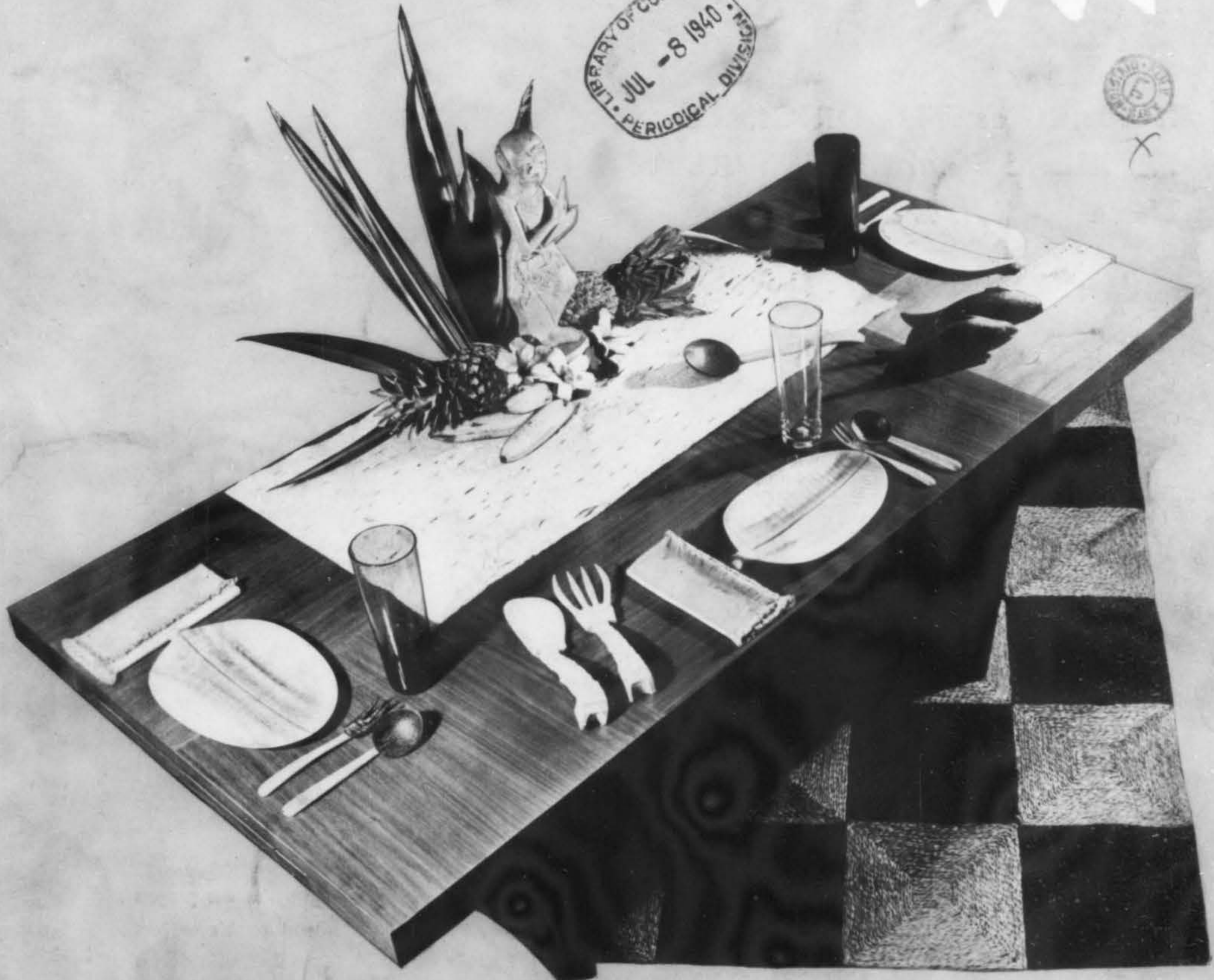


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AARON COPLAND

A Modern Minstrel

Aaron Copland is the minstrel of modern American music. He is a troubadour whose work sings of America wherever its folk-lore and drama are most expressive. He is an end-man, whose song-and-dance is the native tune, hewn from the native heart.

Like all good Americans, he went to Paris in the beginning. He was the first musician to receive a Guggenheim Fellowship in creative music. That was back in 1925, when Gershwin was using jazz rhapsodically and adding one more idiom to the musical language of consciously-awakening America. At the same time, without knowledge of Gershwin's excursions in Tin Pan Alley rhythms, a Frenchman, Darius Milhaud, was likewise weaving jazz into his music.

Copland was studying in Paris at the time of the first performance of Milhaud's "The Creation of the World," given as a ballet by Hans Borlin and his Swedish company. The Darius Milhaud work interested him. It followed his own line of endeavor—the use of the native idiom, folk, jazz, or work song. When the duration of the fellowship was up and he had to go out and make a living, there was no doubt in his mind as to his future course.

It would be American in spirit, modern in structure, utilizing all the technical innovations which have enlarged the scope of compositions from Debussy through Schoenberg. He has found his American music in its folk expression. To integrate this vast, sprawling, diverse and lusty voice into serious expression has not been an easy task. Somehow, inexplicably, we have developed a music noted for its lightness. The tradition is unassailable and meritorious, from Stephen Foster on down by light-operatic stages to Victor Herbert and Jerome Kern. This is a fine thing and expressive of our instinct for laughter and good cheer, says Mr. Copland. But when it comes to expressing this country in its own elemental feelings, in its own terms, he finds we have fallen short. Most of our past musical literature in this vein is alien, second-rate European and cannot compete with the finest works of this genre.

"The technical revolution in music did help to liberate the fundamental creative forces of our serious composers. Roy Harris and Charles Ives are writing music which could not have come out of any other country in the world today but America.

"You seldom hear composers today discuss their work as music. They speak of its opportunities for performance and the reaction of the public. The composer is no longer self-conscious about his work, nor does he feel that he is looked upon as a queer duck, something to be tolerated by fashionable patrons. He has sunk his roots deep into the American soil and he knows that he must be close to the things that matter as much as other contemporary artists. He is anxious to awaken the other contemporary artists. He is anxious to awaken the feeling for native music and therefore is seeking the largest audience he can find."

The two fields which offer the American composer the widest scope for his work, Copland claims, are the radio and the phonograph recording. The listener can dial in on music, without having previously heard the name of the composer, and unless he likes it, will shut it off. This allows the newer names in music to compete more honestly with the accepted masters. Mr. Copland finds the one-performance patronage, so often given a new work by the larger symphonies, disappointing. It must be played oftener before a final decision as to its merit can be made.

"The concert stage to me is the least satisfying method of bringing the best of modern American music before the public. The phonograph allows one to hear a piece over and over again. Also, recordings are played so often on the air. Modern composers could do much for their cause could they work out some plan whereby more of their work could be recorded.

"There are some composers who still believe they are writing down when they do not write for the concert stage. I thoroughly disagree with this viewpoint. To write with the radio mass-audience in mind, you must first of all write directly and simply. To do this and to still put out a good piece of work is a major accomplishment. Sometimes a work aimed exclusively at the sacrosanct of Carnegie Hall falls short of anything but pretense and rhetoric." (Continued on Page 46)



EDITH HAMLIN

Edith Hamlin's two six by thirty foot murals in Mission High School, San Francisco, reveal her grasp of order in space-form-area so essential to mural design. These murals are two of the major works in California executed in egg tempera with breadth of design and subtlety of color. The painter has used to the full the decorative possibilities of this difficult medium.

From one point of view, Edith Hamlin is an anachronism; in a country conditioned to ballyhoo she has given little thought to promoting her talents. She has produced—and ably—on paper, on canvas, on gesso panels, on plaster—and said nothing of it. In addition to her graceful floral designs and rather thoughtful landscapes, her murals are placed upon the walls of private homes, the Coit Tower of San Francisco, post offices in Tracy and Martinez, California; Mission High School, San Francisco, and two panels in the new Department of the Interior Building, Washington, D. C., on which she assisted.

It is interesting to trace from girlish beginnings, in romantic decorative landscapes, the steady growth of her expression of form as it reveals contour and character; of tone as it controls color; of design in terms of space relation.

As one of California's younger women painters she may be looked to for other and yet more interesting developments.



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THE CALENDAR

ART

LOS ANGELES COUNTY MUSEUM. Exposition Park: Old Masters from 1939 World's Fair, July 5 to September 15. Otis Art Institute: July 1 to 31. A. Zangerl; one-man-show: July.

San Diego

FINE ARTS GALLERY, Balboa Park: 12th Annual Southern California Art Exhibition (Oils, water colors, and sculptures). July 7 to August 31.
PHOTO ARTS BUILDING, Balboa Park: Photographic exhibits. Month of July.

San Francisco

CALIFORNIA PALACE OF THE LEGION OF HONOR: Nineteenth International Watercolor Exhibition (circuited by the Art Institute of Chicago) through July 14; portraits by Dorothy E. Vicaji, opening July 15; oils by Marsden Hartley, July 15 to July 31; watercolors by Maria Izquierdo and Raul Uribe, July 15 for two weeks.

SCHAEFFER GALLERIES, 1155 California Street: Pablo Picasso, drawings and watercolors, June 27-July 31.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: The Exhibit of the Telesis Group will be held in the South Gallery July 27 through the month of August.

PALACE OF FINE ARTS, Golden Gate International Exposition:

ART IN ACTION, a continuous four-months' show revealing technique and methods of art on a vast scope,

DIEGO RIVERA, for the duration of the Fair, will work on a huge fresco.

OTHER ART DEMONSTRATIONS, including a large mosaic depicting great figures of science. Sixty artists participating in demonstrations in painting, sculpture, prints, ceramics, and metal.

LIVING CALIFORNIA ART. Three large shows of oil paintings, water colors, and prints by Western artists.

ART IN USE. Several units showing how modern art can fit into the furnishing scheme of homes and budget apartments. Helen Bruton, the California artist, is head of the Art in Action Division.

CALIFORNIA ART IN RETROSPECT, covering the period from 1850 to 1915. Bruce Porter, Gottardo Piazzoni, and Professor Eugene Neuhaus, experts in early California art, art working on this part of the show.

OLD MASTERS. Works by Titian, Tintoretto, El Greco, Velasquez, Goya, Rubens, Rembrandt, Frans Hals, and many others. Dr. Walter Heil, Director of the de Young Museum, is head of this division.

MASTER DRAWINGS. One hundred old master drawings form a priceless section in the old master exhibit.

SOUTH AND CENTRAL AMERICAN ART. Dr. Grace L. McCann Morley, Director of San Francisco Museum of Art, has secured seventy-five paintings by modern artists from Chile, Peru, Ecuador, and Colombia. Thomas Carr Howe, Jr., Director of the California Palace of the Legion of Honor, has gathered from Mexico the largest exhibit of its kind ever held in the United States.

PAGEANT OF PHOTOGRAPHY. A unique show of photography under the direction of Ansel Adams and T. J. Maloney.

MINIATURE ROOMS by Mrs. James Ward Thorne are again included in the Fine Arts show, with thirty entirely different rooms.

ARCHITECTURAL EXHIBITION. The Fine Arts Committee with the cooperation of the American Institute of Architects and State Association of California Architects are presenting a pertinent exhibition of Architecture, Planning and Housing. Ernest Born is Chairman.

PRINTING SHOW. 500 books of the finest presses of the world are on display. The exhibit has been arranged by the Roxburgh Club with Morgan A. Gunst, Chairman of the Committee.

ART APPRECIATION. Dr. Grace L. McCann Morley heads the Art Appreciation Division of the Fine Arts Show and has planned a number of educational features. Kathrine Field Caldwell again heads the Lecture Division.

PICASSO EXHIBITION—Picasso, Forty Years of His Art, the great exhibition from the Museum of Modern Art, will open at the San Francisco Museum of Art on June 26 to be shown through July 22.

M. H. deYOUNG MEMORIAL MUSEUM. Classic and Romantic Traditions in Abstract Painting—June 17—July 4.

The American Federation of Arts will hold its first far-Western meeting in San Francisco starting on July 11 and continuing through the 13th.

Los Angeles

LOS ANGELES PUBLIC LIBRARY: Art exhibit for month of July in Lecture Room, Central Library, 12 noon to 4:30 p. m., Mondays through Fridays. July 1-15, portraits of the Presidents; July 16-31, Dobinson Collection.

FOUNDATION OF WESTERN ART: Third Annual Review of California Art. A collection of prize-winning paintings in oil and watercolors, selected from annual exhibitions of various California museums and art associations during the seasons of 1939 and 1940, June 17 to July 20.

ANNOUNCEMENTS

WILD FLOWER areas are now confined to the heights and mountain slopes but in the Lompoc Valley the commercial fields provide scenes of shifting color into October. Here the flowers are raised for the seeds and acres of color repay the visitor. From Santa Barbara an entertaining trip is provided by following a map furnished by Frank J. McCoy of El Encanto Hotel, which suggests a drive to Santa Clara Inn for luncheon, with a visit to the seed farms between Santa Maria and Guadalupe, thence by the inland highway, skirting Orcutt, around the hills to Lompoc. The trip may include a visit to the Mission of La Purisima Concepcion, interesting in itself, and where the garden shows the same flowers and type of planting as that of the original garden.

GARDEN TOURS, now in the fifteenth season at Santa Barbara, provide a Summer Season to continue on Fridays, June 28 through September 6. The tours leave Recreation Center, Carrillo and Anacapa Streets, at 10 a. m. and 2 p. m., with a guide, each day of the tours.

OLD SPANISH DAYS again reign at Santa Barbara, August 14-15-16-17. The famous "Historic Parade" is seen on Thursday afternoon, forming uptown, and proceeding down State Street and thence west along the ocean front. Passing in review are Indians, soldiers, miners, followed by flower-trimmed floats, carrying Spanish orchestras and singers. Stage coaches, ox-carts and many vehicles of other days are filled with descendants of the pioneer families, while each section is marked by the beautiful horses, owned and bred in the vicinity. A pageant play is given each evening at the County Bowl, and a dance festival is presented at the sunken gardens of the Court House on Friday afternoon. The Fiesta play is also offered at the Lobero Theater each evening and Saturday matinee.

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MYRA KINCH brings her dance group to the Sunset Auditorium, Carmel, June 22, for a single performance, under the Denny-Watrous management.

ALEC TEMPLETON, pianist, provides a program, July 3, at the Sunset Auditorium, Carmel, managed by Kit Whitman.

HORSE SHOW at Santa Barbara, Pershing Park arena, July 30-August 4, draws entries from the best stables of the country. Harry S. Russell is president of the Horse Show Association, with Sam E. Kramer as manager. SUMMER SHOW SERIES, given at the Civic Auditorium, Pasadena, and arranged by the Department of Recreation, provides the following programs:

- July 3, Puppet Show and two one-act plays.
- July 10, "Hansel and Gretel," junior play.
- July 17, "Tinder Box," junior play.
- July 24, "Meglin Revue."
- July 31, Annual Indoor Circus.

August 7, "Magic Piper," musical production.

August 14, Annual Dance Pageant.

August 21, Talent Show Finals.

Each show is accompanied by music, either an orchestra or band selections. There is no admission charge.

SONOMA announces the annual Rodeo, June 22-23, with all the usual excitement of these events, bucking horses and swift-moving cattle.

THEATER NOTES

THE PLAYHOUSE at Pasadena prefaces the Midsummer Drama Festival period, June 24 to August 17, with two plays, showing one week each. Matinees on Saturday, no performance on Sunday. Gilmor Brown is production director and Charles Prickett is business manager. The schedule is:

June 24-29, "Quality Street," by James M. Barrie, opens the Festival

July 1-6, "The Professor's Love Story" continues the Barrie cycle.

July 8-13, "Dear Brutus" is a milestone in drama.

July 15-20, "The Little Minister" recalls the charm of Maude Adams.

July 22-27, "Mary Rose," occasionally called Barrie's masterpiece.

July 29-August 3, "A Kiss for Cinderella" delights young and old.

August 5-10, "Admirable Crichton," a question of caste and castaways.

August 12-17, "What Every Woman Knows" is literally the gist of it.

Festival Breakfasts are held in the Patio each Wednesday morning during the Festival, and an interesting series of Sunday evening lectures is given by authorities on Barrie and his work.

CARMEL PLAYERS, under the direction of Chick McCarthy at Carmel, announce production schedule for the summer series as follows: "Kiss the Boys Goodbye," July 25-26, August 9-10; "Peter Pan," August 22, 23, 24, 29, 30, and September 1; "The White Steed," September 27-28-29.

MEXICAN PLAYERS, at the Padua Hills Theater, near Claremont, diversify their programs of folklore with dance and song. Opening June 12 and running for a month or more is "Calle de Beso," a comedy laid in the State of Guanajuato. The "Jamaica" or gay outdoor carnival, featuring many Mexican games, is held in the patio garden following the play.

SHAKESPEARE FESTIVAL is held at the rebuilt and beautified Forest Theater at Carmel, opening with "Macbeth," July 27-28-29, and with "Twelfth Night," August 1-2-3.

FOREST THEATER at Carmel, having been rebuilt and redecorated, celebrates the 30th anniversary of its existence by the production of "Fandango," by Charles K. Van Riper, July 5-6-7. The setting and story are local, given by a local cast and director.

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THE RED GATE PLAYERS, the troupe of Chinese Shadow Players, who give the address of New York and Peiping, China, may be seen for the second summer in Old Chinatown, Cameron Alley, San Francisco, presenting those fascinating "Shadow Plays" so popular last year.

CURRAN THEATER, San Francisco, offers "Oscar Wilde" with Laird Cregar in the title role, for a two weeks engagement, opening June 17. The play ran many weeks in Hollywood.

CALL BOARD THEATER, Los Angeles, revives interest in the Oscar Wilde plays with "Lady Windemere's Fan," June 19.

MUSIC

MIDSUMMER NIGHT SYMPHONIES are announced for San Diego, to be given in the Ford Bowl, Balboa Park, on Tuesday and Friday nights from July 12 to August 13, with Nikolai Sokoloff conducting.

SAN FRANCISCO SYMPHONY ORCHESTRA presents seven concerts in the Treasure Island series, featuring the following guest artists and conductors: June 18, Jan Peerce and Miriam Solovieff, with Pierre Monteaux conducting; July 2, Gladys Swarthout, with Monteaux; July 16, Alec Templeton, with Monteaux; July 30, Lily Pons and Andre Kostelanetz, as guest conductor; August 13, Lauritz Melchior, with Bruno Walter conducting; August 27, All-American program, with Oscar Levant, and Meredith Willson conducting his own composition; September 10, Jeanette MacDonald, with Gaetano Merola as guest conductor.

AT THE HOLLYWOOD BOWL the 19th season of Symphonies Under the Stars opens July 9, with Lawrence Tibbett as the soloist. Conductors for the summer are Bruno Walter, John Barbirolli and John Szell for symphony nights; Albert Coates, Jose Iturbi, Richard Lert, Henry Svedrofsky, Vladimir Bakaleinoff, David Broekman and Edwin McArthur for solo and feature nights. Soloists engaged are: Baritone, Lawrence Tibbett, Paul Robeson and John Charles Thomas; tenor, Lauritz Melchior; soprano, Grace Moore, Lily Pons, Kirsten Flagstad and Gladys Swarthout; violinist, Mischa Elman; pianists, Vladimir Horowitz, Jose Iturbi, Oscar Levant, Bartlett and Robertson, and Alec Templeton. "Ballad for Americans" will be the principal feature of Paul Robeson's concert. The Hall Johnson singers will support Robeson, the Philharmonic Orchestra will be conducted by Broekman.

MUSICAL FESTIVAL of the summer season at Santa Barbara is held at the County Bowl, which has undergone changes and improvements, particularly the approach and the lighting. The programs open July 20 with the Copelia ballet of San Francisco, accompanied by an orchestra from Los Angeles. John Charles Thomas, baritone, and a chorus of seventy singers presents the August 10 concert. The final concert, August 31, is given by Helen Jepson, soloist, and Bronsky and Babin, duo-pianists.

MARIN MUSICAL CHEST continues the summer series on Sunday afternoons at Forest Meadow on the campus of the Dominican Convent in San Rafael. Lawrence Tibbett gives a song recital on July 14. And a presentation by the San Francisco Opera Ballet, September 12.

CHAMBER MUSIC CONCERTS mark the summer session at Mills College. Opening June 23, the Pro Arte Quartet is scheduled for twelve concerts, six on Sunday afternoons and six on Wednesday nights.

DOMINICAN CONVENT of San Rafael provides two series of chamber music offerings. A trio, Robert Pollak, violinist; Luigi Silva, cellist, and Carl Fuerstner, pianist, is heard in six concerts, opening June 23 and continuing on four successive Sunday afternoons. The Coolidge String Quartet gives the other series on six Tuesday nights, between June 25 and July 30.

STANFORD UNIVERSITY sponsors concerts by Sylvia Lent, violinist; Warwick Evans, cellist, and Gunnar Johansen, pianist, in a series of four concerts, August 6, 9, 13 and 20.

Carmel's Sixth Annual Bach Festival, July 15 to July 21, presented by Denny-Watrous, producing managers. Gastone Usigli, conductor; John Burr, Madeline Currey, Virginia Short, assistant conductors.

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ART

SAN FRANCISCO

The Fine Arts Building at the San Francisco Fair is full of exciting things, and the questions have commenced — "Have you Botticelli's 'VENUS ON THE SHELL' this year?" "Where are the most expensive pictures?" and "Where can I find Dali's 'CONSTRUCTION OF A SOY BEAN?'" The Active Arts section is busily getting under way. So much is to be seen that it is impossible to do justice to the collections at this early date — and so we will leave detailed description until the next issue.

In the meantime San Francisco galleries have interesting shows. Luis Alberto Acuna, a Colombian artist, has two rooms of paintings, drawings and sculpture at the San Francisco Museum which are unusually satisfying. The first impression is of gleaming brown flesh disposed in a carved and colored world of great sculptural solidity. Gods and goddesses of the Chibcha Indians, Christ and the Virgin, present day Indians, shine from the walls in rich somber colors, architecturally composed and apparently carved from some material resembling colored stone. This stonelike quality is increased by the technique, small dabs of paint over a dark ground color. It is interesting to observe that the few pieces of sculpture shown are less plastic in effect than the paintings.

The aim of four American Abstract Artists, as stated in the accompanying descriptive matter, is among other things to choose forms "which cannot possibly suggest any representational significance." However that may be, as pure decoration these pictures are quite successful. A preoccupation with texture leads to the use of wood, paper and corrugated board as well as paint — the four artists are Charles G. Shaw, George Morris, Albert E. Gallatin, and Susie Frelinghuysen.

In the next gallery are surrealist paintings by Yves Tanguy. The titles of these pictures are more provocative than the paintings themselves which tend to a certain sameness — hard sharp forms with edges shading to black, against backgrounds of horizontally striped pale color. The titles, however, are intriguing — "Street With Lips," "If It Were," "The Sun of My Head Is of All Colors."

Charles Surendorf has a room of large watercolors of Tahitian scenes. He is also exhibiting at the Bright galleries, woodcuts this time, likewise of Tahiti. His watercolors especially have a pleasant quality of light and air.

Also at the Museum are paintings and drawings by Jack Wilkinson and Una McCann, young San Franciscans whose work is startlingly alike. Both show landscapes of Italy and France, done in grayed colors and vaguely suggesting Cezanne and his contemporaries, quite capably done and full of mood. It will be interesting to see what emerges when the European influence wears off a bit.

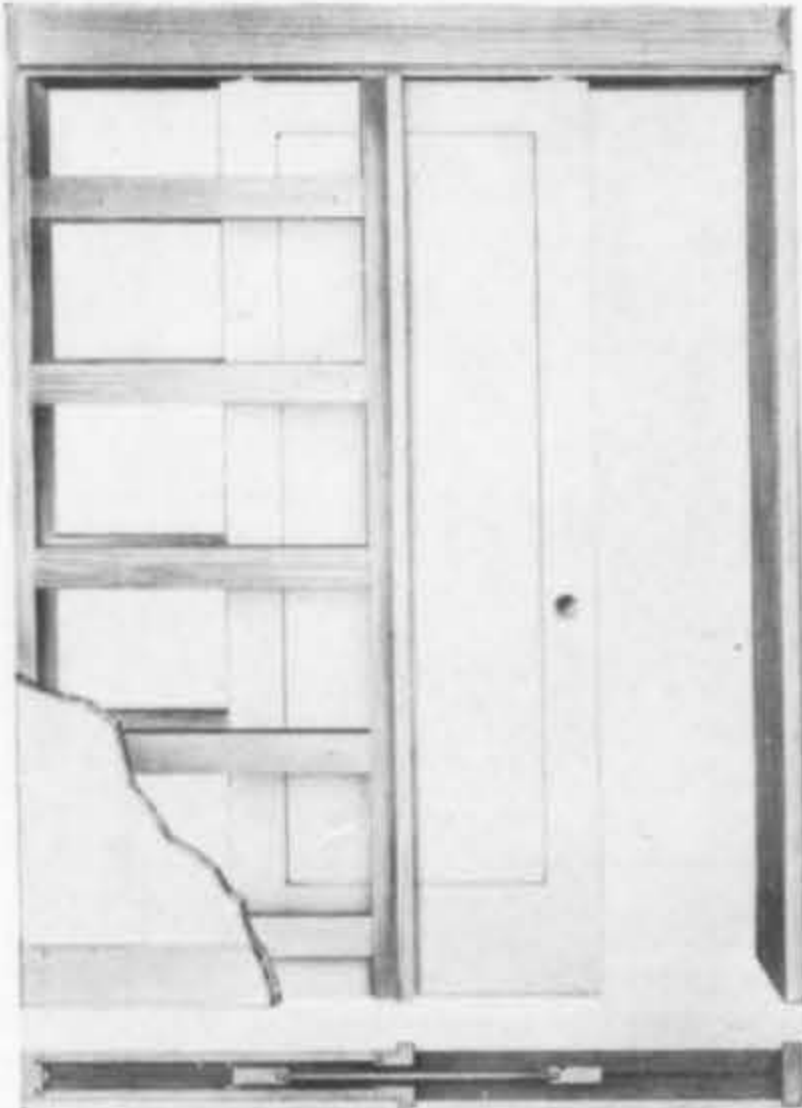
Fay Morgan Taylor shows watercolors of large landscapes vigorously handled. "Storm," "Chapultepec," "Near Mexico City," and "Mexican Bazaar" were especially good, although the color quality of the Mexican landscapes was almost the same as that of the San Francisco sketches—it would have been interesting to see more feeling for the different qualities of light also, but perhaps these things are not too vitally necessary.

The large hall is full of beautiful tapas, and there are several separate paintings worth seeing—among them "Peasant Dinner" by Chagall, a beautiful large watercolor landscape by William Gaw, a Berlandina flower piece, and a tapestry copy of a painting by Roualt which is remarkably faithful to the original, thereby raising the question of how far one medium should go in copying another—but more of that another time. D. W. P.

LOS ANGELES

The fuss and furore over the major art exhibitions at the Los Angeles County Museum have rather obscured the quiet but steady expansion of the permanent and long-time loan collections there. For many years the pioneering Preston Harrison Collection was the lone promise of what the Museum might become. Now, within a few months, galleries have been opened showing the Paul Rodman Mabury Collection of paintings, the Bella (Continued on Page 10)

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Mabury Collection of Japanese lacquers, the Mary D. Keeler Collection of paintings, all a permanent part of the Museum's collections.

Furthermore, what might be labeled "current and choice" is the Aline Barnsdall Collection now on exhibition for an indefinite period. The collection is French, modern, and filled with the names of such artistic lions as Picasso, Matisse, Bracque, Gauguin, Utrillo, Renoir, and Monet.

The chameleon-like virtuosity of Picasso is shown in three utterly unlike works: one, a very early painting that, disconcertingly enough, is done in the Impressionistic manner; another, a charming, terse little Riviera scene that is expert juggling in line and color; and last, a bathing beauty of the chromium pipe era. The Matisse breaks all the copy-book rules about color harmony and, as usual, the results are ravishing. Matisse's iconoclastic originality in the use of color and his accuracy in hitting the completely right tone are unequaled among the moderns. Bracque's use of the Cubistic tradition is seldom equaled even by Picasso, and here is a "Still Life" to support such praise.

However, Monet and Utrillo are the stars of the show.

The Monets reveal the changes in the style of an artist preoccupied with painting light and atmospheric effects. His talent moves from the solid form in "Normandie Farm, 1888" to the blur of light on water in "Waterloo Bridge," done in 1902, but always the principal factor is light itself. The steamy clouds of smoke obscuring the black locomotives in Saint-Lazare Station fascinated him in 1877. In 1884 he painted "Boats at Etretat" with sweeping brush-work and powerful color, varying his technique to give the difference in light reflected from the sparkling waves and the solid planes of the boats, but the "Cliffs at Etretat" are bathed in delicate haze. "Springtime 1887" has atmospheric depth in its color. Then the "Waterlilies" of 1899 and the views of "Vetheuil" in 1901 give the broken color technique that amounts almost to pointillism.

