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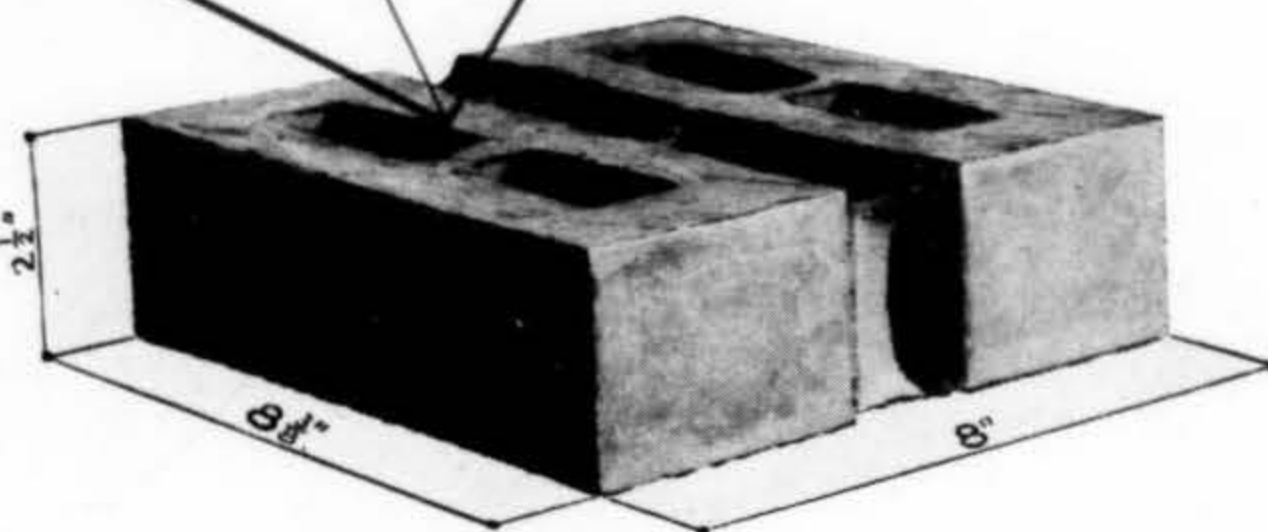
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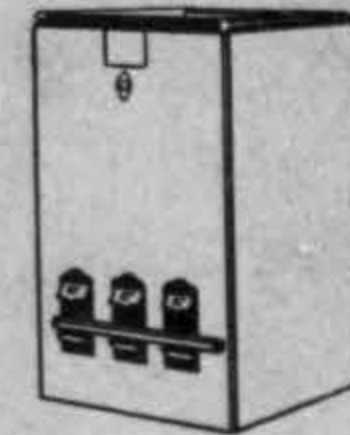
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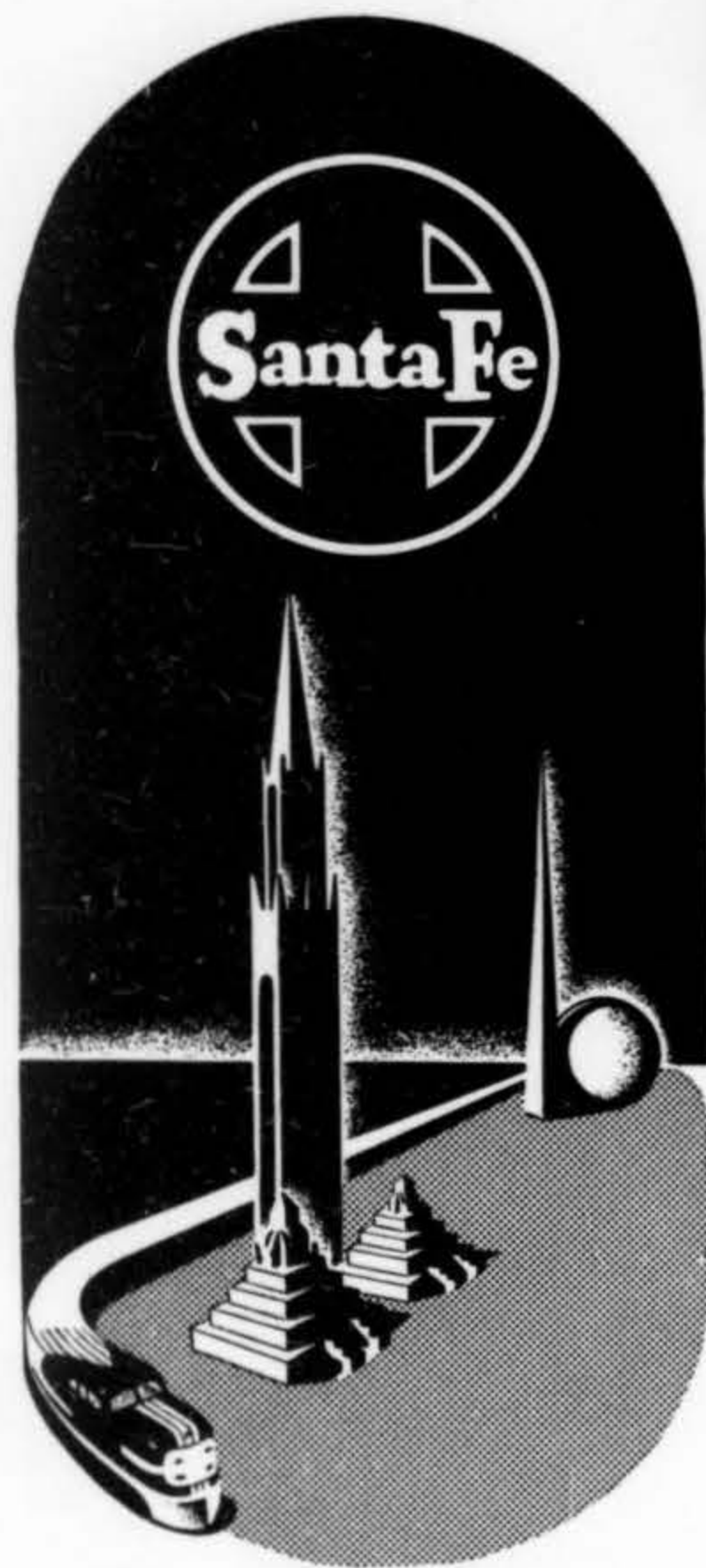
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TRAVEL

While a world's fair is not exactly an extemporaneous venture, last year there were quite a number of people sufficiently prescient to know that this season would be the best time for visiting these events in both San Francisco and New York. In their early stages, the two Fairs were proving grounds for what visitors really wanted to see at the exhibits; the result is that this year the managements are concentrating on pleasing their patrons rather than simply overawing them with marvels of science, business and glimpses of tomorrow.

The New York Fair, opening on May 11, and the San Francisco Fair, opening on May 25, have one blessing in common. It is their accessibility to cities which have solved the transportation problem so admirably as to free the visitor from bondage to an automobile. In San Francisco, the ferry ride across the Bay to Treasure Island is the equivalent of tonic or a cocktail, depending on your temperament; and in New York the buses are at hand for those who will not yield to a subway trip to the Flushing Meadows. And there is much to be said in behalf of conserving health and strength when viewing anything of the magnitude of a world's fair.

Both expositions, bereft this year of European exhibits of importance, are concentrating attention on the life and times of the Americas. It is as if we had given up ogling at the forest and begun to look at the trees. In San Francisco, for instance, the Federal Building's American Indian Exhibit, one of the most popular last year, this season is including the contributions to art and culture made by the Aztecs, the Mayas and the Incas. Indian artisans from all over the Americas have been invited to demonstrate the handicrafts in which they are skilled. Then, the visitor has only to venture into the buildings of Brazil and the Argentine, with their dramatic exhibits of natural resources and business acumen — presented with exceedingly good taste — to realize that we are sharing a hemisphere with neighbors who are not only alert, but very substantial indeed.

In the Palace of Fine and Decorative Arts, the collections have been pruned and enlarged to include, together with the masterpieces of top-ranking Europeans, the paintings of our own Thomas Benton and Grant Wood. In this building, too, there will again be the Thorne collection of miniature rooms which this year will present a new group of nine Colonial interiors.

The circle tours devised by the railroads for patrons of the two Fairs have been extended in the East well beyond the limits of the Grand Central Terminal and the Pennsylvania Station. Though a ticket for the circle tour must list both San Francisco and New York, it may include, at no extra cost, transportation to Boston and even on to Portland, if you are interested in the Maine Coast, with all the time for stop-overs that your hotel budget will sustain. In fact, the experts in the travel bureaus can work out a series of zig-zags that will enable you to cover almost every spot of interest in the country before you are sufficiently tuckered out to give up and come home. Southern Californians have one added advantage in that they can complete their eastern trip, return to Los Angeles, and pause to compose themselves before making use of their round trip ticket to San Francisco.

Given any encouragement, your travel expert will, basing his plans on the circle tour, work out such treats as a boat trip from Toronto to Montreal at an extra cost of only meals and steamer cabin; and then show you, quite convincingly, how easy it is, having once reached El Paso or Nogales on your way home, to take a jaunt into Mexico as a reward for clever shopping for your circle tour.

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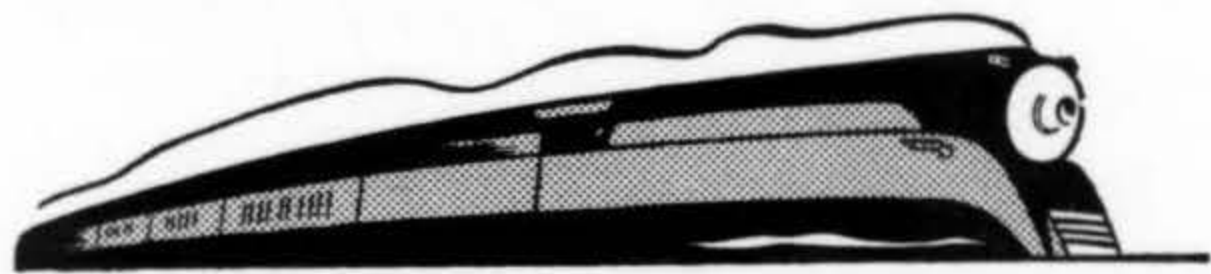
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ART

SAN FRANCISCO

In front of the De Young Museum in Golden Gate Park there is a little pool with a rocky islet in the center. In the pool are six two-day-old ducklings and their Mallard mother. If one can tear oneself away from this charming family, there are equally interesting things inside, though none so beguiling.

There are, for instance, two shows in which are disclosed almost the ultimate in opposing viewpoints. One is a collection of astoundingly realistic paintings by William Harnett, famous—and prosperous—in the last century because of his ability to deceive the eye. A piece of paper currency painted against a playbill was seized by the government on a charge of counterfeiting, thus providing publicity copy forever after; and scraps of newspaper pasted against walls, dead rabbits and sheets of music with age-stained margins delighted collectors of Harnett's day and now again draw crowds in ours. There is something fascinating in the thought of a lifetime devoted to successfully imitating the appearance of a burnt match. Perhaps the charm of the show lies in the lack of any demands for thought on the part of the spectator. After a tour of the room one is left with a conviction that this man had a remarkable collection of pipes and burnt matches, and an uncanny ability to paint them objectively. One is surprised, but little more.

A few steps away are two rooms labelled "Masters of the School of Paris." Here are prints by men whose concern is with emotion and idea, with the subjective, with color, line and form. There is a colored woodcut by Gauguin, who broke with traditional representation—a bold-colored etching by Roualt, color stencils by Picasso and Braque, a large lithograph by Derain entitled "Girl with Black Hair." The leaders of French art are represented, from Daumier to Dali—and nestling in the midst of this stimulating mass is a large piece of white paper with one small flattened circle slightly off center. This is by Hans Arp and is entitled with beautiful simplicity "The Navel."

At the San Francisco Museum of Art there are several shows well worth looking at. One is William Abbenseth's exhibition of really beautiful photographs. H. Oliver Albright shows brush drawings of Yosemite. There is a good exhibit of prints by students and a room full of George Grosz drawings.

Tom Lewis shows oils of flowers, landscapes and portraits. He has just been awarded the Phelan scholarship for this year on two pictures, a street scene called "The Last of the Victorians," and a flower study of "White Roses."

Dorothy Puccinelli has small oil sketches and brush drawings of Taos and vicinity at Vera Bright's gallery. Jose Ramis is showing Mexican and South American scenes at the Legion of Honor. His bold and rather naive compositions of people and places are entertaining and in keeping with the subjects themselves. There is still a certain acid quality about his color which sometimes seems most unpleasant, as if slightly out of key. However, the general effect is vigorous and interesting.

D. W. P.

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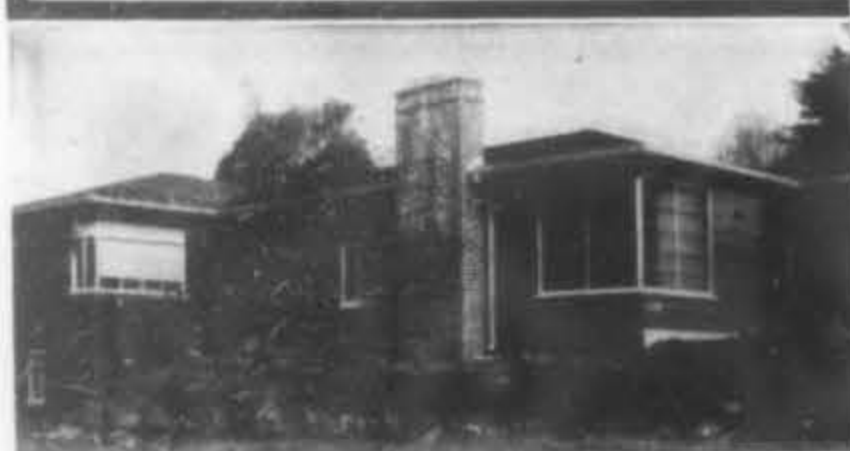
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THE CALENDAR

ANNOUNCEMENTS

WILD FLOWERS may be found in old and new areas following the late April rains. In the Santa Maria district, particularly on Point Sal grade, the chocolate bells, tidy-tips, sea coreopsis and both blue and yellow lupine brighten the hills. In the neighborhood of King City and Jolon there is an unusual amount of flowers of all varieties.

DE ANZA DAYS, May 11-18, at Riverside, is a week-long historical celebration and includes the dedication of the huge Lucerne granite statue of Juan Bautista de Anza, made by Sherry Peticolas, sculptor of Los Angeles. The monument stands in Newman Park and is a gift of the Riverside Art Association.

TREASURE ISLAND, San Francisco, reopens May 25. The theme spectacle this season is "America! Cavalcade of a Nation." The Golden Forties Fiesta opens May 19 as a pre-Exposition event.

BENEFIT POLO GAME, the sixth annual, is again offered by the Hollywood Auxiliary of the Children's Hospital at the Riviera Country Club, May 26.

RANCHEROS VISITADORES (Visiting Ranchers) of the Santa Barbara neighborhood hold their "Trek on Horseback" May 5-11. The Ride always begins with the blessings of the Padres at the Santa Barbara Mission on Sunday afternoon. The first night is spent at Rancho Paraiso, the next at "Rancho T. P." with the festivities culminating at Rancho Juan y Lolita.

MARIN COUNTY Horse Show and Rodeo will be staged at California Park, Marin County, Sunday, June 16, under the auspices of the Mayo Men's Association of San Francisco.

HOLLYWOOD PARK announces pari mutuel horse racing, May 30-August 3.

TENNIS CHAMPIONSHIPS, Seventeenth Annual California Interscholastic Federation, Southern Section, is held at Santa Ana, June 1.

SPRING POLO SEASON at Santa Barbara continues at Fleischman Fields to May 15.

EVENTS in San Diego, Shows and Celebrations, also Sports:

To May 5, Spring Fair of Modern Home Ideas, Housing Building, Balboa Park.

May 4-25, Wild Flower Show, Julian, San Diego County. Open Saturdays and Sundays only.

May 11-12, Portuguese Celebration, Point Loma.

May 23, Corpus Christi Fiesta, Pala, San Diego County.

May 5, Opening of Yacht Club season, San Diego Yacht Club.



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May 5, 12, 19, and 26, Yacht Races on San Diego Bay.

POWER CRUISERS of the Bay District continue their program with the race in the William Randolph Hearst All Clubs Regatta on Sunday, May 19.

ENTRIES for the Photographic Exhibit at the California Building on Treasure Island must be received by May 15, the closing date, and sent to Jack Garnett, chairman, Hotel Sutter, San Francisco. The exhibit is limited to the work of photographers residing in California but is not limited to California scenes and subject matter.

GARDEN CRUISE TOUR to the Hawaiian Islands, escorted by Leslie Layton, under the business management of H. C. Capwell Co., leaves Los Angeles, May 16, and San Francisco, May 17, S. S. Matsonia. The return arrival dates are: San Francisco, June 6; Los Angeles, June 7.

SANTA BARBARA announces "Romeria de Charros," the first annual spring program of the horsemen, set for Fleischmann Field, May 18-19. It is expected that members of the national association of rodeo performers will participate, as well as riders and ropers from Santa Barbara, Ventura and San Luis Obispo County ranges.

TENNIS CHAMPIONSHIPS, Los Angeles District Public Parks and Playgrounds, at Griffith Playgroud Courts, open June 2. The winners qualify to represent Los Angeles in the Southern California District tournament.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, holds a special exhibition during May of the Dorothy M. and Donald Bush collection of costumes, dance regalia, textiles, implements and utensils of present-day Aztec Indians in the region of Cuetzalan,

State of Puebla, Mexico. Open to the public daily, except Monday, 1 to 5 p. m.

UNIVERSITY OF OREGON, Portland, Ore., opens the summer session, June 17, sponsored by the Carnegie Corporation and the education committee of the American Institute of Architects. Ellis F. Lawrence, dean of the school, is also the Pacific Coast representative of the Institute's committee and will be in charge.

MILLS COLLEGE, Oakland, announces its fifteenth residential Summer Session, for men and women, June 11-August 5. The Institute of International Relations is held June 20-29. **OAKLAND ART GALLERY** holds the Fifth Annual Exhibition of Sculpture, May 5 to June 2, Municipal Auditorium, Oakland.

CALIFORNIA STATE LIBRARY, Sacramento, shows in the Prints Room, through May, Chinese block prints in color, from the collection of Dr. William B. Pettus, president of the California College in China.

CARMEL ART ASSOCIATION: Two new shows for May. North Gallery, oils; South Gallery, watercolors, pastels, and temperas, framed and under glass.

LAGUNA BEACH ART ASSOCIATION: April-May Exhibition.

ART

LOS ANGELES

LOS ANGELES COUNTY MUSEUM, Exposition Park: An exhibition of painting, sculpture and crafts by artists of Los Angeles and vicinity, May 15 to June 25. During the month of May, a one-man show by Kathryn Leighton, Paul Rodman Mabury collection of paintings and Mary D. Keeler collection of paintings from the Museum's permanent collections.



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ARTHUR MILLIER.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: An exhibition for the month of May of watercolors by George Samerjan, wood cuts and lithographs by Joseph Albers, lithographs by George W. Bellows, prints from collection of Mrs. A. E. Zonne. Drawings by Diego Rivera, May 1 to May 20.

SAN FRANCISCO

VERA JONES BRIGHT GALLERY, 165 Post Street: Commencing May 6 through May 20, an exhibition of watercolors by Nat Levy and W. R. Cameron.

CALIFORNIA PALACE OF THE LEGION OF HONOR: Through the month of May, Spreckels' collection of sculpture by Theodore Riviere; modern painting and sculpture by Italian women artists, opening May 15; paintings by Margery Eakin, opening May 18; modern European paintings from the 1939 World's Fair, commencing May 20; paintings by Jose Ramis, May 1 through May 14; colored etchings by Max Pollak, through May 14; art section, Northern California Junior College Association, through May 20.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Through May 19, drawings by George Grosz. From May 15 to June 15, oils by Ives Tanguy. Four American Abstract painters, A. E. Gallatin, George L. K. Morris, Charles G. Shaw, Susie Frelinghuysen, will exhibit May 21-June 16. Drawings and prints by Kaethe Kollwitz, May 28 to June 23. Etchings, watercolors and charcoal drawing by John Stoll, May 6 to May 19.

