

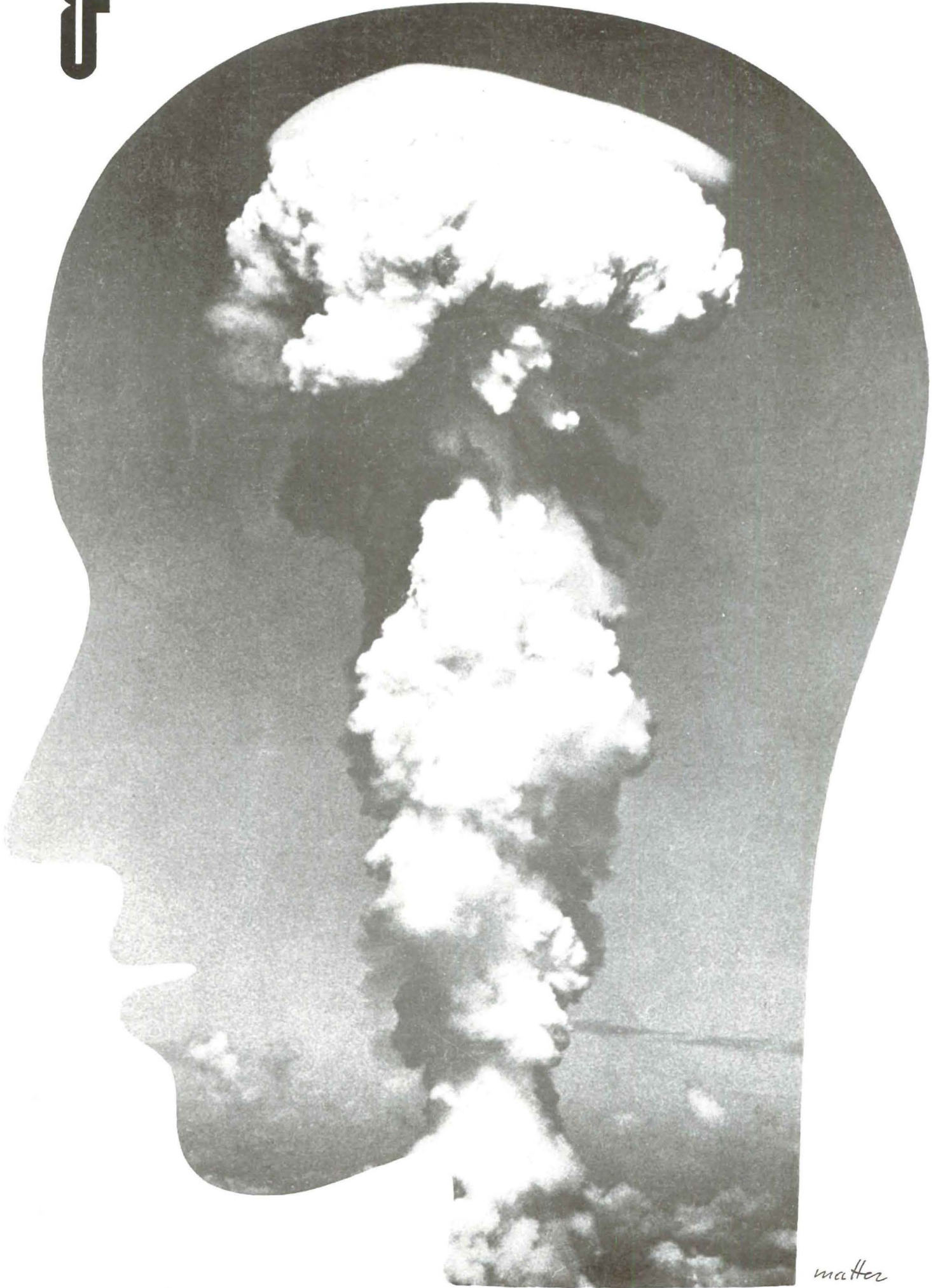
DECEMBER 1946

# architecture

PRICE 50 CENTS

# arts

# &



*matter*

# THE MODERN APPROACH FOR MODERN KITCHENS

## CASE STUDY HOUSE NO.

# 12

By Whitney R. Smith, Architect, in cooperation with the Home Planning Bureau of Southern California and Southern Counties Gas Companies.

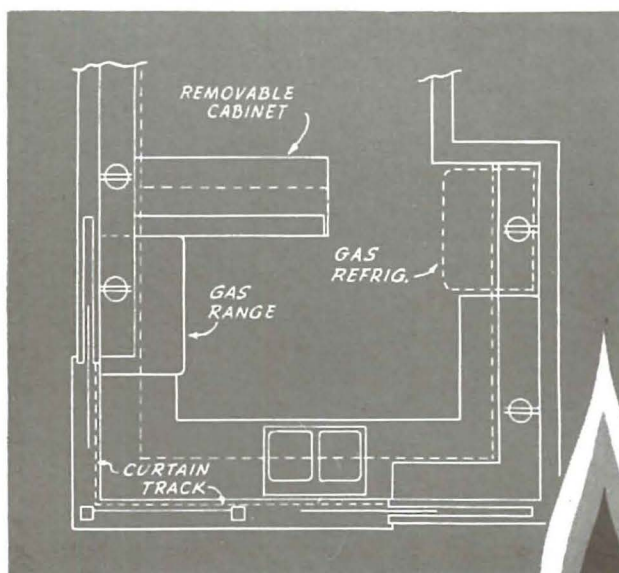


### FEATURES

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### FLOOR PLAN

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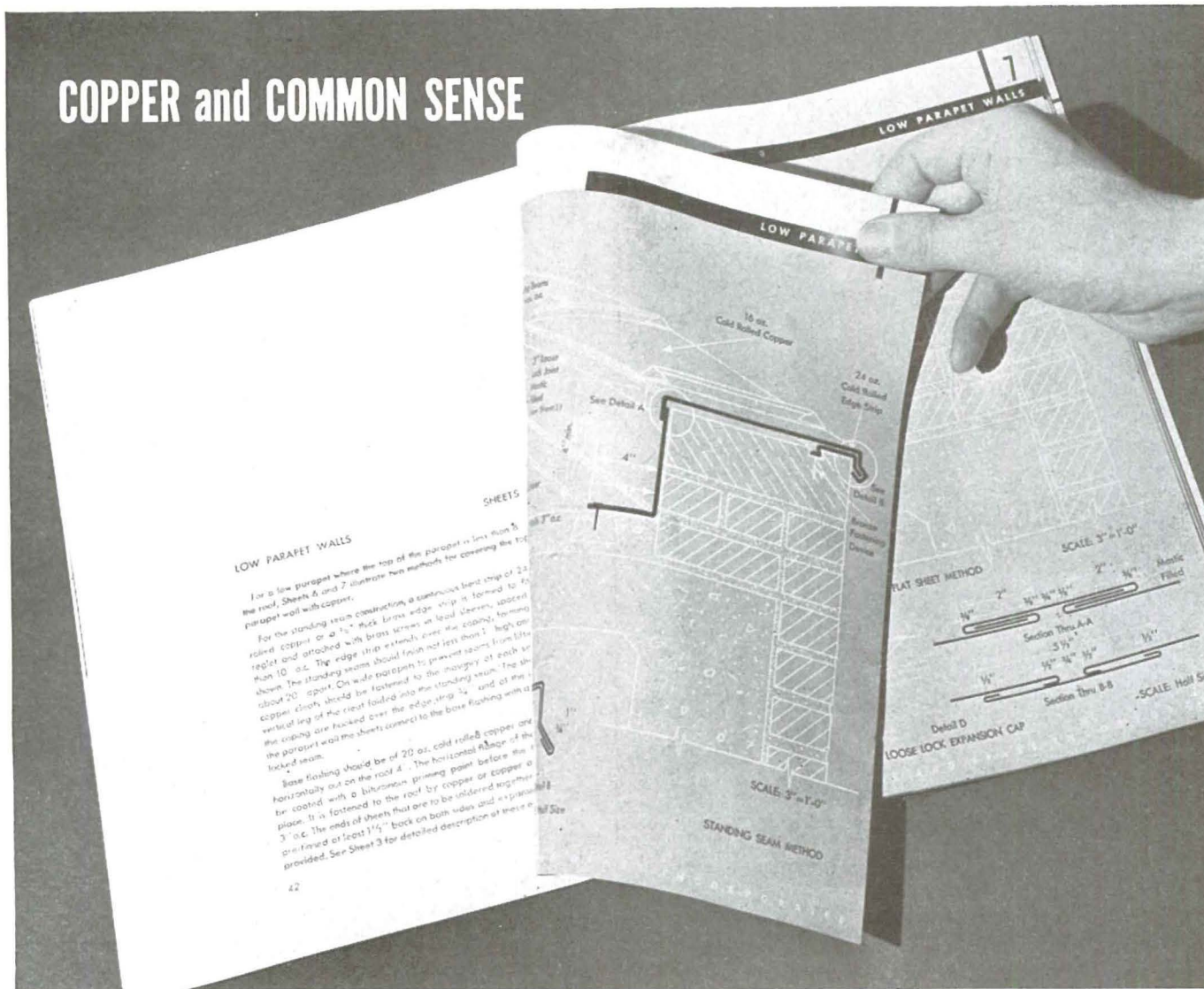
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## ART

With three major museums and several minor galleries working hard at presenting contemporary art in San Francisco, one might suppose that San Francisco artists would be satisfied. This is not the case. Self expression, the very essence of the artist, makes him rebel against the red tape of the museum, the power of the jury, the polite order of the gallery, the isolation from his public. Moreover there is the feeling that, while contributing much to the city's fame as an art center, the artists have only had crumbs at the municipal table. All of this frustration has culminated in a collective dream: a free-for-all open air art show sponsored and financially backed by the city.

At last that dream has come true. After prolonged pressure by the artists the city fathers came through with \$12,500, the artists went to work and the First Annual Municipal Art Exhibition became a fact. Accompanied by running commentary and bright quips from a loud speaker, by folk dances, band music, puppet shows and with practically every artist in San Francisco and vicinity appearing in person, Art played to more thousands here than it ever has before. The October weather was benign, and the Civic Center Plaza was gay with color and a carnival spirit. The sale of a work of art was announced every few minutes over the loud speaker. As closing time drew near, almost \$7000 worth had been sold and around \$5000 from the city fund was yet to go to artists for pictures to be chosen by a jury of Museum directors. The venture was a thorough success. That it really would be an annual event was a foregone conclusion.

To make any kind of critical commentary about this kind of show is beside the point. The complete lack of restrictions invites art from A to Z in quality—A #1 to Zero. And that is the way it should be. It is a safety-valve for those whose work is unacceptable to the galleries and, for everyone, a party and a market place. The interest for the critic is to discover, if he can, the work of some unknown which shows the spark of originality. There was at least one such find, a small exhibit of crayon drawings, principally of ships and boats, by Dominic Tarabochia. A Russian, Tarabochia is a primitive with imagination, a strong sense of design and a gay feeling for color. It is to be hoped that his work will be seen again in greater quantity and to better advantage.

The First Annual Municipal Art Exhibition should have furnished enough excitement for one month for one city. Not for San Francisco. It was merely the froth on an extraordinarily full month of important and interesting shows. A block away in the San Francisco Museum the San Francisco Art Association's Sixty-sixth Annual Exhibition of Oil, Tempera and Sculpture filled the two largest galleries, and it was a tight squeeze. Wouldn't it be better for the museums—they are all guilty of the same fault—to schedule fewer shows and allow more display space to the individual exhibits? As it is, the density of the exhibits precludes adequate enjoyment of what is to be seen and brings on gallery fatigue more quickly.

The Sixth-sixth Annual adds to the impression that much is going on here which will result eventually in work of lasting importance. Creativeness and expressiveness are in evidence, and technical competence seems to step up with each Annual. In a foreword to the catalog Dr. Morley, Director of the Museum, succinctly observes: "There is here much live good work. It is in an atmosphere of good quality that important artists develop, great art flourishes." Nine prizes totaling nearly \$2000 seem to have been awarded fairly enough although the choice must have been difficult in some cases.

Overlapping these major activities has been the fabulous French show, Theatre de la Mode, housed in the de Young Museum and reported in these columns last month. Another section of the de Young exhibits a more serious side of the art of France: Biblical subject matter in contemporary terms. About two thirds of this small show may be characterized as mediocre, but the plaster sculptures of J. Lambert-Rucki, "Jesus in Hell" and "Jesus on Mount Olive," as well as several decorative enamel pieces and some small jewelry by Georges Magadoux show that even the ancient and often illustrated stories and symbols of the Bible are capable of new and vital interpretations in the dress of modern art forms.

The Legion of Honor devoted three of its galleries to three one-man shows of above average character. The influence of Charles Howard, who left here several months ago to return to London, is strikingly

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# arts & architecture

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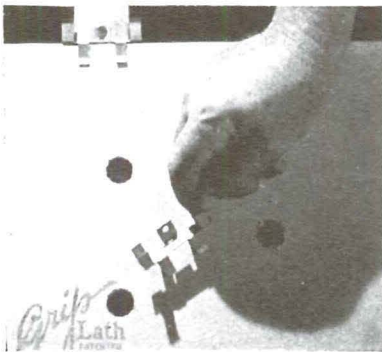
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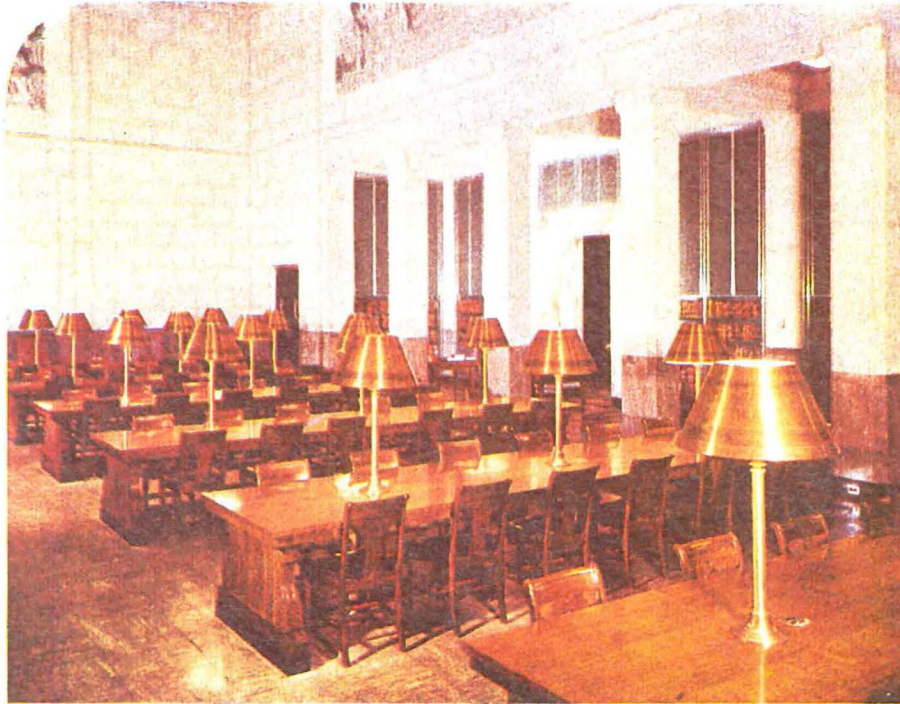
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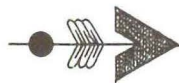
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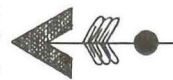
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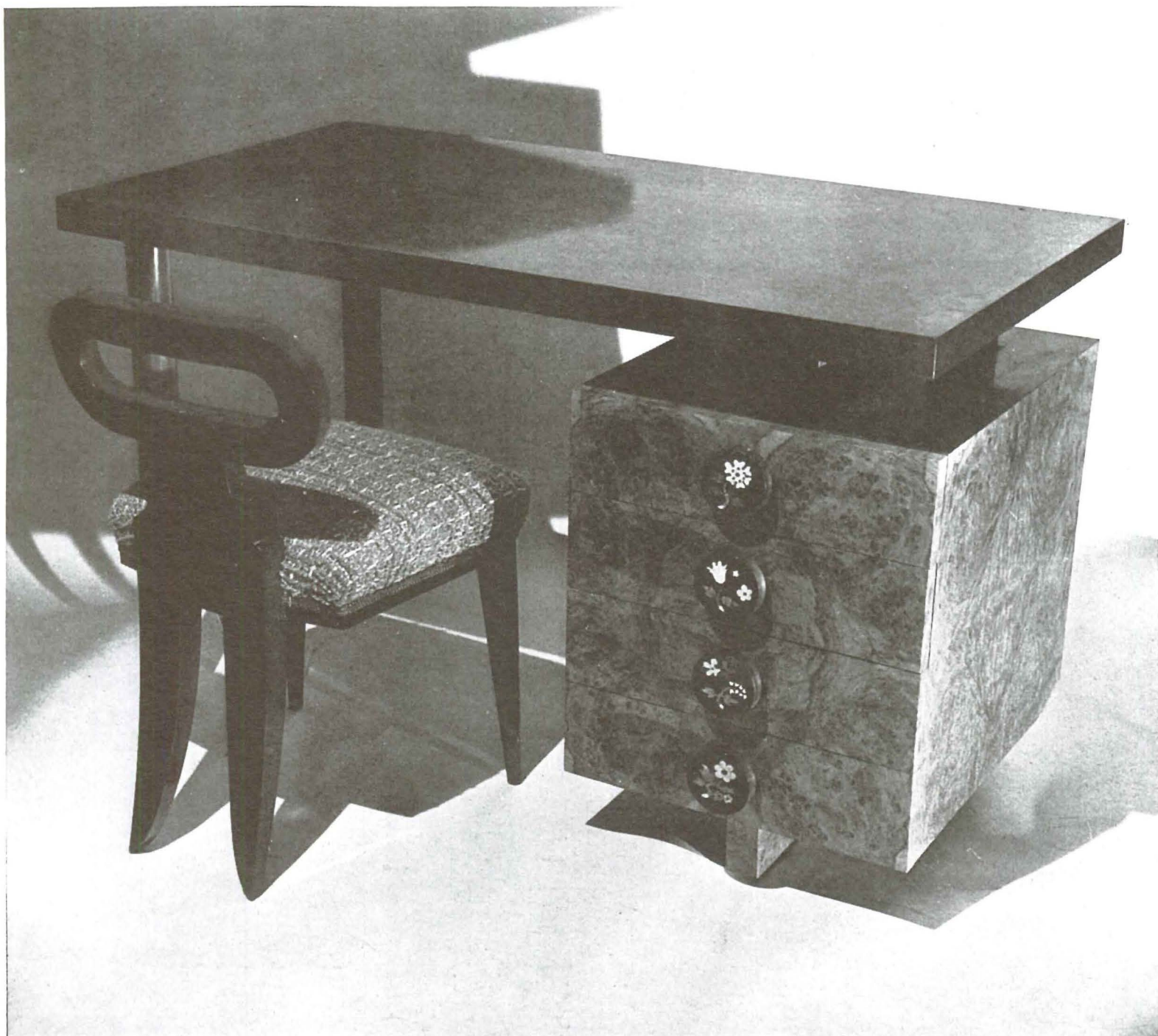


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## BOOKS

**TOMORROW'S SMALL HOUSE—MODELS AND PLANS.** Edited by Elizabeth B. Mock. 20 pages. New York: Museum of Modern Art.

Special mention is deserved by this catalog issued by the Museum of Modern Art at the time of its exhibit of the models of small houses which had appeared previously in the Ladies Home Journal. This show contained the same models, with a few exceptions, as the traveling exhibit which has been displayed in several West Coast department stores. Its text is more detailed than the booklet edited by Richard Pratt, the Journal's architectural editor, and distributed at the local showings.

The Museum booklet concentrates the attention of the visitor on the special features which several houses shared in common: the glass walls, open plan and, in most of them, single story. The future possible economic advantages which panel construction and pre-fabrication may produce and the immediacy of the greater need for cheaper building money are properly and appropriately stressed.

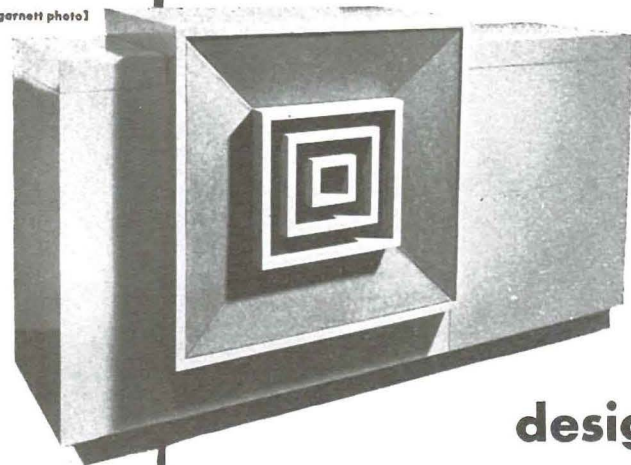
The special reason for calling attention to this booklet is the model which it pictures and which was omitted from the traveling collection. It is called "The House in its Neighborhood" and shows part of a planned community. It is a graphic, interesting example of how visual and social variety can be achieved in a good living environment with a time guarantee of "safe, quiet pleasant streets; trees, grass, view and a place to stretch out; convenient facilities for shopping and for education and recreation for all ages." On the high land, expensive for small home building, tall apartment houses are separately placed to allow large finger-shaped park areas all around them. The park areas also extend between each row of the small homes placed on the level parts of the site.

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continued on page 48

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# AN UNUSUAL WATERPROOFING PROBLEM: Holding Back a 4<sup>ft.</sup>-High Tide IN AN ELEVATOR PIT!

**The PROBLEM:** To control water seepage in the elevator pit of the Barnum Garage, Bridgeport, Conn. Located directly over an old river bed, the pit daily filled with water up to four feet when the tide came in. Continual seepage caused

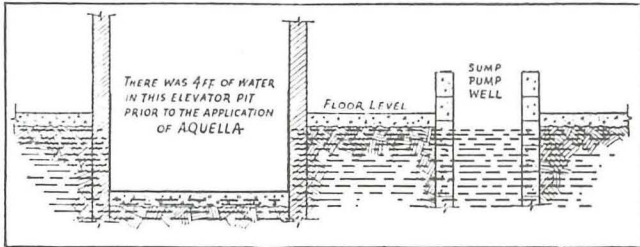
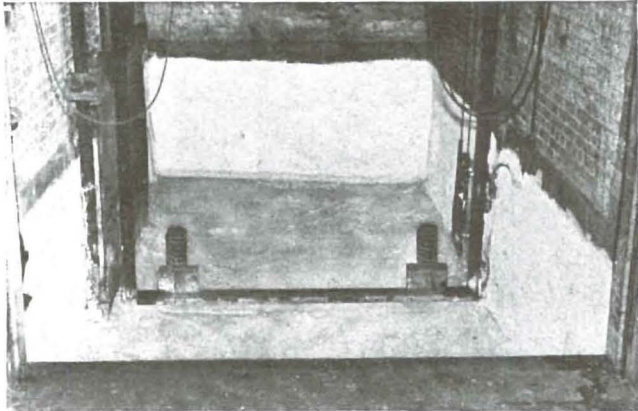


Diagram illustrating the problem.

cables and mechanism to rust; breakdowns were frequent. After so-called "waterproofing paints" were proven ineffective, a three-foot-in-diameter sump pump well was installed with an oversized pump, having a two-inch main. The pump worked constantly; literally it was pumping a river. But even this did not work, because of mechanical and electrical failures.

**The SOLUTION:** The application of AQUELLA



The elevator pit after it was treated with Aquella in January, 1945. According to L. Levitt, garage operator, it hasn't leaked since it was Aquellized 20 months ago.

**The RESULT:** As Mr. L. Levitt, operator of the garage, describes it: "Since January 1945, when the elevator pit was Aquellized, we have had the sump pump disconnected—even though the water in the sump pump well rises up to the cellar floor level. This proves that the floor and walls of the pit are surrounded by water held back by Aquella."

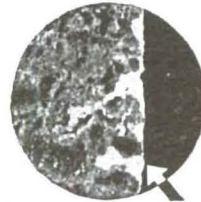
**The REASON** for Aquella's effectiveness in holding back a 4-ft. high tide in this elevator pit centers around the entirely new principle on which it works...a principle that distinguishes it in *three ways* from the so-called "waterproofing paints"

First, the ingredients of which Aquella is composed are so *finely ground* that they penetrate the masonry *intensely* to fill and close the most microscopic pores. Second, Aquella



The sump pump well is no longer used. Pump was disconnected months ago. Water still rises to the floor level as can be seen in the above photograph — proving that the floor and walls of the pit are still surrounded by water held back by Aquella.

is scrubbed into the face of the masonry—not just "brushed on" to coat the outside surface. Third, Aquella has an exclusive chemical property which causes it to expand and set up a harder, firmer bond when water contacts it.



Photographic enlargement of a small, sawed-away section of a concrete masonry unit showing the way Aquella penetrates to fill and close the pores of the surface.

As it cures, Aquella leaves a beautiful white finish that does not powder, peel, flake or rub off, and can be painted over with any color.

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## CINEMA

Three American travellers have returned within recent weeks from Europe, bringing with them a portfolio on the reactions of European audiences to American motion pictures. Their reports are important, interesting and diametrically opposite.

Paramount Pictures Sales Manager J. Blumenthal, just over from the Continent, tells American film trade papers that American films are doing tremendous business, that the market for American films is as strong as it ever was and that the films which Europeans are seeing are doing nothing but good for everyone concerned.

Louis de Rochemont, former Film producer of "March of Time" who is now engaged in the production of commercial and industrial films, has a less happy and sanguine picture to report. He finds that American films have created unfavorable reactions in many instances, and that a program of selectivity must and should be instituted by some group—either the Government or private industry or both—to pass on the suitability of various American films.