Utrillo, in contrast to Monet, paints the inner life of things rather than their outward appearance. His streets give the illusion of being deserted even though stray pedestrians wander through them, but the buildings have that quality of life that houses take on in an unfamiliar light or early of a Sunday morning.

The point of all this is that if you would like a glimpse of the art movements of the years just past, once shocking but now respectable art history, or if you would like to forget the present turmoil by looking at the great and quiet art that came out of the blood and thunder of the Renaissance, drift through the permanent collections of the Los Angeles County Museum. Louise Ballard.

ART AT THE GOLDEN GATE INTERNATIONAL EXPOSITION

A journey through the Fine Arts Building at the Golden Gate International Exposition is a rich experience, this year as last. Those who saw the show of 1939 regret the absence of several favorites such as the Pacific Cultures wing and the masterpieces from European collections—but this year's exhibition has so many new things and is so vital that regret soon changes to enthusiasm. Much dead wood has been removed and the new growth includes such beautiful things as the large collection of Master Drawings brought together by Annemarie Henle of the Schaeffer Galleries, the Active Arts Section and the exhibition of fine photography.

Mr. Timothy Pflueger, general director, and Miss Helen Bruton, director of Active Arts, have done a fine job of presentation. In this one building are exhibits, and splendid ones, representing almost every field of graphic and plastic art, so arranged that one may either browse at will or be treated to a comprehensive course on Art from idea to masterpiece. If this is your aim, Charles Lindstrom presents a fine room of graphic analysis entitled "What Makes Art Work" for the benefit of those puzzled by the apparent—but only apparent—discrepancies between representational and abstract art.

From this very clear beginning one may enter the Active Arts section and see art in the making, demonstrated by prominent artists including the Mexican painter Diego Rivera, at work on a large fresco on one end of the room. After this experience the galleries of Old Masters and New take on added significance from a more intimate knowledge of some of the mechanics involved in their creation.

These galleries contain great treasures. In the right wing of the building are the Primitives and Old Masters, all assembled from private collections, galleries and museums of this country by Dr. Walter Heil. Here are two beautiful small panels by Sassetta, done in

tempera and illustrating episodes from the life of St. Anthony. They are lovely in color and designed with the architectural validity so often lost in the art of later periods. One has only to turn from these to, for instance, Carlo Dolci's "Blue Madonna" in one of the later rooms, to see this loss of concern with abstract values and the shift of emphasis to sentimentality.

Spiritual brother to the Sassetas is a little panel by an artist of the XV century known to this age only as the Master of the Book of Hours of the Duc de Berry. The delicate pinks and mulberries of the robed figures around the sepulchre of Christ are still fresh and beautiful. So also are the colors of that *piece de resistance*, "The Wedding Dance," by Pieter Breughel, and the early Italian Madonnas.

A list of the fine paintings in these rooms would fill this column. The roll of painters from each period is by no means complete, but among them are enough famous names to be satisfying. There are Lippo Lippi, Perugino, del Sarto and Luini, Titian and Tintoretto and Veronese, among the Italians—two El Grecos—some Goyas, including one of the Duchess of Alba—and among the northern artists, Van der Weyden, Cranach, Van Cleve, and Mostaert, several Rubens's, and three small rich portrait heads by Rembrandt—also, of course, a selection of the popular portrait painters of England and France.

The rooms of Master Drawings are a treat. There are wonderful things from Jean Fouquet to the Post Impressionists, inclusive. Here are Durer and Rembrandt, Blake, Ingres, Toulouse Lautrec, da Vinci, Degas, Van Gogh—to mention only a few. There are silverpoints, pen drawings, wash drawings and chalk, watercolor and brush.

In the center of each wing is a fine collection of moderns, American and European, better on the whole than the modern section last year. Nearly everyone is represented, and generally by very good examples. The California artists have a show by themselves in the Active Art section. There are a few surprising omissions and equally surprising inclusions here, but on the whole it is a good show.

One of the astonishing things about the entire exhibition this year is its scope and range. There is a large section devoted to fine printing, including examples from the famous Gutenberg Bible to the work of present-day printers including the California presses. In keeping with the Action theme which runs through the entire building this year, a hand press formerly used by William Morris' Kelmscott Press will be operated from time to time.

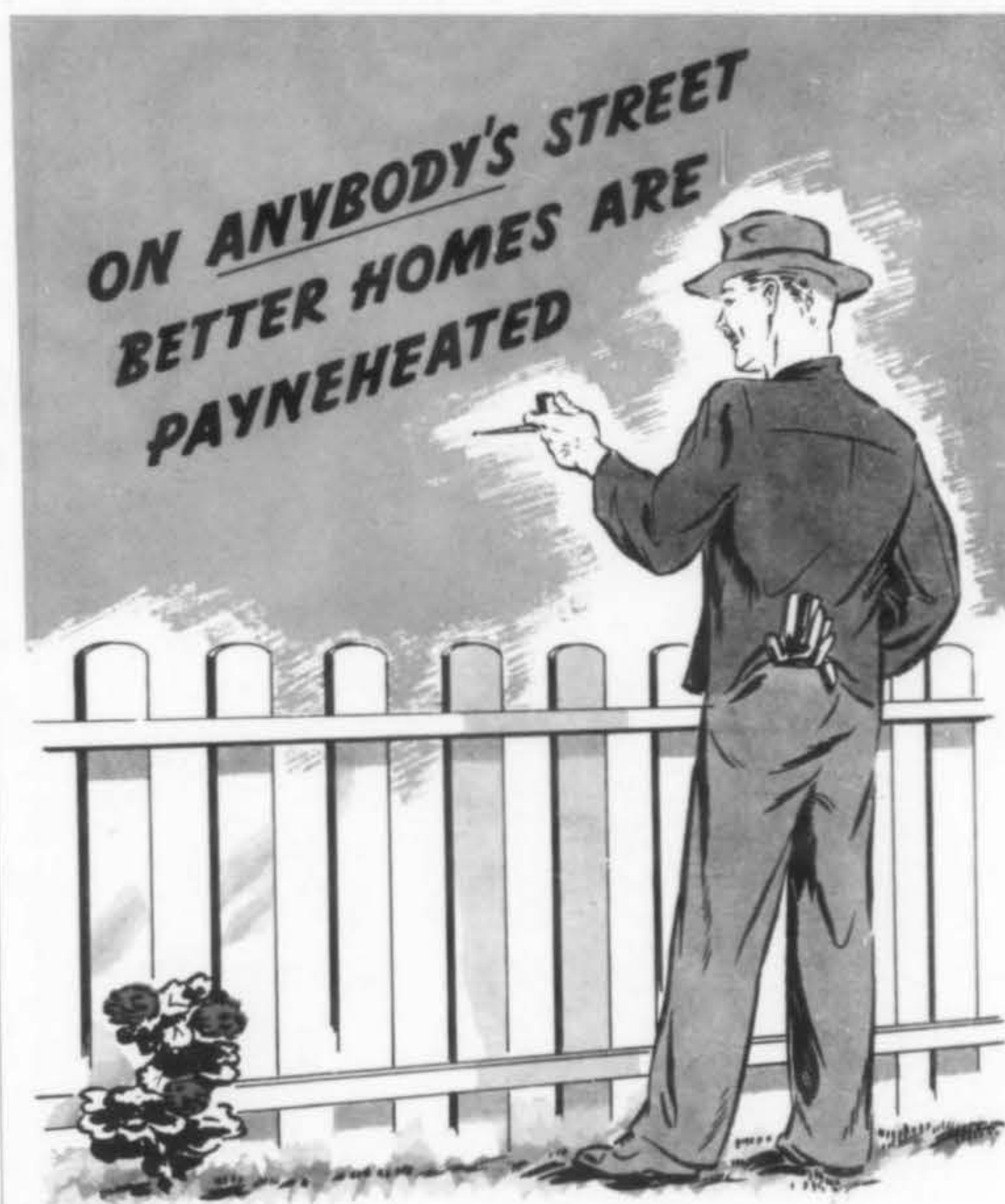
From books and multiplication of illustrations by means of printer's ink, the next step logically is to photography—and here again Ansel Adams has assembled a fine show. Here again a medium is shown not in isolated examples but in its relation to a culture and in its chronological and technical development. Early examples of photography are shown, the daguerrotype, the ambrotype, the first experiments with the moving picture. There are a set of early westerns, some of Brady's Civil War pictures and Lincoln portraits, several documentary series, and at present a fine show of Westons—first of a changing exhibition of the work of outstanding contemporaries. Microphotographs and X-ray represent excursions into fields beyond the range of ordinary vision.

To complete the relating of photography to use there are stills, costumes and props from moving pictures, old and recent, and also films are run twice daily. The series started with records of Bernhardt and Rejane and continues to present-day productions.

Architecture fits itself nicely into the museum picture with a setup showing, besides fine photo murals and blue-prints of houses by well-known architects, models of housing projects, building materials and a movie, "The City," which brings into startling contrast living conditions in poorly housed sections and in areas properly planned and built. This film is well worth seeing.

At least two-thirds of those entering the Fine Arts Building visit the Miniature Rooms of Mrs. James Ward Thorne. These tiny rooms, exquisitely done and in perfect scale, have an endless fascination for almost everyone. Not a little of their charm is due to the lighting which creates a surprising feeling of reality, and to the intriguing glimpses of charming gardens outside with such details as a set of ninepins waiting for a player, and garden paths through which the imagination wanders.

Of course only those hardy souls blessed with tireless limbs and immense capacity for absorption can see all this array without complete exhaustion. The best plan is to come often and absorb comparatively few things at a time, but thoroughly. D. W. P.



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Notes in Passing

● We are finding it rather difficult to like the world very much these days. With everyone else, we dread waking up to each new morning's sickening headline. But the clashing of the armies isn't the terrible thing. That seems to be a business that they at least pretend to understand. It's the people that choke the roads in their flight from the horror. It's the old women and the children. The children mostly—with their stricken faces and their hunted eyes that have seen unspeakable terrors. If they are spared to grow up at all, what kind of people can they be? What kind of a world will they want after what they have seen of the one created for them.

What madness has been loosed upon the children of half the world? They are like the old now. The empty, the destroyed, the bereaved. What bright new world can rise from the lives of broken children? How can their minds and hearts and hands, fumbling pitifully in the wreckage of our destructive madness, find a bright talisman by which to live? A long time ago Tess Slesinger wrote an article in behalf of a Christmas fund for the children of Spain. She ended it with words that are hard to forget:

"Christmas and children and bombs. Bombs and children and Christmas. What an obscene combination of words."

● In times like these a second visit to "Meet the People" might brighten you up a bit. There is still the sharp gaiety of "Elmer's Wedding Day" and the delightful absurdity on "How Movies Are Made." But best of all there is that song about the "Bill of Rights." It's a kind of flag-waving that seems good and right. It's something to hang on to. It makes you feel warm and happy. It makes you want to turn in your seat and say to your neighbor, "Look. That's what we meant. That's something worth fighting for, isn't it?"

● The A. I. D.'s, under their past and present presidents, Harold Grieve and Carroll Sagar, have just finished a magnificent job for the Red Cross. Their auction, starting with a few old dishes and a discarded hair piece, ended up with the finest selection of furniture and silver and first-rate art seen here in a long time. There was much high and spirited bidding as the money flew from purse to platform in amazing amounts. A good thumping three thousand came in the first night. That money, where it's needed most, means bread and bandages. That money means life to a few—oh, so few—of the broken and stricken people. And more is needed. Much, much more.

● The Maurice Evans production of "Richard the Second" was one of the most exciting and gratifying of the season. But more than that, it was for us a strange, a weird experience. We had arrived early. Standing outside the theater we listened to the newsboys shouting the fall of the Chamberlain government. We bought the paper and read the headlines. And the debate in Commons; the defense, the recrimination, the shouts of "Go! Go!" We went into the theater and the play began, and then, by some uncanny adjustment of the time machine . . . it happened. Old John of Gaunt, dying and cursing the arrogant and epicene Richard, had a speech that reached out and smacked the audience right between the eyes. The headlines might have been written from that speech. It had the immediacy of a radio bulletin. If it had been a speech made upon the floor of Commons a few hours before it could not have been more pertinent to the desperation of modern England. And all this out of the mouth of a man hundreds of years dead. It was a tremendous and unbelievable moment that left us all blinking. Find yourself a copy of that play, read that speech aloud and be prepared to run and hide.

● And now comes the Picasso show in San Francisco, where art is having a busy summer. The Artists in Action section of the fair is providing a really exciting public exhibition. Rivera is obviously licking his chops in contemplation of the huge wall space allotted him. Sticks and stones are being molded into strange and beautiful shapes and the world which is being made there is a good world to see. In the south there is an excellent modern museum exhibit at the Pottinger Galleries in Pasadena, and the hope of a fine Bowl season is something for the near future.

● In the recent past the Hollywood Print Rooms showed a collection which we hope no one missed. It was a comprehensive showing of

the work of Käthe Köllwitz. We quote the words of Romaine Rolland:

"The work of Käthe Köllwitz is the greatest poem of this age in Germany, a poem reflecting the trials and suffering of humble and simple folk. This woman with her great heart has taken the people in her mothering arms with sombre and tender pity. She is the voice of the silence of the sacrificed."

Käthe Köllwitz is 73 years old and growing blind. Nothing has been heard from her for a long time now—no one knows whether she is alive in the tenements of Berlin, or dead. A few months ago she was in a concentration camp, but there were rumors that public clamor became so insistent that it forced her release.

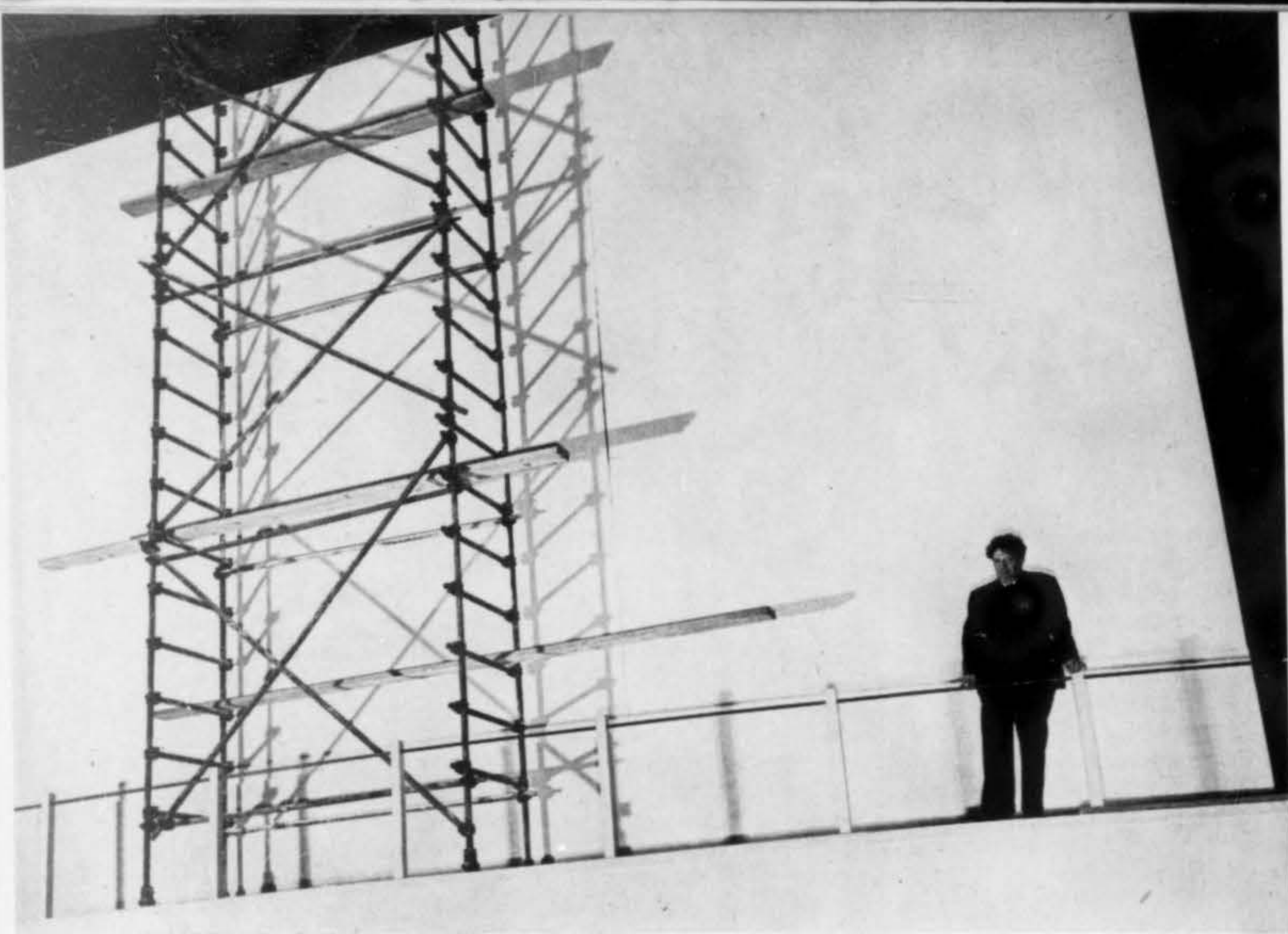
And so the greatest woman artist of modern times is silent . . . is lost.

There is nothing very pretty in the work of Käthe Köllwitz. There are those who are embarrassed by it and many who cannot look upon it without distinct discomfort. They turn their eyes away from the bitterness and the hopelessness of the faces and figures of the poor, the bereaved, the dispossessed. For forty years Käthe Köllwitz lived in the "Northeast Quarter" of Berlin. She saw the slum women breaking beneath their burdens, the men beaten into despair. She saw the terrible agony of frustration, the angry protest of the enslaved, rising in helpless fury. She saw their empty hands slashing out, their bodies torn and crumpled by the military. She saw the women weeping in little houses—and the frightened hungry children. All this she carved and etched into the stone and into the wood so powerfully that all her life she has been singled out for persecution. The horrible truth of the starving, broken poor shrieks from every line of her work. Käthe Köllwitz was dangerous. She told the story of the oppressed too graphically.

In 1898 she was awarded a gold medal for her great cycle, "The Weavers," but William II vetoed that award. Again, 1906, her poster for the Industries Exposition was suppressed by the Kaiserin. Again Käthe Köllwitz was speaking too sharply, too insistently, too dangerously. Her great humanity was torn by the hungry eyes of children, by the faces of desperate mothers with no food in their sick and tired bodies for their babies, and the men, desperate and angry and helpless . . . life breaking itself against the stone. During the first World War she again tried to speak to the people in the only way she knew, and she watched them . . . the young men . . . go off to destruction and death. She watched the faces of the women, and in their faces she saw her own face. When they were told that their sons were dead, her heart broke with theirs, for her own son died in the insanity of that war.

And then there was an end to it and a new beginning. For a brief time she was given an opportunity to carry on her work. She was the first woman to be elected to the Prussian Academy, and later became its Director of Graphic Arts. But the new beginning, the bright hope of the people rising out of the defeat was soon ended. Hitler became the new beginning and the end and the all of the nation. And there was no longer any place for the truth that was in Käthe Köllwitz. Again she was hounded into the slums of Berlin, her work frowned upon and then completely suppressed by a regime that was busily planning another slaughter. But her protest was louder and stronger this time, even though it all ended in the concentration camps.

People of good will everywhere should pause for a few moments and remember Käthe Köllwitz. They should look at the faces of her tortured people: at "The Weavers," at the magnificent series "Krieg," at the posters "Brot!", "Our Children Are Starving," and the powerful logic in the earlier series of etchings, "Ein Weberaufstand," and "Bauernkrieg." And lastly, at the three self-portraits of Köllwitz herself, the first as a young woman, eager, hopeful, puzzled by what she is seeing and feeling in life. The second, during the first World War when her son died at Dixmuiden in 1914. And then the old woman, tired, worn, tortured and defeated. Käthe Köllwitz is 73 years old.



Diego Rivera, Scaffold, and Mural Space

Eugene Ivanoff: After "Grapes of Wrath"



Helen Forbes Working on a Tempera Mural

Ansel Adams



Carlton Ball, Ceramist

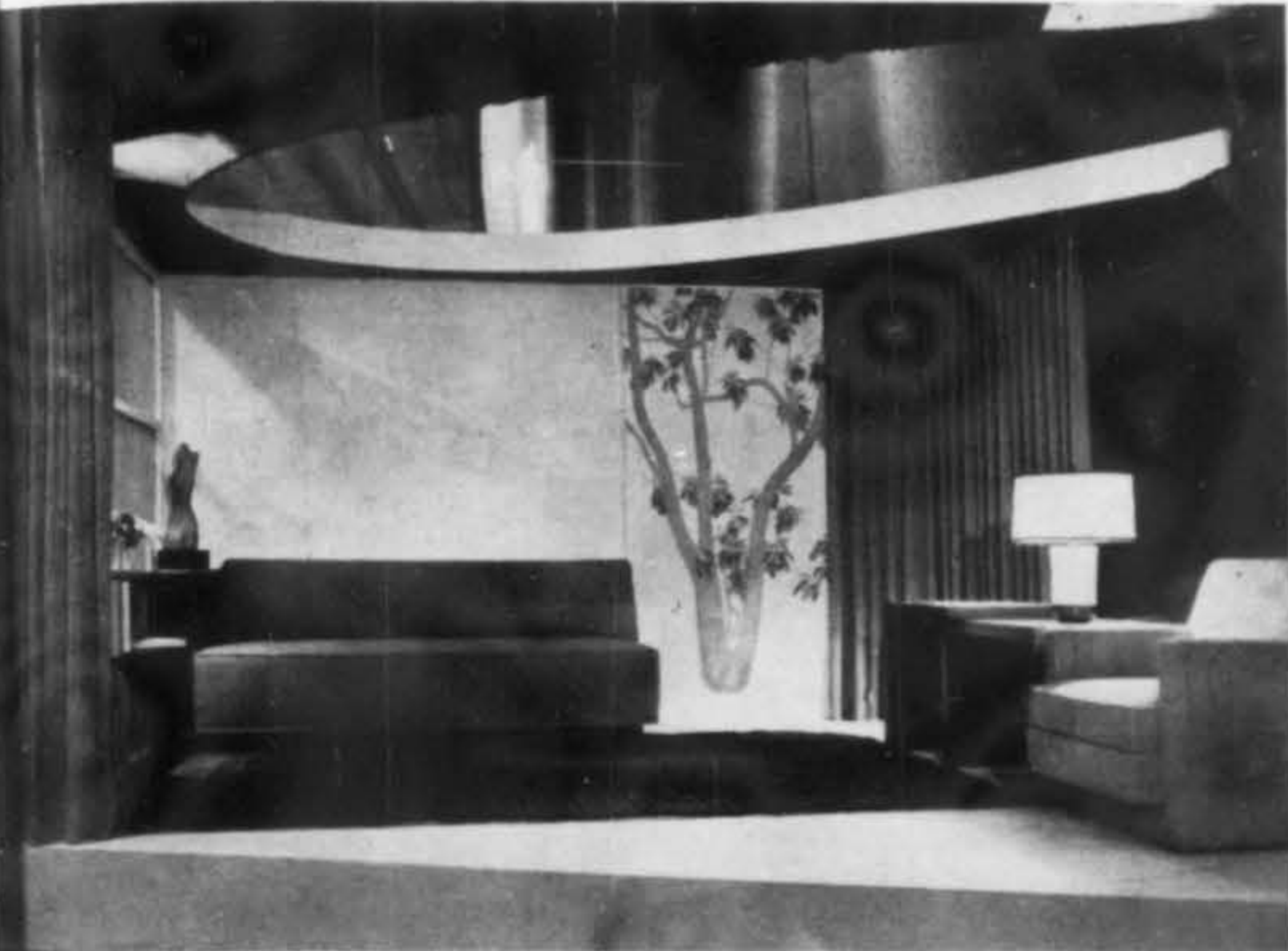
ALL'S

HUB OF THE FINE ARTS Building at the Golden Gate International Exposition is the huge central room which houses Art in Action, one of the best ideas for presentation in the entire Fair.

Paintings by California artists line the stalls on either side of the great middle space. In this central area Art is being born. Painters and lithographers, weavers, potters, metal-workers and sculptors work under the eyes of an interested public, which is seeing for the first time, in many cases, the various fascinating processes, the time, the skill and the sheer hard work involved in the making of a work of art.

Two large murals are in progress on the end walls. One is a fresco by Diego Rivera, who has come up from Mexico especially to work on this project; the other is a mosaic by Herman Voltz, under the auspices of the WPA, also responsible for the head of Leonardo Da Vinci which Frederick Olmsted and helpers are carving from a large block of limestone in the center of the room. These three projects will be going on all summer.

The rest of the working space is devoted to chan-



Unit Designed by William Wilson Wurster. Decorators, Maurice and Winona Sands

**... In San Francisco
Lights ... Music ...
Artists in Action**

F A I R



Weaving Demonstration

Artists in Action

ging demonstrations by prominent artists of the San Francisco bay region working in various media from paint to pebble mosaic.

There are four room-units showing some of the finished products as they might be used in daily living, and a sales room where these and other things may be purchased. This intimate and complete representation of art from idea to ultimate use is the outcome of a belief held by General Director Timothy Pflueger and Helen Bruton, Director of Active Arts for the Golden Gate International Exposition, that there is need of a more complete contact between artist and public than the usual exhibition affords; and surely no one could watch the fascinating growth of a painting, the gradual chipping away of a block of stone to reveal the form felt in it by the sculptor, or the lovely swift shaping of clay on the potter's wheel, without a deeper love for the finished product and a finer appreciation of its values. Surely out of this more intimate knowledge will be born a desire for continued contact with these forms and colors, and a wider use of art in daily living—which after all is one of the chief aims of this particular exhibit.



Antel Adams

THE NEW FRONTIER OF THE

SOMEWHAT TO OUR CONSTERNATION, the first thing we were asked when we announced that our new firm, UNITED PRODUCTIONS, was going to operate a theater on the West Coast, specifically in Hollywood, was—Why are you trying to found a theater here?

Now there is a popular misconception about new theaters and, it seems, especially theaters with which I am connected. The theory seems to be that our Mercury Theater in New York was a cause, or a movement of some kind—perhaps a new approach to the “Art” of the theater. Let us get it on the record at the very beginning . . . We are not trying to save the theater—we haven’t got a new theory about how to run a theater—and we are not starting a theater on the West Coast, and in Hollywood in particular, because we think the West Coast and Hollywood *need* a theater. We hope the West Coast will want our kind of theater. We have initiated UNITED PRODUCTIONS which will do five shows a year up and down the Coast because *we* need a theater and we believe that our need will find reflection from an audience.

I find that my theory about who needs whom—actor or audience and vice versa, comes as a startling pronouncement to some ears. It is just as well to make it clear before we go any further that I have a profound conviction that the actor came first and the audience followed. The first actor was probably a cave-man who managed to subdue his fellow apartment-dwellers long enough to make them listen to his recital of how he threw the sabre-tooth tiger two falls out of three and dialogue was invented the day the first actor heard another member of the tribe say “Let me play the lion.” The art of acting was probably born the day the actor-hunter found he was being upstaged by the actor-tiger.

As long as there are actors, there will be a theater. Because as long as there are actors, we can assume that proud parents, an avuncular admirer or two, and at least three enemies of the actor will come in hopeful anticipation. There will be numerous individuals unable to resist the blandishments of advertising and the usual complement of people who would, though they lack the necessary courage, like to act themselves—in other words, an audience.

However, even an actor himself would be the first to recognize the fact that an actor is not a prime requisite of a community. Groups of citizens do not sit around saying “We wish there were a theater here” the way they might say “We wish there were a fire department.” What is required is for someone to pop up and say, “Look, I’m an actor!” Soon he is joined by others and the next thing we know there is a full fledged theater.

And here you have, on the West Coast, the ideal conditions for a

theater. In a few square miles is the greatest concentration of actors and technicians ever gathered together since the world began. It is the new frontier of the theater.

And yet Hollywood has never paid very much attention to the theater. Perhaps it has been too busy learning about movies. True there are student theaters in most studios and productions of one sort or another do appear in Hollywood from time to time. But these are usually visitors from Broadway—road companies of tried New York successes or vehicles for the few great actors who have for one reason or another withstood the call of the films in favor of constancy to the theater—Helen Hayes, Katherine Cornell, Lunt and Fontanne.

But to date there has been no theater established with headquarters in Hollywood, no plan for continuous production on the west coast and no intention of drawing from the great stores of trained actors, directors and technicians. By making Hollywood the center of activities of UNITED PRODUCTIONS, we feel we are starting a theater in the most logical position to cover the entire West Coast. For the plays produced by our organization will originate in Hollywood and tour the chief cities along the Pacific, giving to the western coast a far more thorough theatrical coverage than may be found in the east where, with the exception of New York City, there are but four cities where plays may be seen with any frequency.