MUSIC

CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, Edwin Lester, producer, opens the third annual season, May 13, with Jerome Kern's "Show Boat" with John Boles in the role of Ravenal, and Paul Robeson singing "Ol' Man River." Guy Kibbee appears as Captain Andy, and Norma Terris has the part of Magnolia. The Hall Johnson Choir, exponents of Negro spirituals and plantation songs, is an added attraction. The following opera is John Charles Thomas in "H. M. S. Pinafore." Later will be heard "The Merry Widow" and "Red Mill." All operas are given at the Philharmonic Auditorium, Los Angeles.

SOUTHERN CALIFORNIA OPERA ASSOCIATION of Los Angeles announces a short season of opera in May. Formed by Albert Condes, Vladimir Rosing and Mme. Vera de Villiers Graff, the Association has the support of the civic and music leaders of Los Angeles. The opening opera, "Faust," is presented at the Philharmonic Auditorium on May 7.

LOS ANGELES "POPS" ORCHESTRA, recently organized with Manuel Compinsky as conductor, is composed of 40 prominent symphony musicians, and plans to present a soloist and at least one work by a Californian at each concert. The concerts are given at the Los Angeles Breakfast Club, 3201 Los Feliz Boulevard. May 6 is a current date.

SAN FRANCISCO announces the first annual light opera festival begins May 13, with an evening of Gilbert and Sullivan at the Curran Theater. The opening event, the first of four operatic presentations, features a double bill, "H. M. S. Pinafore" with John Charles Thomas as Captain Corcoran, and "Savoy Serenade" with Thomas as Sir Arthur Sullivan.

THEATER NOTES

THE PLAYHOUSE, or the Community, or the State Theater, is equally well known in Pasadena, the home town, where it is located on South El Molino Avenue and functions as a dramatic center. Two plays are presented each month, running approximately two weeks each and opening on Tuesday evening, with matinees on Saturday. No performance on Sunday. Gilmer Brown is production director, and Charles Prickett is business manager. The schedule is:

To May 11, "Heritage of the Desert," by Zane Grey.

May 14-25, "The Dictator's Boots," by B. Harrison Orkow.

May 28-June 8, "Rocket to the Moon," by Clifford Odet.

LOBERO THEATER, Santa Barbara, is the home of the Community Theater Group, which offers "Dinner at Eight," the George S. Kaufman-Edna Ferber comedy, May 9, 10, 11, under the direction of Dan Sattler.

STANFORD UNIVERSITY provides three plays for the spring quarter. First, Shakespeare's historical drama, "King Richard II," May 2, 3, 4; a new folk operetta, "The Headless Horseman," May 22; and a play by Anton Tchekov, "The Cherry Orchard," May 29, 30, 31.

GEARY THEATER, San Francisco, the Playwrights Company presents Paul Muni in Maxwell Anderson's "Key Largo," opening Monday, May 6.

BILTMORE THEATER, Los Angeles, announces the production of "King Richard II," starring Maurice Evans, opening May 9.

EL CAPITAN, Hollywood, provides "Oscar Wilde" with Laird Cregar in the name part. The play is by Leslie and Sewell Stokes.

HOLLYWOOD PLAYHOUSE, Hollywood, continues "Meet the People," presented by the Hollywood Alliance every evening, with a matinee on Saturday.

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OF MUSIC

The past month in Los Angeles has been notable for several interesting musical events. From an educational standpoint, Los Angeles was honored in being chosen for the convention of the Music Educators of America, an organization of teachers of school and church music. One of the most inspiring concerts heard here in a long time was that of the Junior Orchestra of Los Angeles Elementary Schools, presented to the convention in the Philharmonic Auditorium. Its three hundred and twenty-five members, ranging from six to twelve years of age, many using half- and three-quarter-size instruments, played with amazing competence. Their program of moderately difficult works was performed after only eight rehearsals, with the finesse and accuracy worthy of an adult group. Los Angeles children are fortunate in having an opportunity for such musical experience, with its encouragement of life-long interest in music. Since the children may borrow instruments of their choice from the schools at the low rate of two dollars for five months' use, this group participation is practically within the reach of all. The orchestra is doing an excellent

Another outstanding treat for Los Angeles was Josef Hofmann. At the Philharmonic his imposing program of Bach, Beethoven, Mozart, Chopin and Liszt, performed with the greatest musicianship and technical facility, was received enthusiastically by a capacity audience. But this was not the only opportunity for Los Angeles to hear him, for under the auspices of the Finnish and Polish Relief Fund the three outstanding artists—Hofmann, Stokowski, and Goodman—were presented in the Hollywood Bowl. This combination of classical and swing exponents, ballyhooed in typical Hollywood fashion as "Symphony Under Two Stars," proved to be a tremendous drawing card.

Of particular importance to Southern California is the increasing notice being taken of cinema music. Several of the finer scores have been played in concert, and reviewers and screen critics are giving more attention to the music for itself, rather than for its subordinate role as background for the dramatic action. Such important composers as Steiner, Tiompkin, Copland, Korngold and Newman are contributing to this new musical form. In *Modern Music Quarterly* Copland has a stimulating article entitled "Second Thoughts on Hollywood." He points out that the tendency to use late nineteenth century symphonic style in all types of pictures has been the most unsatisfactory feature of screen composition. As he expresses it, what screen music badly needs is "more differentiation, more feeling for the exact quality of each picture." Hollywood composers have been pulling away from all-inclusive formula recently, but it is a difficult move. The music must never be too distinctive, must always fit the mood of a particular scene, and the best score is the one which is not consciously noticed by the audience. The composer, paradoxically enough, is trying to produce "inexpressive music," an attempt quite contrary to his usual approach. Technical difficulties confront him, of course, in timing the musical sequences to the dramatic, and the conflicting desires of producers are always to be faced. That such

P. C.

JULIUS SHULMAN

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LOS ANGELES

Notes in Passing

● "Show Boat" is with us again. And will, we hope, go on for years and years. Paul Robeson, who should have been in it in the first place, will sing in the California production, and Helen Morgan has been dragged out of a brilliant past to climb back up on that piano. One remembers the first opening in New York with the fine swinging pace, the color, and the smell of the river. A production rich with echoes out of the sturdy past. That night the audience rose and cheered and a great piece of Americana was born.

Other musical shows opened and closed; some good, some bad, some indifferent. But people were still talking. "Do you remember 'Show Boat'? How that fellow sang 'Old Man River'! Remember Helen Morgan?" The talk had a glow to it. It was something to be remembered and cherished. Then someone said "Revival," and it started all over again. But Edna Ferber was against the whole idea. One simply did not revive things like that in New York. One was grateful for the first approval and that was an end to it, but the others were persistent, and so came a new opening. Ferber sat miserably at home, refusing to witness the fiasco. And she sat nervously picking herself to pieces until she could stand it no longer. A fast taxi brought her breathless to the theater. As she squeezed into the only available bit of standing room "Old Man River" was coming to an end and the audience came up with a roar. "Show Boat" was in again. America loved it, and Ferber stood there crying like a fool and there was a warm glow over everybody as they beamed happily and felt a bit silly because there wasn't anything to say that hadn't been said before.

And now it comes again. "Show Boat" opens soon in California and we hope somebody tries to make us miss it.

● An exhibition of the work of Leonardo da Vinci shown in New York in eighteen miracle-filled rooms at the Museum of Science and Industry. A collection of models built from his sketches makes one wonder why we are shouting about the magic of the twentieth century. Here one finds a flying machine, a submarine, a differential gear for vehicles, a neat little apparatus for measuring the earth, and a well-designed heat-operated roasting oven. It seems that Mr. da Vinci also tinkered with steam-driven ships and designed a city with super-imposed highways. He invented a printing press one hundred years before Gutenberg and did a bit of work with Antonio de la Torre on the study of the human body that merely revolutionized the world of medicine. In a quiet moment he put together a few stray ideas for a diving apparatus but kept it a secret because he felt that the "wickedness and ferocity of man" would tempt him to walk on the bed of the ocean and destroy the ships that sailed above him.

One makes a list of his researches in the fields of mathematics, astronomy, geology, hydraulics, acoustics, and wonders when the man had time to paint. And paint he did. So well indeed that we have almost forgotten the incredible number of miracles that poured out of his amazing mind.

Modern Italy could do well to forget the bloody trails of its Cæsars and remember this man of the Renaissance who is infinitely more worthy of emulation. We hope that someone will bring this exhibition to the Coast and particularly to the South. We're still a little bitter about the Picasso show which is evidently going to miss Los Angeles by a scant four hun-

dred miles. We had better have Mr. da Vinci's fabulous gadgets or else.

● From the ninth to the eighteenth of this month Maurice Evans will be at the Biltmore Theater pretending to be Richard II, and it will be about the finest pretending being done in the theater anywhere in the world. This is admittedly Evans' greatest role and it is something just a little more than worth seeing. One *has* to see it or keep one's mouth shut about the theater and admit that the neighborhood movie with dishes is drama enough in one's life. The Los Angeles engagement will be followed by an opening in San Francisco.

● A young and very successful business man has a not very beautiful but an extremely charming and intelligent wife with a great talent for keeping table conversation tipped at a graciously bright angle.

The husband has found all this very usable and is in the habit of calling her for lunch rather too often. She trots into town obediently, only to find herself confronted with a guest at luncheon who invariably turns out to be some pudgy gentleman who can do the family business some good. For a long time she has secretly hated her little performances and the other day she gave up with a thud. Her husband and a prospective client were enjoying themselves hugely and the conversation had arrived at the carefully exploratory stage of fencing and sidestepping into one another's backgrounds. At that point the charming lady let the conversation fall like a wet flounder smack in the middle of the table. And there it lay, despite the pleading eyes of the husband. A few dead moments went by and one of the gentlemen simply had to ask her if anything was the matter, whereupon she turned in fury. "I refuse," she said, "to utter another word until you two old ladies stop *sniffing* out one another's schools."

● At a local studio Agnes Christine Johnson, top lady in her field, sits at a typewriter smacking out the script for the new "Topper Returns." Naturally it's all a very great secret, but the idea and its development is going to make one of the best comedies of the year. "Topper Returns" will be something to watch for if it grows up to be anything like Agnes Johnson has it in her mind. And they won't have to play it with screeno, either.

● We are very fond of an item from the *Chenogo* (New York) *Republican*. It makes one wonder about the Titans that were our forefathers. The following is an exact transcription from an old clipping that fell into our hands a few days ago. It concerns a notice of the death of a Thomas Cole on November 27 in the year 1827.

"His days were industriously spent in the pursuit of agriculture. He was exemplary in his morals and just in his dealings. The wear of time had so enfeebled his nerves that he was confined to his bed full nine days before his death and we may with propriety quote the words of the poet as applicable:

*"Of no distemper, of no blast he died,
But fell like autumn fruit that mellowed long;
E'en wondered at, because he fell no sooner,
Fate seemed to wind him up for four score years,
Yet freshly ran he on twelve winters more,
Till like a clock worn out with beating time
The wheels of weary life at last stood still."*

Thomas Cole was ninety-two.

J. E.

THE DANCE



"FINALE" AS PERFORMED BY THE DANCE GROUP OF THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES. PHOTOGRAPH BY RALPH SAMUELS.

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Fifteen years ago dancing was in no way part of the life of the average American. Today, in all sections of our country, it is an important part of the education and recreation of both young people and adults. What has happened in these short years? Have we changed? Has the dance changed? Why is America dancing?

The answer to these questions seem to lie with the Twentieth Century changes that have come to our whole social structure. Changes in transportation, communication, industry and science have brought changes in our manners, customs, and thinking. The arts have always reflected man's thought and so it is only natural to find that the dance has changed, taking on new vitality, new forms, new freedom as part of the expression of our present culture. Seen in this way, modern dance is not the product of inventive minds, but the natural result of changes which have taken place in society.

It is interesting to note how, during this period, many people have been clinging to the old idea that there is no American art, while all over the country there has been intense creative activity in all the arts. Architecture, painting, music, sculpture, ceramics, prose, poetry — all have been developing a definitely American expression.

A certain, typical terseness has become characteristic of these arts. The florid ornamentation of Europe, for long the accepted cultural form, has dropped away as America has become conscious of her own powerful cultural and creative possibilities.

For generations art dance in Europe was the ballet, which was based on a highly developed and rigidly defined technique. The purpose of this dance was entertainment and escape from reality. The subjects used for the dances were unreal, artificial and imaginative and ranged from dances of the flowers and swans and forces of nature to toy shops coming to life and such fantasies as *Scheherazade* and *Afternoon of a Faun*. It is easy to understand how these materials, expressed in highly florid and stylized movements, would fail to satisfy the average person today. We had to find new forms that were in keeping with the dynamic living and thinking of today. There is a direct movement to the heart of the creative problem. Frank Lloyd Wright has developed it in his Usonian houses; Grant Wood has said the same American thing in his paintings of the Middle West; the same direct, undecorated form is typical in the prose of Hemingway and the poetry of Robinson Jeffers. Naturally, the dance would have this same trend, since dancing is the most direct creative expression — the movement of a body in space.

The development of dance is particularly interesting because of its rapid growth and the richness and variety of its expressional forms. In various sections of the country dancers are presenting materials definitely American, yet as varied as the elements that make our nation and our people. In the East, Martha Graham dances *American Document*, based on selections from significant American papers beginning with the Constitution, while in Los Angeles, Myra Kinch presents *American Exodus*, which shows the pioneers in the various experiences of the westward trek, and *Let My People Go*, a study of the Negro people and a plea against lynching. Between the extremes of these two dancers we find every element of American feeling and experience being danced. The U.C.L.A. students, in spring recital last year, presented a study of the migratory workers of California, hand in hand with a satire on their own foibles as college students. Doris Humphreys has contributed the intensely amusing and definitely American dance, *The Race of Life*, based on the drawings of Thurber, a cartoonist who contributes to the *New Yorker*, and Angna Enters comments with devastating humor on social and political situation here and abroad.

Martha Graham, considered by many our finest American dancer, says, in writing about the content of dance, "In a dancer's body we, as audience, must see ourselves, not the imitated behavior of everyday actions, not the phenomena of nature, not exotic creatures from another planet, but something of the miracle that is a human being, *motivated, disciplined, concentrated.*"

The power of dance as an educational and recreational medium is very great, for it brings an awareness and appreciation that carries through all the arts. At the same time, it offers opportunity for immediate creative expression. In many arts the probationary training is so long that the average person never arrives at the place where there is satisfaction in creating. But in dance, the greatest novice can find opportunity for creative expression from the beginning. True, as skills grow, powers of expression enlarge and the results have greater worth to others, but the first simple creative problem of the beginning dancer brings with it tremendous personal satisfaction.

U.C.L.A.'s dance group began its activities with a desire to experiment in the integration of music, movement, light and color. At the time there was no particular thought about the interest of others in our experiments. We were merely working together as a group with a common purpose and a common interest. This approach to the dance program is, without doubt, the reason for its rapid growth. When a group of people work cooperatively and creatively for a common cause, a force is created that is hard to withstand. It was this force, expressed through the medium of dance, that has caused the growth of public interest in our programs. One summer we danced in Hollywood Bowl, and every year we give a performance at Pasadena Community Playhouse in addition to three performances on our own campus.

What has happened here is happening all over the country. People are dancing, and dancing creatively, and many more people are watching dancing with a new enjoyment. They may not understand completely this new contemporary art, but they are intrigued by its rhythms and forms, stimulated by its dynamic expressive qualities, and they join with enthusiasm the ever-growing throng of those who make it possible for Americans to be dancing.

By Martha Deane

A UNIVERSITY
DANCE GROUP WINS

A WORLDWIDE REPUTATION



CONVERSATION ON ART

By DR. GRACE L. McCANN MORLEY

An art historian, who was also an artist, and a man, who knew nothing about art but knew what he liked, were friends. They had in common fine character, intelligence and other admirable qualities, but art was not often discussed between them; it was too difficult a subject and inevitably provoked controversy.

The art historian looked at all art, old and new, with an eager and understanding eye; he followed closely and with sympathy every development in the contemporary scene, studied it as carefully as he did the Old Masters of the past which were his particular specialty. Because of his intimate understanding of art of the present he looked also at his Old Masters as products of an artist's hand and evaluated them as living evidence of the past, not as dry historical documents.

His friend had been told when he was very young and pliable that the Old Masters were great and to be revered. He had accordingly approached them with awe, looked at them naturally with no special critical attention, for, after all, they had been classified for him. They were of the past and remote and did not touch his life in any way. He got used, however, to the dull colors which had become duller with darkening varnish, and to the manner of representation he saw in them, that is, a tendency toward realistic copying of nature, and he overlooked, for lack of critical attention, the conventionalizations and liberties taken in drawing for emphasis of expression. Besides, he really preferred the work of the artists of the nineteenth century, like the Pre-Raphaelites and the French Salon painters, to the older masters, because they were very realistic and sometimes were very like great colored photographs of a carefully posed scene. And it seemed wonderful to him that a painter should have been able to copy nature so well in color and form on a flat canvas. He refused even to look at the newer types of art, like the Impressionists, and Cezanne and Van Gogh. Picasso, though it was a name that kept occurring in the newspapers and in magazines and in conversation, was anathema to him, and everything bright in color and done in a manner in any way characteristic of the art movements after 1850 he generally dismissed as that "Cubist stuff."

One day the art historian could contain himself no longer. He was really very devoted to his friend, knew him to be sensitive and keen in his response to music and literature and to beauty in nature. He could not bear the thought that this friend of his was missing all that pleasure and delight of vision that he himself found so satisfying and so important a part of life. He accordingly prevailed upon him to debate the subject in friendly fashion.

The art historian began:

"What do you really admire in painting?"

The answer came glibly.

"Beauty, of course."

"But, what do you mean by 'beauty'?"

This time the answer was slow in coming, and in the end it seemed that the friend recognized beauty when he saw it but was at a loss to define it. However, it had something to do with resemblance to nature, and pleasant colors and agreeable subject matter, and perhaps familiarity.

They started out on a new tack.

"Suppose," said the art historian, "that I tell you a little how I feel about art. Perhaps then you will have questions that will help us both get to the bottom of our thoughts on art." He considered a moment, then went on: "For me art is not old or new, conservative or radical; it is a continuous and living expression of what men see, think, feel, and are. Art of the past is interesting to me because it is a reflection of another time and of the men of that time. Through it I penetrate deeply into their manner of seeing and feeling and thus understand better conditions that were entirely different from those we know today. Yet, no matter how well I understand, art of the past is something remote and apart from me, for it expresses a world different from my own. It touches me intimately only as I divine in it the expression of fundamental human reactions which are true at any time, since human beings are always much the same. Thus, I look at a portrait by Titian of one of the great Venetian doges, Venice as

a great independent state trading with the Orient exists no longer. I penetrate somewhat into its power and majesty and opulence through the portrait, but this story of the past the painting tells me has no immediate bearing on my own life for I live here in a new world, where men fly and use and know and enjoy a thousand things Titian never dreamed of. My interest from this point of view is historical and a little romantic. But though I can be interested I am not greatly moved. Why should I be? There is no reason for me to be excited. It is work by a great artist. I know, because the name is on the frame, and I know Titian was one of the greatest of his time because I have read so and been told so. Don't you find this is how you react, too?"

"Yes, I suppose so; I've not thought much about it."

"Well, for me there is another interest too, of course, since I am an art historian."

"Yes?"

"In this painting I see a period of art, which grew out of what went before, and anticipates and leads to what was to follow, down even to our own time. Finally, I look at this painting and I read in it how the artist conceived it, how he planned to place the figure within the panel so he would achieve a unity of effect, how he balanced color against color, form against form, light against dark to make a complete and integrated whole in which every element functions with every other. The textured surface which renders the materials represented, but at the same time preserves the feeling of the peculiar stickiness of oil paint, likewise is a pleasure. Do you see?"

"Yes, but you have to be an expert to know all that."