A third traveller, Joseph Hummel, Warner Brothers Sales Manager for the Paris (and Central European) office, backs up the statements of Paramount's Blumenthal: that like water, pictures reach their own level. Pictures that people like, they patronize. Pictures they dislike, they stay away from. Entertainment value is the only gauge, Mr. Hummel said, with which one should be concerned.

A year ago while seated in a projection room which had been used often by Dr. Goebbels, I saw a German propaganda film, "Freedom's Paradise." I wish that Mr. Hummel and Mr. Blumenthal would have the opportunity of seeing that film and another little epic called "Roosevelt Laughs." These two films are two and three reel subjects made up entirely of parts of American features and American newsreels. With considerable dramatic force we are shown to be a nation of shiftless, a-moral, money-grabbing degenerates, and the two pictures draw on selected scenes from selected features to do their work. Now it is obvious that a smart film editor, through juxtaposition, emphasis, cutting and any of the many other tricks of the trade, can make the same film footage say innumerable different things.

But the salient fact to remember is that film does make an impression, a fact which the two foreign sales managers seem to be overlooking. A few days after the liberation of Brussels, when the people of that city faced starvation, when the Nazis and Wehrmacht had just left, the first American film was discovered by an astute theater owner in a cellar and was shown. The picture was Mickey Rooney in "Andy Hardy Steps Out," a bizarre, fluffy piece of nonsense about Mickey's antics in lush nightclubs. This was the first impression of American life Belgians had had since 1940, almost five years before. America, just as Dr. Goebbels had said, was profligate, lush, giddy and empty-headed, and the first American film after liberation proved it.

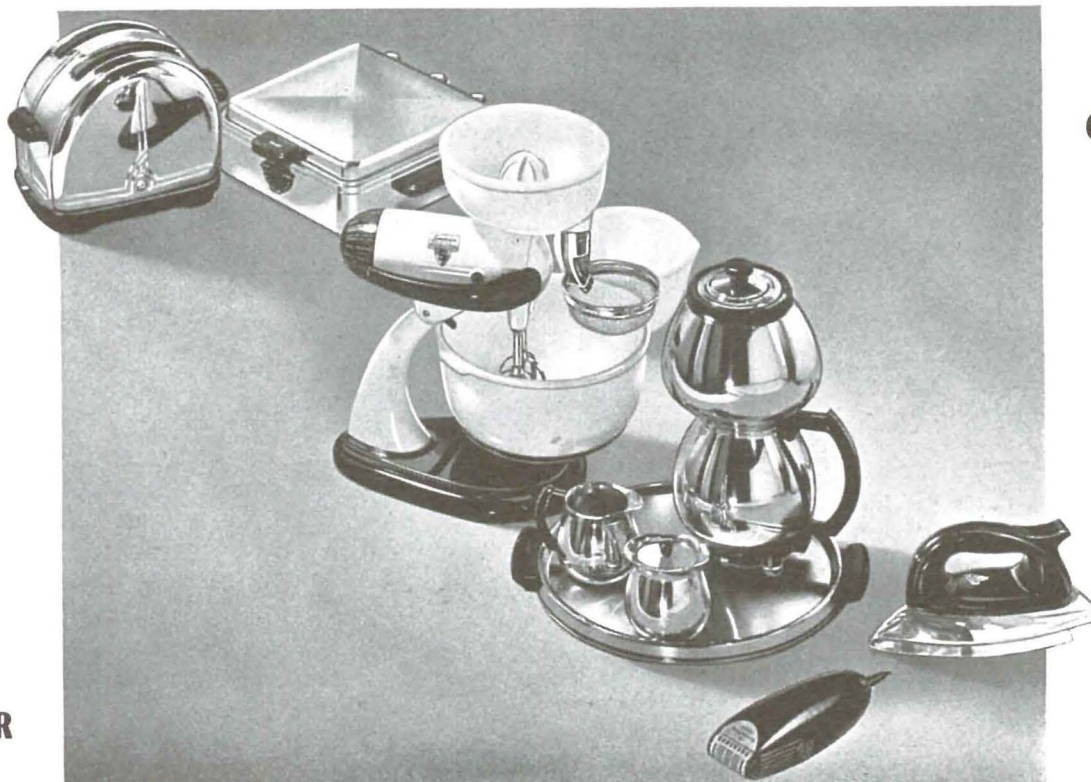
The Army, as it moved into occupied areas—Germany, Japan, Korea and Austria—had carefully worked out motion picture programs. These programs consisted of selected motion pictures, features and short subjects chosen by representatives of the Army, of the State Department and of the then flourishing OWI. The films were intended for more than pure entertainment. This pre-planning has set a precedent in film activities which followed. Europe after the end of the war represented a vast market, a great sales potential for films which people in that part of the world had not seen since Nazi domination six to 10 years before. That care and discretion would have to be exercised in the selection of entertainment was immediately obvious. It was also obvious to Mr. Hummel, by the way, who stated as much in a meeting in Bad Homburg in September of 1945. He recognized then the principle of selection.

However, this attitude of discretion seems to have slipped away in the months since the peace. We should, the foreign sales managers state, show them anything that's entertainment. They are forgetting several things: Secretary of State Byrnes cannot represent one kind of America and our films another. There are certain films which do not show us off to any good advantage and which we must not export. Films are not a commodity like automobiles and canned soups that are of consistent quality and arouse people to reactions no more stimulated than "I hope there's one in my future" or "Mmm—good!" Entertainment should not be the single standard of what films may and may not be exported. Every Hollywood producer claims that his picture is entertaining. But not every Hollywood producer is capable of judging what kind of an opinion his film is creating, what kind of a prejudice his film is hardening.—ROBERT JOSEPH

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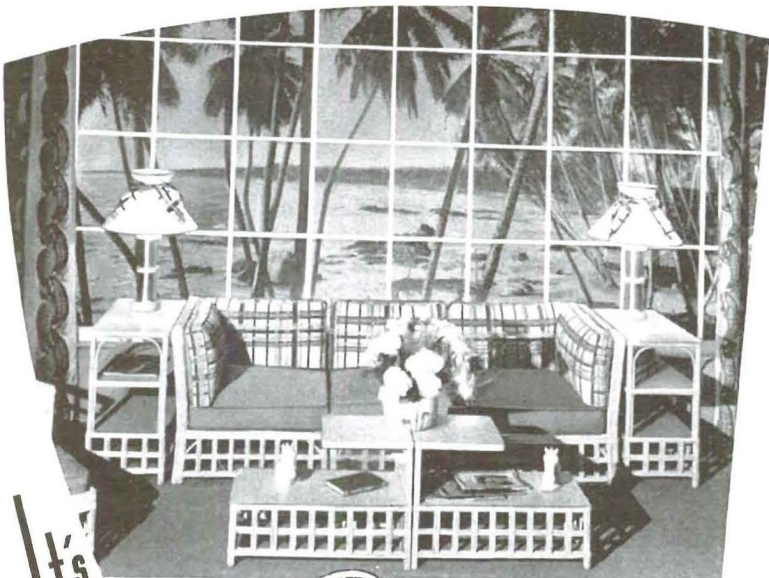


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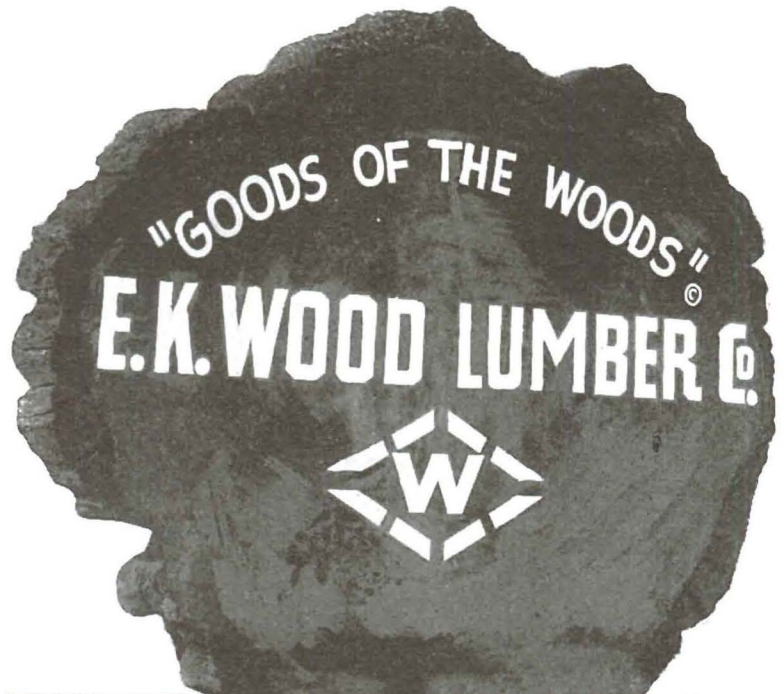
**MUSIC**

The latest and the most intimate of major associative arts, chamber music, was designed not for the public listener who might occasionally overhear it but for the performers whose pleasure is to assist in bringing it to briefly audible life. Chamber music, like chess, was conceived to be a diversion of the technically active, yet contemplative mind. Like chess it revels in situations which can be repeated. To define chamber music one must seek inclusive language. Try to describe a quiet and retiring art beginning in group singing supported by occasional instruments, growing out of folk song but refined and quickened by the activity of amateurs who converted the musical language of the church to a secular and also a constructive use. This art of the madrigalists was at first translated for lute, viol and keyboard instruments. Within a short time the translation produced a new instrumental art. These three strains of consort, voices, strings and the self-sufficient keyboard, developed through the madrigal, fantasy and variations into a new and larger body of combinations, accompanied art song, solo and trio sonata, concerto grosso, clavier suite.

Always there was a blending of dance and folk song into the more austere, remote, thoughtful and spiritual music of the church. Stylistic influences varied. Melody grew more elaborate in outline and more self-sufficient. Harmony replaced complex polyphony as the means of tonal substance. Chamber music, like philosophy, divested itself of traditional authority to explore individual vistas. And since these new ways of the spirit must contain each its own justification, if the art were to be more than momentarily delightful, the structure of secular music had to be created so that boundless imagination might be constrained by a common necessity of form.

In our times the shape of music has been so much taken for granted by professionals as well as amateurs that few understand the original problem or need. The recognition and establishment of form was the work of Seventeenth century composers, who passed among

continued on page 18



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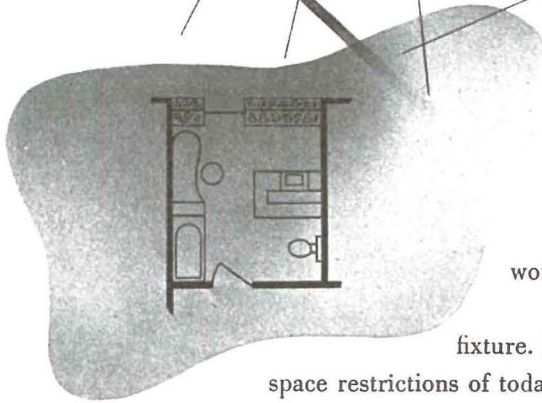
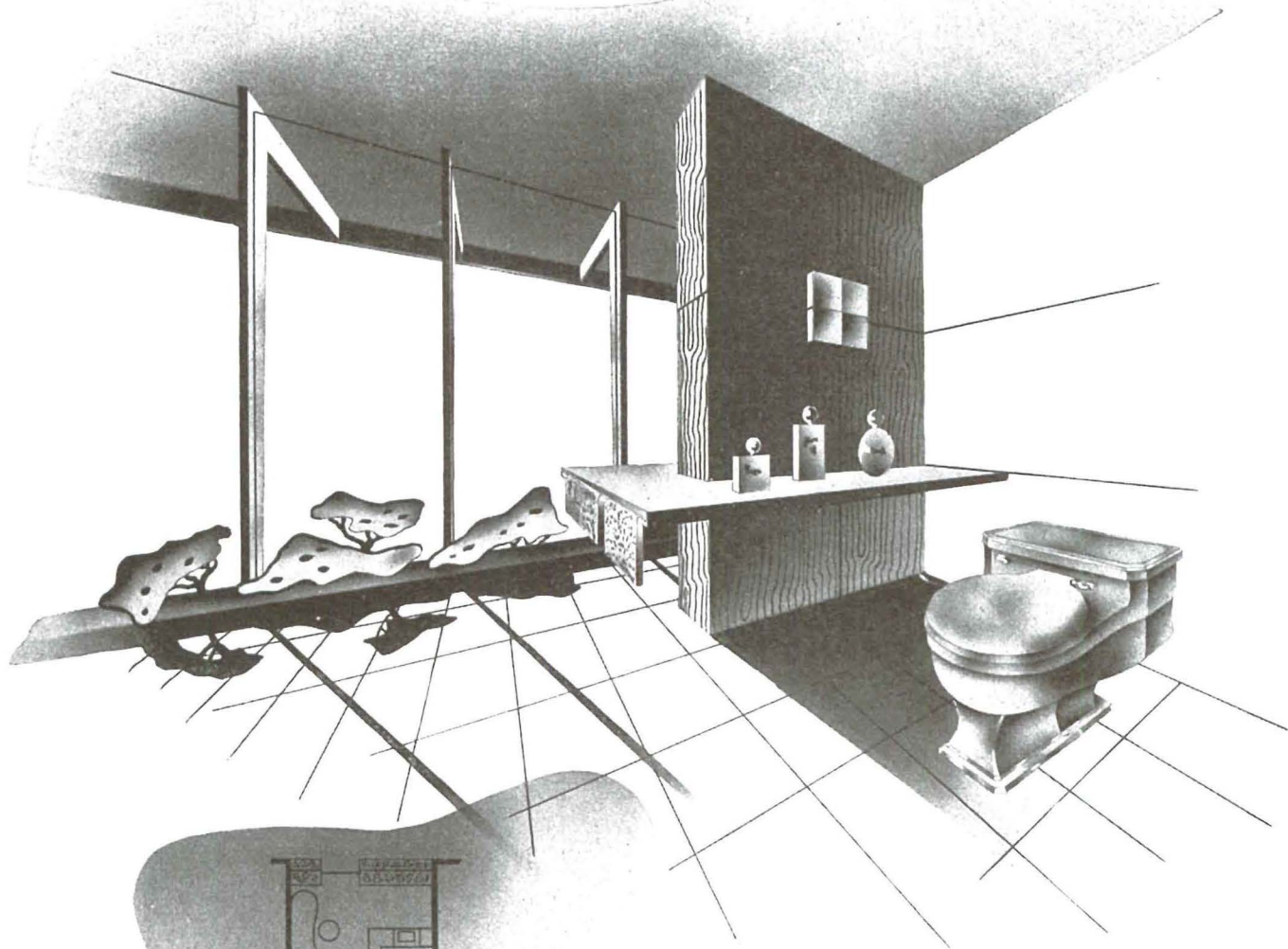
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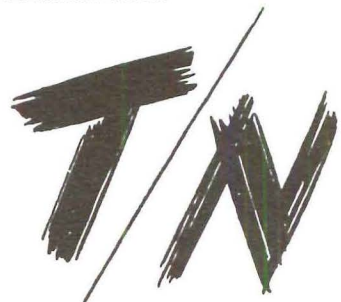
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## MUSIC

continued from page 16

themselves like artifacts the first fruits of their new discoveries. During the Eighteenth century acceptance of these new forms became so general that creative artists in all European countries were able within a few years to fill the new forms full of substance. The rigor of the mind that had created forms now flowered in the development and the expansion of these forms. Thus during the Eighteenth and Nineteenth centuries music became an art of the largest technical and spiritual scope, relatively unhampered by the evolution of its now firmly established authoritative outlines.

This evolution has not ceased in our own century, yet the new rigor which many of us feel in the definitive musical art of the last 50 years results to a great extent from an understanding of the necessity that there must be new forms. Composers today who have worked most deeply within the traditions of their art are the least accepted because the most revolutionary. Their work is the most difficult to assimilate within our increasingly dogmatic conditioning to inherited formal limitations.

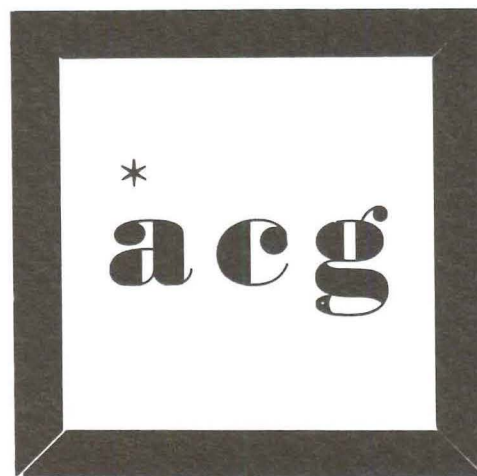
Unwillingness to accept the continuing evolution of music as a creative art is the result of public exploitation of what in its origins and much of its usage was never intended to be heard in public. Chamber music began in the writing down of secular compositions to be played by amateurs for their private pleasure. Yet love of music is not always combined with skill in making music. The few friends who sat in a room together to listen to the early madrigals and consorts soon became a formal courtly audience seeking not only technical pleasure and enlightenment but also entertainment. In competition with the circus atmosphere of public exploitation chamber music tried at first to retain its intimacy, its private purpose. Yet lovers of public music could not help but come upon chamber music and desire to hear it, while virtuosos like Joachim would not deny themselves the joy of bringing this most satisfying of musical art forms to the hearing of a larger public. From the time of Joachim until the end of the 1930s chamber music grew in public interest without seriously competing with the larger and more virtuoso requirements of public exploitation. That this development

continued on page 40

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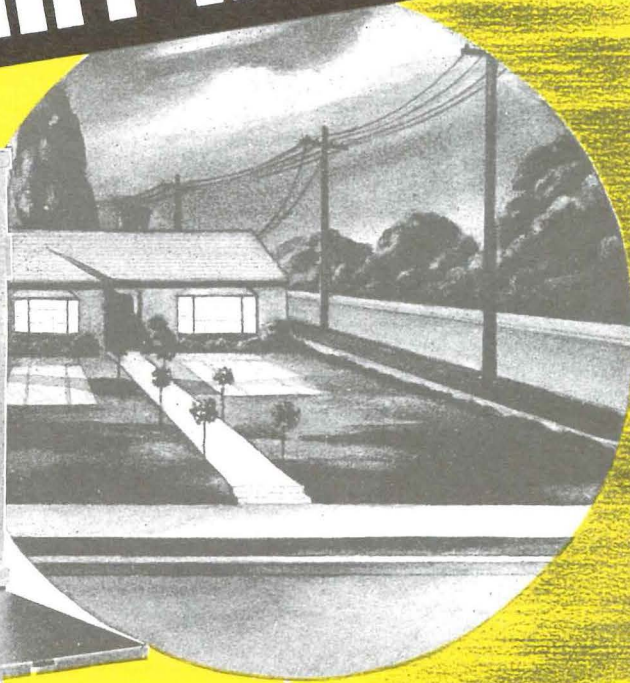
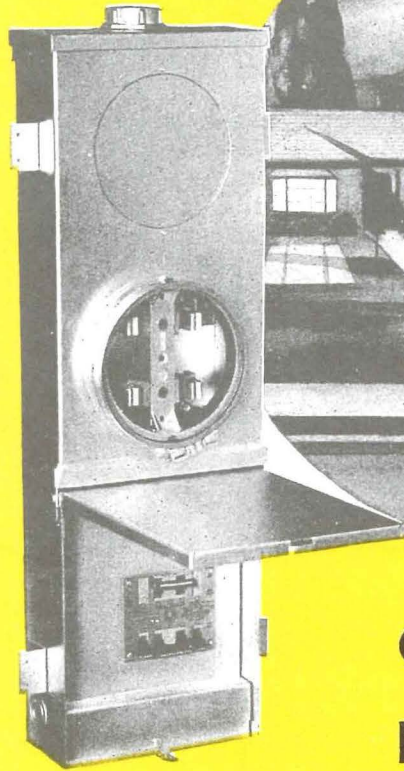
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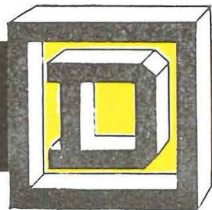
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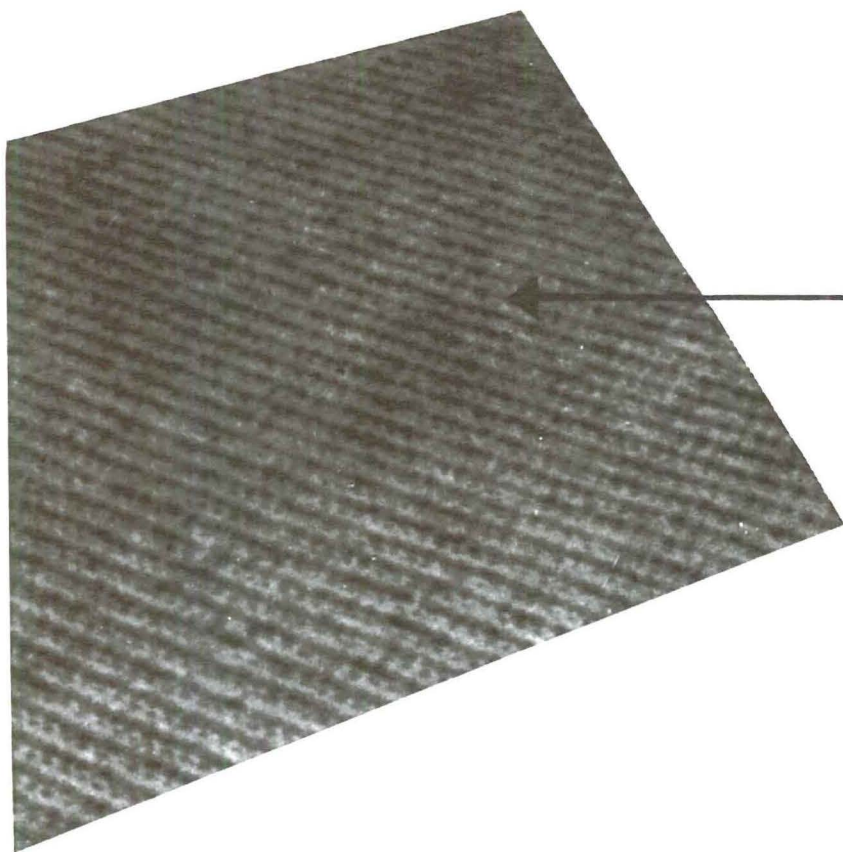


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We rush to the end of 1946 hell-bent from election toward the eve of a new year that will mark the end of an epoch and the beginning of another that will be remembered with the same thunderous echoes of history that clapped at the ears of men in 1215, in 1492 and in 1776.

One sees, but somehow one cannot accept the seeming inevitability of trends and man's helplessness before them. One uses the word "inevitable" and prepares to accept its corollary, "irrevocable," until one realizes that cycles, however fixed, have been and can be controlled by man's ability to accelerate or de-celerate them.

The machine of progress has been and can be directed by conscious effort, however many booby-traps of man's own perverse invention are put in the way. Whether social advance is by calculated progression or the mere tendency to fall forward on one's face, the direction, by hundreds of years of trial and error, has been pretty well established. It is, then, only a matter of deciding whether we go on with the cart before the horse, or vice versa, that becomes the major controversy at every level of man's activity.

That man can, with sanity and justice, move smoothly through the enormous adjustments necessary to a world-life of decency through logic seems now to be mere wishful thinking. Evidently man's belligerence must force a thousand bitterly-contested controversies before a peaceful world becomes a necessity rather than the indulgence of mere good will.

We do not think enough about the "necessity" of peace—the "necessity" of adjustment. We evidently feel that the solution of problems depends upon a willingness to indulge in all manner of hypocritically charitable notions. It is a sad and grim thought that real peace might have to wait upon man's willingness to see at last that an ordered world is no matter of his whim but is rather as bitter a necessity to his existence as the food he struggles for in order to sustain life.

A terrible and wonderful time has come to an end when man conceived, lived by and seemed to understand principles as noble as any within human remembrance. Perhaps the breaking apart is temporary. This is a "perhaps" of fervent hope, backed by the conviction that man, having once stated and fought for the premise of decent life, cannot wholly forget the greatness of which he so recently was a part.

Having reached the top of a hill, it might be the sight of distant mountains yet to be scaled that overcomes us with an unutterable weariness and a feeling that those mountains beyond the mountains will have to be won by other minds and hearts and legs. We are only sure of one thing: that the world moves, either with us or without us, and seems to follow the general pattern of the constantly repeated circle.

For ourselves we see it somewhat as a school boy's exercise in penmanship in which the uncertain hand was guided through the Palmer Method and labored over an exercise of circles which progressed slowly across the page as each circle completed itself and another grew out of it to move imperceptibly forward. The uninterrupted continuity of repetition seems to be a part of that necessary reassurance with which man must feel the security of what has been accepted before, as a basis upon which future action is to be built.

In the early 30s, when we learned about small bands of Hitler youth roaming the streets of German cities and committing acts of hoodlumism upon men and property, we thought about it in one way. Now, as we are told about arrogant young fanatics, uniformed and organized, roaming the streets of Georgian cities, committing acts of vandalism upon citizens of our own country in the name of racialism, we think about it in quite another.

From such a small beginning the terror creeps and paralyzes. As it betrayed another great people, it places its first tentative finger upon our own public consciousness and will slowly press straight to the heart of our democracy, unless we recognize it for what it is and destroy it for what we now know it can be.

And so, as we pause to catch our breath and revive the exhausted spirit, it is of the most desperate urgency that we do not rest too long, or think too sadly upon our own weariness, for if we cannot any longer move ourselves we must, at least in falling, fall forward so that others might be impelled to get a move on.

Unfortunately for us, it will probably always be "later than we think," and from here on in we will move from one crisis to another until finally the basic controversies are resolved. Perhaps then we can learn to look beyond our own momentary personal needs to a time when man's cooperative effort to solve mankind's material problems can free us from the need to lock our doors against one another, to close our minds against the problems beyond our doorstep. We might also learn to take our fist out of our neighbor's face.