Putting aside for the moment consideration of specific productions, we have a general theory of the way a theater should be operated no matter what bill may be playing, more specifically a theory about the operation of a playhouse. The most uninspired edifice in any town today is almost invariably the legitimate theater. Starting from the outside, we want our theater to be at least as exciting as the outside of any movie theater. This will not run to the use of an electric chair as a lobby display if, for instance, some concatenation of events makes it necessary or desirable for us to do a play about an execution. But our theater will be so arranged externally as to indicate what we expect to offer within. What I mean to indicate is that the theater is or should be primarily a place of ceremony and excitement. Going to the theater should be an event, almost a ritual. The theater is not to be taken lightly, although upon occasion it may be taken humorously. Going to the theater should be a premeditated act, a preparation for an experience. To this end there has always been the custom of reserved seats, tickets sold in advance of the performance, the careful choice of companions, the habitual dressing to the occasion—all the accoutrements of the leisurely well-thought-out preliminaries to meeting actors face to face across the slight and glamourizing barrier of the footlights. An excursion to a thea-

THE THEATER

ter—to be correct and to the best interests of both audiences and actors—bears the same relation to a quick trip to a movie (“This is where we came in”) that a full course dinner at the Ritz bears to a sandwich and a coke at a drugstore counter.

It is no accident that such should be true. For the theater is the only place where actors establish a vital relationship with the audience. And if this relationship cannot be established in some degree then the performance is a failure. Upon those occasions when this relation is established to an enormous degree, we have great acting and a great theater. Perhaps the point is a little metaphysical but I think you will agree that there is and must be a considerable difference between audience participation in a play and audience participation in a movie. Each man in a movie house is an entity and a stranger among strangers. There is no communication between the actors and the audience. It becomes obvious that different audiences at a play will bring out different performances and the type and degree of audience participation differs. It is this that makes it so fascinating to an actor.

We intend to bend our efforts to presenting plays of a sort which will provide this kind of audience participation. One of the greatest advantages of the theater is that it is the entertainment medium most free in its choice of themes. The wide mass base of both the films and radio limits the subjects that can be dealt with. It is the least educated ten per cent of the film and radio audiences which dictates the standards of taste and morality of these mediums. Offhand, I cannot think of any situation in the fields of history, morality or politics with which the theater has not already dealt.

Now for more specific information. As this is being written, we are proceeding with our search for a suitable headquarters theater in Hollywood, making arrangements for other theaters in important west coast cities and conducting a search for those plays which will fulfill the difficult conditions we have set ourselves. My partners in this new enterprise are John Houseman, the New York director and producer who is also president of the Mercury Theater in New York, and Herman J. Mankiewicz, former dramatic editor of the New York Times and more recently screen writer and producer.

We plan to have a full theatrical season, opening the first of five productions in October. Of these three will be UNITED PRODUCTIONS plays by, of and for the west coast exclusively. Two will be Mercury Theater plays in association with UNITED PRODUCTIONS. These two will have their openings here and after a full west coast run will be taken to New York. With the exception of the Mercury productions, other directors will stage plays for UNITED PRODUCTIONS.



by **ORSON WELLES**

Orson Welles makes great good sense in terms of himself and what a theater should and can be. He wants a theater in the West because he says he needs one and merely hopes we like it. We do.



Valiente

PHOTOGRAPH BY RALPH SAMUELS

Meet Balderas, young bullfighter with a greater following in Mexico than any other matador. The barbed sticks, the banderillas, have been placed. Three pairs are the limit to each bull. The skill and daring shown in the placing of these in the shoulders of the charging animal is ballet in the face of destruction. And now the final duel . . . the matador and bull alone. With the small red cape, or mulletta, in which he has concealed his sword, he performs suicidal passes, varying in style according to his mood or school, the *Gaonera*, *Mariposa*, the *Farol*, *Galleos*, or *Serpentinas*. However, the *Veronica* is the real touchstone of all cape work. Here is the classic beauty, the purity of line, the utmost in danger. A great matador must, above all, be a great artist—he must kill with perfection.

WHAT THE PUBLIC THINKS IT WANTS

THE CRY FOR CENSORSHIP is as old as the cinema itself. Ever since that historic kiss bestowed by a certain Miss May Irwin on John C. Rice in 1896, it has been the onus of the film industry. This first outburst of passion ever registered on the screen was in a one-reeler entitled "The Widow Jones," produced by Edison Kinetograph. It occasioned tumultuous reactions. "Such things (meaning the kiss) call for police interference," wrote one of the first cinema critics, Herbert S. Jones.

Thus, seemingly, was the motion picture born with a congenital stigma. In those early days, almost no one cared for a dissenting opinion of optimism and confidence in the young industry. Then, as now, intellectual snobbery looked down its long nose at the flickering shadows on the screen, and turned its attention elsewhere.

Unchampioned, therefore, the helpless film was made a convenient scapegoat for the evil of all times. By 1907 the *Chicago Tribune* was already bewailing the diabolic effects of the "Flickerscope" in that citadel of righteousness.

The few who did arise with courage and foresight enough to defend the swaddling cinema did little good. They were engulfed by the horde of rabble-rousers who blamed the movies for every evil under the sun. The most unfair charges were supposedly justified by a "protect-thy-neighbor" attitude.

The industry's struggle against such one-sided criticism has been long and bitter. It is no wonder that film-producers are hard-headed now in their day of power, and a little cynical. They make no bones about their business. Hollywood, they will tell you frankly, is interested in just one thing. That is profit.

Given freedom of choice, Hollywood does not prefer the misuse of motion pictures. It is not particularly interested in either crime or the bedroom. It is concerned with box-office. What the public wants, and is willing to pay for, it gives them. The audience alone determines the type and standard of the films.

It is not true that Hollywood is ignorant of the facts of sociology. With its material ideals, it is simply forced to disregard them. Hollywood makes no claims of being its brothers' keeper. It wants money.

For Coney Island concessionaires to take such a mawkish stand is perhaps all right. But men whose products are weekly absorbed by 230,000,000 people should have arrived at a higher spiritual elevation.

Over this vast audience the power of motion pictures has been both over and under emphasized. When Clark Gable can, by incidentally revealing in a film that he wore no undershirt, so affect the sale of this product that manufacturers have to request this scene's being cut from the picture, we know that cinematic influence is not a thing to be trifled with.

On the other hand, Hollywood's contribution to juvenile delinquency—the fetish of destructive cinematic critics—seems greatly exaggerated. A careful investigation by eminent sociologists attaches only a negligible percentage of youthful crimes to any motion picture effects whatever.

News from its very nature must distort the true balance of facts. Those who commit crimes admittedly inspired by motion pictures are news—ironically, because of their rarity. The millions whose morals remain unaffected by seeing the same films have no news value. They are too common.

Unfortunately, it was the journalistic bias, and not the balanced truth, that produced our censorships. "Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented," says the Hays Office.

What mockery! Not by the wildest stretch of imagination could the average picture claim to mirror the "correct standards of American life." In no sense is it the face of America, or any other continent at all. It is a mask—a smiling, alluring, terrifying mask made up in Hollywood's beauty parlor. But it has the approval of the censors; it is what the public wants.

Thus, Hollywood's refusal to take the blame for the quality of its pictures is easily understandable. Films based on American history have proved to be more or less failures. With spurious, maudlin love-themes Abraham cannot compete upon the screen.

Serious shorts have been refused by exhibitors as being of "no interest to the public." Even intellectuals label the most artistic biographical films as "old stuff," never realizing that the eternal truth of any great man's life is as new today as it ever was, or ever will be.

If one highly intellectual picture were to meet with greater financial success than the vapid run-of-the-mill stuff being turned out today, the trend of Hollywood productions would change completely.

Hollywood is ready. All of the resources obtainable are at its command. No independent enterprise can (Continued on Page 48.)

by William Dieterle

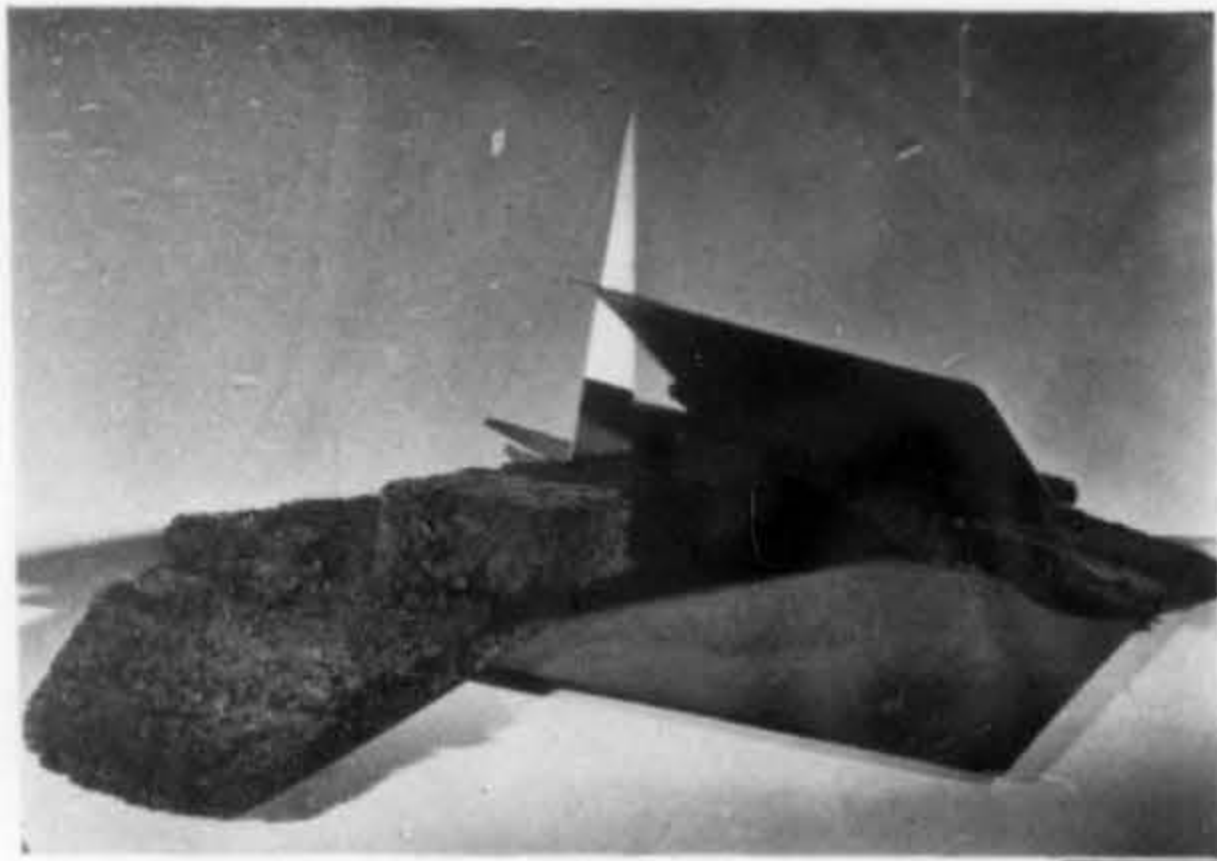
Mr. Dieterle suggests a teething ring instead of a rattle, good red meat instead of candy and a cure for producers with intellectual rickets.

by Kem Weber



BIT BY BIT

Mr. Weber cuts into a few of our favorite ideas about living, which turn out to be prejudices masquerading as opinions.



Photographs by Harry H. Baskerville, Jr.

ALL ARCHITECTURE built today is modern architecture. All economic, material, technical, and living problems are definitely dated and solved accordingly.

Economic problems include, besides modern methods of financing, the property, its relation to the district, or vicinity, its accessibility to roads or highways.

Material and technical problems include, besides modern standards of construction, service connections, such as electricity, gas, water, and disposals, the restrictions of planning and building ordinances.

Living problems include, besides traditional room developments, requirements for motor cars, cooking and heating devices, telephone, radio, bathroom and built-in equipment, all of which have no precedents.

Architectural efforts, particularly in home building, have taken, and are taking, a natural and slowly progressing curve. So-called two-by-four construction, with various surface treatments, is holding its own. From the standpoint of building cost, earthquake resistance, and pliability in shaping a plan and elevation into almost any form, it has maintained this type of construction for most home buildings. Progressive standardized equipment, for kitchen, bathrooms, illumination, utilities, is constantly introduced and accepted.

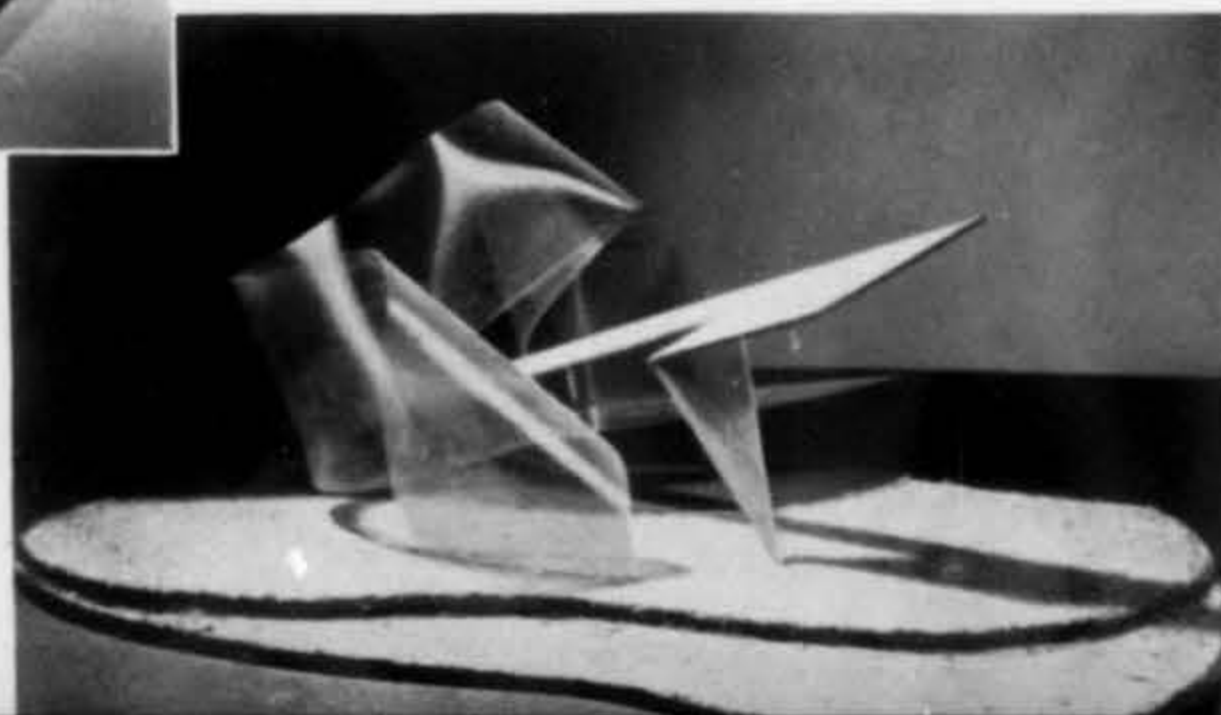
Our houses are keeping pace with public demand equal to other successful merchandised products. They are, in fact, true examples of our present-day civilization and culture. So-called "modern designs," whether good or bad, are being used by the same standards of commercial possibilities — flat roofs, corner windows, iron pipe rails — have become a "style" as unrelated to the true problems of architecture as the adaptation of traditional forms and decoration.

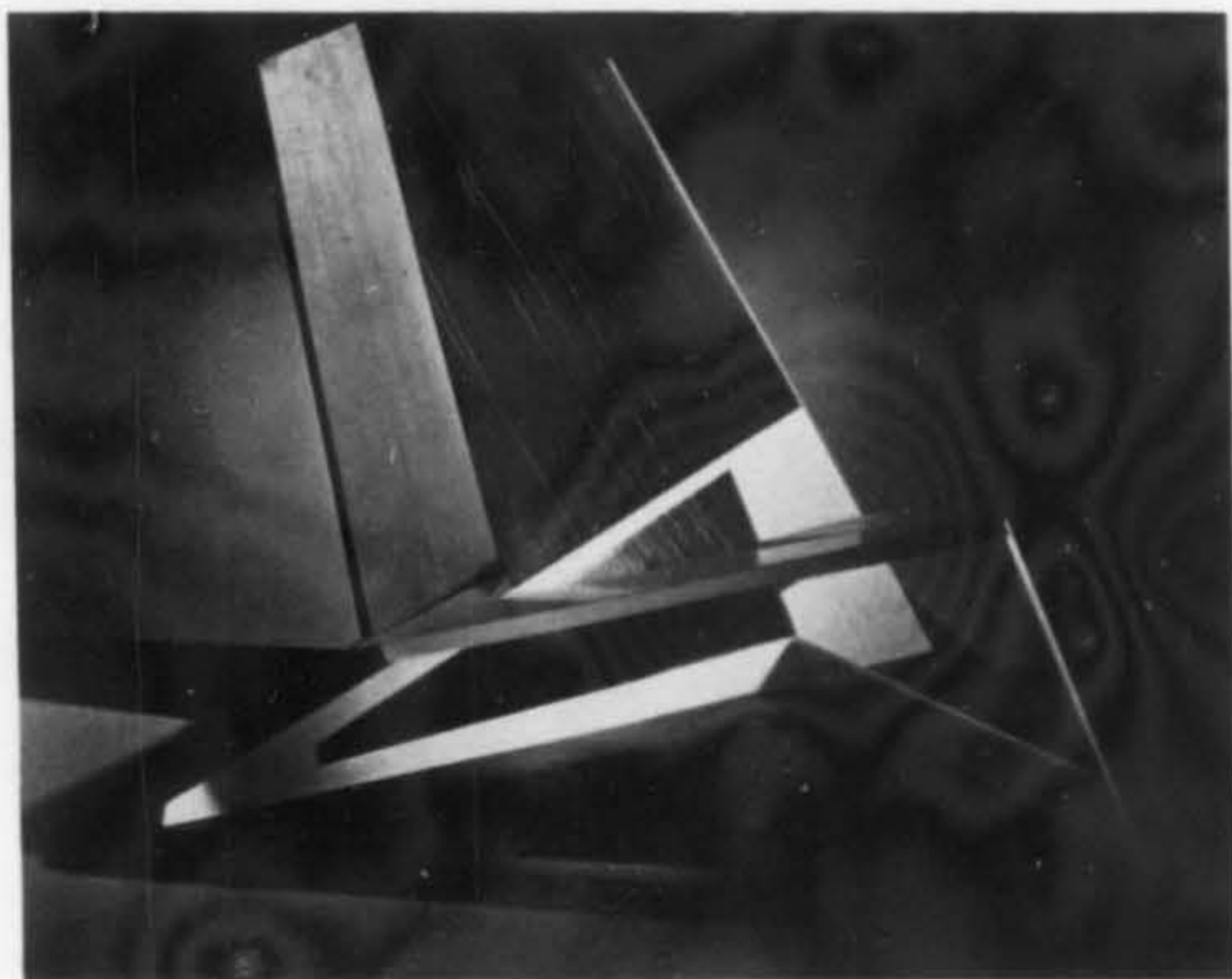
Architectural design, the feeling for mass and space, a balance of economic, structural, and living conditions, incorporate different possibilities as yet little considered.

The so-called "California ranch house" has adopted most of the apartment house living restrictions. It is just another "living room, dining room, bedroom and bath" laid out on a lot with a few fruit trees, chicken pens and an outdoor barbecue. And though it is not an apartment, it is far from being a ranch. It is a stage setting for actors, believing themselves to be a part of the set.

The California "hacienda" of the last century is represented by a "lot" and the visitaderos mount their motor cars for a call to their neighboring ranchos in the next block for a game of ping pong.

This sounds like sarcasm. In truth, however, it is our way of making the best of what we've got. If it is not Spanish, it is Normandy, Chateau type, Monterey or Modern; in fact, almost anything except what it sets out to be — a piece of ground, built upon for the comfort and convenience of modern Americans.





The illustrations are student experiments in mass and space relations, considering color, texture, and reflections.

If a lot is all we have or can get, let us make it and shape it to be ours — Papa, Mama, and the babies, our dog, our car, radio, telephone, a place to play cards or games, a fireplace for ourselves and our friends, well-ventilated bedrooms, illuminated the way we need the light. Candles are as impractical for everyday use as a saddle horse would be to go to work on. Coal oil lamps and mid-Victorian gas-jets are not only out of place, but are also very poor inspirations for the design of electric light receptacles. Old English, French, and Biedermeier furniture was beautiful in its time, but what a nuisance it is now. It catches a lot of dust, the drawers don't work right and don't fit the shirt the way it comes from the laundry. The night table lamp falls off, and the vacuum cleaner doesn't fit under the bed.

All we want is a place to sleep. It can be cute and cosy, big or little, lots of daylight or semi-dark, depending. But no nailed-down carpet, regardless. (It is amazing what a community of life grows under the well-protected shelter of "carpet solid." It seems that silverfish and other bugs know all the cleaning hours of the week, and are building bomb-proof shelters against the attacks of household cleaning machinery.) Loose-laid rugs can be taken out and aired, and most efficient backing has been invented to prevent skidding.

Why all the chests and drawers and storage place for clothes in the space reserved for sleeping, if we can use the dressing room for storage? We always have had larger bedrooms than dressing rooms, and as long as they are larger, we have to put furniture into them, otherwise they look empty. But *we* have to make the beds and straighten out the room ourselves every day. The smaller, the better! A good bed, some shelf space on each side for the daily book and the alarm clock is all that is needed. It doesn't have to look small; we can have one side open into a private patio. There are excellent sliding mechanisms for metal doors, and good copper fly-screens available everywhere. Incidentally, small rooms can be made to appear larger by reflective wall surfaces. Mirrors will actually double the size of the room.

Speaking of space, it occurs to me that besides the horizontal mattress and bedding, the floor is horizontal or level. The ceiling assumes exactly the same position. Everything else is at right angles — the doors, the walls, and the windows. Apparently, the most ingenious development so far is the wainscoting, also horizontal. There is no feeling of space except that of the inside of a box, furnished with boxes. Every contractor, every builder, knows exactly how to build them, and right there ends our ingenuity for space consciousness. It's practical, indeed. So are pork and beans, but who wants them every morning for breakfast, everywhere?

Supposing Papa snores — the sound vibrations hit one wall, then the other, bounce back and forth till they finally give up in disgust behind a curtain. Acoustic considerations in sleeping rooms would not only add interest to the "space to sleep" but would also keep some married couples happy.

What is true of sound is also true of light and air circulation. All types of charts have been prepared in the study of air conditioning, illumination, both daylight and artificial, as well as in acoustical research. These facts are in themselves so interesting that it is hard to understand why architectural ingenuity hangs its progress on the hook of dusty traditions in the face of the vast developments in technical science.

And what's true of the bedroom is just as true of every part of every house, both inside and out. What's true in space inside is equally true and essential in the forming of the building mass in relation to its natural immediate surroundings and environment — a tree, an embankment, the contour of the ground, the neighbors, and the street. There is a close relationship between the protected inside and the open outside. Patios don't have to be Spanish and they don't have to be square. A century ago, in Virginia, they built single brick walls, winding through the landscapes in continual S curves, structurally sound and beautiful.

Nature isn't designed with a T square and a triangle. A tree assumes its appearance according to prevailing winds, according to the direction of the sun, or the neighboring trees. How considerate plants are toward each other! Why not adopt some of this consideration and compose, like them, in harmony?

Nevertheless, we are progressing. There are good examples of planning and selecting. In some instances they are even conscious efforts. But how tiring and utterly stupid are the unending discussions and arguments of "modernism" versus "traditionalism"! Structurally, we have advanced beyond our aesthetic sense for structural beauty. Mass and space, their closely-bound relation to color and texture; transparencies, reflections, and their utter interdependence; our actions and our feelings; all these incorporate serious and important studies as truly definable as the strength of a steel beam.

As conspicuous as a wrong note in a musical composition is an unbalanced expression in three-dimensional design. Indeed, as we expect a composer's sensitive ear to reflect the sound truthfully to his consciousness, so we should expect the designer of our buildings to have his senses delicately tuned to transfer their findings correctly.

I am not assuming for a minute that any one of us can say in so many words, or even with his life's work, that he has found the architectural expression of our time; but I take pleasure in the belief that it is there to be found, bit by bit.



We made our **HOUSE**



A new plan for the inner man

To effect our "plan," we simply ordered a modern CP* gas range. And what an *effect!* Meals are far more appetizing and healthful. (Junior's even taken to spinach!) The kitchen has achieved new beauty. Mother has taken *hours* off in work, *years* off in looks. ☆ With the automatic oven controls, she can "set it and forget it" . . . let an entire baked dinner cook itself! ☆ Add the economy and speed of gas cooking—only *gas* fuel reaches full heat instantly—and you can see why *today's gas range is a necessity in every modern home.*

*Certified Performance

GAS FOR COOKING—CLEAN, FAST, FLEXIBLE



LIVING



We outwitted the weather man

We're not given to boasting, but now that we have automatic gas heating, our "indoor climate" is a bit of Palm Springs for mild, even winter warmth. ☆ No more hand-feeding a hungry furnace . . . we've "ceased firing" . . . given the job to the thermostat. We merely push a little "gadget" (simple as that!) and clean, healthful heat circulates in every room. It's free of soot and dust, a great help to Mother at house cleaning time. The truth is, *gas* heat provides more comfort at less cost than any fuel we've ever tried. ☆ Specify gas heating to *your* builder.

DEPEND ON GAS FOR DEPENDABLE HEATING

into a Home!



Inspiration for bathroom arias

Perhaps we don't sound so well on the high notes, but since we installed automatic gas water heating, we certainly sound more *contented!* No more "save some for me" . . . there's plenty of hot water for all, on tap day and night for the 100-and-1 household uses. ☆ And yet, for all the glorious comfort it gives, our "gas automatic" is a pinch-penny on fuel; a few cents runs it all day. ☆ When *you* build, select an automatic gas water heater of good quality and of ample size for your needs. That's the way to enjoy low-cost, carefree convenience without upkeep . . . a bargain in better living!

GAS FOR WATER HEATING—MORE COMFORT, LESS COST



ROOM

CLOSET

George Jackson



We bought a modern miracle!

Yes, a "miracle." Silent as snow, our new gas refrigerator freezes with heat and has no moving parts—nothing to get out of order! It's designed to *work with and live with* . . . a real beauty with all the latest features: wide, handy shelves for every kind of food, quick-freezing ice trays, cold control, moist air circulation—everything! Best of all, it actually *pays for itself* by cutting our food bills, and runs for as little as 2c a day! ☆ In planning your kitchen, first see the new gas refrigerator displayed by your Gas Company or Appliance Dealer. *Shop, look and listen. It's a miracle you deserve.*

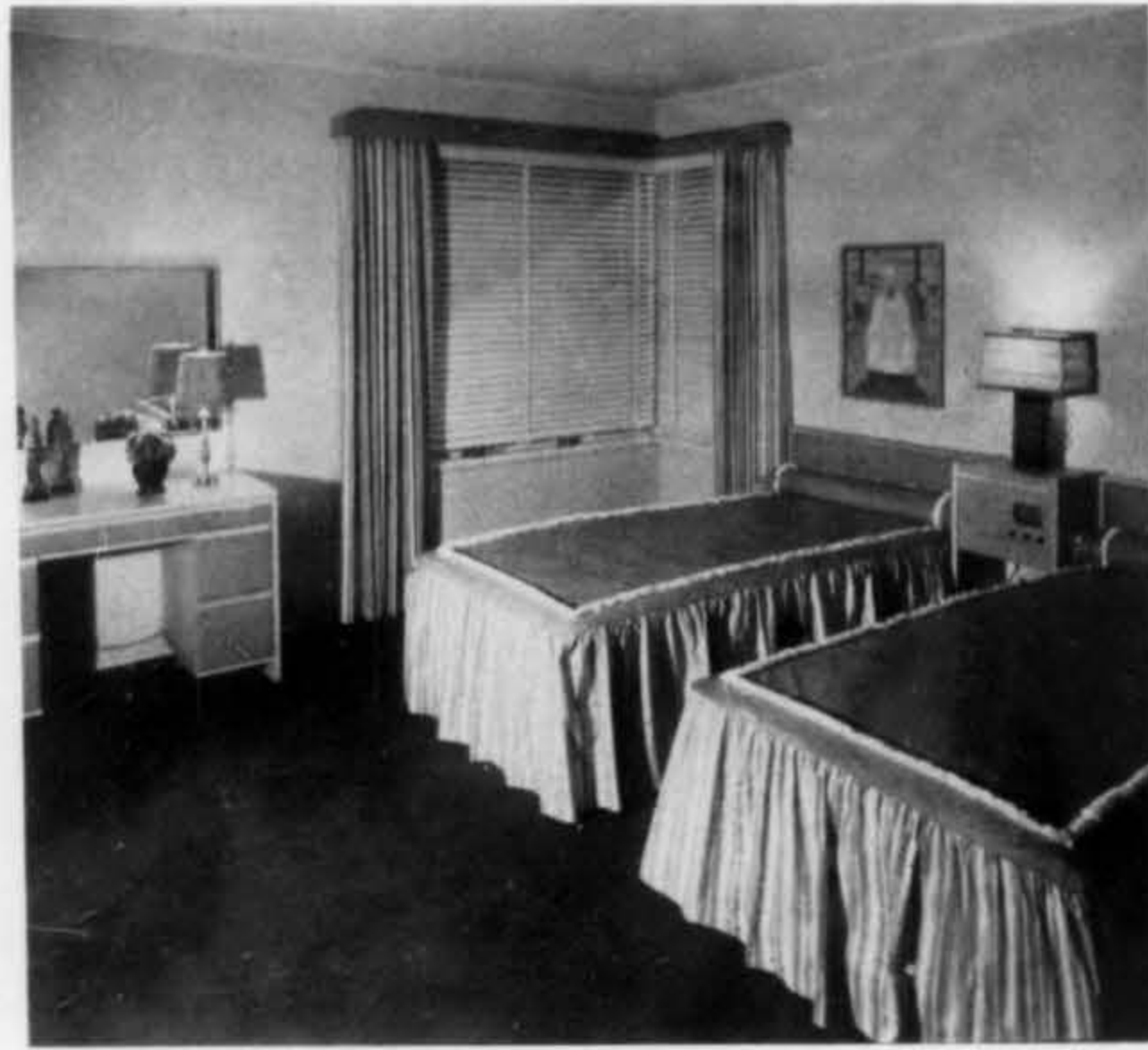
SILENT GAS REFRIGERATION PAYS FOR ITSELF



In your home too . . .

