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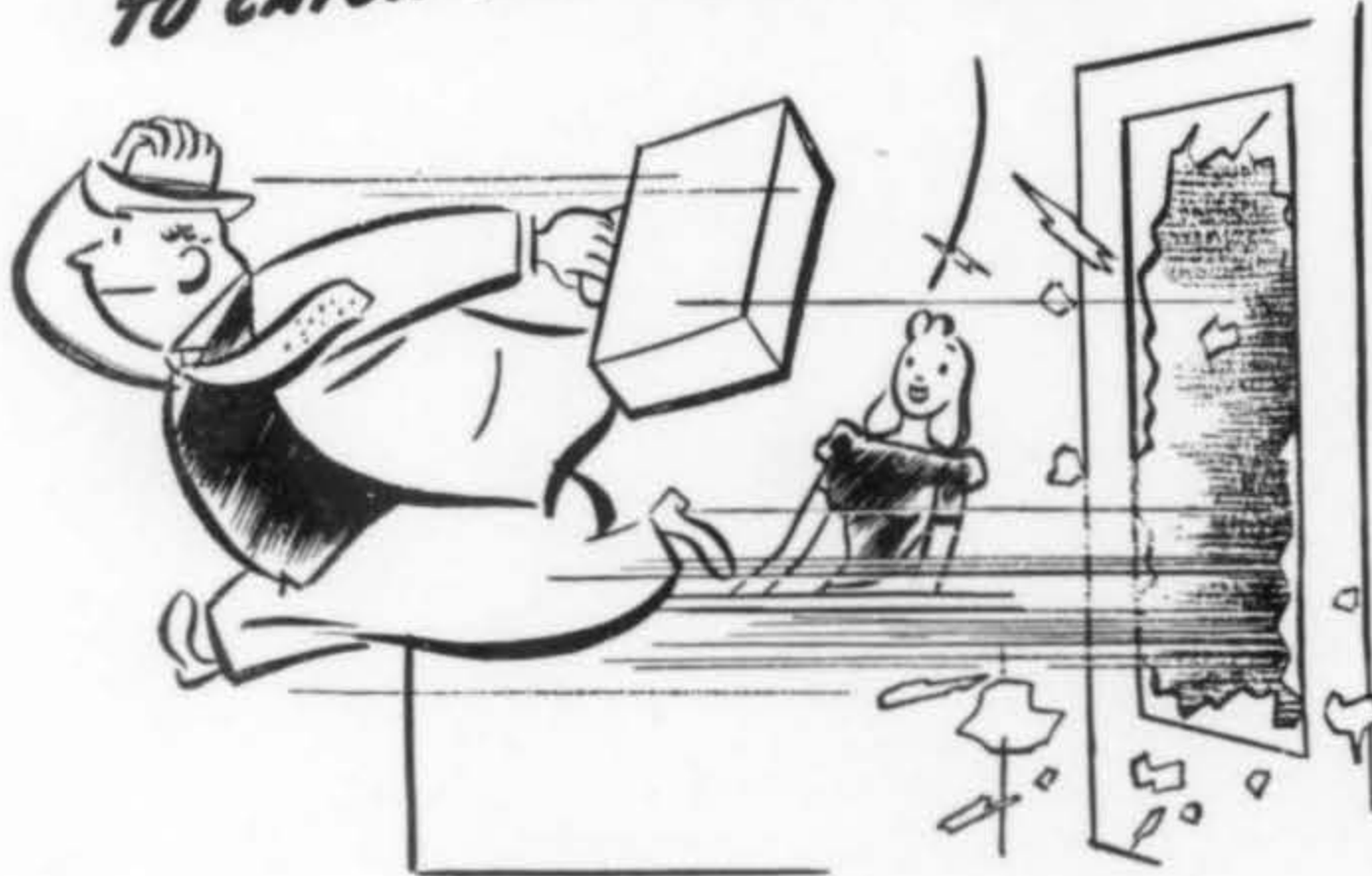
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DRAWING OF A GIRL

Many of Doris Rosenthal's paintings have been of Mexican children. She seems to have a special ability to capture the naive questioning look of the child which is particularly arresting in the Mexican Indian children she paints.

DORIS ROSENTHAL

Doris Rosenthal, one of America's foremost contemporary artists, is a native Californian. In the past few years she has carved a special niche for herself through her sympathetic portrayals of the people of Mexico. Winner of two Guggenheim Fellowship awards for work in Mexico, Miss Rosenthal has made lengthy journeys into the heart of the country. She visited places where no other white woman had gone, attending the local fiestas and markets. During these visits, hundreds of drawings and sketches in oil on paper were made, which she later worked up into her major paintings. Doris Rosenthal has shown consistently throughout the United States and is currently represented at the New York and San Francisco World's Fairs.

Photographs courtesy Midtown Galleries

SACRED MUSIC

Painted from an episode in a crowded church on All Souls Day, the day of the dead. Miss Rosenthal was so impressed with the beauty of the religious ceremonies and festival that she later created this painting from the original models. *Sacred Music* has been purchased by the Metropolitan Museum of Art.



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Dining Room in the home of Mr. and Mrs. F. E. Knapp, Weslaco, Texas. See pages 24 and 25 for additional interiors by John B. Warnock of Sloane's Staff.

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California Arts and
Architecture is published
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Publishing Company,
3305 Wilshire Boulevard,
Los Angeles, California.

