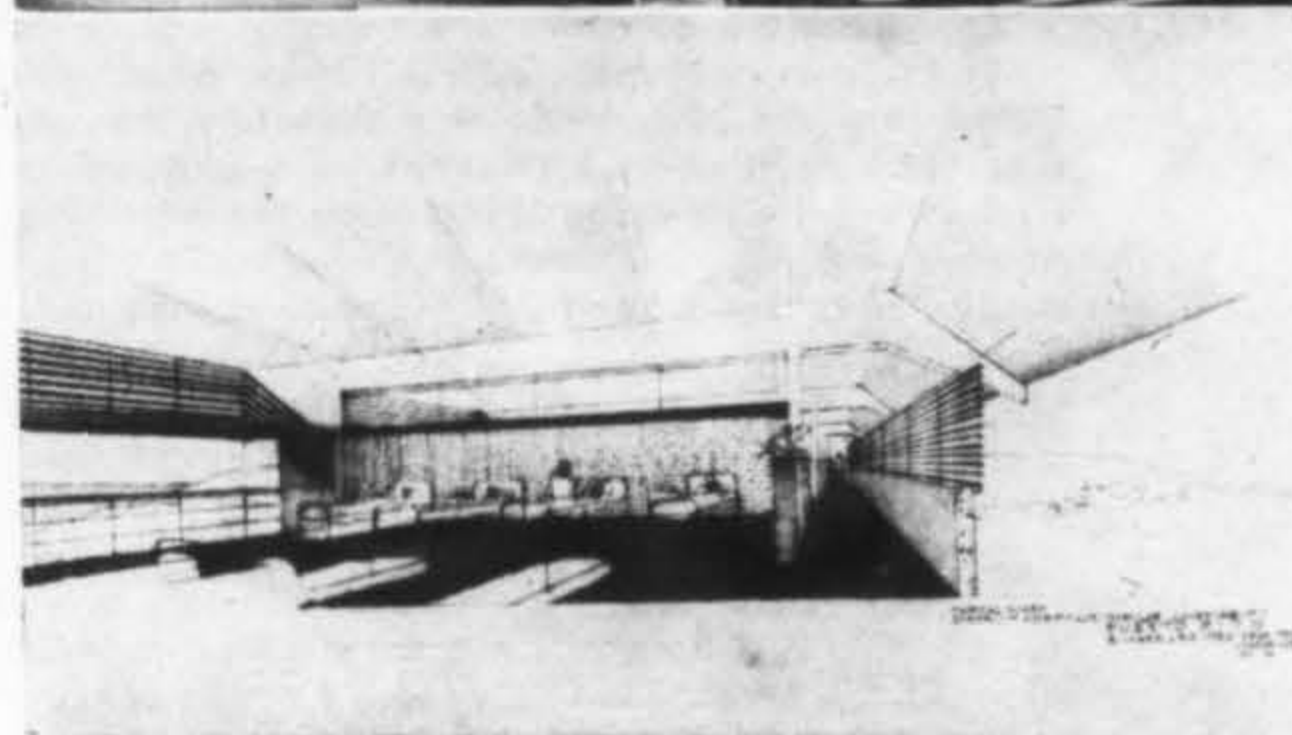
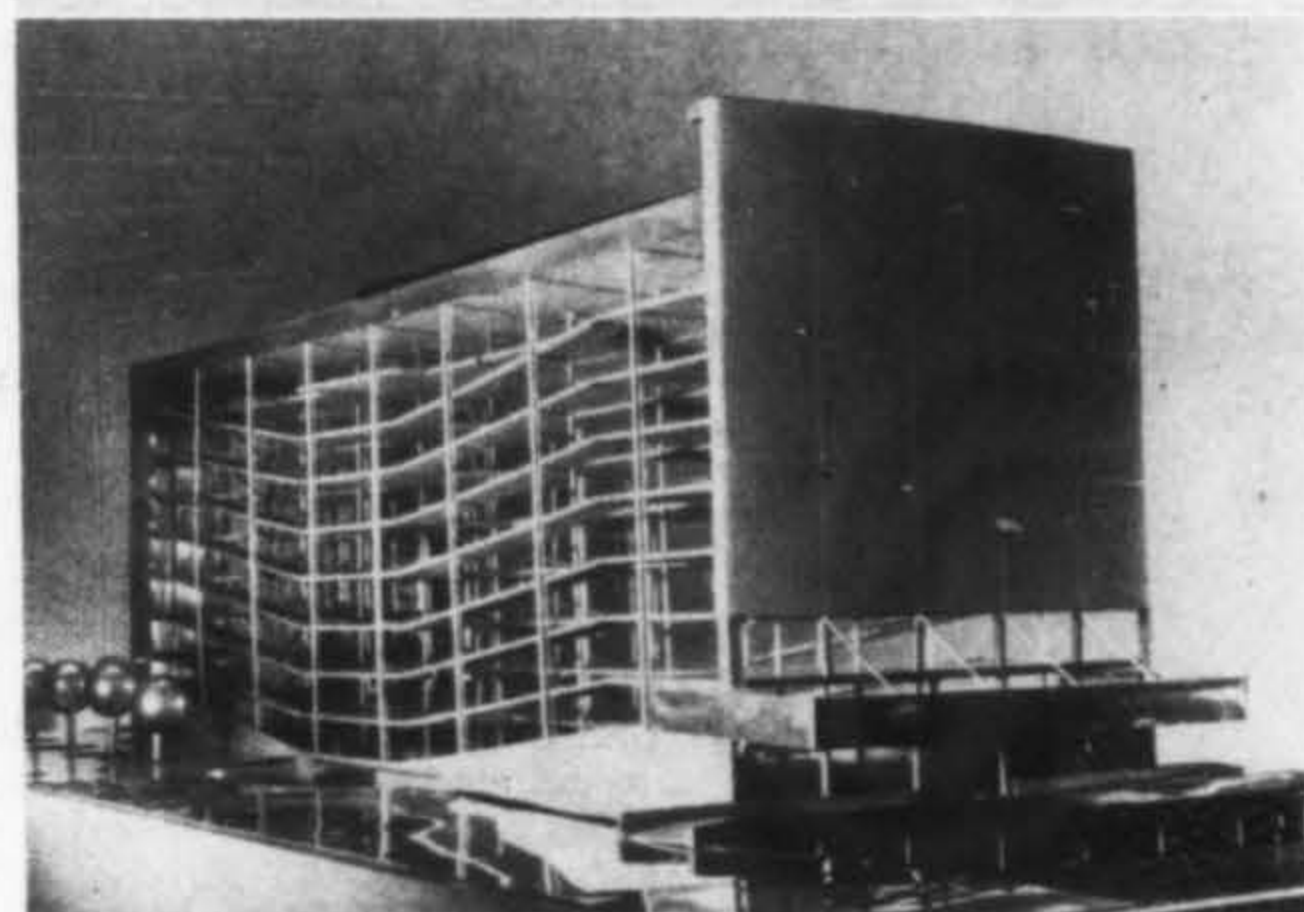
Of course, the destruction of historical monuments is regrettable whether in Italy, France, Holland, or even in enemy countries. Though more to be regretted is the snuffing out of young lives in the cruel processes of war, the mutilation of human beings, and above all the often irreparable shattering of the nerves of those who have to live through it. However, looking for some compensation we see a chance to begin from scratch after block busters in dense saturation attacks have not only cleared the surface of frozen blight and hopeless slum but have also successfully penetrated down to the liquidation of the so called "underground improvements" of leaky old brick sewers which followed a Victorian gridiron of "city plan." **This chance to start from scratch is—or at least could be—a real blessing after all the misery. Those mislocated structures, those old utility lines have long shackled the living flesh of the city to a more and more obsolete, and now often degenerated misshapen skeleton.** In order to free the future for healthy growth, a destructive enemy has done what in peacetime would make necessary great purchases of land, accompanied by exhausting and time-consuming legal procedures. Before the present war, the opportunities to undertake such measures were everywhere rare and slim. The tendency to cling to old possessions, even though they had turned into handicaps that should have been written off long ago, had become a natural inclination. The too slow progress in a normal life time may imperceptibly lose itself in stagnation—as if such were fate itself.

However, it is emergency that brings action! Emperor Nero's flames of Rome, the famous fires of London in 1668 and of Chicago some two hundred years later, should not be left to outshine in their good and great consequences of renewal, the bombing of London in the late summer of 1941, with its more infernal and spotty re-touchings of 1944.

But we may ask: are all the bombed urban sections old and superannuated? **Well, an inordinately large portion of all our cities is not**



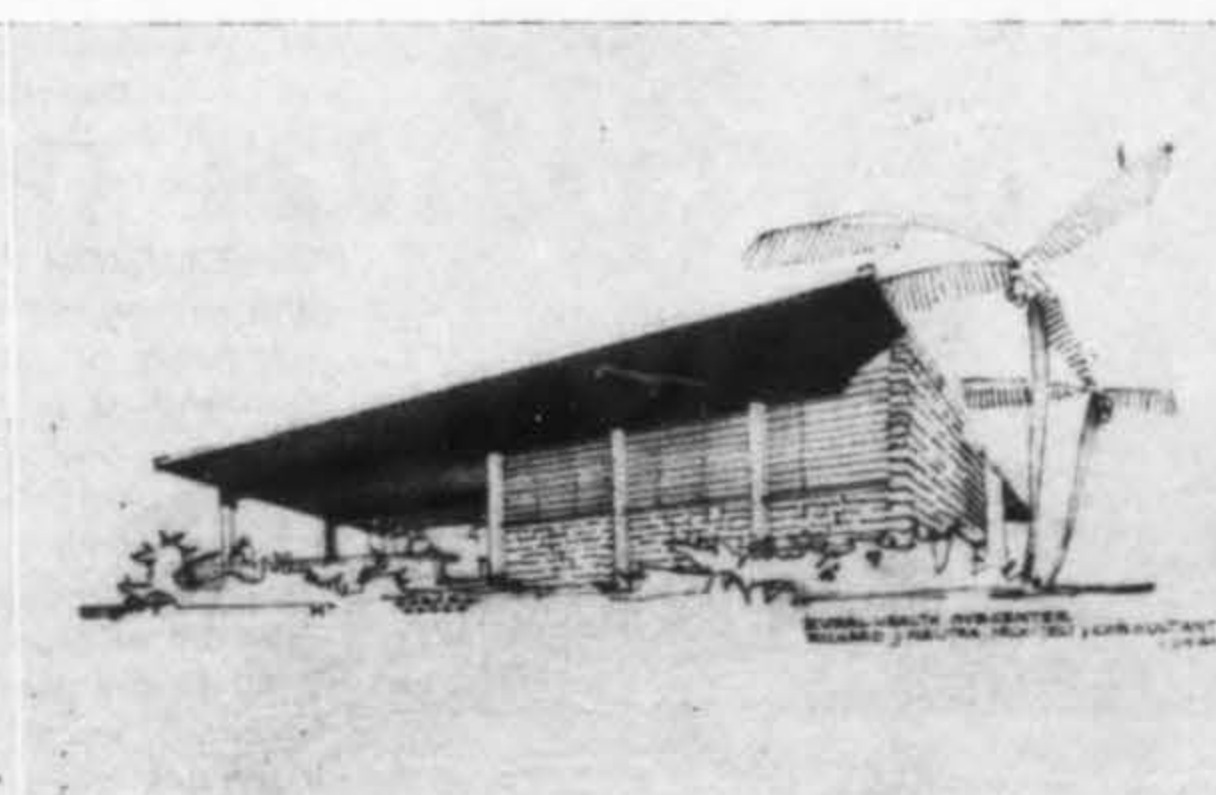
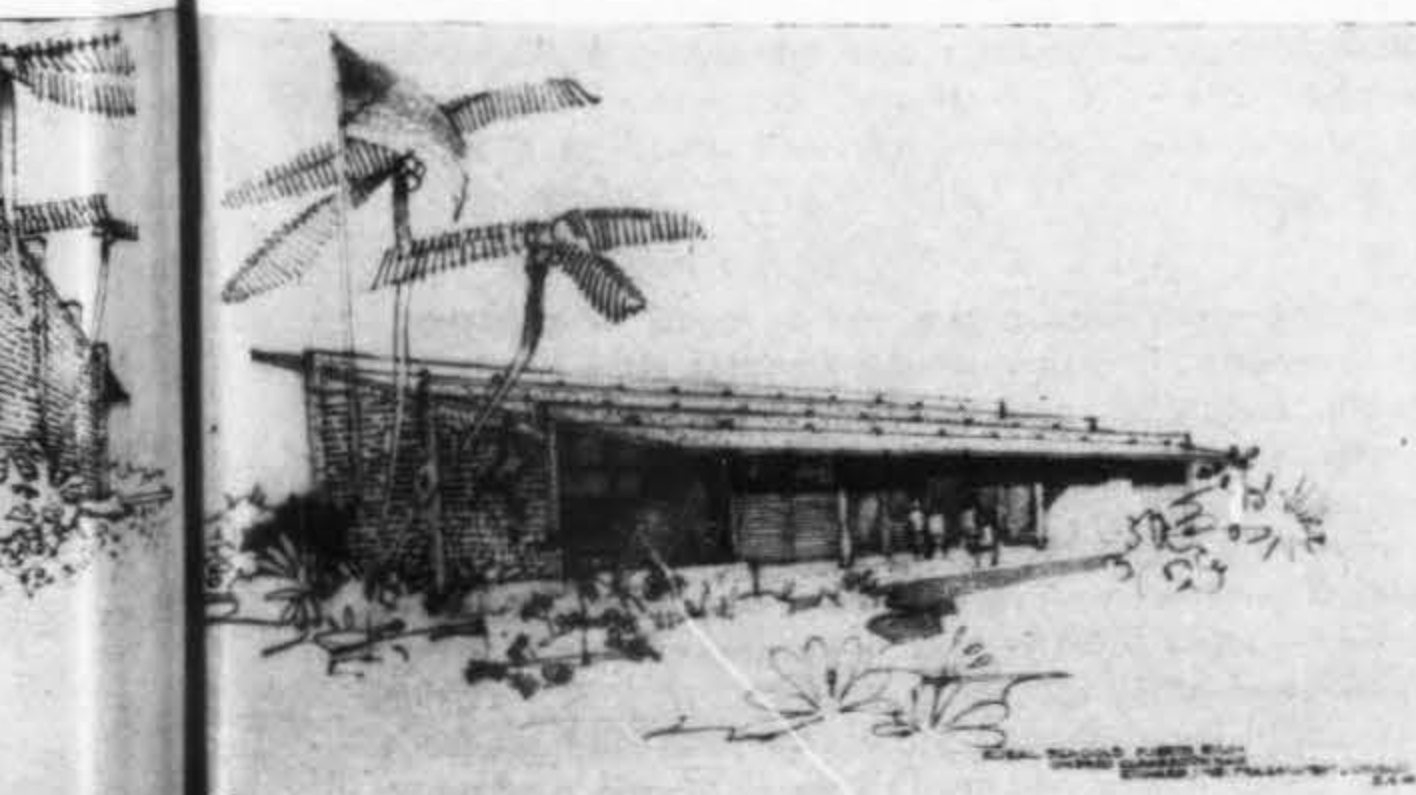
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really venerably old, but rather awfully out of date. There are miles of views that make your heart sink—from elevated and surface cars in New York, Chicago, Philadelphia, San Francisco, Los Angeles, Detroit, Cleveland, and in many smaller towns emulating the larger ones. Victorian and Wilhelminian Europe is not much better. A huge percentage of structures, as well as the so called "city plan" on which they stand never, at any time, could lay claim to being creatively designed, or even rationally considered as a whole. And from their haphazard first materializations—times, conditions, requirements, and locations have severely changed. Normally, in spite of our improved present knowledge, we hardly see how we can act about it. The entire issue is hedged in by a mountain of seemingly insuperable difficulties. But in countries which, as direct war theaters, have been so cruelly hit, great opportunity has been given to mankind as a whole: **an exemplary community construction of true economy, in true human scale, and in keeping with the means, methods, and ideas of our own day—seems possible.**

We will all profit by the experiment, no matter where the laboratory area is in which it is done. That "laboratory" may be in Belgrade, Warsaw, Rotterdam, or in any of those places where bombs have condemned the obsolete with a percussion greater than courts and building laws anywhere could ever muster.

The funds sunk into these "reconstructions" will often be not just funds raised locally—they will have cosmopolitan and not infrequently American sources. All should be greatly interested in how these funds are invested. To exercise at least the due professional and technical watchfulness is quite different from political meddling or attaching imperialistic strings. If the Chinese want to build a new railroad, or the Greeks an airport, it is only prudent for all concerned to make sure that the specific experience available in technically advanced countries is actually applied, before moneys, loans, and grants are handed over for expenditure and the situation is frozen the wrong way. It becomes a matter of worldwide interest and concern. The professional conscience of planners everywhere will demand it. While suspicions linger in some quarters when we insist on an import of our brand of democracy and politics, there is everywhere an unquestioned welcome given our technical and organizational leadership.

We may establish several categories of types of regions which await technical treatment immediately the peace conferences begin and as they drag through tedious stretches of time!

First, such regions which, by previous tradition, have their indigenous staffs of splendid planners, professionals, designers, engineers. Here belong Holland, France, Belgium, and to a marked extent Serbia, Greece, Poland, Italy, etc.

Second, there are countries which cannot and do not make such a claim to "personnel preparedness." Huge areas, which having been turned into the hinterlands of a planetary war, now for the first time enter a planetary civilization on a contemporary technological level. Towns are springing up all along the network of Pan-American Airways in Africa, and remote Chinese backcountry becomes an industrial zone. Slave countries constantly change their status.

Third, we have all those regions in between cases one and two. There is, in fact, an endless array of shades between areas in need of either rehabilitation from war damage, or of postwar inclusion into contemporary technical benefits, but not fully autarchic or self dependent as far as technical skill in planning their own future is concerned—(those which are not staffed or are only partially so with trained people of related skills in this field). Similarly, the needy countries can be divided into various types as being either in possession or devoid of material resources, as well as the full or partial

tooling suitable for the purpose. Countries like Brazil, Argentina, Mexico will emerge with increasingly industrialized sections of their own.

It becomes very clear that an unbiased international commission of planners, architects, engineers, technological economists, is basically needed:

a) to make sound recommendations as to a sensible interlocking of capital investments—of any technical nature or involving planning qualifications. Here belongs a vast variety of developments, from housing or hydro-electric projects to district hospitals or public school facilities, etc. Real, balanced masterplans are needed to fit-in these projects, and to establish their priorities and sequence.

b) to carefully regulate the qualifications of responsible leading personnel, locally employed, instead of leaving it to the hazards of nepotism, pull and provincial politics, which are likely to destroy the technical soundness of the project and the true interests of the people as a whole. Every ounce of available local talent and ability in all those countries should certainly be encouraged, employed, and utilized to the full; but on this shrunken globe it should be made to somewhat measure up to cosmopolitan standards—the contemporary "status of the art."

c) to readily develop a roster of such suitable personnel in each country; and wherever it exists, recommend it and capable consultants to avoid faulty investments and prohibitive maintenance, alteration, and repair costs. In other words, to try to prevent the boomeranging of technical innovations anywhere. There is a worldwide solidarity of success and failure whenever a new thought, plan, or design is involved. Technical discredit or prestige, both have grown wings these days.

d) to foster and to program competition of proposals, to marshal as much "brain" as possible for the solution of so many largely technical problems.

e) to insure common knowledge and speedy communication of good, typical, and re-usable solutions, wherever on earth they are applicable in their entirety or in part. But also to carefully analyze failures and broadcast the findings without bias.

f) to attend to a wholesome cosmopolitan manipulation of patent rights and a system to encourage reasonable but fair compensation to inventors, designers, and planners of physical facilities of all kinds whose work is proving generally useful.

g) finally to examine and endorse actual plans and specifications of projects before appropriated sums are made liquid so that construction can start with a fair promise of success.

#### A WORLD RECONSTRUCTION ADMINISTRATION:

Pooling and disbursing funds or advancing loans in a well concerted effort will have to be guided by an international commission somewhat as above described and perhaps as foreshadowed by the "United Nations Relief and Rehabilitation Administration" — U.N.R.R.A. A worldwide professional organization of planners and architects, with good representation in many countries, may pave the way for a technical agency with a high vantage point. Rational expenditure must again substitute for war spending. It is not a matter of dollars in stupefying figures, but of how much and how lasting a value is being purchased, and how much comfort and good will in import areas is created. And we must not forget: **The best designs are not foolproof: They need introductive education and reconditioning of minds. The budget must also provide for this.**

If we are unwilling to patiently grant and finance the latter, there is little use spending any moneys on technical innovation. A consolidated laundry with pressure steam washers on a tropical island may be a blessed success—or turn into a tragic joke within six months! If the now doubly highgeared industrial output of the war-faring countries will be converted, and will press toward new outlets, all the import countries should be warned and will have to purchase according to a well-considered master plan, in which, say, that consolidated laundry of a certain capacity will go with such and such a well designed mileage of delivery truck roads.