Direction . . . . . ROBERT CANNON

Screen Story . . . . . RING LARDNER JR.  
MAURICE RAPP  
JOHN HUBLEY  
PHIL EASTMAN

Animation . . . . . ROBERT CANNON  
KEN HARRIS  
BEN WASHAM

Production Design . . . . . JOHN HUBLEY  
PAUL JULIAN

Backgrounds . . . . . BORIS GORELICK

Music . . . . . PAUL SMITH

Executive Producer . . . . . STEPHEN BOSUSTOW

UNITED FILM PRODUCTIONS

# "BROTHERHOOD OF MAN"

A Script by Ring Lardner, Jr.,  
Maurice Rapp, John Hubley, and Phil Eastman

The script of Brotherhood of Man and the illustrations from that animated cartoon are essentially an end product of a pamphlet called Races of Mankind which was written in 1943 by Drs. Ruth Benedict and Gene Weltfish, anthropologists of Columbia University. It was designed for presentation to men of the armed forces as an antidote to racial prejudice, but objections by powerful Southern politicians forced its distribution to be channeled through the Public Affairs Committee, Inc. Originally presented in that succinct and breezy style, well spiced with satiric illustrations, which the Army and Navy have made a notable contribution to both pamphleteering and education, the material seems to slip easily into the peculiar form of the animated cartoon. This film has been made by United Film Productions.

The script and illustrations are an end product technically as well as spiritually; for they represent, not the plan, but what finally reached the screen—a description of the action, the spoken narration, and reproductions in black and white of 30 representative selections from the 15,000 different pictures presented in the course of the film's 11 minutes. The illustrations have the general appearance of a "story board," or pictorial outline in rough sketches—fundamentally the scenario of an animated cartoon.

The animated cartoon is, of course, no stranger to education and propaganda. The Army and Navy used it notably for instructional purposes; the Office of Inter-American Affairs commissioned Walt Disney to make a number of cartoons for educational purposes south of the border.

The numbers in parentheses at the ends of certain lines of narration refer to corresponding illustrations, on pages 24 & 25

The picture opens with a dream sequence of people sailing around in chairs with propellers on their backs. 1  
**Narrator:** Everybody has his own special dream of what the world's going to be like in the future . . . but we all know it's steadily shrinking. One of these days we're going to wake up and find that people and places we used to just read about are practically in our own back yard!

Dissolve to the world shrinking. Cross-dissolve to Henry (an average white man) asleep with a dream overhead. He shows a pleased reaction to the dream. 2

He is awakened by his dog barking. The dog tries to get Henry up. Henry gets out of bed and walks to the window. He looks out and sees the new world right in his own back yard. 3

**Henry:** It's happened. (Early morning singing and humming)—Ladidateda.

Henry, pleased and excited, runs to another window; he looks out, runs into the closet for his clothes, then out and into the bathroom. He comes out dressed and disappears downstairs.

*Outside Henry's house.* Henry runs out, looking around at his new surroundings. He slips on the ice in front of an igloo, skids, trips on the walk, and is thrown into a Chinese gong. He reacts.

*Shot of heads popping out of houses.* Henry gets up, brushes himself off, taps the gong, and turns around sheepishly. 4

*Back to the different races looking around at each other.* Henry looks around. Pleased, he starts forward, with his hand outstretched.

A green character (Henry's suspicious self) emerges from Henry, and holds him back. 5

**Green:** Uh-huh. I don't like the looks of this.

**Henry:** Why not? It's going to be wonderful.

**Green:** It'll never work! You can't get along with those people—they're too different!

**Henry:** We'll get along—we've got to! The future of civilization depends on brotherhood!

The crowd applauds. Henry, pleased, starts forward. A group of other races starts forward to meet Henry. 6

The Green grabs his nose and gestures, runs and catches Henry, pulls him back. At the same time, the Green jumps out of the Chinese, and pulls him back. The Green Negro pushes the Negro back. The group stands together whispering suspiciously. A shot of one Chinese with his Green whispering to him. Another shot of one Mexican and one Turk with their Greens whispering to them. 7

Cut to the group standing in one circle, with their Greens behind them. The Greens jump into their characters. Henry's Green jumps into Henry, who tightens up into a snub. All wheel around, bump into each other, react, and immediately go into a fight. 8

**Narrator:** Wait a minute—what about this business of brotherhood?

The group comes out of the fight, each holding another by the neck. Close-up of three characters holding each other; they turn to look at each other, and back to the audience. 9

**Henry:** But, we're all different.

**Narrator:** Are you? Let's take a look at the facts—right from the start.

They relax a little.

Shot of Adam and Eve. 10

The first people on earth knew only a very small section of it. They lived close together and looked alike.

They animate back into dots.

But pretty soon they started to spread out; and as they drifted further apart, little differences began to appear.

The dots animate out to the edge of the map into three separate areas of color. 11

Most of the people of the world kept the same in-between color as their ancestors—and still do—but three groups on the very edges of the world population developed distinct differences in color. These exceptional groups gave rise to our ideas of three separate races of mankind.

Back to three guys with hands on each other's throats. They relax a little more.

**Henry:** Well, there are other differences in people besides their skin color.

Fade the scene to a diagram of a man's head. Different types of hair pop on. Types of eyes pop on. Different nose shapes pop on. Fade to a group of people all sizes and shapes, colored white. The white dissolves into brown, the brown into yellow. Fade the group into three color shapes, out of which wipe outlines of Caucasian, Negro, Mongoloid.

**Narrator:** Yes. You find all sorts of—hair—eyes—nose shapes—and sizes—but you find these same differences within each group. It's only color and a few other "frills" that distinguish our three races, the Caucasian, the Negroid, and the Mongoloid. There is no differences in physical strength.

All three animate into position and knock out the lions.

Back to Henry and the two others with hands on each other's throats; all smile. They drop hands.

Henry's Green comes out, hits Henry, and jumps back in.

**Henry:** Well—strength, sure—but—er—what about? (Hesitates)

The green jumps out of Henry. Shouts: **Green:** Brains!

The Chinese and Henry look at each other. The Chinese scowls. Henry is embarrassed. 12

**Narrator:** There are some variations. For instance, there is a difference of about 50 cubic centimeters in the size of the brain of the average American Negro and the brain of the average American white—both of which are smaller than the brain of the average Eskimo.

Diagram shot of three characters with a hat bouncing to each one in turn.

And the largest brain on record was that of an imbecile. So it isn't the size of a brain that counts.

The imbecile puts on the hat and runs out. 13

... it's what it can do ... and there tests have shown ... that our three average men are equal.

Diagram of three characters figuring, ending up with the same answers. 14

If you take their skins off, there's no way to tell them apart. The heart, liver, lungs, blood ... everything's the same.

Dissolve off skins to skeletons, showing blood, veins.

Back to Henry.

**Henry:** Er ... everything's the same ... heart ... liver ... lungs ... blood ... blood's different.

**Narrator:** Well, there are four different types of blood ... A, B, AB, and O.

Shot of chart showing blood types. 15

Fade to a patient in his bed. 16

**Stage Voice:** Patient in Room 216 needs a transfusion right away.

**Character:** I'll give it to him ... I'm his brother ...

His brother gives a transfusion, the patient drops back dead.

... Stanley! ... He's dead.

**Narrator:** Yes, but he wouldn't be if we'd been more scientific about it. Brother or no brother, what he needs is type A.

Blood-Type A comes down from the chart, gives transfusion. The patient sits up, recovered.

And the right blood donor for him could belong to any race, since the four blood types appear in all races.

Back to the group standing around. Henry leaning on shack. 17

**Henry:** Say, we're not really so different at all. Like you say, it's just the ... uh ... frills.

Henry falls in the shack, comes running out, Green following. The Green jumps back into Henry.

Only wait a minute ... I've got a question (puffing). How come we live like this? And ... uh?

Fade to scenes illustrating different civilizations. 18-19

**Narrator:** It wasn't always that way. For instance, at a stage of history ... when the so-called pure whites of northern Europe were little better than savages ... the darker-skinned mixed peoples of the Near East and Africa had flourishing cultures ... (pause)

A shot of three characters; houses and wives pop on; children pop on. 20 ... and the great civilization of northern China had begun to develop ... all peoples contributed to civilization, reaching high levels at different times and each learning from the experience of the others ...

A shot of a man working in his garage on car. The kid comes in, and starts hammering on kiddy-car. 21

Cut to Eskimos fishing; a kid comes in and starts fishing. 22

... but there were certain basic ideas which were common to all branches of the human race ... belief in a supreme being ... in the home ... and the family.

How civilized a person is depends on the surroundings in which he grows up. The differences in the way people behave are not inherited from their ancestors. They come from something called cultural experience or environment.

Shot of white and yellow mothers holding their babies. 23

Suppose you could somehow switch two newborn infants from entirely different backgrounds. They would not inherit their real parents' cultural experience or ideas or mechanical aptitudes. Those are things you acquire.

The babies are switched; then they animate up into men. 24

**Yellow man raised as American:** Got a match, bud?

**White man raised as Chinese:** (Answers in fluent Chinese)

Shot of everybody sitting around, with Henry on the porch. 25-26

**Henry:** I get it ... but now that we're living so close together, we can get used to each other's ways and work together peacefully.

The crowd cheers and claps. Henry walks off, leaving the Green sitting disconsolate. Then the Green leaps up and runs out.

Shot of group shaking hands. The Green comes charging in, jumps at Henry, can't get in, falls out of the picture.

**Henry:** All we need is a little real understanding and what I said before ... brotherhood.

All races shake hands and all the Green characters fall out of the scene. The camera moves down to Greens, all out cold. Fade out.

**Narrator:** Right! And we have to put those ideas into practice in certain very specific ways. We have to see to it that there's equal opportunity for everyone from the very beginning ... an equal start in life ... equal chance for health and medical care ... and a good education ... an equal chance for a job. Then we can all go forward together.

Back to the group of races standing. The group shrinks to babies, babies in cribs. 27

The hospital pans out—children running. 28

A shot of the group in caps and gowns. 29

Dissolve to working clothes. Cut to people walking along out of step. They finally get into step, turn and walk toward the camera. 30

Cross-Dissolve to end title.

Continuity in light face type.  
Narration in bold face type.



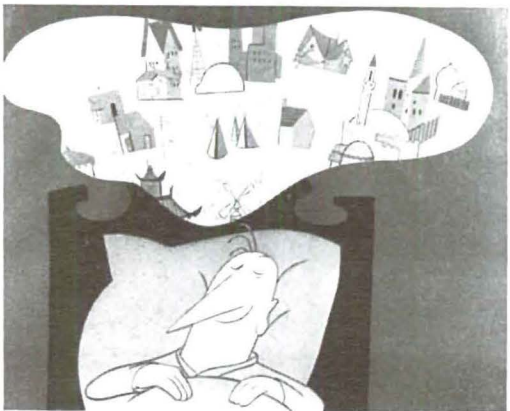
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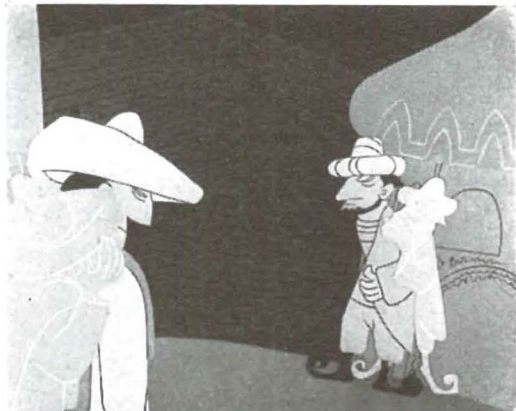
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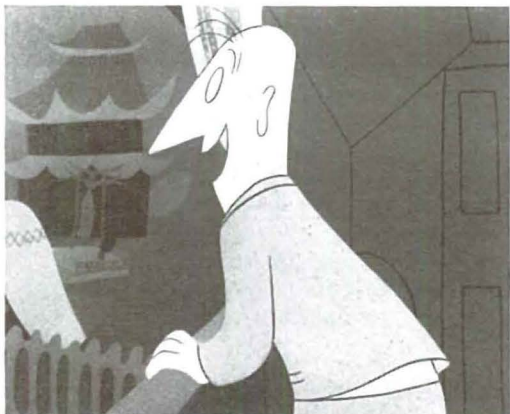
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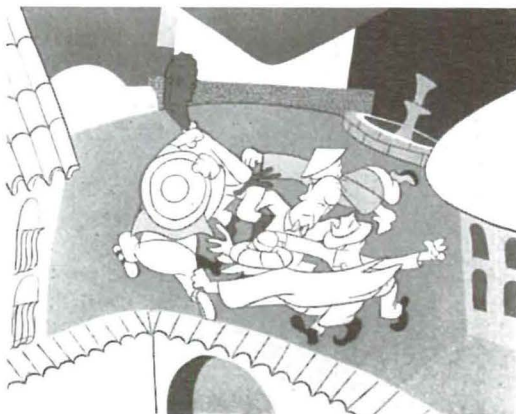
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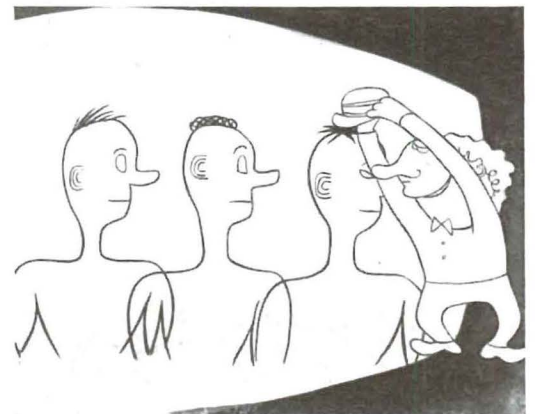
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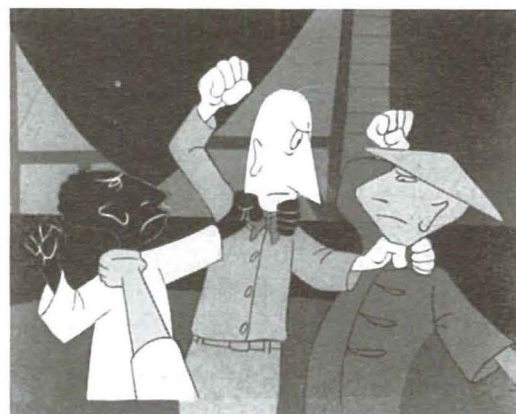
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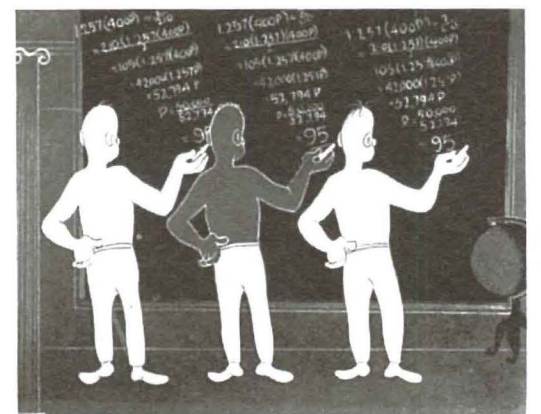
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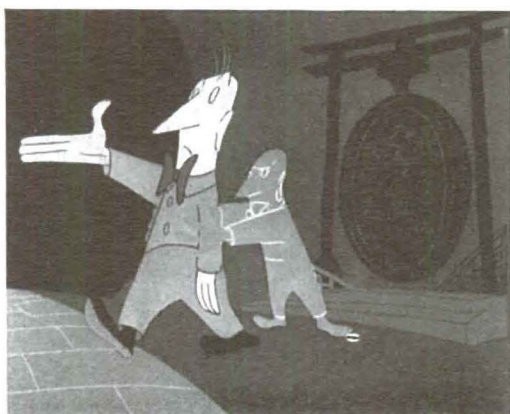
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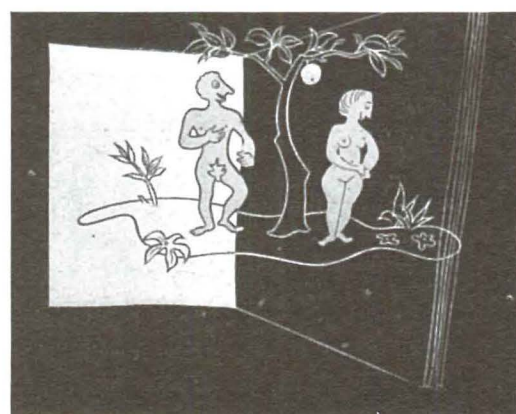
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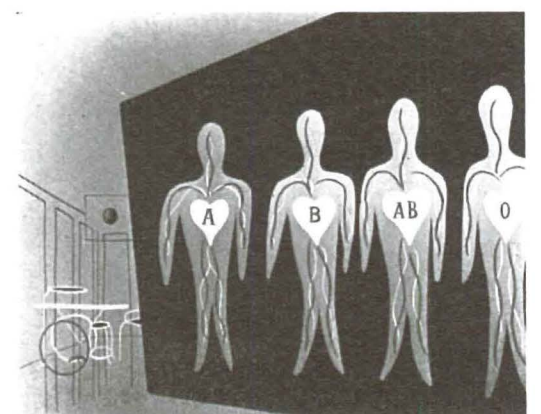
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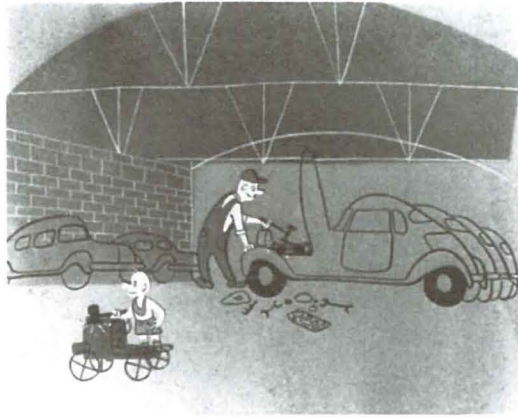


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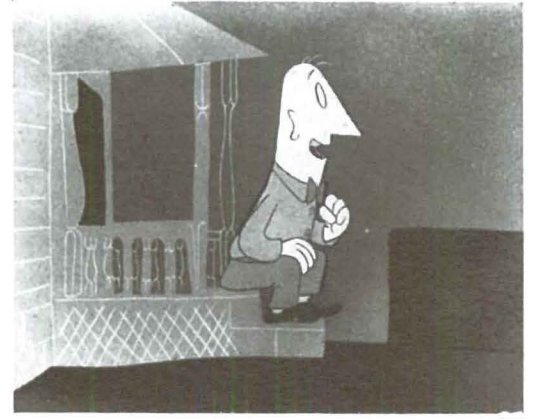




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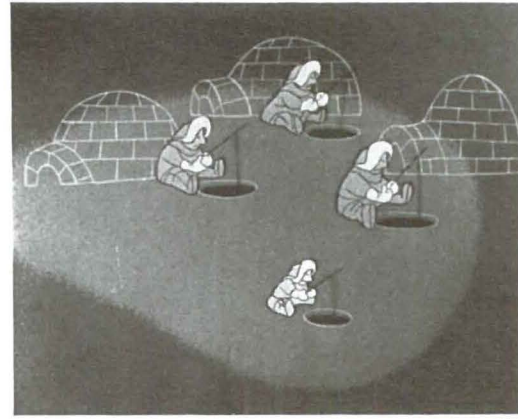
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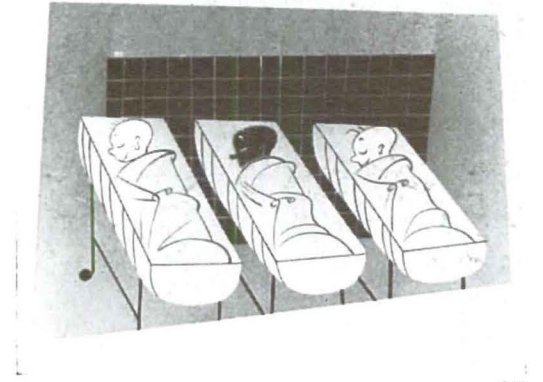
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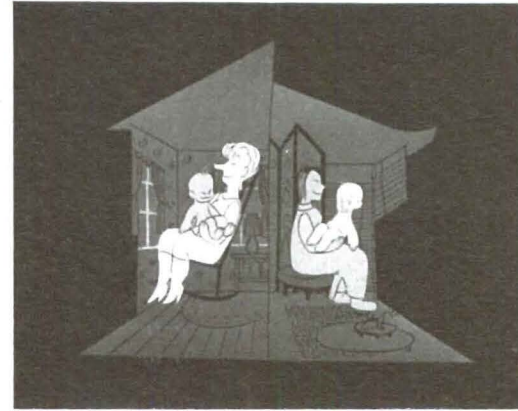
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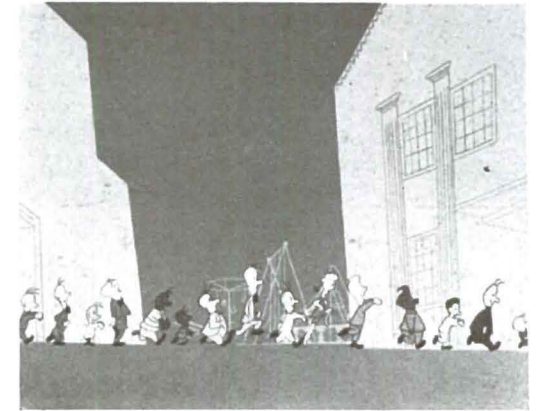
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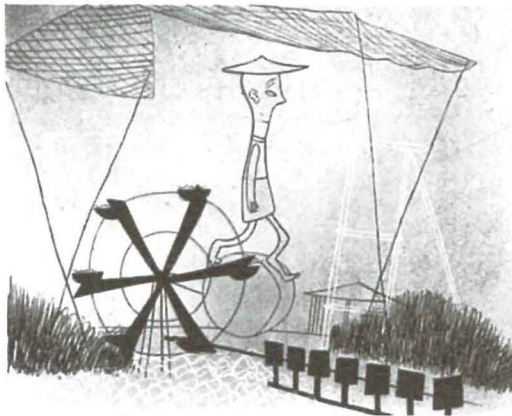
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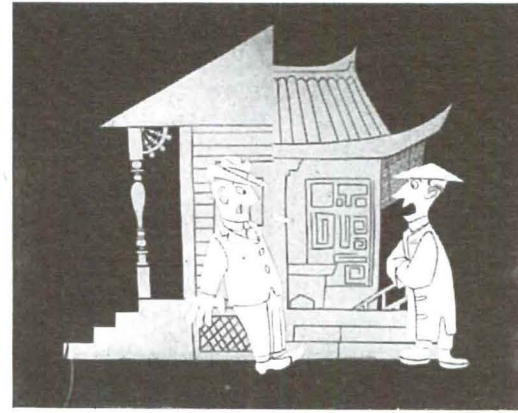
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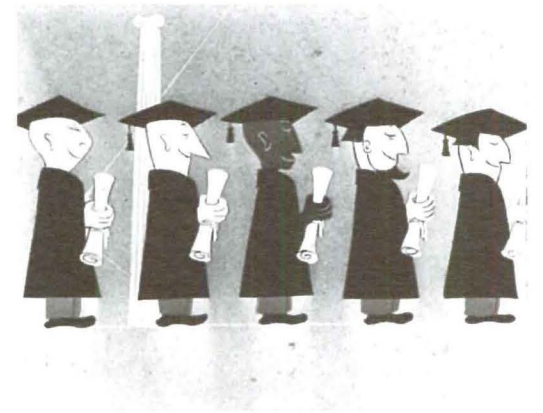
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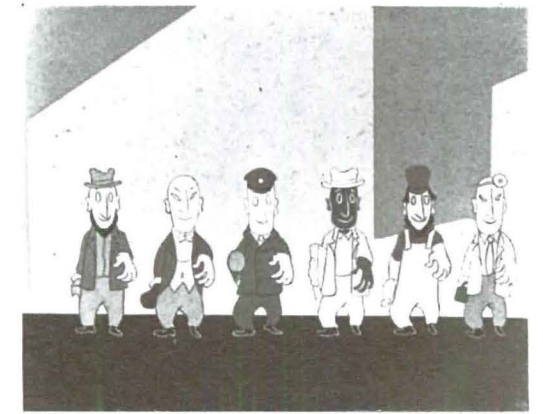
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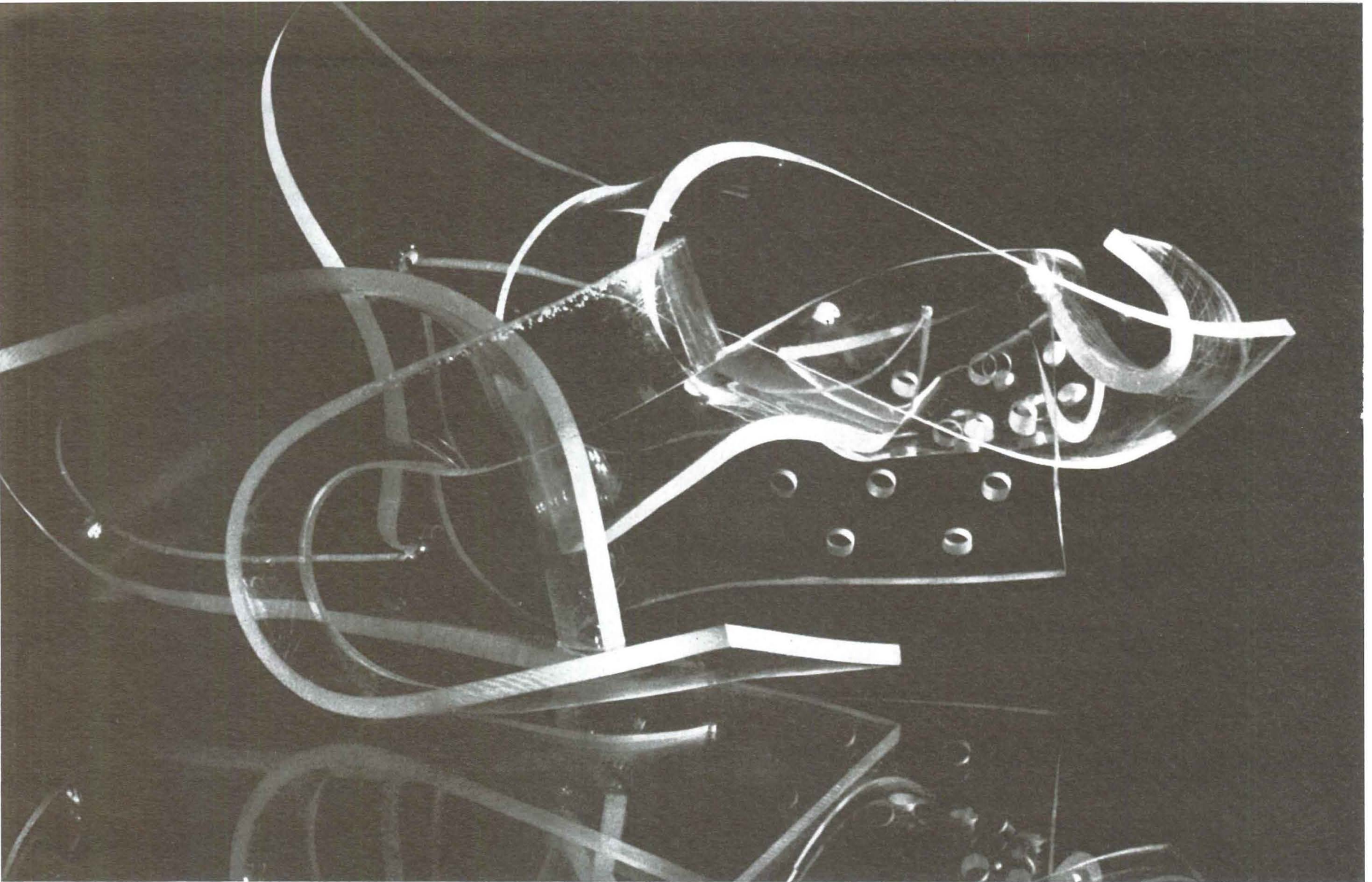
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25