"No. As in everything, the more you know, the more you get out of a thing. But anyone can learn to understand, appreciate and so derive pleasure from the way in which an artist expresses a subject by creating an organized composition of all its pictorial elements. It only takes the effort to train the eye to see — especially to see relationships. It comes with practice. Moreover, it is the key to all art, of every period. It is what a Titian, a Rembrandt, a Cezanne, a Van Gogh, a Picasso and the Matisse you didn't like the other day have in common — meaningful organization."

"But they aren't a bit alike!"

"No, not superficially, but fundamentally they all use color, shapes, light and dark, forms, spaces, lines, rhythms for expression in ordered fashion and to achieve a unity of effect no matter what subject they use or how they treat that subject."

"I see. But Titian and Rembrandt produced beautiful works; Picasso and Matisse paint unnatural, distorted, ugly figures that are repulsive and which I don't understand."

"Beauty again! What do you mean there? Don't you mean simply that in Titian and Rembrandt you recognize forms more closely resembling nature, or at least forms that you have come to accept as resembling nature? After all, Rembrandt's lack of color and golden glow are unnatural conventions, as are Matisse's flattened human figures. If you disregard subject and comparison with nature and do not demand copies of nature you will be less disturbed."

"But isn't nature good enough?"

"Nature is too good — so good that copying nature isn't any fun, leaves no room for the creative power of the artist, simply exercises his observation and his manual dexterity. The result is reproduction — not art. The more perfect the imitation the farther it is removed from art. But to take motifs from nature and with them effect a new order on a canvas is creation. Besides, we have had the camera a hundred years. Why compete with its unerring accuracy?"

"I see that point, but why not paint like Rembrandt then? Why do you have to go as wild as Picasso?"

"You don't have to. You may want to if you have a powerful creative imagination. But Picasso should not be imitated any more than Rembrandt. As to painting like Rembrandt — he was great and he painted well, but how can, or should, another personality express itself in the same way? Three hundred

(Continued on Page 36)



By MERLE ARMITAGE

Brett Weston

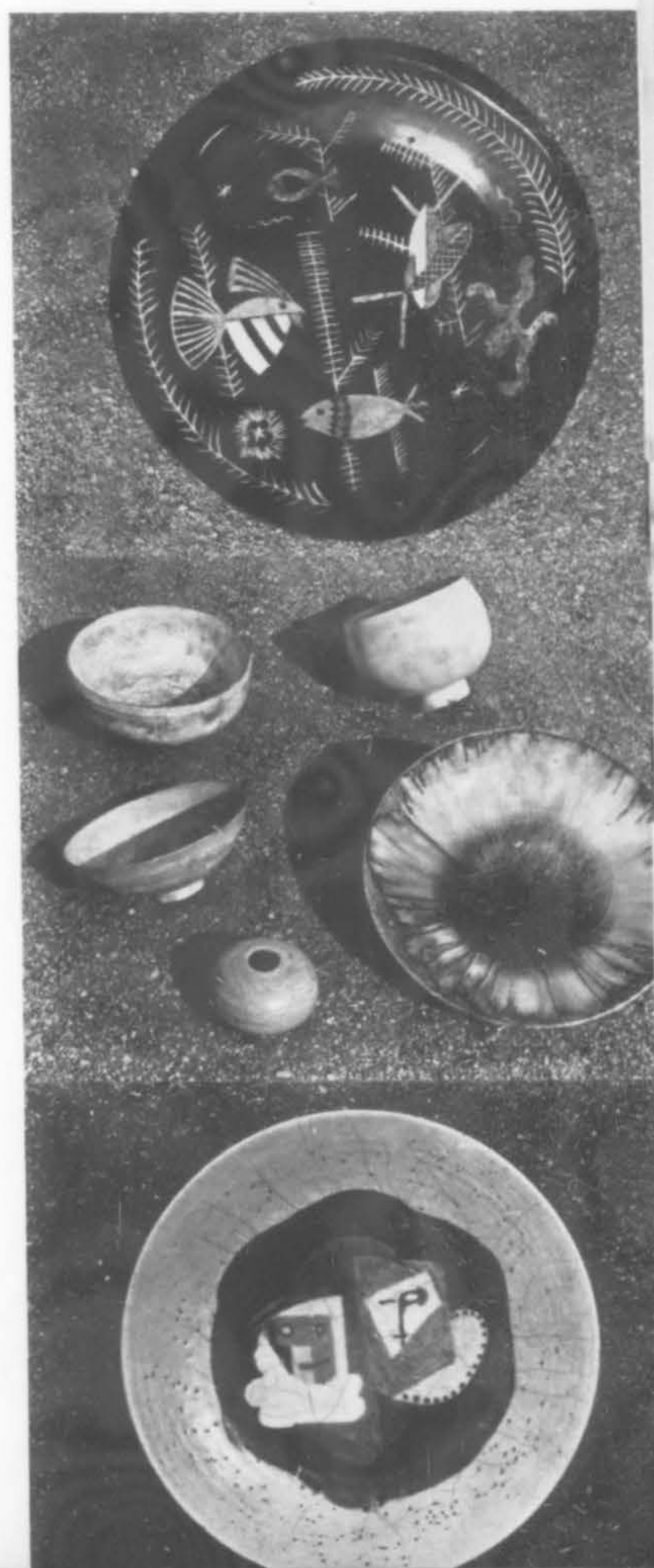
Beatrice Wood . . . artist in clay

Many of the influences which make our days different from any others are not clamorous but enter our consciousness unobtrusively. The art of Beatrice Wood is a very precise example of such a quiet, compelling influence. She has made a contribution to the art of pottery, which has had, and will continue to have, an invigorating effect.

Beatrice Wood was always interested in art, and the transition into pottery came about naturally. When she was very young she was on the stage in France. One night, after having played the role of an insipid country ingenue, Marcel Duchamp, the painter and French chess champion, took her to supper. It was just at the time that Duchamp's "Nude Descending the Stairs" had created a sensation and they had a heated discussion about modern art. Beatrice Wood maintained that "anyone could do it." Duchamp challenged her to try. She did. Her first opus, "Marriage of a Friend," was admired by Duchamp, who published it in a magazine, and although other attempts failed, her interest in modern art was awakened. Later, at the home of Walter Arensberg, she met Brancusi, Picabia, and Sheeler and heard art discussed in many delightful evenings by men whose minds were crystal-clear. Inevitably she absorbed the new point of view. The stage did not hold her. It consisted of too many things which had nothing to do with art, although she did study Russian dancing with Pavlova's master and pantomime with Yvette Guilbert. But mostly she went to exhibitions.

She never has understood why Duchamp and others encouraged her to draw and she has always maintained that she has no technique — only moods. Of course moods do not become pictures or pottery without technique and of course Beatrice Wood is a superb technician. She has had exhibitions of her extraordinary art at the Fair in San Francisco. She says, "People came, gasped and laughed," not realizing, herself, that this is the typical, general reaction to anything which is significant and new. She delights in the exciting discoveries which the search for new glazes brings and the opportunity for original design makes this medium peculiarly her own.

All aspects of pottery fascinate her; simple bowls of fine glazes, large decorative plates, tiles, everything made or which can be made with clay. This clay she finds herself. She makes her own glazes and every piece by Beatrice Wood she turns out on her own potter's wheel. Beatrice Wood is not only a rare person but a distinguished artist. In building a mental and emotional world of her own in which to live, she has passed on its most subtle and delightful qualities to the art in which she excels. She has made the ancient art of pottery a modern art which is both functional and rare, and collectors will in future years cherish the products of her wheel.



Have a good look



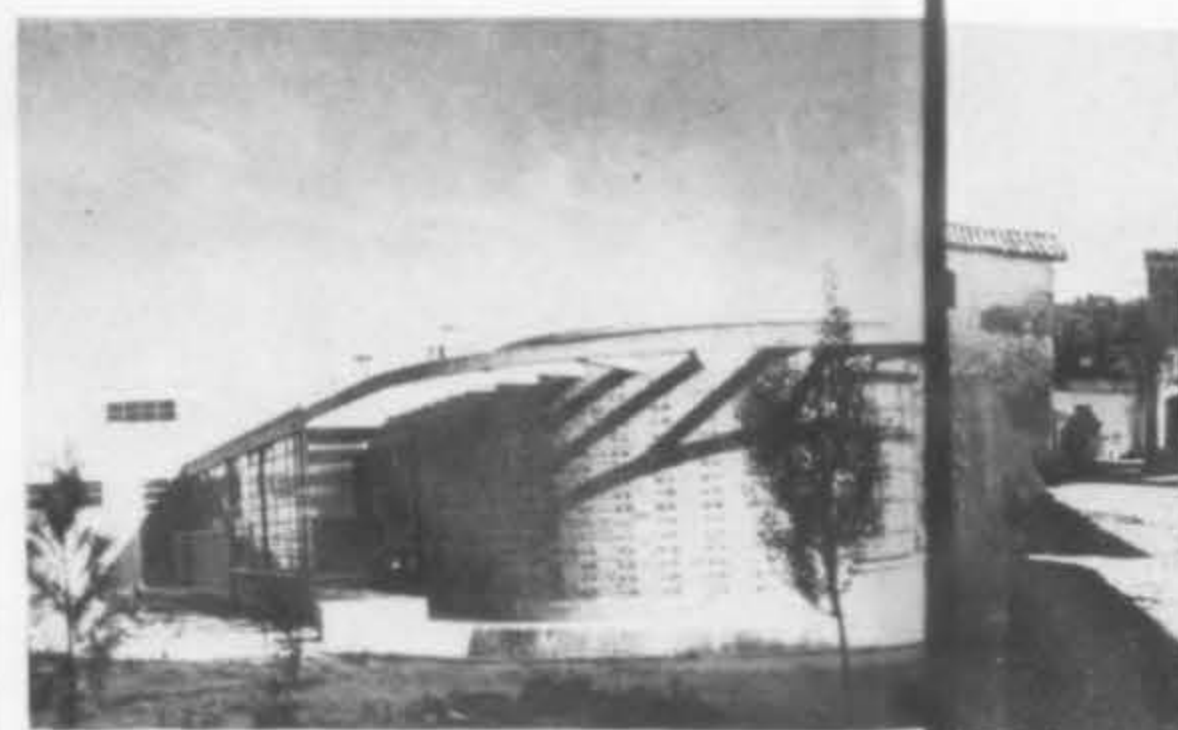
Where the old meets

the new on equal terms

The traveler of today, entering Mexico for the first time, is due for an adventure full of surprises. Upon crossing the border one is extremely conscious of a change of atmosphere — life seems to have slowed down — far below the headlong American helter-skelter of living. People are leisurely, seldom moving at more than an amble, except when their leisurely pace is disturbed by the rush of a passing "turista." As far south as Acapulco one may see customs that have endured the test of time — people living in caves in the earth, in reed and thatched huts, and in colorful blue and pink adobe cottages.

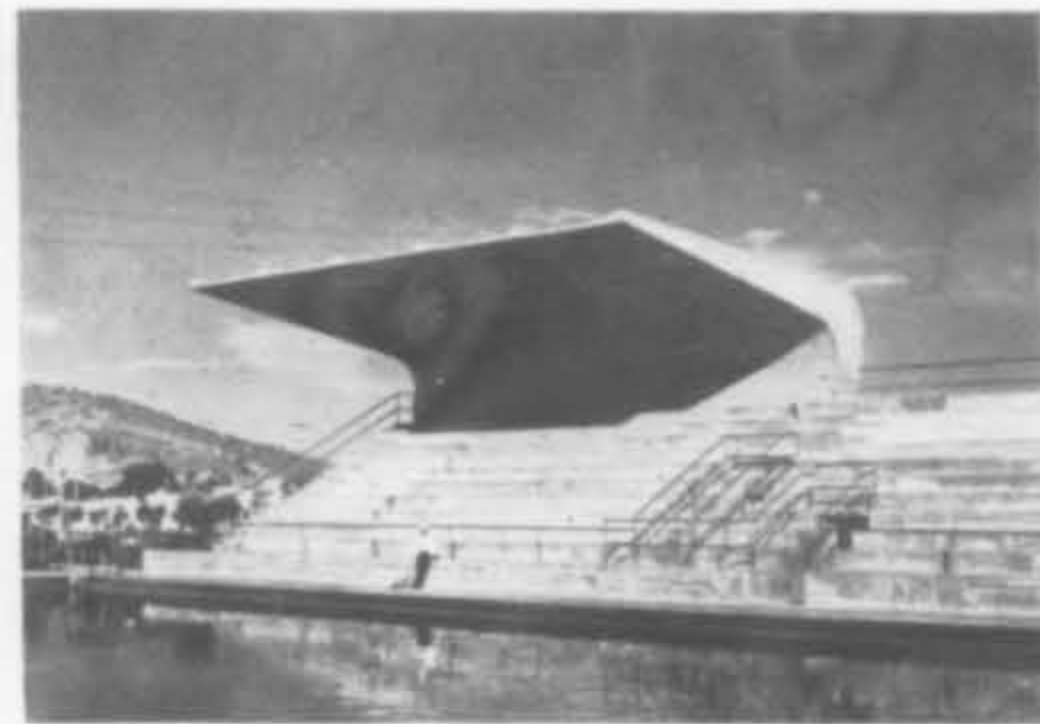
Throughout Mexico you will be impressed by the simple living of its people and their basic foundation for a new architecture. Country peoples, being of limited means, build with the materials most easily available. From simplicity of use and down-to-earth sensibility springs the new architecture.

Mexico exemplifies clearly each step in architectural progress from the time of Cortez through our present age. It even offers a revealing glimpse of the future. After a motor trip of approximately eight hundred miles through the Mexican countryside from Laredo, the astonished traveler arrives at Mexico at Mexico City. There one finds the nucleus of the new architecture and young architects unfrustrated by that prevalent type of client who says, "I want a 'Colonial' house!" With this philosophy, you must agree — Mexico is *the* country with a future in architecture!





at Mexico



Earl Farnham



By RAMSAY L. HARRIS

BERTRAND RUSSELL

By curious coincidence America has suddenly become aware of two philosophers, Confucius and Bertrand Russell. The Christian name of the former is not known, but we are reasonably certain that his contemporaries called him Kung-fu-tzu. The Christian name of the latter is well established — his only Christian aspect, many contemporaries insist.

Gentle Master Kung, honorably dead these 2400 years, has been unbelievably calumniated in the scurrilous verses of a bawdy popular song. Apparently the Latin motto this side of the Pillars of Hercules read: *De mortuis nil nisi malum!* Toward the living we find no less generosity. Russell has become famous because he has been hounded for his fearless independence of thought and utterance. The best in both has been ignored.

All sorts and conditions of people are influenced by philosophers. Pythagoras, for example, has profoundly affected innumerable engineers and many mathematics students through his proposition of the squares on the sides of right-angled triangles. Pythagoras also believed it was wicked to eat beans — a mystical dogma now widely accepted by boarding-housers and Boy Scouts, the Army and the Navy. One cannot be too careful in dealing with philosophers!

Who and what is this Bertrand Russell? He is an aristocratic Englishman who forfeited a considerable inheritance because he believes the individual should make his own way. He is an author, lecturer, mathematician, social theorist and teacher who for some time has been quietly teaching at the University of California at Los Angeles. He is about the age of Socrates when the latter drank the hemlock. Like Socrates, he is a philosopher.

Even in its playful application the term "philosopher" carries a faint sneer. Few of us realize the nobility of its primal Greek meaning, "lover of learning." Rarely is it as proper in its application as it is to Bertrand Russell.

The founder of Buddhism renounced his claim to the kingly heritage of Kapilavattu. Bertrand Russell, with quiet courage, forfeited his position at Cambridge University and honor and affluence in an ancient British family, to safeguard his rarer birthright of intellectual self-respect. Where the world-shaking insanities of 1914 prompted Rupert Brooke to thank God for matching him with the hour — eventually to die a silly death of scarlet fever at the Dardanelles — Russell matched the hour of madness with the development of a vast, understanding pity for its victims.

Only those who know the emotional intensity of personal commitment that is British patriotism can guess the angry resentment of his relatives, friends and reading public. His memorable articles against the profitless butchery of young men on the battlefields of Europe drew down upon him scorn and contempt. His forlorn courage passed for cowardice. "Allegiance to country has swept away allegiance to truth" was his bitter cry. "Thought has become the slave of instinct, not its master."

Freedom of thought is accepted as desirable by almost everybody. The customary proviso, however, is that free thought shall endorse the status quo. It is as if a comptometer were to be sold with a painted-in quotient! In England, as in America, Russell is supposedly free to think for himself. There is also a stolid expectancy that his conclusions coincide with those of thinkers as worthy as John Calvin and John Bull.

Let us admit that the average person has no more conception of the mathematical aspects of philosophy than he has of the "work" being performed, year after year, at the Mount Wilson Observatory. Astronomy for the masses somehow connotes canals and men from Mars. One might try the average man with the following average sentence from Russell's *Introduction to Mathematical Philosophy*: "It will be seen that an *asymmetrical* relation is the same thing as a relation whose square is an *aliorelative*." Our bewildered Babbitt would probably say that you'd be lucky if aliorelatives were on the

square! In puzzling over the sentence quoted, let us remember that Russell has been characterized by Will Durant as "capable of the profoundest metaphysics and the subtlest mathematics."

Russell has brooded upon human problems in countries as geographically scattered as America, Russia, India, and China. In all his pedagogical junketings he has appeared eager to equate man's basic urges with his earthly opportunities for happiness. One does not need to accept his conclusions. One cannot help respecting the wistful fortitude of this Machiavelli of the spirit.

Popular superstition has it that an increase in technology is an advancement in progress. Russell claims that: "Science has increased man's control over nature, and might therefore be supposed to increase his happiness and well-being. This would be the case if men were rational, but in fact they are bundles of passions and instincts." Technology is almost universally synonymous with technique for collective destruction. Few indeed appreciate the full irony of the Nobel Peace Prize!

Russell's writings reflect a great tenderness for a suffering world. He hates stupidity and cruelty with a very perfect hatred. In *Icarus* he writes bitterly of religious and political dogmas that foster population pressure and favor war, famine and pestilence as a means for reducing overpopulation. He is also quick to evaluate any new development. Control of the ductless glands, for example, may ultimately have a political bearing. "The State could give to the children of holders of power the disposition required for command, and to the children of the proletariat the disposition required for obedience. . . . The men who will administer this system will have a power beyond the dreams of the Jesuits, but there is no reason to suppose that they will have more sense than the men who control education today." Russell envisages an important feature of Aldous Huxley's book, *Brave New World*. If such power were so available, we can imagine the feverish scramble to get on the political gland wagon!

Some of the most powerful passages in Russell deal with man pitted against overpowering vastness, "the powerlessness of man before the blind hurry of the universe from vanity to vanity." Ringing echo of Pascal's famous "thinking reed" passage, this concept frequently recurs. He speaks of "all the loneliness of humanity amid hostile forces is concentrated upon the individual soul, which must struggle alone . . . against the whole weight of a universe that cares nothing for its hopes and fears." Toward the end of his famous essay, "A Free Man's Worship," our philosopher's clear, expressive prose takes lyric wings and soars into poetry. "Brief and powerless is Man's life; on him and all his race the slow, sure doom falls pitiless and dark. Blind to good and evil, reckless of destruction, omnipotent matter rolls on its relentless way; for Man . . . it remains only to cherish . . . the lofty thoughts that ennoble his little day . . . to sustain alone, a weary but unyielding Atlas, the world that his own ideals have fashioned despite the trampling march of unconscious power."

In too-brief summary, Bertrand Russell, now teaching at U.C.L.A., is one of the most considerable figures in the philosophy of our day. He is a tender-hearted lover of learning, a sincere lover of humanity. Though his speculations do not all equate in terms of human practicality, the thought of our day burns in him with intensest brilliance.

As Americans we might well remind ourselves of a homely, fearless Greek — Socrates — drinking the deadly hemlock for "corrupting the youth of Athens;" of perhaps the most brilliant woman in all history — Hypatia — being lynched by an Alexandrian mob in the name of Christ; of an excommunicated young Jew — Spinoza — reeling home, faint from a dagger-thrust, delivered in the name of God.

What most of us understand the least in the work of Russell is the most demonstrable — his mathematics. The human gentleness of our Westwood philosopher is also demonstrable!