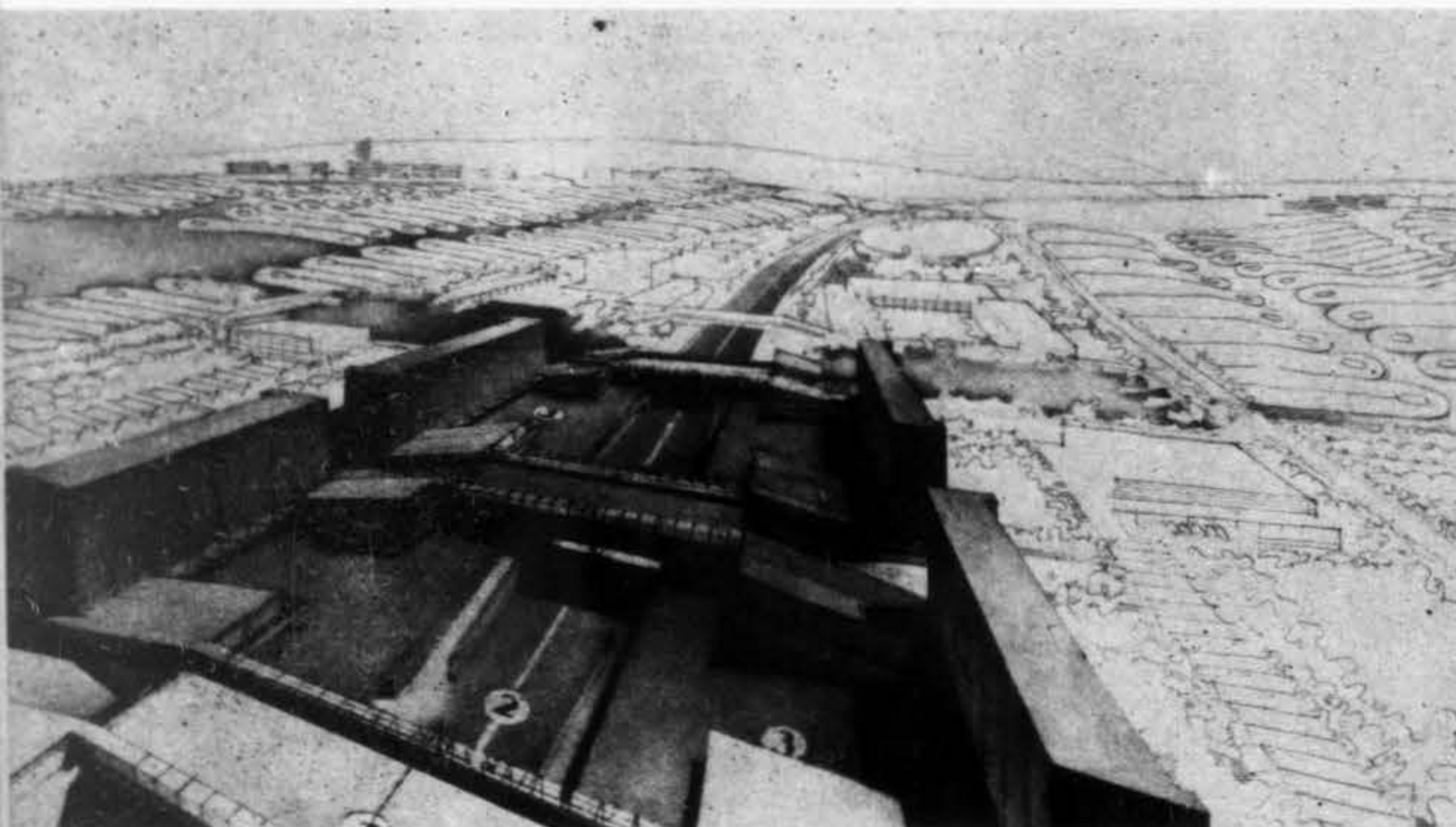
Thousands of items of technical merchandise which go into a hospital, an airport, etc. must be coordinated in a preconceived, integrated specification. It must not follow the haphazard pressure of individual salesmanship. Only thus can be avoided disastrous setbacks and that bad after-talk which each consumer government as well as the seller and manufacturer may well dread as a threat to their long range success.

#### CONCLUSION

The integrated building-anew within the war-ravaged or the postwar peace affected countries is a unique and singular opportunity for mankind as a whole. Industries everywhere are stepped up by the war to unprecedented production power. Unheard-of quantities and qualities have moved into the orbit of potential consumption. The modern bomb is much more advanced technically than the houses they have destroyed. Therefore, **we must abolish the bombs but maintain the precision and quality level of their manufacture and convert it all to peaceful, planned pursuits.**

Granted that professional conscience broadly organizes and succeeds in interesting a still wider public, we can be ready to see and grasp the one great opportunity of our time as it emerges from the sorry turmoil of war.

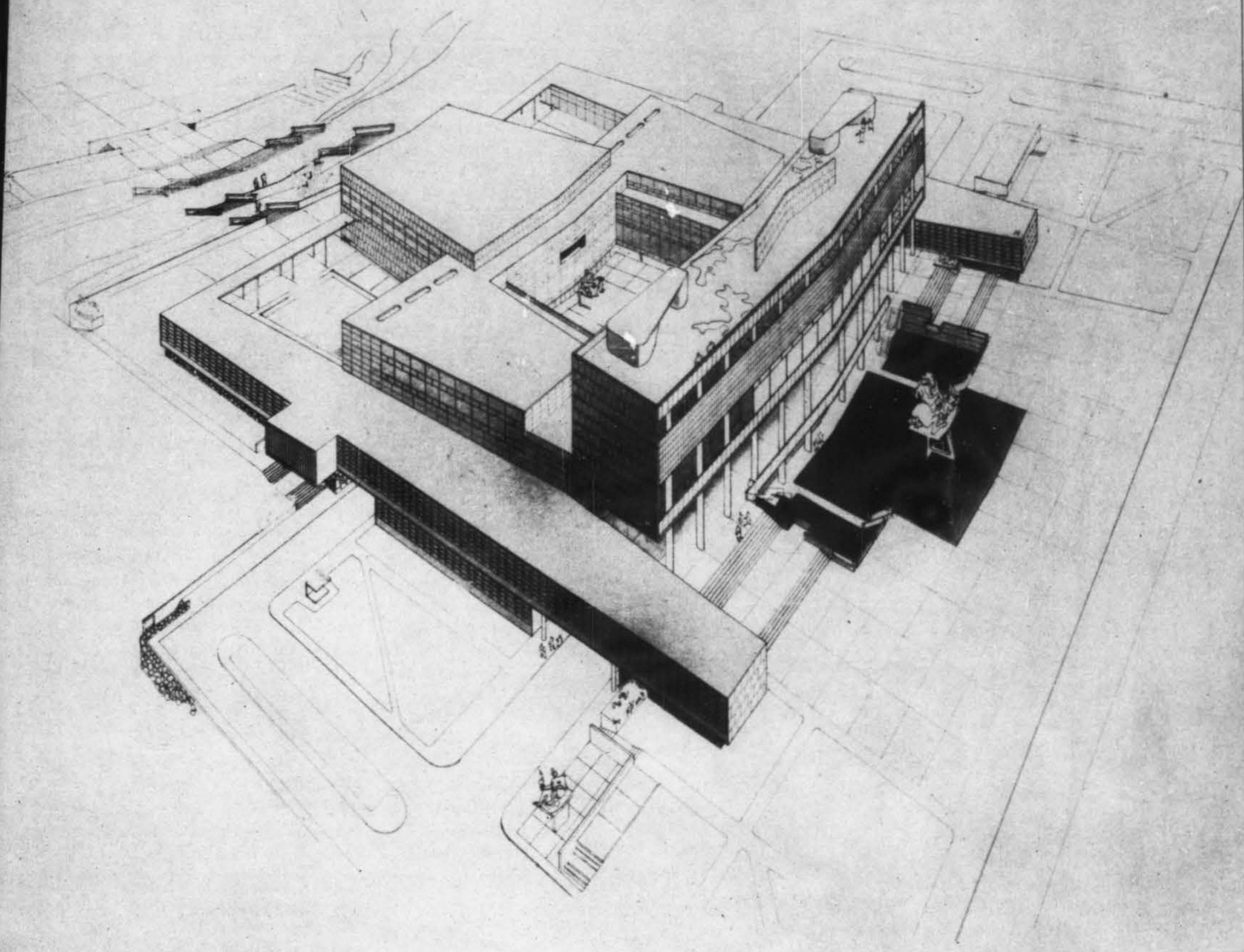
(continued on page 42)



Postwar traffic should move with ease through long predicted networks of freeways, to service neighborhoods of human scale and their communal and business centers.

Arterial Parkway—R. C. R.





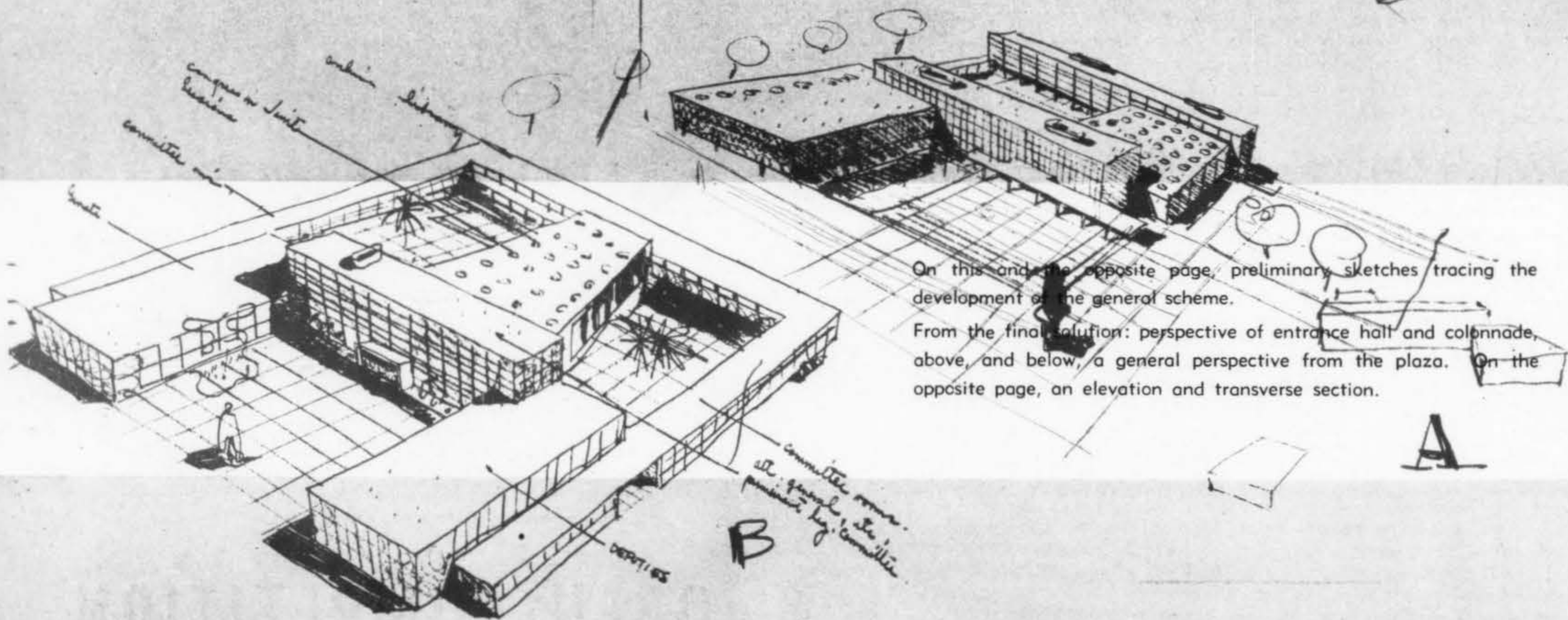
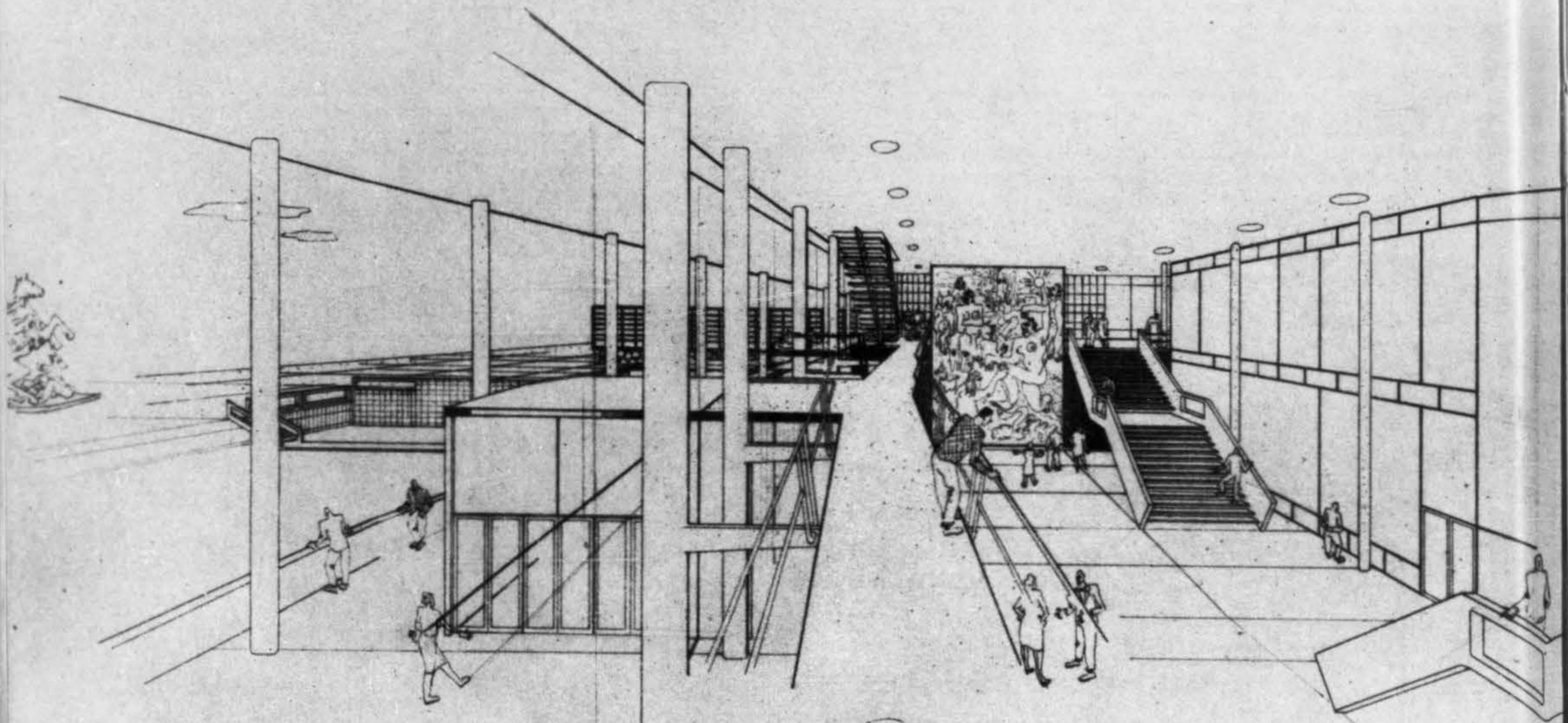
# OPEN COMPETITION

FOR SELECTION OF ARCHITECT FOR

## THE LEGISLATIVE PALACE OF ECUADOR

AN ENTRY BY RALPH RAPSON AND ROBERT TAGUE

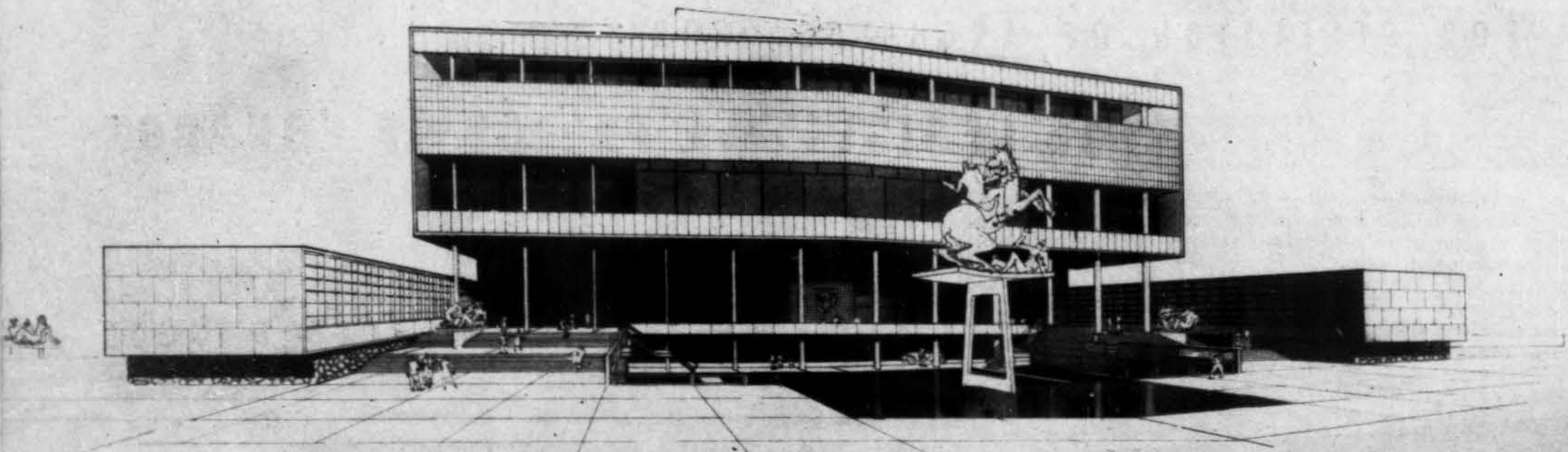




On this and the opposite page, preliminary sketches tracing the development of the general scheme.

From the final solution: perspective of entrance hall and colonnade, above, and below, a general perspective from the plaza. On the opposite page, an elevation and transverse section.