30



Linear mobility, 1946

Moholy

*Art is the senses' grindstone, sharpening the eyes, the mind and the feelings. Art has an educational and formative ideological function, since not only the conscious but also the subconscious mind absorbs the social atmosphere which can be translated into art. The artist interprets ideas and concepts through his own media. Despite the indirectness of his statement, his work expresses allegiance to the few or many, to arrogance or humility, to the fixed or visionary. In this sense, he must take sides, must proclaim his stand, and no true artist can escape this task. Otherwise his work would be no more than an exercise in skill. What art contains is not basically different from the content of our other utterances, but art attains its effect mainly by subconscious organization of its own means. If that were not so, all problems could be solved successfully through intellectual or verbal discourse alone.*

L. Moholy—Nagy\*

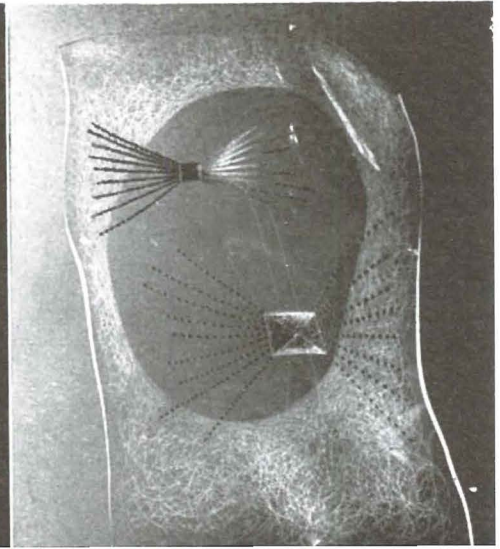
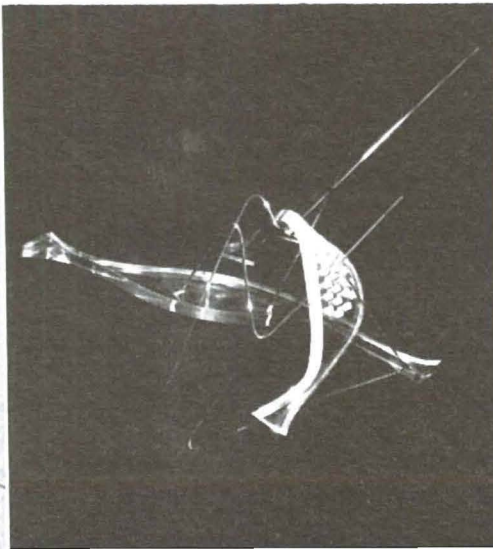
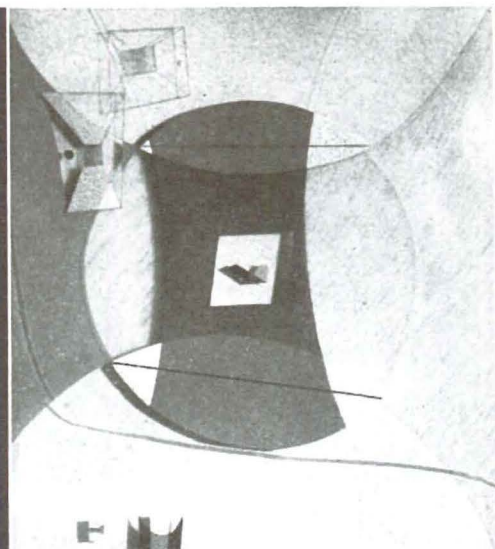
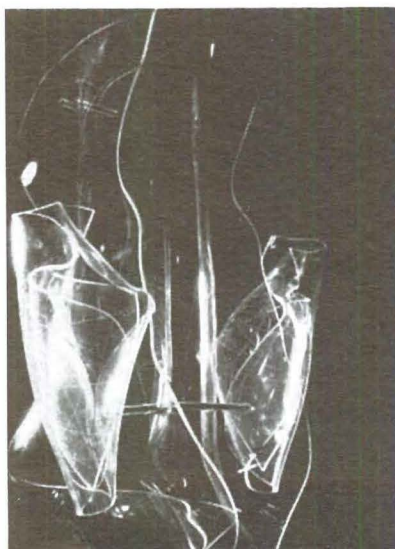
\*From "The New Vision"

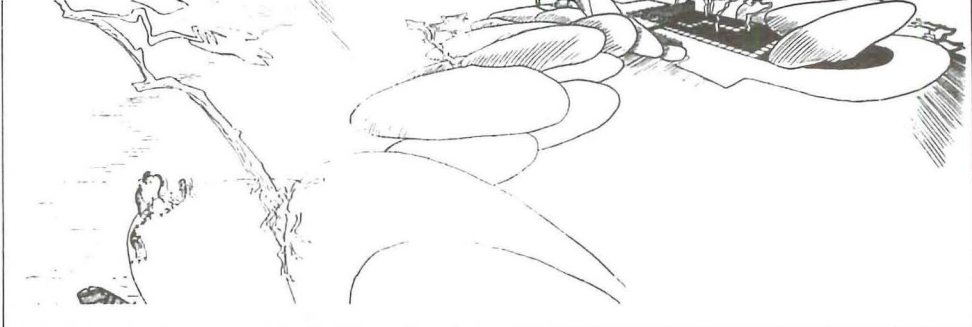
Space modulator on polished background, 1943

Space modulator, 1940

Space articulator, 1940

Space modulator with hairlines, 1945





# PROJECT ARNE KARTWOLD

Designer

This home is for Mr. and Mrs. Frank Sullivan. It is on a rocky jutting site near Santa Cruz.

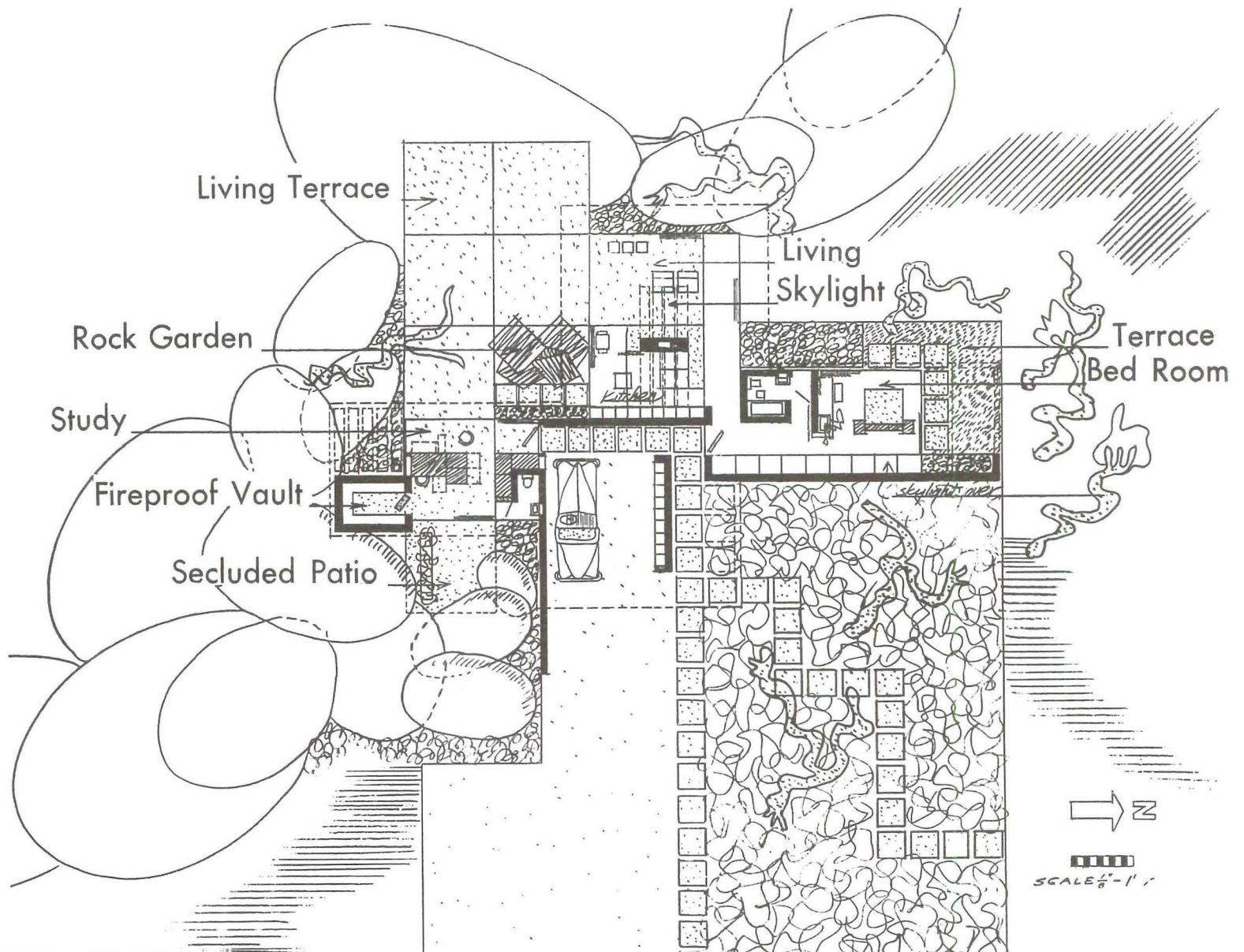
With some early reluctance they worked away from their Cape Cod and Modern Colonial clippings towards something nameless but free and easy, airy and spacious. The spectacular topography, panoramic view, vigorous and strong rock formations (though exaggerated just a little in the drawings) suggested simple walls, screens, backgrounds, to serve as settings for nature's scenic display.

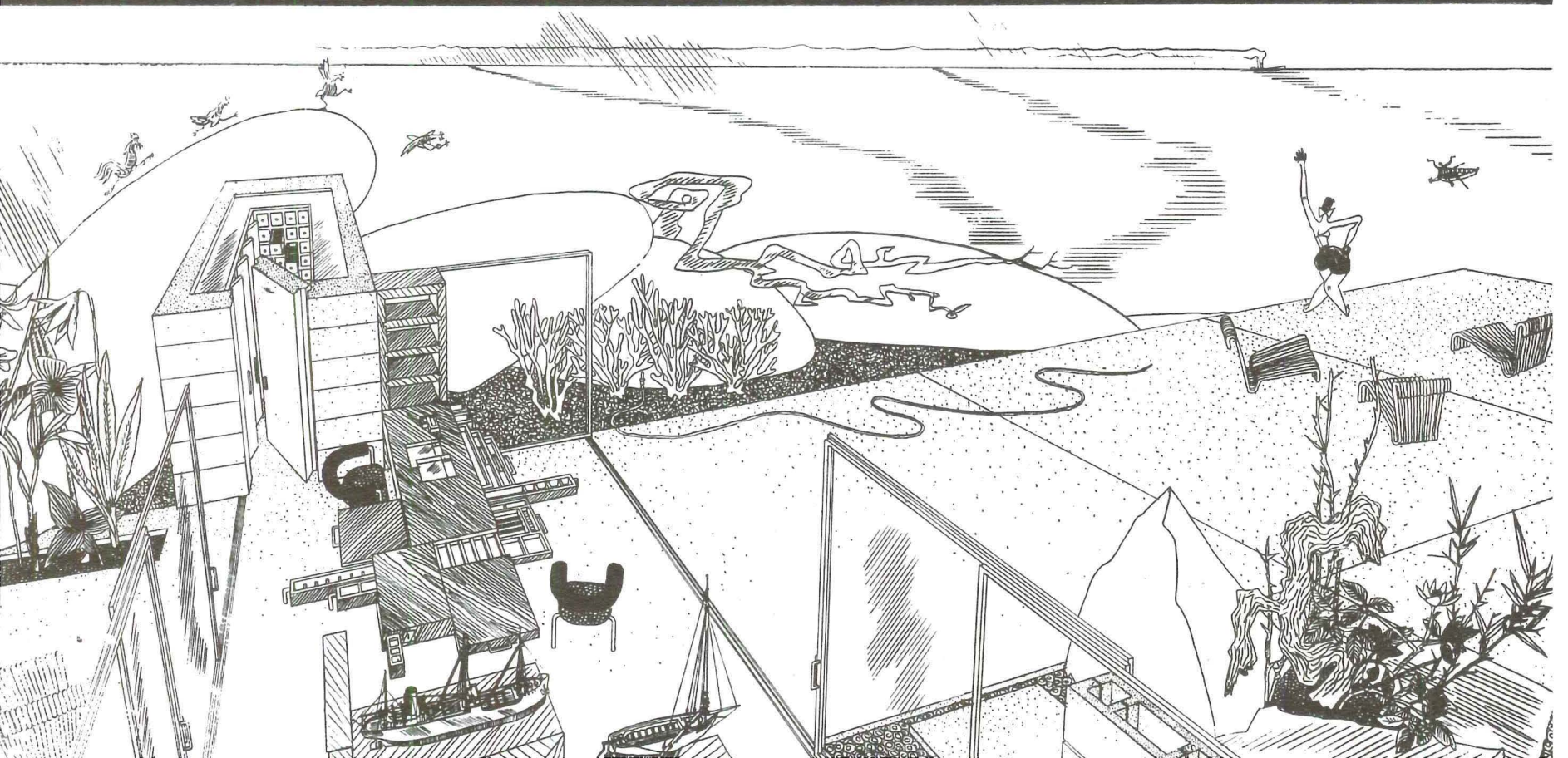
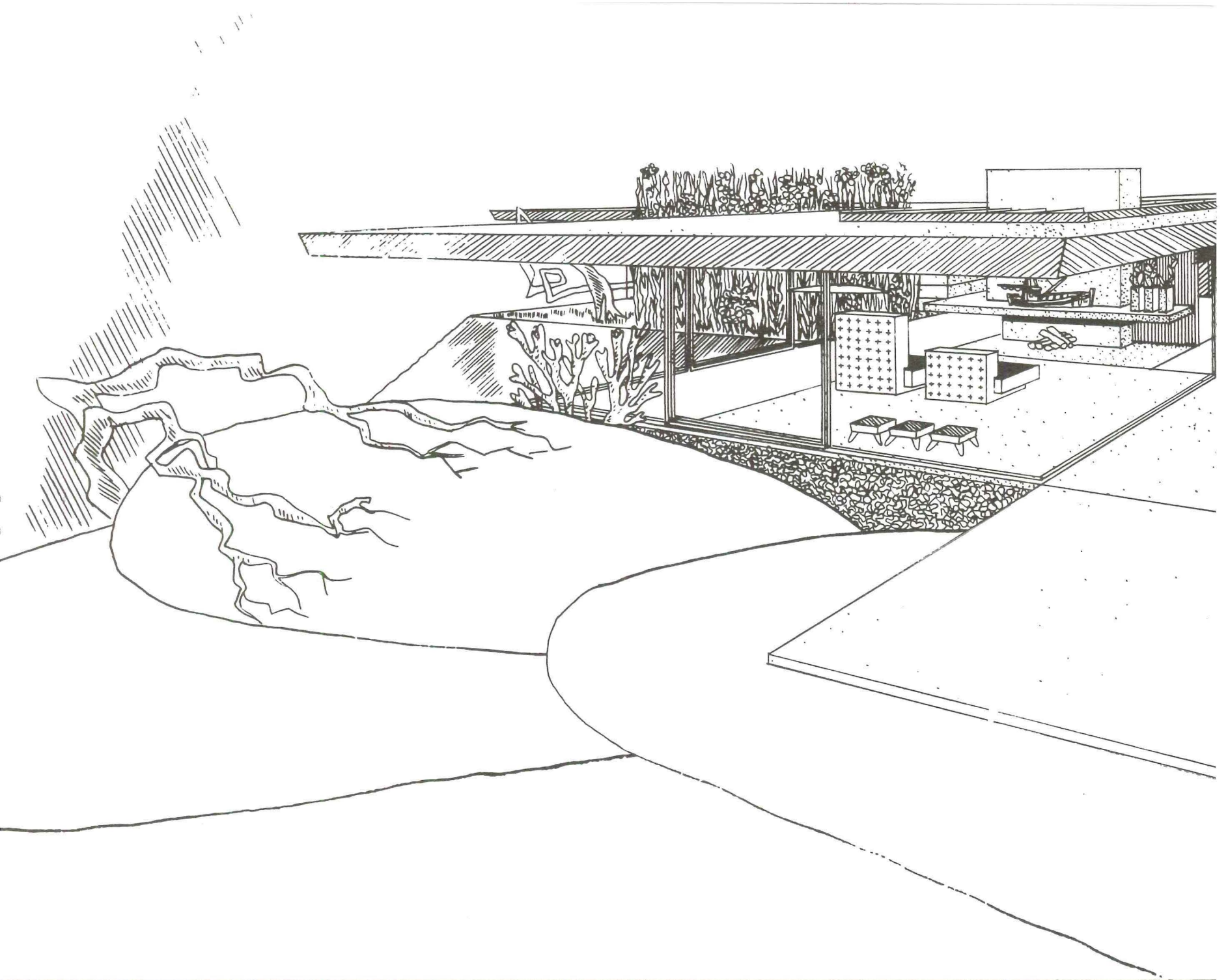
We are going to do a lot of things as we go along, sort of feeling our way with space, form and color.

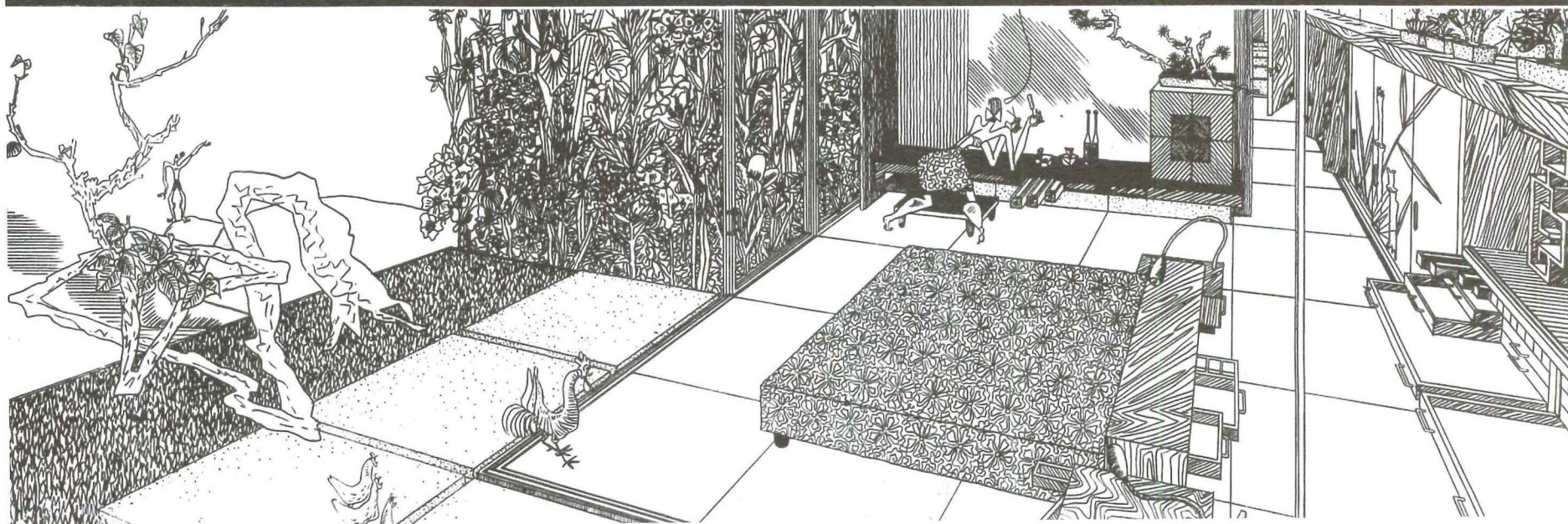
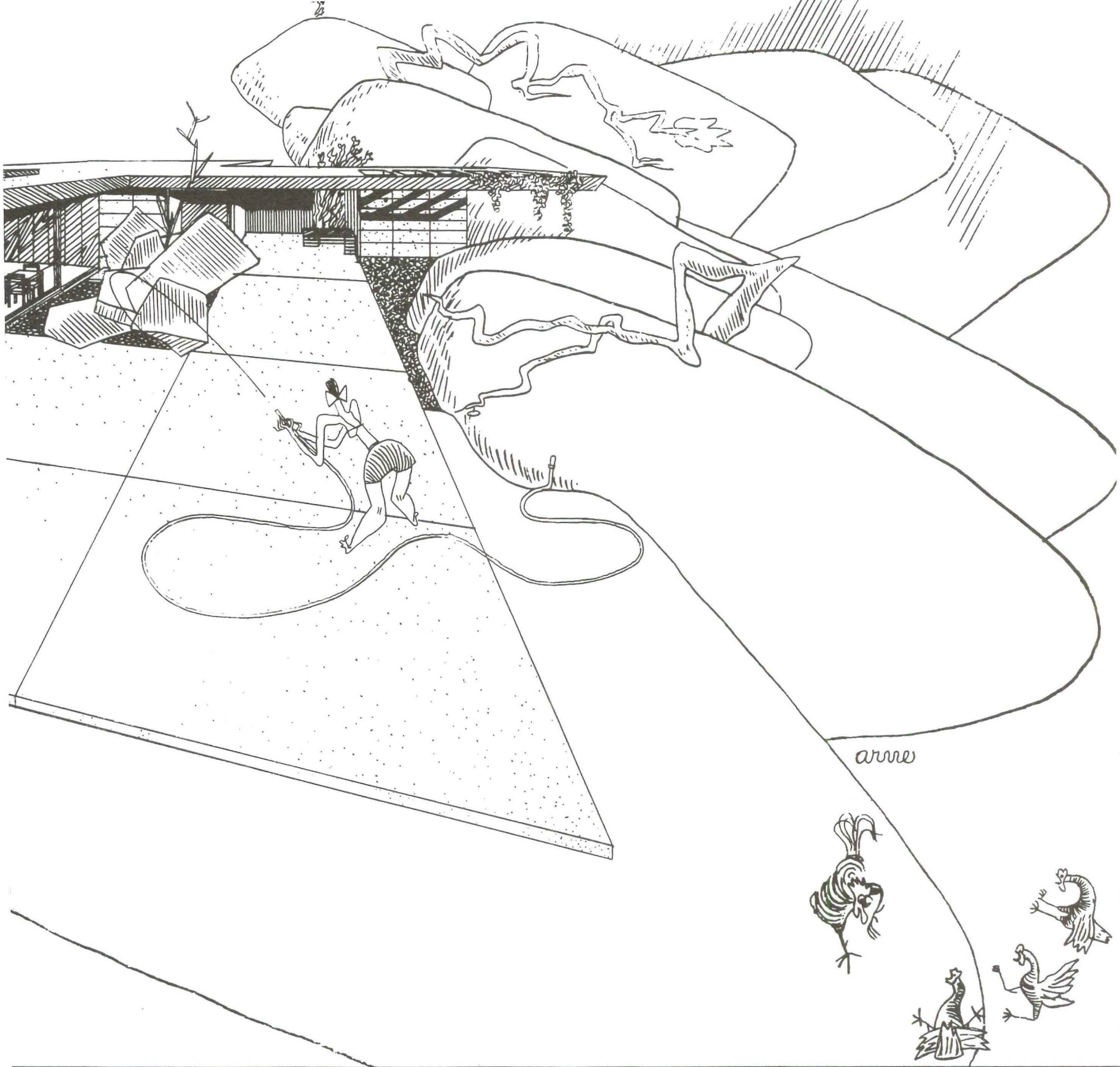
When the main house, which features welded steel web roof construction, concrete unit walls, radiant floor heating, is completed we expect to start on a small guest unit—this to be perched on and between two of the main rocks near the garage shelter. Here we hope to feature a chiseled stone floor and glass roof. The interior lighting will be controlled by a series of brightly colored and patterned shades.