CAMBODIA SPEAKS

RESURRECTION OF A VANISHED CULTURE

FROM THE MIGHTY RUINS OF A DESERTED EMPIRE

In the classical sculptures of Cambodia are to be found the actual histories of three of the greatest cultural groups ever known. They lay buried in the jungles east of Burma and south of China until January 22, 1861, when Henri Mouhot, a French natural historian, blundered upon the ruins of Angkor Vat on the shores of the lake of Tonle Sap. The artistic perfection of the over-grown temple was so magnificent that it immediately became one of the seven wonders of the world and the most mysterious subject for historical conjecture.

Until the third century B. C., Cambodia was the ancient kingdom of Funnan, inhabited and controlled by the Mon people. They were agrarian and no archeological traces whatsoever have been found of their artistic production. In 264 B. C., however, Asoka became emperor of India and the staunch supporter of Buddhism, and sent missionaries over the established trade route from Amaravati to Moulmein, Burma, with the first bronze and gilded images of Buddha. Gradually, due to a series of floods, droughts and famines in the northern part of India, thousands of neighboring countrymen made their ways into Cambodia by land, drifting down the Menam and Mekong valleys. Intermarrying with the Mons, they brought artistic inspiration with them and the desire for expression in whatever media lay at hand.

The first school in Cambodian culture, copying almost exactly the Gupta-Indian sculptural style, was called the Mon-Indian, and archeological proofs of its existence are found to have been created as late as the eleventh century. Sandstone and limestone figures and stucco bas-reliefs, rounded and graceful in appearance, ostentatiously declare the debt to foreign impetus. In the Dvaravati, as this school is also called, we find always the abnormally large spiral curls of hair, the elliptical form of face, the prominent, bulging upper eyelids and the lightly outlined eyebrows.

Out of the Dvaravati period, early in the ninth century, came Jayavarman II, the first great leader of the Khmer people who were the hybrid offsprings of the Mons and the Indians. By means of his intelligence, the Khmer ruler conquered the remains of the kingdom of Funnan and assumed control of Cambodia. His was a mighty family and it was his great-grandson, Yacovarman, who conceived and built Angkor Vat and Angkor Thom, the largest city ever known in history, consisting of fifteen millions of people.

During the supremacy of the Khmer, Cambodian art reached its peak. Their artistic productivity was greater than that of any historically recorded race. Cities of unimagined beauty reached from Bantei Serai, south of Saigon, through the Mekong, Menam and Mun valleys, to Chiengrai, the earliest of their capitals. The cities num-

bered in the hundreds, but Angkor Thom was the last and largest of all. The temples, palaces and majority of buildings were constructed on the pyramidal principle, huge blocks of stone, unanchored by concrete, leading up to the central shrine. Beautiful walls, covered with exquisite bas-reliefs, wound in and about the city.

The classic Khmer sculpture had many definite points by which it may be identified. The general contour of the head is most important. The face is always square with softly rounding jaw bones and chin. The majority of the Buddhas and Bodhisattvas have a cranial protuberance on the top of the head, called the usnisa, which is the sign of spirituality and transcendental wisdom. The headdress is usually simple, having the hair in small spiral curls sometimes done in tiers. The hairline is always straight over a fairly low forehead. The eyebrows are level and the eyes do not slant. The nose is short, straight and broad. The lips are invariably full and carry a soft, sweet, inscrutable smile. The principal feeling derived from contemplation of Khmer sculpture is one of serene peace and tranquillity.

Co-existent with the rise and domination of the Khmer are found the Thais, who formerly controlled all the territory south of the Yangtse River in China. The style of Thai sculpture passed through several different stages of development, determined by their gradual assimilation of Khmer culture and its absorption. They were a warrior people and as they drove the Khmer southward, conquering and enslaving them, they adopted and refined the art of their victims. The city of Ayudhya was the last Thai capital.

Contrary to all popular misconceptions of the destinies of the people who built Angkor, they did not vanish into thin air; they were not destroyed by some strange and inexplicable plague; they did not walk into the sea with mass suicidal intent to leave a magnificent city standing like a specter of their destruction. In the thirteenth century the Khmer lost their final battle in the Thai and were taken into slavery. Some small effort was made on the part of the conquerors to remodel the Khmer architecture at Angkor, but the task seemed too large and the material too far removed from the Thai ideal, so it was finally deserted. It meant simply that the Cambodian capital was moved from Angkor to Ayudhya and the former was condemned by the fault of its being old-fashioned.

The Thai civilization was powerful until as late as the sixteenth century, when, like the Roman Empire, it disintegrated as was prophesied by the character of its artistic trends. The Thai language is still spoken in a great many parts of Siam and the proof of its history is portrayed in the fact that Siam has recently adopted the title of Thai.

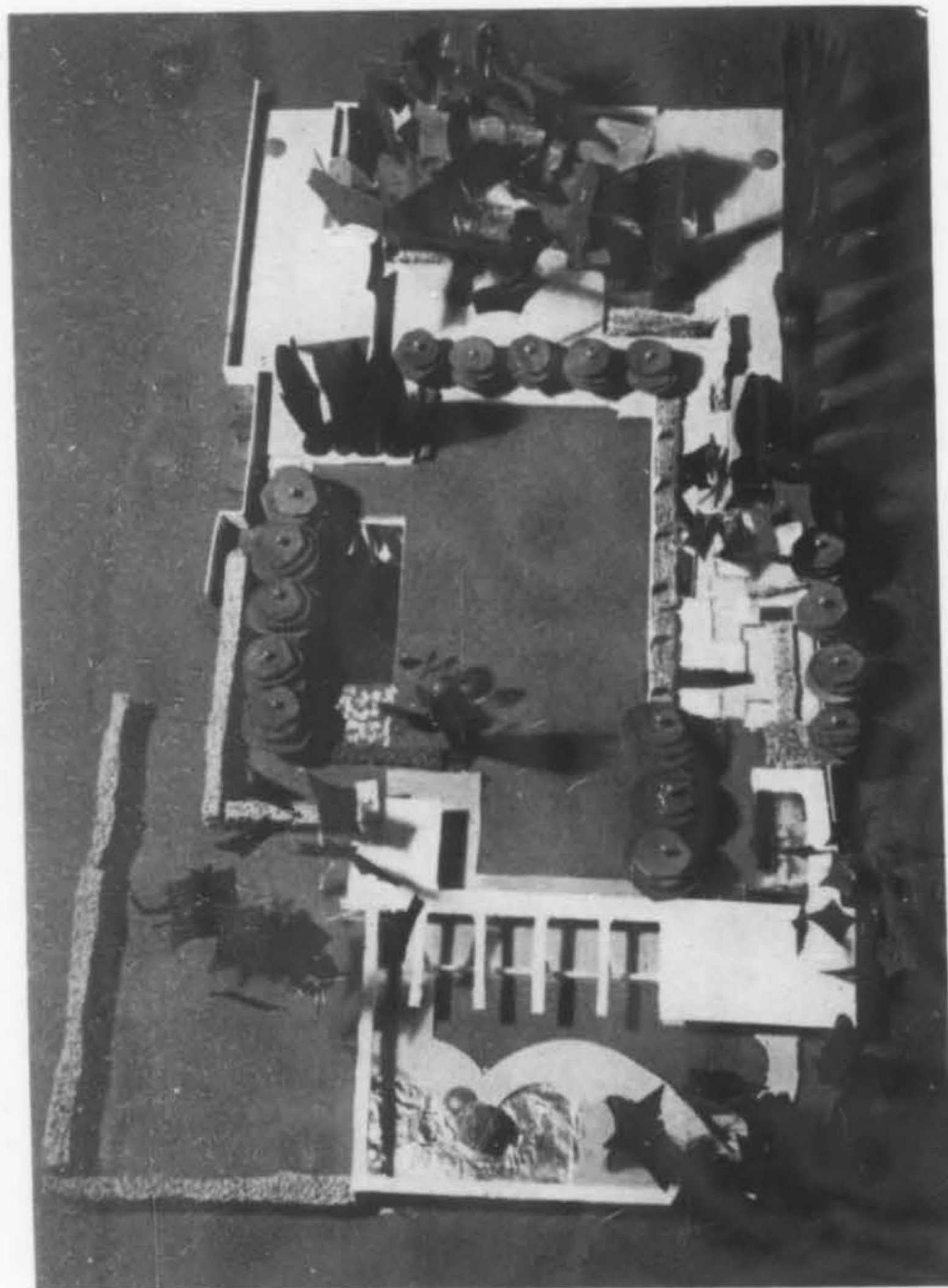
JULIET WARE

By JAMES C. ROSE

Gardens

Not a word about plants

but much about the new landscape
and later more about your garden of tomorrow



This garden by the author as shown in the model is arranged with flexibility so that a balance of forms surround you constantly without compulsion of looking or moving in a set direction.

Probably nothing since the steamboat has been so misunderstood as the modern movement in art. It is not only looked upon and judged from an archaic, and sometimes literary, point of view, but it is interpreted on a plane where the art itself does not exist. We are trying to find the secret of a Mona Lisa smile in the latest Picasso.

This attitude permeates the commonest things of daily life. For instance, when we think of a chair, the most likely image that comes to mind is a four-legged wooden object associated with sitting. That is one kind of chair. Its form had become so fixed in our minds that, until recently, any deviation seemed a little odd. Even long after metal, canvas, plywood, and other materials were used for making chairs, the form remained the same — simply because a chair was a four-legged object.

THE NEW ENVIRONMENT

Modern painting, sculpture, architecture, or landscape is not a

“style.” It is a way of living in a world of mobility, mass production, increased leisure, and mechanical facility. It has no fixed forms, and no separate entities except for the purpose of experiment and analysis. Objects, like furniture and even houses, are only part of the story. The world is already over-complicated and over-supplied with gadgets. As Lewis Mumford puts it, “We have been busy fixing the vacuum cleaner when we should have gotten rid of the rug.”

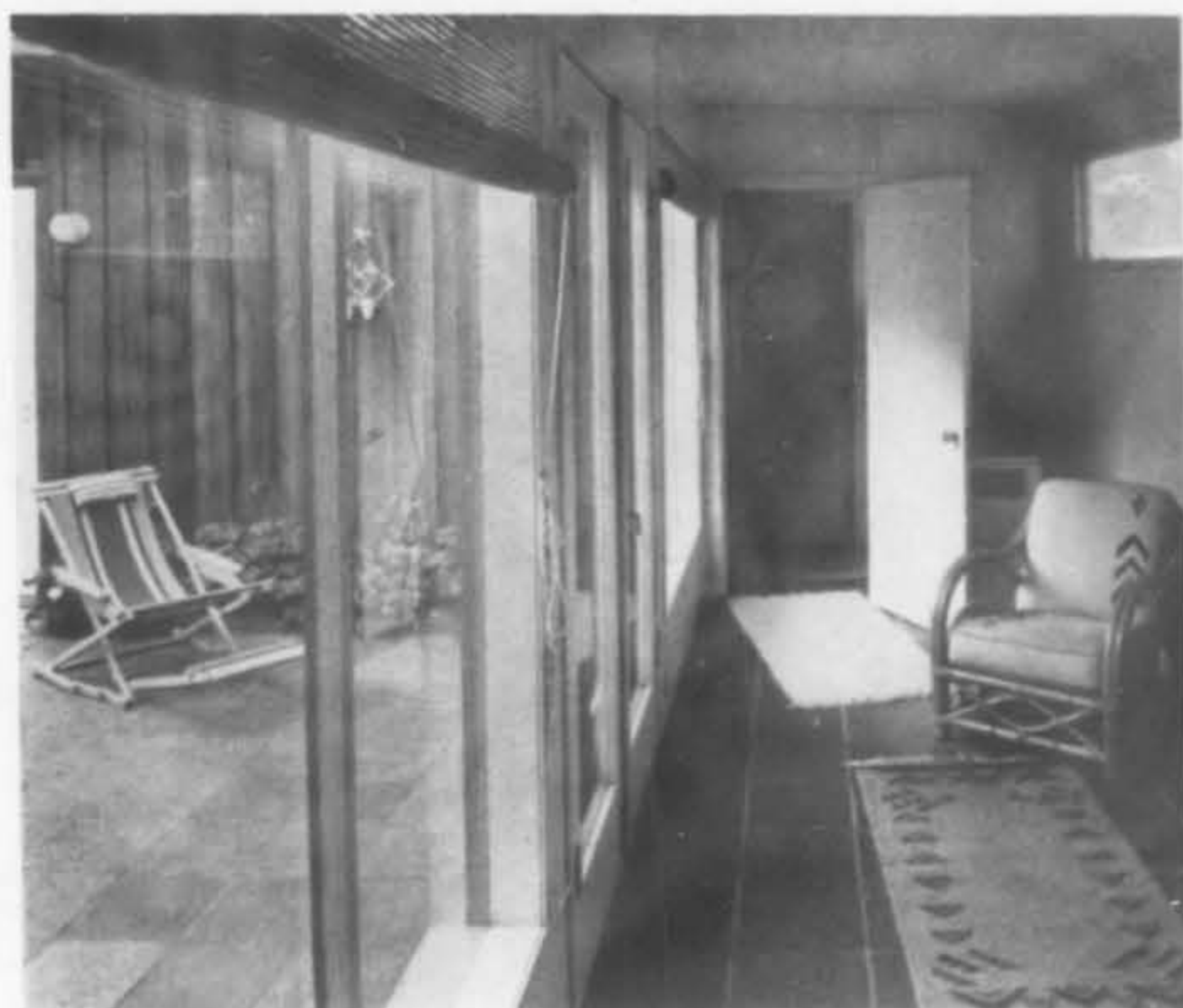
The problem is really planning environments which provide for human activity in finely organized space. We no longer set up special compartments in our houses — the parlor (with shades drawn to save the mohair upholstery), the drawing room, the dining room. We are already accustomed to a freer type of space organization — living-dining rooms with groups arranged for conversation, study, and play. This has the obvious advantage of less bulk to take care of, but it is only the beginning. We have yet to develop the house and landscape unit on the same basis rather than just the house with the garden attached.

Exterior, stylistic forms of modern building and landscape are often simply a camouflage for smugness, giving the outward appearance of up-to-dateness, but actually impervious to human qualities and the advantages of a community integration. Over-emphasis on the literary in our educational systems also thwarts an understanding of the plastic which should be understood as easily as a nursery rhyme or a novel. But we have been operating on one lung for so long that we try to imbue plastic art with a literary meaning. Some people see no meaning whatever in painting or sculpture that doesn't tell a story. This means that they do not understand the plastic quality of a house, and their first attempts at gardening are a literary interpretation of *A Midsummer Night's Dream*.

GARDENS A PLASTIC ART

Plastic form is a language of its own — a language we are just learning to speak. At present, we find scientists who are completely modern in their approach to science, and yet live in a literary and aesthetic world of the seventeenth century. We find women who are most fastidious and practical about dress, child training, and their kitchens, but when they build a garden, they are primitively naive or filled with incompatible illusions, like Marie Antoinette playing shepherdess. Such incongruities occur because the infiltration of the modern movement has been uneven, and not always in the direction of progress. It is sometimes resisted through fear or prejudice against change, but such obstacles are wholly within the minds of their possessors.

Already, however, it is possible to trace a continuity of the modern movement through all the arts. We have begun the expression of a new age which has all the dignity and some of the greatness of ancient Greek, Medieval, and Renaissance art. It is, nevertheless, based on a different social order and a different source of inspiration. It must therefore be judged by different standards. When thinking and living become completely unified with the process, it will be an indigenous expression of our times with fair opportunity of surpassing any of the previous periods in stature and quality. We must first know and live within our own civilization, rather than beam at it intelligently, like the faces in a cozy painting. We must get rid of the almost unconscious snobbishness which makes us imagine we are getting “culture” at the opera while completely blind to the inventive miracles of the amusement park and the department store. When we look at things again, with a fresh view rather than that of an art catalogue, we will know instinctively when to laugh and when not to laugh at Picasso, and how to build our gardens.



Roger Sturtevant

THE RESIDENCE OF MR. AND MRS. FRANK LYMAN, OAKLEIGH PARK

WILLIAM WILSON WURSTER, A.I.A.



A small lot with set-back restrictions made the available building space of this home quite limited. This, coupled with the necessity for privacy from a side street, made the problem very interesting. Placing rooms about a garden terrace and utilizing redwood fencing and high windows on the side street portions of the house solved this problem in a practical fashion.

The use of waxed, smooth-faced, red, hollow tile for the floor, and a complete wall area of fenestration on the terrace side of the living room, make a cheerful and colorful room. Redwood siding is used on the outside walls.

CONSTRUCTION	COLOR
Exterior walls: linseed oiled Redwood	Walls: white
Interior walls: Douglas Fir plywood	Ceiling: white
Ceiling: fibre board	
Roof: tar and gravel	
Trim: Redwood	Trim: white
Doors: Sugar Pine	Doors: white



1



2

DISTINGUISHED ROOMS BY CALIFORNIA DECORATORS

1. A Provincial hallway designed by Beulah Spiers. The eighteenth century clock is of walnut. The color scheme is carried out in butter yellow and the warm tones of the cork floor.

2. A reception room by John L. Mason is carried out in warm chocolate browns and natural tones of the Flexwood doors and grasscloth walls.

3. This French Provincial bedroom designed by Harriet Shellenberger is carried out in cream, beige and chocolate brown. Chairs and accessories are in Chinese blue. The bed is upholstered in heavy faille silk with spread of same fabric.

4. An otherwise useless hallway designed by Harold Grieve with Victorian furnishings makes an enjoyable sitting room. The furniture is upholstered in plum satin and aquamarine and plum satin. The wallpaper is in tones of warm gray and the rug is of pinkish beige.

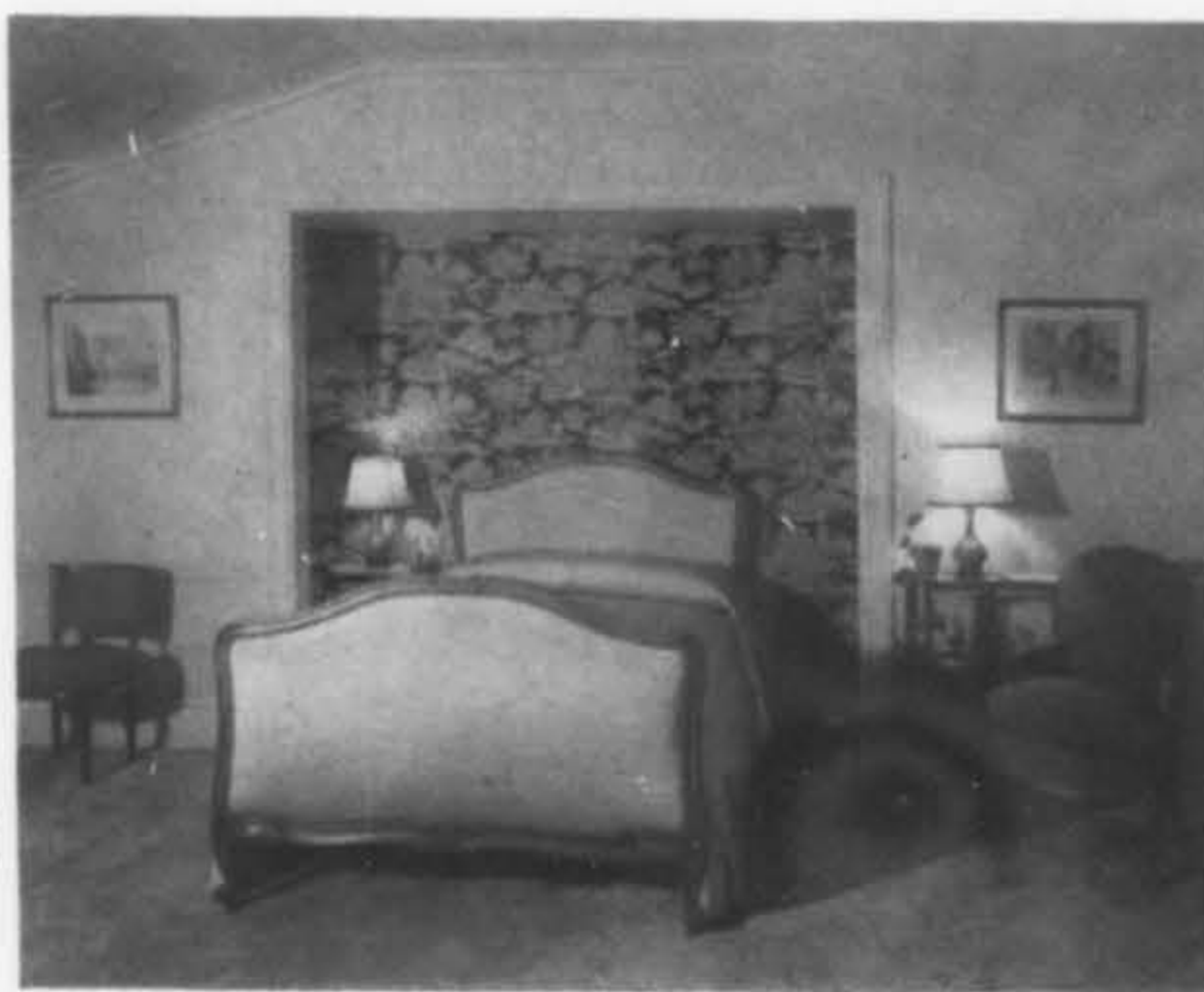
5. This interior by Beulah Spiers is built around an old English spinet. A color scheme of flesh tone and autumnal colors creates a feeling of harmony and unity. The chair is a Sheraton.