A





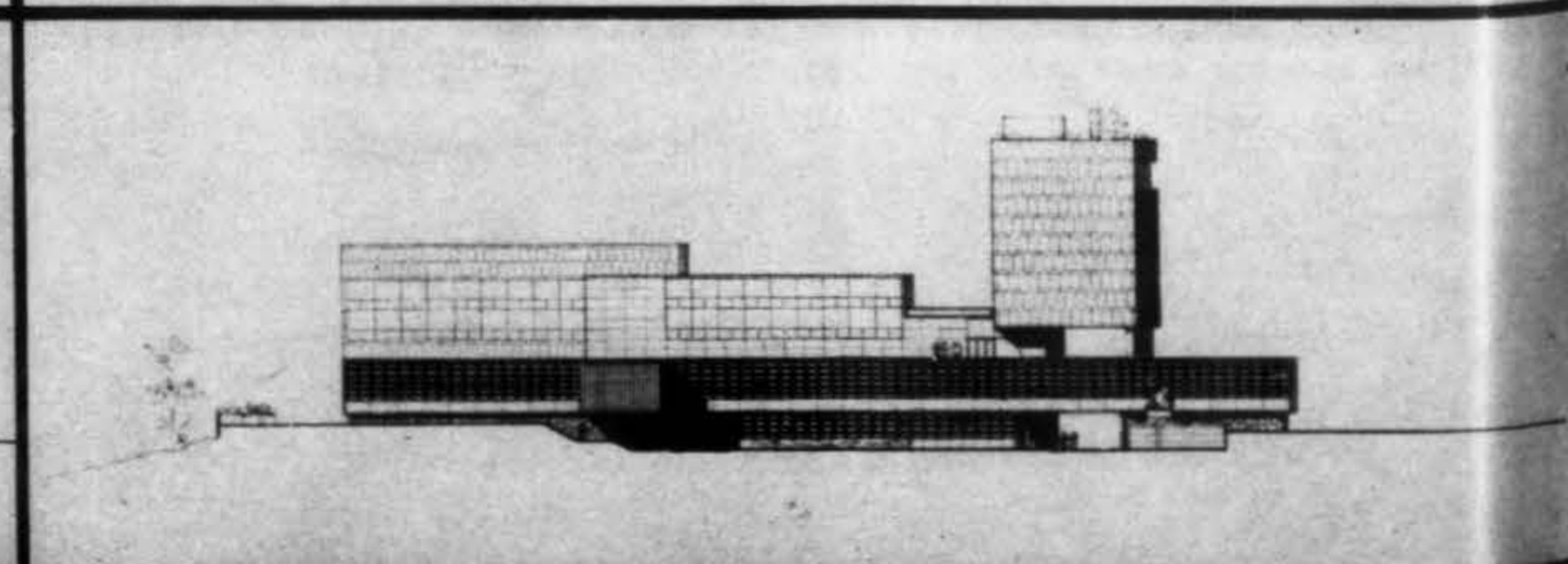
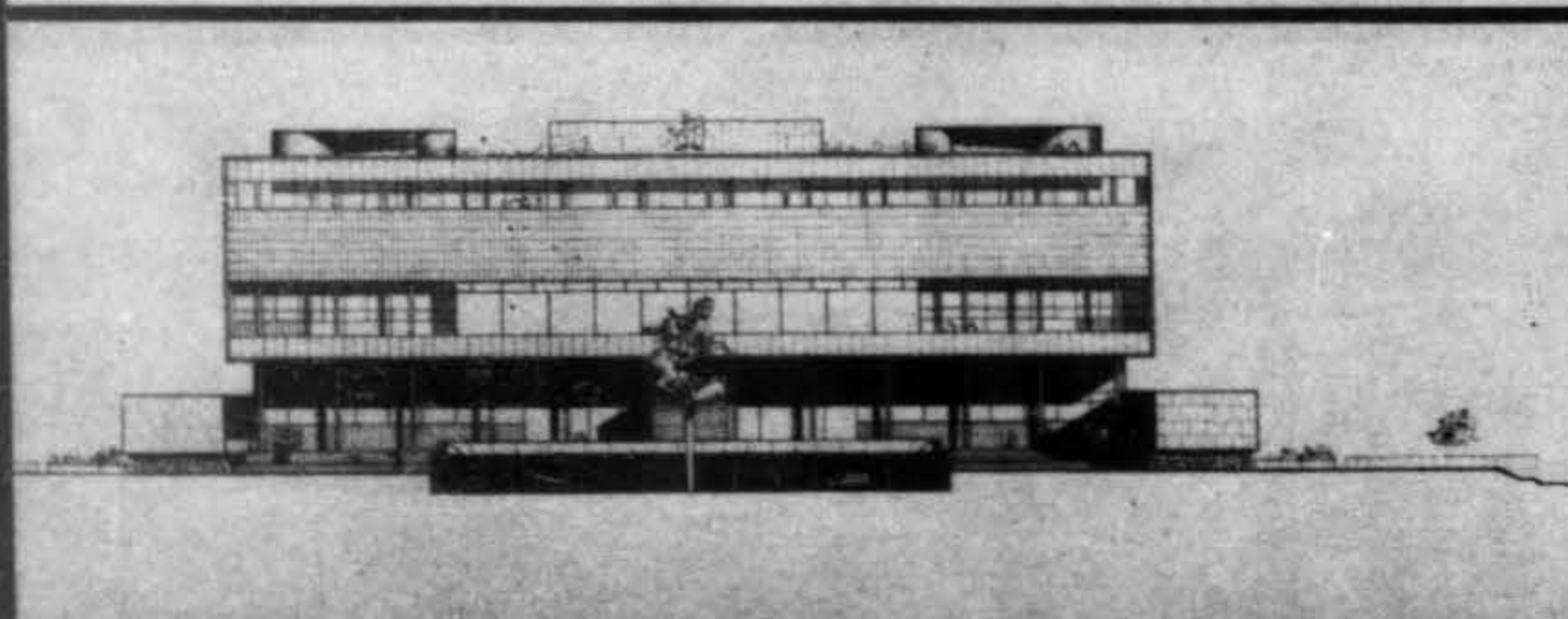
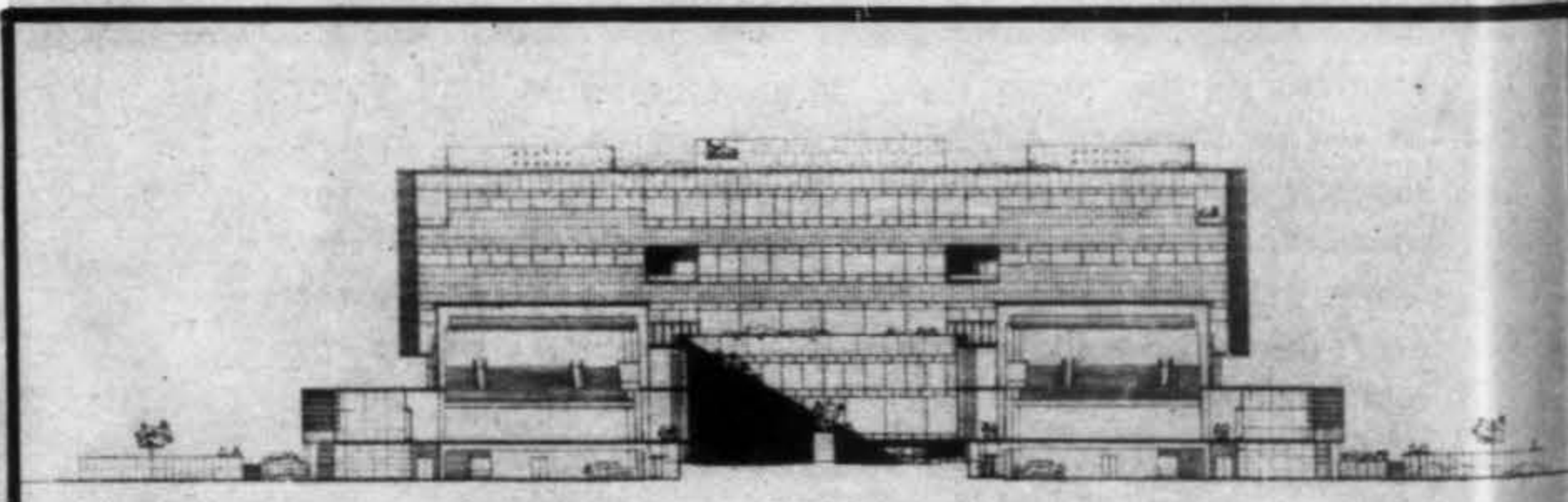
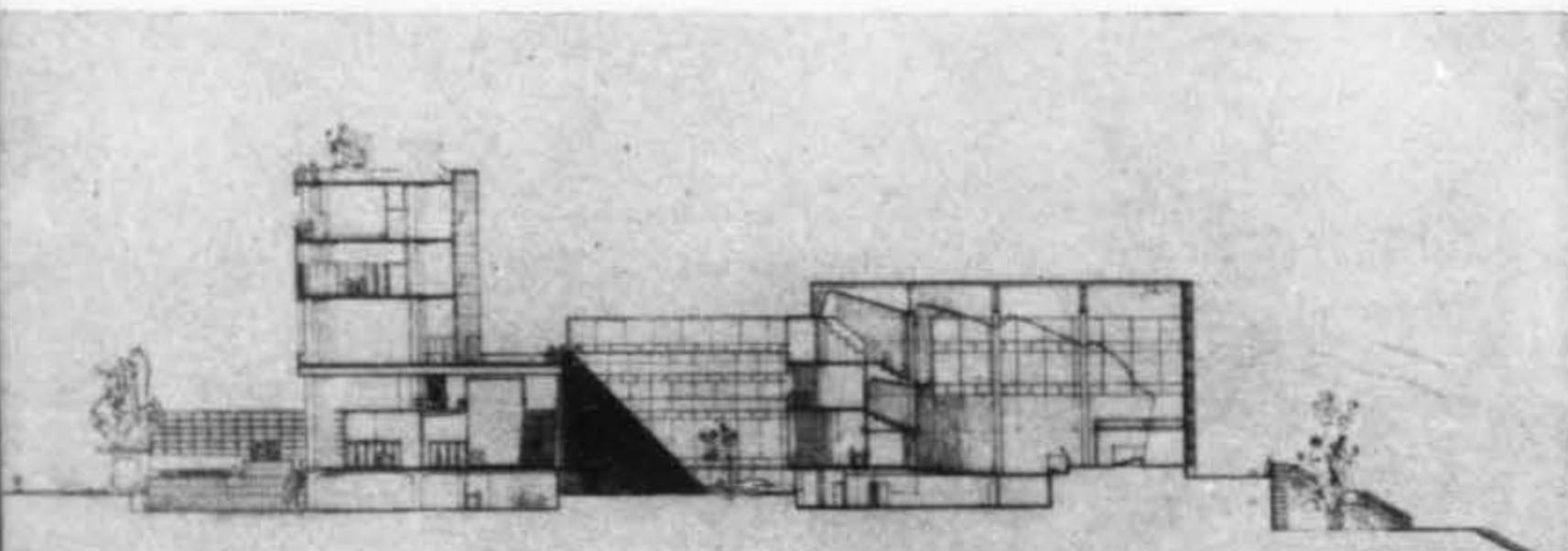
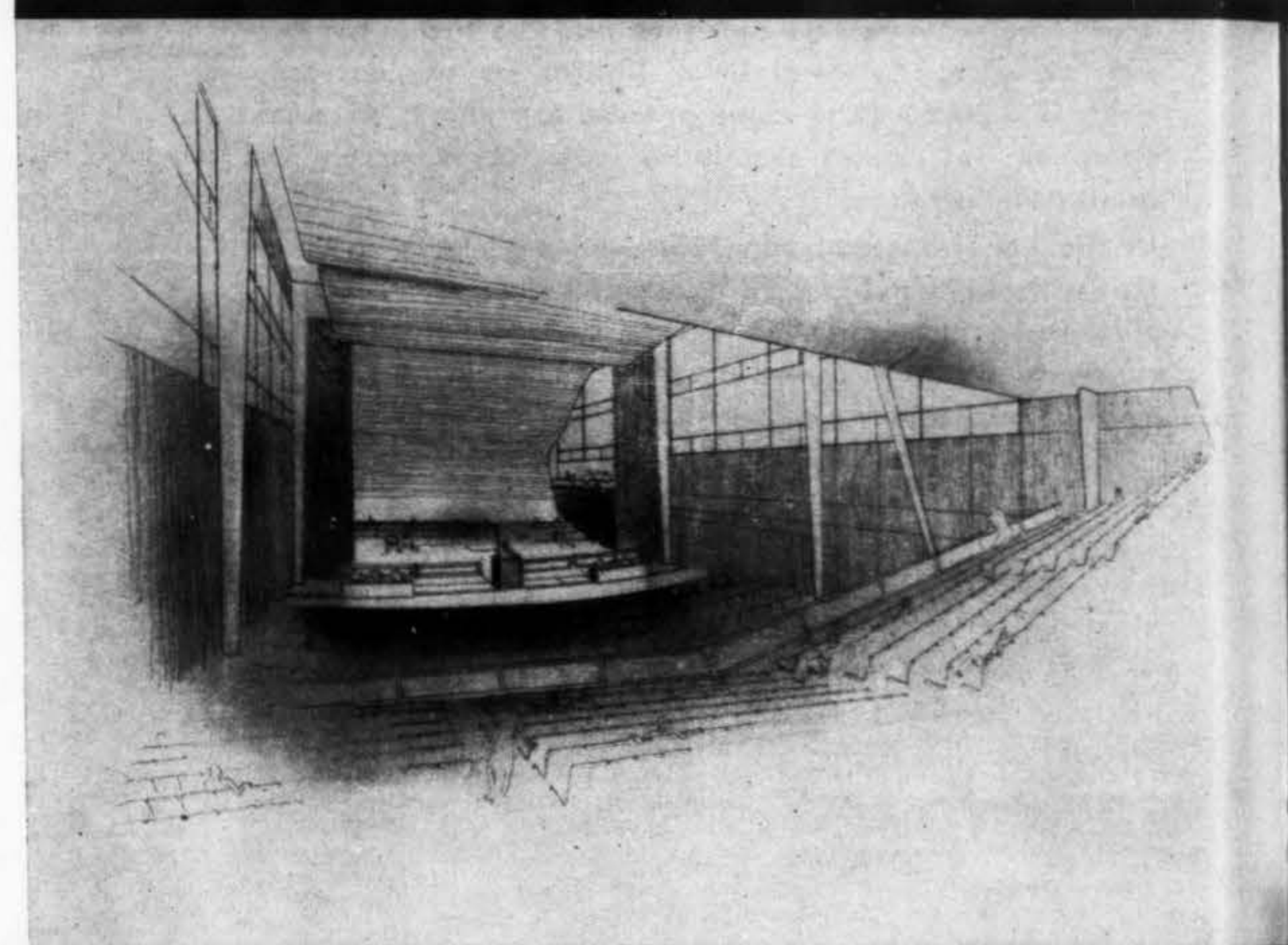
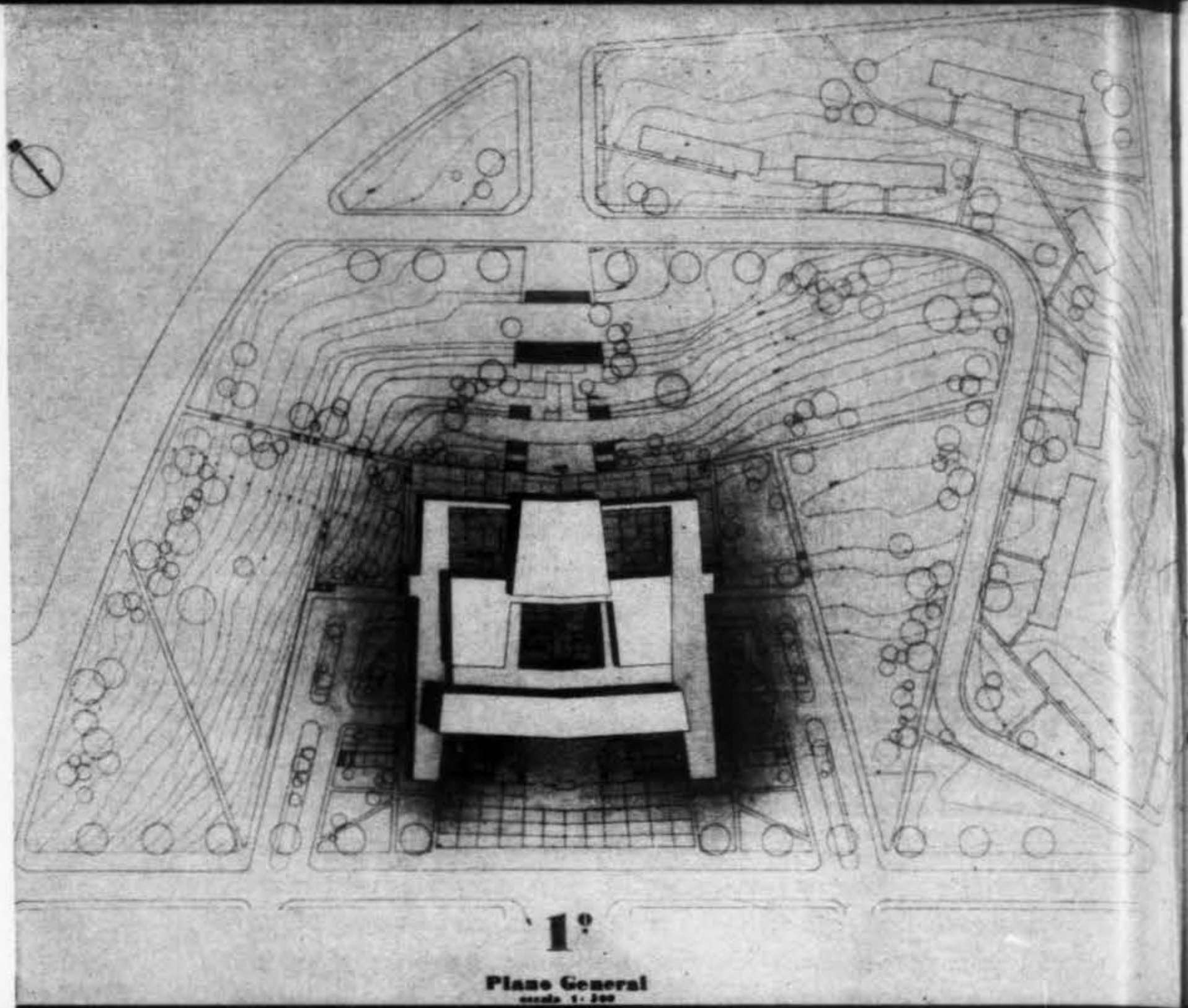




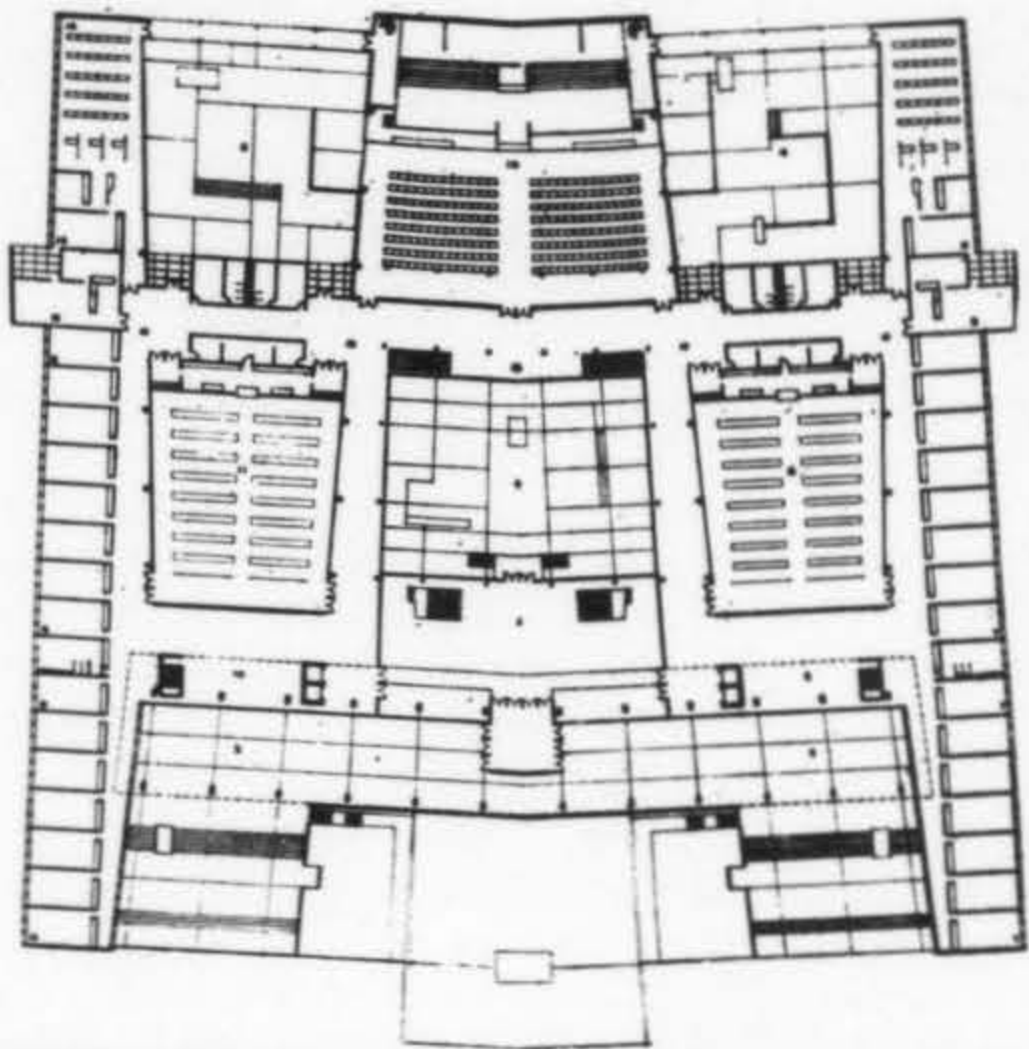
The program was rather typical of State Palace competitions. The requirements being a house of sessions for the Senate and a house of sessions for the Deputies, with a joint house of sessions to be used on special occasions and yet the third house not to be a combination of the other two but a complete house in itself. In close connection and communication with the two houses were to be the usual committee rooms and provisions for the President and the Secretariat of each house. These and the great hall were the main first floor requirements. Other requirements such as reception hall, library and archives, attorney general's office, permanent legislative commission, etc., were flexible and could be placed at the disposition of the competitor. Because of the requirements and the site a symmetrical scheme, after much deliberation, was selected. The decision was conditioned not only by the site, facing on the great Bolivar Plaza and bounded by two main thoroughfares, but also by the fact that the functions of the two Legislative bodies, the Senate and the House of Deputies, hold equal legislative powers. One of the very restrictive features of the competition was that although there was a large site, the competitors were not allowed to build outside of an area 92 meters by 100 meters.

Our approach was to obtain an open plan where circulation and space flowed through the entire building. However the smallness of the 92 x 100 meter area was very much of an obstacle. We felt the need for a building with monumentality and dignified stature in keeping with the fact that it was a symbolization of the democratic form of government. For the most part the buildings in the capitol, Quito, are extremely small and it was thought that a high building would be out of scale. Therefore a building of only moderate mass was evolved. Also a need was felt for a colonnade. However this should be organic and not simply pasted on. Therefore the main mass of the building was elevated on columns under which runs the main public approach into the structure. Public circulation and member circulation function quite independently.