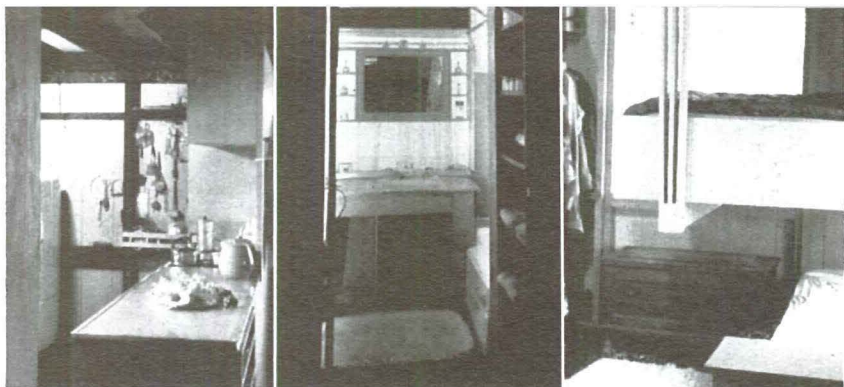
In a sheltered corner on the water's edge will be a little hideout, so constructed as to take care of all the elements. A place to hide away and drop a lazy fishing line.

As we progress, the scheme will be wrapped in a generous garden blanket uniting all the best we can do with NATURE who seems to have so unmistakably discovered the principles of uniting all things so expertly. The Sullivans insisted upon proper and architecturally appropriate arrangements among the rocks for a couple of chickens, a family of geese, three cats and a dog. On cold and roaring nights they will all make a congenial group around the living room fireplace.



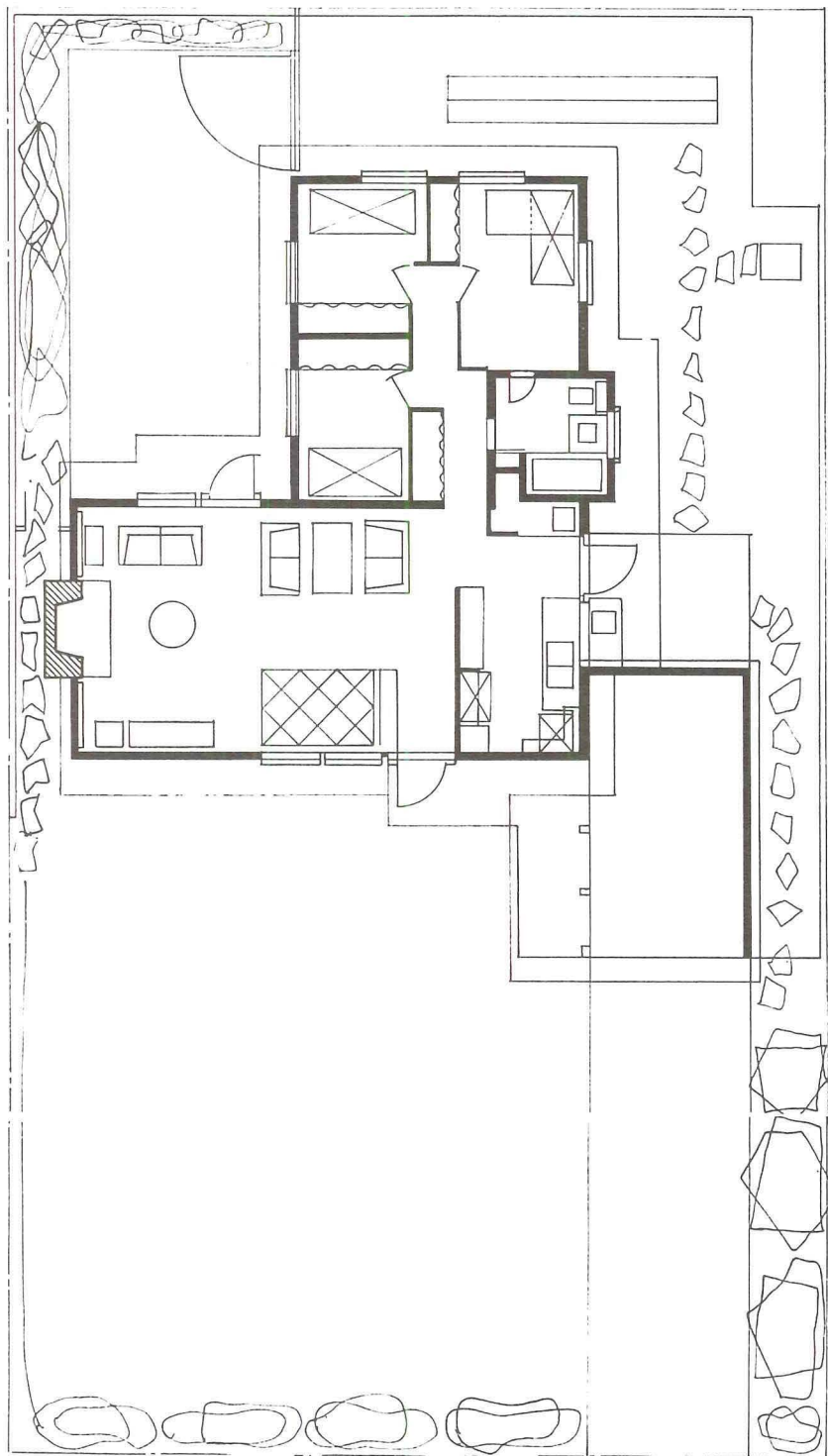






## SMALL BUDGET HOUSE

Jim Barrington, Architect



Intent—an inexpensive, functional house, suitable for a family of four for an indefinite period of time, that offered comfortable, convenient living accommodations with a minimum amount of required “housework.”

To be inexpensive it had to be simply designed—materials wherever possible were made to serve both as structural parts and finish. This in turn reduced labor to fewer operations—sleeping niches instead of bedrooms and kitchen combined with living room reduced space requirements to a minimum which of course in turn reserved amounts of material and labor necessary. (Total 886 square feet floor area—3 bedrooms.)

Elements of comfort and convenience were juggled within the astringent economy requirement and demanded space sacrifice in the sleeping quarters which was compensated for by making special built in places for everything—chest of drawers in closet for clothes, shoes, etc.—compact two-step kitchen but generous counter and fewer cupboards for unnecessary equipment. Storage for occasionally used equipment in “dog house” (cabinet fence outside) and rear of garage outside kitchen door—yard made to function with house plan—living terrace off living room, utility yard off kitchen door, etc.—generous living room because that’s where space is needed.

### CONSTRUCTION

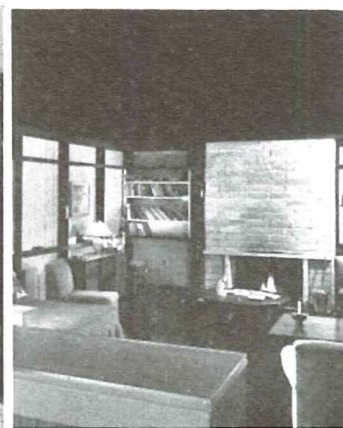
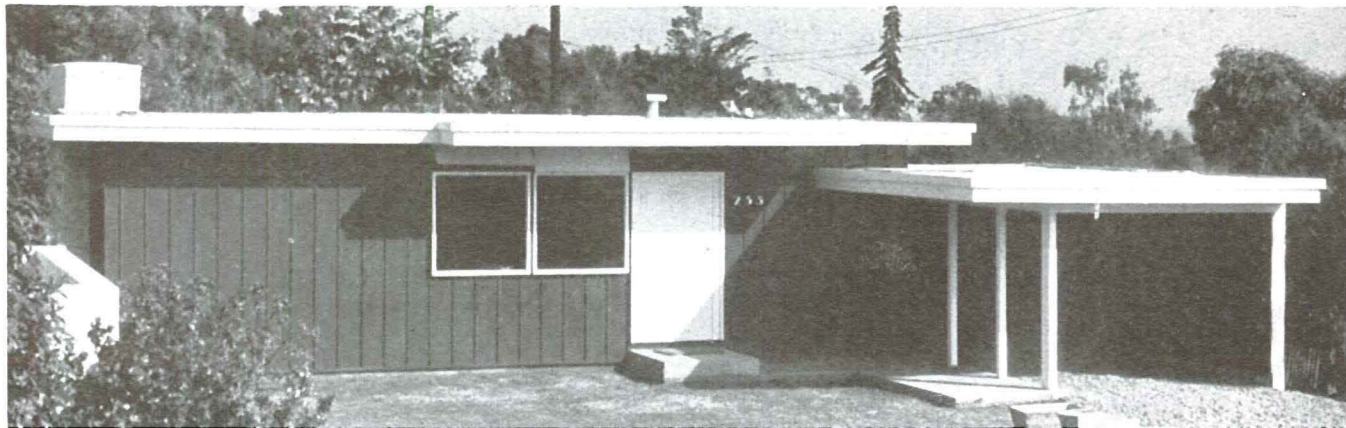
*Exterior Wall* studs—4’ 0” O. C.

*Floor*—wood with plywood and mastipave blocks finish.

*No interior lining*—frame provides interesting wall pattern with horizontal purlius at window sill level and head level.

*Roof*—absolutely flat—sheathed with same material as exterior walls—built up roofing with white rock on top—gravel guard all around—scuppers for drainage continued on page 50

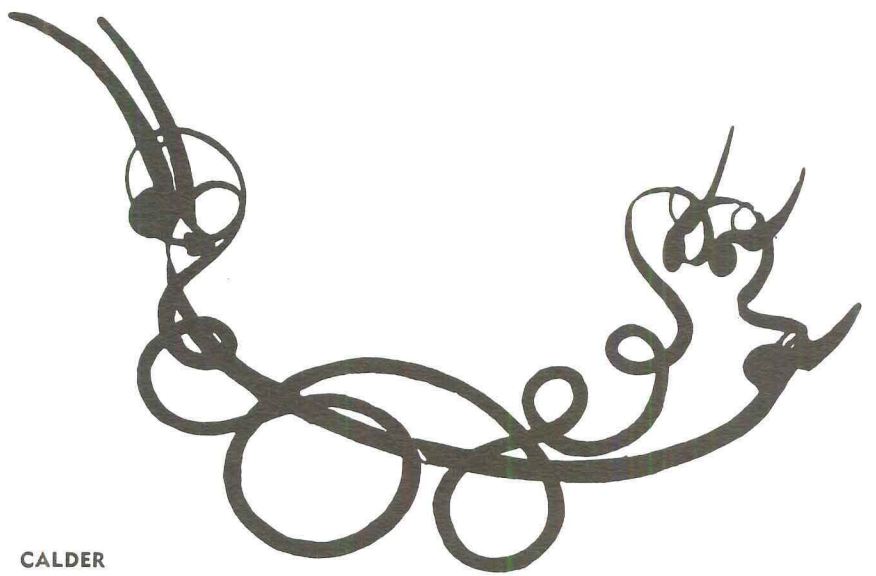
Photographs: Les Watts



## MODERN HANDMADE JEWELRY

from an exhibition at the Museum of Modern Art

In its exhibition *Modern Handmade Jewelry* the Museum of Modern Art shows that today's jewelry need be neither the princely luxury of precious stones and metals nor the dubious glitter of production-line gadgets sometimes appropriately referred to as "junk jewelry." In addition to silver, the variety of materials used by the 25 craftsmen-designers whose work is shown in the exhibition includes brass, chrome-nickel steel, plastic, native stones, marbles, pebbles, red, yellow, and green jacks, hardware and even safety pins.



CALDER



LIPCHITZ

"To call attention to the fact that modern jewelry need not be thought of exclusively in terms of either expensive precious jewels or the mass-produced object, this exhibition presents a selection of handmade jewelry of contemporary design. Although excellent designs are sometimes to be found among mass-produced 'costume jewelry,' in general it is the individual craftsman or artist, less restricted by commercial standards, who makes new contributions to the art. The exhibition has therefore been confined to the work of individuals, though it does not represent a complete survey of the work of such designers throughout the United States but has been selected from sources accessible to the Museum."

—JANE SABERSKY

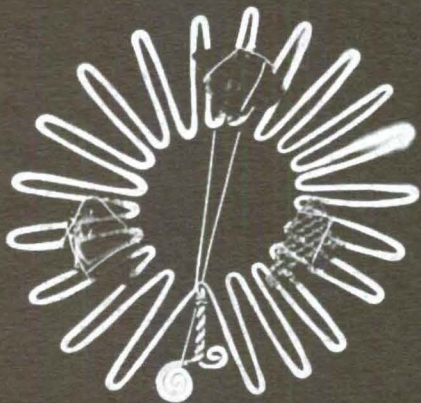
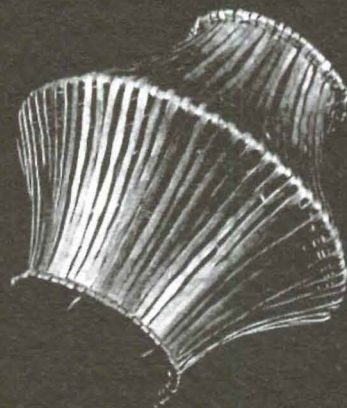
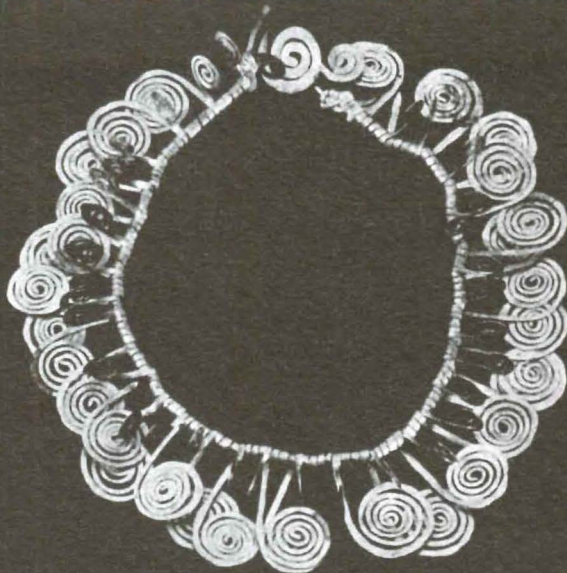
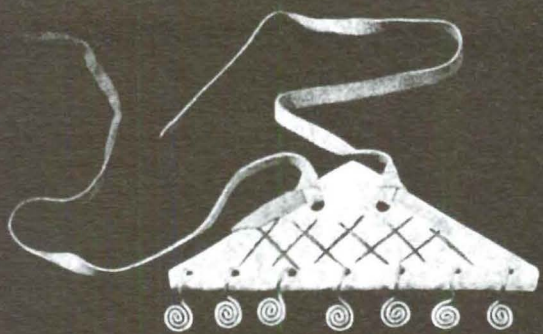
Bertoia and Farr stand close to Calder in creative use of metals for their own sake. Bertoia's jewelry, in particular, has an admirable logic. In his as well as Calder's case, training in painting and sculpture may aid in the composition of metals. Both have an excellent sense of proportion and a fine understanding of their materials.

Bennett treats the surface of thin brass and silver sheets as the Pre-Columbian settlers of Mexico treated gold. His shapes are of a superb simplicity always serving to enhance subtly rather than distract as ornaments.

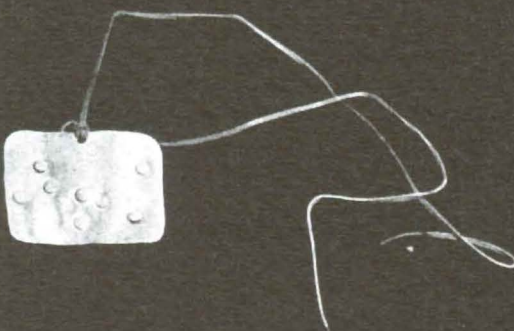
Pousette-Dart's brass forms are objects rather than actual jewelry. They are often used as pendants but they have been created as sculpture. Relying on the effect of the metal itself, Pousette-Dart begins with a circle, an oval or a cross, step by step developing more complicated shapes, but always achieving distinguished forms.

The sculptor, Alexander Calder, has carried over into his jewelry designs some of the easy, free-moving quality of his "mobiles." Basic forms, such as those common to all primitive cultures, spirals, curves or angles are organically intertwined, barely hooked together with insignificant pieces of wire or leather ribbon. Broken pieces of glass ingeniously attached to brass wire, which has been twisted in a rhythmic form, produces a more decorative effect on the wearer than many a machine-made object heavily laden with precious stone.

Jacques Lipchitz, with the same vitality which characterizes his monumental bronzes, creates a molded gold and turquoise pendant of extraordinary distinction.