6. Harriet Shellenberger overcame the problem of furnishing an eighty-foot corridor through careful selection of furniture and color schemes. This spot makes an excellent setting for afternoon teas and entertaining.

7. Another view of the reception room by John L. Mason. The fireplace and hearth are of black glass while the walls are of grasscloth. The furniture is of Madagascar Holly with coverings of heavy textured hand-woven material.

8. This room by Harriet Shellenberger is designed around chairs of original matched Chippendale. The soft walnut panelling contributes a delicate richness which is repeated in the honey butter color of the carpet.

9. A room designed by Harold Grieve for a feeling of restful comfort and ease. The walls are of Hydrangea blue and bleached pickled pine. The sofas are covered with string colored hand-woven fabric. A dark brown floor and draperies printed in brown complete the color scheme.



3



4

7

9



8



5

6

ILLUSTRATED ROOMS BY MEMBERS
 OF THE SOUTHERN CALIFORNIA
 CHAPTER OF THE AMERICAN
 INSTITUTE OF DECORATORS



Miles Berné

THE J. E. KRIEGER RESIDENCE, BELAIR. WINCHTON RISLEY, ARCHITECT



Situated in the beautiful and heavily wooded Bel-Air Canyon, this home represents an excellent example of the adaptation of outdoor living to the California home. Large window areas and easy access to garden and recreational activities are especially advantageous.

The exterior view shown illustrates how the rear of the house is opened to the garden and the hills. A vine-covered trellis forms a shaded covering over the terrace, making it useful for out-of-door dining and entertaining.

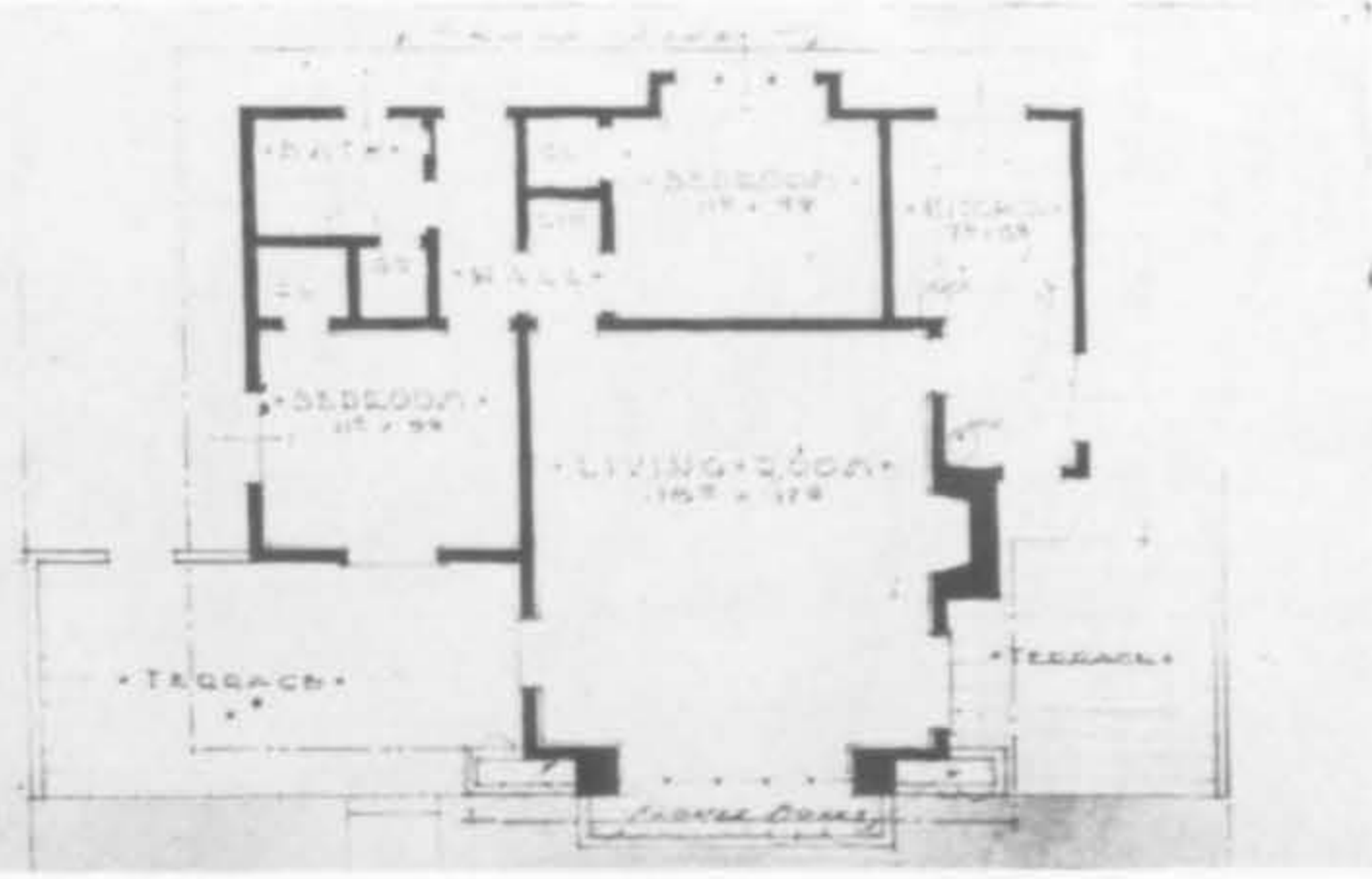
The study walls are paneled with Philippine Mahogany with a smooth, natural finish. The hardware in the room is all copper, as is the fireplace trim. The lighting fixtures also are of copper. A concealed bar makes the room quite versatile. Three large and many-windowed bedrooms are situated on the upper floor.

CONSTRUCTION

Exterior: stucco, shingled sidewalls
 Roof: shingled
 Windows: steel sash
 Interior walls: Philippine mahogany
 Hardware: copper

COLOR

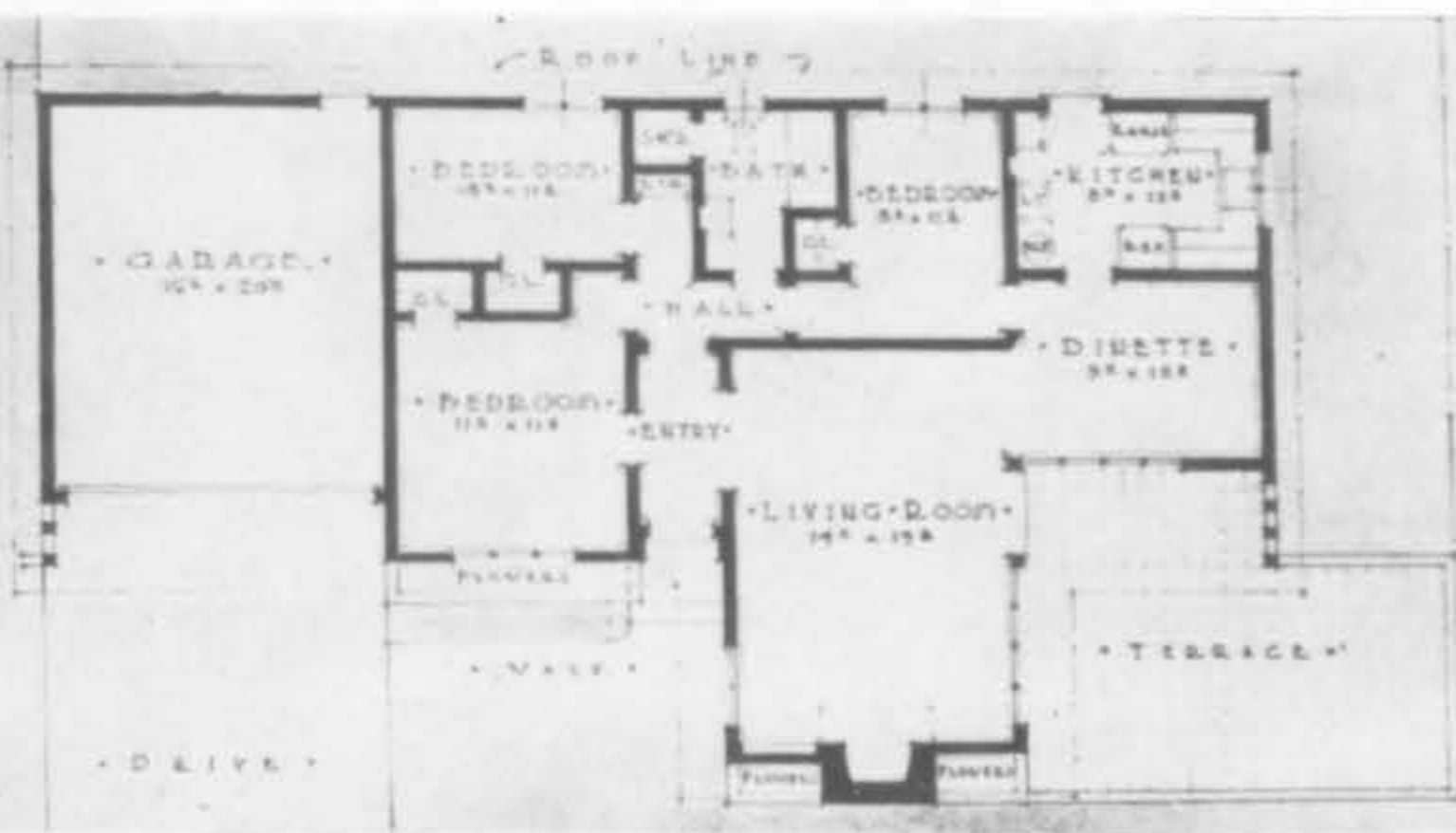
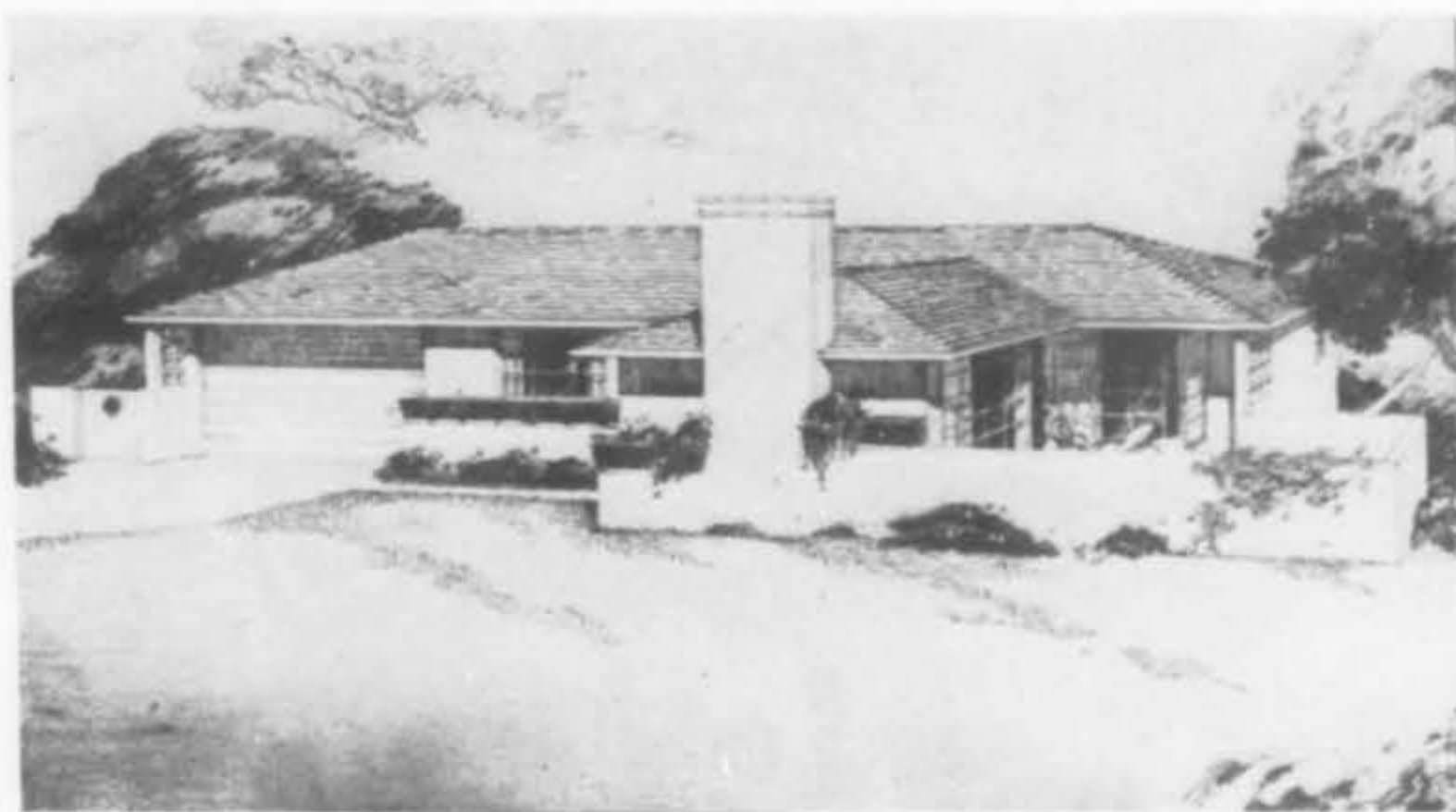
Trim: copper
 Walls: natural wood



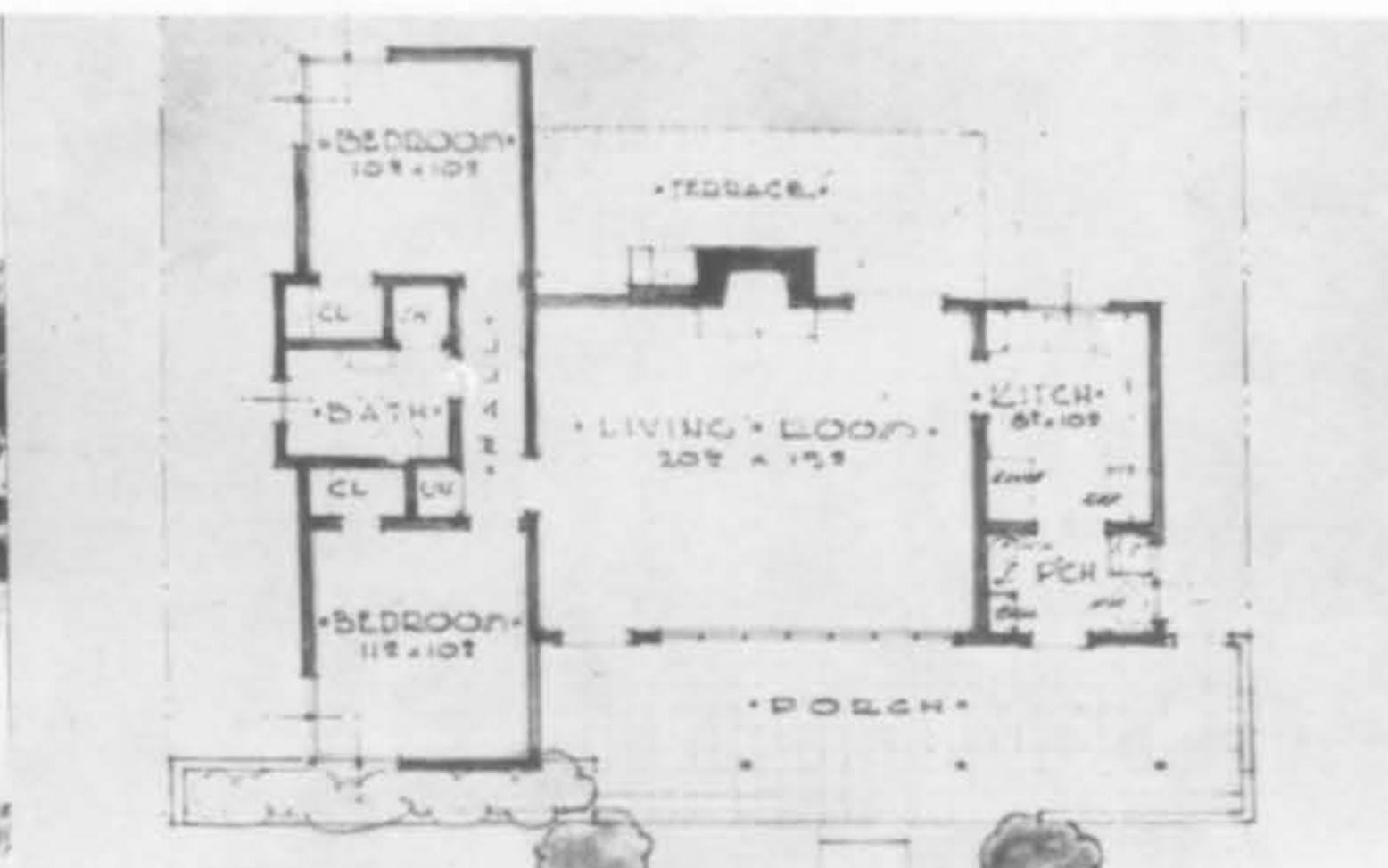
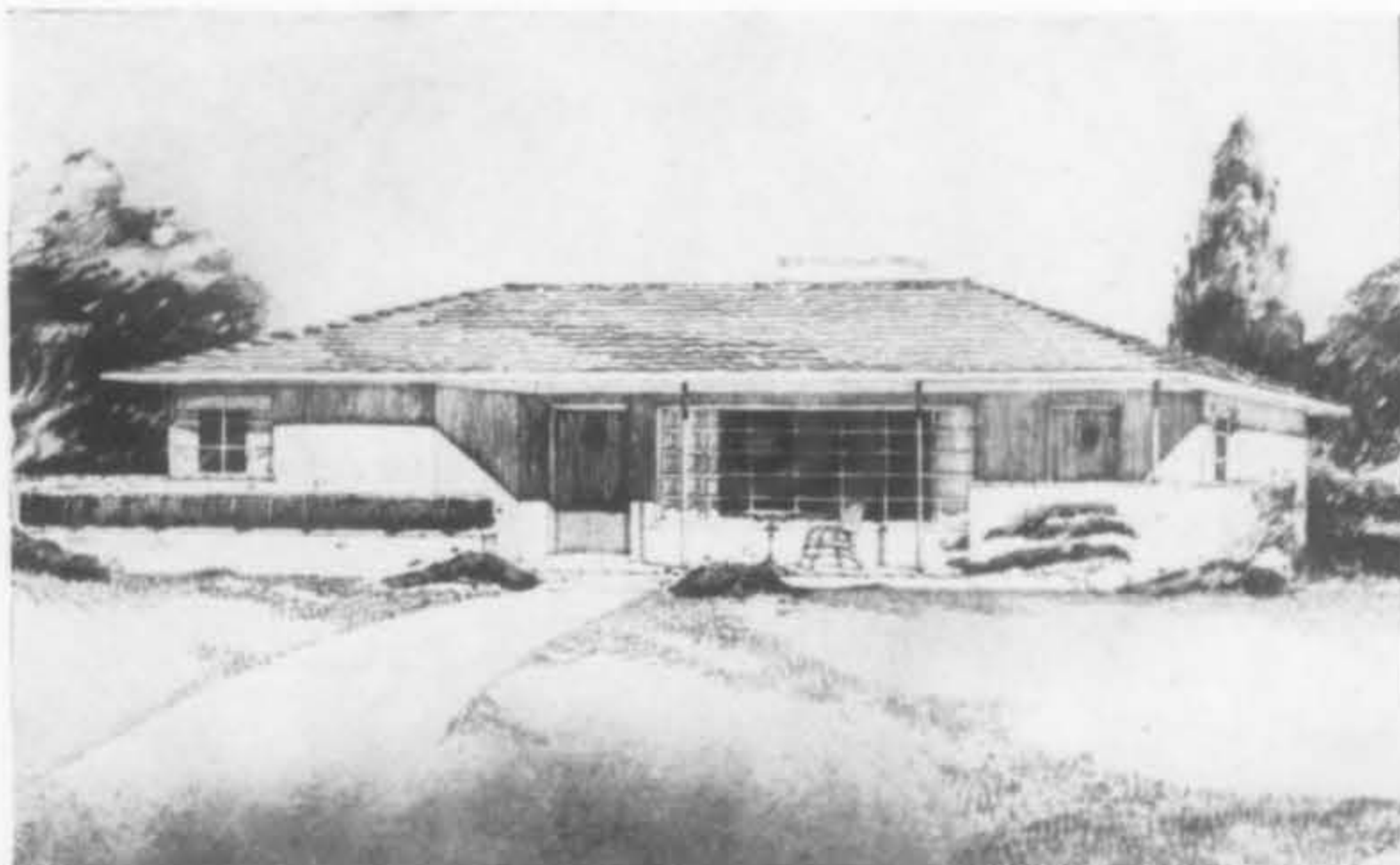
Malibu La Costa Land Development

Herbert O. Alden, Architect

A project in which the architect is given the opportunity to organize, plan and coordinate a program of low and moderate cost home construction. The project, which is already under way, hopes to make available for people with modest incomes houses of moderate cost, well designed and planned, and of good construction. Since these houses are located along the coast on sites overlooking the sea, the plans call for opportunities for modern outdoor living for summer as well as all-year-round occupancy.