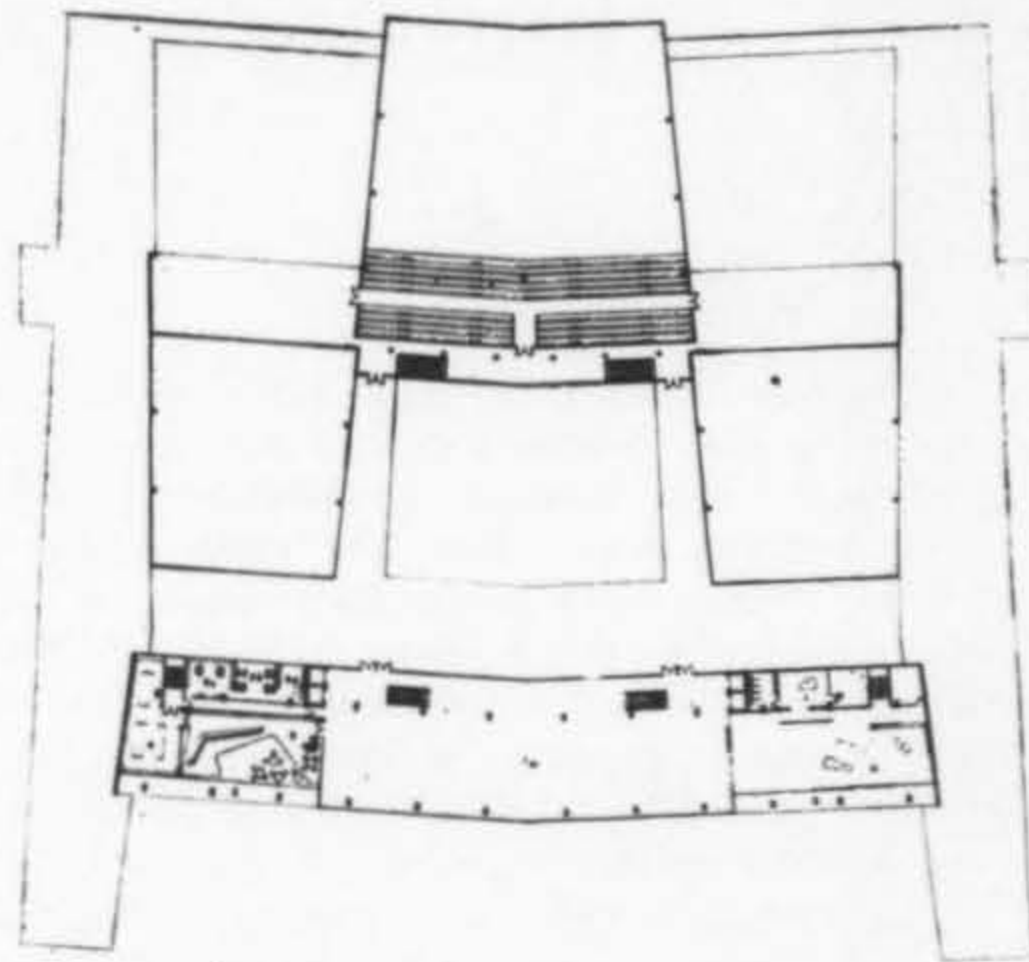
Another interesting feature was the sun, Quito, being located high in the mountains and directly on the Equator meant that the sun would never reach either the north or south facades. Therefore, the committee rooms were placed on the east and west sides with deep sun louvres for protection.



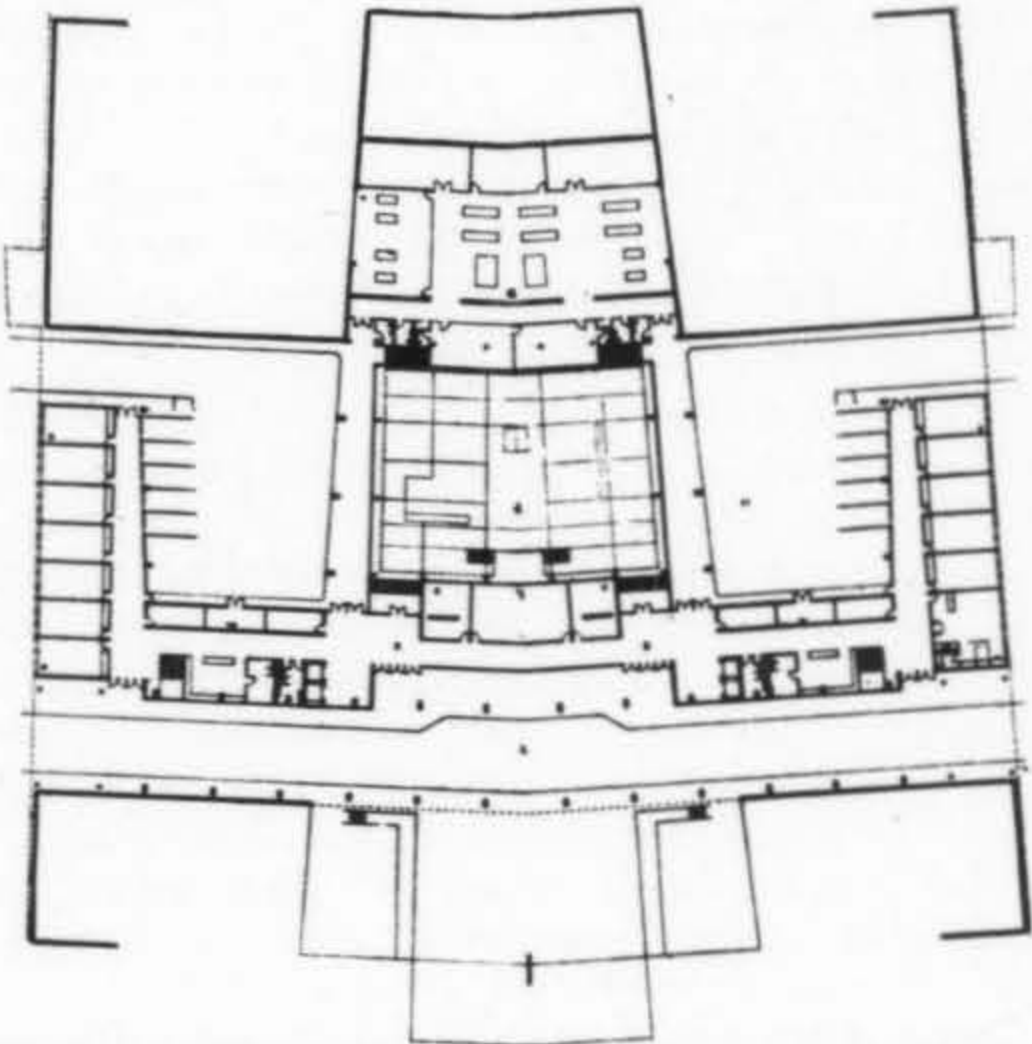




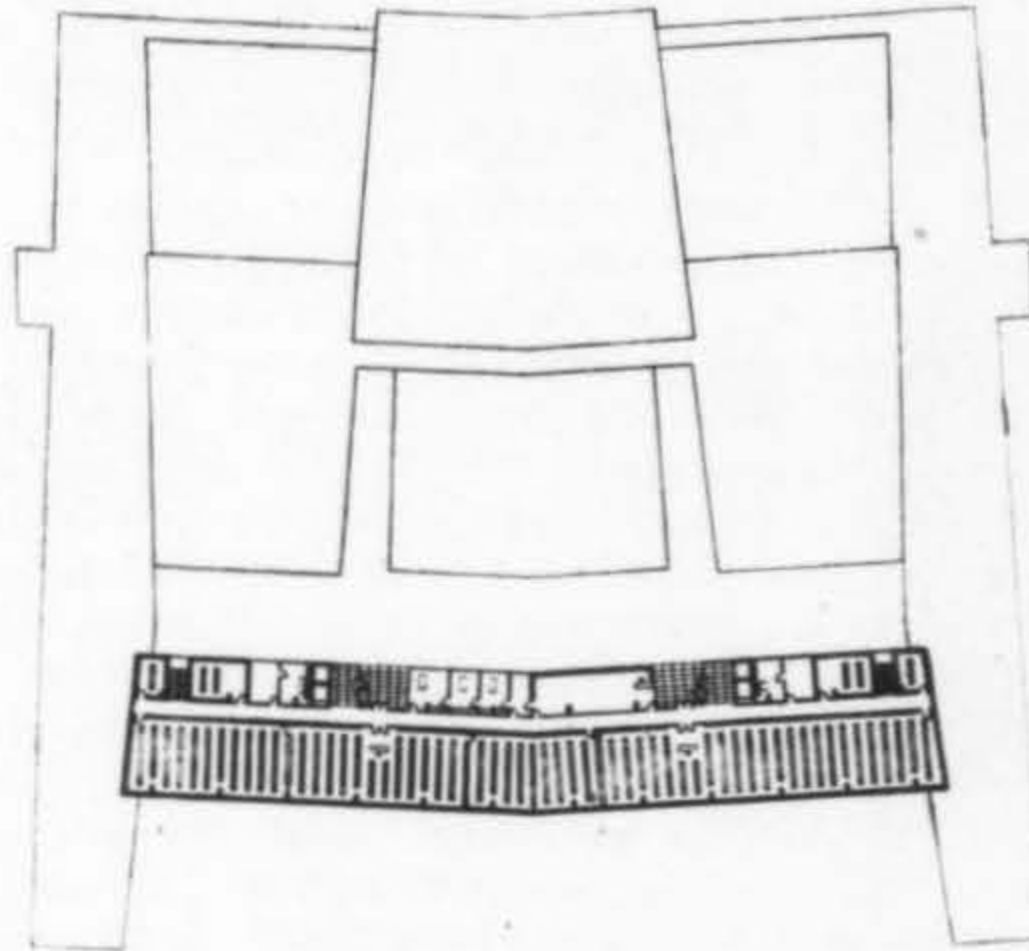
**GROUND FLOOR PLAN** entrance hall - chamber of deputies and senate chamber - committee rooms - reflecting pool - gallery



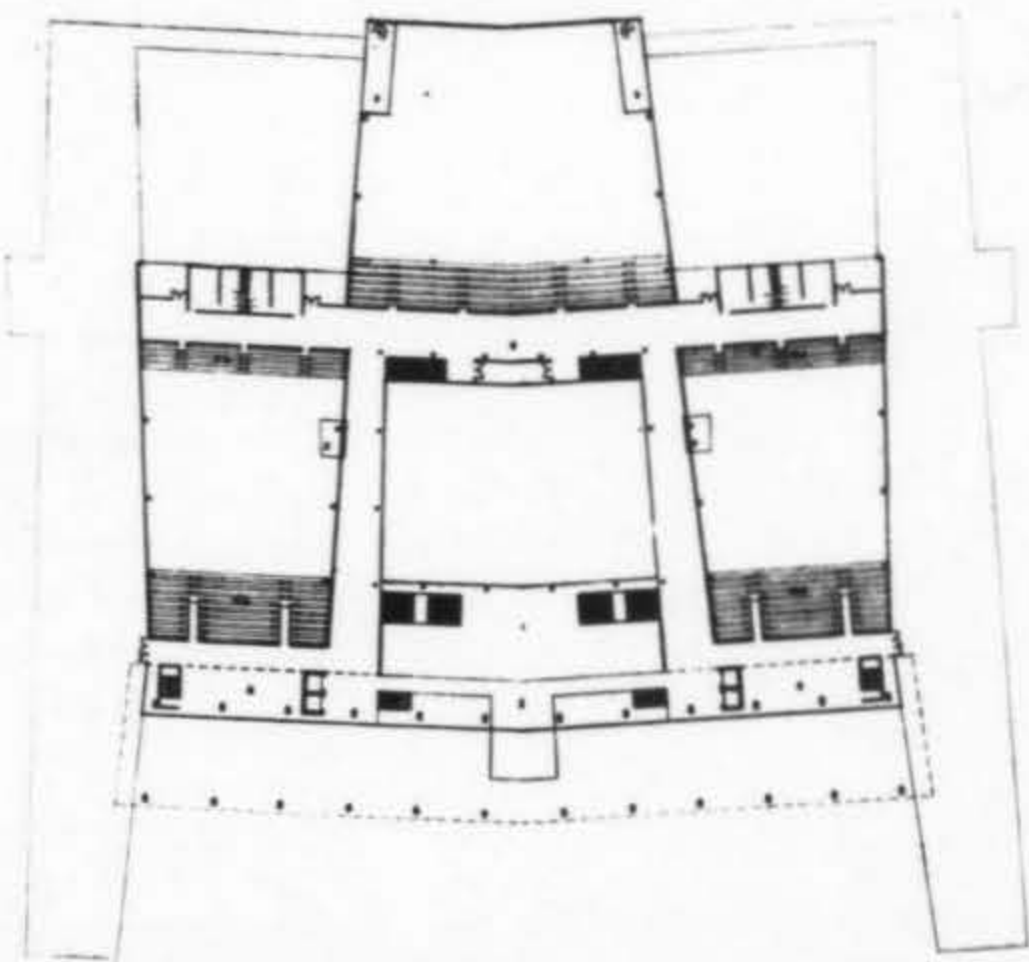
**SECOND FLOOR** reception room - terrace - bar - kitchen - dressing rooms - barber shop - public bar of congress



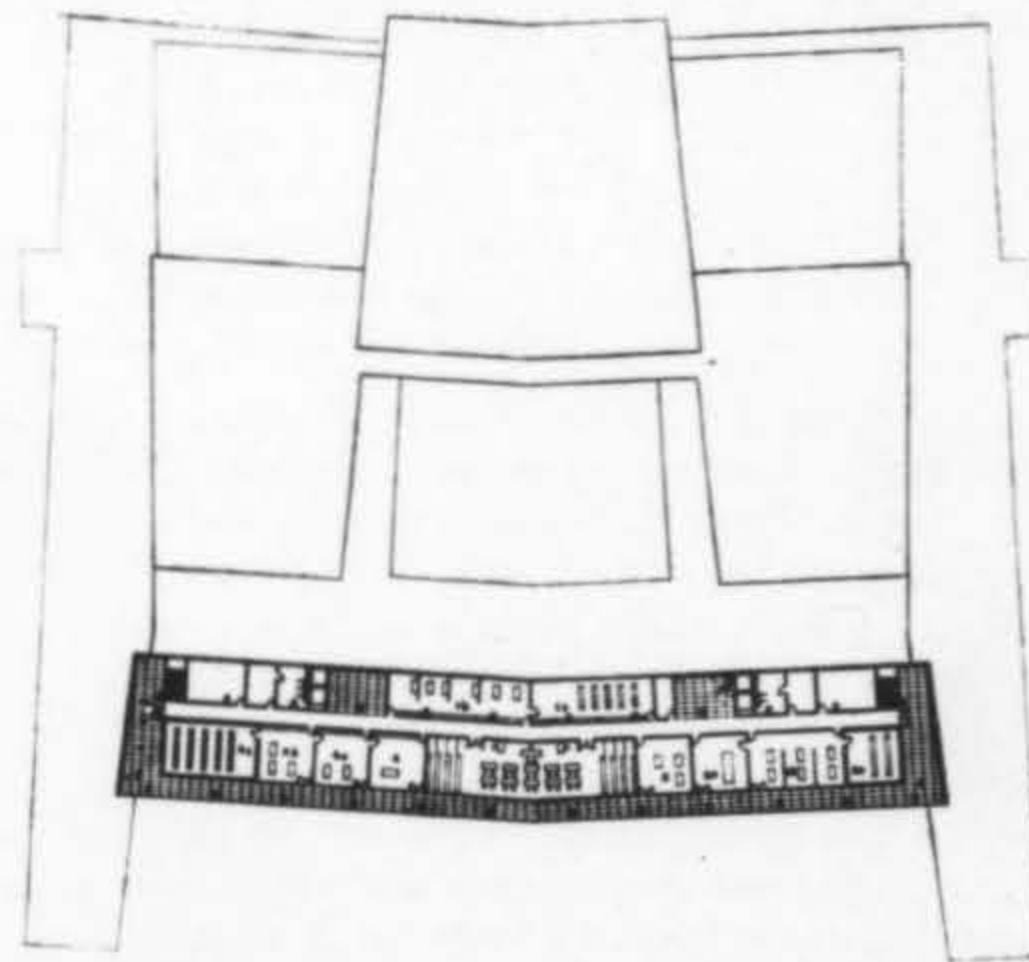
**ENTRESOL** vehicular passage - senators' and deputies' entrance - gallery - communications center - postmaster's office - publishing office - print shop - storerooms - photoengraving - bookbinding



**THIRD FLOOR** office of records - lecture room - library - archives - terrace



**FIRST FLOOR** upper part of entrance hall - publishing office - gallery and public ante-room - "publico barras"



**FOURTH FLOOR** offices of the state advisor and permanent legislative commission - paymaster's office - offices of the attorney general - terrace



By James and John Whitney

a

AS TECHNOLOGICAL CONTROL of new art resources has matured, so has a new generation whose very childhood environment has been a conditioning factor toward acceptance of these resources as material of aesthetic experience. The main outlets of creative and perceptive experience with many individuals of this generation is somehow channeled in the modern technology. When this generation seeks a means of self-expression, they quite naturally take up photography, engage in amateur radio activity, or from old parts build a new automobile of private design. Little can be said here of the exact processes involved, but, in general, it is now clear that this conditioning factor as much as anything else is spreading receptivity to new mediums of creative expression. Contained within the fact is a promise of future arts with a broader base than ever before existed.

Radio, television, and the cinema contain inherent resources of art expression that today have not begun to be realized. This and coming generations will be responsive to the variety and broader scope of these resources. The artist seeking somehow an integration with a new time and society therefore must recognize and determine to employ creatively these resources.

Since the development of techniques of animated moving pictures, an art consisting of movement of visual elements within a temporal pattern has been a possibility. Such an art would possess inherently all the rich potentiality of sensory and structural appeal of music itself. With the development of sound cinematography, audio-visual relationships in complete harmony and unity of feeling became possible, foretelling an art utterly unique in this age. The small but vigorous abstract art movement of today may appear historically as the precursor to its development. That the sound-drama film occupies the entire activity of the present motion picture industry may be only a transient condition. Certainly, there is promise of change here with the development of television. Within the inevitable shuffle incumbent upon the maturation of television, emphasis upon the above currently dominant category of cinematic art may be withdrawn so much as to present in clearer perspective than visible today, the full field of the cinema art. Then, it is probable that the drama film would be seen more exactly as one section on a shaded scale of cinema art. Such a scale would also include in various proportions and interwoven shadings the documentary, the surrealist and the so-called abstract film. The following remarks are based upon experience acquired during the past five years work with animated abstract films. They are intended as an attempt to clarify certain issues centering around a new art medium that derives its existence from the new technological resources that either are in use or are possible today. They are intended least of all as a description of any aspects of that medium which may seem to have become permanently established as formal fundamentals. This is not surprising since here there are no such aspects, just as there are none in any living art.

Perhaps no other art has ever before been so much discussed and experimented with so prematurely. Leonardo Da Vinci speculated on it in *De Sensu*. From the 17th century, the line of experimenters and theoreticians becomes nearly continuous up to the latter part of the 19th century when greatly increased activity followed upon the invention of the incandescent lamp and progress in optics. Today the existence of a variety of means plus the imminent promise of television as agent of communication to dispersed audiences, plus the past thirty years of experiment by two diverse schools—the abstract film group and the experimenters with color-music has brought the medium to the threshold of actuality. Discussion and definition of its issues and structural problems therefore no longer need be purely speculative in the absence of experience.

It is unfortunate that there exists the term "abstract film." Still more unfortunate that as yet no word has been found to name

descriptively an art having such a variance of unique qualities as to be improperly defined by the categories of either music or graphic art. "Film" though currently satisfactory in the title, will become more and more misleading as the application of the technology of television modifies techniques by which works are realized. The word, "abstract" has perhaps more misleading connotations today than ever before as it is applied here, because of its present manifold usage in art terminology.

This medium is not more or less abstract than music. It should not therefore be burdened with the issue of abstraction in its very title. That it exists obviously on a level of abstraction should be a natural assumption as it is with music. "Abstract" in the title only serves to differentiate within the cinema medium as a whole that part which is neither dramatic nor documentary. It most certainly does not define or even suggest the range of perceptive experience which therein becomes possible.

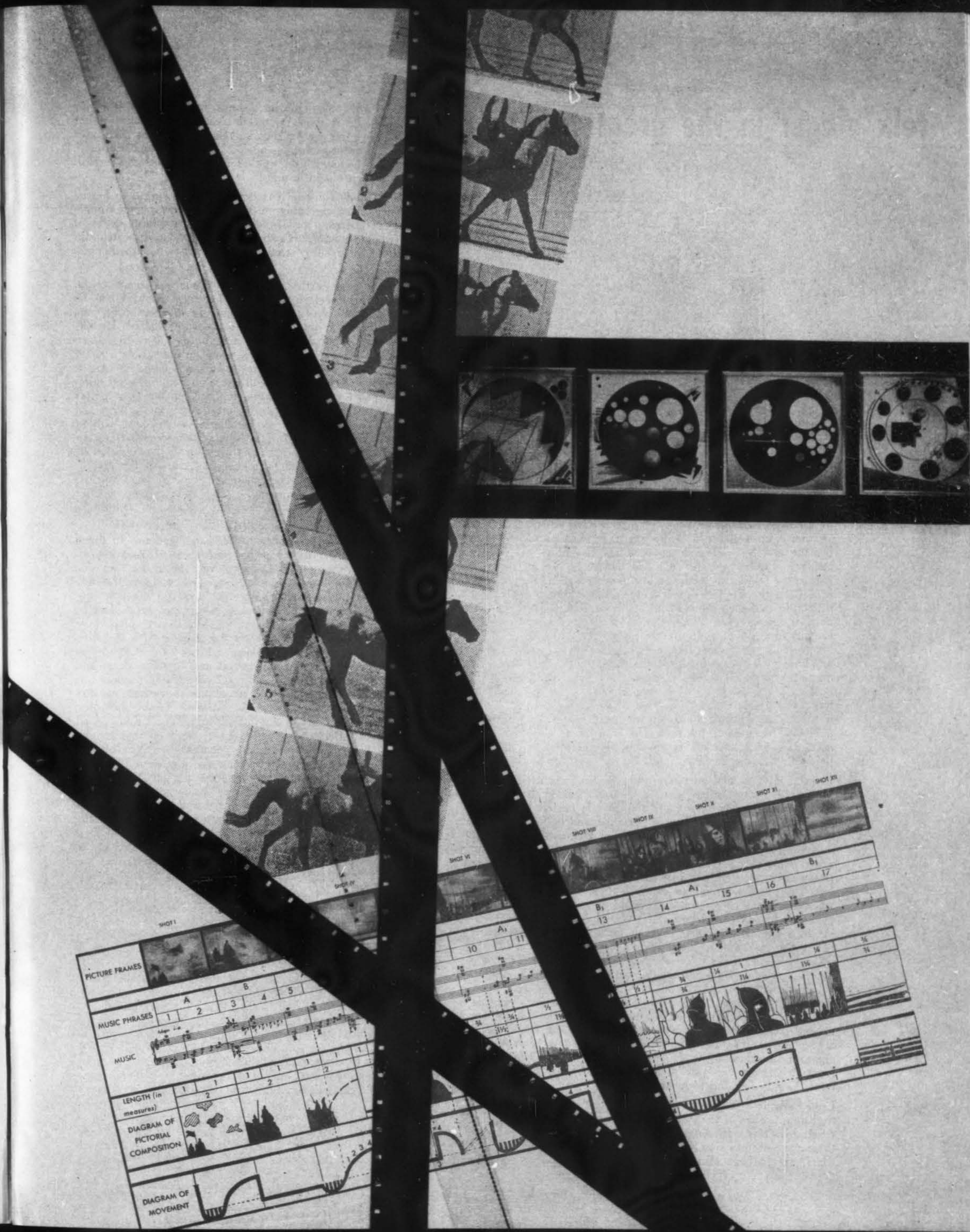
The term "Color Music" freed from the history of its experimenters would serve more effectively as a name. But too frequently experiments with color music have been based on unfortunate pseudo-scientific analogies between sound and color. Also, usually, color has been divorced from its essential components: graphic form and movement—a consequence of the shortcomings of the devices invented to produce color-music. Furthermore color-music implies a separate existence from sound-music.