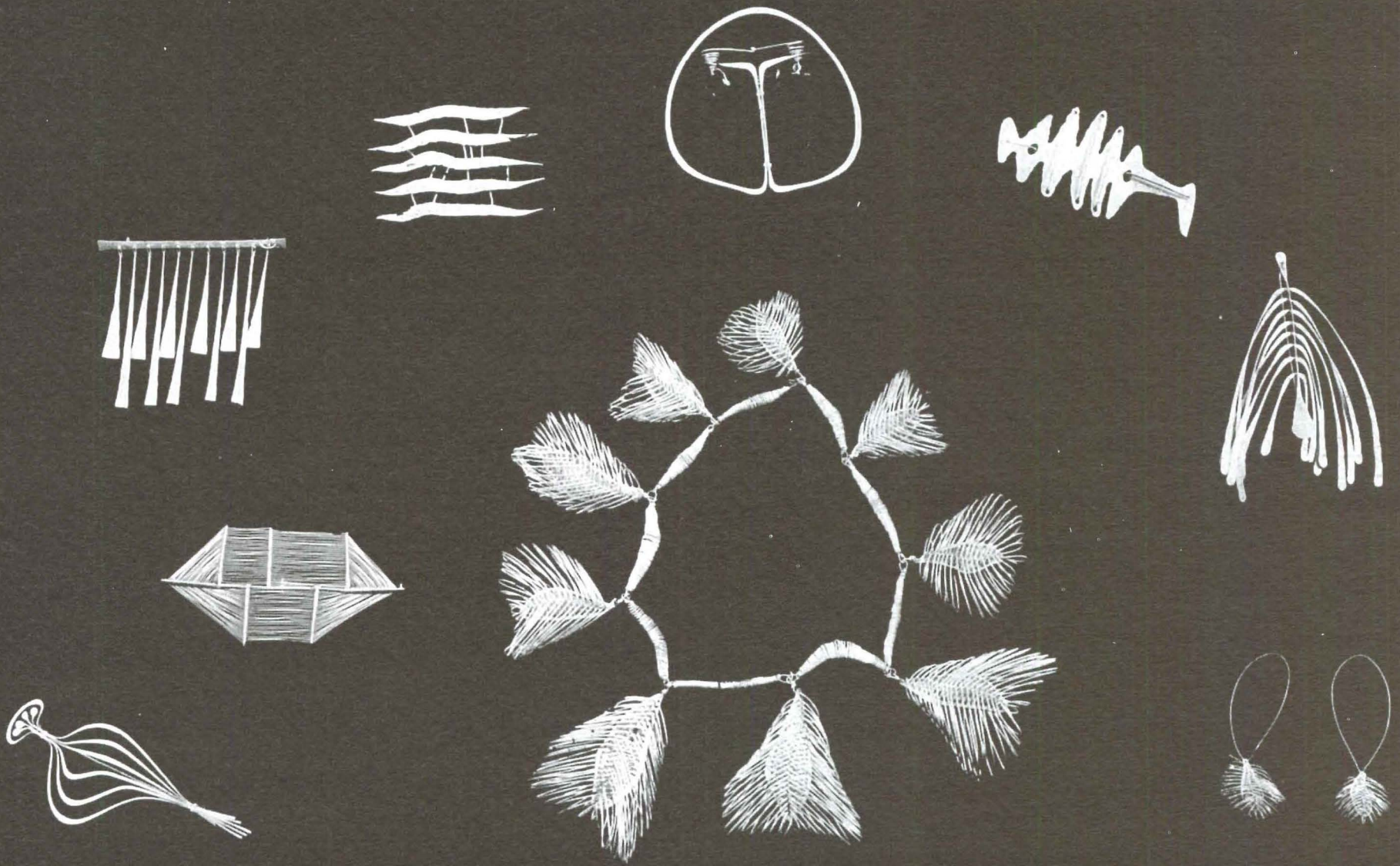


CALDER

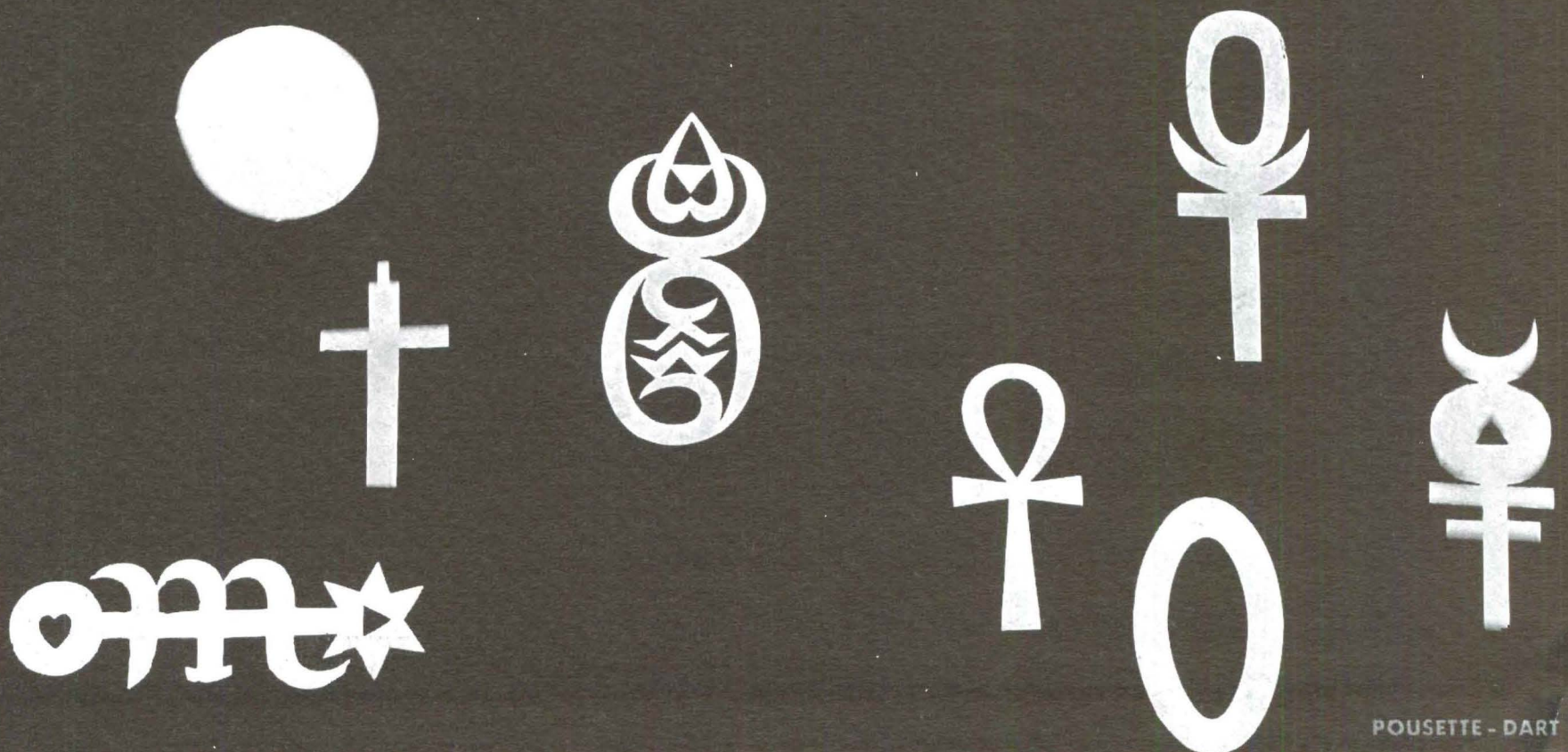


BENNETT

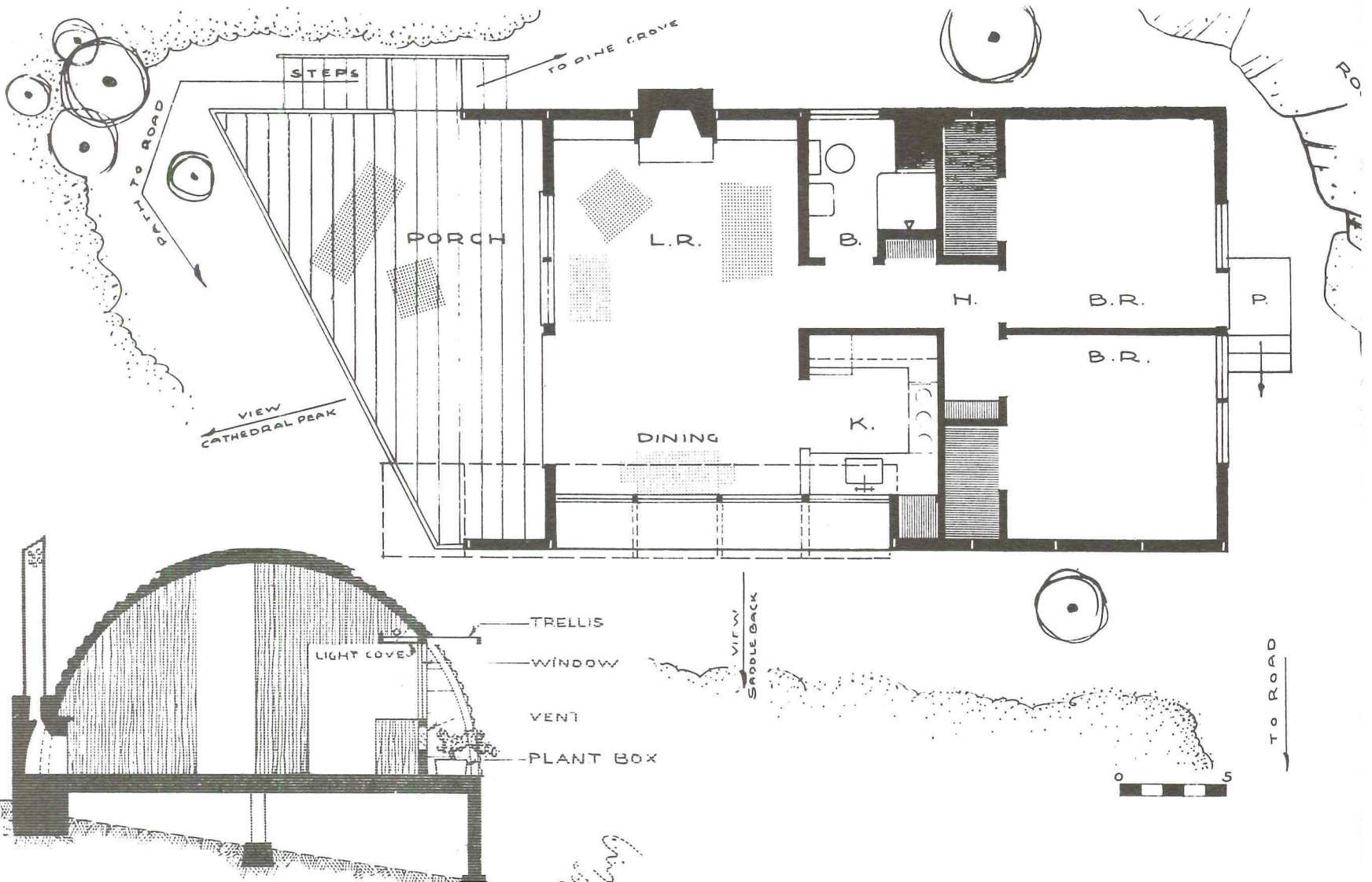
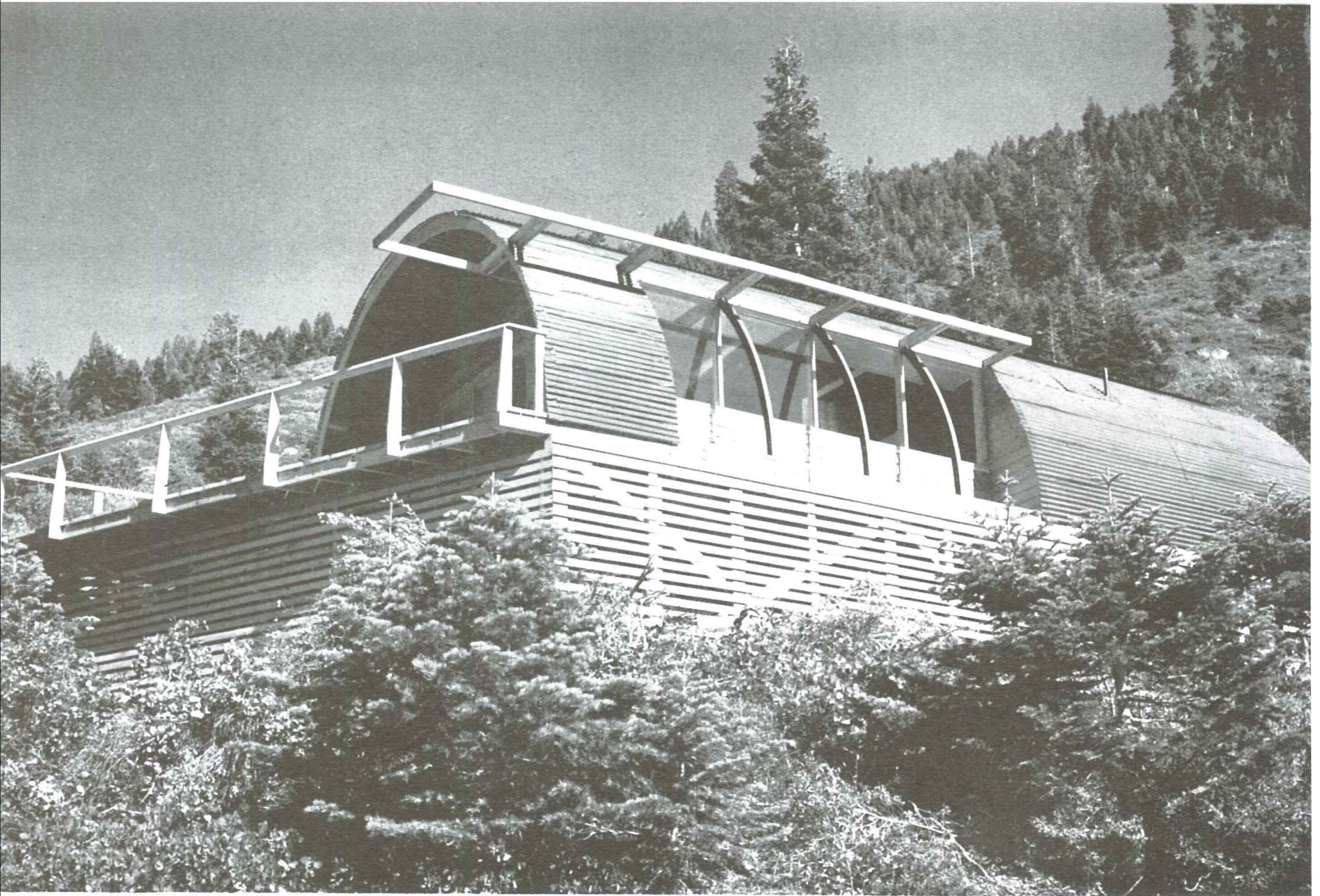




BERTOIA



POUSETTE - DART



**John Campbell & Worley K. Wong  
Designer Architect**

## CONVERTED QUONSET

for Dr. & Mrs. Morris Felton at Fallen Leaf Lake, Calif.

### The Felton Cabin:

This particular house was designed for a mature couple with a grown daughter who have traveled extensively and been exposed to many kinds of buildings—old and new. They approached the Quonset idea without prejudice and believed it could be a good solution for their site, if well developed.

Their practical needs were few. Two bedrooms, kitchen, bath and living room. So the main problem was to make the most of a dramatic site and achieve as much outdoor living as possible.

The results are a house that is structurally sound, adapted to its site and satisfying to the needs, practical and psychological, of the owner's.

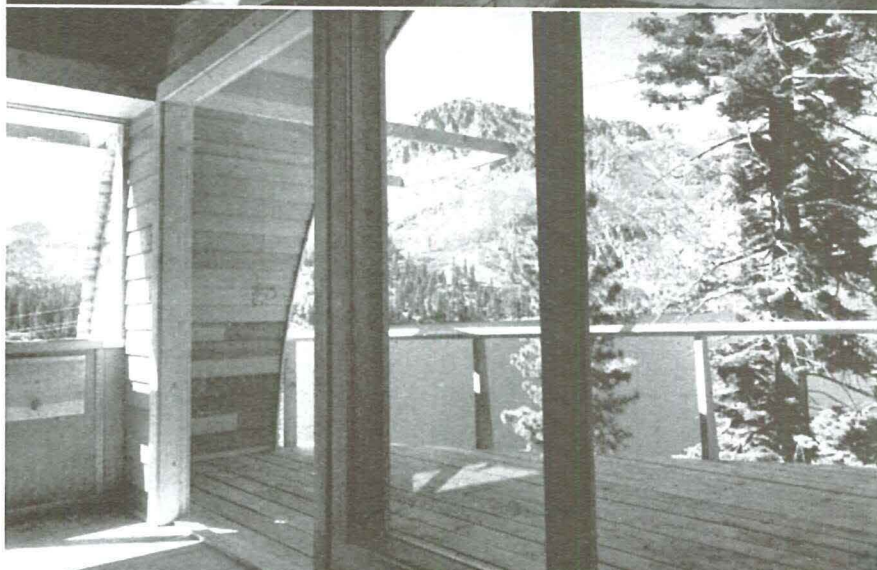
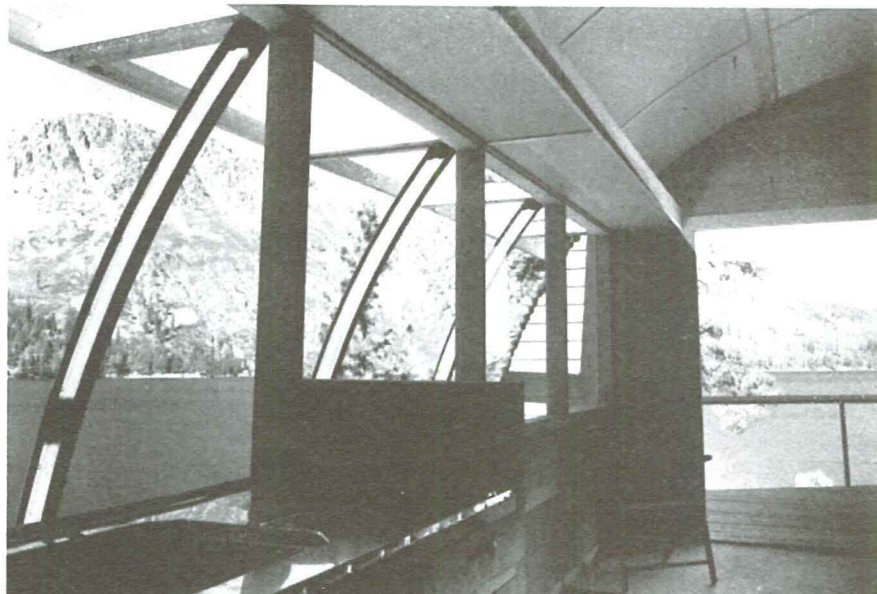
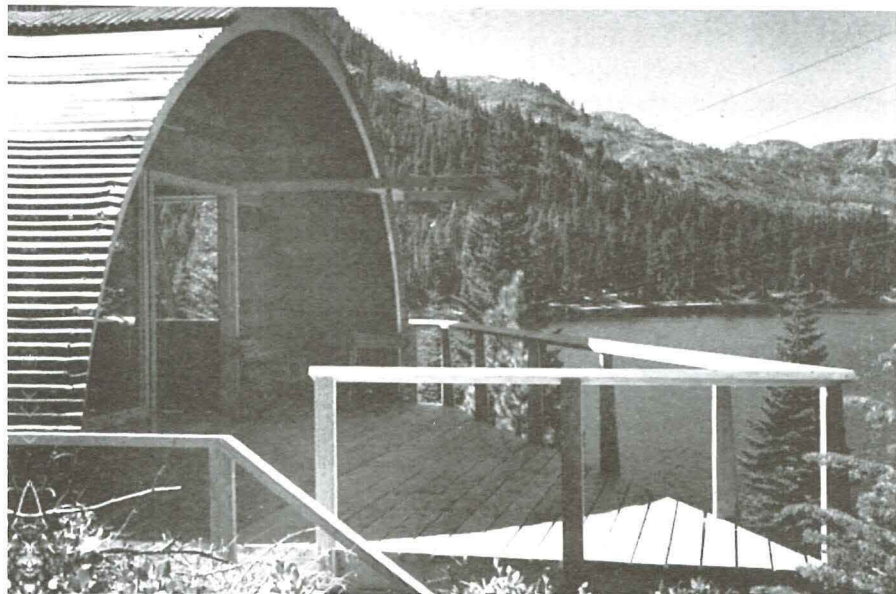
Let's look at the Quonset again with a more analytical attitude and an open mind. Let's stop thinking of the Quonset as a stop-gap emergency shelter or as a poor relation to a real house. To begin with, the contemporary approach to a problem usually evolves from basic forms. (The half cylinder Quonset is on a par then with our more frequently used cube forms.) In this case the pure form is constructed of steel ribs and corrugated metal. Structurally sound and durable, it needs only to be used with honesty, directness and imagination. Let's see what we can do with it by contemporary standards.

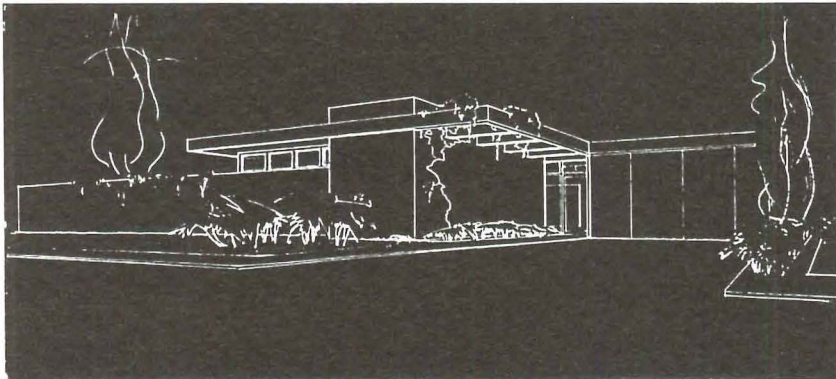
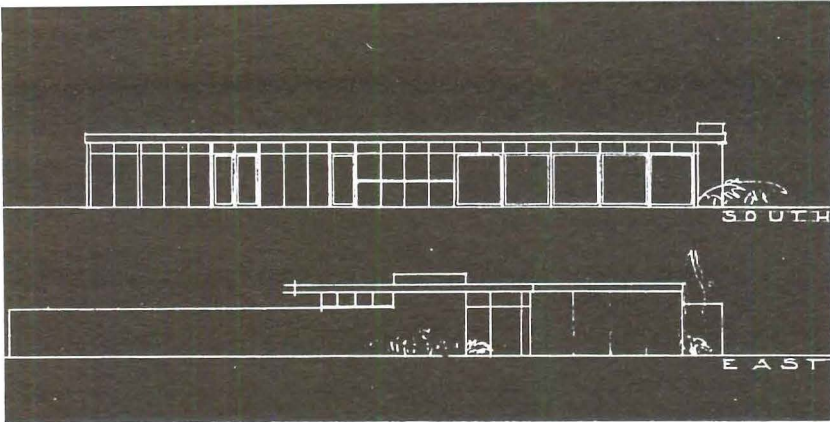
A few pointers:

Keep the form simple. Avoid dormers with orthodox roofs, period balustrades, unrelated forms. The Quonset can be accented with trellises. Side windows can be within the form. Don't imitate orthodox houses by adding false textures or by furring down the ceilings. Quonsets can be amply insulated. The ribs are designed for four-foot stock panels.

Consider the openness you could achieve by all-glass ends and relating the interior and exterior by floor and wall textures. Porches add much to the living space. The metal you don't use on the side can be used as a shelter, extending the form and the living to the outside.

Adapt the Quonset to its site and the climatic needs. Don't start out with a restricted point of view. Think of it in terms of fullest use. It can be adapted to nearly any site. The continued on page 50





## HOUSE FOR CHILDREN

Fred Langhorst, Architect; Lois Langhorst, Associate

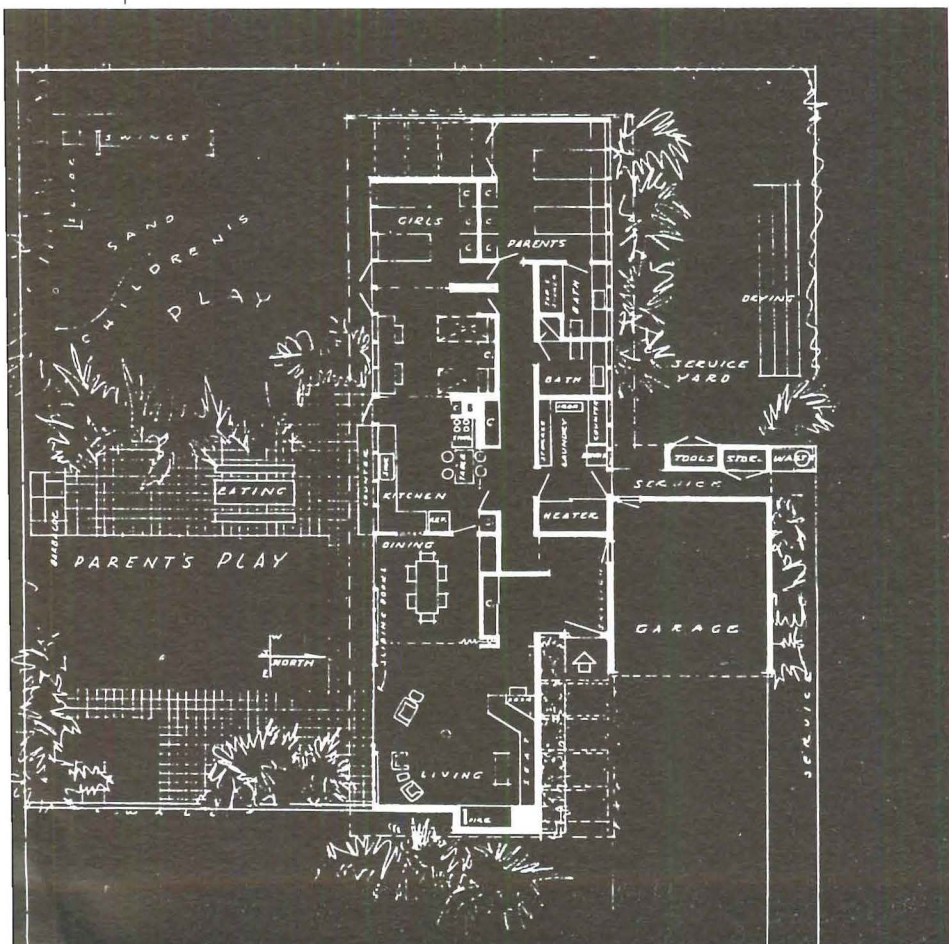
The chief aim of the architect was to assure a maximum convenience and pleasure in the care and supervision of children, preparation of meals, and family recreation to the mother-housewife upon whom this responsibility falls.

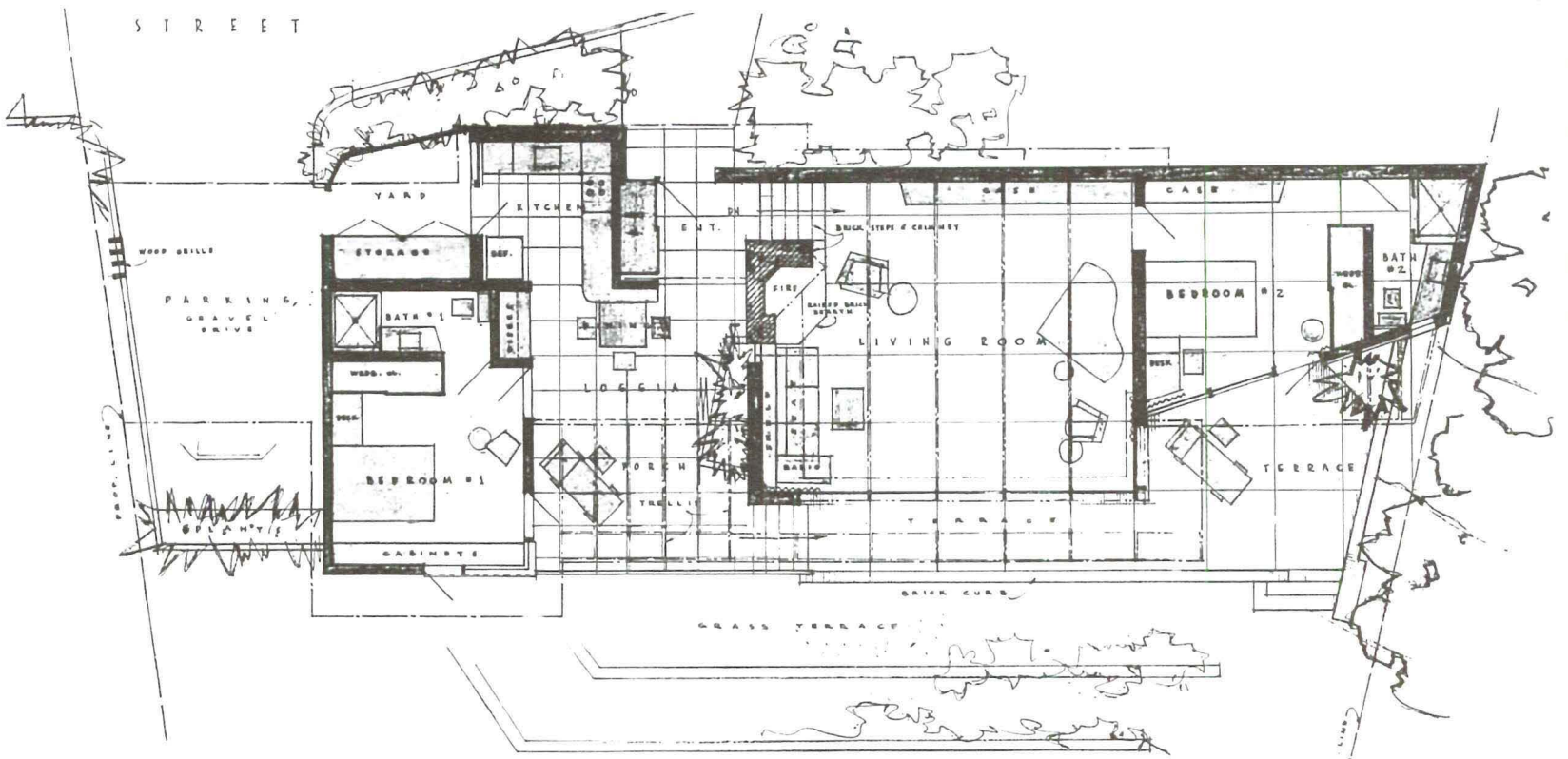
A housewife still spends a large portion of her time in the kitchen. It is therefore desirable that it be given the best exposure the house permits. The cheerfulness of the kitchen is essential to the cheer of the cook, and may be reflected throughout the family in an indirect way.

Therefore the architect has designed a house in which the kitchen is centrally located between the social area and the bed rooms. All major rooms are provided with direct access to the enclosed family garden which accommodates adult recreation, children's play, and outdoor eating. The living room is a dead end, and not a thoroughfare from one part of the house to another. It is isolated enough to permit entertaining by part of the family without interfering with activities of another part.

The multi-purpose room, located between the girls room and kitchen, serves as a play room for small children, a study for them when older. Guests can be accommodated by lowering the old fold-away beds. Sliding partitions make the space usable with the children's room, the kitchen or may give it the privacy of a third bed room. Likewise space may be added to the kitchen by opening the sliding partition between it and the hall. Direct service is obtained between the kitchen and the outdoor eating area and play is easily supervised from the kitchen. All main rooms open to the south for maximum sun, while service and baths are on the north side. A maximum of outdoor, private, and sunny living space is obtained, directly related to indoor space.

On the whole this house for Mr. and Mrs. Woods and their children is an attempt to achieve a simplified informal living, that can, at the same time, be gracious and esthetically satisfying.





# SMALL HILLSIDE HOUSE

Victor A. Cusack, Designer

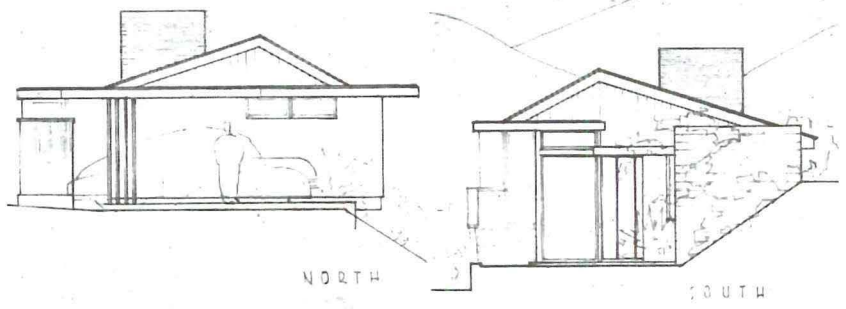
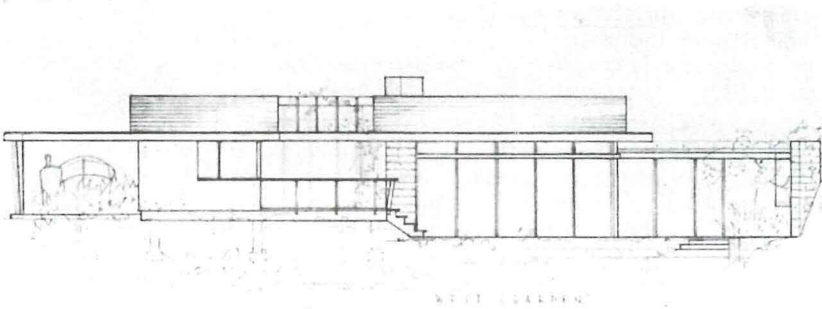
No strain or pain experimenting with new materials in this little house, but an immediate attempt to wrest a solution out of available materials through exploitation of textures and to give repose to eye and spirit by a close setting of the house into the hill. Existing excavation as well as a weather eye to FHA and GI loan restrictions discouraged any elaborate cantilevering. As much as possible is on the level area.

No corridors in this house, except entry, cut out all waste space and room to room circulation acceptable under the requirements: House for a bachelor with a second bedroom for present rental purposes, but well adapted for use by a couple with a teen age child or elderly relative. Therefore widely separated bedrooms and two living areas (dining-in-common followed by use of loggia as secondary living-recreation space.) View and sun in all living spaces and outdoor access throughout. Complete privacy from street by a blank wall and single opening.