By providing an architect's services to such a project it no doubt will be possible to create a better house in the low cost field. Heretofore this field has been occupied mostly by speculative builders who provided potential home owners very little protection or opportunity to acquire a design suitable for their particular needs.

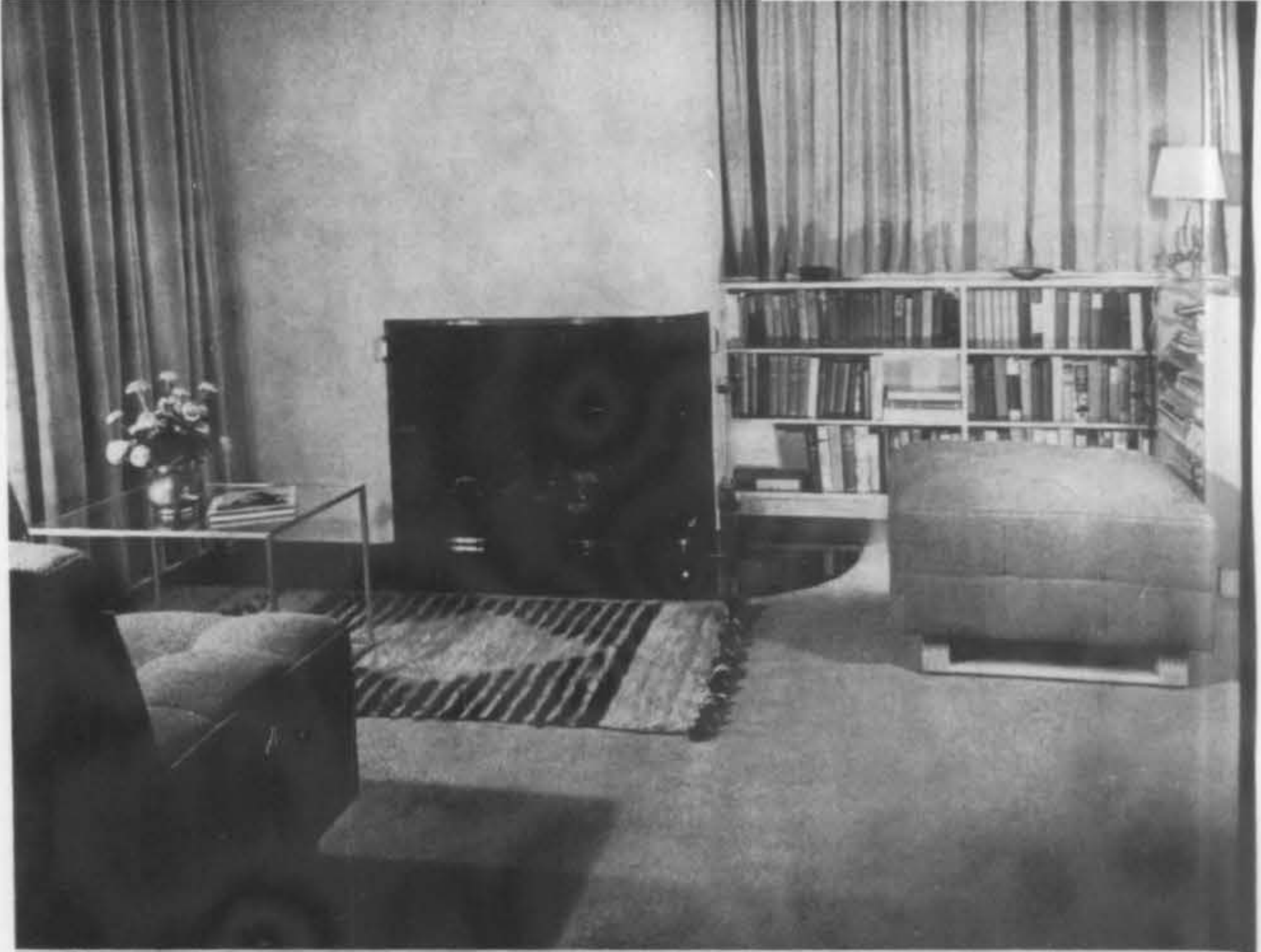


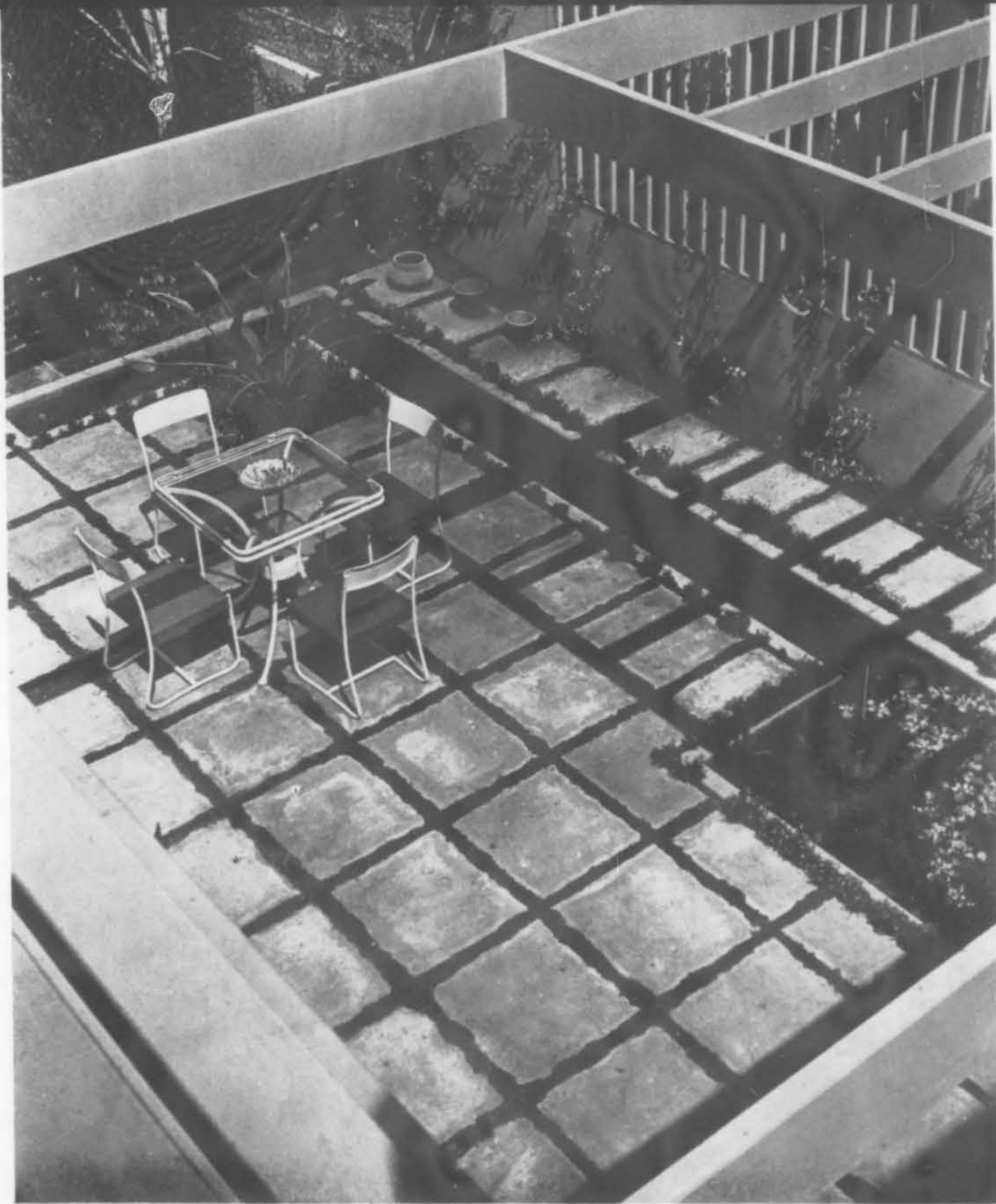
CALIFORNIA MODERN

Situated on the rim of the Riviera Country Club, this twelve-room home was orientated to provide a magnificent view of the Pacific Ocean and the Santa Monica Mountains. The rooms of the parents and each of the three children all face this vista.

This house is an admirable example of the intelligent use of modern materials. Glass walls in the living room roll back into wall pockets and extend the living space out into the terraces and lawns. The swimming pool overlooks the golf course of the country club below.

The house is beautifully designed in relation to the setting and opens up naturally to accommodate the desire of the owners for outdoor living.

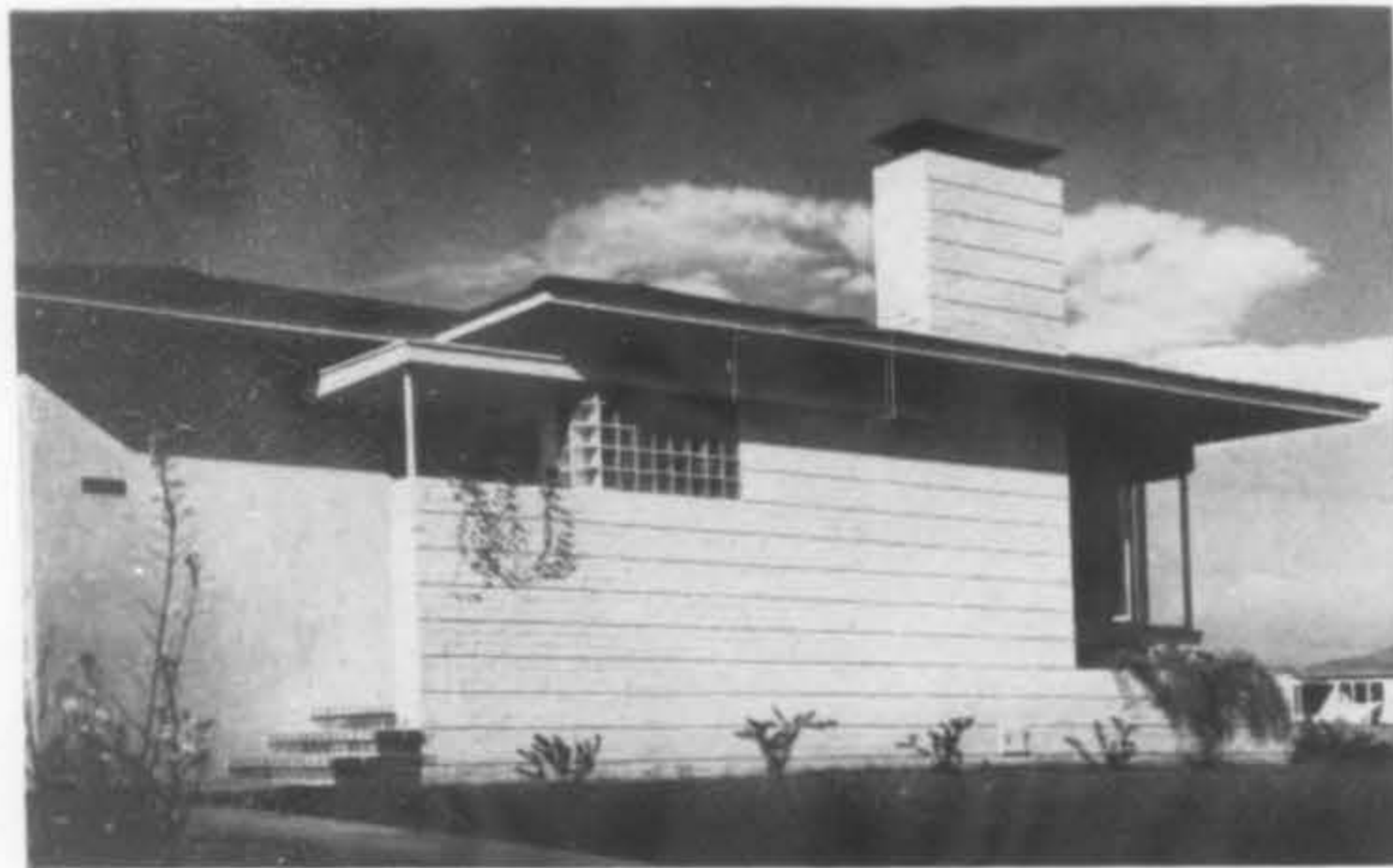




**The Herbert Stothart Residence
House and Landscaping
Designed By J. R. Davidson
Landscaping Executed By Evans and Reeves**



Garrett



CONSTRUCTION

Exterior walls: stucco
 Interior walls: Magnolia wood panelling
 Windows: steel sash
 Roof: composition

COLOR

Furniture: mahogany
 Carpet: blue
 Draperies: canary yellow corduroy

THE HOWARD G. ELWELL RESIDENCE, MONTEBELLO, CALIFORNIA

HOWARD G. ELWELL, ARCHITECT

The trend towards planning houses opening on gardens and patios in the rear rather than the orthodox front "two windows and a door" design is excellently illustrated in this architect's home.

Desiring to take full advantage of opportunities for outdoor living and ample air and sunlight, the living room, den and master-bedroom all open on the patio which was developed on the side of the fifty-foot lot. To allow ample room for entertaining, the living and dining rooms are combined to form an area thirty-six feet long. An abundant use of built-in features throughout the house make for a more efficient and comfortable home life.

As can be noticed from the color scheme, this house presents an interesting example of combining color with the plan of the house.



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CONSTRUCTION

Exterior walls: brick and stucco
 Insulation: rock wool
 Roof: shingle
 Windows: steel sash
 Heating: gas floor furnace

COLOR

Living room ceiling: turquoise
 Living room walls: dusty tan
 Wood trim: bleached Redwood
 Draperies: turquoise
 Carpet: eggshell
 Exterior: dusty rose-tan



Julius Shulman

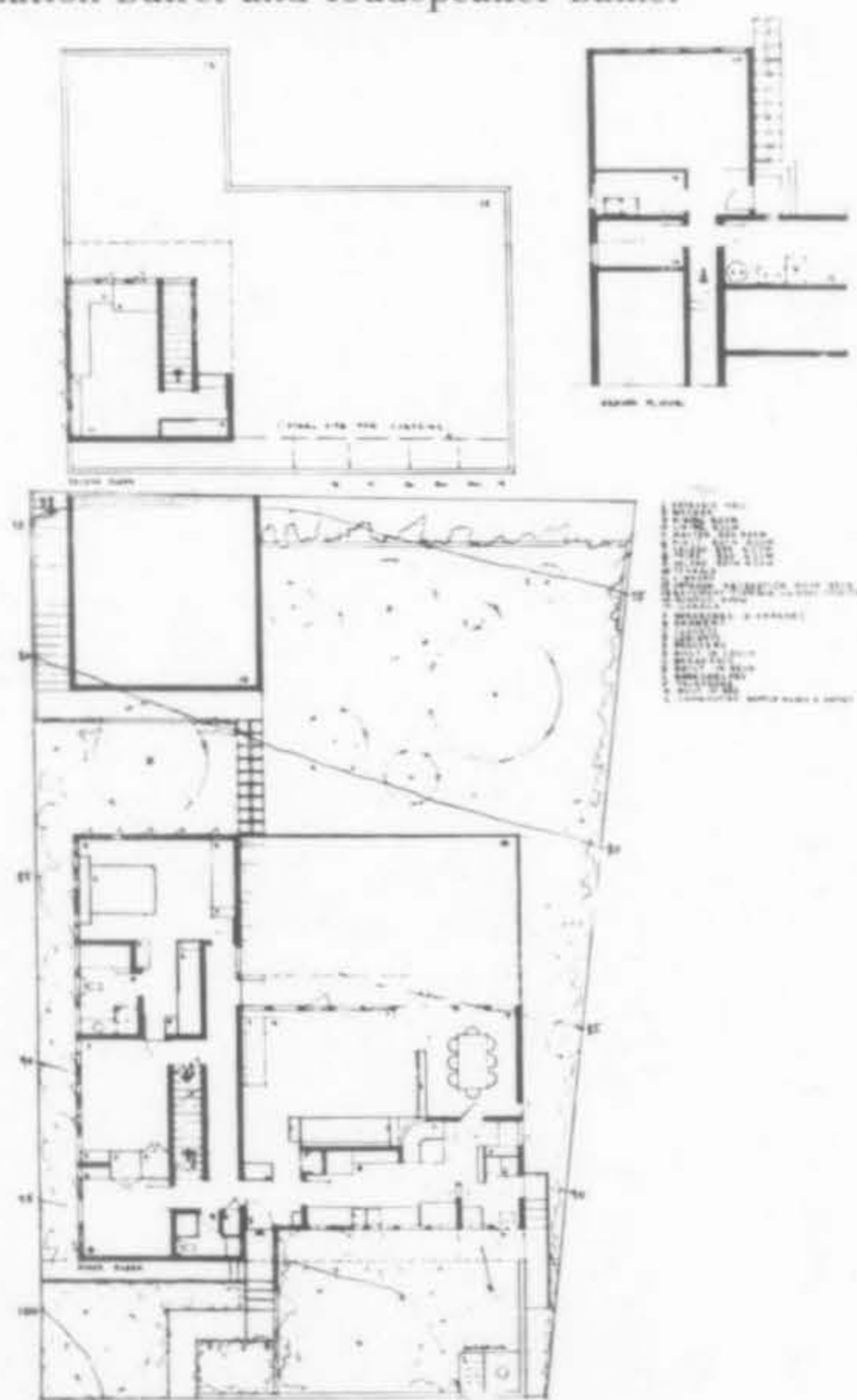
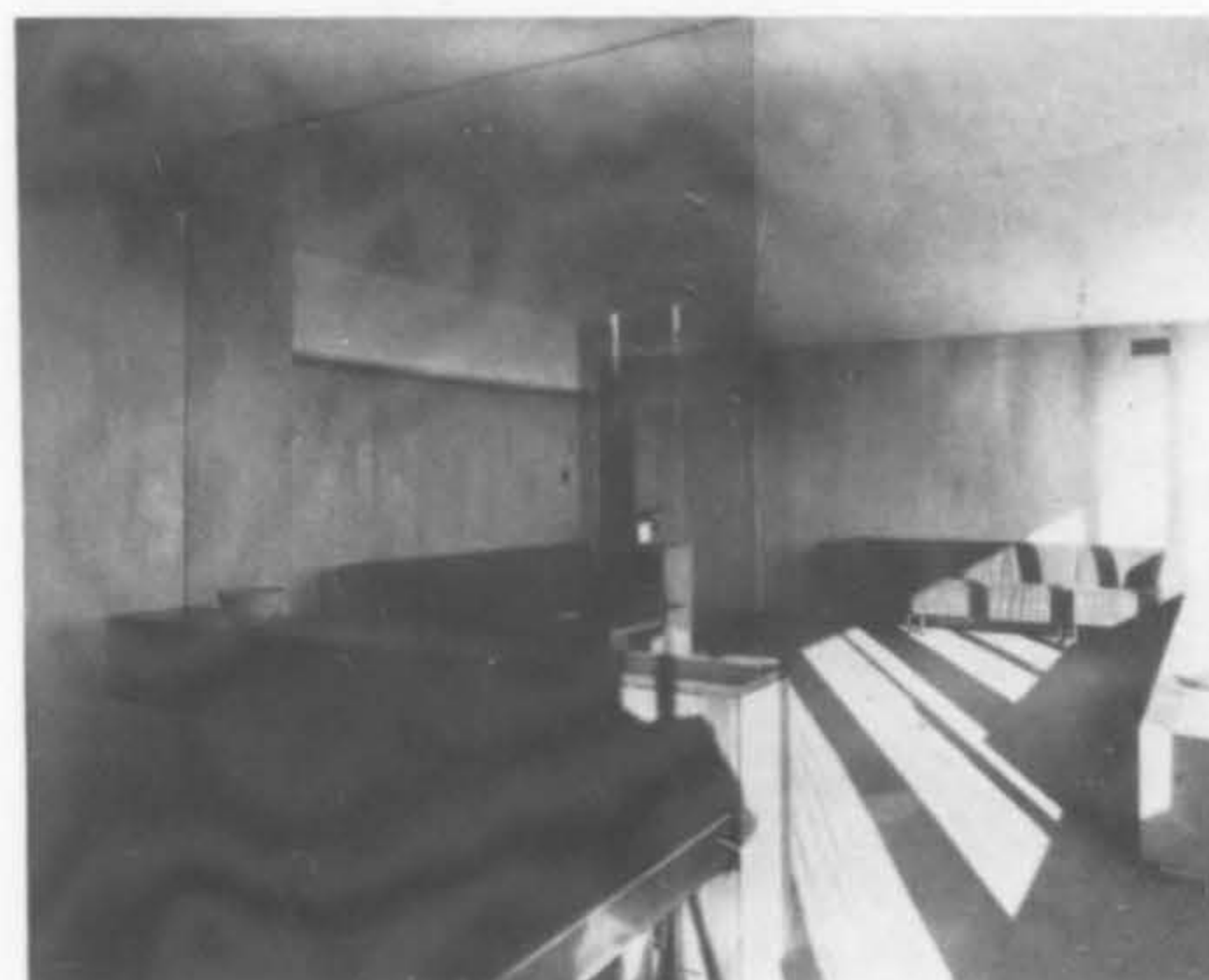
THE RESIDENCE OF DR. AND MRS. LOUIS J. GOGOL, LOS ANGELES