While the separate existence of a visual time art can be assumed, the aesthetic possibilities of the sound film and television dictate greater concern here with the future of a medium uniting sound with image. We will speak of the medium as audio-visual-music. Animation procedures having become the most generally applied means of achieving a moving graphic image, an organic approach to the subject of tempo in audio-visual-music is now possible. The illusion of movement is achieved by a series of static images projected in rapid sequential order. Television as well as the cinema derives its illusion from this fact known as the Kinematic principle. The audio-visual-music image whether animated frame for frame or however created purposely to be reproduced on the screen or the television receiver only naturally should therefore derive its basic temporal unit from the frequency at which individual frames appear on the screen. With sound film this would be 24 frames per second. As a general principle both sound and image should have as a common time unit, the image frequency of the reproducing device for which they are intended. Music notation where it is used would be converted from metronomic time values to frame unit values.

The fact that movement is not continuous but a series of rapid static images actually limits rhythmic possibilities in the visual element relative to that of sound. For example with the minimum time unit that of one frame or  $\frac{1}{24}$ th second, the only possible next longer unit is the passage of two frames. Music, notes of shorter duration than  $\frac{1}{24}$ th second occur infrequently but notes of intermediate duration between this and twice and three times the fraction are very common. The animated image cannot be exactly synchronized to these intermediate durations. Thus it can be seen that the film possesses an inherent rhythm of its own which frequently cannot be tampered with. (continued on page 42)

OPPOSITE PAGE: In the film the illusion of movement is achieved by a series of static images. This fact has been employed in non-objective painting which tends to escape the temporal limitations of the frame (Paintings by Rudolf Bauer, courtesy Museum of Non-Objective Painting). A beginning in the search for audio-visual integration in the drama film is shown in the diagram of a sequence from "The Film Sense" by Eisenstein, 1937.





SHOT I

PICTURE FRAMES					
MUSIC PHRASES	A B				
MUSIC					
LENGTH (in measures)	1	1	1	1	1
DIAGRAM OF PICTORIAL COMPOSITION					
DIAGRAM OF MOVEMENT					

SHOT II

PICTURE FRAMES				
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>			
MUSIC				
LENGTH (in measures)	1	1	1	1
DIAGRAM OF PICTORIAL COMPOSITION				
DIAGRAM OF MOVEMENT				

SHOT III

PICTURE FRAMES			
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>		
MUSIC			
LENGTH (in measures)	1	1	1
DIAGRAM OF PICTORIAL COMPOSITION			
DIAGRAM OF MOVEMENT			

SHOT IV

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT V

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT VI

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT VII

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT VIII

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT IX

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT X

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT XI

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT XII

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		

SHOT XIII

PICTURE FRAMES		
MUSIC PHRASES	A <sub>1</sub> B <sub>1</sub>	
MUSIC		
LENGTH (in measures)	1	1
DIAGRAM OF PICTORIAL COMPOSITION		
DIAGRAM OF MOVEMENT		



# folk singer in the great tradition

BY PETER YATES

## Lead Belly

Lead Belly is a black negro, short, solid with the manner of a family butler or a college president. Years in prison have not marked him as they would mark a white man; he has an aristocratic bearing and assurance. When he sings and plays his twelve-string guitar he taps his foot and dances but he is a gentleman and a scholar as well as a performing artist, and he shows it. Within the limited range of the folk-singer he is a great artist. An audience needs to be in his presence only a minute until it knows that. When the show is over people crowd around him: they want to talk to him; they want to share his presence; they don't like to let him go. He knows his power and knows the reason for it. In the presence of "white folks" he doesn't presume on his distinction. Being from the deep South he preserves the black man's aristocratic distance. He has always been a leader and an artist of his people. He is not an artist by presumption or publication but through personal usefulness, by fact. He is a man who has been needed. The measure of his greatness is not what he has been paid but that he has led.

He was always a leader from the time he started cotton-picking. He was the leadman of his row: he led the singing. As he grew famous among his own people he left the cotton-picking and made his living as an independent performer in the *bal-houses* and *honkey-tonks* of New Orleans. Then he got into trouble and went to state prison, where he spent many years. He should have been let out, he says, but he was a leader in prison. He organized an orchestra and led the singing. The governor liked to come there and see the show. So when the time came that he should have been let out the governor forgot to let him out, he says. John Lomax, researching in southern folk music for the Library of Congress, heard about him and came to the prison. There he helped Lead Belly make a couple of records—one was his theme-song *Irene*, the other a special song-message to the governor O. K. Allen. When the governor heard the songs he agreed to parole Lead Belly to John Lomax. Since then Lead Belly has been singing in Carnegie Hall and in homes and halls and school-buildings up and down the land. Everybody who hears him knows he is a great artist. The children who hear him know he is a real creature like themselves. He likes to have them sit down in front, where he can talk to them and sing for them. They know how to respond to what he says and sings.

Lead Belly is a folk-artist in the great tradition. He sings the traditional songs of the South, many of which exist only as he remembers them. He sings the work songs of his people, sings them as he used to sing them on the job. He sings sinful songs, which are ballads. Many of the songs he composes himself,

ballads, sinful songs, children's songs, news songs. One of his new news songs is about the recent election. The song is rather hard on Governor Dewey, but it makes more clear than most political comment why the people didn't elect Dewey President. "How would he look sitting up there between Winston Churchill and Stalin? He's a little man!"

Lead Belly plays the twelve-string guitar. He claims to be the only singer who can play it. When he plays boogie-woogie on the twelve-string guitar nobody has to explain why real boogie-woogie is music. It's an exciting experience to watch him play it but more exciting stretching your ears to take the boogie-woogie in.

Like many great artists Lead Belly has an exact mind. He uses words precisely to mean what they mean. When he puts words together to talk with them in conversation he puts them together in a set pattern like a sort of ballad. He has said the same thing many times, and this is the word-pattern he has used to make it mean. So when he introduces a song, as he has always introduced it to his audiences, he uses a kind of rhymed patten that follows along into the meaning of his song. He accompanies his singing with the same patten to tell his listeners what's going on in the song. When he makes a record there isn't any audience, so he does without the patten. This is better for the song. *Frankie and Albert* in the recording is a superb art-song, high up in the tradition of ballad-singing. At the end he repeats the cries of the mother and the cries of the body being buried, these alone, while the accompaniment runs round and round and on and on. But when he sings *Frankie and Albert* to a group of people he changes the end so that the people join him in the refrains.

Probably he has to use patten to keep the audience in touch with the song. They can't play his performance like a recording over and over again. The songs have gone so deep into his mind that he no longer sings the separate words separately to make them understood. The words have run together into patterns, vivid and dark slashes of idiom that mean less in content than they do in musical expression. In one song where the preacher tells the old man about heaven the clash of voices between the preacher and the old man turns into something as impersonal as cries; they run round and round and on and on till the words are plucked from the mouth like the tones of the guitar accompaniment. The art of the songs becomes impersonal and rich with nodes of meaning, chords, melodies, refrains. This is the art of the ballad-singer at all times in all nations, an art that can't be set down, can't be imitated by merely sophisticated or educated persons. Hearing this art one hears with new understanding the old English and Scottish ballads that didn't make much sense on the page. One hears the words run together into phrases, into meaning. It is a rare experience to hear a true folk-artist and a great one. It is an experience perhaps unique nowadays in the singing of the English language. Few if any other ballad-singers, troubadors, minstrels are left. If there are any others, they are still in the deep South. Other languages may still produce them, but the art, which is the directly musical outgrowth of their language, would be lost for us.

Lead Belly has made four albums of his songs, issued by *Musicraft* and by *Asche*. Two are available, *Sinful Songs* and *Work Songs*. An album of children's songs is coming out this Christmas. Another album is recorded but not issued. These albums are recommended to all sorts of listeners. The innocent and naive will love them, for this music is their own language. The learned will find them full of creative information. The truly musical will cherish them, for they are among the preserved rarities of great art. Folk music may lack the breadth of cultivated music; it compensates for narrowness by intensity and by the completeness of the musical experience. If it is not to be a curiosity, it needs a great folk-artist to make it real for us. The atmosphere of these songs is dense with reality like great painting. A world is preserved in them, a primitive, direct, far-off but profoundly human world of touching experience. It acts directly upon our senses. Our flesh quivers at the reality in tone. We are moved by it to love, to understand, to forgive our fellow men. It has the greatness of art that is beauty in knowledge.



# ceramics

LAURA ANDRESON

Right: a group of stone glazes—plate in brown and white; small bowl in gray; shallow bowl in dull blue.

Lower right: plate in gray stone glaze; bowls in green copper and yellow stone glaze; shallow bowl in Chinese red.

Below: vase in white matt glaze with natural "grog" texture and green copper stone glaze.

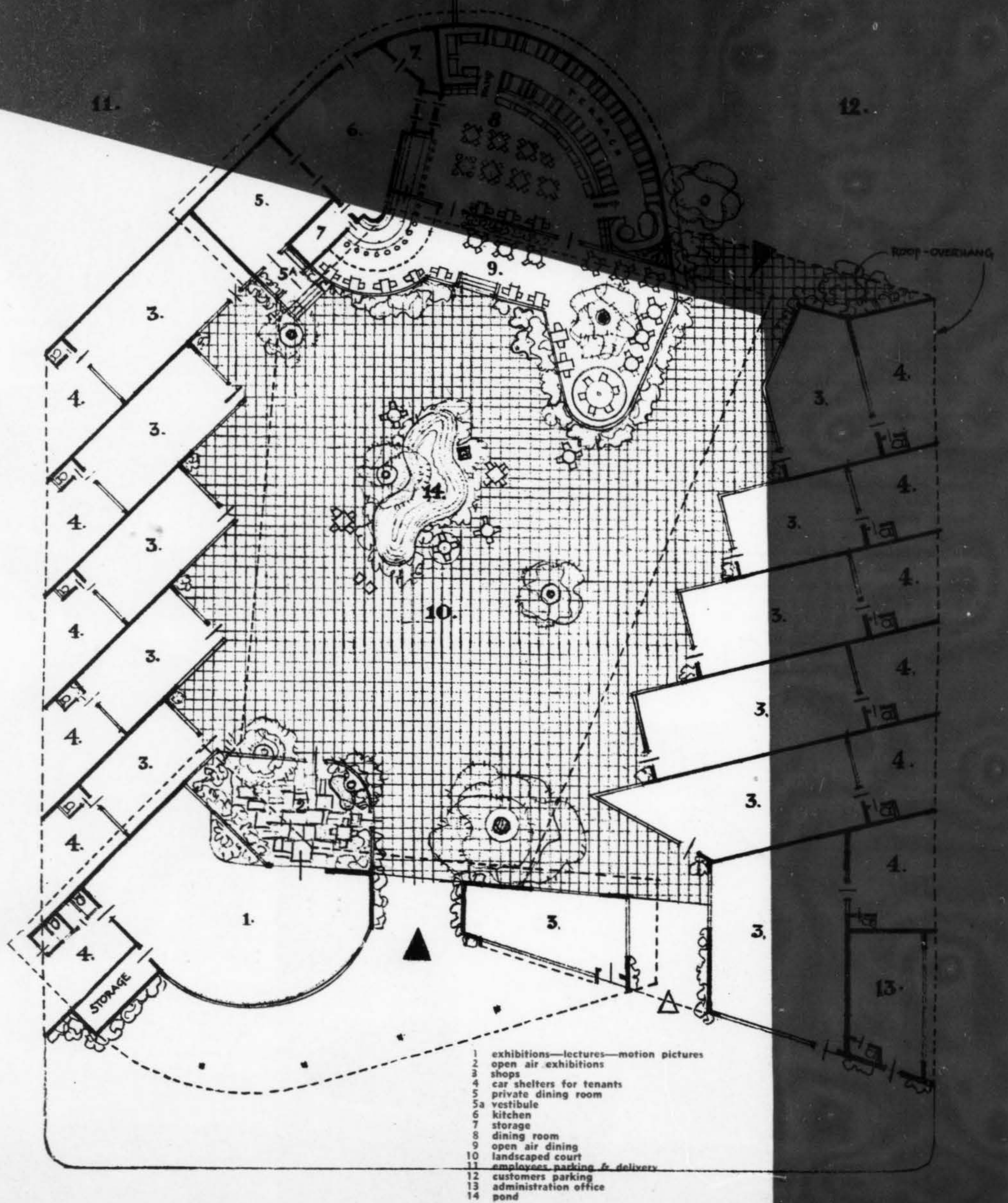
Bowl in yellow crackle.

The stone glaze pieces have a matt stone like finish and when struck with a piece of metal have a fine ring.

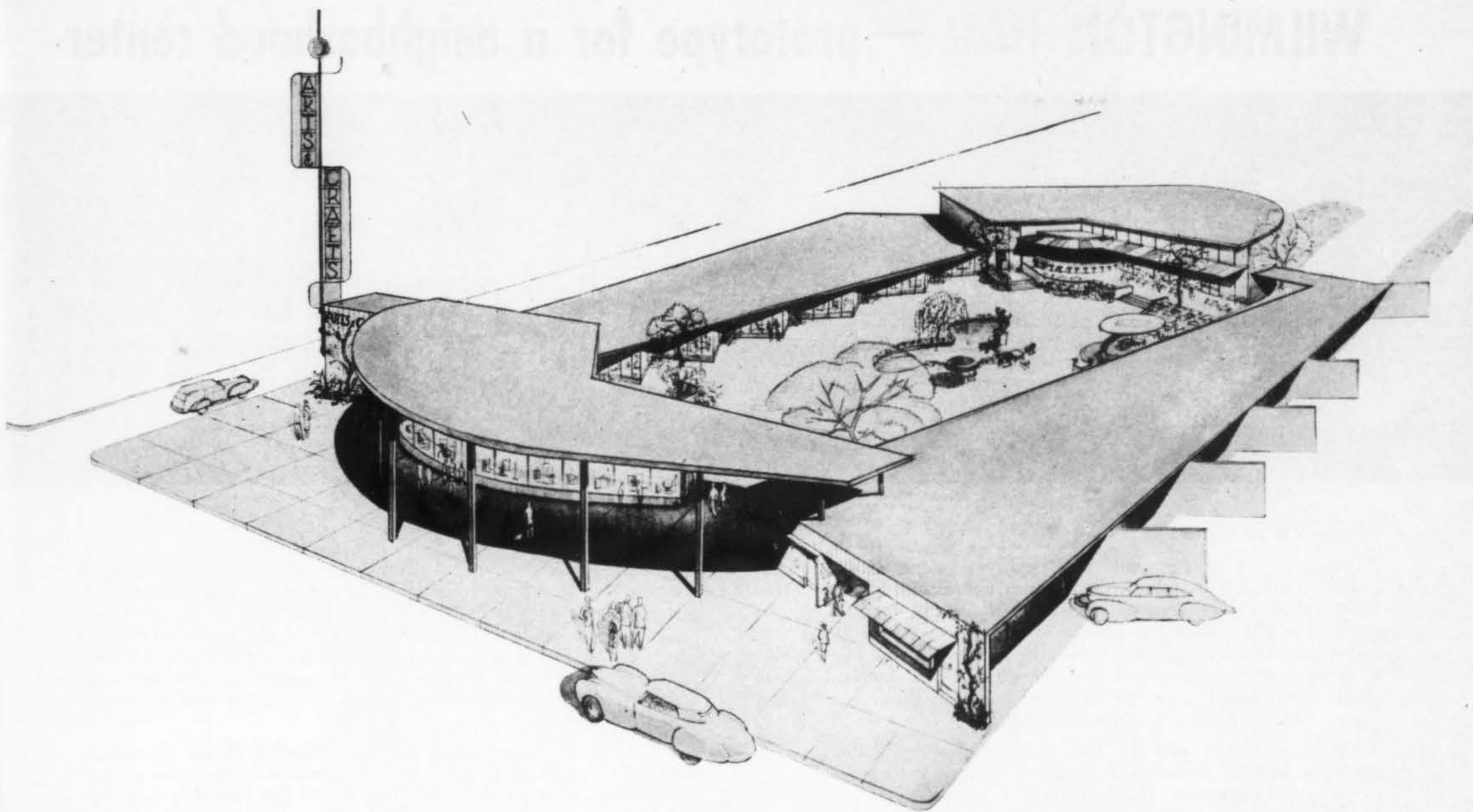


Photographs by Dorothy Hoffman









## arts and crafts center

J. R. DAVIDSON • DESIGNER

• This project was planned for the purpose of establishing a closer relationship between the artist-craftsmen of the Los Angeles area and the interested public. The principal object was to provide for adequate display and to give the wholesale and retail buyer an opportunity of seeing the artist in his own workshop. It has been felt that public interest would be stimulated if arts and crafts people could be given an appropriate setting for their work within individual stores and workshops having, as their center, a communal exhibition gallery.

The general plan is developed from a landscaped court around which the shops are grouped. Although individual tenant requirements differ each can be satisfied within the unity of the design. The display fronts are of a sectional unit design which allows for a flexibility of the location of the entrance door in relationship to the display windows without interfering with the basic pattern. No structural changes are involved. Sun glare has been minimized by orientation and the roof overhang.

The general exhibition space and sales room are at the

main entrance. A large folding door leads into the open air exhibition space for garden sculpture, pottery, and outdoor furniture. Lectures and motion pictures pertaining to current exhibitions would also be given here.

For convenience and attraction, a restaurant is located at the far end of the court, and is planned in terraces for outdoor eating in sun, shade, or indoors. For quick orders, a fountain counter, with removable glass enclosure, is included.

Ample parking space to accommodate shoppers and restaurant guests is provided. Altogether, a site with a street front of approximately 230 feet and a depth of 270 feet or more is sufficient for this project.

The tapered plan of the sidewings is not merely fanciful. The different shop sizes help to create the splay in the plan of the court toward the restaurant (forced perspective). Into this splay, the tapered projection of the open air dining terrace fits harmoniously. These and the corresponding curves of the restaurant and exhibition gallery achieve a pleasing rhythm while the receding street front leads the shoppers toward the entrance.



# WILMINGTON HALL — prototype for a neighborhood center



by Whitney R. Smith, A.I.A.

• Some war-housing projects are temporary; some are permanent, but the lasting effect of the F.P.H.A. program has been to define basic principles of community living which can never again be ignored in developing neighborhood and city patterns. Architects and planners have had and used the unprecedented opportunity to prove that the organization of the physical environment is one of the most important factors in ordering human behavior, a potent force in shaping social and personal destiny.

When the F.P.H.A. and the Los Angeles Housing Authority met the acute housing situation in the Harbor Area by erecting dormitories at Wilmington, they recognized that providing sleeping and dressing quarters was only part of the problem. The dormitories were a good mile away from the main business district. The eating and recreational facilities there were barely adequate for the normal population. Even more than when he has his family, a man—or woman—needs recreation after work, a pleasant friendly place to get good food, easy access to medical advice and care. For the peace of Wilmington, for the good of the workers, for maximum production, some kind of a community center was a necessary part of the plan. Sound economics, not idealistic altruism defined housing as more than a roof over the head.

It was this broader concept of housing which was presented the architect for physical solution. Even with the strictest limitation of war construction, material shortages, Civilian Defense requirements, and local concern as to the effect of public housing on the city, the result achieved is philosophically honest, structurally sound, and architecturally pleasing. Just how successfully the difficult problem was met can be partly judged by the accompanying photographs. The plywood and glass construction is straightforward effective design and provides adequate insulation for the sub-tropical climate. The courts, the wide covered walks, and the well integrated relationship between indoor and outdoor areas create a feeling of spaciousness and freedom. Oblique placement of the buildings allows the central court of the original dormitories to connect through the park area and the plaza of the Center with

the court of the Annex and assures an easy and natural flow of open space. By these wider-than-right angles, Wilmington Hall unites rather than divides the dormitory groups. It is interesting that the pedestrian is ordinarily unaware of the angle of orientation until he has seen a diagram of the layout. The plaza, which has benches under the trees, is a meeting place logically and conveniently located in relationship to the dormitories and the buildings of the Center.