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

COOKING · HEATING · WATER HEATING · REFRIGERATION



HOME SHOW HOUSE

ARCHITECTS, WILLIAM ALLEN AND W. GEORGE LUTZI

INTERIORS, BARKER BROS.

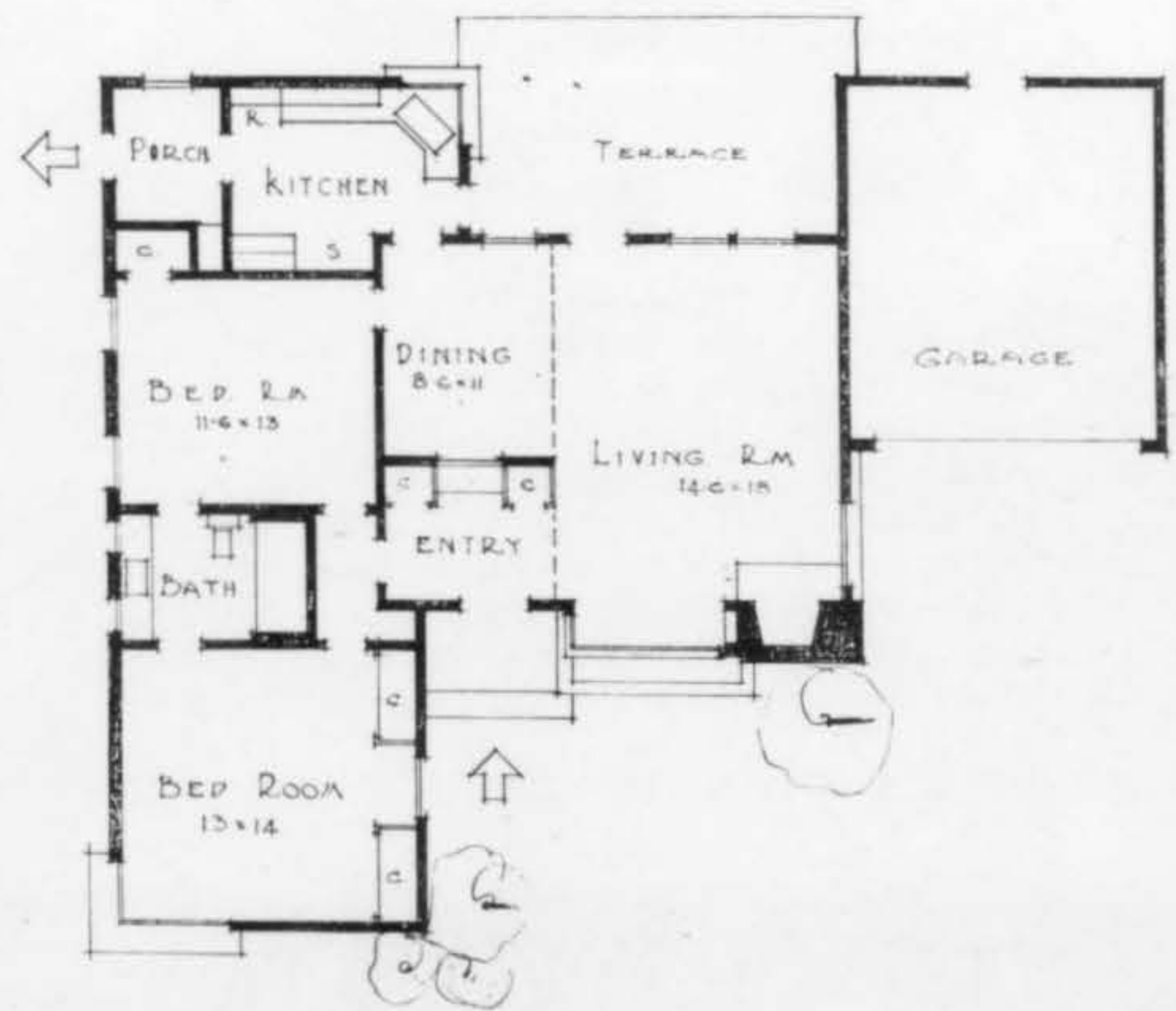
Cooper



Photographs by Mott Studios

This is a carefully thought out, well organized plan for the small house, compactly and carefully arranged. The floor area is practical and expansive. A formal entry gives into a pleasant and surprisingly large living room, which is extended by a dining alcove. The rear of this living section gives onto a pleasant wide terrace in the rear. A large corner fireplace in the living room permits an interesting and intimate furniture arrangement and the exterior chimney structure provides a brick flower area adjoining the entrance. The service sections are simply and practically arranged and the bedrooms are nicely separated from the living areas.

The exterior of the house is given texture and color by the use of Redwood and a long low roof keeps the entire building in pleasant scale with the site.



A HILLSIDE REDWOOD HOUSE

The California climate and a sweeping view of the city determined the architecture of this house. It steps down a forty-five degree hill in two floor levels sheltered by one simple roof which slopes with the ground. In reality it is as a whole a Redwood dwelling slung in a concrete and stucco base. All openings are to the West and East for view and privacy. There is a small sun yard for warm outdoor breakfasts or cool evening suppers. Also on the eastern exposure there are high glass windows which allow the sun to shine through the entire house. There is no noon exposure to the heat. Prevailing winds follow the contour of the roof and are allowed to flow through the house for perfect ventilation.

In plan there is only one regular partition and four doors which gives a maximum flow of space, light, and air. Twenty-six feet of wardrobe take care of most of the storage problems of the small house. Sleeping inside or out is provided by a bedroom which is half inclosed and half open.

The interior is finished in warm Redwood. The dining area on the upper level is well separated from the general living quarters but becomes an added living area when not in use. The principal room lends itself effortlessly to the various activities of the occupants. The general plan is free in movement, simple in organization, and has a general air of straightforward openness.

CONSTRUCTION

Exterior: Stucco and Redwood
 Roof: Composition
 Interior Walls: Redwood and Hollow Tile

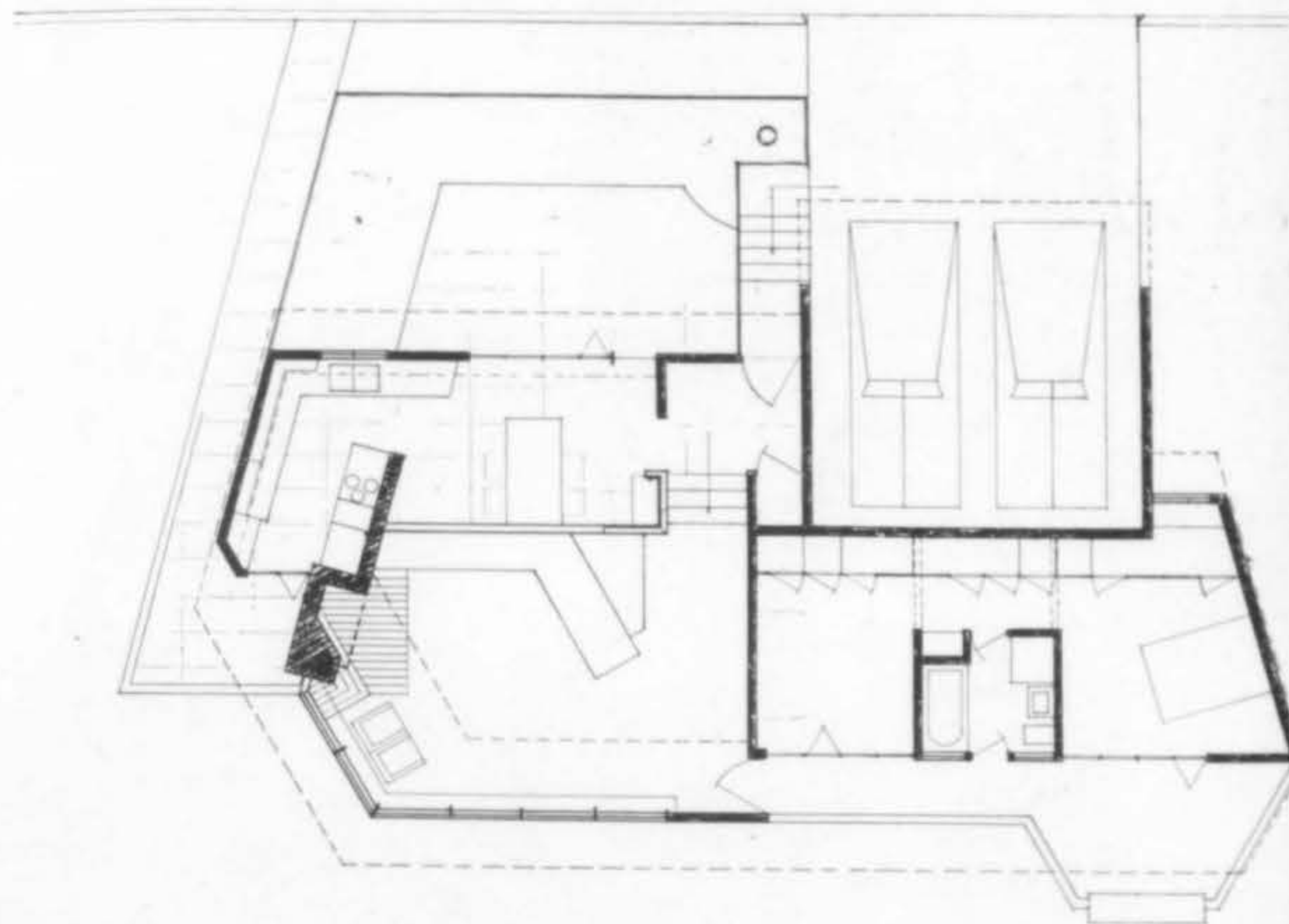
COLOR

Trim: Yellow Stucco
 and Redwood



Gilbert Cooper

DESIGNED BY JOHN LAUTNER





CONSTRUCTION

Exterior: Redwood Board and Batten,
and Rough Stone
Roof: Cedar Shakes
Interior Walls: Stucco

COLOR

Exterior Trim:
Cool Pink
Interior:
Green and Cream

The Residence of Mrs. Esther Thatcher, Carmel
Architect, Michael Goodman
Interiors, Sawyer & Knowles



This outdoor fireplace is the central feature of the patio which opens on the pine woods. The sea air and the warm sunshine of the southern exposure make this a delightful place for gatherings.



Through the house from the patio is a view of the blue Monterey Bay. A feature which has been accentuated by the generous use of large window areas and also serves to make a complete union between living quarters and landscape.

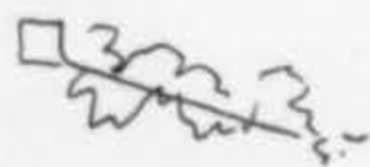
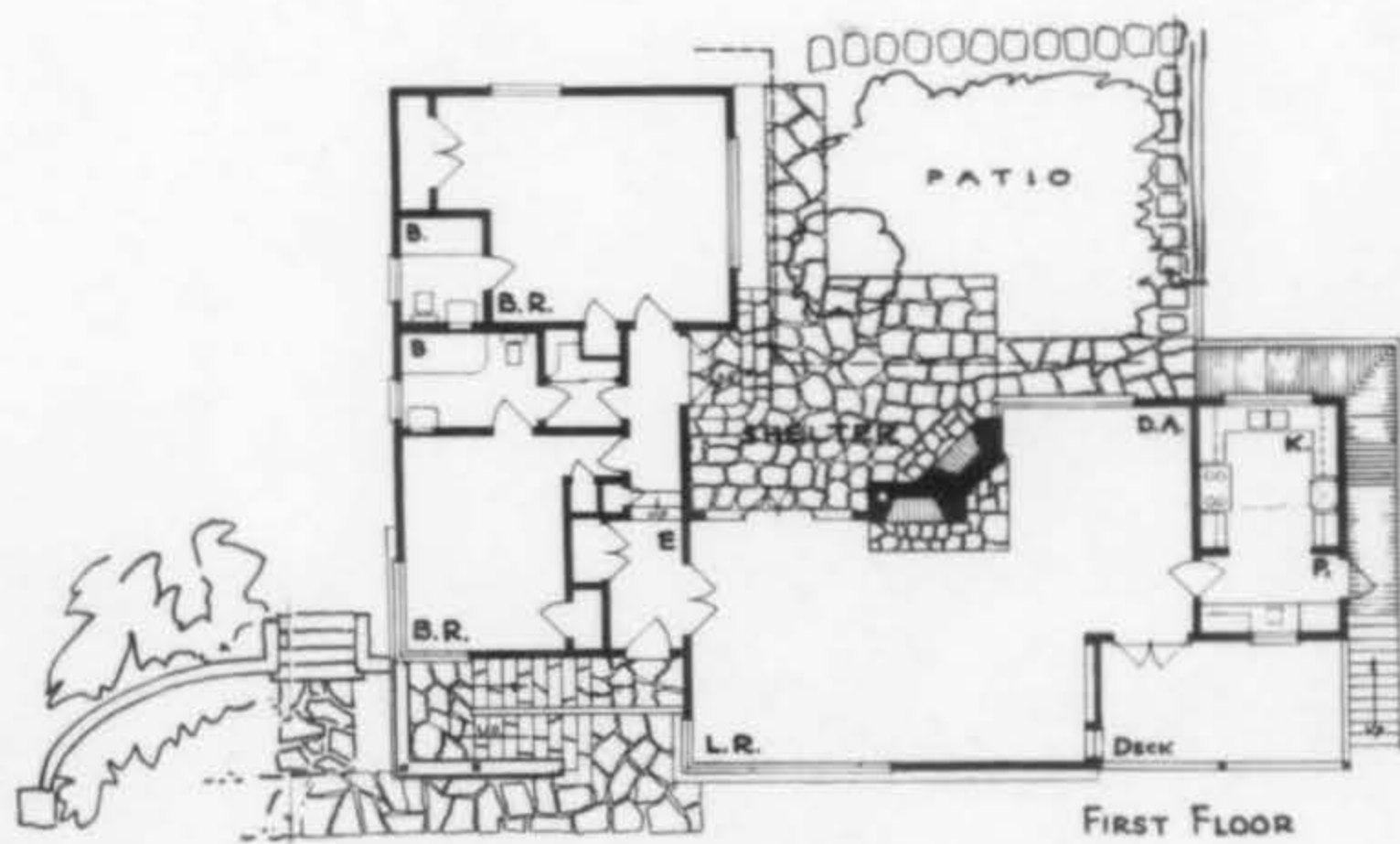
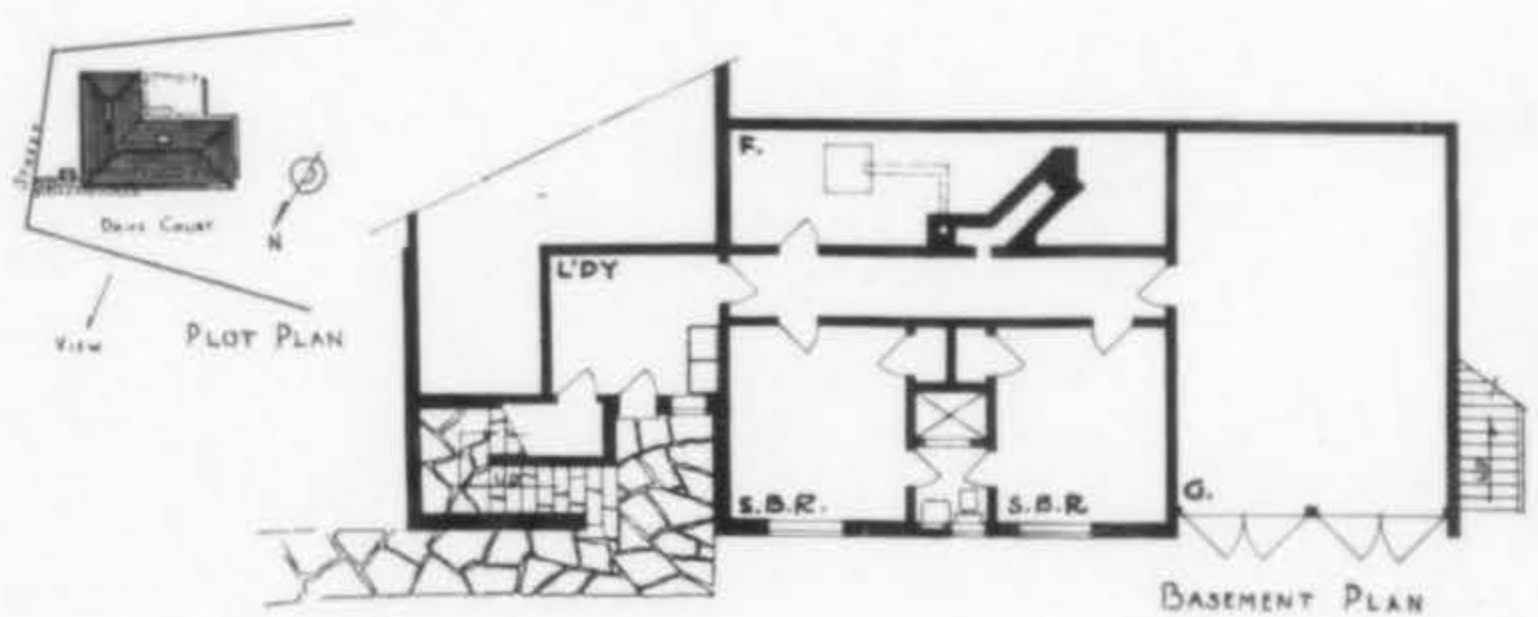


This house situated in the highlands near Carmel looks out upon rocky cliffs, a pine forest, and the Bay of Monterey.

The materials used: stone, Redwood, and pine, are all in natural colors and textures. The general plan of the house was dictated by a granite shelf which provided a patio level sheltered from prevailing winds. Large glass areas afford a view from this patio through the depth of the house and out over the bay. The lower level is a drive-court with access to the service quarters and basement. This lower story was treated with horizontally laid rough stone which was also used for walks, floors, and chimneys. The upper walls of the house are sheathed with oiled and creosoted Redwood board and batten. The roof is weathered cedar shakes. All exterior trim is painted a cool pink.

The interior of the house is interrelated with the outdoors, but retains the scale and compactness of a small dwelling. The entry and dining alcove are of combed and machined natural pine which has been rubbed and waxed. All walls and ceilings are stucco in shades of green and cream. Fabrics throughout were created by Dorothy Liebes.

The house has an air of easy informality which fits intelligently into its magnificent surroundings.



CONSTRUCTION

Exterior Walls: Oversized Brick Veneer,
Stucco and Board, and Batten
Roof: Oiled Natural Shakes

COLOR

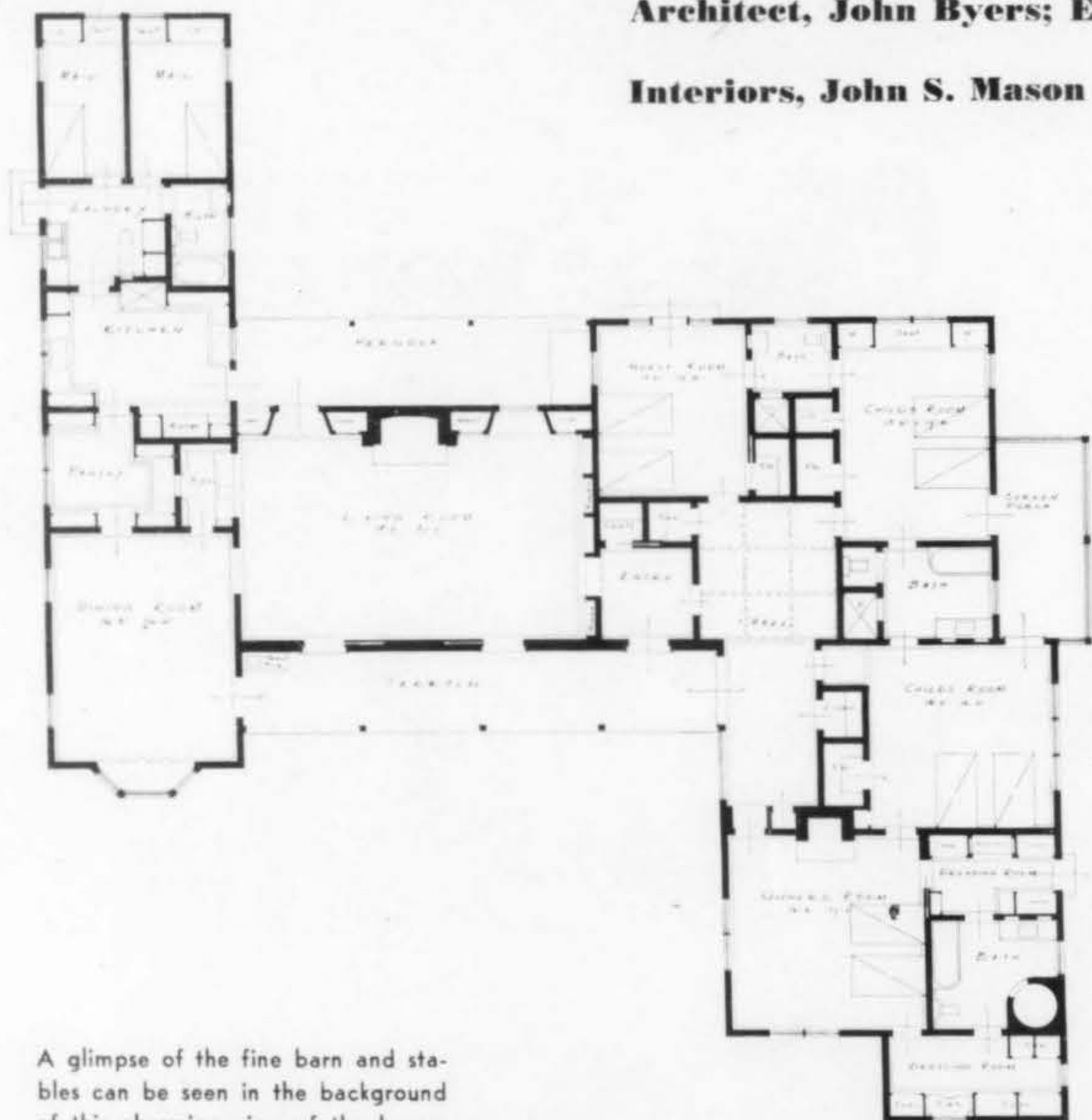
Exterior:
Off-White



The Residence of Mr. and Mrs. Hugh B. Martin

Architect, John Byers; Edla Muir, Associate

Interiors, John S. Mason of Cheesewright, Mason & Co.



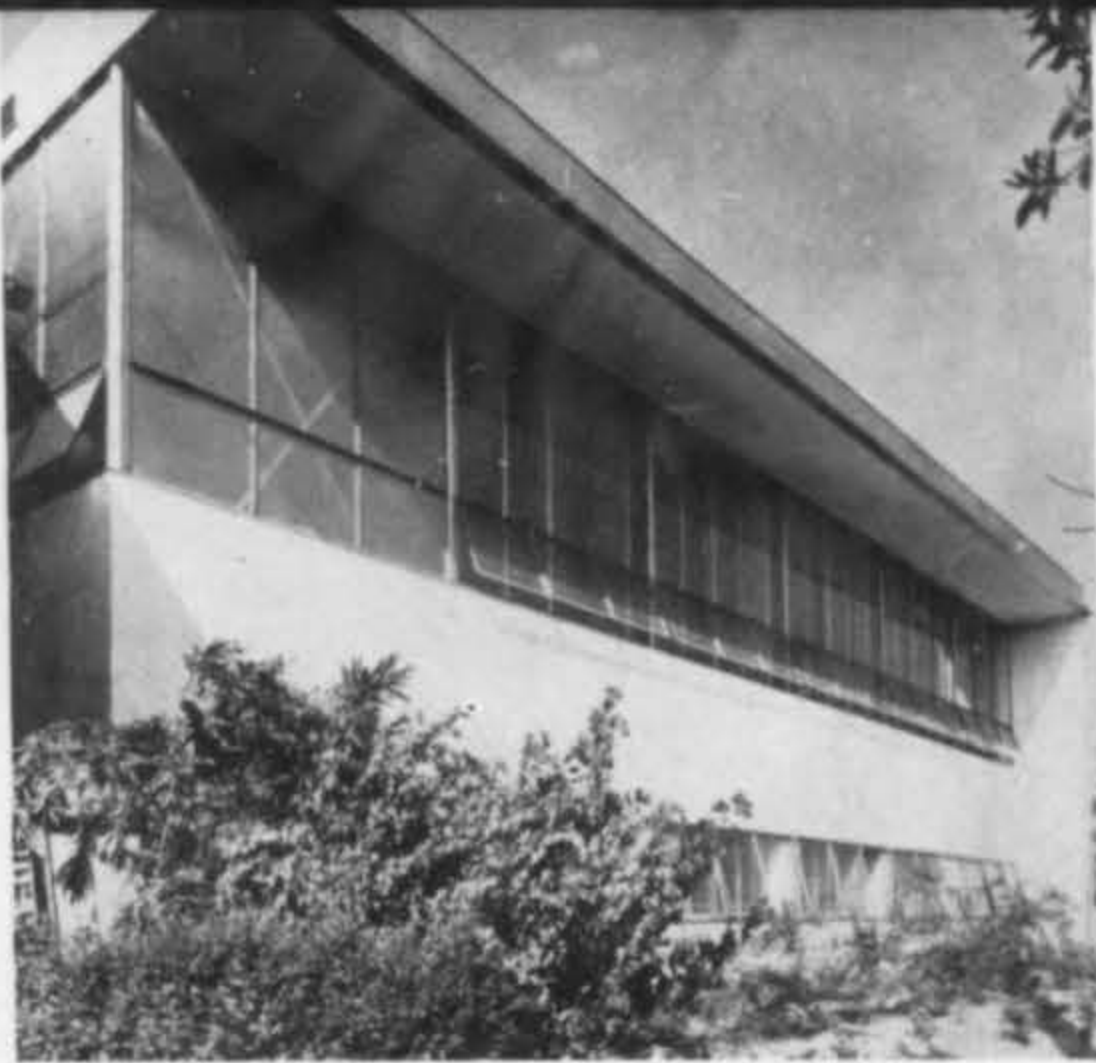
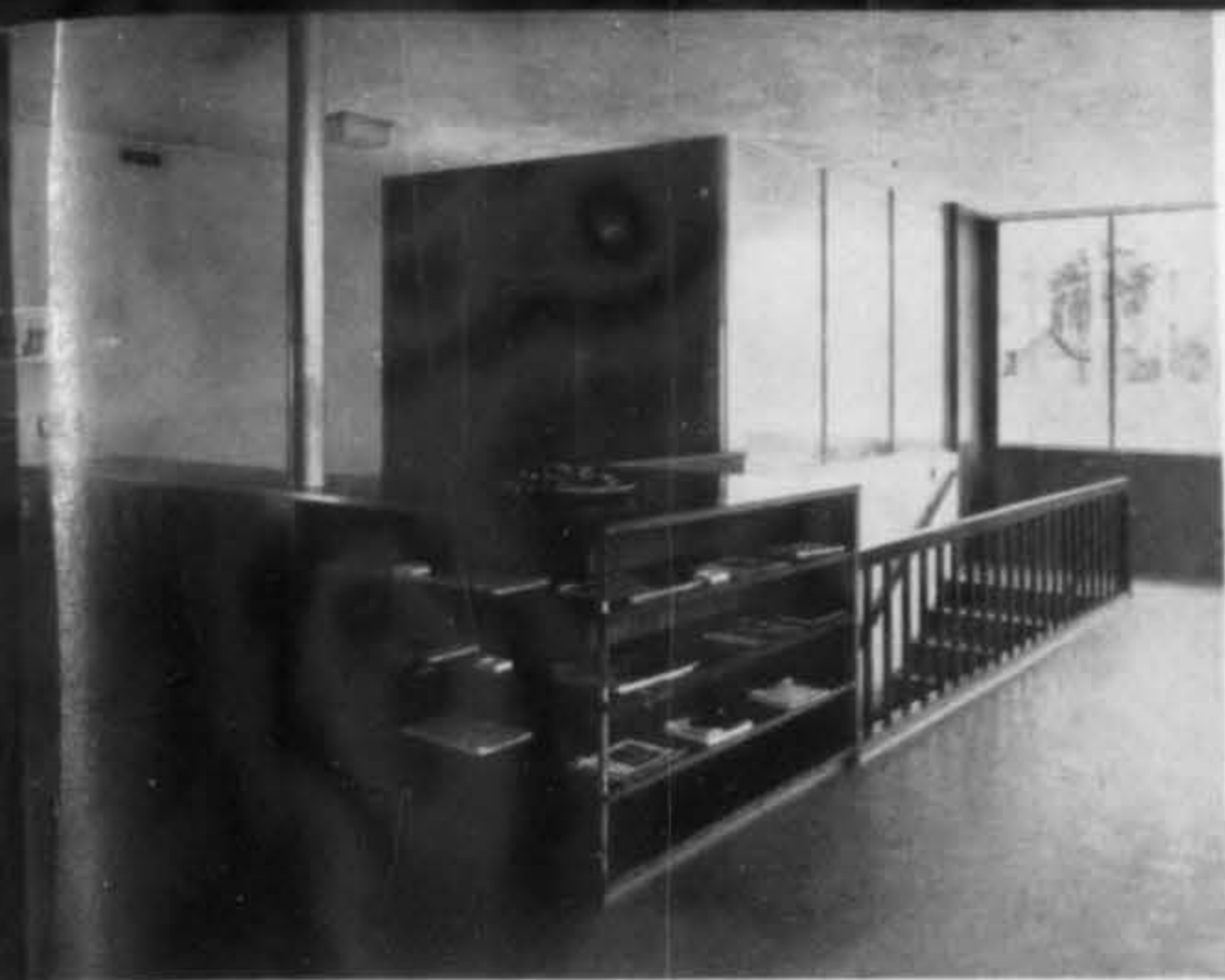
A glimpse of the fine barn and stables can be seen in the background of this charming view of the house.