Good possibility here for two-stage construction under FHA requirements, as Kitchen, Loggia-Dining, Bedroom and Bath make an acceptable complete living unit (to which Living Room and Master suite would provide an undoubtedly welcome expansion)!

House is built into the hill by use of retaining wall as East wall of house, but could be readily adapted to a flat site with retaining wall becoming a garden wall and house moved forward from it to provide a much-desired winter-sun court not possible here due to narrowness of excavation.

Facts are: 1100 sq. ft., conc. slab fin. fl., plaster and natural redwood interior finishes, concrete block, poured concrete and frame walls, brick chimney and paving. Terracing as simple or elaborate as desired.



## NEW DEVELOPMENTS

• United States Plywood Corporation, in New York City's first big remodelling job, has converted its headquarters at 55 West Forty-fourth Street into an enormous exhibit of recently-developed plywood products and techniques. Six of the most important are: A simplified method of joining internal corner angles of a room smoothly and rapidly. Details on the method will be released to the building industry soon.

Stainless steel panels which dominate the facade. These are made of Armoply, a 26-gauge structural steel bonded to half-inch plywood. An interior low-cost plywood wall structure. Furring strips act as grips to which two-foot squares of ordinary fir plywood are applied. The furring strips (inch-and-a-half-wide gum Weldwood) are painted ivy green, and natural color fir panels are attached to them. A new treatment of fir, lowest-priced building wood. The surface is tooled or grooved in combed striations.

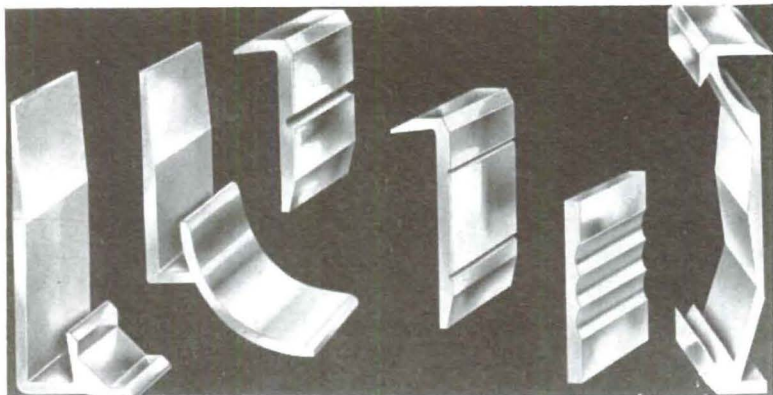
A combination of metal and wood veneer acceptable as fire resistant for use in buildings more than 150 feet in height. It is called Flexmetl. It may be curved to fit internal corners.

Prefinished walnut plywood panels grooved to form an overlap joint and permit concealed nailing. Known as Plankweld, this material comes in panels 16 by 96 inches.

• A three-room "apartment of tomorrow" constructed as completely as possible of Plexiglas is on tour of the country as a demonstration to architects, designers, builders and the lay public of the adaptability of the transparent plastic to homes. The full-scale, portable display was arranged by Rohm & Haas Company of Philadelphia, Plexiglas manufacturers. Used as bomber noses, cowls and turrets during the war, Plexiglas is



shatter resistant, is less than half the weight of glass, can be formed into curved sections, sawed, drilled, carved and threaded like wood. The apartment consists of bedroom, dressing room and bathroom. Curving walls and sliding door of the bedroom are plastic. Over the bed a mural of light glows in four colors. It is made up of four sheets of plastic with concealed edge lighting. The dressing room is illuminated by plastic walls which also are edge lighted. Cosmetic trays, drawer liners and dressing table bench are all Plexiglas. The plastic is used in the bathroom for shower stall, semicircular sliding shower door, medicine cabinet trays, towel bar and even a trellis enclosing the toilet.

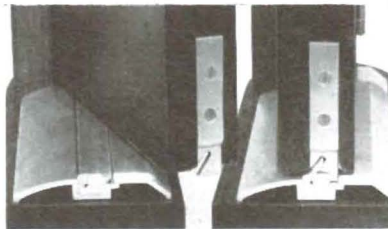


• Six new aluminum mouldings manufactured by Marsh Wall Products, Incorporated, of Dover, Ohio, are now on the market. They were designed for use with Marlite, Marsh's plastic finish wall and ceiling paneling. They allow for normal expansion and contraction of the panel. Wide flanges permit easy nailing and fastening. From left to right in illustration they are M51-A inside corner or edging, M67-A single flange cove, M81-A and M82-A counter nosings, M64-A batten strip and M102-A tag moulding.

• Wood waste, which equals at least 80 per cent of the amount of salable material produced in saw mills, offers a challenge to the plastics industry that so far has not been met, according to Robert

A. Caughey, research director of the Souhegan Mills of Wilton, New Hampshire.

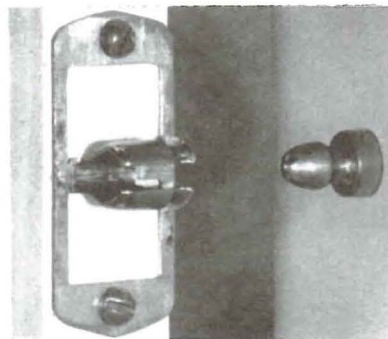
"The obvious approach to the problems of utilizing wood waste as a plastic is first to reduce the waste to a uniformly finely divided form, then treat this ground material with active resins which will cause the resulting compound to flow and cure in the mold. Such a treatment, on the face of it, is nothing more, or greatly different from, the usual preparation of a thermosetting molding compound. Therefore we arrive at a situation in which we have a raw material potentially available for the production of such an amount of thermosetting molding compound that the plastic industry, as we now know it, could not even begin to absorb."



• Weather-Tite Door Saddle is the trade name of a patented strip that operates by a key and riser to seal effectively space under outside doors. The riser, running the full width of the door opening, lies flat when the door is open. An adjustable key on the edge of

the door extends slightly below the bottom. When the door is closed the key engages the riser, tripping it up into a groove along the bottom of the door. The door saddle comes in lengths of 30, 32 and 36 inches. It is manufactured by Columbia Industries, Nineteenth Avenue and Thirty-sixth Street, Long Island City, New York.

• Creo-Dipt Company, Incorporated, of North Tonawanda, New York, has issued a new catalog, #247, describing use of its double wall "Zephyrs." These red cedar shingles are scored to within two inches of the tip. The tip and back are smooth for snug fitting. The shingles are dipped full length in preservative and color. They mount on Zephyr insulation backing board, a wood fiber board coated with asphalt waterproofing compound.



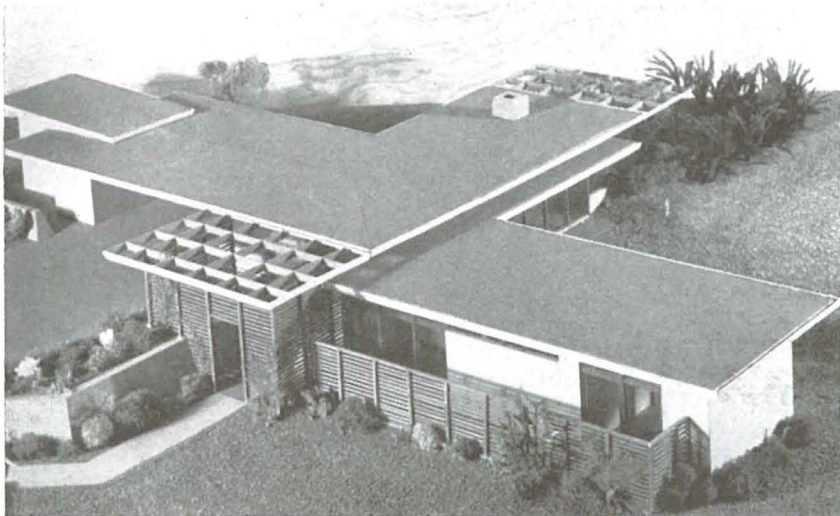
• "Blind installation" is possible with a spring covered door catch announced by Designers for Industry, Incorporated, of Cleveland, Ohio. Once installed, it need never be adjusted to compensate for sagging hinges or warping of the door. It was designed for use on a three-quarter-inch or large door style or framing.

The male member screwed to the door has a bullet head which inserts into a bell-shaped catch. Correct position for the head may be determined by inserting it into the catch and slamming the door against it. If it moves out of alignment after installation the head will be funnelled into the catch by the flanged opening.

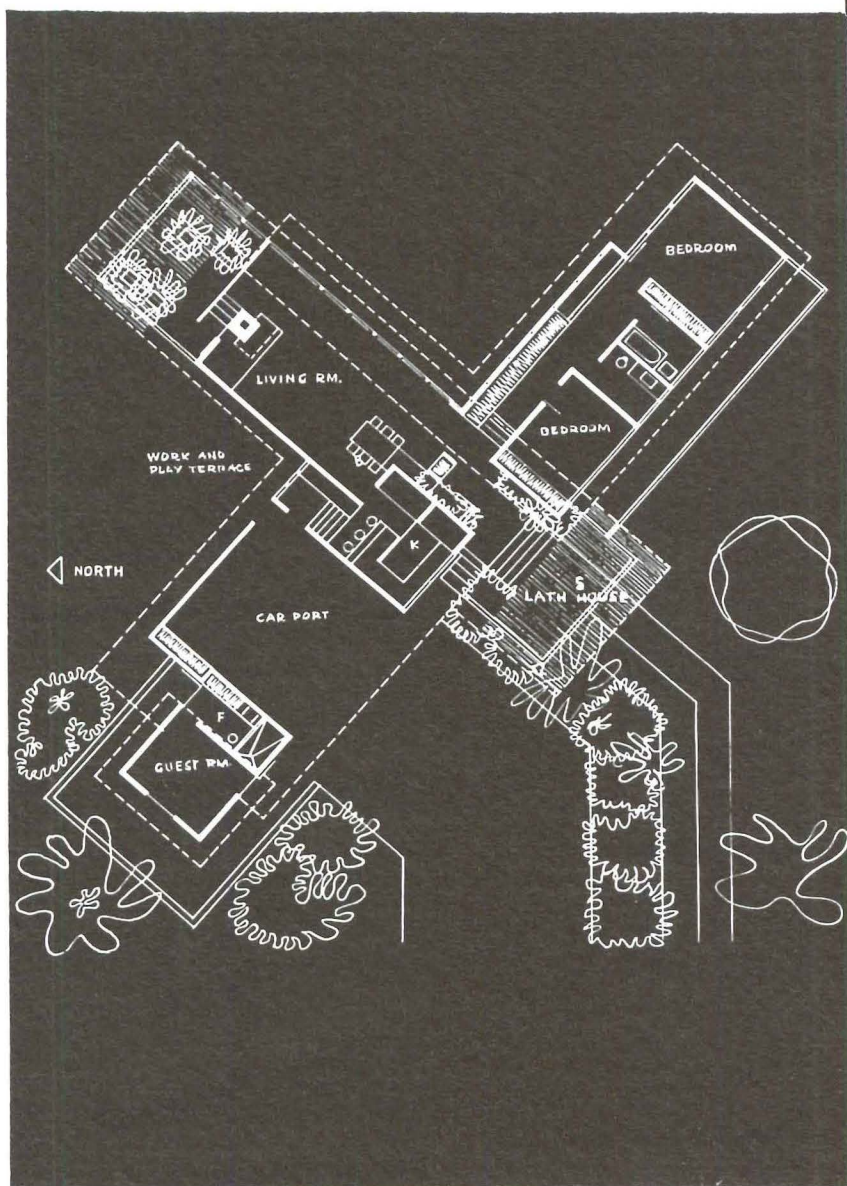
• Paper draperies that look and feel like fabric are being marketed throughout the country. Two years of research on paper production, chemical processes and color control by the makers, Trimz Company, Incorporated (a division of United Wallpaper, Incorporated) preceded manufacture. Strong, soft and flexible, the paper drapes can be printed clearly in a range of colors from strong basics to soft tints. They are fade-proof, flame resistant and may be cleaned either by dusting or, for a thorough job, taken down and treated with ordinary wallpaper cleaner. Hemmed, headed and ready to hang, the drapes, including tiebacks, sell for \$1.98 a pair for large size (two and a half yards long, 58½ inches wide) and 98 cents for small size (56 inches long, 21 inches wide).

• Nine resident critics in design have been added to the teaching staff of the School of Architecture of Columbia University. Three are former Columbia staff members: Don Hatch, New York City architect who recently returned from service in the Marine Corps; Percival Goodman, winner of the Paris Prize in 1925; and James Marshall Miller, who has returned from leave of absence during which he directed the city planning program for Pasadena, California.

continued on page 50



## CASE STUDY HOUSE # 12



### Whitney R. Smith, Architect

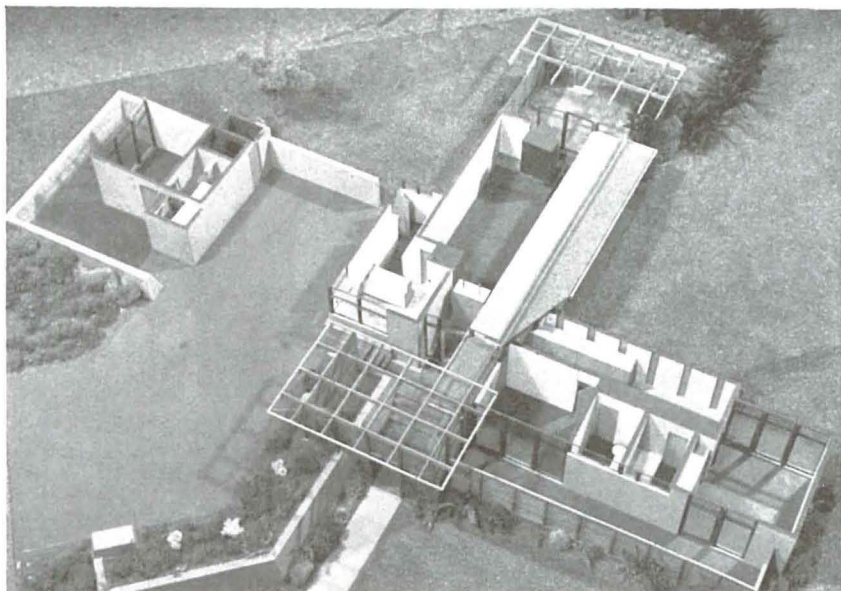
The architect designed Case Study House #12 around an avocation: horticulture. "The lath house was recognized as a distinguishing symbol of the client's living pattern and made the dominating motif of the architectural design."

The floor plan forms a rough X. One diagonal consists of a lath house, living room, dining space and entrance hall adjoining a second lath house. The other diagonal includes three bedrooms, two bath rooms, kitchen, service porch and car shelter. Plants in one or the other lath house may be seen from any point in the living room.

The house follows the natural slope of the land from north to south. Living room is two feet lower than the lath house behind it, and the lath house at the entrance is two feet below living room level. There is a bedroom on each side of the master bath, and the bath is split into two rooms for simultaneous use of facilities. The third bedroom, with its bath and dressing room, is separated from the rest of the house by the car shelter. It opens onto a small private terrace.

The X shape permits outdoor play areas on three sides of the house. Lath houses, interior planting and large windows make a transition between indoors and outdoors.

Construction of Case Study House #12 will be wood frame on concrete slab, plaster inside and out, composition roof, horizontal laths on sun terrace fence and lath house walls and roofs, rock and mortar retaining wall.



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### MUSIC

continued from page 18

continued through the thirties and was able to expand from a few traditional European cities across the American continent is largely the work of several disinterested devotees like Mrs. Coolidge, who made it possible for self-dedicated musicians to earn a living while they continued playing chamber music.

This development has now reached a crisis. The public for chamber music is not yet large enough to provide a living for more than a few musicians who choose to sing art songs or to play only trios and quartets. Recording offers them some income. Radio almost entirely ignores them. Universities and colleges have provided some chamber musicians an occasional haven as teachers as well as performers. But if the American and European continents are to support many good chamber music groups—if the best musicians are not to be drawn out of chamber music into symphony orchestras, where they can earn a safer, better paid, and more stable living—the audience for chamber music must become nearly as large as that which supports the endless peregrinations of too well exploited soloists.

In Los Angeles this season the problem has been demonstrated. During October the Music Guild presented the famous Buda-Pest Quartet for three concerts in the Philharmonic Auditorium. Three more programs were given by the quartet in Southern California, two at Pasadena's long-established Coleman concerts and one at Claremont Colleges. The first Los Angeles appearance broke all records for attendance at a string quartet program, not only in Los Angeles but nearly anywhere else: more than 1100 paid admissions. The public, declared Mischa Schneider, cellist of the quartet, is beginning to respond to chamber music. Compared with the audience which attended the free chamber music concerts sponsored by Mrs. Coolidge in this city during the thirties (about 300-600), the increase in interest is marked. Compared with figures of possibly doubtful exactness from other cities, this crowd was stupendous. An unsponsored program by the same quartet in Town Hall, New York, is said to draw around 500. A first chamber music program played in Minneapolis by leading members of the Minneapolis Symphony "tangled traffic," according to one critic. Another reported the

continued on page 42

★ 4755 North Lasheart Dr.  
LA CANADA, CALIFORNIA

Arts and Architecture's Case Study House number fifteen, designed by J. R. Davidson, will be open to the public beginning Saturday, December 7.

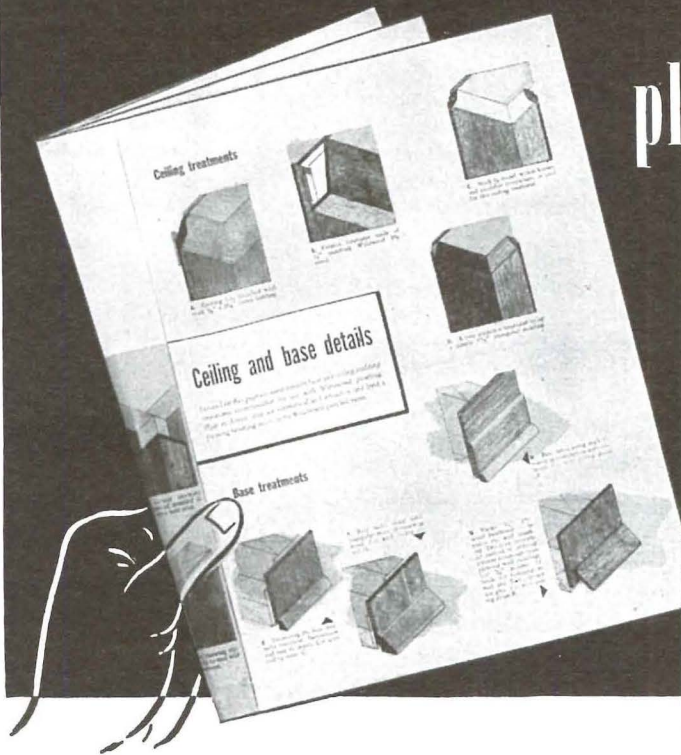
FOR INSPECTION

2 to 5 p.m. Tuesday thru Friday;  
2 to 8 p.m. Saturday and Sunday.



# How to Construct Base and Ceiling Details for plywood paneled rooms

...as explained in the  
**Weldwood Installation Booklet**

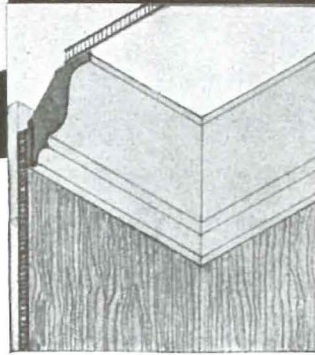


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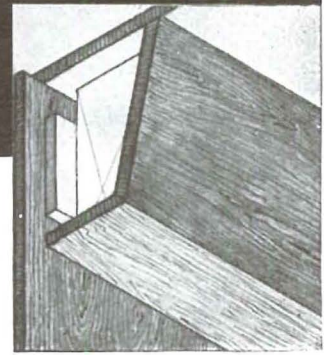
Illustrated on this page are a few suggested ideas for base and ceiling designs. Just how these and other effects may be economically built . . . right on the job . . . is fully explained in the new Weldwood Plywood booklet. In addition, this booklet gives planning and construction data and shows numerous photographs of completed Weldwood interiors.

Free copy of this booklet will be mailed to you on request. Send for it today.



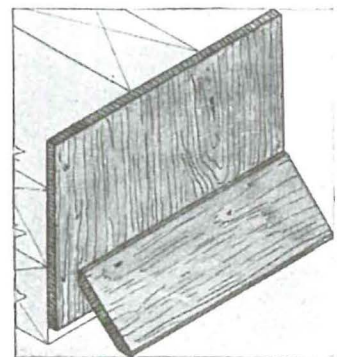
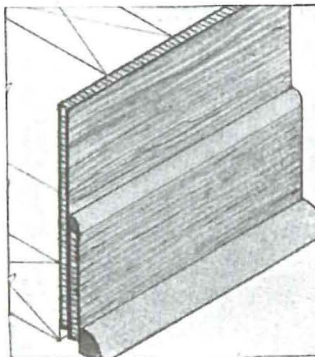
**ABOVE:** Showing attractive ceiling line finished with stock crown molding.

**BELOW:** Matching base using stock 1/4 round in conjunction with plywood strip.



**ABOVE:** Cornice treatment made of 1/4" matching Weldwood Plywood.

**BELOW:** Economical baseboard detail utilizing leftover trimmings from plywood wall paneling.



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### MUSIC

continued from page 40

attendance as about 300. In Mexico City the Monday Evening Chamber Music concerts founded by Carlos Chavez draw discouragingly small audiences, a member of the performing group reports. Evenings on the Roof chamber concerts in Los Angeles, which include soloists and 18 to 23 concerts a season, are supported without subsidy by a fairly dependable audience of from 200 to 500. There is reason to suppose that the unusually large audiences attending the Buda-Pest Quartet programs testify to the musical training which has been given in Los Angeles by Evenings on the Roof.

But if attendance at the three Buda-Pest programs was exceptionally large the performers did not immediately respond to this unusual circumstance. Throughout the first program the playing was cold, stiff, even, unresponsive. The tone was thin and mewy. The Haydn was unexceptionable, with never a moment of Haydnish miracle in it. They went through Schubert's *Death and the Maiden* like a lawnmower, laying all flat. Beethoven's *C sharp minor, opus 131*, which few of us had heard for several years except on recordings, especially the excellent recording by the Buda-Pest, began in desultory fugal conversation, rose to near-feeling in the fifth and sixth movements, then lapsed into a finale of desultory conversation. The majority of the audience nonetheless received the playing with enthusiasm. It was a pleasure to know so many people had been thirsting for a stiff shot of quartet.

But thirst alone cannot make the atmosphere of a saloon like McSorley's. The evening before the second concert I spent with the members of the Buda-Pest Quartet in a private home. Through a mist of chatter the four players, gathered in a back room, listened with the never to be satisfied devotion of true amateurs to their latest recording, the Beethoven *Viola Quintet*, which they had not heard since making it. These were musicians and no doubt of it. One felt joy and awe in their presence. So it may have been not so much the performance as myself that had changed, when the next evening I heard them play as though with a revived freshness the *Adagio and Fugue* by Mozart, the Schubert *Quartetsatz*. Perhaps I had been demanding too many miracles of men who must play together very often. Perhaps I should have let my mind run with the music instead of expecting or requiring, humped in my seat with anger, a translucent perfectness. Yet I did find tedious the new Hindemith *Quartet*, a gathering of fugal movements in the dry, ungrateful manner of the recent *Ludus Tonalis* for piano, a pedantic, unlighted, repellent piece of work. The *Quartet* is simple to grasp and chipper for an audience, but every movement runs down-hill to a flat end. So I would have blamed my own over-demanding sensitivity for thinking the first two movements of the Brahms *B flat Quartet* as dull as the opening night's Schubert if during the two latter movements I had not found myself again drawn into the music.

The Buda-Pest is not and never has been the world's greatest quartet. That would require an equal matching of four bravura players freely riding their own parts in the counterpoint but coming together in formation with lightning precision for the concords. There is an old Flonzaley recording of the Beethoven *opus 127* played like that. I have heard it in an ancient recording of the *C sharp minor* by the Capet, and in Schoenberg and late Schubert I have heard the Kolisch do it. It was the genius of the Pro-Arte when they played Haydn and occasionally Mozart but became over-exuberant when they played Beethoven. The Buda-Pest formerly reached its supreme heights in Mozart. Their recordings of the *F major Quartet* (K. 590) and the *G minor Quintet*, tight in attack, without heaviness, rhythmically daring in every moment, subtle and flexible in a way one has learned not to expect when modern players attack Mozart, are the acme of concerted performance. I cannot say so much for their newer recording of the Mozart *C major Quintet*. And I could never be persuaded to enjoy as others do their playing Beethoven with string orchestra resonance.