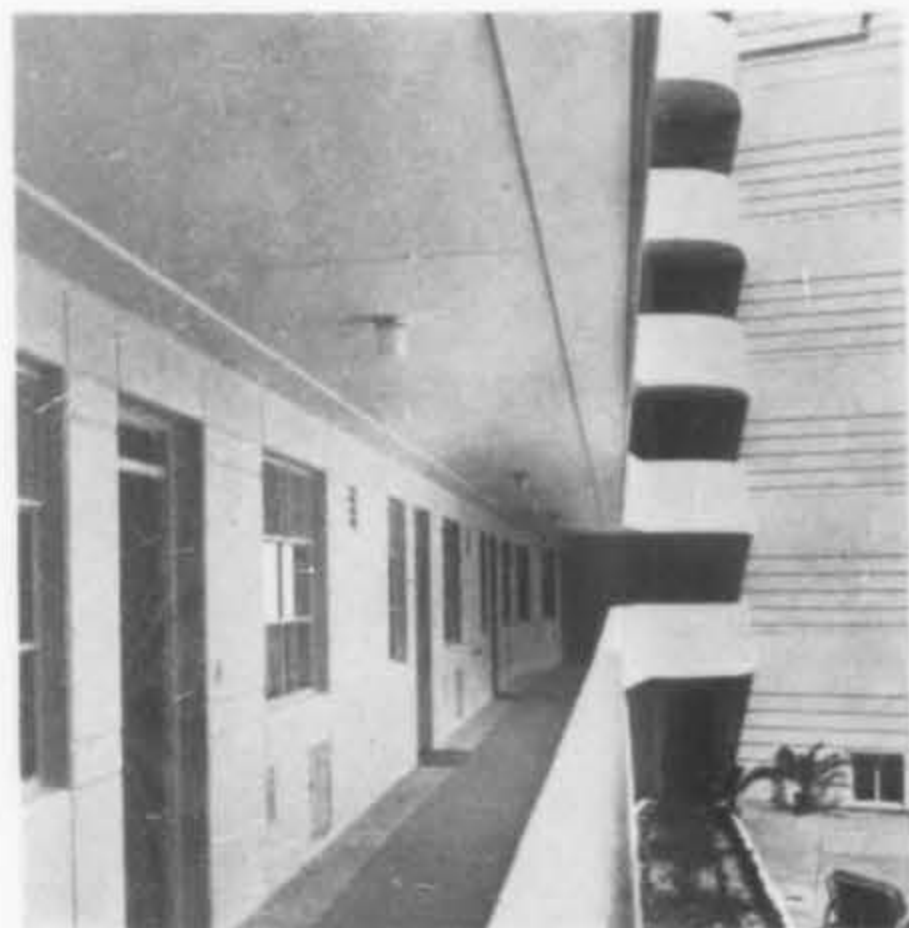
Built on a steep lot facing a street on each end, this house had to utilize large deck areas for outdoor recreational activities, there being very little space not covered by the house.

The living room, with its south wall completely of large glass panels, opens on a deck supported by posts as illustrated in the exterior view. This enclosed deck area is used as a play area for the owner's child.

Wishing to have a combined living room and dining room, and yet desiring a feeling of separation from the living portion of the room, the owners agreed on the unusual solution shown. The partition of peach-colored plate glass rests upon a combination buffet and loudspeaker baffle.

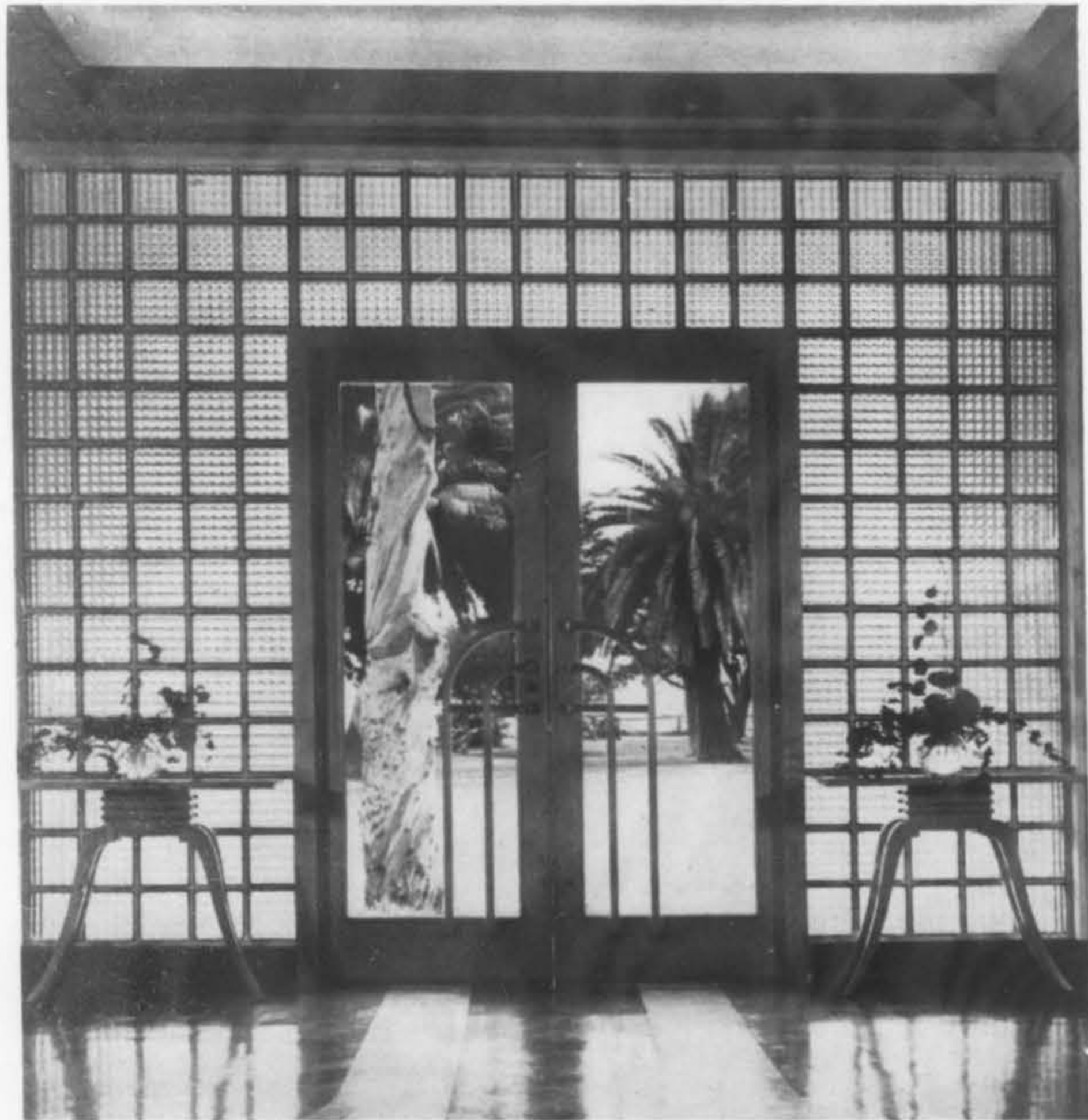
DESIGNED BY RAPHAEL S. SORIANO

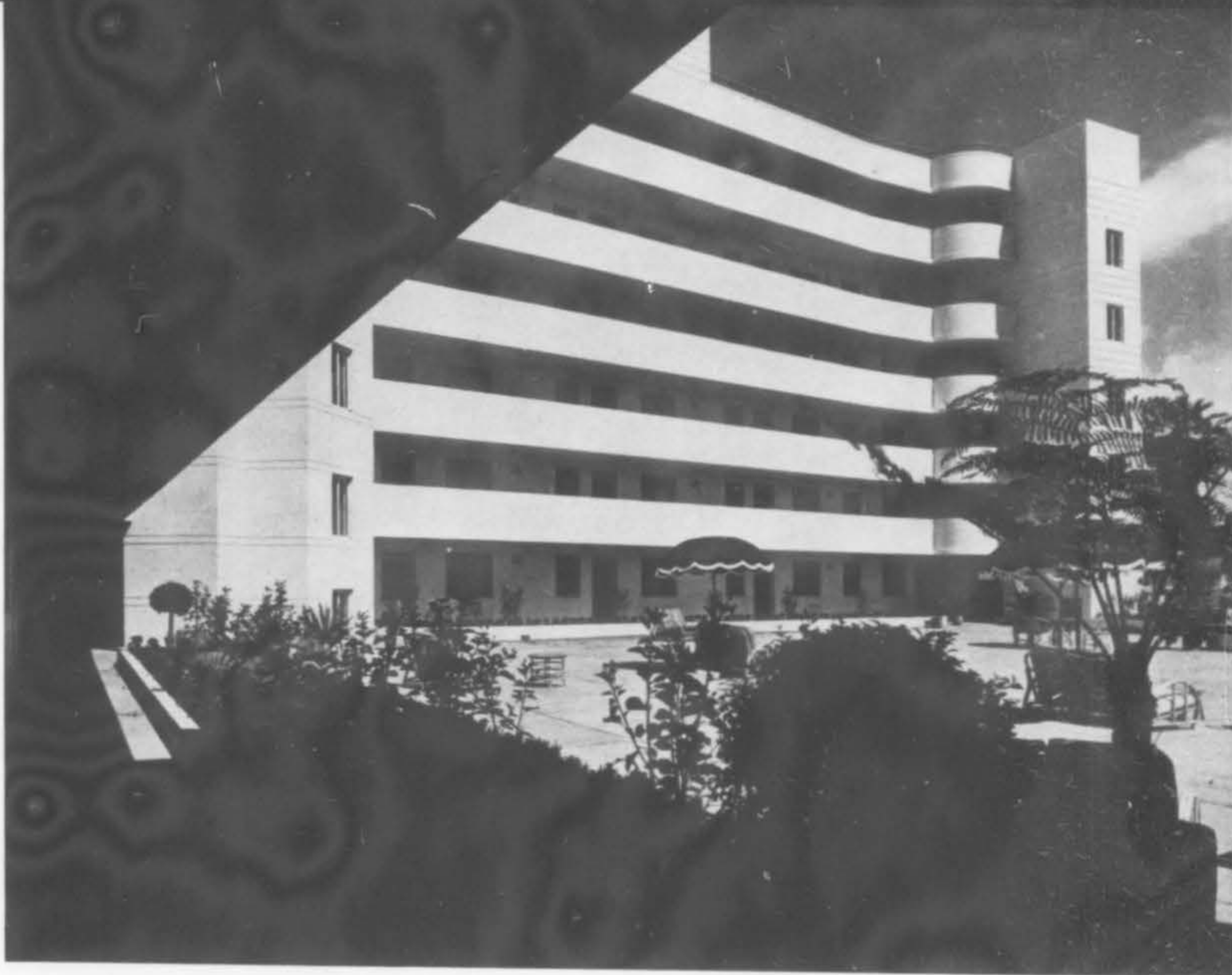




This apartment hotel is one of the most interesting and unusual buildings constructed in this area. The L-shaped plan of the structure was evolved with the requirement that all the apartments face the ocean. In order to secure complete ventilation through each apartment, no halls were used in the entire building of sixty-two units, ranging from single bachelor apartments to luxurious pent-houses on the seventh floor. The living rooms and bedrooms all face the ocean, while the kitchens and baths face the patio. All the apartments open out on galleries which extend the full length of the building.

Beneath the patio is a garage big enough to house one car for each apartment. The garage has direct access to the elevators.





Julius Shulman

Shangri-La Hotel

A New Apartment Looks to the Sea

William E. Foster, Architect

W. E. Ballard, Interiors



Furniture as unbelievable as crystal, as unbreakable as wood! Grosfeld House and its designer, Mr. Lorin Jackson, have made this startling advance with the new sparkling plastic, "Plexiglas." This plastic furniture adheres so strictly to traditional forms as to warrant being christened "Classic." "Classic" furniture is as elegant as fine crystal, hard as wood, impervious to stains, and cannot break, chip or split. Its surface cannot blister or warp in overheated apartments.

The very tools for fabricating this unique new furniture had to be specially engineered. Endless hours were spent in research and testing. The gratifying elegance of the result adds immeasurably to any decorative scheme.



Frank Randt



***A new product
makes the headlines
in modern furniture design***

BOOKS IN REVIEW

A Smattering of Ignorance by Oscar Levant

When Oscar Levant writes of others he is endlessly engaging. When he writes himself into the hero role of clever cracks and stories, we suffer from Anglo-Saxon fidgets. A story-teller can be a clown and win our favor: we resent his being the hero.

A Smattering of Ignorance opens by taking us backstage among symphony orchestras and their conductors, famous and more famous. Here are no jittery batons with soup-and-fish attached. Conductors come to life. An orchestra and its new conductor are realistically referred to as "a hundred men and a louse." One conductor may reproduce the mannerisms of predecessors, "this bar from so-and-so, that bar from another so-and-so." Moreover, says Mr. Levant, regardless of the conductor and his application of Dale Carnegie, there is one eventual result, "The orchestra will hate him. This is true — hold your breath — even of Toscanini."

He rightly credits Koussevitzky, Stokowski and Toscanini with the ability to render a hundred players into a "single-minded extension of one personality" (the one phase of an orchestra, by the way, that impressed the late Anthony Fokker). But Mr. Levant is master of the barbed remark. There is gratuitous venom, it would seem, in his references to Leopold Stokowski. Says he: "I would like to have been present, if I could have my choice of all moments in musical history, when Stokowski became conscious of his beautiful hands. That must have been a moment."

The commentary on Harpo Marx is eloquent of the wordless comedian, at whose home Arnold Schoenberg was guest along with Beatrice Lillie and Fanny Brice. One of the ladies coaxed Schoenberg with "C'mon, professor, play us a tune."

There are illuminating flashes of Hollywood and the movies. A movie trade-paper announced in all seriousness: "Our staff composer Oscar Levant is working on an opera called *Le Crayon Est Sur la Table*. More significant, however, is the fact that the writer makes us increasingly aware of composers in relation to movie scores, as in Arthur Honneger's score for *Pygmalion*, Virgil Thomson's score for *The River*, and Aaron Copland's excellent work for *The City*. Levant's book gave advance notice of Bernard Herrman, whose *Moby Dick*, based upon Melville's story, was produced by the Philharmonic last month.

With deft flourish does Mr. Levant handle the custard-pies of musical criticism. At times the book is reminiscent of Whistler's *The Gentle Art of Making Enemies*. On the last page, unlike Brahms, our author offers to apologize "to all those I have not forgotten to insult." With regret we leave him to his not inconsiderable task. R. H.

How Green Was My Valley by Richard Llewellyn

Huw Morgan tells his own story, the story of a beautiful valley in Wales and of a community of happy people, earning their livelihood from the mines, but losing the beauty and calm of their lives as the slag of the mines destroys the green of grass even as it destroys the joy of work and contentment.

Gwilym Morgan, Huw's father, realizes that conditions in the mines must be improved, but believes that reason and patience are the weapons. His sons — Ivor, who receives an autographed picture of Queen Victoria for the singing of his chorus, Ianto the rebel, Davy the brainy union organizer, Owen the inventor, and Gwilym, who follows Owen's lead — all believe that only through force and unions can they win.

Yet they are all held together by the traditional pattern of life in a Welsh village, the Saturday family dinner, after the men have dropped their week's earnings into the shining apron of the woman of the house, father and sons alike, to be apportioned as the need arises; Chapel on Sunday; the great feasts at weddings and funerals; and, most of all, gathering together to sing.

There is singing and fighting, loving and hating, living and dying in the book, but through it runs calmness and sweetness and joy like an undercurrent of song. The reader is warned that at the end is a list of Welsh names with pronunciation, so that he may not go through the book pronouncing the name of the preacher, Merddyn

Gruffydd, phonetically, to discover him too late as Merthin Griffith. One feels tempted to reread the book, calling him by his right name, to do justice to so splendid a man. One should. K. H.

Mr. Emmanuel by Louis Golding

Periodically Mr. Alexander Woolcott, who has authority in the land, raises his voice to declare that *So-and-So* is the best book he has read in years. The book makes history and the publishers do homage. With more modesty but with corresponding conviction I should like to recommend *Mr. Emmanuel*, by Louis Golding, a novel of tenderness and terror concerning an elderly man shortly to embark for Palestine.