This is the residence of Mr. and Mrs. Hugh B. Martin in Mandeville Canyon.

One of the several outstanding features of this house is a large loggia with glass walls and skylight. Every effort has been made to take full advantage of California outside living. An attempt has been made to secure for the owner the air of a small estate. In the living room, working from a large oriental rug, and keeping simplicity in mind, the decorator used a hand-blocked linen in red and white. Two of the principal chairs are upholstered in an interesting chintz reproduction of an old petit point. A note of sophistication has been introduced into the principal bedroom with striped wall paper, a handsome old marble mantel and color tones in soft rose and turquoise. The dining room walls are covered with a hand-blocked imported wall paper in green and coral with touches of blue. The draperies are soft coral. A boys' room is done in pine paneling and tones of henna and putty; a girl's room, in white and watermelon pink.

Clyde Stoughton





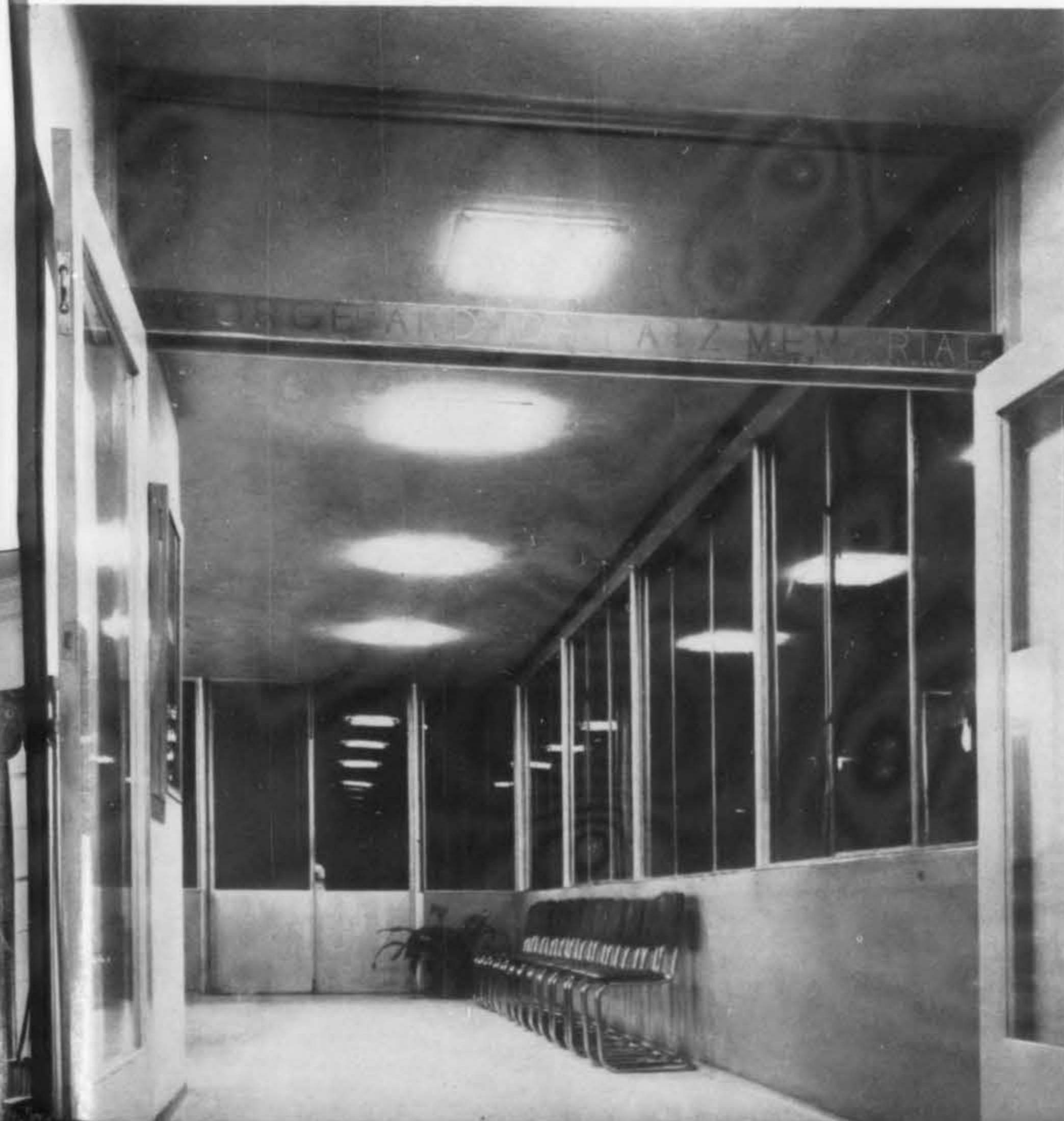
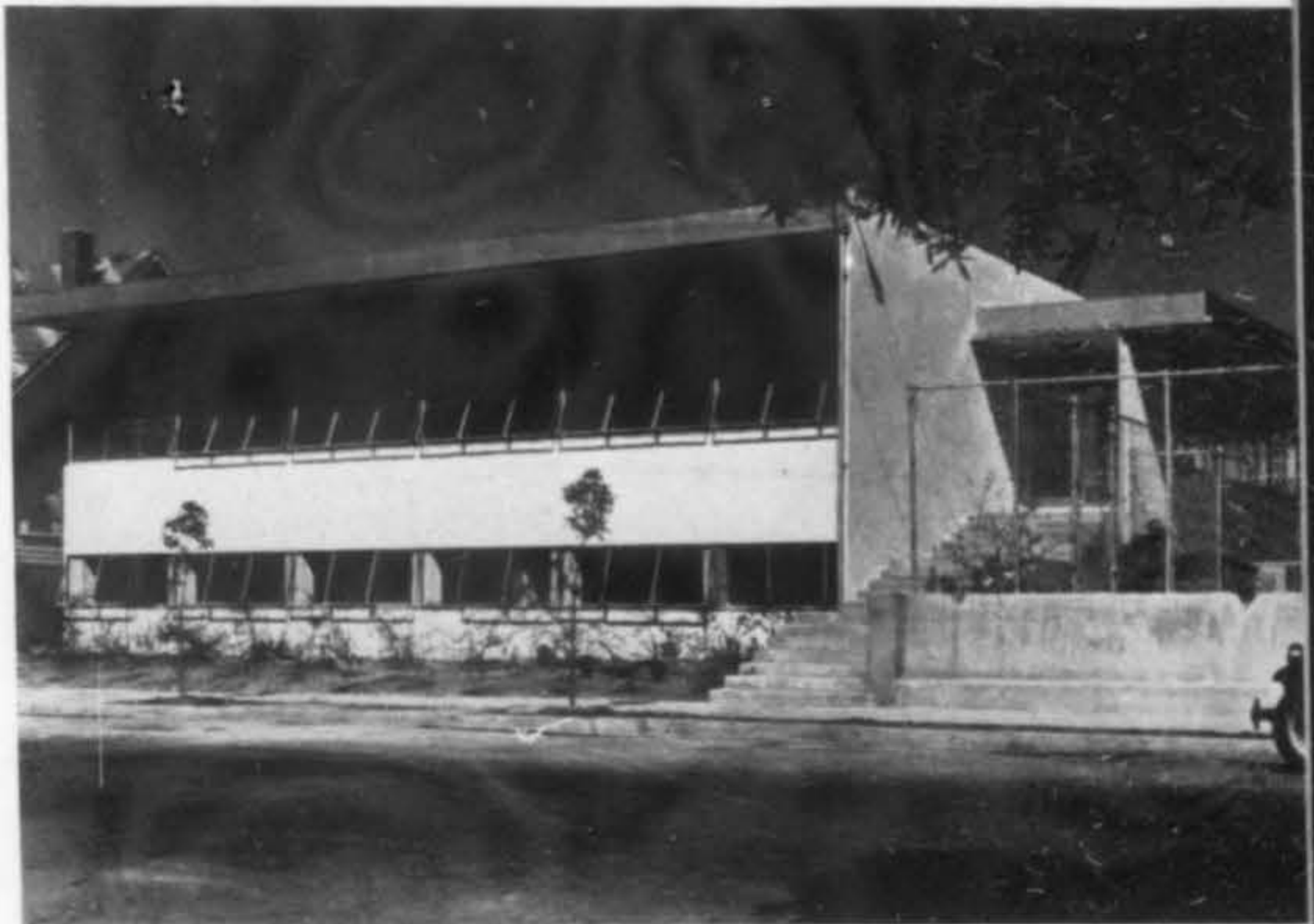
**THE GEORGE AND IDA LATZ MEMORIAL
DESIGNED BY RAPHAEL S. SORIANO**

CONSTRUCTION

Frame: Steel
 Exterior Walls: Plaster Cement
 Roof: Asbestos
 Windows and Doors: Steel
 Heating: Forced Air
 Floors: Linoleum
 Fireplace: Roman Brick

COLOR

Exterior: White
 Mahogany Paneling,
 Natural Finish
 Linoleum: Coral
 Trim: Silver



This recreation center built in a section where most of the homes are sub-standard has been designed for the activities of children. It has a simple, straightforward openness that has made it particularly effective in attracting youngsters from play in the streets. There has been no self-conscious effort to achieve monumentality. There is no sense of inclosure or feeling of restriction. It is a children's building that children understand. A free and friendly building devoted to the service of supervised play and study that is in the nature of recreation, community music, dancing, and meetings of various children's organizations. All rooms on the first floor open freely and become a part of a well-equipped playground patio.

The entire project has an air of largeness and a freedom designed to make children feel that it belongs to them.



California ranch style lends itself to this gracious living room paneled in warm pine.

THE RESIDENCE OF MR. AND MRS. NORMAN CHANDLER, SANTA ANITA

**ARCHITECT, GORDON B. KAUFMAN, F. A. I. A.
INTERIORS, HAZEL WRAY DAVEY**



Windows of the main rooms of the house open on the sweeping Sierra Madres to the north and the east.





Maynard L. Parker



Planned on a generous scale, this house represents a manner of outdoor living in the old "Lucky" Baldwin tradition. Situated on a part of the famous Baldwin Santa Anita Ranch, the house commands a magnificent sweep of the Sierra Madre Mountains to the north and east. Each of the main rooms has been designed to capture this mountain view. One of the prime factors in the design was the location of a number of huge old oak trees on the property, none of which were disturbed.

That the house was designed in regard to its setting is immediately apparent as one enters. A large window directly opposite the front door looks out again to the garden. From the hall are reached the generous living room and dining room. The former is finished in a warm pine paneling. A large fireplace and a tremendous view window opposite make this an extremely liveable room. The dining room boasts a large breakfast bay enclosing the sweep of the mountains. Both of these rooms have direct access to the long covered porch at the head of a sweep of lawn which is equipped with garden furniture and a play area for the children.

Far removed from the service quarters, the bedroom wing encloses its own patio shaded by a magnificent old oak. A covered porch, many potted plants and a raised barbecue pit make this one of the most delightful areas of the house. At the end of this wing are placed the children's quarters which are so designed that they may be completely shut off from the major portion of the house.

CONSTRUCTION

Exterior Walls	Stucco, Redwood Siding
Interior Walls	Plaster, Pine Paneling
Flooring	Oak Planks
Roof	Red Cedar Shingles
Windows	Wood, Double-hung
	All Electric Features

Frank S. Hodge, Builder

SMART WALL PAPERS



2

2. This particular design was done in scale to a twelve-foot ceiling, keeping in mind the furniture placement and arrangement of architectural features. The general background colorings harmonize with the Aqua carpet, with tones of warm beiges to deep Van Dyke browns to carry the color of the beautiful 18th Century English furniture. S. Bartley Cannell, Jr., A. I. D., decorator.

3. This beautifully colored Floral wallpaper was especially designed and executed for this Chippendale Dining Room. The design is carefully arranged to serve as a background for the various pieces of furniture and draperies. The tones are in soft, subtle colorings. Joseph K. Cannell, A. I. D., decorator.

4. MILLBROOK. One of the most applicable of all decorative styles is the Provincial, from which this design is taken and used so successfully in this attractive country dining room. The various motives and the etched technique used in this wallpaper were taken from old Toile de Jouy chintzes and used in panoramic form to create a wallpaper of unusual charm.

4



1. IVY FRIEZE. This wallpaper is a frieze made in two designs which may be used in conjunction with one another in an endless variety of ways. In the accompanying breakfast room the background color was an identical match with the walls and floor, and the ivy is done in very deep, subtle shades of green. The entire effect is a room of unusual smartness and dignity. Fanny Rantz, decorator.

1



Maynard L. Parker



3

5. DEVONSHIRE HUNT. This lively and colorful interpretation of an old wallpaper, is taken from fine old Hunting Prints. The colorings are done in natural tones of browns and greens on an old parchment colored ground. The Hunters' coats are in typical reds. Fanny Rantz, decorator.

5



Wall Papers
Designed and Executed
By Albert Van Luit



The Home of Mr. and Mrs. Walther Loewendahl
House and Interiors Designed by Paul Laszlo

CONSTRUCTION

Exterior: Stucco and Glassbrick
 Roof: Shingled
 Windows: Steel Sash
 Interior Walls: Stucco and Knotty Pine
 Heating: Unit heat
 Floors: Oak and Linoleum
 Decks: Canvas deck; steel pipe railing

COLOR

Gray
 Natural-Brown
 Natural and
 Off-White

Builder, M. S. Jepson

This house is situated in Mandeville Canyon where it commands a view of the San Bernardino Mountains and the Pacific Ocean.

For this family of three members, the principal problem was to design a floor plan in such a way that each would have his own apartment. The son's quarters are located on the lower floor. There is a separate entrance, a living room and sleeping alcove. A folding door separates this apartment from the guest room.

On the upper floor, the parents have separate bedrooms in which desks and work space have been provided. The house is organized in such a way that it can be made to expand for the entertainment of many guests. A play area which makes use of the drive terrace provides space for a wide variety of outdoor games.



Julius Shulman



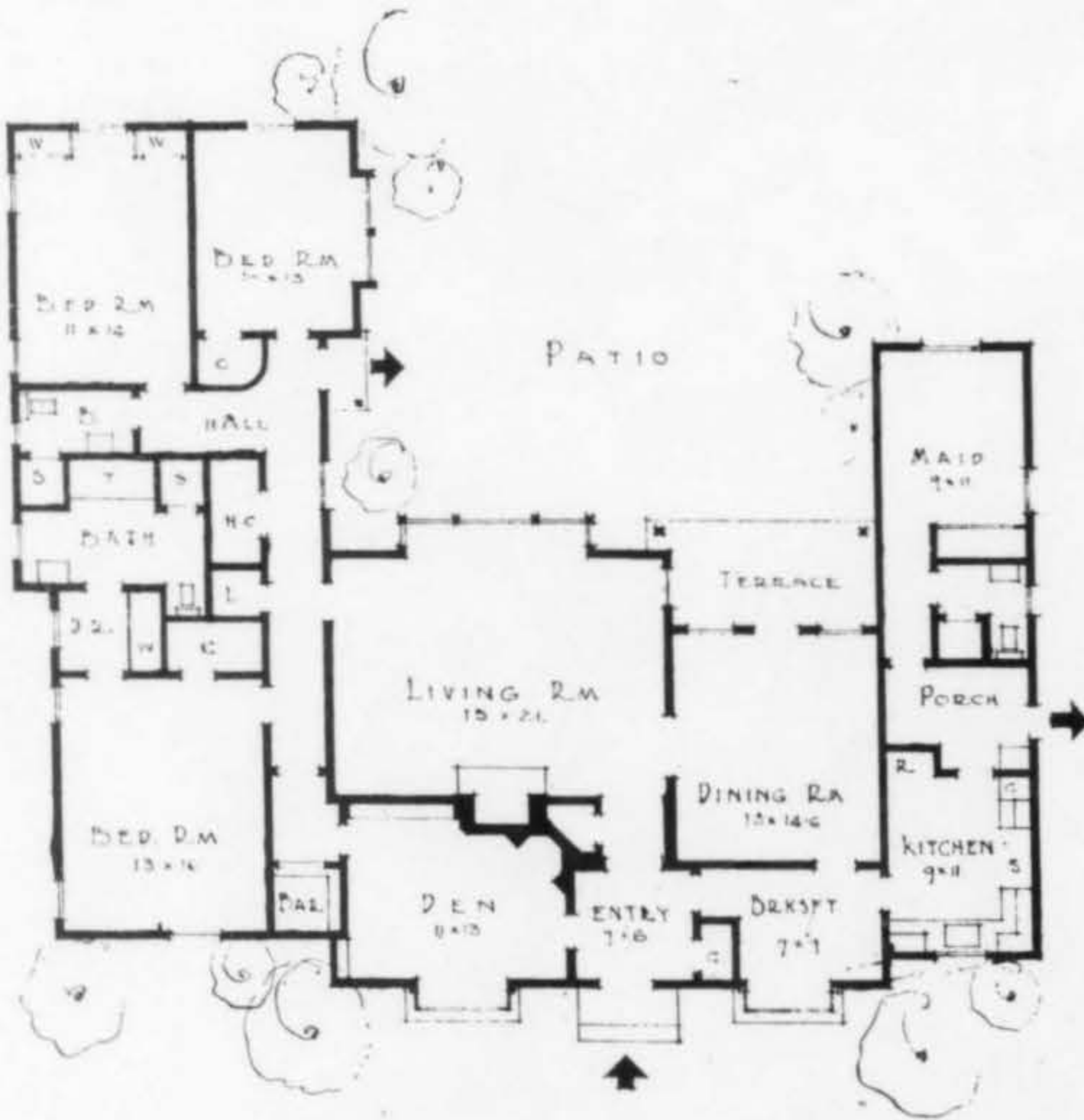
Cooper

This gracious house situated among the hills of the Bel-Air district is adapted from the traditional Colonial style. The living room is furnished in Virginia Colonial mahogany with bright touches of chintz and rose quilted linen.

Colonial



A Virginia Colonial House
Architect, W. George Lutzi
Interiors, Bullock's Bureau of Interior Decoration



CONSTRUCTION

Walls: Detailed Redwood Siding and Stucco
 Roof: Wood Shingle
 Blinds: Metal Slats

COLOR

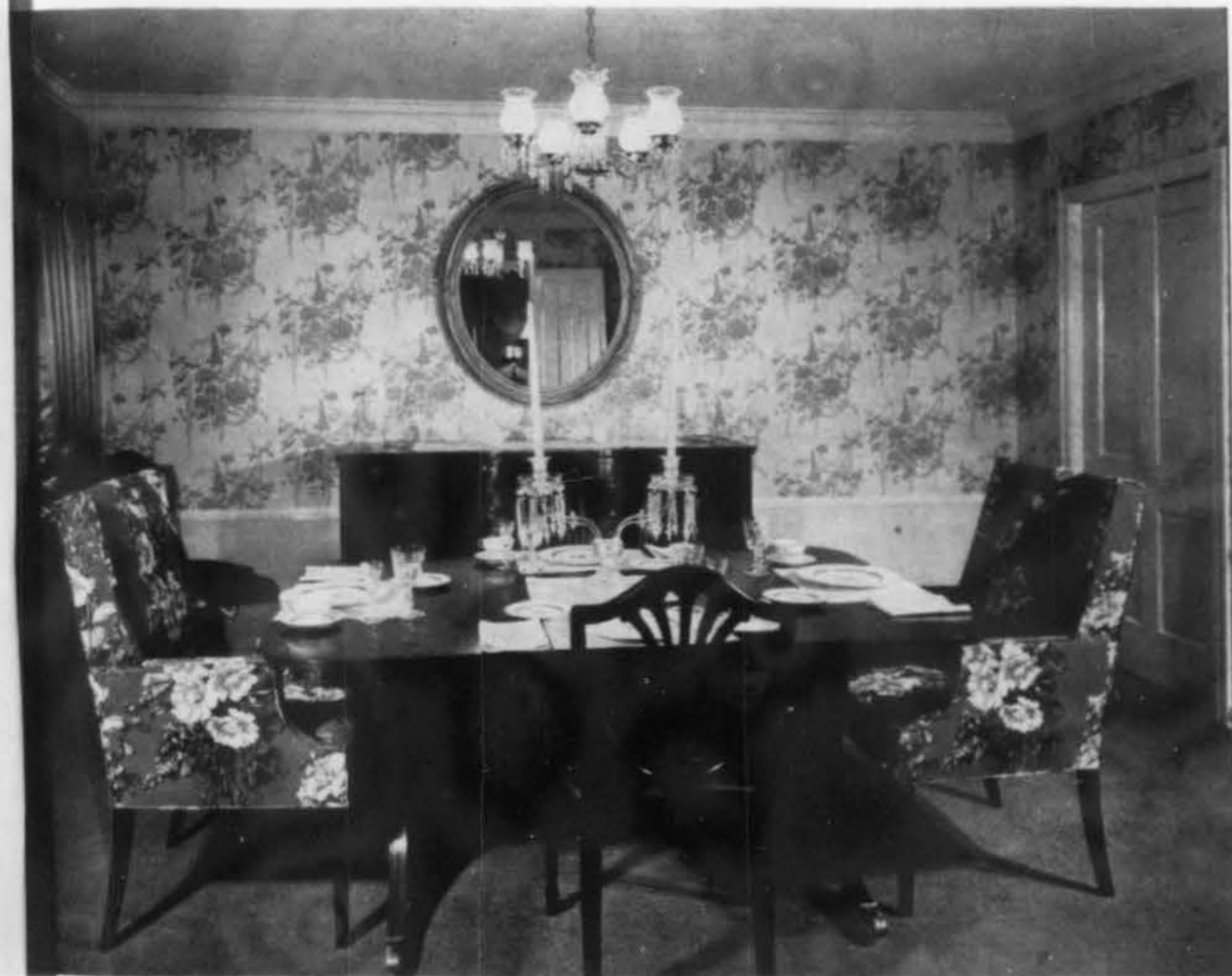
Interior: Soft Pastel Shades with Figured Wall Paper
 Interior Walls: Pecan Paneling.
 Painted Wall and Ceiling Surfaces

Builder, Alan D. Herrington



This house represents the successful combination of style, site, and decoration. There is an interesting adaptation of the materials used. The study walls combine the use of brick and stone and figured ash wood with the wall paneling carried to door height. The walls of the living room are soft rose with tokay carpet which is also used in the entrance hall. Furniture is Virginia Colonial mahogany upholstered in rose quilted linen and chintz. The rose tone is carried into the dining room where the walls are covered with a pale yellow figured wall paper. The draperies are soft turquoise blue satin. The side chairs are done in striped fabric. The den is paneled in pecan wood and carpeted in soft green material. In the master bedroom, the predominating colors are green and rose. The boy's room is honey color and furnished in maple. The draperies are red chintz. In the girl's room, there is a blue and figured wall paper, a blue rug, and draperies in blue, white, and yellow tan. The breakfast room is white and green.

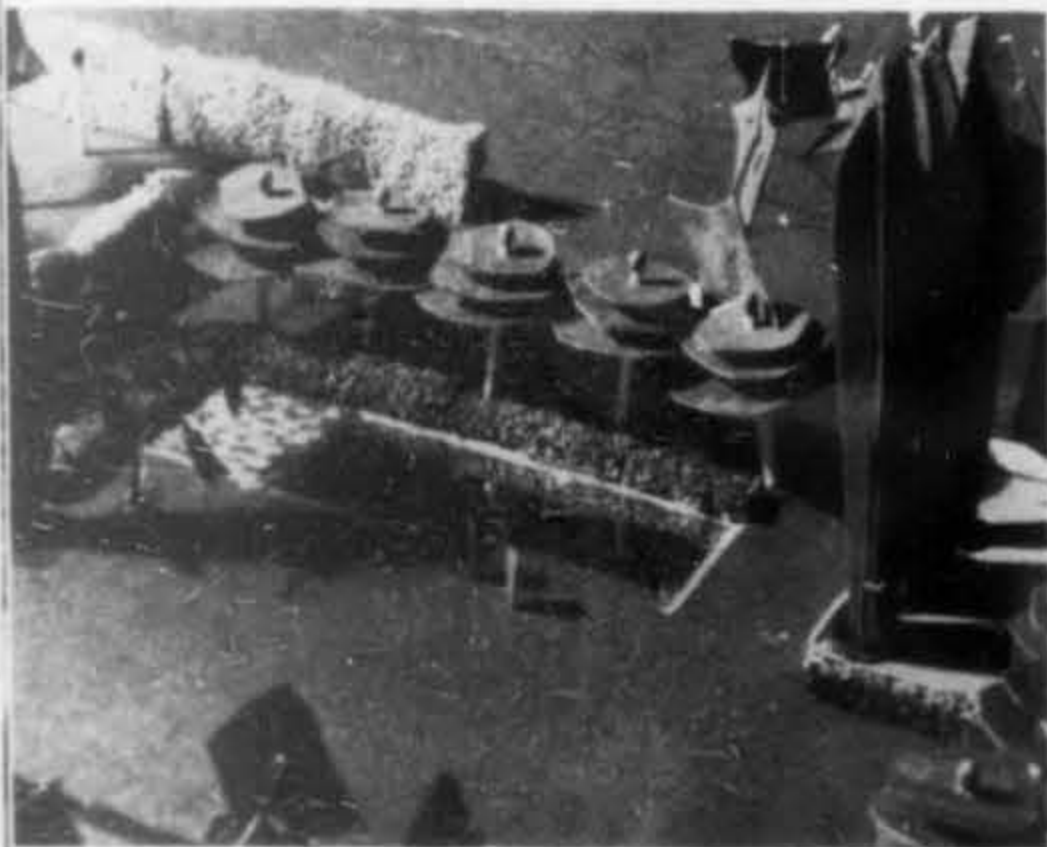
This house opens out into a wide tree studded patio. The living areas are well organized with complete privacy secured for the bedroom section.



Miles Berné



The pool is located so that you catch reflections from any point in the garden. The plant form relations in this conventional model are reminiscent of accidental effects in the nursery as they express human activity.



The summer house is partly a shelter, with a ramp to the upper deck, and partly a construction for growing vines. It is loosely organized so that the forms continue in all directions.