The Community Center is an excellent solution of the immediate war-housing problem. It also forms a splendid nucleus for a post-war neighborhood development. The Recreation Building with the multiple-use auditorium, the economically and conveniently situated lounge-foyer, the library and writing rooms, the club and music and indoor game rooms, is as complete and inviting a meeting place as a small community could desire. The Restaurant Building has more dining space than would be necessary, but it would be easy enough to divide the excess into additional store rooms: a grocery, drug store, 5 & 10, candy store, delicatessen, shoe shop, beauty parlor, and whatever other service or supply shops the neighborhood might need.

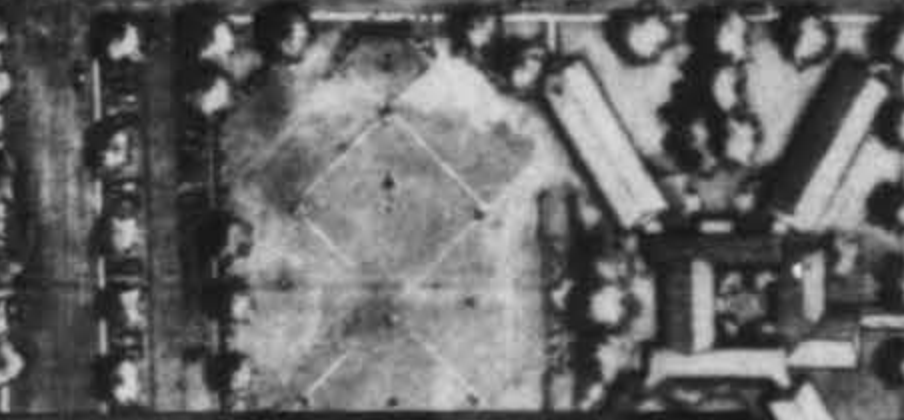
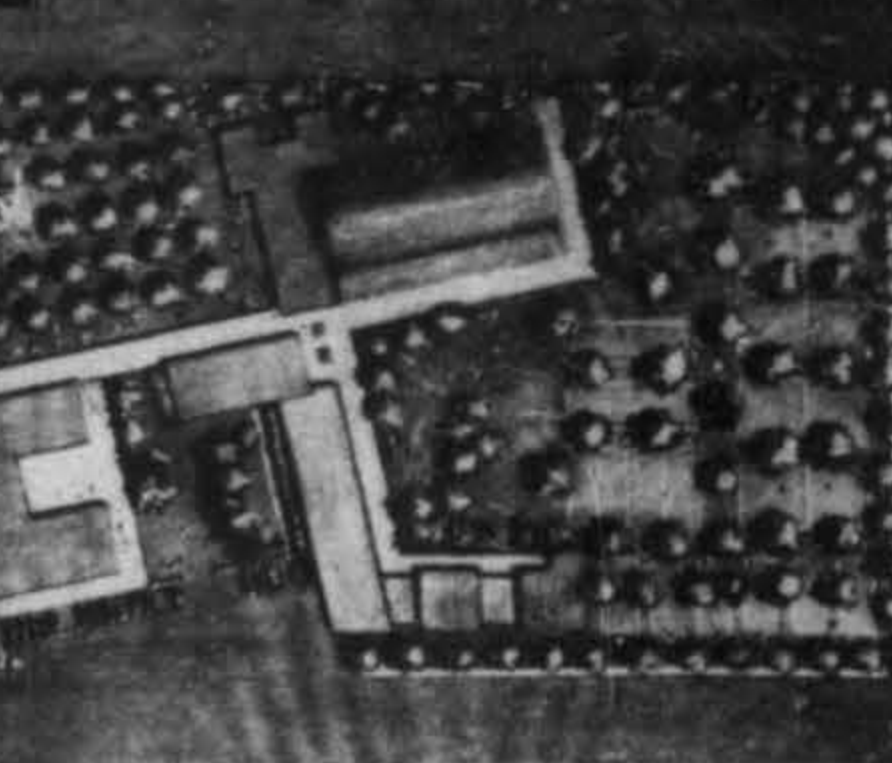
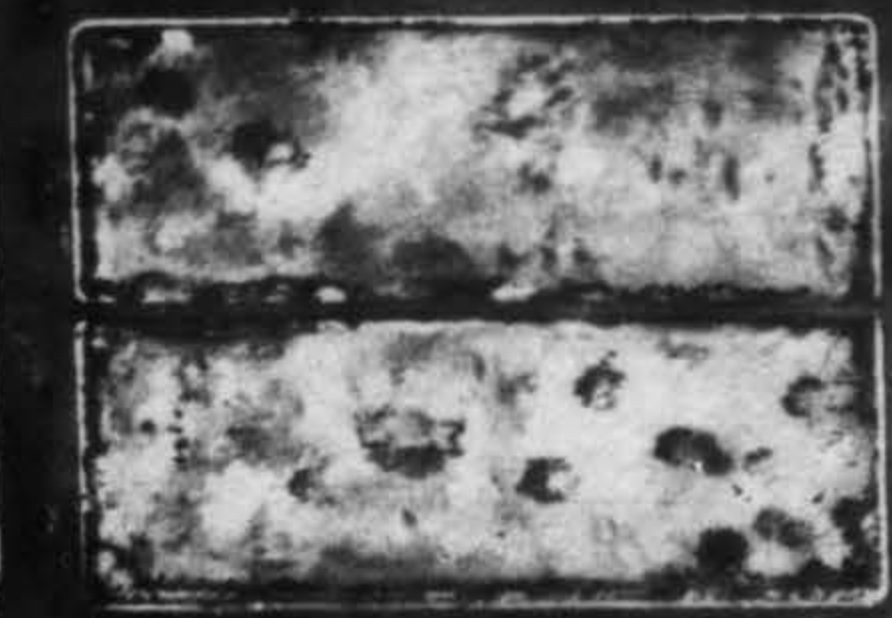
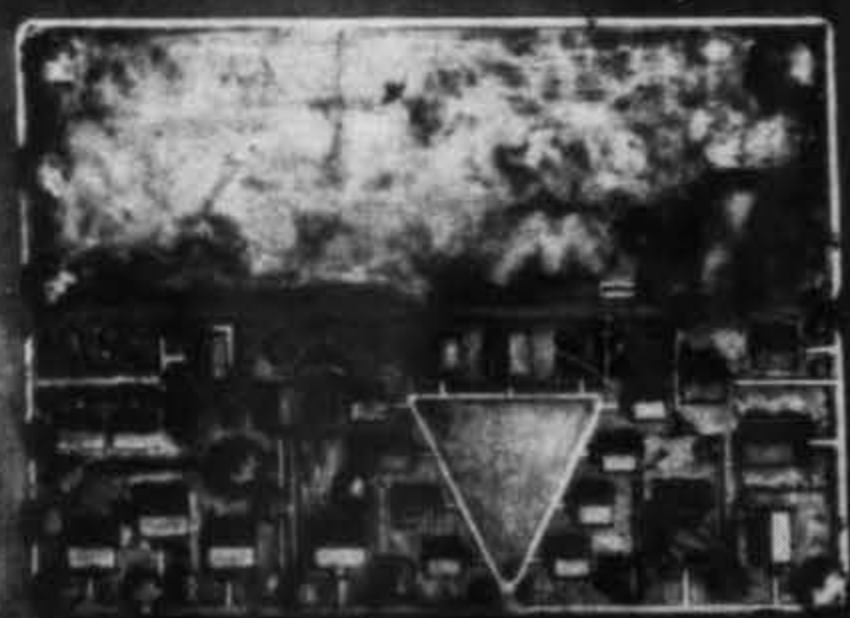
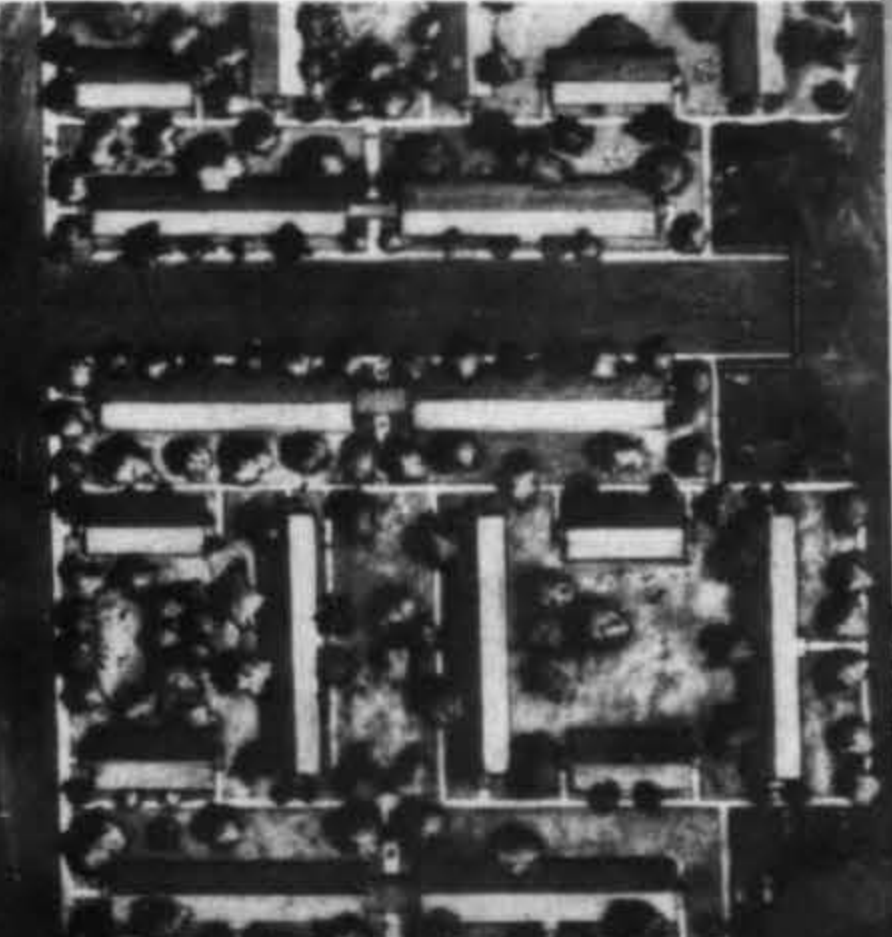
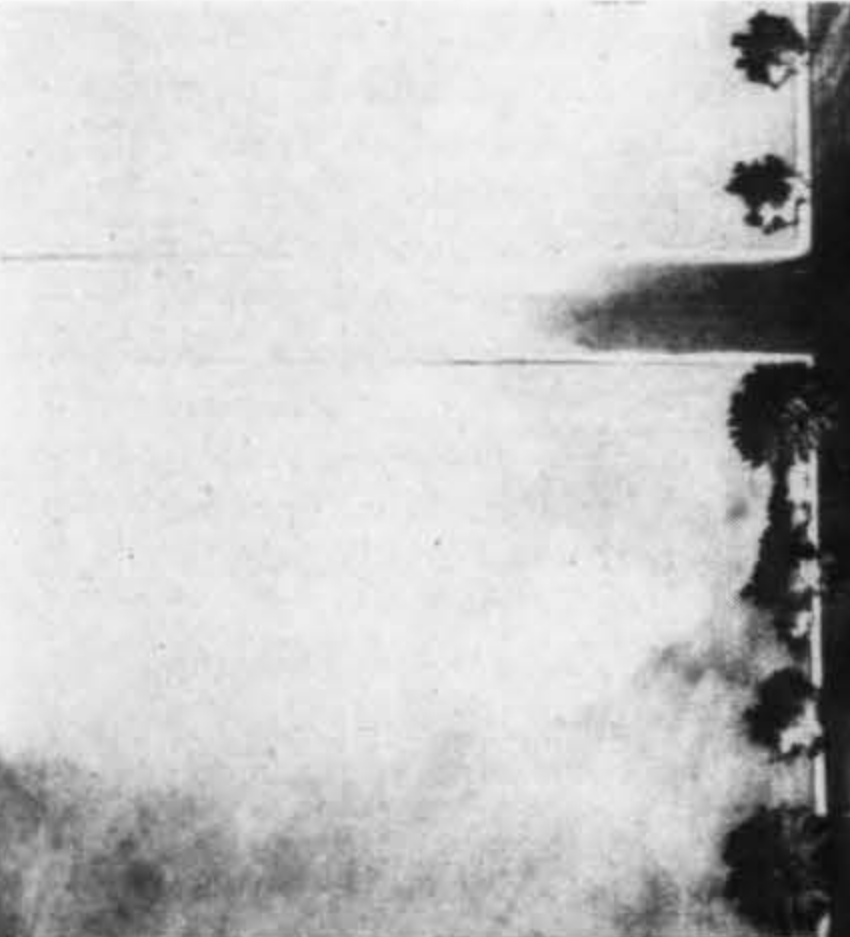
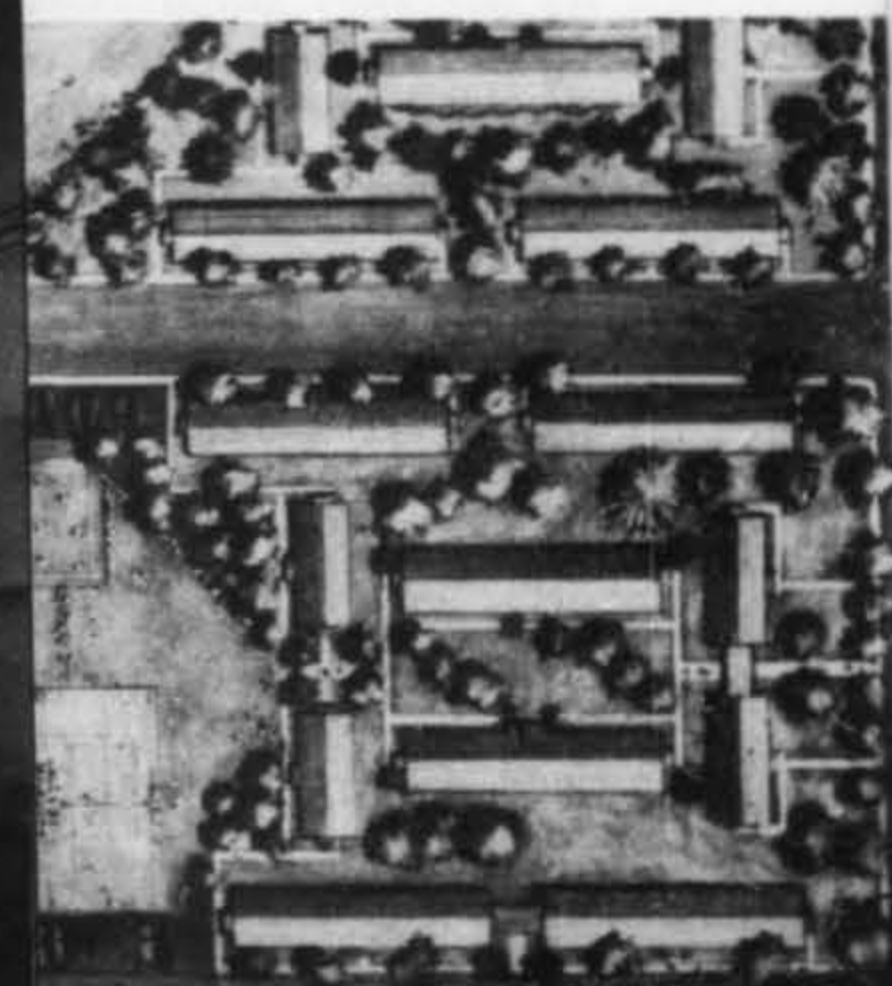
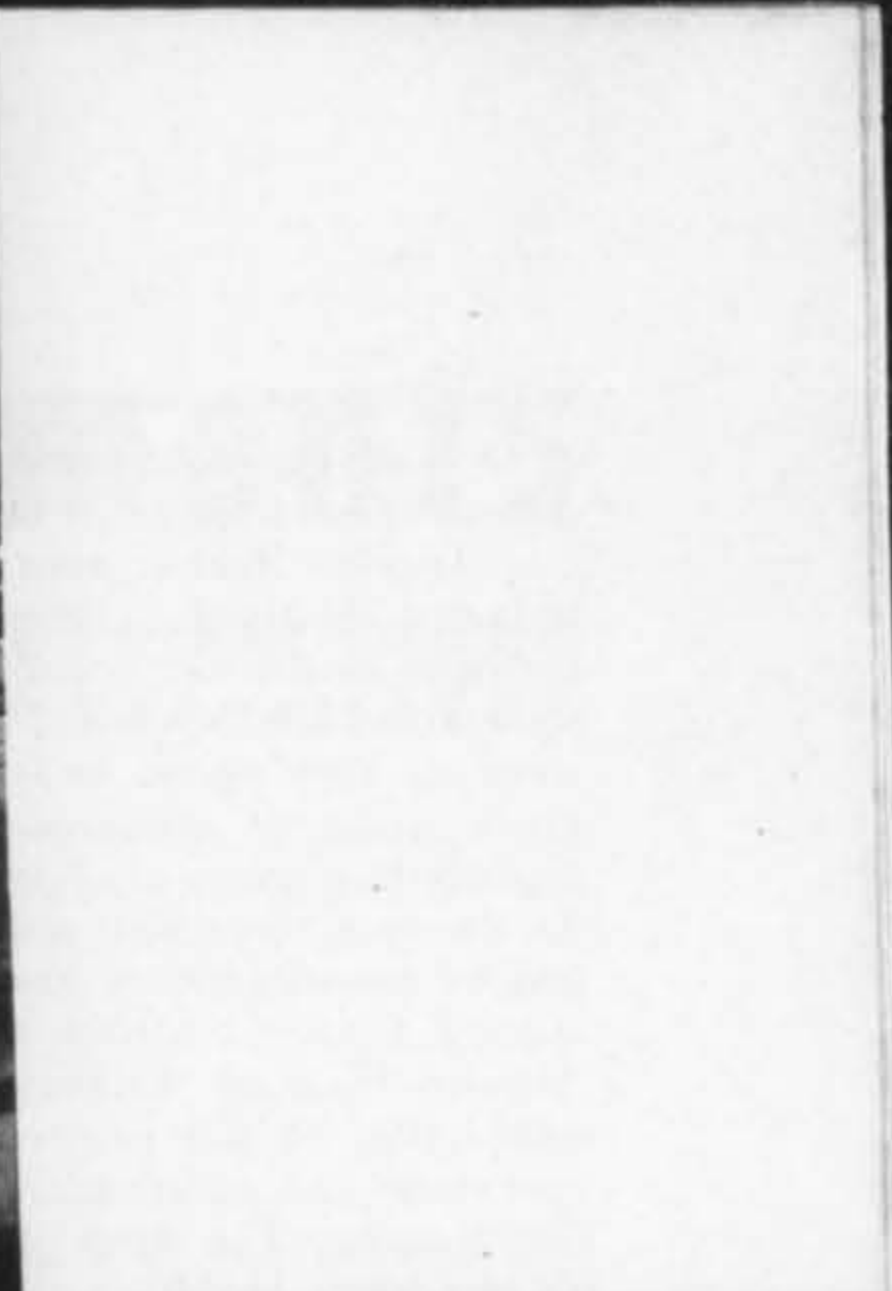
Not only does Wilmington Hall as it now stands form the physical basis for a neighborhood center, but it also has tested certain principles of community living. The voluntary pre-paid medical insurance plan has worked to the satisfaction of both doctors and patients. It has provided expert care at a minimum cost. It is so much a part of the living pattern that workers are encouraged to consult the doctors at the first sign of trouble rather than avoid facing diagnosis until permanent damage has been done to the health.

Another encouraging program has been the complete lack of segregation of workers. Differences in race, creed, and color are ignored. This is in keeping with the policy of the F.P.H.A., and it has been heartening to see prejudice and suspicion, feelings of superiority and inferiority disappear when all lived and worked under like conditions and for a common goal.





There is no way to tell how much the Community Center as it is now operating has contributed to war production because of the indirect effect in maintaining morale. Neither is there a way to tell how much the Community Center as it could be used after the war would contribute to sound social and economic progress. But one thing is certain; the housing program has done more than solve isolated housing problems. It has defined housing in general and for ever after as a fundamentally economic and social concept. It has established the position of the planning architect as a key man in all honest community development. It has successfully tried the only democratic way of meeting some of the most vexing problems of incipient delinquency and race war, and it has made more than one alert citizen ask, "why don't we have a Community Center in my home neighborhood?"



PLOT PLAN OF THE WILMINGTON HALL PROJECT AND PHOTOGRAPHS OF THE COMMUNITY CENTER AND DORMITORIES.





**WILMINGTON HALL (continued)**

• One of the most serious of the housing problems created by nation-wide migration to centers of war industry was in the Los Angeles Harbor area where a rapidly expanding shipbuilding industry attracted a large unselected labor supply. Existing local facilities could not begin to accommodate the workers. Some men were forced to spend almost as much time getting to and from work as they spent working. Others simply camped out. It was gross waste of precious man hours, a detriment to morale, a contributing cause of sickness and absenteeism.

As the best immediate solution, the F.P.H.A. decided on the erection of two dormitory groups at Wilmington together with a Community Center. During the planning and construction, the Los Angeles Housing Authority worked with the F.P.H.A., and since completion of the project in February, 1943, has continued the operation and maintenance on a budget approved by the Federal Government. The first dormitory group, Cal 4109, consists of 62 one story buildings, 38 housing 38 men each, 24 housing 19. The Annex, Cal 4301, built after F.P.H.A. had established a standard type dormitory, consists of 5 two story buildings housing 200 men each. Together the dormitories provide sleeping and dressing facilities for 2900. Approximately 40% of the rooms are single, the rest double.