But he doesn't get there in the book. Instead, he goes to Germany, safely armed — as he believes — with his English passport, his Jewish heart and speech, on an errand of simple kindness. His mission is to find the whereabouts of the mother of a small German-Jewish refugee, heart-broken because her letters to him have suddenly ceased.

The little boy, Bruno Rosenheim, is unforgettable. In the light of all that has happened to him, his longing for death and his subsequent behavior seem entirely credible. The disarming intensity of his grief — the emotional integrity of the sensitive child the world over — is done with such quiet impact that Mr. Emmanuel's perilous quest and great sacrifice seem justified.

Arriving in Berlin, Mr. Emmanuel — who is not a clever person but a confused old man — begins his questions and finds himself in a German prison before he knows what has happened. The fear that stalks the land is depicted with masterly skill. Everywhere one sees the whites of eyes, catches the indrawn breath of men and women. And here one feels that Mr. Golding is an artist. Done with less detachment, this part of the book could easily veer on the side of propaganda. It never does.

Not the least remarkable is Mr. Golding's style. Completely objective throughout the entire book, it is done with a touch as light as summer rain, with flashes of the humor that simple people use to hide their deeper feelings. In a welter of best-sellers it is a joy to come upon the rare book — one which can with sincerity be termed "almost a classic." M. D.

How To Read a Book by Mortimer I. Adler

This is an age of books about books. Our schools are not infrequently concerned with how many unangelic ideas can dance upon the end of a bibliography. With delight, however, do we greet Mr. Adler's *How To Read a Book*. There is high timeliness in his stress upon clear reading and his warning against "the life of unreason that is now upon us."

He draws a distinction between reading for information and reading for understanding. "Our ultimate goal is understanding rather than information, though information is a necessary stepping stone." He then draws attention to the importance of studying under "primary teachers" as compared with "secondary teachers." His all-time university of primary teachers is a stimulating suggestion. Herodotus and Thucydides would teach the history of Greece, Gibbon holding forth on the fall of Rome, Plato and Sr. Thomas giving a joint course in metaphysics, and so on down the line, the great names of history figuring as teachers in the various divisions of human knowledge. Let prejudice-beleaguered Californians note that he elects Bertrand Russell, along with Euclid, Descartes and others, to professorship in his mythical Department of Mathematics! "Would anyone want to go to any other university if he could get into this one? . . . This school exists for everybody who is willing and able to learn from first-rate teachers. . . . If contemporary America dismisses them as dead, then, as a well-known writer recently said, we are repeating the folly of the ancient Athenians who supposed that Socrates died when he drank the hemlock."

The bibliography at the end of the book is composed of 131 great names with selected books listed and moderate-priced editions cited. Here is a reading for a summer or a lifetime. R. H.

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NEW PRODUCTS AND PRACTICES

ANDREWS HEATS SHANGRI-LA

Temperature variations along the California coast create a heating problem. Warm days are frequently followed by cool evenings and after sunset a certain amount of heat is necessary to drive away the chill. In a single-story dwelling, the floor furnace provides ideal heating. The over-capacity of the average floor furnace affords quick and adequate results. Within a few minutes, the room temperature can be raised to the comfort zone and the furnace can be turned off. But, in considering heating for the recently completed Shangri-La Apartment Hotel at Santa Monica, the floor furnace was out of the question since this type of equipment cannot be installed in multi-story construction.



Andrews Wall Unit

Other types of heating eliminated themselves for one reason or another. The unvented wall heater would not be looked upon with favor by the type of clientele concerned. Individual unit heating systems demanded more space than we could be allowed. A steam or hot water central heating system, while customary in Class A structures, would not provide the type of comfort needed. Steam or hot water is the most satisfactory in climates where temperatures remain consistently cool and it is necessary to maintain heat throughout the day. But in California, it would be highly impractical to spend four or five hours in building up steam when the heat might only be required for a short period of time in the evening. And, when heat is required, it is desired more quickly and in greater volume than steam or hot water can supply.

In planning the heating system for the Shangri-La, it was necessary to take into consideration the variation in temperature requirements. Elderly people often wish temperatures running up to 82 and 85 degrees. On the other hand, young folks might feel no need for heat at all. Hence, it was necessary to have a heating system that would provide any desired temperature in each individual apartment.

Among all the heating systems investigated, one was found which met all requirements. It is an Andrews Wall Unit. This unit is fully vented and provides all the features found in a floor furnace but, being built in the wall between partitions and not below the floor level, it could be used in multi-story construction. The 36,000 BTU input of the unit provides ample capacity for supplying abundant heat almost instantaneously. The four-stage manual valve permits the guest to adjust the heat to any desired temperature.

Furthermore, the design of the Andrews Wall Unit is such that it does not interfere with the furniture arrangement in the apartments, nor strike a discordant note in the decorative scheme. In the Andrews Wall Unit was found the logical answer to the heating problems. In adopting this type of heat, it was necessary to make special provision in our plans. The units required a slightly wider partition where installed but this rearrangement caused no difficulty. In most cases, dual-face units with one outlet in the living room and the opposite outlet in the bedroom were used. Heat can be diverted to either room or allowed to flow into both.

"In equipping Shangri-La with Andrews Wall Units, we feel we are giving our guests the most satisfactory heating that can be obtained and that the heating is in keeping with the other modern innovations we have incorporated in the building's design and furnishings," according to C. D. Green, manager of the hotel.

Hardware for the J. E. Krieger Home
 designed by Winchton Leamon
 Risley, furnished by

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NEW DOUBLE DOOR BOLT

The Mussa Bolt Products Company, 260 North Pasadena Avenue, Pasadena, has put on the market an automatic bolt for double doors which promises to be of major interest to architects and builders, as well as to home owners. The bolt practically doubles the use of double doors, by automatically locking or releasing the second door in a pair when the first is locked or released.

The bolt can be used on pairs of doors, either astragal or rabbeted. Rabbeted doors must be not less than 1 3/4 inches thick, astragal doors not less than 1 3/8. It also can be used on French doors, casement sash, multiple folding doors and secret folding doors. It is made of the best materials accurately machined. Its body is brass, machined to receive the working parts, which are made of steel, case hardened. Springs are made of phosphor bronze and are amply long to prolong their life.

The bolt is recessed into door, eliminating the need to stoop or reach to bolt or unfasten door. This is done efficiently, silently and automatically by closing the active leaf of a pair. It is impossible for anyone to forget to bolt the inactive leaf of a pair of doors with this bolt. It never "forgets" to lock, thereby precluding the possibility of doors not being properly locked and also protecting the lock from damage by opening doors when locked as is the case with hand-operated bolts.

With this bolt the user gets the use of both doors of a pair, instead of one, as it is not practical to bolt or unfasten the hand-operated bolt. The bolt also makes it both practical and advisable to use narrow double doors instead of one large one in many cases, because it is easy to open both doors. The bolt can be used both at the top and bottom of door because there is no projecting part to interfere with proper rug clearance. The possibility also is eliminated of the bolt being accidentally dropped down to scar the floor. The only time the bolt projects below bolt of door is when doors are closed.

Further information on this bolt can be had by writing Mussa Bolt Products Company, 260 North Pasadena Avenue, Pasadena, or the Technical Editor.

NEW KRAFTILE BOOKLET

With an artistic appeal to the consuming public, the new issue of Kraftile's "Ideas for Kitchens and Bathrooms" is just off the press and is being distributed not only to prospective owners of dwellings but to architects, engineers, builders, contractors and tile dealers. Two half-pages in four colors feature installations. A kitchen design for a \$7500 dwelling by Frederick H. Reimers, Architect, makes attractive art for the first page of the six-page folder. Another attractive page shows a bathroom designed by Frederick L. Confer, Architect.

Two other widely known architects are quoted in the folder which carries their photographs. These are Mario Corbett, whose California homes have attracted national attention, "an enthusiastic admirer of Master Kraftile 6 x 9's," and Wilton Smith, of San Francisco. Mr. Smith considers Master Kraftile 6 x 9's "the smartest trend in wall tiling in the last twenty years."

Besides four-color cuts, the folder in featuring Kraftile colors "inspired by nature's tints and hues in the West," carries a group line sketches showing various types of installation. Patio, doorway, and other features are also depicted, as well as the handsome color swatches in life-like reproduction.

Editor's Note: This column is a regular feature of California Arts and Architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 2404 West Seventh Street, Los Angeles.

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The architect's one protection against this unfair attitude is to suggest adequate wiring at the time building plans are submitted. If he plans adequate wiring and the owner vetoes part of the job, the architect is cleared of any charge of negligence.

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CONVERSATION ON ART

(Continued from Page 14)

years have passed. Painting would be a poor thing indeed if nothing in technique, viewpoint, expression had been added since Rembrandt's day. Moreover, this is a different country, with different light, life has changed, every circumstance has changed. How could anyone sincerely paint like Rembrandt now?"

"I think I see what you mean."

"I knew you would. No, the past is gone. Scholars like me can dig it up and study it in painting, but for living men and women contemporary art alone can have in all sincerity real meaning. It expresses them and their lives and environment, it reflects their way of seeing and feeling and being, just as the Old Masters did for a pastime."

"But I don't like most of contemporary art."

"No, but there is no need you should. If you learn really to see it with understanding you will find some you do like, that has meaning for you."

"But do I have to like this wild 'artist stuff'?"

"No. Be honest with yourself. Learn to understand it and you have a right to reject it if you don't like it then. To hate it without knowing anything about it is not intelligent, after all."

"Then I can like this realistic art that you call conservative?"

"Of course. Always be sincere. But also insist on sincerity in art. The traditional point of view, that is to say, the continuing of the styles of the past almost unchanged, rarely is more than a mechanical imitation of what the older artists saw and felt and expressed both in content and technique. As imitation it is poor stuff. Only occasionally does an artist move naturally in a past style. No, the only thing is quality. You can learn to discern that in any style. Besides, not all contemporaries are Picassos. There are many styles in contemporary art that have quality. That art is a living, changing thing, a product of men's hands for the enjoyment and use of men, is the splendid thing about it. It is growing now as always. The art of the past is all classified and pigeonholed for us. Only in the art of our own time have we the fun of choosing quality and backing it with our confidence. That is the way in which we can contribute our part to its development and growth."

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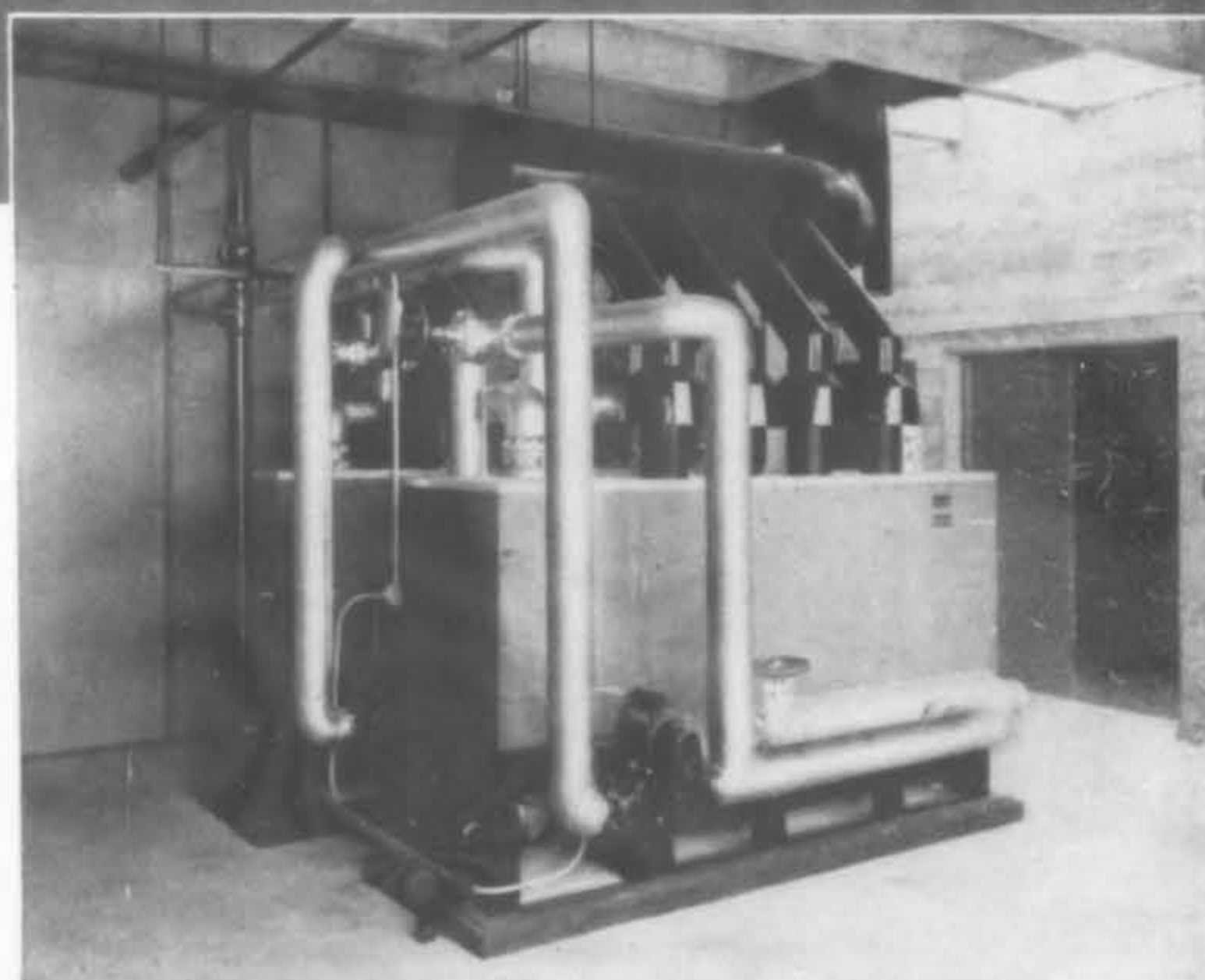


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ONLY to the uninitiated would this job seem topsy-turvy. Architects and engineers will recognize consistent advanced design: A 2,000,000-B.t.u., automatic gas heating plant, located "topside", delivering instant, even warmth... restful wall areas balanced against continuous windows... simplicity and strength throughout. ☆ The more modern your design, the more appropriate an *all-gas* installation. Your Gas Company invites free consultation.

Architect, Russell Guerne de Lappe; *Structural Engineer*, H. J. Brunner; *Mechanical Engineering*, A. H. Memmler; *General Contractor*, Dinwiddie Construction Co.; *Heating Contractor*, Air Conditioning of the Pacific.



LET **GAS** THE MODERN
FUEL DO THE **4** BIG JOBS

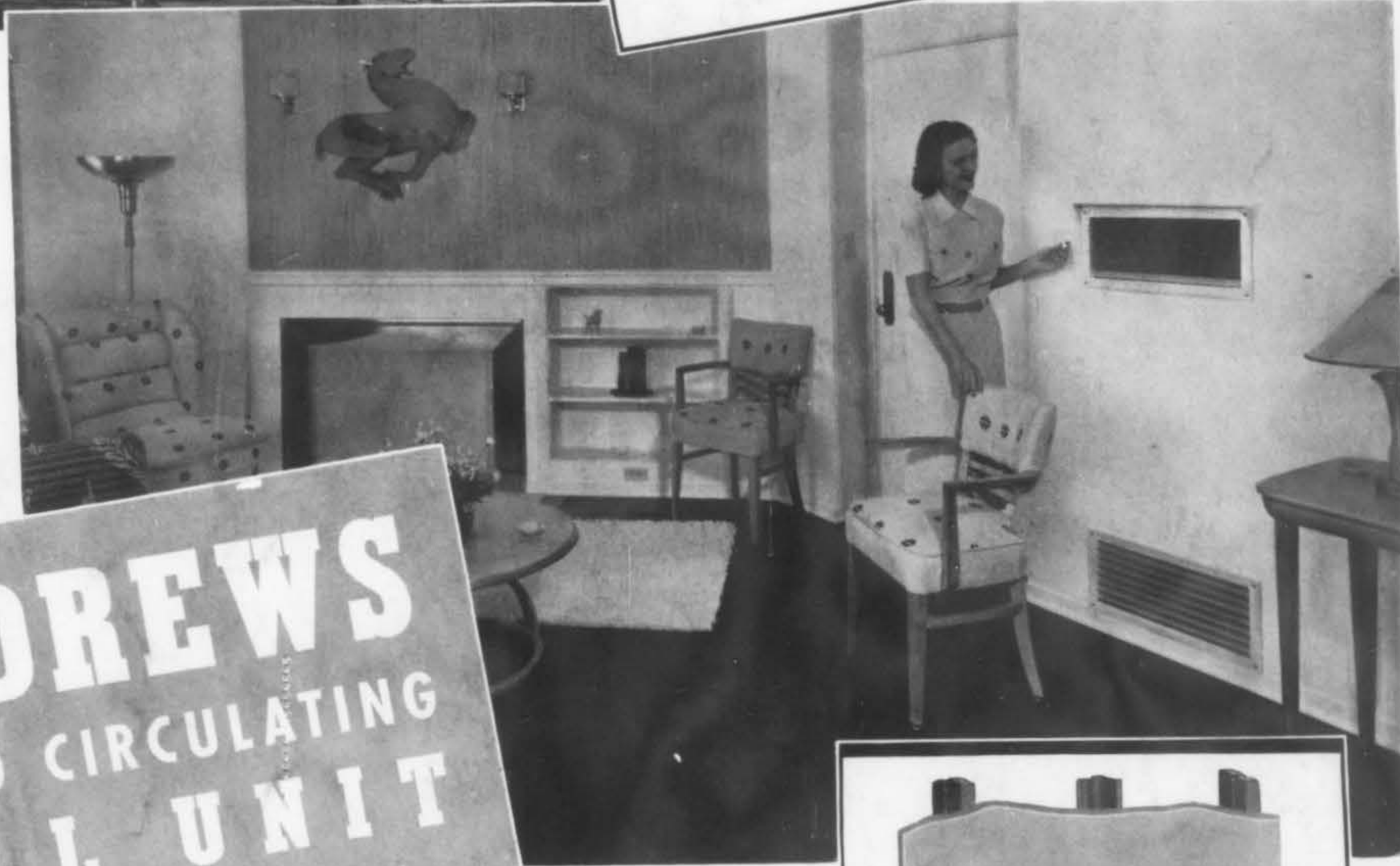
HOUSE HEATING ★ WATER HEATING ★ COOKING ★ REFRIGERATION



SHANGRI-LA

Located at Santa Monica, overlooking the Bay. Southern California's newest and most luxurious seaside apartment hotel sets a new standard for comfort and convenience and selects heating as modern as the building itself.

Constructed by the Tulsa-Santa Monica Company;
P. A. Gillespie, President;
C. D. Green, Manager.
Wm. E. Foster, Architect.



ANDREWS VENTED CIRCULATING WALL UNIT (BUILT IN THE WALL)

Here is a heating unit that complements the beauty of even Shangri-La's exquisite interiors—a unit that affords the efficiency and flexibility of a floor furnace, yet occupies no room space nor space below the floor level.

The Andrews Patented Wall Unit is revolutionary in design. It fits between the studding and, after venting, is plastered in. Only the louvre-type grilles are visible. Rock wool between heavy metal sheets provides complete insulation against heating walls. 36,000 BTU input assures ample capacity to deliver quick

heat directly into two adjoining rooms where the dual-face type of installation is employed.

Each unit is manually controlled by a four-stage valve that indicates on the dial exactly the height of the fire—High, Medium, Low, and Off—a convenience feature found only on Andrews Units.

Just as the Andrews Wall Unit exactly met the requirements of this Class A structure, so may this modern heating unit solve your heating problems. Write for literature explaining the many exclusive features of the Andrews Wall Unit.



Front view showing upper grille and remote control, burner, cast iron fire box, safety valve, pilot and pressure reducing valve. Unit furnished with metal lath, front and back, for plaster, with lap-over to be nailed to studding. Overall size: 52½ inches high, 28½ inches wide, 9¼ inches deep.

ANDREWS HEATER CO.

LOS ANGELES

1750 West Jefferson Boulevard; Phone PArkway 9157

SAN FRANCISCO

2231 Market Street; Phone HEmlock 2929