The interspatial vistas, as seen in this intimate view, are apparent from any point in the garden. Your vision is interrupted, but not blocked, by a succession of planes and rhythms in plants and architectural material given.

Photographs courtesy of Pencil Points



1 + 1 = 5

By James C. Rose. "One plus one equals two, but one plus one equals three, five, or a hundred . . . that's art." Prof. Joseph Albers, Black Mountain College.

Have you ever noticed an orchard? All the rows are parallel,—a simple arrangement for the production of fruit. It is easy to cultivate. It gives the most light, air, and chance for root growth within the least space. It is economical in picking, gathering and pest control. But have you ever noticed that as you drive along an orchard the rows are parallel in three directions: length-wise, sidewise, and diagonally? That as you move around or within the field these parallel rows alternate with the line of vision? That you receive alternating sensations or visual effects from one simple arrangement which originally had the sole purpose of the economical production of fruit?

Have you ever noticed a good nursery? Not the brilliantly colored flowers in front, nor the conventional massing of shrubbery for display, but the fields where plants are grown. There, you will see specimen plants,—each provided with its peculiar requirements of growth,—deciduous and evergreen materials, as well as different varieties, separated for individual development. You will see solid rows of different forms, heights, textures, colors, and values. But have you ever noticed how these sometimes, by accident, combine into a relationship that is interesting and effective from several points of view? It is worth a visit, but remember that the original purpose was simply to produce good plants. The effect is free.

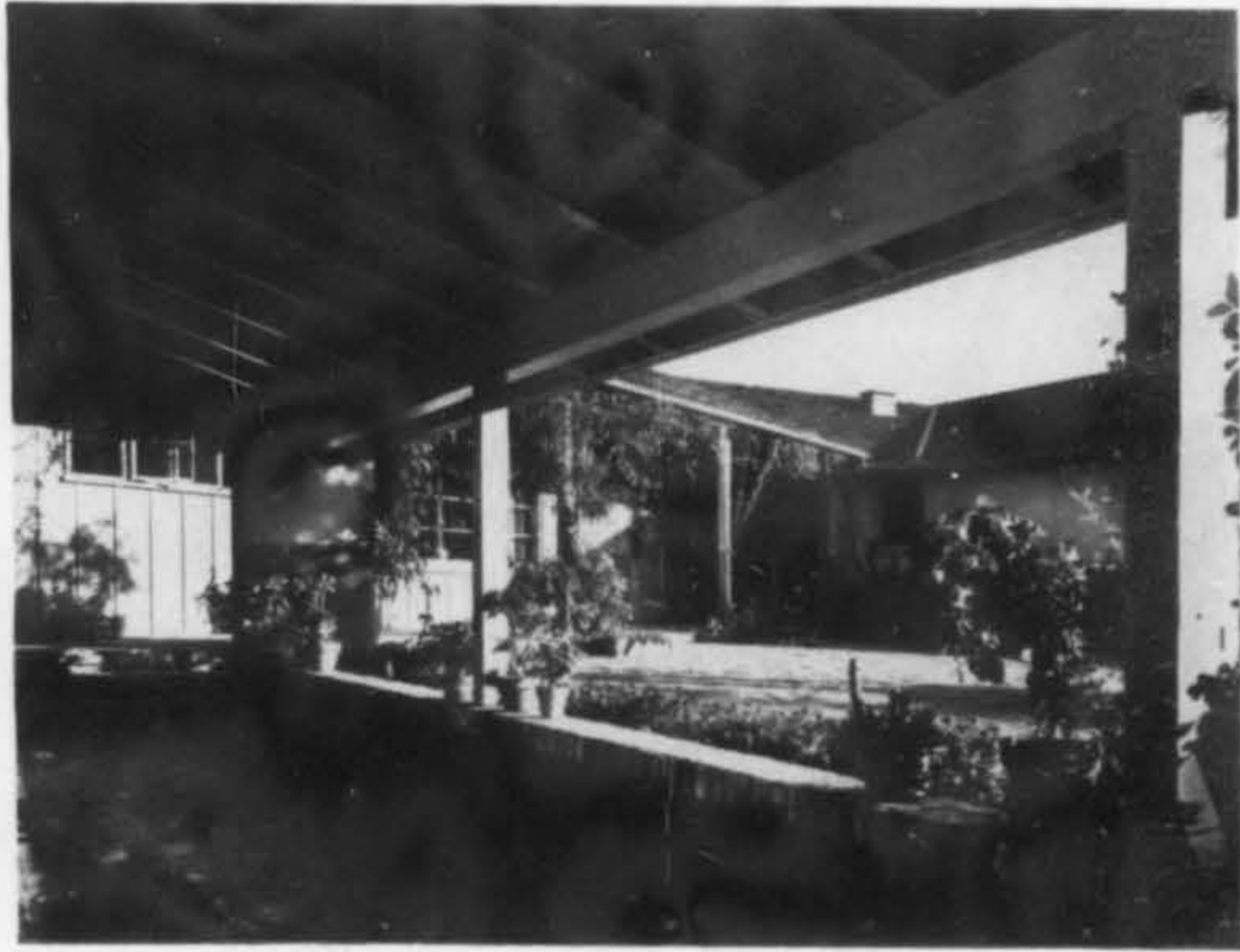
Have you ever noticed a vegetable garden? The boundary wall of stones cleared from the field. Windbreaks for protection. Fruit trees and hedgerows along the borders. The pattern of spring plowing. Growth. Cultivation. The stubble of a good harvest, and plowing again for the next crop in a rotation. The forms are as plastic as smoke; they change constantly with the seasons, and with scientific control. They are infinitely more effective than the original intention,—the production of vegetables,—because the effects come from change, motion, exhaustion, and renewal which are not only characteristic of living matter, but of all productive things.

From such simple, fundamental beginnings we derive the new pleasure garden and landscape. We strive consciously to multiply the alternate effects of the orchard; to produce the effective relationships of form, height, value, texture, and color often assumed under scientific conditions of the nursery; and to create and control the plastic motion which is part of a vegetable garden.

The main distinction between a pleasure garden and a nursery is that in a nursery we grow plants, and in a pleasure garden we grow plants and live at the same time. To live at the same time, we must arrange the plants to divide living space usefully, and introduce a number of building materials like brick, tile, wood, stone, glass, cork, metals, concrete, etc., which provide paving, walls, shelter, and growing surfaces. People, like plants and other living organisms, have certain definite requirements—space, light, air, recreation—for their fullest development in both a physical and emotional sense. Certainly we ought to provide no less productive forms for human beings than we do for fruits and vegetables.

We seem to have inherited two schools of landscape. 1. The formal, a system of compulsory aesthetic education, where you keep off the grass panel, and "appreciate" the picture of frozen music from the terrace. 2. The informal, definitely of the charm school, where the "vista simply cries out for a bird bath", and you just know that some little fairy elves came at midnight and did the whole thing, anyway.

Both of these schools are dedicated to effects to be looked at, whereas the new garden is, first and foremost, a space to be lived in. Its form depends entirely on the way you live just as the form of an orchard depends upon the easy production of fruit. To begin with, you have a certain amount of space. The ground surface, sky, and buildings are a part of it. To make it liveable, you must model the ground surface so that it can be used, and perhaps cover parts of the surface with paving, grass, groundcover, or water. But if you stop here, you have no privacy, no shade, no protection, no effect, and no garden, any more than you would have a house if you built only the floors with rugs scattered around. On the sides and within this space you may need partitions for specific activities. You have transparent and opaque walls of plant or architectural materials,—above and below the eye-level. Tree trunks. Outdoor fabrics. Furniture, and plastic constructions of many materials. Overhead, you have the tracery and the depth of branches and foliage against the sky. You have structural shelter for protection. (Continued on Page 46)



Garnett



THE NORMAN S. NYCE RESIDENCE

ARCHITECT, LAWRENCE TEST

CONSTRUCTION

Exterior: Stucco, Board and Batten
 Roof: Natural Shingles
 Patio: Brick Paving, Mexican Tile Trim

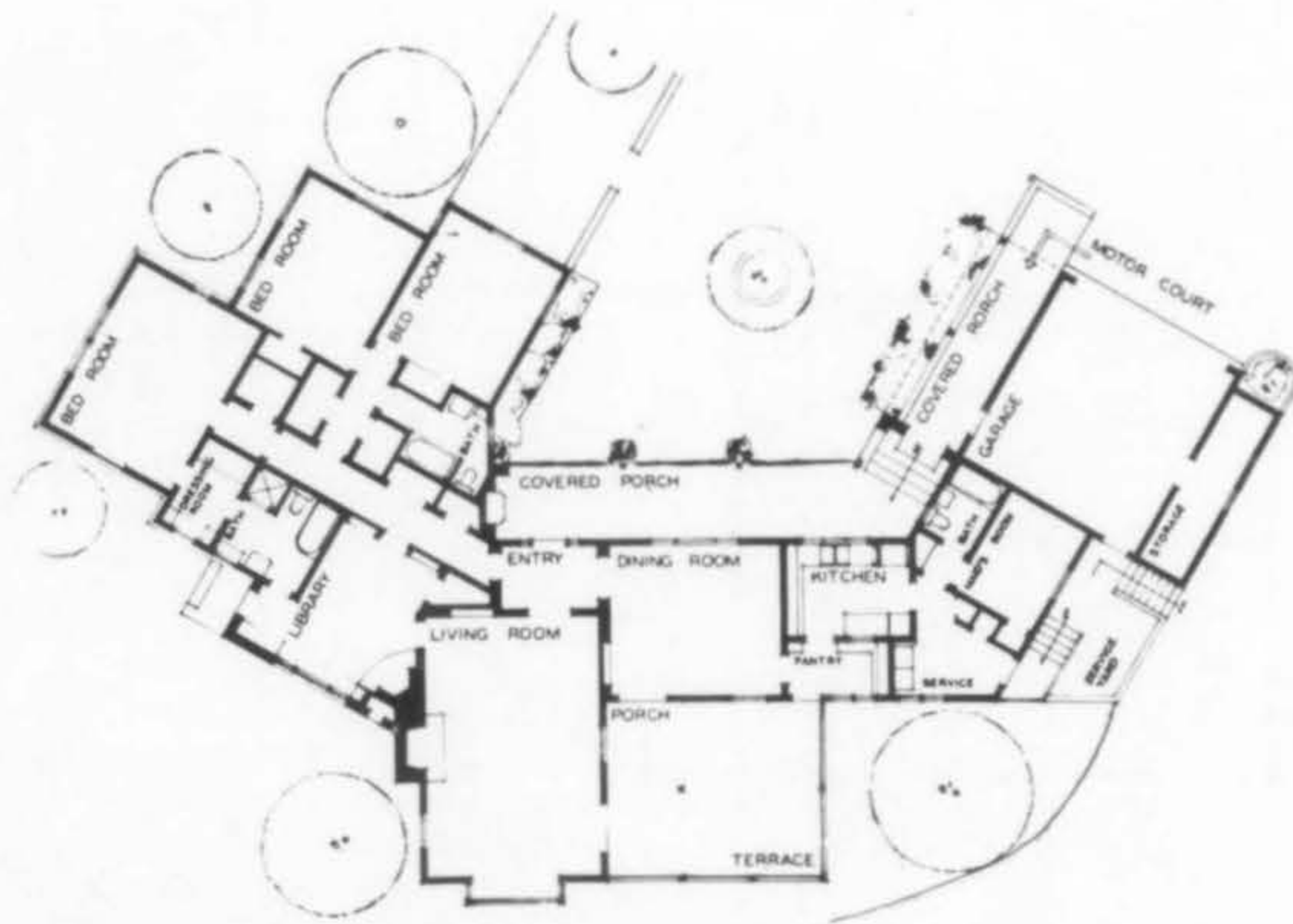
COLORS

Interior: Painted Plaster, White Cedar Panels
 Exterior: Deep Sand, Terra Cotta Dado

Builder, Richard M. Illsley

Three important physical features of the site determined the plan of this house: (1) its location on the point of a knoll overlooking Pasadena and the mountains to the north and a spur of the San Rafael Hills to the south; (2) the prevailing afternoon breeze through the hills from the southwest; (3) the lower level approach on the northwest corner of the property. The owner added three general requirements: two children's rooms separated from the master suite; a combination living and guest room; and, cross-draft in the living room and dining room from west to east with a cool terrace for summer living.

The house is an early California Ranch type with a modified Colonial interior which best expresses the general simplicity desired by the owner. The light tan exterior with terra cotta dado gives a solidity to the mass against the background of the hills. The house develops naturally and pleasantly out of the site.



The Hugh J. Lowe Residence

Architect, Donald Beach Kirby, A. I. A.

Interiors, Edith Hynes

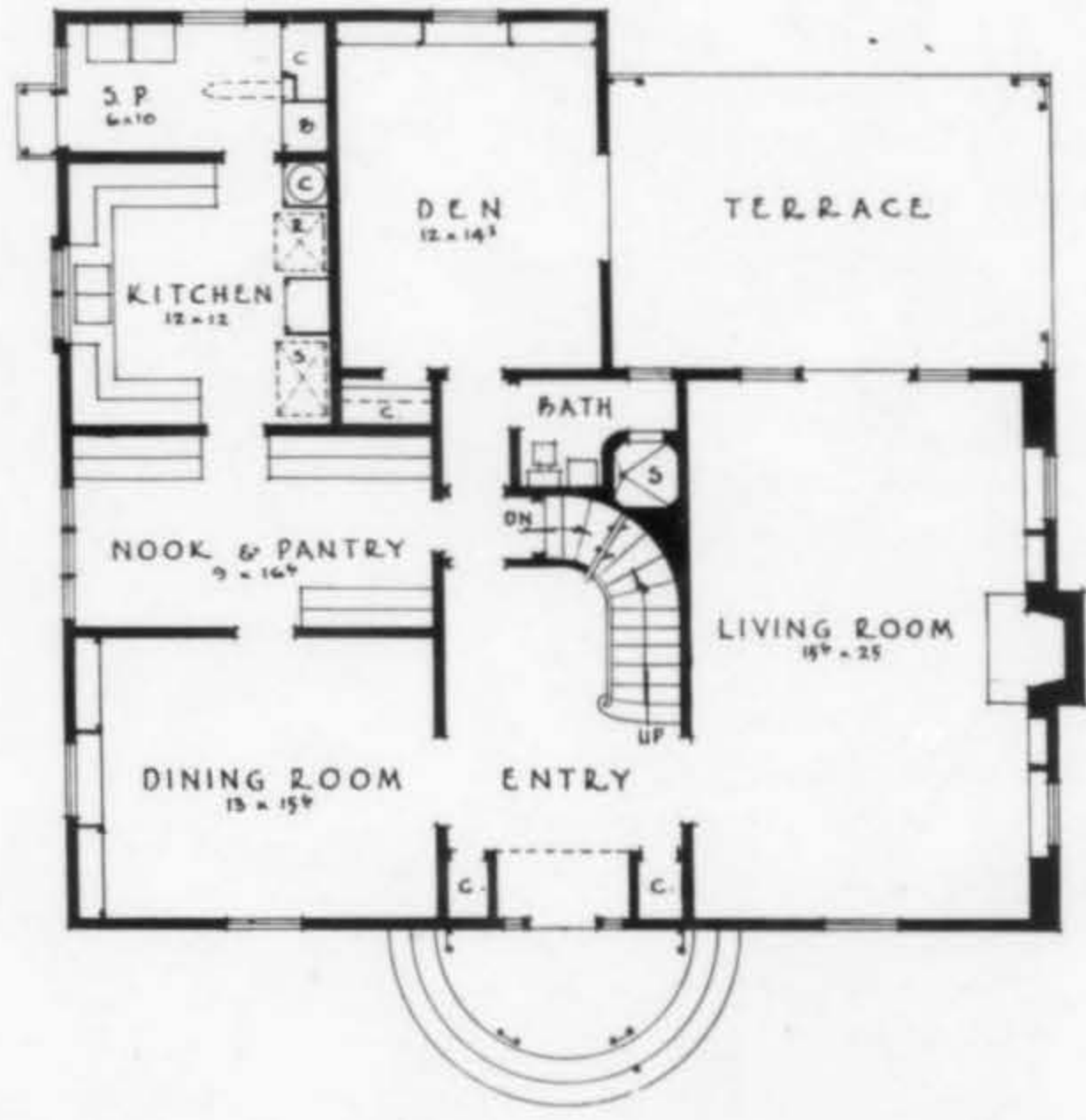
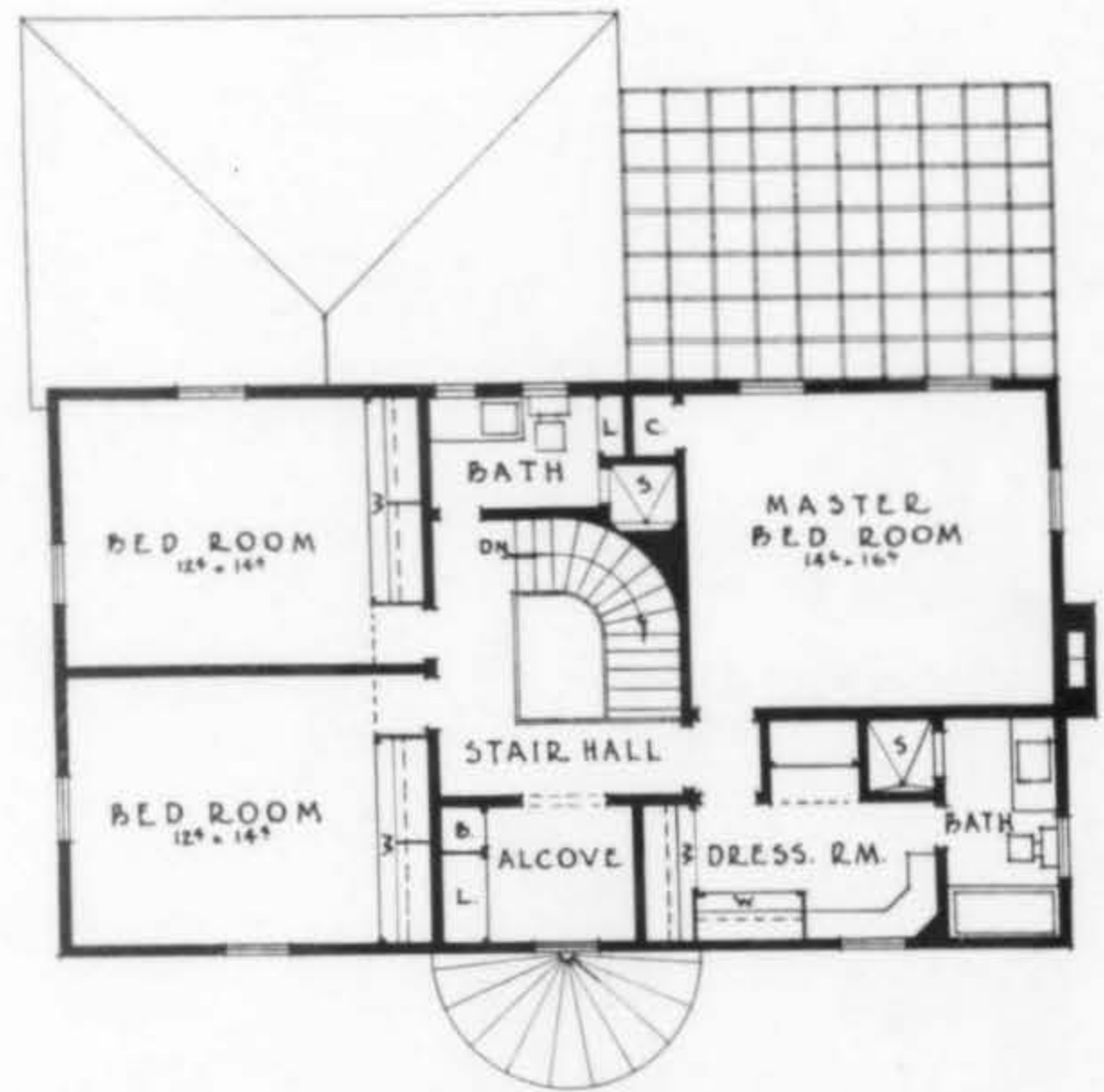


This house is of Georgian design. The detail, both inside and out, is fine in scale. Mass and proportion are carefully studied. The entrance door is paneled and molded in conformity with general character of the entrance, with its delicate iron work and sidelights.

From a spacious reception hall, the living room opens to the right, the dining room to the left. The living room, with stylized detail has east, west, and north exposure. A pergola porch in the rear of the house gives access to a large garden area. A gracefully curved stair rises to the second floor of the house, where a central hall opens into three suites of rooms. The master suite consists of bedroom, bath and large dressing room.



Ralph Samuels



Builder:
Allison Honer



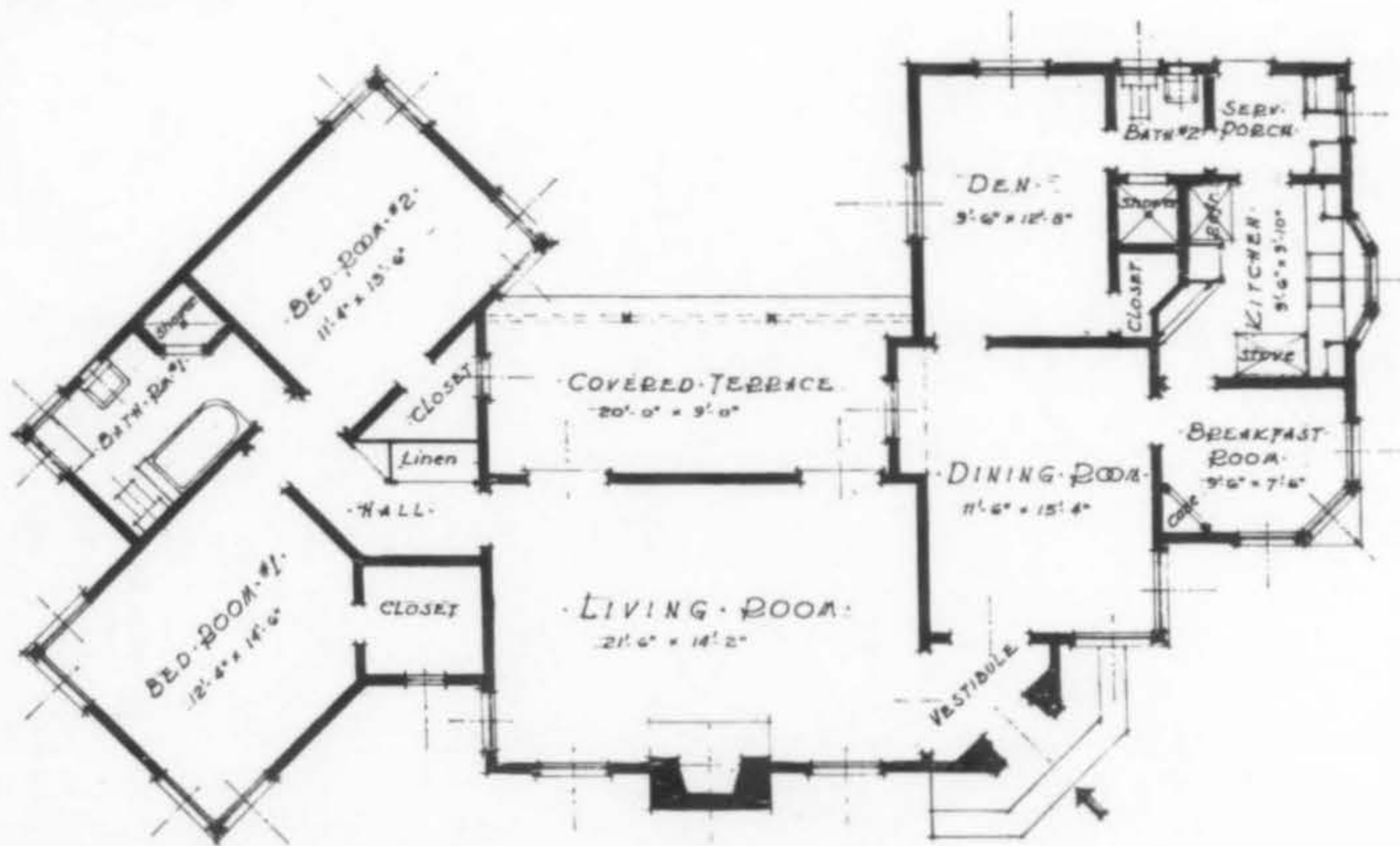
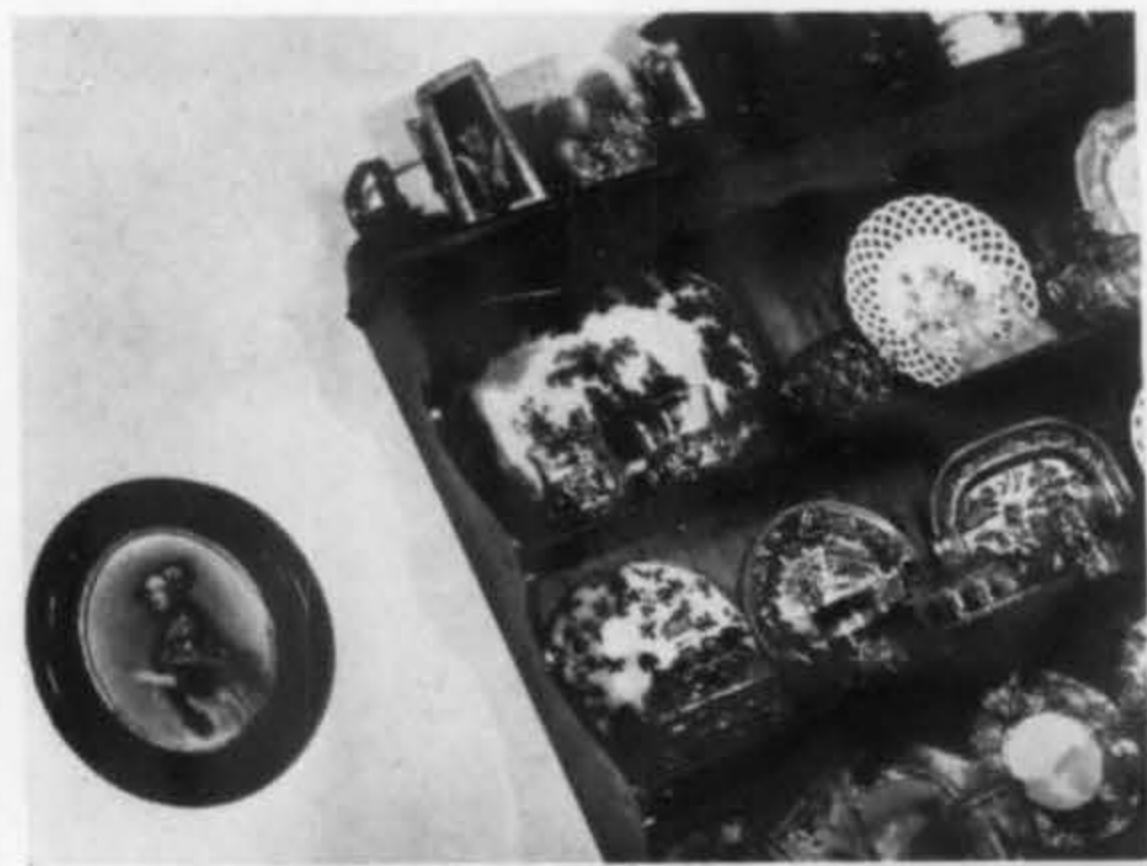
Ralph Samuels



The Residence of Mr. and Mrs. Leo Lamb

Designed by Alfred Bonney

This rambling California home was designed to take the greatest possible advantage of a large corner lot. The outdoor living arrangement is completely shielded from the street. Large trees and a covered terrace substantially extend the living quarters out of doors. A bright breakfast room is papered in blue and orange with figures in gray. The hall is a light warm tan with yellow, white, and brown trim. The east bedroom has a soft yellow background with touches of red and bright yellow on white figures. The master bathroom is silver and white with a ceiling of dark sea green with silver molding.