Individual furnishings include a single bed, dresser, writing table, chair, wardrobe or closet, shelves, towel bars. Joint facilities are the toilet rooms, shower and dressing rooms and a small lounge.

Although the landscaping budget was small, each dormitory group has a central lawn court, some trees and flowers. The original dormitories, Cal 4109, are definitely of temporary construction and can easily be moved off the site. The Annex buildings are equal to standard local construction and are of relative permanence. Both groups of buildings are wood frame with exterior of stained wood and white painted trim.

In addition to blocking off streets to form the super-dormitory blocks, D Street, which borders the Annex and would have run through to the next was stopped at Bay View and the resulting double size block was used for the three single story buildings of the Community Center. One building houses the division of management which operates as would the management of a 3000 room hotel, a maintenance and repair department, and a health department equipped to provide consultations, office treatment and short hospitalization. The medical services are available on a pre-paid insurance plan for those who wish to subscribe. In addition there are a few service shops: post office, laundry and dry-cleaning pick-up, barber shop, news stand, shoe-shine stand, and a small commissary.

The Recreation and Restaurant buildings are the predominant focus of activity. The Recreation building consists of a large all-purpose auditorium with a flat floor the size of a legal basketball court, a stage at one end, a regulation motion picture booth at the other, and a seating capacity (using moveable folding chairs) of 1218. Entrance to the auditorium is through an area with fireplace, tables, and easy chairs which functions both as a lounge and a foyer. One end of this area opens to a quiet wing, divided to form a separate library room, a writing room, and an outdoor court for reading or resting. Another wing of the building includes a music room, a large room for billiards, table tennis, cards, and several club rooms. Grouped outside at the back of the building and isolated from the dormitories and the rest of the center are facilities for the noisier outdoor games: softball, horseshoes, volleyball, tennis, badminton, and shuffleboard. Automobile parking space located in connection with this area is adequate for present needs.

The Recreation building faces toward the Restaurant building across a tree planted plaza and is connected to the Restaurant by a

(continued on page 39)



Photograph by Maynard Parker



# new developments

## Study of Accelerated Depreciation of Structures Recommended By Associated General Contractors to Stimulate Construction

By **WILLIAM MUIRHEAD, President**  
The Associated General Contractors of America, Inc.

The Associated General Contractors of America, Inc. recommends that study be given to accelerated depreciation of structures as stimulus to privately-financed postwar construction. Specifically it recommends that study be given to permitting owners of structures built after the war to elect to depreciate one-half the cost of the structure in the first quarter of its useful life.

The association believes that study should be made of the depreciation problem to determine how far accelerated depreciation would go in stimulating a volume of construction up to the potentials of the industry after the war, and encourage the expansion of small business and venture money in expanded enterprise.

It is estimated that the industry will have the capacity to execute up to \$20,000,000,000 worth of construction annually by the end of five years after the war. This would provide employment directly at the site for approximately 4,000,000 people, and indirect employment off the site for an additional 8,000,000 people. The association believes that everything possible should be done to reach those potentials.

It appears to the association that the alternative of permitting the owner of a structure to depreciate half the cost in the first quarter of the useful life of the structure would increase revenues to the Treasury, and would stimulate new construction by allowing potential purchasers of construction to secure the return of a large part of their investment during a period of time in which they could with relative clarity foresee a profitable return from their investment.

At the present time, the straight line method is followed by the Bureau of Internal Revenue in determining exemptions from taxation which may be charged to depreciation. By this method, the structure is assumed to have a useful life of a definite number of years arrived at by a table which has been prepared for many types of structures for various purposes. Each year a fixed sum is allowable for depreciation.

For example, for a building which costs \$100,000 and is assumed to have a useful life of 40 years, \$2,500 annually is allowable for depreciation. By the end of the assumed life of the building the owner would have been permitted to recover the cost in equal installments. The proposal for study would permit the owner of the \$100,000 building which is assumed to have a useful life of 40 years, to recover from its earnings \$50,000—or half the cost—in ten years, or the first quarter of its life. For these years the rate of permissible depreciation would be \$5,000; and the rate for the remaining 30 years would be \$1,667.

The first quarter of the life of a structure is the period in which its usefulness can be foreseen most clearly. It is believed that if an owner were permitted to secure the return of half his investment during this period it would be a strong stimulus to new construction and expended business ventures after the war. A system of accelerated depreciation would be more of a stimulus to many kinds of privately financed construction and business undertakings than the straight line method. It is recommended that owners who would prefer to use the straight line method be allowed to do so.

In the postwar period American industry is being looked upon to provide a large volume of employment. Much thinking is devoted to how to stimulate expansion of industry, with its consequent increase in employment. Much of the thinking which has been devoted to depreciation of new machinery could be applied equally to much industrial construction. Two recent suggestions for depreciation of machinery are cited.

Mr. James F. Byrnes, Director, Office of War Mobilization, in his report to Congress on September 9, said in part:

"We should consider, also, the advisability of allowing manufacturers to depreciate new machinery substantially in the years in which such machinery is purchased. Great Britain has incorporated such a plan in its current budget. This action would induce many companies to hazard new ventures, thereby increasing employment. It would give a real incentive to companies to keep our industry ahead of the rest of the world technologically. It would provide a steady domestic market of substantial proportion for capital goods and would go far to provide a stable basis for employment in that field in the postwar readjustment."

The House Special Committee on Postwar Economic Policy and Planning in its report of September 8, said in part:

"Many corporate and noncorporate businesses feel that they should be permitted greater latitude in making annual allowances for depreciation. If such charges are made against the actual costs of the assets to which they apply, there can be little difference to the government in the long run whether

such assets are written off slowly or rapidly. The ability to amortize assets rapidly should provide an important stimulus for the purchase of new and more efficient equipment and thus assist in the attainment of high levels of productive employment. The committee recommends that this proposal be given serious consideration by the joint committee."

### COLOTYLE ANNOUNCES \$1,500 WESTERN ARCHITECTURAL COMPETITION

Fifteen hundred dollars in cash prizes will be given in a competition announced by Colotyle Corporation, for the best bathroom design using Colotyle plastic-coated wall sheets. The contest, restricted to Western architects and draftsmen offers a grand prize of \$500, with three sectional prizes of \$250 each, and ten honorable mention awards of \$25 each. The first sectional prize goes to the best design submitted from Washington, Idaho and Montana. The second to the best from Oregon, Utah and Nevada. The third to the best design from California and Arizona.

Architects and draftsmen desiring to enter designs should contact Colotyle Corporation, Aurora at Mercer, Seattle 9, Washington. Inquiries should be directed to Robt. McClelland, A.I.A., professional advisor at 706 Republic Bldg., Seattle 1, Washington. Each entrant will be assigned an identifying number which will appear on his design.

Representative judges will be announced within the next two weeks.

Mr. A. H. Kinney, president of Colotyle Corporation stated, "This competition was born in conversations with many leading architects who forecast many changes in bathroom design in the postwar era. During the three years that private building was virtually at a standstill, many architects have undoubtedly given considerable thought to size, layout and design of bathrooms. The competition should bring out many of these ideas."

### MODULAR CONSTRUCTION UNDER STUDY

Building experts are intensively studying the possibilities of speeding up and lowering the cost of production of everything having four walls and a roof. "Experts" consist of technicians of such groups as American Standards Association, American Institute of Architects, Producers' Council—a national organization of manufacturers of building products, and representatives of trade associations including the National Lumber Manufacturers' Association.

Much has been said of Prefabrication and while it has its place in the mass production of low-cost small homes, many feel that the limitations of designs and materials will result in custom built homes for those of average or greater incomes. Prefabrication is the streamlined production of the finished product in units small enough to be transported to the building site, but large enough to permit assembly in a plant where the raw materials, lumber, glue, plywood, plastics and other materials are put together with a minimum of time and labor.

Modular Construction is simply putting together at the site the standard building materials and equipment, all elements of which have been produced in dimensions of FOUR INCHES or multiples of FOUR INCHES so that labor and waste are reduced to an absolute minimum. There is nothing revolutionary about this except that the components of the building will go together without the cutting and fitting of the structural materials used.

Manufacturers are already preparing to reconvert and standardize production of modular units. For example, brick and tile are to be made in sizes so that with standard mortar joints they will measure exactly four inches or multiples of four in size. Windows, doors and other openings will follow this plan so that there will be no cutting on the job. Likewise all fixtures and appliances will be installed without having to tear out or alter the structural members to which they must be fitted.

It is estimated that as much as 25% of the cost of labor can be saved. This will offset part of the advance in costs predicted for the postwar period, and, with a substantial saving of materials we may even see the cost reduced to that of prewar housing.

### SEES GREATER 1945 CONSTRUCTION

The volume of new construction during 1945 probably will be about \$4.8 billion or 26 percent greater than in 1944, provided the war with Germany ends early in 1945 or before, according to a forecast prepared by the Market Analysis Committee of The Producers' Council and made public at the Council's semi-annual meeting at the Roosevelt Hotel. The estimate is subject to revision if the war in Europe lasts until the summer of 1945, Wilson Wright, chairman of the Council's committee, explained. The committee's estimate places the probable volume of new private construction at \$2.8 billion and public construction at \$2.0 billion for the 12-month period. Although the



# wire ahead

## • FOR BETTER HOMES

The postwar home will want and enjoy more electrical conveniences—an ever expanding list of new electrical appliances and improved home lighting.

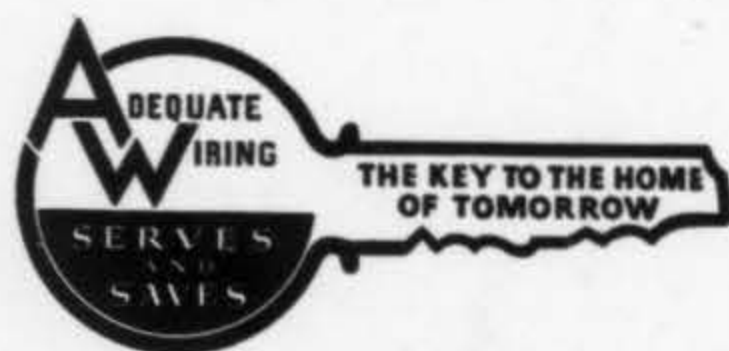
Only through adequate wiring can electrical service be used to any extent desired with satisfactory, uninterrupted and economical operation.

And only by foreseeing the need for electrical adequacy and by specifying it in your plans, can you be assured of thoroughly satisfied clients.

Make sure the postwar homes you build are adequately wired by insisting on the following four essentials:

1. **Enough outlets** for present and future appliance and lighting needs.
2. **Enough circuits** to distribute the electrical load properly.
3. **Modern protection** for all electrical currents.
4. **High quality wiring and wiring devices.**

The home, meeting these four requirements, is sure to be worthy of your reputation as an architect.



## Northern California Electrical Bureau

1355 Market Street  
San Francisco 3, California

immediate need and demand for new construction will be far greater than the estimate, it is apparent that the supply of building materials and equipment and of manpower will not be sufficient to permit a greater volume during the coming year.

### GENERAL MOTORS \$55,000 COMPETITION

An architectural competition for the design of automobile dealers' places of business in which \$55,000 in prizes will be awarded by General Motors was announced today by Albert Bradley, executive vice president of the Corporation. The competition was decided on by General Motors after many dealers had indicated their postwar plans included enlarging their present buildings or building new places of business. It will supplement on a broader basis the work which has been going on for a number of years in the dealer building advisory departments of each General Motors car division. The types of queries which dealers have been sending the car divisions indicate a need for more efficient places of business and evolve around the major functions of an automobile dealer, including sale and display of new cars, trucks and used cars, and operations of service and parts departments.

Problems of automobile dealers in finding suitable buildings for their needs have become increasingly difficult. The purpose of the competition is to acquaint architects and builders with the dealers' problems in order that future building plans will take into account the complexities of an automobile dealer's business.

The competition is under the direction of M. E. St. Aubin, director of the General Motors Service Section. It will be conducted by the Architectural Forum and governed by competition rules of the American Institute of Architects. The competition will run from Jan. 1 to midnight of April 16, 1945. Rules and regulations governing the competition may be obtained from the Architectural Forum.

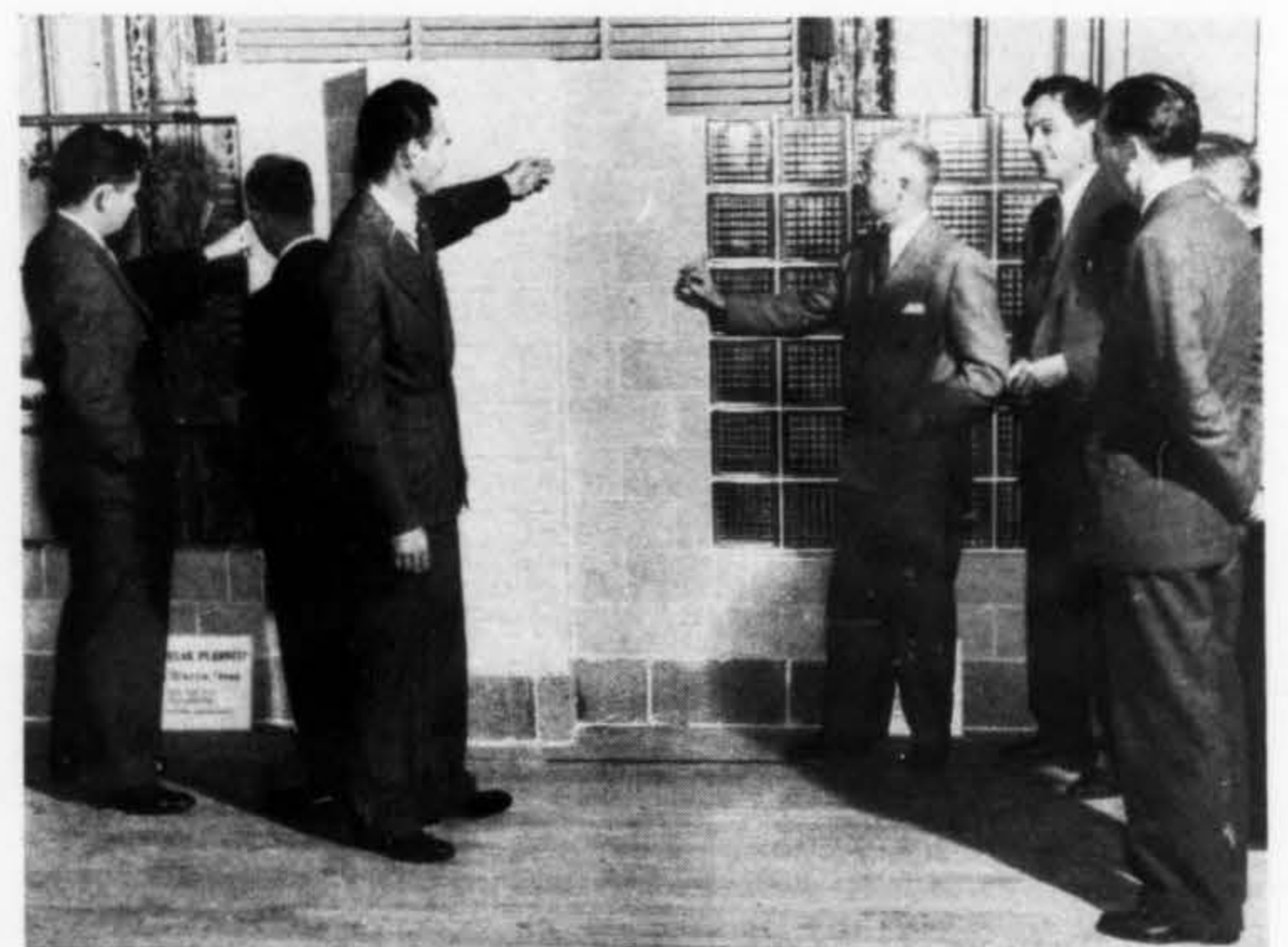
A total of 60 prizes is being offered. Five prizes of \$5,000 each will be awarded for first place in the five major award classifications; five of \$2,500 each for second place; five of \$1,000 each for third place, and five of \$500 each for fourth place. In addition, there will be 20 honorable mention awards and 20 special awards of \$250 each.

The competition is based on building plans within certain classifications. Main prizes and honorable mentions will be awarded for plans for average-size passenger and commercial (automobile and truck) dealerships, medium-size passenger and commercial dealerships, exclusively passenger and exclusively commercial dealerships. The fifth group of major awards and honorable mentions will be given for design detail for structural and decorative adaptations. It will be possible for contestants to win major prizes for design detail in addition to whatever awards they may receive in the competition for dealership plans. Entries may be submitted in any or all classifications. The special awards will be given to competitors whose plans do not qualify for specific prizes but do contain features of particular interest. The competition is open to anyone in the United States or Canada with the exception of employees of General Motors, the Architectural Forum or Campbell-Ewald Co.

A review board composed of prominent architects and builders will be appointed to judge the plans submitted. Entrants in the competition are to register with the *Architectural Forum*, 350 Fifth Avenue, New York 1, N.Y., and in turn will receive details of the competition as well as an outline of the steps to be taken to submit drawings.

### MODULAR PLANNING DISCUSSED BY ARCHITECTS

Modular planning was one of the chief topics of discussion at the convention of the State Association of California Architects meeting at the Fairmont Hotel in San Francisco early in November. Gathered around this exhibit



demonstrating modular structural clay products, brick, glass blocks and steel window frames are, left to right: J. B. Crawford, vice-president of Kraftile Company; Sherman M. Hathaway, C. W. Kraft, directors of Producer's Council, Inc.; A. Appleton, past president of the Northern California Chapter of the A.I.A.; Vincent Raney, A.I.A.; C. W. Williams, president of the Central California Chapter, A.G.C., and Architect R. G. DeLappe.



**PRECISION-BUILT HOMES LAUNCHED**

Formation of Precision-Built Homes Corporation, the largest single corporate organization in the country devoted exclusively to promoting housing construction, was announced by F. Vaux Wilson, Jr., president, who is also vice president of Homasote Company. Griffith S. Clark and George L. Apple, Jr. are vice presidents of the new company, E. L. Simmons, treasurer and John A. Heinrich, secretary. J. F. Barrett is chairman of the board. The authorized capital is \$1,000,000.

Financed largely by contractors, dealers in building supplies and others engaged in various branches of the housing industry in all parts of the United States, the new company's functions will be to merchandise houses directly, to license constructor-builders and to engage in research, servicing and mass purchasing.

Stockholders include Mr. Wilson and Homasote Company, Trenton, N. J.; Barrett & Hilp, San Francisco; Prefabricated Products Company, Seattle; E. L. Simmons, Decatur; R. W. Kuhne, Rantoul; Sidney F. Dwyer, Milwaukee; Armor Products, Inc. and Erich Loeb of New York City; Woolsey & Cadwallader, Pennington, N. J. and employees of the new company.

Precision-Built Homes Corporation will merchandise houses in three ways: 1.—Through department and furniture stores such as R. H. Macy & Co.; New York; L. Bamberger & Co., Newark; Jordan, Marsh & Co., Boston; Barker Brothers, Los Angeles; Lit Brothers, Philadelphia; Kaufman's, Pittsburgh; Frederick & Nelson, Seattle. 2.—To operative builders, lumber dealers, contractors, realtors, insurance companies, lending institutions, prefabricators, and industrial companies for employees. 3.—Through the export market.

"Precision-Built Homes Corporation," Mr. Wilson said, "already has embarked on a program of mass purchasing by negotiating with large manufacturers of materials and equipment throughout the country," and predicted that this procedure alone will have important effects on construction costs.

Directors of the new company are: J. F. Barrett; J. J. Dempsey; Sidney F. Dwyer; B. Outerbridge; E. L. Simmons; C. F. Dally; Paul W. Cadwallader, and F. Vaux Wilson, Jr.

**ART**

continued from page 16

Speaking of realism the Renoir exhibit affords an excellent opportunity to compare art in realism with lack of art in realism which is another name for the Sanity in Art show which ran concurrently at the Legion. Renoir, of course, in his paintings displays a high degree of imagination, of sensitivity, of every other fine quality in art, in his use of realism. The Sanity in Art members lack all of these attributes to the same degree that Renoir possessed them. Invariably these Sanity in Art people are good technicians, they know how to put paint on, how to make an apple look like an apple, how to get a likeness when they paint a portrait. But beyond mere technical ability, copybook handwriting in paint, there is nothing.

The de Young Museum had an amusing and interesting exhibit of Early Transportation in San Francisco, lithographs, posters, cartoons and drawings concerning the various means of getting in and out of San Francisco and getting around the city in the early days. The Marine Combat Artists Exhibit, watercolors and drawings of actual battles on various Pacific islands was also current at the de Young. Raymond & Raymond Galleries featured a fine show of Drawings, Sculpture and Ornaments by Adaline Kent.—SQUIRE KNOWLES.

**WILMINGTON HALL**

continued from page 36

wide covered walk. Meals are served cafeteria style, the dinner space provides for an estimated 900 persons eating at one time, a fountain for in-between meal service. Although the dining room seats as many as an army mess hall or a prison, regimentation is avoided by the scheme of dividing the one large area into five smaller rooms and two outdoor dining terraces. Contrary to the opinion of restaurant owners, the outdoor terraces are popular and in use most of the year. Both the cafeteria and the fountain are operated as concessions on a fixed fee with control supervision by the Housing Authority. The Cafeteria is open about twenty hours daily to accommodate workers on three shifts. It is also open to the general public.