The audience for the third concert was the largest. And this time at last there could not have been a listener in the auditorium who was disappointed. The program began with the *Quartet in A*, the fifth and least played of the six which Mozart wrote in admiration of Haydn and dedicated to that beloved master. It is unfortunate that the 10 major Mozart quartets are not played often in cycle like the 19 Beethoven quartets, so that we may learn to know them in detail and relationship as we know those others. One hesitates to say that this performance was as good as that of the last Beethoven

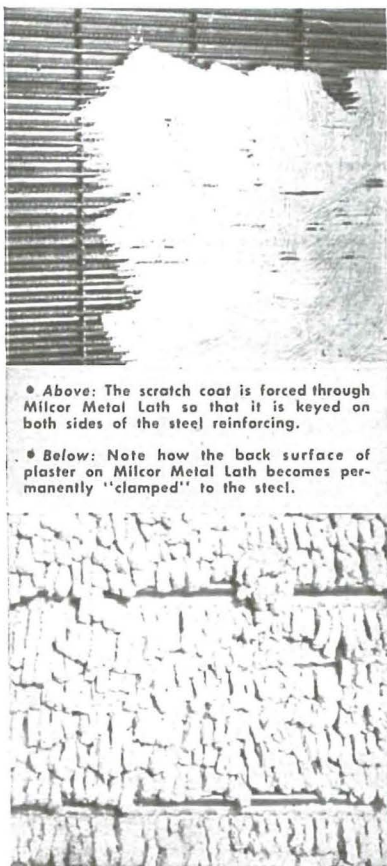
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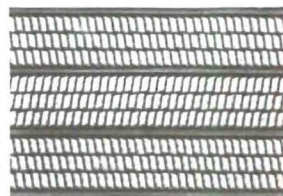
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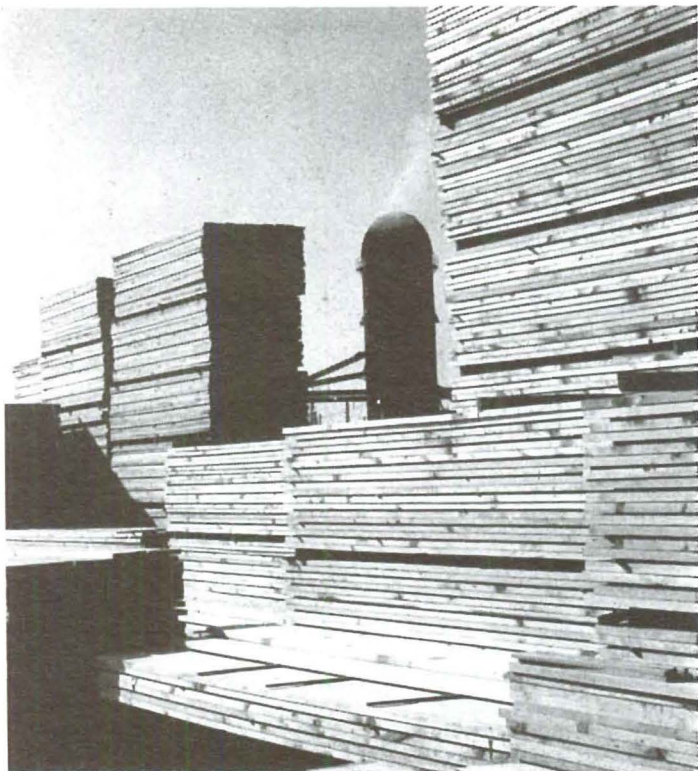
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## MUSIC

continued from page 42

*Quartet, opus 135*, which followed it. If we had known the music equally well, we might have thought it equally well performed. For me it grew in persuasive eloquence from movement to movement, culminating in one of those luminous intensifications of light phrases that are the most concentrated genius of Mozart. No one could doubt that the Beethoven was superbly played, with close and daring realization of the innumerable small dynamic counterpoints that cross the measure.

The quartet was at last in full power, and one could begin to distinguish many differences between this newer best and the old power preserved in a recording of this music made several years ago. The tone is lighter, the volume and attack less vigorous, less orchestral, but more exactly placed in interior relationship, as it should be for chamber music. External excitement has given way to a more penetrating contemplative rounding in quieter phrases, occasionally too much withdrawn in reticence. Realization of the work as a whole is less broad but more complete. It became evident that the success or failure of the group as a performing unit depends very largely on the playing of the first violinist, Josef Roismann. During the first two evenings he was often slack and careless. On the third evening he was not merely impeccable but inspired. Mr. Roismann is not a virtuoso violinist but a superb chamber musician. His is the character of the quartet. The new second violinist, Edgar Ortenberg, and the violist, Boris Kroyt, are excellent but not outstanding. The cellist, Mischa Schneider, is the playing heart of the quartet.

To conclude the series, Victor Gottlieb, cellist of the American Art Quartet of Los Angeles, joined these musicians for a performance of the *Quintet in C (the Cello Quintet)* by Schubert. Most readings of this quintet prefer to have it romantic, overflowing with melancholy in the sombre *Adagio*, gaily leaping and again melancholy in the *Scherzo*, dancing with peasant enthusiasm and frenzy in the finale. But this is not the real work. Schubert wrote this quintet in realization of the imminence of death. But the argument is not, as the romantic would have it, between life and death. It is rather an ex-

continued on page 46

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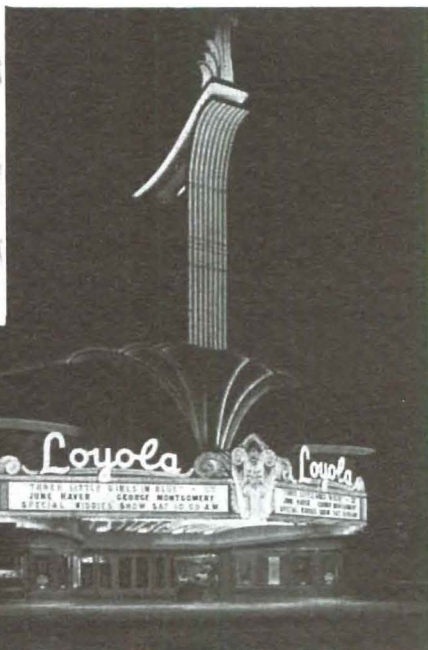
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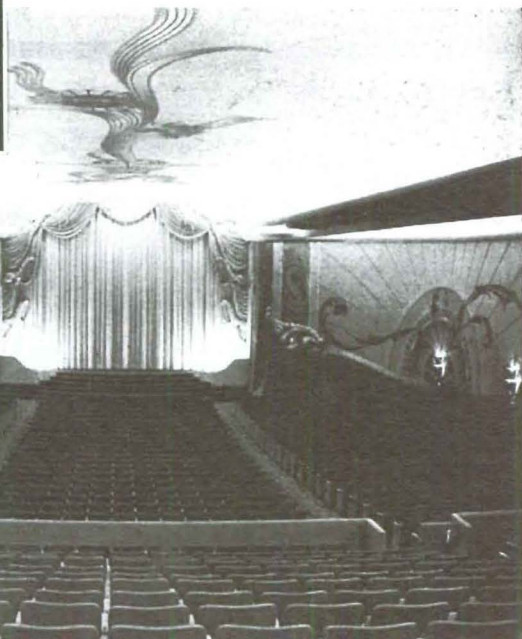
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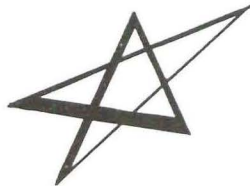
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## MUSIC

continued from page 44

pression of overwhelming pathos, of the exuberance of being which must fade and fail and at last be smothered in no more being. Creation was for Schubert a joy and overflowing and delight, an unwilling and ever-filling fruition, to bloom and bear fruit unceasingly like an orchard when day after day the sun lies upon it in spring. The final movement is not peasant dancing, as the musicologists describe it, but life itself in glowing dances slowly smothered, bursting out and subdued, yielding reluctantly to silence, the reality of nightmare and surrender. All this the music said to us as it was played. One can say no more than that. One can ask no more than that.

Let us agree with Mischa Schneider and the facts of attendance at these programs that a new audience for chamber music is coming into existence. It is an audience trained on recordings, containing already perhaps too many persons like myself who desire in an evening of chamber music played by live performers either an experience which equals or surpasses the pleasure obtainable from records or a different experience. Each performance should relive the music in character and quality rather than in tone and mechanical perfectness. We who are turning from the staleness of the Broadway drama carried to the sticks, the sterility of the sure-fire show too often repeated by the same bored cast, we who resent the safe and sane eloquence of the concert virtuoso with his two recital programs and three concertos in a season will not long accept even well-played chamber music that shows the dust and weariness of many merely reiterative performances. We will, if we feel night coming on, huddle around our phonographs to hear again till they are worn out our few inspired recordings.

Or, if we are as I hope less cynical than that, we'll find a fresh place or a place for freshness of interest in learning to make or to inspire in our own communities our own chamber music, played by our own musicians for their pleasure and benefit and our profit. Only thus, I think, can great playing of chamber music, or of any music for that matter, be recreated. But if they will play as they played for us at that last concert, let us have the Buda-Pest Quartet come back. Now we shall be less angry if during one or two evenings we must dully sit and wait.—PETER YATES

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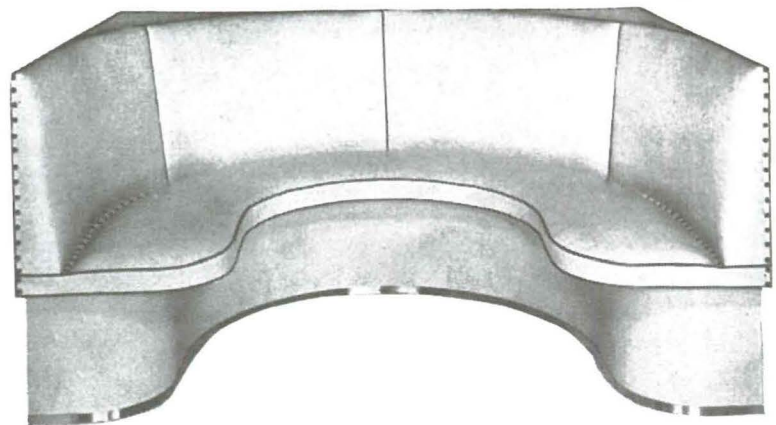
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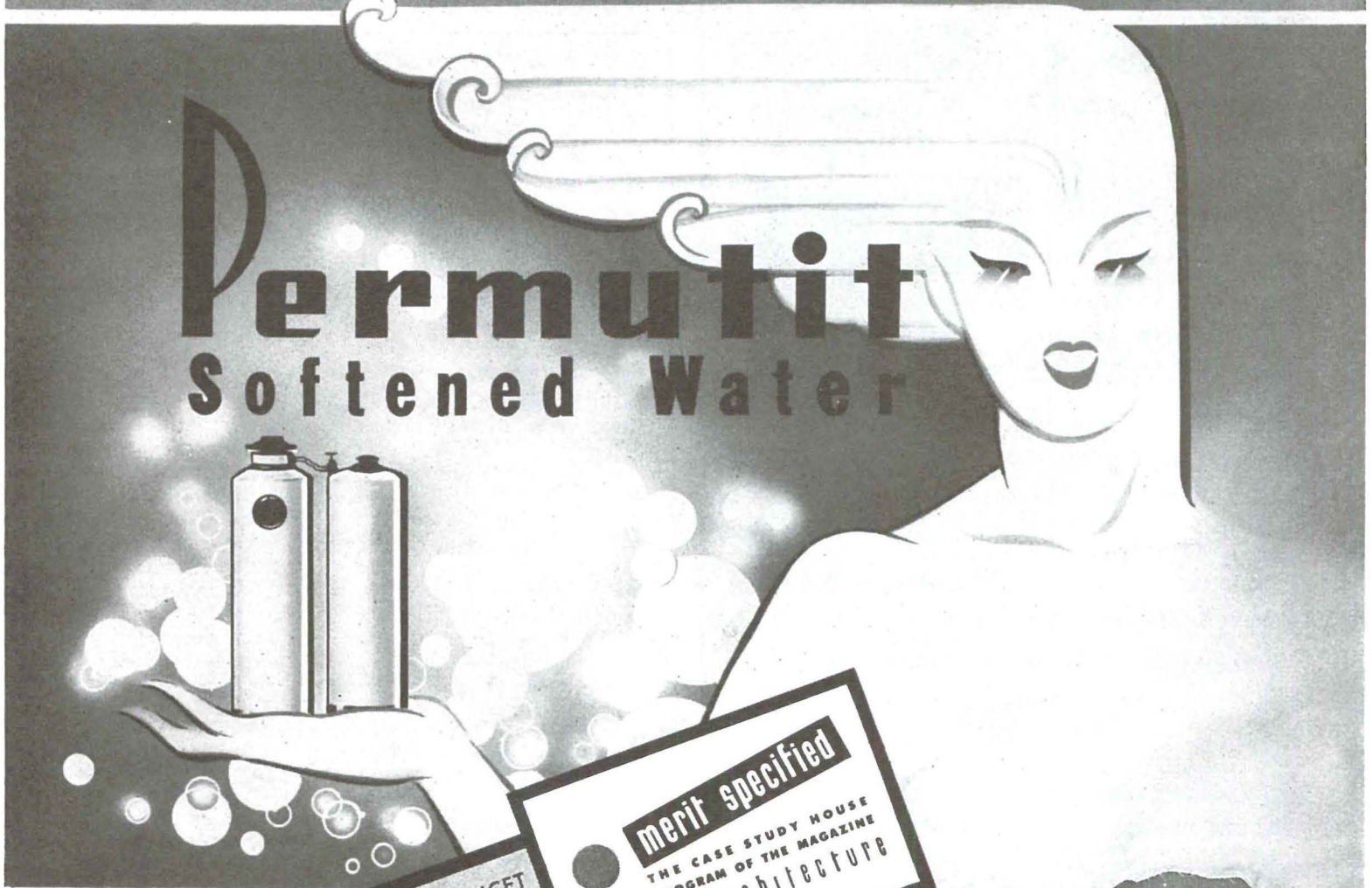
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#### ART

continued from page 4

apparent in the show of oils by Leah Rinne Hamilton (several artists in the Sixty-sixth Annual also have been bitten by the Charles Howard virus). Mrs. Hamilton must be credited with her own interpretation, however. She does surprisingly well in achieving fresh results through a more varied and less restrained use of both color and form. Abraham Rattner, of American origin but long resident in Europe, is heavily influenced by the French school, Ruoualt in particular. But he too achieves a personal expression in a show of paintings in which he employs brilliant, jewel-like color relations. August Mosca has a large exhibit of well-painted, colorful and decorative canvases of no marked derivation, though he also has studied in Europe. He is at his best in "Dawn Over Fordham," a painting in which a row of denuded trees forms a finely traced network of black limbs and branches against the greyed tones of buildings silhouetted against a dawn sky. His many night scenes are also excellent.—SQUIRE KNOWLES

#### BOOKS

continued from page 10

facilities along with the house. Furthermore, any large new group of dwellings creates a valuable market. If the area is planned and executed as a whole, the entrepreneur can do so well on the commercial and recreational concessions that he can afford to take a relatively small profit on the houses themselves."

As the author of the booklet points out, such a neighborhood development need not be restricted to private enterprise but could just as well be cooperative or municipal. Zoning regulations and tax systems which have tended to limit high apartment houses to central areas, single houses to the periphery, have been largely responsible for the dreary uniformity of our residential districts. "Large-scale development demands a new approach to zoning, with restrictions on over-all density (number of families per acre) rather than on the height and land-coverage of individual buildings."

The model and the plan of this community would be a good subject for another traveling exhibit.

**WILLIAM BLAKE: THE POLITICS OF VISION**, by Mark Schorer. 524 Pages, 8 Illustrations. New York: Henry Holt and Company, 1946. \$5.00

William Blake was an extraordinary man, an enigmatic and complex figure in poetry and art. More than 50 books and a vast number of essays and articles have been written in an effort to explain him. His paintings, engravings and illustrations have a symbolic power and beauty which are not easily appreciated. In the present book they are considered only as they amplify and illustrate his poems.

This latest study of Blake is intended to pierce the mask of the obscure and visionary poet and see him as a religious and political radical, temperamental and paradoxical, wrapped in his curious antique trappings. The author feels that the primary problem in Blake criticism is to determine what Blake believed and to clarify what he meant to say.

Such clarification is herculean work. Most critics, as the text points out, consider Blake's eccentricity, perverseness, beauty, power and ugliness as signs of his superior mysticism. Many of Blake's contemporaries and some other critics regard his curious personal differences from the world as signs of madness.

The author in summary states that William Blake tried to be more than a poet and became something different. He "provides the inspiring spectacle of a man who absolutely triumphed over his world; but as a poet, in the length and breadth of his career, the world was too much for him, his poetic genius could not beat it into forms that would not burst their seams . . . His work continues to challenge our attention largely for this reason, that . . . its hieroglyphs unlock the contradiction of his success and failure. In the end, the problem is very simple. He demanded too much of art because he hoped for so much from life."

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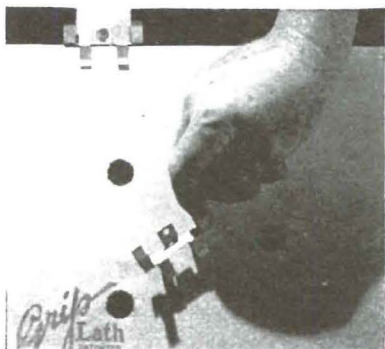
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**SMALL BUDGET HOUSE**

continued from page 30

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*Interior partitions* are 3/4" plywood "screens" for bedrooms continuous from floor to bottom of roof joists—open between joists, again to allow air circulation at ceiling. Only the bathroom was lined and completely closed off for privacy.

*Interior finish* practically none—frame shows—aluminum tops to drainboards etc., because of availability. Linoleum, tile, etc., hard to

get—all wood given pigment stain. Fireplace of concrete blocks—brick scarce and not available at the time. Doors were built at the job of 3/4" plywood and D. F. boards—cabinets built at the job of W. P. and plywood as simply as possible.—No cupboard doors etc.

**CONVERTED QUONSET**

continued from page 25

relation of form between the Quonset and a fallen tree is a great deal more natural than to the box-cube usually built.

Where an eave adds utility and beauty to a standard house (shade & shadow) the same basic effect can be achieved on a Quonset by recessing the end walls. However, if you can't spare the space, a perforated metal trellis could be added very easily. Choose fixtures, furniture with regard to the kind of structure this is. Frou-frou and complex period furniture is out. It is a direct and simple building. Use direct and simple furniture. Simple fixtures, too, can be found that are related to it.

Use color and textures suited to the site. Unpainted corrugated metal should be painted to relate to its background. As for texture it is well not to try and overpower the strong, bold effect of the corrugated. Usually flat surfaces will contrast best.

Last but not least don't forget planned planting. Any house needs it. The Quonset is no exception.

A few notes in general:

Two of the suggestions above (cut in windows and recessed ends) do use interior space but are worth it in a really satisfying house. Many people say they would object to the interior curve wall-ceiling. It can be noted in this version, three of the four walls in all rooms are vertical.

**NEW DEVELOPMENTS**

continued from page 38

Other new critics are Charles Rieger, graduate French architect; Albert O. Halse; Harvey Clarkson, LeBrun travelling fellow of 1938; Antonin Heythum, industrial stage designer; John C. B. Moore of the New York firm of Moore and Hutchins; and Wallace Sanders of Sanders and Malsen.



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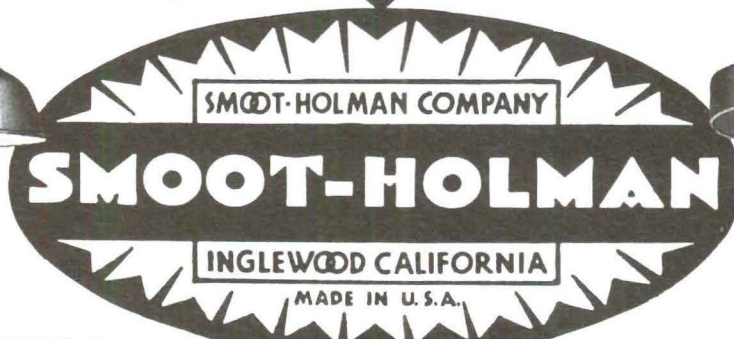
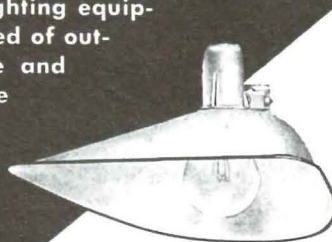
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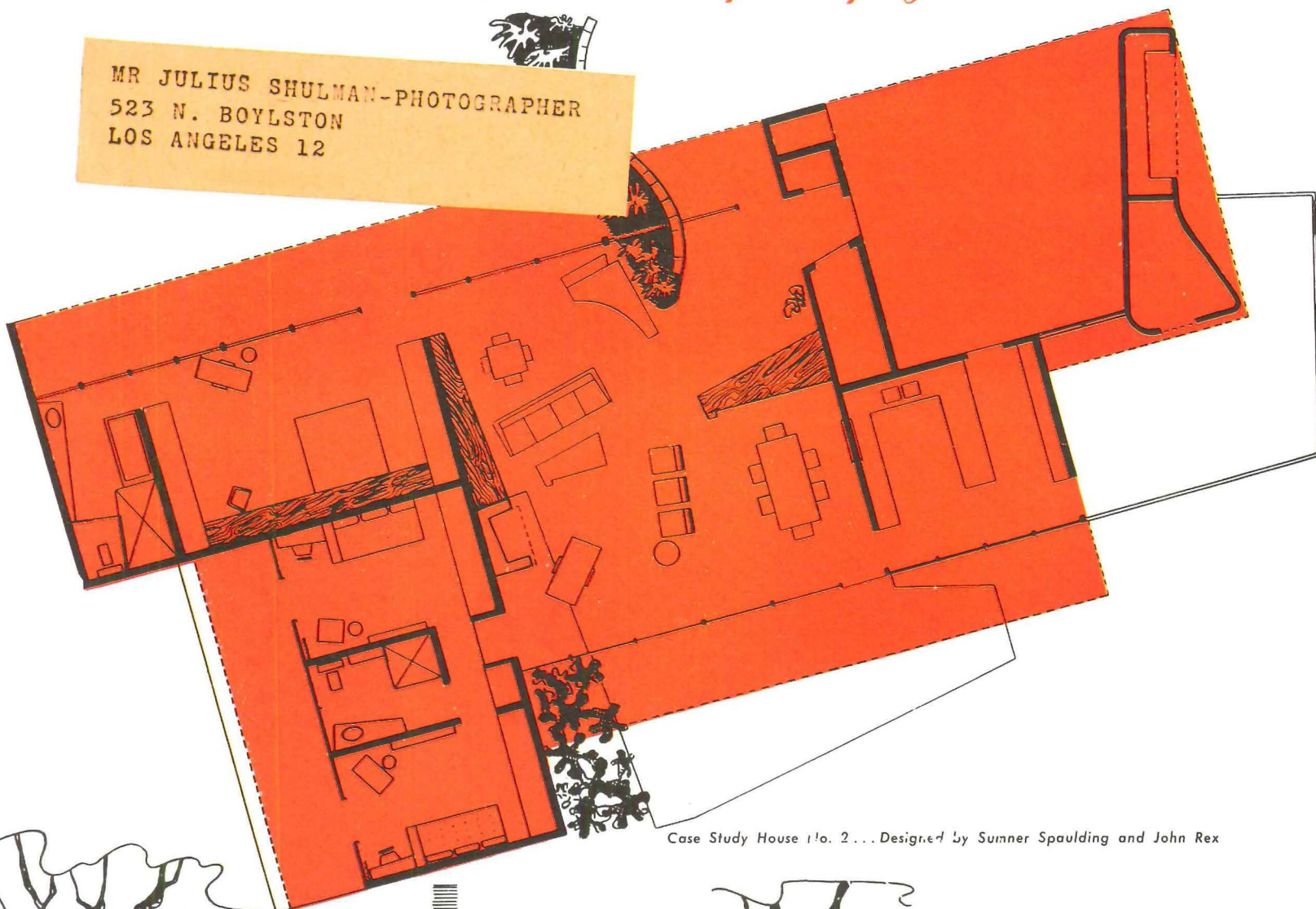
HARDWOOD, LUMBER AND FLOORING • SUGAR AND PONDEROSA PINE • BOAT CEDAR, SPRUCE AND FIR

# MODERN HOUSE *Case Study House No. 2*

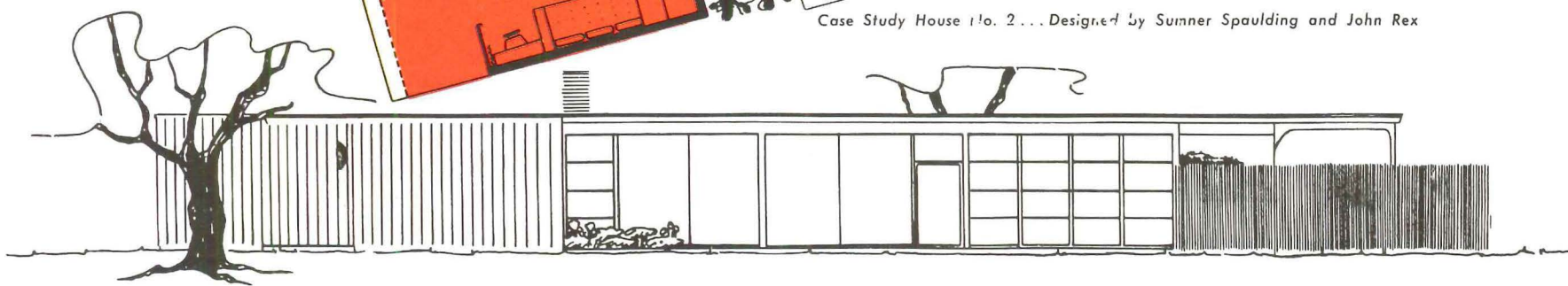


# MODERN ROOF *Built-up Roof by Pioneer-Flintkote*

MR JULIUS SHULMAN-PHOTOGRAPHER  
523 N. BOYLSTON  
LOS ANGELES 12



Case Study House No. 2... Designed by Sumner Spaulding and John Rex



A modern house, to be perfectly complemented, needs the protection and the beauty of a truly modern roof. P-F Built-Up Roofs meet the most rigid requirements of the discriminating and style-wise architect. Long years of experience and exhaustive laboratory research have enabled Pioneer-Flintkote to develop the materials and methods of manufacture necessary for the life-long satisfaction a sound, trouble-free roof can bring.



# PIONEER FLINTKOTE

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