Builder: Allison Honer



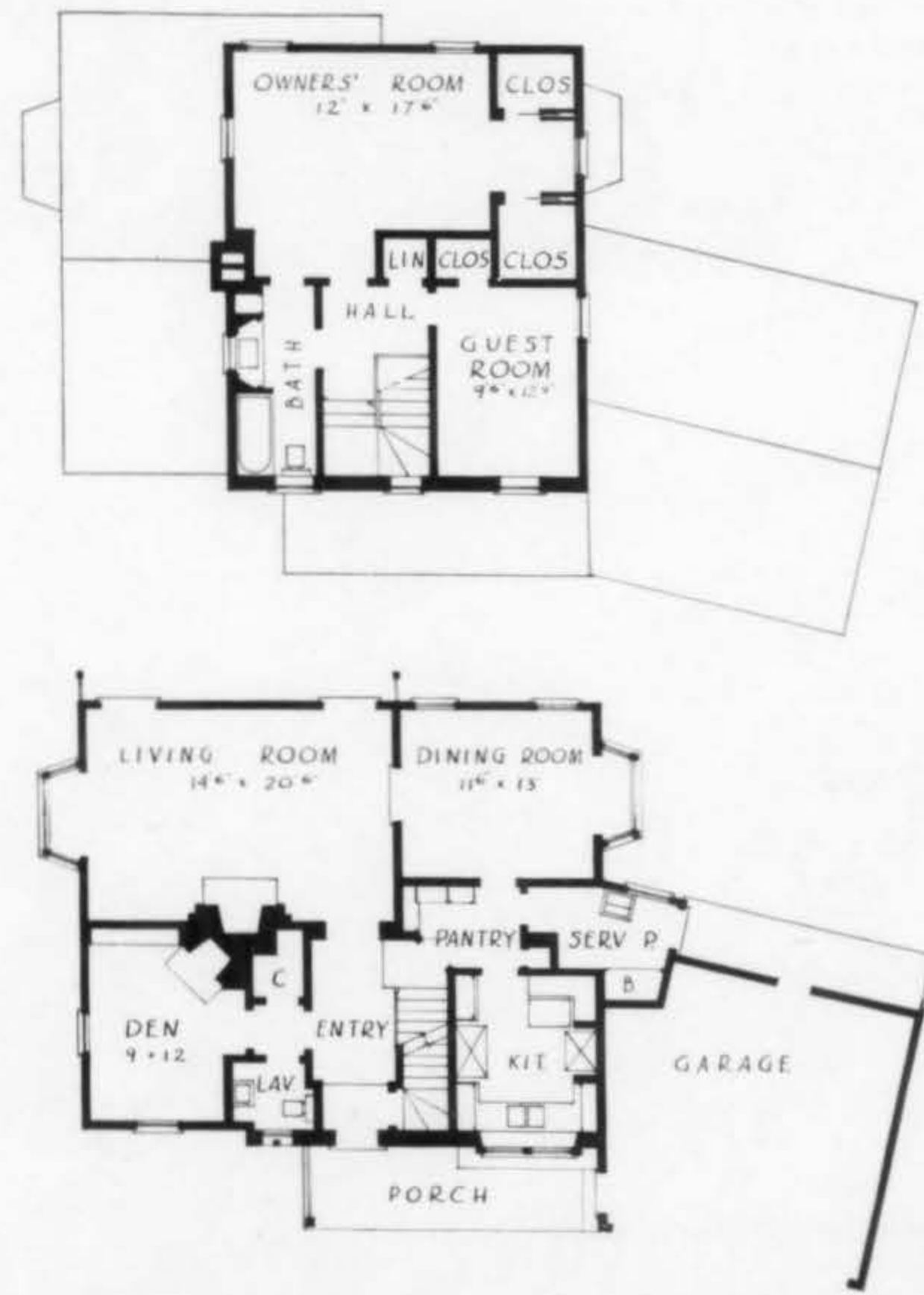
Clyde Staughton

THE RESIDENCE OF MR. AND MRS. ELWOOD KERR, BENEDICT CANYON
ARCHITECT, ULYSSES FLOYD RIBLE

A shallow lot made it necessary to construct this house rather close to the street but there is no inconvenience because of the small amount of traffic through the Canyon. There is an intimate and natural relationship between the house and the hills which sweep down into the rear garden. This is a six-room house. A small den can easily be converted into a guest room. Red cedar is used in the den and the hall, and wall paper of English design with kaalwood panels throughout the rest of the house.

CONSTRUCTION

Exterior	Stucco Shingled Side Walls Gray Stone Veneer Face
Roof	Shingled
Windows	Wood, Double-hung



BOOKS IN REVIEW

Autobiography with Letters by William Lyon Phelps

Much introspective fibbing passes in our day for penetrating autobiography. Like Falstaff, many a writer presents his very shortcomings as testimony of his greatness. The cameo-clear Phelps memory saves *Autobiography With Letters* from such lapses, recreates with engaging freshness a wide sojourn of interesting living. Professor Phelps attempts no vast profundity of personal record, achieves for his reader a voluminous delight.

In these thousand pages a very human personality comes to life. As a boy of ten he fell in love, kissed his beloved once in "post-office." "I shakingly aimed at her mouth and side-swiped her on the cheekbone." At fourteen he wheedled a twenty-dollar gold piece out of his future wife to buy himself and her brother a billiard table with rubber tubes for cushions. In 1882, at the age of seventeen, he played hookey from school to observe the transit of Venus. The Latin teacher had declined to excuse him, urging that he "wait for the next one"—unaware that the next transit of Venus would take place in 2004!

There is meat for all appetites in this feast of recollection. Architects will note with interest Phelps' reference to Mark Twain's house on Farmington Avenue, Hartford, "built according to his own ideas, with the kitchen in front, so that the cook and housemaids would not have to run through the living-rooms and hall to see a procession go by." (One thinks sadly of the frustrated inquisitiveness of housemaids denied their ancient privilege of domestic disturbance!) Animal lovers will be charmed by the "Interlude on Cats"—together with some clear-sighted debunking of dogs—which comprises Chapter Four. He mentions the cross-eyed cat belonging to Mrs. Muriel Frey of San Francisco—almost as noteworthy, we suppose, as the cross-eyed bear of Sunday School fame! Of dogs he says: "The devotion of the dog has been overpraised. What a dog wants is entertainment. He is easily bored, cannot amuse himself, and demands excitement. His ideal is a life of active uselessness."

Professor Phelps is a sort of diary-keeping Ulysses. He offers us commentary on such personalities as William Graham Sumner, George Santayana, Thomas Hardy, Vachel Lindsay, Alfred Noyes, Mrs. Wharton, George Moore, A.E., Gene Tunney, Edison, Henry Ford, Bertrand Russell and numerous others. Judging from the numerous letters addressed to him, Phelps, like Ulysses, has been "not least but honored of them all."

In stirring days like these we read with interest Phelps' sponsorship of David Starr Jordan's peace address in 1917, delivered at Yale the week before America declared war. Speaker and sponsor came close to rough handling, but free speech was justified of her sons.

The glossary of *Autobiography With Letters* reads like a comprehensive card index of the personalities and interests of our times. Of his own profession he says, "The business of the teacher is not to supply information, it is to raise a thirst." His book does both. R.L.H.

The Voice of Destruction by Herman Rauschnig

Read three months ago this book would not have been believed. Hitler histrionics, we might have said. History today! *The Voice of Destruction* by Hermann Rauschnig is as amazing as it is timely. The Voice we all know. As to his conversations, only intimate members of his party must, perforce—since Hitler at all times demands an audience—become as wedding guests who cannot choose but hear.

Dr. Rauschnig, who was Hitler's president of the Senate in Danzig from 1932 to 1935 when he resigned, heard much. What he heard comprises his book: the Fuehrer's plans for world conquest, his treacherous foreign policies, his hymns of hate.

Of particular interest is his spy system composed of fawning battalions of dubious women and abnormal men "useless in respectable life but indispensable in this work."

His technique with the masses, whom he despises, is equally amazing. He, himself, a great physical coward who "sees to it that he is guarded like a precious antique" trains his German youth to brutality and complete amorality before which a world will shrink. "In

their eyes I want to see the gleam of pride and independence of the beast of prey."

And his government—! A tribe of gangsters hot for conquest and glory—and 'what is there in it for me'—inevitably brings up the analogy of the dictators of the later Roman Empire. Cruel, unscrupulous, grasping, they likewise depended upon a fascist militia for effecting their will-to-power. The Prætorian Guard and the imperial armies made these god-emperors what they were; but when hunger, slaughter and rapine touched the soldiery, another fuehrer went into the Tiber.

Rauschnig writes factually of the man who shrieks, "We may be destroyed but if we are, we shall drag a world with us—a world in flames." Hitler's fabulous use of the perpendicular pronoun colors the book sufficiently. Only in the superb closing chapters *Hitler Himself* and *The Eagle's Eyrie* does the author use the weapons of irony, at the same time admitting the feeling of uplift the Fuehrer is able to instill in his party by the great perspectives he unrolls.

These perspectives include the United States, Mexico, the Americas. One wants to quote from this powerful book at length; to urge a people to read; to be forewarned and fore-armed. M. W. D.

Land Below the Wind by Agnes Newton Keith

To the arm-chair Captain Cook, seeking within the covers of a book about Borneo the vicarious thrill of confronting and overcoming the traditional Wild Men, this book will be a surprise—but not an unpleasant one. Mrs. Keith is no Osa Johnson making baking powder biscuits in the jungle, nor a masterful woman explorer whose adequacy to every situation makes one pity the defenseless Head Hunters. Mrs. Keith is an American—a graduate of the University of California—married to an Englishman in the Government service in British North Borneo.

She tells us with simplicity and much humor of her life at Sandakan, and fundamentally it is the story of any woman's daily adventures—servant problems, troubles with the plumbing, house-breaking a variety of pets, and going on business trips with her husband. But it is like playing a familiar game in a foreign language—the rules and implements are the same, but they are all called something different! The servant problem is one of keeping peace between two Chinese amahs, a Murut houseboy, a Dyak "small-boy," and a Javanese gardener. The pets are a dozen semi-Siamese cats; two Gibbon apes; two otters who never learned to swim (named Niagara Falls and Saint Niagara Falls in honor of Mrs. Keith's country, and pronounced Niffles and Sniffles as a reminder of Mr. Keith's); a musang who was adorable when measuring four inches, and decidedly jungle-tempered when three feet; and a flagpole-sitting simpalili called Lili the Simp.

The business trips with her husband are exciting trips to the islands of the Sulu Sea, and a long trip into the jungles which Mrs. Keith likes to call "impenetrable" although her accurate, fact-loving husband points out that since they did, they aren't. Her description of their adventures in the Head Hunter territory is unusual because she dwells at length upon an aspect usually ignored by explorers—the small, heart-breaking discomforts of itches and scratches, damp bedding, mud, fatigue, and a continual "wet bottom" from sitting in small, leaky perahus. Every night, trying to get to sleep in a damp bed, tormented by biting insects and listening to the peaceful snores of her husband, she wonders why she ever came, and every morning, seeing the natives whom she admires, and the beautiful river and jungle foliage, she has her answer.

One gets to know Agnes and Harry Keith and their strange household rather well, and they are people well worth knowing. Equally worthy of knowing are the Murut and Dyak natives with their curious attitude towards the European, not a docile recognition of superiority, but a philosophic acceptance of them as people whose strange, unreasonable whims must be humored with patience. Mrs. Keith is a delightful, happy woman, in love with her husband and therefore contented with her life. She is able to share her happiness with others because of her gift of picturing with words, and equally well with pencil sketches. K. H.

(Continued on Page 47)

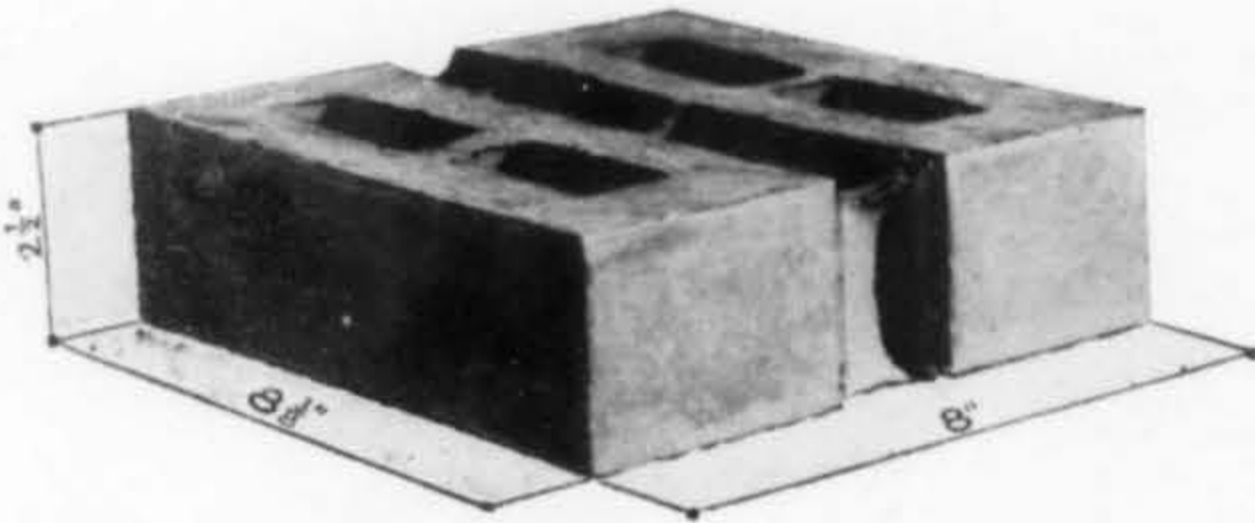
NEW PRODUCTS AND PRACTICES

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.

5000 YEARS TO MAKE A DOUBLE BRICK

With the constant improvement of building materials in the last fifteen years, the collective opinion of designers of the "modern" school seems to be that a structure to meet the needs of the day requires somewhat complete abandonment of old methods and old materials. Yet the idea of laying stone upon stone to enclose space prompts the observation that bricks still are laid upon bricks to make a wall just as in the days of the Babylonians before Christ was born.

Man patted the clay of his river valleys into cakes, dried them in the sun and used them for building thousands of years before the earliest recorded history. When the Tower of Babel was built, he had gone far in the development of this material—had learned that burning the brick in fire made it harder and more durable than merely baking it in the sun. Later, in the time of Nebuchadnezzar (604-561 B. C.) the use of enamel or glaze on the face of brick enabled him to construct walls that would withstand the ravages of the elements for hundreds of years.



It is obvious that the use of brick is primitive, and, also, that unless mankind loses or deliberately abandons his search for beauty, brick still will be laid upon brick for many more thousands of years to come. The principles of reinforced brick masonry is not of recent origin—it brings this phase of the history of brick masonry well into the age in which we now are living. It has been one of the few definite improvements to be made in this field. More than 100 years ago an eminent British engineer employed the use of reinforced brick in the construction of the Thames River Tunnel. He had previously proposed its use as a means of strengthening a large chimney under construction, but it was in connection with the building of the tunnel, in 1825, that he made its first major application of its principles.

Since that time engineers and manufacturers have made hundreds of improvements, such as various textures and colors, and have advanced with remarkable skill in both plain and reinforced brick masonry, but they continue to define brick as a small unit, solid or practically so, commonly in the form of a rectangular prism, formed with inorganic, non-metallic substances and hardened in its finished shape by heat or chemical action.

Gladding, McBean & Company of Los Angeles has, for sixty-five years, enjoyed the reputation of manufacturing some of the finest brick. This year it has introduced one of the most outstanding and revolutionary achievements in the entire history of making bricks, a "Double Brick." It is just what the name implies: a unit of two bricks, each 2½ inches deep by 3¼ inches long by 3¼ inches thick, joined in manufacture with three clay webs, leaving a space of 1½ inches wide for vertical reinforcing. This makes a masonry unit of 8 inches of total thickness. Thus a wall 8 inches thick is laid in one operation with both faces automatically leveled together without the use of forms or bracing. This substantially reduces labor costs.

End webs are scored so that they can be quickly knocked away. This allows easy placing of the Double Brick at the vertical reinforcing, which thus passes through the unit, making ties and anchors unnecessary. All three webs are grooved to allow sufficient space for horizontal reinforcing rods as required by various building ordinances. The air cells or voids provide insulation against heat and cold as well as noise and dampness. A structure built of Double Brick with the reinforcing rods passing through the masonry units, with the center voids grout filled, is a monolithic mass.

Such construction assures an earthquake-proof, fire-safe, permanent and economical structure, and, like all brick work, it possesses that widely acknowledged charm and natural beauty which increases with age. Further information on Double Brick can be obtained by writing the company.

ATLAS PRESENTS "FILTERED AIR"

One of the outstanding features of the Alan Herrington house presented in this issue of *California Arts and Architecture* is its Atlas Gas "Filtered Air" air-conditioning gas furnace, which warms in winter and ventilates in summer. The unit is the last word in modern, economical winter air-conditioning, providing a made-to-order climate into the average home.

The unit filters the air, removing more than 97 per cent of all dust, soot, pollen, etc. It circulates this clean, pure, fresh air to every part of the house. It maintains any desired room temperature uniformly, quickly, quietly and economically. Very compact, it occupies very little space, and is attractive in appearance.

Among its other features are these: It is made of heavy materials, yet is easily installed, doesn't have to be centered under the rooms to be heated. Its forced circulation assures even the most remote rooms of good heat or ventilation, the circulating fan being of the latest multivane, centrifugal type.

Further information can be obtained by writing J. W. Sutphen & Company, 7673 Melrose Avenue, Los Angeles, which installed the unit.

WOOD PRESERVATION DEVELOPMENT

Architects, home owners and many others are interested in the problem of controlling moisture in wood. This universal problem has been solved to all practical purposes by the development of a clear, odorless, non-bleaching, penetrating solution known as Woodlife Toxic Water Repellent, manufactured by Protection Products Manufacturing Company. Woodlife controls the natural capillary attraction of the wood fibres which tends to attract and absorb both atmospheric and free moisture. This product is comparatively new on the Pacific Coast, but east of the Rocky Mountains has been in use for a number of years. It often is referred to as a twofold treatment: (1) effective protection against termites and fungus growths which result in decay and stain, and (2) control of wood dimensions through the protecting of wood against gain or loss of moisture. This matter of moisture control is of great importance for it protects against swelling and shrinking, warping, checking, splitting and grain raising, all of which damage paint films.

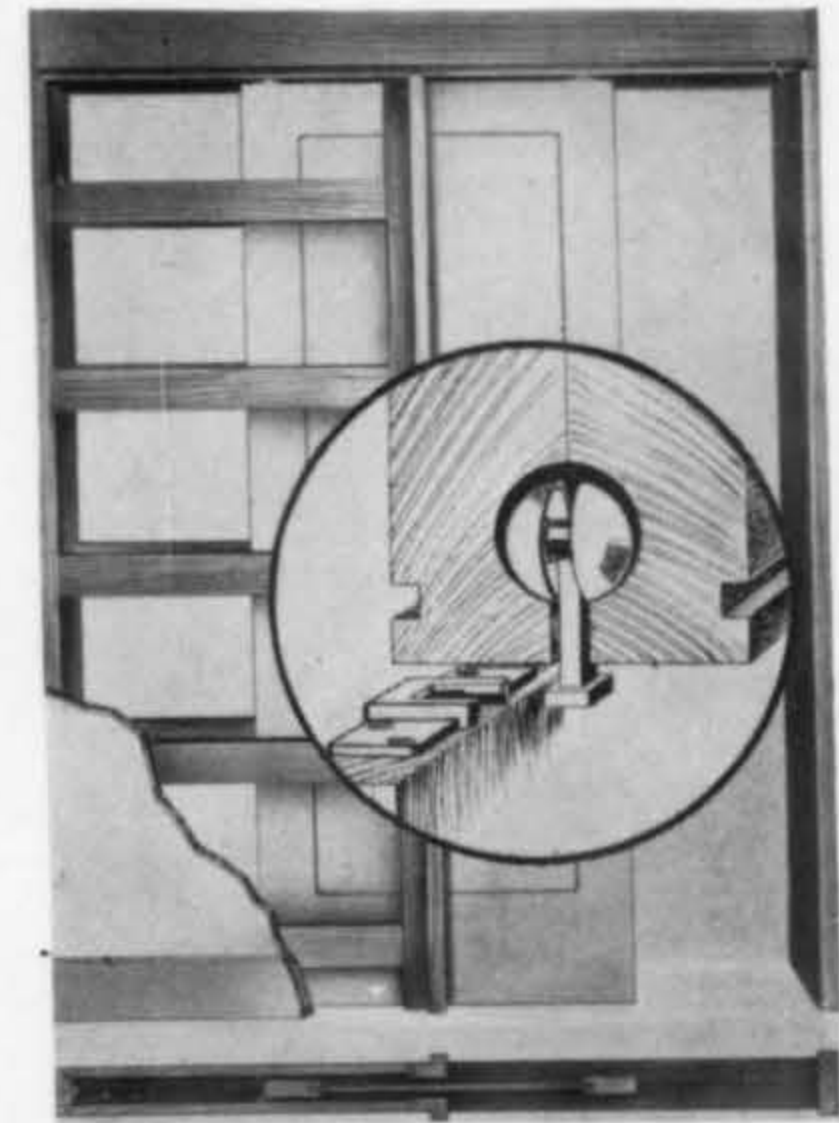
Another interesting development in the field of wood preservation is a straight toxicant known as Tri-Phenol-Plus. This, too, is a clear, odorless, non-bleaching, penetrating toxic for all types of wood including rough construction lumber used where a water repellent for moisture control is not needed. It is used as a treatment for control of fungus growths that cause decay and stain; also termites. According to U. S. Forest Products Laboratory the toxic chemicals in Tri-Phenol-Plus are unsurpassed in killing power.

Thus it is now possible to adequately treat lumber by dipping operations to a satisfactory degree for only a nominal cost. These treatments have been occasioned by service demands upon wood products that have become increasingly severe. People are demanding tighter homes. The rapid gain in popularity of air conditioning has increased humidity in homes. These modern developments have created a direct challenge to all building materials—fully anticipated by the woodworking industry. Its goal has been the development of a preservative process which would assure the lifelong service for which wood—the natural building material—has been noted through generations. Woodlife complete Preservative Treatment is effective and its cost so small that all can have these benefits. The home owner will gladly pay the few cents extra which it costs him to have—among other advantages—windows that slide up and down easily in all kinds of weather; doors that do not stick, and trim that stays tightly joined.

The E. K. Wood Lumber Company, 4701 Santa Fe Avenue, are distributors for these products, and more detailed information may be had from them.

A MODERN SLIDING DOOR

The Sav-a-Space Sliding Door manufactured by A. J. Koll Planing Mill. Inset shows self-centering ball type roller with hangers, allowing the door to be easily detached. Roller track is of special wood for quiet operation.



The A. J. Koll Planing Mill, Ltd., of Los Angeles has developed a new-type sliding door for room-to-room openings in homes, apartments, offices, hotels and department stores which has attracted wide acceptance among architects, builders and property owners. It is manufactured under the trade name of Sav-a-Space Sliding Doors.

The doors have a unique arrangement of noiseless roller-ball hangers in the simple header-track unit of the door frame which facilitates partial or complete closing in a quiet, effortless motion without encroaching on wall or floor space on either side of the door. In public buildings this feature eliminates the hazard of personal injury from contact with swinging or hinged doors in crowded corridors or close-clearance areas.

Minimum maintenance costs are assured by virtue of impartial tests employing perpetual movement of doors of supernormal weights over 100,000 complete cycles on a 38-inch standard track with imperceptible wear resulting. This test indicated that the life span of the track is much greater than that of any door it might support.

The door header is of specially treated Douglas Fir and the hangers and brackets are milled from non-corrosive metal, combining to make a simple yet extremely sturdy assembly which maintains the noiseless, easy operation of the door permanently. Removal of the door from the header-track is easily accomplished by merely removing the stops, then lifting and sliding the door from its hangers.

The Sav-a-Space Sliding Door seems to furnish the answer to the long-standing demand for a closure that is both harmonious with and practical for modern construction. Further information concerning it can be had by writing the company, 421 Colyton Street, Los Angeles.

MODERN FLOOR

Perhaps one of the most outstanding advances in the building materials industry has been the development of new composition materials in tile form for use in covering walls and floors. Many of the conventional materials have lost popularity due to lack of adaptability to changes in modern building construction and failure to meet completely the outspoken public demand for more color and more interesting texture.

Developments in composition flooring within the last fifteen years have produced today's asphalt tile, which is available in a wide range of colors, sizes, and gauges. All of the necessary accessory materials required to make a finished installation, such as cove and straight bases, feature strips, inserts, and surface finishes, are also on the market, so that today an architect or interior decorator can design truly attractive composition floors of the asphalt type that achieve effects not obtainable with older, more conventional types of floor coverings. This particularly applies to interior finishes for kitchens, bathrooms, and recreation rooms.

Within the last year one manufacturer has introduced to the market a new type of resilient flooring of a composition type that possesses extraordinary flexibility, remarkable density of structure, unusual smoothness of surface, and ability to resist many types of common abuse, such as grease, acids, alkalis, etc. In addition to its unique physical properties, this flooring is available in a wide range of strikingly beautiful colors that have depth and tintorial strength much greater than other floor coverings on the market.

The maintenance of this new flooring is extremely simple because of its closely textured non-porous surface. This flooring also, if it is not waxed, is non-slip and much less hazardous to walk and work on than many conventional stone-like materials. Installation of this new flooring is made in a manner similar to that of asphalt tile flooring. The product can be used on concrete floors at or below grade with the assurance that dampness will not destroy the bond between sub-floor and flooring or in any way rot or disintegrate the flooring.

In the field of wall coverings, the introduction of a composition wall material in tile form was made several years ago. This material is made in 3/32" thickness, in a wide variety of sizes, and in an almost limitless range of colors. The application of this material is extremely simple and easy. It can be applied over smooth semi-rigid wall board such as gypsum wall boards, smooth surface insulating board, and plywood. It can also be applied over a standard plaster wall that is furnished with the customary putty coat. The adhesive used is completely waterproof and is of the type that does not set hard and brittle, but remains tacky, thus avoiding breaking of the bond between the wall covering and the sub-surface, which might occur from deflections of your wall structure.

This new wall material is semi-flexible in nature and easily handled, and because it is laid in units of various sizes, can be erected with a minimum of waste and in a relatively short time. Feature strips, inserts, molded trim, and bases can be used in conjunction with this material to effect contrasting or harmonizing color effects. Mottled as well as plain colors aid to the color versatility of this new decorative wall material. Architects and interior decorators are finding this new composition wall covering a great help in designing fresh, new, and colorful wall treatments.

Distribution of the two new products discussed here is made through skilled floor and wall contractors located in principal cities and towns throughout the United States. Installation is made only in accordance with proven technique developed by the manufacturer through many years of research.

Further information on this subject can be had by writing The Tile-Tex Company, Chicago Heights, Illinois.

MINERAL WOOL INSULATION

The Detroit Better Business Bureau is making a determined effort to educate insulation buyers to the fact that maximum home comfort can only be realized through a quality product, properly installed. To quote from a bulletin recently published by them: "Because it increases home comfort both in winter and in summer, and affords a substantial saving in heating costs, insulation today has an almost uniform acceptance on the part of the public. Unfortunately, some builders are inclined to play upon this known public acceptance and advertise and sell their homes as 'Insulated' or 'Fully Insulated,' when in reality the material used and manner in which it is installed is not sufficient to provide the results the buyer has been led to expect."

The most widely used form of house insulation is mineral wool. The oldest house insulated with mineral wool is in Salem, Virginia. It was insulated in 1882—58 years ago. When recently examined, the mineral wool originally installed was found to be in perfect condition. One of the best known mineral wools available is that manufactured by the Eagle-Picher Company at Joplin, Missouri, and sold under the trade name of "Eagle Insulation." The Eagle-Picher Company, established in 1843, has long been outstanding as a producer of high quality products and is one of the pioneers in the manufacture of insulation for homes and buildings.

Eagle Insulation is a fluffy, woolly material spun from minerals which were selected after years of research in the Eagle-Picher Laboratories. These selected materials are melted at high temperature and passed over steam, which blows the material out into a mass of woolly fibers. Honeycombed with a maze of dead air cells, Eagle Insulation forms an extremely efficient barrier to the transfer of heat by conduction and convection. The solid portions of the material retard the flow of heat by radiation.

Unlike many so-called rock wools on the American market, Eagle is naturally moisture-repellent and, therefore, does not deteriorate with age, become powdery or cakey. It will retain its original efficiency indefinitely. It is positively fireproof and, as shown in tests made by Columbia University, is not damaged by exposure to a temperature of 1750 degrees. Eagle contains no harmful chemicals, and will not stain plastered walls, nor will rodents and vermin infest it.

L. H. Clawson & Company, who are, exclusively, Eagle contractors and distributors in California and Nevada, have many hundreds of home owners who report year round comfort resulting from Eagle Insulation. Rooms as much as 15 degrees cooler in summer, fuel costs reduced up to 45 per cent in winter. In order to receive maximum benefits from any insulation, it is necessary to have it properly installed—full thickness, evenly laid, permitting no thin spots nor voids in the insulated areas. Hatch covers must be covered. Knee walls, vertical attic walls, clips, drops, and wells must be protected. That is why L. H. Clawson & Company employ only carefully trained workmen and provide themselves with the latest and most modern equipment.