Buildings of the Community Center are built on a post and girder system of construction. Walls are non-weight supporting and are of thin sheet material: single thickness plywood, glass, and screen.

**CREDITS**

WILMINGTON HALL DORMITORIES (CAL. 4109)

- Lewis Eugene Wilson, Architect
  - Fred Barlow, Jr., Landscape Architect
  - A. H. Berg, Heating Engineer
  - Clayton T. Gibbs, Electrical Engineer
  - Harold A. Barnett, Civil Engineer
  - Zoss Construction Co., General Contractor
- WILMINGTON HALL ANNEX (CAL. 4301)
- Lewis Eugene Wilson, Architect

(continued on page 40)

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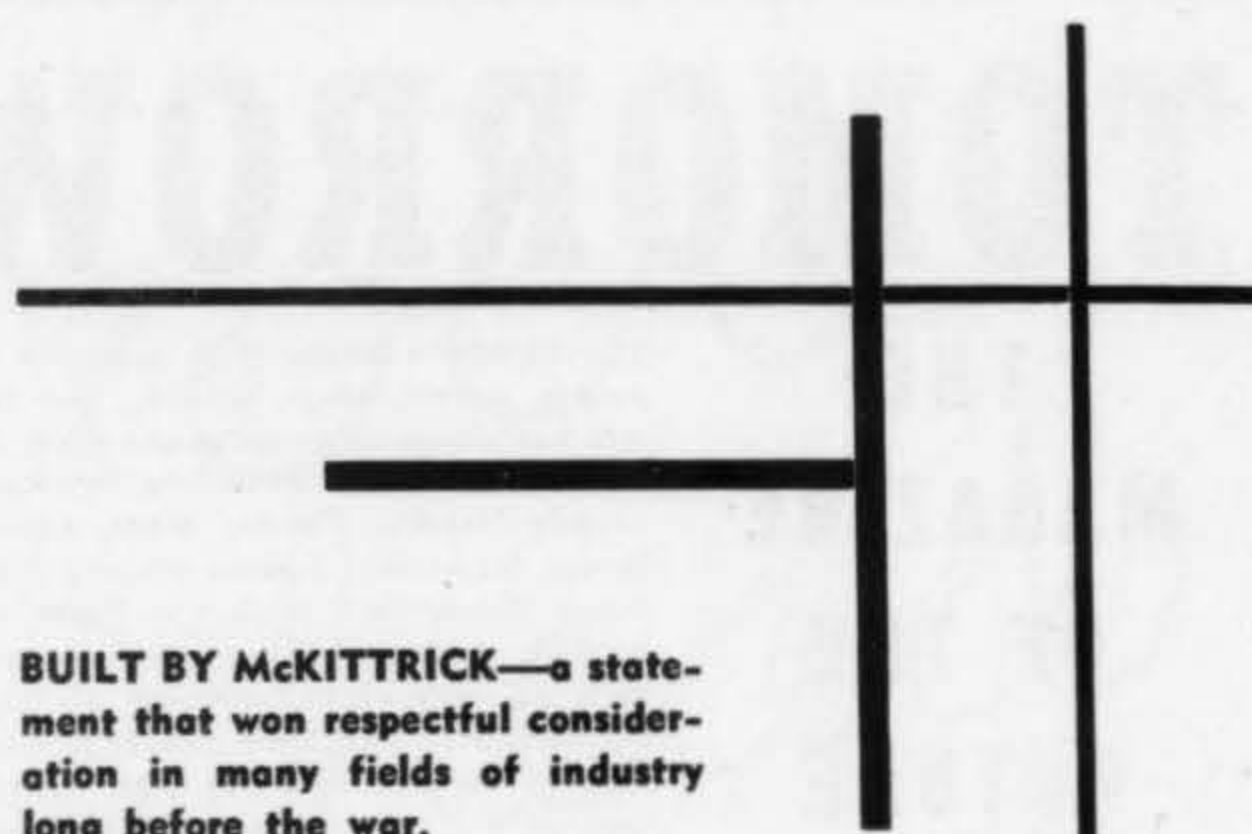


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### WILMINGTON HALL

continued from page 39

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Robert M. Storms, Mechanical Engineer  
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Ernest C. Hillman, Jr., Structural Engineer  
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COMMUNITY CENTER—WILMINGTON HALL

Lewis Eugene Wilson, Architect

Fred Barlow, Jr., Landscape Architect

Robert M. Storms, Mechanical Engineer

Clayton T. Gibbs, Electrical Engineer

Ernest C. Hillman, Jr., Structural Engineer

Harold A. Barnett, Civil Engineer

Zoss Construction Co., General Contractor

### MUSIC IN THE CINEMA

continued from page 15

those sweet sounds that only Mozart could bring forth; suddenly there were wrong notes (all the stage directions are written out in the score); to general hilarity, one player after another packed up his instrument and went home in disgust.—WALTER H. RUBSAMEN.

### MUSIC

continued from from page 14

melody in sophisticated terms, the proof is merely that any soft compound of digestible materials can be called a pudding. Such a cross-word puzzle method must inevitably by coincidence produce some favorable results.

The arts are at present in a phase of rebellion against restrictive formal conceptions. The tendency is romantic, reactionary, and poor-spirited. It represents a middle-aged breakdown of musicians who in their youth fought for the moderns. Now they proclaim Tchaikovsky a great popular genius. A desire for amplex, popularity, easy melodiousness without rigorous development, mood, excitement, and nothing to exact concentration has brought the work of Shostakovich into singular prominence. No one can doubt the talent of Shostakovich, praised by both Sibelius and Schoenberg, but this excessive talent has its severe limitations. This facile, charming, moody music has been a plausible decoy to lure musicians and listeners from study of the more rigorous and ultimately more rewarding masterpieces of contemporary music. The tendency was parodied last year—one does not know whether with irony, innocence, or malice—by George Antheil in a symphony of no importance, praised by critics as though it had put the entire body of major living composers out of countenance.

The attitude of Villa-Lobos is in line with this tendency, and the recent general recognition of his art probably a result of it. His music, fortunately, will not support the same evasive purpose. Though naive, it is not simple but complex and difficult to perform. The unique quality of his best music stimulates the desire for fresh creative experience. This fresh experience is the first appearance on the American continent of what may be called deliberate *non-European music*. In this it differs from the work of Ives and Chavez, who even at their most original are still a part of the European mainstream, as Whitman was. The character of this composition, its inconsistencies and its successes, demonstrates that non-European composers, though they may learn form and structure by knowledge of European music, must keep these things abstract while they build with their own native materials. Rare is the poet, borrow his form where he may, who writes effectively in a foreign language.—PETER YATES.

PETER YATES.

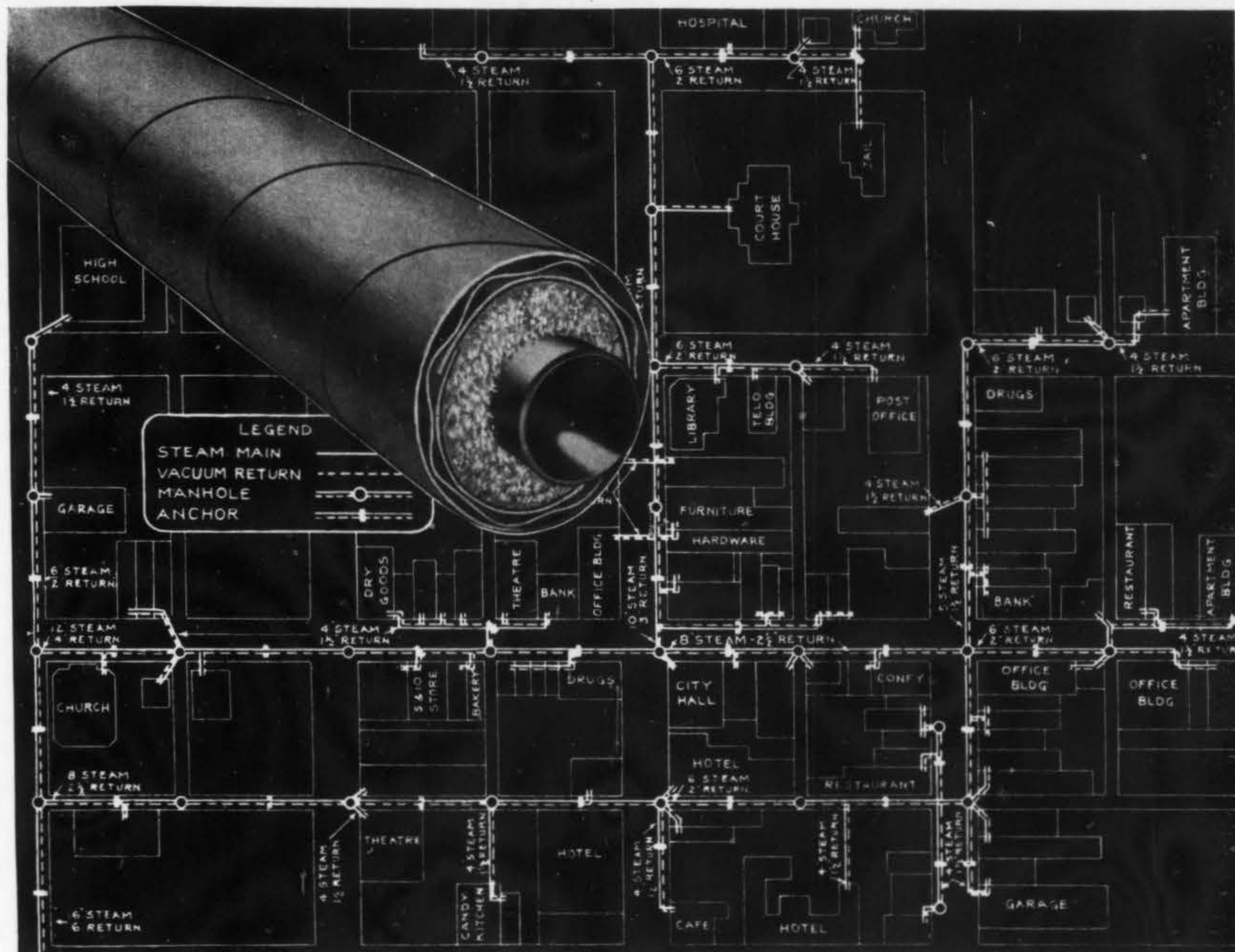
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**CINEMA**

continued from page 13

to a three pound box of the best chocolates and knock them off at one sitting, will happen to your eyes and mind when you see Walt Disney's latest picture, "Three Cabelleros." This picture is too much of a good thing, and quite purposeless. There are some wonderful things in it, luscious, galaxious colors, and rich music. But seventy minutes of the same without going anywhere in particular is too much. The kids will enjoy twenty minutes of it.—  
ROBERT JOSEPH.

**BOOKS**

continued from page 12

no virtue of his own, and in the ordeal he stumbles upon a kind of thinking that involves the spirit as well as the word.

There is a slight plot, so cunningly put together that one suspects Aldous Huxley of concealing about his person the knack of writing a humdinger of a detective story. There are worldly characters, spiritual characters—singularly vivid, even when they serve primarily as mouthpieces for the author. These things one expects from Huxley. What one does not expect is a preoccupation with spiritual concepts, with mysticism, with religious experience, with revelation. He writes with exhaustive knowledge of what great thinkers and great saints (sometimes identical) have said on the subject. Being Huxley, he writes with patrician style, classical balance. His purpose is not to make converts, or even to pronounce definite conclusions. He merely re-opens a topic from which a lesser author might well shrink: from which, to judge by the opus of Philip Wylie, a lesser author OUGHT to shrink. *Time Must Have a Stop* is no more, perhaps, than a jab at the complacency of both the devout and the heretic. But it is a jab with a finely pointed instrument.—  
PATTERSON GREENE.

**AUDIO-VISUAL-MUSIC**

continued from page 28

A second factor of limitation is the persistence of vision and certain inherent natural differences in response to rhythm of the eye and ear. Particularly with regard to rapid rhythmic alterations, effects actually painful to the eyes are encountered.

Finally a third difference between image time and sound time is the significance of the relation of graphic space to time. Space-time considerations are brought into striking pre-eminence. No movement within the screen area can be thought of oblivious of time. No shape, no space eludes movement considerations void of the time factor. Space and time are here inseparable in a very real, practical sense. A tiny animated shape creating a rhythmic movement in a given screen space may produce one effect. The same animation magnified many times so as to fill the entire screen area produces a radically different temporal experience, though the time of each may be exactly the same. The change is qualitative to such a degree that variation upon a thematic idea by magnification or reduction in size is generally not clear or recognizable as a variation.

Sufficient experiment has indicated rather conclusively the minor extent to which full screen passages of mere color sequences void of graphic form can be used to carry a rhythmic idea. Unless supported by a strong musical reinforcement, the effect is surprisingly ambiguous. Such sequences introduced as thematic ideas to be later subjected to variation and development are even more generally foredoomed to meaninglessness. These observations reflect the apparent failure of all color-music experiments which treated color as an independent visual entity. The established doctrine that color and graphic form (line mass and texture) exist inseparably in experience is here only reaffirmed with perhaps new dynamic significance. Analysis would reveal that whereas variety in color may be achieved by virtue of some temperal pattern it is overburdened with an obviously monotonous graphic form structure: the static screen.

What then, can be the role of color in audio-visual-music? It is still the most vital element of the total sensory experience. Color structure united with a graphic-time structure is comparable to the relationship between orchestration and theme structure of a music composition, the two being a unified whole. Just as orchestration provides the composer with a large textural vocabulary with which he may freely build as richly or as thinly as is his structural need, so with the use of color there must be this same liberty. Color will probably never for long be restricted to a theoretical key of relationships. Though theoretical systems or keys will often account for the special unity of one composition or the works of one composer.

Audio-visual relationships offer promise of profoundly unique experience; witness Alexander Nevsky, Memphis Belle and White Flood. This type of relationship is the primary attribute of audio-visual-music. One may expect the broadcast variety of relationships possible, covering a gamut from the freest interplay of sound and image through counterplay to strict temporal correlation.

The fallacy of mechanically translating previously composed music into some visual equivalent, having been established repeatedly enough in critical writings on the subject, a freer less encumbered approach is possible today. Even so-called interpretation of existing music graphically is at best an exceedingly difficult technical achievement and practically barren of reward

to the artist seeking creative expression. The truly creative possibilities remain where the image structure dictates or inspires sound structure and visa versa or both are reached simultaneously. This obviously can be realized best when both parts have common creative origins.

This is becoming possible today even for the amateur as sound-track writing or synthesizing devices, manageable by one person appear on the horizon along with simplified animation techniques. The generally accepted assumption that the cinema must by nature be an industrial, cooperative art, is least likely to be so with audio-visual-music. Amateur cine equipment compares well in quality today with that of the industry. There already exist small enterprises prepared to supply special processing, sound recording and duplicating services to small scale limited budget film makers. The remaining technological problem of the independent artist is to somehow assure final perfection of these new means.

The role that television can play in the development of audio-visual-music probably cannot be underestimated. Undoubtedly the most striking quality of the television program is its intense realism; the realism of spot news and spontaneous programs of all sorts. But this very spontaneity has as by-product a degree of disorganization which will have to be dealt with in much the same manner that radio finds a compensation of contrast in the use of music. The so-called music bridge or incidental music of radio serves this specific purpose. The relatively unorganized spontaneous portions of the radio program are carefully sandwiched between periods of music.

This radio has found a real organic need for specially composed music. Even though it had the enormous accumulation of western civilization's music to draw from, radio found it necessary recently to begin employing composers to supply these specific needs. It is fairly safe to assume that television will discover an equally organic need for an audio-visual equivalent to radio's music-bridge, and it is also safe to judge that the discovery will institute a search beyond current solutions which are usually motivated by economic expediency. The artist with a sense of the deeper meaning of organic structure alone can make the distinction between the "current solution" and an organic solution. Technological trinkets in the form of Kaleidoscopes and other mechanical devices which fill the television screen with arbitrary pattern and are related to music mechanically if at all are certainly not the organic solution. Television insofar as it functions fully, an integral part of the new time and society, will not only employ audio-visual-music organically within its regular programs but will perform individual works of the contemporary composers.

**COMMENTS ON PLANETARY RECONSTRUCTION**

continued from page 22

C. I. A. M.—Les Congres Internationaux d' Architecture Moderne, a world-wide professional organization with headquarters in Switzerland and a splendid national membership in 18 countries, has functioned for two decades. Its last European president, Van Eesteren, was city planning director of Amsterdam. Vice president, Walter Gropius, J. L. Sert, and general secretary, Dr. Sigfried Giedion live now in U. S. A number of its collaborative publications, the last of them, *Can Our Cities Survive*, by J. L. Sert, have decisively influenced contemporary thought in planning matters. Naturally, this organization has been disrupted by the war. The present historical moment, filled with anticipation of world reconstruction, is more than ever in need of the cooperation of city planners and architects in order that great opportunities are not missed. The American chapter of C.I.A.M. for Relief and Reconstruction, officially incorporated in the State of New York, is the immediate action group, resuming interrupted contacts with the national planners and architect chapters in all allied and liberated countries and aiding the formation of new groups in Latin America, China, Australia, etc.; establishing a mutual information service between these groups and Federal and United Nations agencies, economic missions of many countries delegated to Washington, the U. S. Chamber of Commerce, labor and professional organizations, etc. It aims to serve as a clearing house between technical research institutions of many kinds and foreign architects and planners and in helping to translate their needs to American industry. As soon as possible a World Reconstruction Congress in New York is contemplated.

**EDITORS'S NOTE:**

Members of C.I.A.M., well representing a number of Allied Countries and original American members, have elected the following officers:

President: Richard J. Neutra, Architect and Consultant.

Vice-Presidents: K. Lonberg Holm, Research Director of Dodge Corporation; Jose Luis Sert, Author of *Can Our Cities Survive*; Paul Nelson, Head of the Architecture Section French Economic and Postwar Planning Mission.

Secretary: Stamo Papadaki, Architect, Athens, Greece.

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# CALIFORNIA COUNCIL OF ARCHITECTS

December 6, 1944

FELLOW MEMBERS:

Subject: *Unification*

■ In cooperation with the national program of The American Institute of Architects, on "Unification", your president started in early spring to work with the Southern California Chapter, A.I.A., on the possibilities of putting such a program into effect in California. Later in the year a tentative program was worked out with the State Association of California Architects.

At the Directors' Meeting of The American Institute of Architects, held in Indianapolis this year, California's unification problem was presented by our Regional Director and the President of the State Association of California Architects. Following their return the State Association of California Architects instructed its Committee on By-Laws to re-write the By-Laws of that organization in accordance with suggestions developed in the earlier part of the year, and incorporating some of the ideas acquired at the Indianapolis meeting, all of which would make unification possible in California.

At the Convention of the State Association of California Architects, held in November in San Francisco, the revised By-Laws were adopted. The provisions of the new By-Laws are expressed in the resolution recently passed by your Executive Committee, a copy of which is inclosed herewith, and it also puts forth the status of our Chapter in the unification program at this time.

In the near future you will receive the proposed amendments to the By-Laws of the Northern California Chapter, A.I.A. Please give them your serious study, for unification in California will depend upon your approval and their adoption. Any action taken by this Chapter as to revision of By-Laws is subject to approval by The American Institute of Architects. However, with a unified front by the California Chapters, we feel quite certain that the Institute will approve our actions.

November 27, 1944

At a regular meeting of the Board of Directors of the Northern California Chapter of The American Institute of Architects the following resolution was offered by Mr. Ambrose, seconded by Mr. Clark, and unanimously passed:

WHEREAS, at the Annual Convention of the State Association of California Architects, held in San Francisco on October 30 to November 4, 1944, the By-Laws of said organization were amended as a whole; and

WHEREAS, thereby said organization, as such, has ceased to exist

and in its place the California Council of Architects has been created; and

WHEREAS, the By-Laws of said California Council of Architects provide for the creation of District Chapters within its domain; and

WHEREAS, this organization will permit the ultimate unification of the entire architectural profession within the State of California as soon as all the State Chapters of The American Institute of Architects have become District Chapters of the said California Council of Architects; and

WHEREAS, it is the desire of the Northern California Chapter of The American Institute of Architects to accomplish such desirable unification with the least possible delay;

NOW, THEREFORE, BE IT RESOLVED by the Executive Committee of this Northern California Chapter of The American Institute of Architects that the President appoint a By-Law & Unification Committee and that said committee be instructed to prepare all necessary documents in consultation with The American Institute of Architects, the California Council of Architects, and the other Chapters of The American Institute of Architects in California, to

## OFFICIAL BULLETIN

DECEMBER • 1944

the end that this Chapter, without changing its status as a chartered Chapter of The American Institute of Architects, may become a District Chapter of the California Council of Architects, as soon as possible; and

BE IT FURTHER RESOLVED, that copies of this resolution be transmitted to each of the Corporate and Associate Members of this Chapter and to each of the following:

Raymond J. Ashton, President, A.I.A.

Edward C. Kemper, Executive Secretary, A.I.A.

Mathew W. Del Gaudio, Chairman Committee on Unification, A.I.A.

C. Julian Oberwarth, Membership Secretary, A.I.A.

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Northern California Association of Architects

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and all A.I.A. Chapters in California.



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

#### WOOD FINISHES AND WAXES

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



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