One of the many Eagle-insulated homes in California is that of Mr. and Mrs. Norman Chandler in Sierra Madre. Mr. Chandler's letter shown below is evidence of his satisfaction with the results he has had from Eagle Insulation installed by L. H. Clawson & Company:

"After a careful study of various materials on the market for insulation purposes, Eagle-Picher Rock Wool was selected by Mr. Frank S. Hodge and myself to be used in the new home recently built for Mrs. Chandler and myself in Rancho Santa Anita.

"With the protective blanket of your material around our home, we are assured of warmer rooms in the winter and a cooler temperature in the home during the summer months.

"Every claim of Eagle-Picher Rock Wool has been substantiated thus far, and the installation of same by your company was satisfactory in every respect."

NEW METAL BLIND SLAT

A metal slat for Venetian blinds so pliable that nothing short of a deliberate attempt to distort it can cause it to lose its shape or break has been produced by the Life Time Products Corporation of Los Angeles after five years of laboratory research. It should be interesting to those who want something a bit better.

The slat is produced from coils of material more than a mile long, and has sufficient carbon hardness to allow flexing far beyond that likely in normal usage without damage. It has a rust inhibiting coating similar to that used on better automobiles and refrigerators, and as smooth a surface as either. It can be cut more than half in two for the insertion of lifting cords without losing its flexibility.

So that the material can be enameled from one coil and rewound on another, it was necessary to design large new type bake ovens. Other new machinery had to be developed to permit the shaping and cutting and punching without marring the flexible enamel finish, which is waxed in a baking process to assure long life and good appearance.

To guard against duplication and imitation, the Life Time Corporation has begun the practice of marking the slats so they can be identified by the purchaser. Each 20 to 30 slats in each length are marked with the name of Life Time at the cord slot back of the cloth tape. In this manner each blind contains one or two slats properly identified, making substitution impractical and protecting the buyer.

The slat is used by many major manufacturers of Venetian blinds and the blinds are available through better retailers throughout the west. Life Time slats have been widely approved not only by architects, designers and decorators, but also by home owners, too.

The Life Time Corporation, the largest manufacturer of flexible metal blind slats, is carrying on constant research, testing material under extreme atmospheric conditions to further improve its output. Further information on the slat can be obtained by writing the company, 631 East Florence Avenue, Los Angeles.

A NEW TECHNICAL BOOK

Suggestions for advertising new products and practices are contained in a new book, just off the press, written by E. W. Elmore, director of public relations for the George Pepperdine Foundation, Los Angeles. Mr. Elmore, with more than 20 years of advertising experience, is also the author of three other books on advertising, one of which was a best seller, running seven editions in two years.

DISPOSALL UNIT DISPLAYED

The General Electric Disposall Unit which was selected for showing in the recent Los Angeles Pan Pacific Auditorium Home Show's Model Home attracted much attention among architects and builders because of its practical and efficient features. The unit operates on a 1/4-horsepower motor with a hidden control switch. All bones, parings and all forms of vegetable matter are swiftly reduced to pulp, which is flushed away by the unit's hardened steel knives, yet there is no danger to hands or fingers. The unit, which eliminates the need for messy sinks, is sanitary, self-scouring so that cleaning by hand is not necessary. The cost of operation is about 10 cents a month. The unit can be installed on either old or new sinks. Further information can be obtained from the Carter Hardware Company, 125 North Los Angeles Street, Los Angeles, which distributes it.

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AARON COPLAND

(Continued from Page 4)

Copland has worked on a broad comprehensive canvas since discovering native sources. He wrote the score for "Billy the Kid," put on by the Ballet Caravan and choreographed by Eugene Loring. The music was freely adapted from cowboy and western plain songs. He is seriously playing with the idea of writing an "Overture for a Horse-Opera." He wrote "El Salon Mexico," an orchestral suite, when he chanced upon a dance hall in Mexico City. "The atmosphere of the place inspired the composition rather than the nondescript blaring away of the orchestra. When I went back again, the atmosphere had changed. The police had cleaned up the place," he said nostalgically.

He wrote an opera for children after learning of the plight of the Ohio Valley flood sufferers, called "The Second Hurricane." "I wanted it to be something that the kids could sing and understand."

He has written lately for the films, but he does not find that the full importance of this wonderful medium has yet been achieved. "Music in the films should arise out of their own special needs. This calls for the closest collaboration of writer, director and composer if something more than background music is to be obtained."

He was impressed by Alfred Newman's musical score for "Wuthering Heights." He composed music for "The City," a documentary film, in which he caught the noises of a congested metropolis. He projected in vigorous, sharply-etched musical portraiture, the hapless saga of Lennie and George in "Of Mice and Men." He has just completed the score of "Our Town," with its definite New England feeling. He says he works under pleasant conditions in Hollywood and finds the studios willing to cooperate with him to the best of their ability.

"Music should be as much a part of a film as the other parts. Modern American music will come into its own in pictures, as elsewhere, when it is allowed to stand on its own two feet."

SYDNEY SANDERS

1 + 1 = 5

(Continued from Page 38)

In short, you have a garden — a volume or partial volumes of outdoor space, neither "formal" nor "informal," but which begin to have the plastic, productive *form* expressing the quality of materials and your kind of living.

We have with us . . . the science of horticulture, all the technical advancement common to building, a wealth of new materials which are just beginning to find their landscape uses, and many old materials which are finding new uses. That is the mathematical situation, but you can cheat mathematics and get more than any or all these together have to offer the landscape.

- **Know** the potentialities of all your materials and the human need. An Italian cypress will grow in a straight column: a Carab tree will spread, with fine dark trunks exposed through the foliage. A glass block wall can be built ninety feet high on its own strength, and materials such as wood and steel will cantilever a definite distance without support.

- **Use** the materials honestly for their own potentialities. A brick is a brick, and some nasty little person will always find it out and laugh at you if you try to camouflage it into a cobble stone or steel pier. A Eucalyptus tree makes a poor three foot hedge, but a magnificent silhouette. And it's really an extravagance, if not a downright sin, to use plastic cork paving like so many blocks of concrete.

- **Allow** all the forms, both plant and architectural, to express their own quality, and, at the same time, articulate the human activity intended. You can learn combination of plant forms, heights, values, textures, and colors and outdo the nursery with conscious arrangement to produce the extra effects as a structural part of your garden, contrasting with and supplementing other materials and people,—in directing movement, dividing space, and creating volumes.

- **Arrange** each material so that it serves two, three, or more purposes. For instance, a paved path or terrace might serve also as an edging for the lawn to make cutting easy, separate flowers and lawn, and act as a foil for both. A wall might give shade in the afternoon, support a roof or cantilever, divide the space for specific use, and provide just the right growing surface for a particular vine.

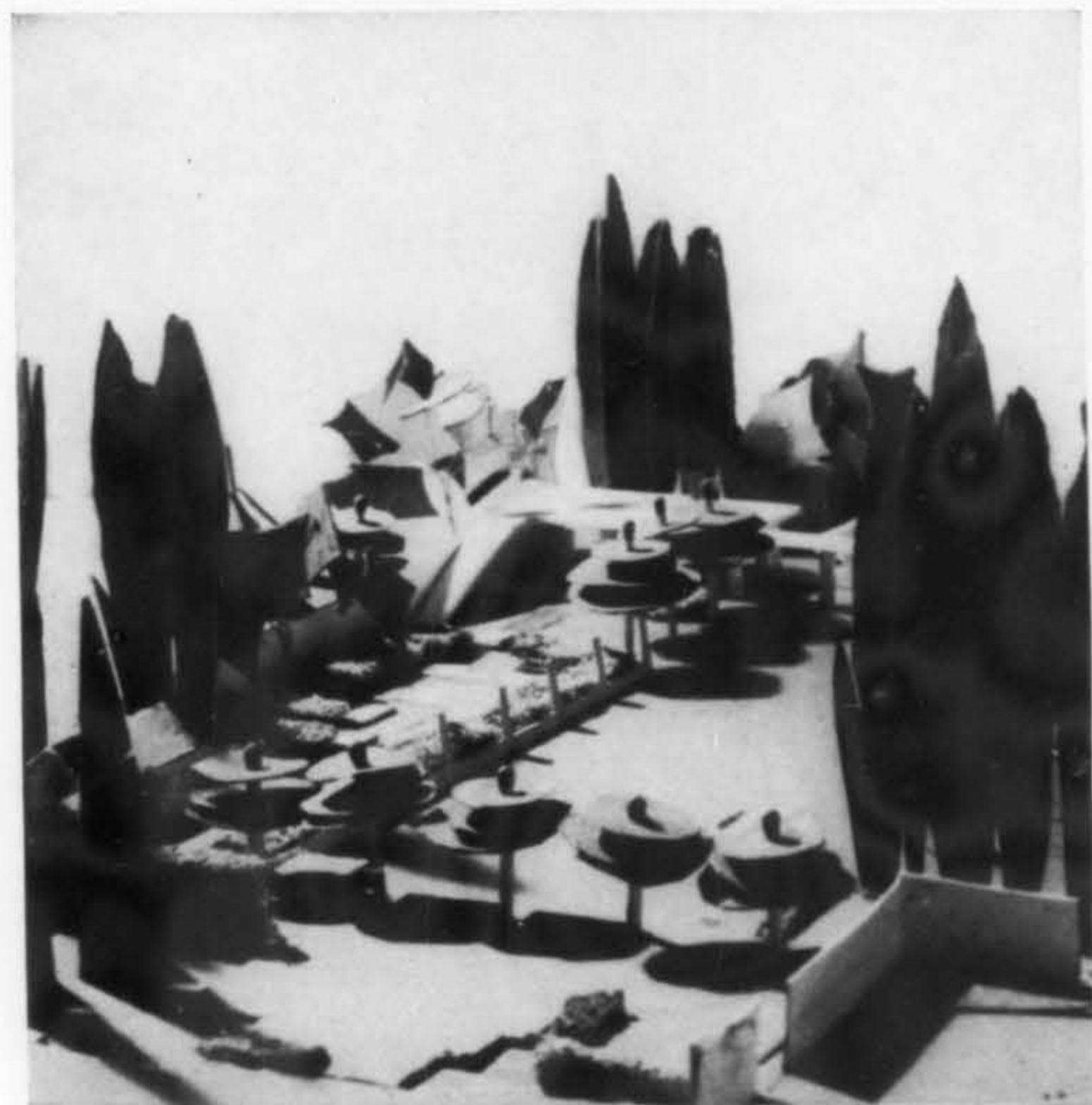
● **Plan** to get more than one definite use out of each area. You can't very well play badminton during a garden party, and the court *was* expensive, and with a little forethought it *could* have been used for many other things, like dancing and sunbathing. In fact, the whole garden might have been turned into an outdoor theatre for that celebrated pianist or dance group if it had been planned differently.

● **Create** a multiplicity of visual sensations and effects which change and alternate and develop as you move through the garden. Make these part of the productive form, as in an orchard, and through them get the interspatial vistas—space interrupted by materials so that from every point you have an interesting succession of planes, directions, and rhythms setting up a motion of forms as a counterpart of the motion of growth, seasonal change and variation, people, and mechanical objects.

● **Contrive** to bring all these elements together in one simple, elastic unity with the absolute minimum of materials and in a manner that each part is necessary to every other part. So that the whole is capable of expansion, contraction, and adaptation to human needs, and the parts flow together as inevitably as water establishing an affinity with the outside world and the lives we live within it.

It is a simple little matter which makes the joy of juggling sixteen plates in mid air while bouncing a ball on your forehead and making three hoops run backward appear as difficult as watching a white cloud make a fool of itself directly over the foredeck of a yacht in the Pacific.

A view from the terrace. The plastic forms result from providing an environment for the production of human activity.



BOOKS IN REVIEW

(Continued from Page 42)

D. H. Lawrence and Susan His Cow By *William York Tindall*

Sitting in his chair of literature at Columbia University, that center of wisdom and higher learning, Professor Tindall surveys the antics of the "mindless" mystics, romantic primitivists, and self-appointed seers of our days and years. From his pontifical cathedral they all appear off center, or better (in the words of Stephen Leacock) like the man who mounted his horse and rode off furiously in all directions. Arriving at various points on the periphery, each of these originals sets himself up as a Phœnix, around whom there gathers a circle of temporary devotees, mostly women.

"For every man alone thinks he hath got
To be a Phœnix, and that there can be
None of that kinde, of which he is, but hee.

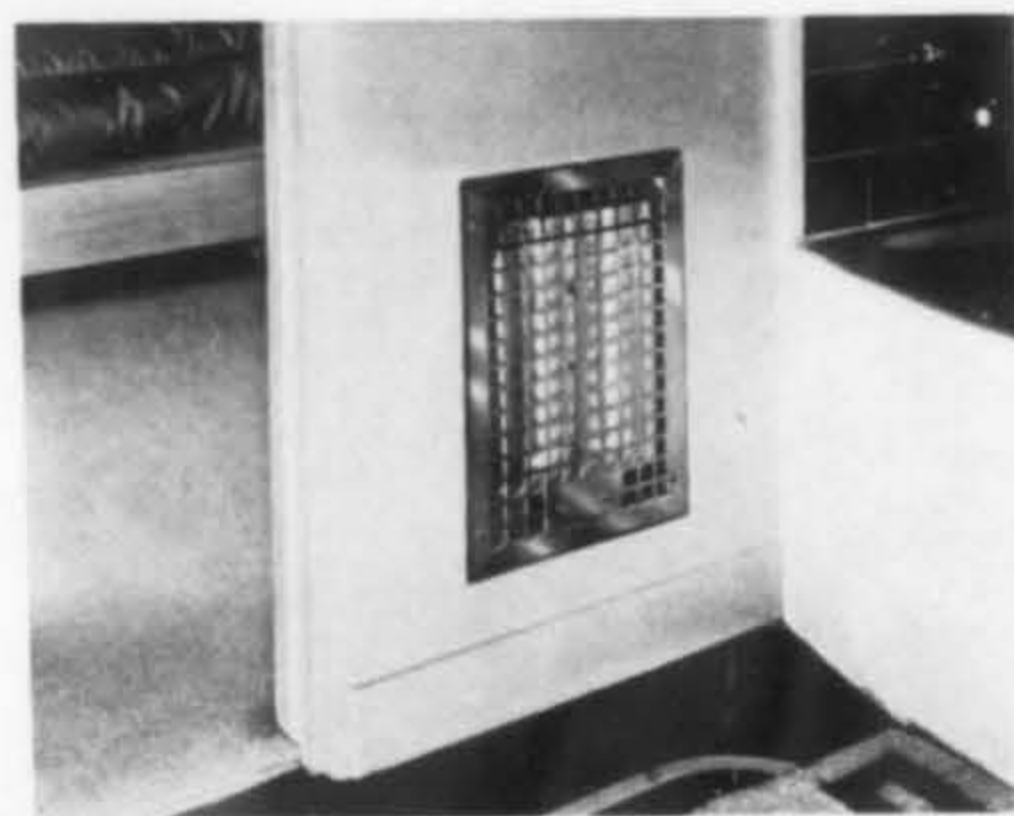
This is the worlds condition now." (John Donne)

The particular Phœnix, whose spiritual and physical wanderings Dr. Tindall traces, is D. H. Lawrence, author of "Fantasia of the Unconscious," "The Plumed Serpent," etc. (Continued on Page 48)

**THE CHANDLERS AND
LOEWENTHALS CHOOSE
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The ever-growing list of distinguished Thermador equipped homes now includes the outstanding dwellings of Norman Chandler and Walter Loewentals, described in this issue.



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Are you, too, using *Western heating* in your *Western home*? Thermador Wall Heaters warm your home in the cool evenings and chilly mornings until the California sun takes over. Just a flip of the switch and you have clean, warm air . . . instantly. And it's so inexpensive, too, for Thermador heats only that part of your home you want heated. (Eliminates the costly heating by other methods many months of the year.) Yes, electric heating by Thermador is ideally suited for Western homes.

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| <input type="checkbox"/> Cement | <input type="checkbox"/> Paneling |
| <input type="checkbox"/> Concrete | <input type="checkbox"/> Plaster Board |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Roofing (Tile) |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Roofing (Composition) |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Slate) |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Shingles (Wood) (Tile) |
| <input type="checkbox"/> Glass | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Interior Woodwork | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Waterproofing |
| <input type="checkbox"/> Lumber Preservatives | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Marble | <input type="checkbox"/> Wrought Iron (Gates) (Grilles) (Rails) (Lamps) |

HOME BUILDING EQUIPMENT

- | | |
|--|--|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Ranges |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Refrigerators |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Sinks and Drainboards, Metal |
| <input type="checkbox"/> Casement Windows (Wood) (Metal) | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Dishwashers | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Electric Lighting | <input type="checkbox"/> Refuse Receptacles |
| <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Garage Doors | <input type="checkbox"/> Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Hardware, Finish | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Heating | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Insulation and Sound Deadening | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Incinerators | <input type="checkbox"/> Weatherstrips, Metal |
| <input type="checkbox"/> Kitchen | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Fan Ventilators | <input type="checkbox"/> Windows |

GARDEN EQUIPMENT

- | | |
|--|--|
| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Garden Art (Statuary) |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Swimming Pools |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Flagstone |

INTERIOR FURNISHINGS

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Cork Tile |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Radios |

HOME FINANCING

- | | |
|---|---------------------------------------|
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Surety Bonds |
| <input type="checkbox"/> Fire Insurance | |

Information follows on the style, construction, size and approximate cost of my house to aid in replying to my inquiry or transmitting same to those who can supply the desired information:

Style of Architecture.....

Construction (Brick, Frame, etc.).....

Number of Rooms..... Cost (Approx.).....

Date of building (Approx.).....

I will will not require architectural service.

Name.....

Street Address.....

City..... State.....

IMPORTANT: We can serve your needs best if you will check the classification to which you belong.

- | | |
|--|---|
| <input type="checkbox"/> New Home Builder | <input type="checkbox"/> Draftsman |
| <input type="checkbox"/> Home Owner | <input type="checkbox"/> Contractor |
| <input type="checkbox"/> Modernizing only | <input type="checkbox"/> Building Materials |
| <input type="checkbox"/> Architect | <input type="checkbox"/> Real Estate |
| <input type="checkbox"/> Student Architect | |

WHAT THE PUBLIC THINKS IT WANTS

(Continued from Page 21)

hope to compete with it in technical perfection. If with the same morose fanaticism it used in dressing the package, the cinema had devoted half its efforts to building up and refreshing the spiritual scope of its pictures, there would be little to ask of the industry today.

If the cinema is to be saved from the establishment of a dull average in pictures, Hollywood must exercise artistic insight coupled with productive foresight. The motion-picture must improve artistically even as the automobile has improved since first the horse was robbed of its vehicular burden. The people cannot love the highest if they never see even the better!

Daring and democratic in the beginning, motion pictures behaved like "Dead End Kids." Blandly disrespectful, they were unfit for the drawing room; so they became the big and boisterous friend of the street.

As such, they have remained, the toy of the masses, a prankish child who refuses to grow up. Occasionally the guardians have been awakened to mild alarm over their problem child. Vaguely they admitted something should be done. But that was all.

Only a few of the caretakers are seriously concerned. In these the flame of eternal beauty is still alive. Out of their ranks will one day be born a new Columbus to rediscover the America fulfilling the principles of the men who were its founders.

BOOKS IN REVIEW

(Continued from Page 47)

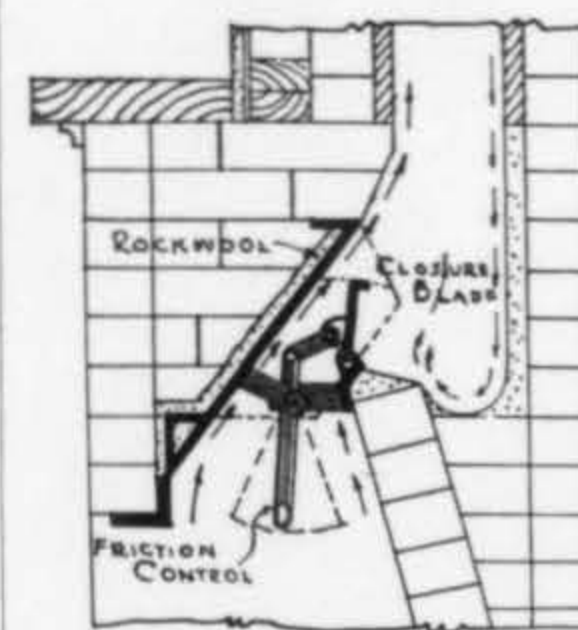
From a blighted mining town in England he traveled, in person, in his readings or in his writings, through the primitive cultures of Atlantis, ancient Egypt, Sardinia, India, Ceylon, and the Aztec kingdom. Best of all was Taos, New Mexico, where three women fought over him, and where he met Susan, his cow. "In the great ages," said Lawrence, "man had a vital relation . . . with his cow." Indeed, there was a certain polarity between his "eight chakras" and Susan, who had a kind of "cowy desirableness." But the equilibrium wasn't complete, for only "eightfold, positive and negative, dynamic, vitalistic, unconscious, balanced polarity is love."

Further, Dr. Tindall suggests that there is a family resemblance between various primitivists in other fields. "During the past fifty years a revival of interest in the primitive as well as in other forms of the exotic has affected the arts, especially music, painting, and sculpture . . . Our popular music is Negroid in origin and character . . . The vogue of African and geometrical sculpture . . . culminating in Gaudier-Brzaska, Brancusi, and the French Colonial Exposition has largely determined the character of abstract and expressionist painting from cubism through surrealism." But fortunately the architects have not taken us back to the cave or the wicki-up.

Those who dwell at ease in Zion will be amused by this book. But it is specially recommended for dabblers in modernistic-primitivism. Those who have a yen for Quetzalcoatl, Dali, and Dada should follow the trail which Dr. Tindall has blazed. He has even put electric lights at all intersections.

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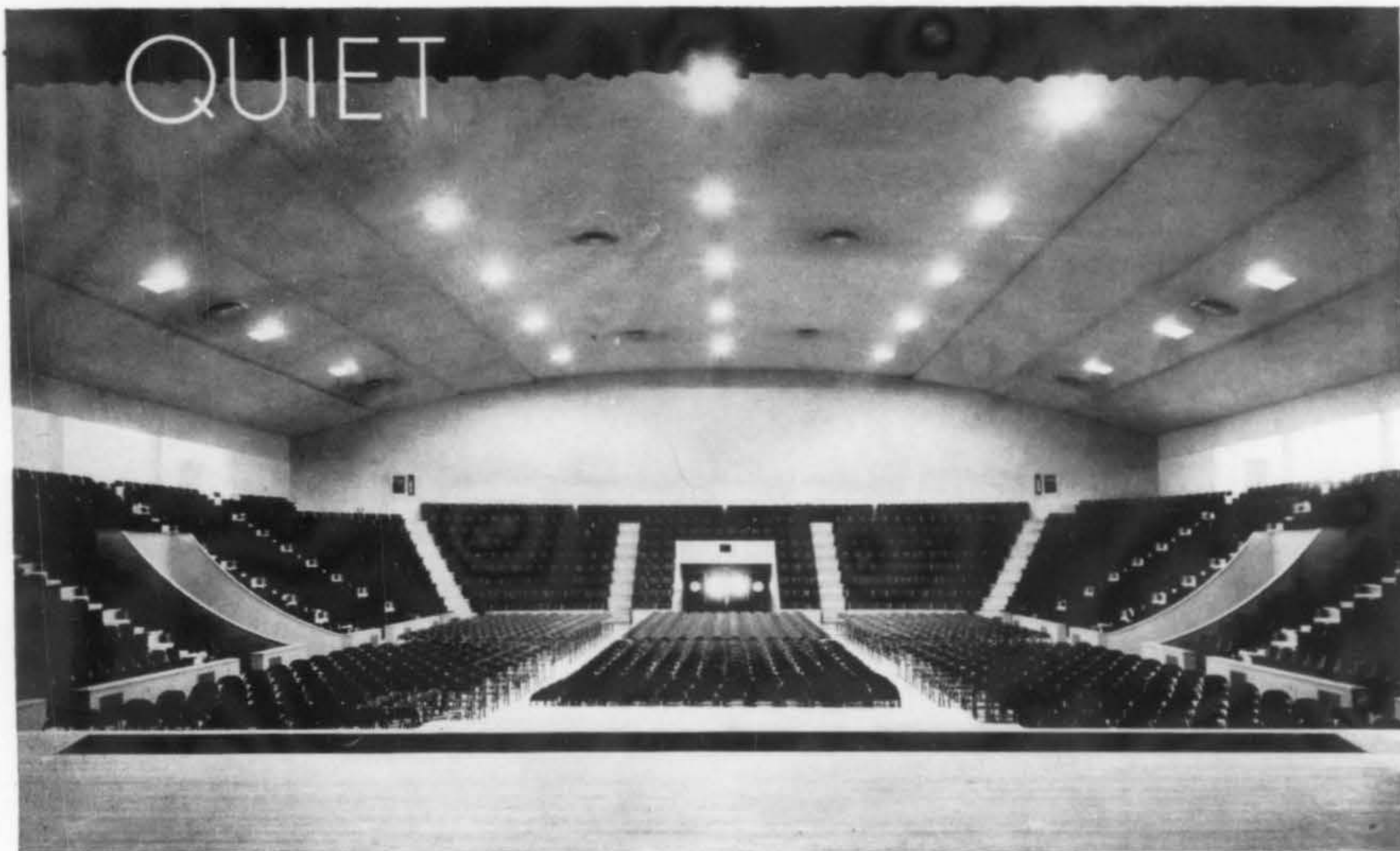
SUPERIOR FORM DAMPER SMOKEPROOF

Fireplaces built without a form often smoke due to improper construction of throat and lack of draft control. THE SUPERIOR FORM DAMPER is not just a damper but a perfect guide and form, constructed of heavy metal with proper dimensions and angles to form a perfect throat, smoke chamber and downdraft shelf. COMPLETE ROCKWOOL INSULATION furnished. This prevents cracking of masonry by metal expansion.

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Pat. No. 2,100,732

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Also Manufacturers of Fireplace Heat Circulators, Stay-Put Clean-Out Doors and Ash Dumps



Santa Cruz Municipal Auditorium, Santa Cruz, California
MARK DANIELS, ARCHITECT

JAMES PATT, PLASTERING CONTRACTOR

TREATED WITH **KALITE** ACOUSTICAL PLASTER

MARK DANIELS, A.I.A.
ARCHITECT

401 Post Street, San Francisco, California

April 29, 1940

Gladding, McBean & Co.
8th and Harrison Sts.
San Francisco, Calif.

Gentlemen:

In the Santa Cruz Municipal Auditorium, Kalite was used for acoustical correction on all reflecting walls and ceiling. The Auditorium presented a problem in this connection, with its 120 foot clear span of ceiling trusses, and I was worried over the possible development of bad acoustics.

On the night of the dedication a full brass band was on the program followed by a young coloratura soprano. There was no vibration or repeat from the loudest trumpet blasts and the soprano's voice was as clear as though she were singing in a drawing room. I attribute this to the use of Kalite and the fact that it was put on as you directed.

With congratulations to you on the manufacture of this material and my thanks for the opportunity of using it, I am

Sincerely yours,

Mark Daniels

MD:ldg

Excerpt from a letter by Mr. H. R. Judah, Manager Santa Cruz Auditorium, Santa Cruz, Calif.

"The people of Santa Cruz County and all others who may enjoy the facilities which this new Auditorium offers can be particularly happy over the matter of acoustics. We can congratulate ourselves that unlike several other large and important auditoriums in Northern California cities, this Auditorium in Santa Cruz has by far the most perfect acoustics. Few of us realize the value of this great quality, but I can assure you that it will have much to do with the success of the property because if people hear well in a public place it is one of the main reasons for increased attendance at all events as the years go along."

A DEVELOPMENT OF

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For Beauty and Brilliance in the Bathroom

Flexachrome floors and Tile-TEX walls offer unlimited possibilities in color and design combinations. Not affected by water or moisture, neither material will warp or come loose. The satiny-smooth wall tile finish stays new looking and clean . . . the safe, resilient Flexachrome surface retains its colors for many extra years.

TILE-TEX Walls and Flexachrome Floors are only installed by approved Tile-TEX contractors. These approved contractors are located in principal cities all over the coast. Write for the name of the Tile-TEX contractor nearest you. We will also send you two colorful booklets — "Decorative Tile-TEX Walls" and "Flexachrome, The New Modern Resilient Tile Flooring." Send your request NOW to . . .

LIMITED budgets need not limit the color and beauty of walls and floors. Priced to fit "less than average" building budgets, flexible Tile-TEX wall tile and ultra-distinctive resilient Flexachrome flooring combine the ultimate in beauty with extra long service and surprising economy.

For Color and Cleanliness in the Kitchen

Low cost, simplicity and ease of installation, unexcelled durability and minimum upkeep cost characterize this colorful kitchen with Tile-TEX Walls and Flexachrome Floors. Comfortable to walk on because the floor is resilient and sure-footed. Comfortable to work in because both floor and walls are colorful, bright, easy to clean and keep clean.



The TILE-TEX Company

Chicago Heights

Illinois