Seaward view through heat ab-
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California

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SEPTEMBER, 1940

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ART

SAN FRANCISCO

In this age of eclecticism so many ideas have been grafted onto the primitive root of art that it is like a tree with many branches, each bearing a different fruit, to the confusion of those who would like to see a standardized harvest. It is difficult for some to perceive that all these branches are nourished by the same stalk, and are even of the same species.

Apparently more primitive peoples do not suffer from this difficulty. At any rate there is at the San Francisco Museum of Art a case labelled Art of the American Eskimo, and in it are objects varying from realistic representation to abstract symbolism; and these are not, as one might suppose, the results of opposing artistic theories but merely the adaptation of art to different uses. Some ideas require realistic expression and some symbolic, according to their nature, their use, and their audience. Perhaps for the Eskimo with his more homogeneous culture this is easier to understand than it is for us.

This theme for the essential unity of the art impulse is carried further in the large study gallery of the Museum where reproductions of Picasso's work hang beside selections from the art of peoples and times whose modes Picasso borrowed and assimilated, and finally injected into the stream of modern art. It is interesting to see that although surrealism, for instance, is a comparatively recent word, its forms crop up from time to time throughout the whole history of artistic expression.

Surrealism is well represented at the Museum this month by Stanley William Hayter's three galleries of paintings and engravings. The engravings are very beautiful arrangements of free line and tone, some of the lines in heavy white embossing achieved by deep cutting and polishing of the copper plate. Mr. Hayter's experiments in engraving techniques have led to such things as printing by running wet plaster onto the inked plates, so that the result is really a printed relief on plaster—which he then carves and paints. The lovely textural quality and freedom of line of the prints on paper are not so apparent in the plaster. Perhaps it is asking too much of one medium to make it do the work of three.

Dorr Bothwell's one-man show in the Art Association gallery could almost be called intellectual surrealism, if that is not a contradiction in terms. Her pictures are beautifully painted with an astonishing craftsmanship, and beneath what the Freudians might call the manifest content there is an almost epigrammatic literary symbolism, instead of the surrealist symbolism of the subconscious. The Meek, for instance, is a small flower growing out of a crack in a huge pillar, and toppling the pillar. This intellectual starting point is least felt in *Table in the Desert*, and *Perfumed Night*, which are perhaps for that reason the most emotionally moving. In this last picture a white cat with a nude female figure on its head rests in a mysterious landscape which contains a lily and a dead-white moon with clouds. The huge head of a cat figures also in a picture called *The Primrose Path*.

In the next gallery Kenneth Callahan shows paintings of mountains and woodsmen, and one large picture in browns called *Man's Struggle in Civilization*. This is an interesting composition of nude bodies in rather Grecoish movement. Two small paintings called *The Storm* and *Cascade Landscape* are pleasing. John Oppen shows lively watercolors of landscapes.

LOS ANGELES

The other day I went out to the Los Angeles County Museum to see the exhibition of paintings and drawings by the "Old Masters." It is truly a great show and everyone was duly impressed. In fact every-

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one was so overawed that conversation was carried on in tones generally reserved for tombs and cathedrals. There was one happy exception to this. A little boy came in with his mother, planted himself in front of the El Greco, and announced at the top of his voice, "Jeez, but that's swell!" I'm afraid the visitors were horrified.

Now I'm all for treating these paintings with admiration and respect, but too many people forget that the creators of these masterpieces were men, not gods. With so much reverence about it, it is all too easy to use the term "Old Masters" as a club with which to castigate the "modern" painters of today. In the first place, the "masters" were not much different from our contemporaries. They got into quarrels and lawsuits, ran around looking for publicity, and some grew rich and others could hardly sell a picture. In the second place, many of them were so "modern" in their time that they almost starved to death.

Tintoretto may be an "old" Old Master, but he is certainly close to our contemporaries in spirit, if not in his paintings. I like to think of Tintoretto as the man who pulled off one of the neatest gags ever played on a mural competition jury. The best painters and decorators of Venice were invited to submit sketches and full scale drawings for the decoration of the School of San Rocco. Twenty days before the opening of the competition sketches, Tintoretto stole into the school and installed a mural. Complete in design, although it was still slightly unfinished, he offered it as a gift to the school. If the committee accepted, he would finish the painting. There must have been quite a battle, because the vote was only 51 to 21 in Tintoretto's favor.

Then there are all the Dutch painters. How we love them! It's a bit of a surprise to realize that most of them died in poverty, neglected. There was Frans Hals who applied for relief at the age of 78, and Jan Steen, who ran a cafe and made more money from the sale of drinks than from painting. The magnificent "Juno" was painted by Rembrandt for a creditor who had some of Rembrandt's drawings and etchings in hock. While you are complimenting yourself on your ability to recognize the beauty and greatness of Vermeer, it might be well to remember that when he died, he left 26 unsold paintings. His bankrupt widow was unable to dispose of them at any price. Add to this the fact that his entire output amounted to only about 40 or 50 pictures!

(Continued on page 41)



HERMIT WITH A GOURD

From the Tamekichi Ito collection of rare oriental bronze which covers a period dating from 500 B. C. to the Nineteenth Century. The small figure shown above was made in China during the Yuan or Ming dynasties. It is thought to represent an immortal because of the leaves on the scarf and the shoulder. The entire collection will be shown at Bullock's in private exhibition from September 6 to 10. It will be open to the public from September 11 to 21.

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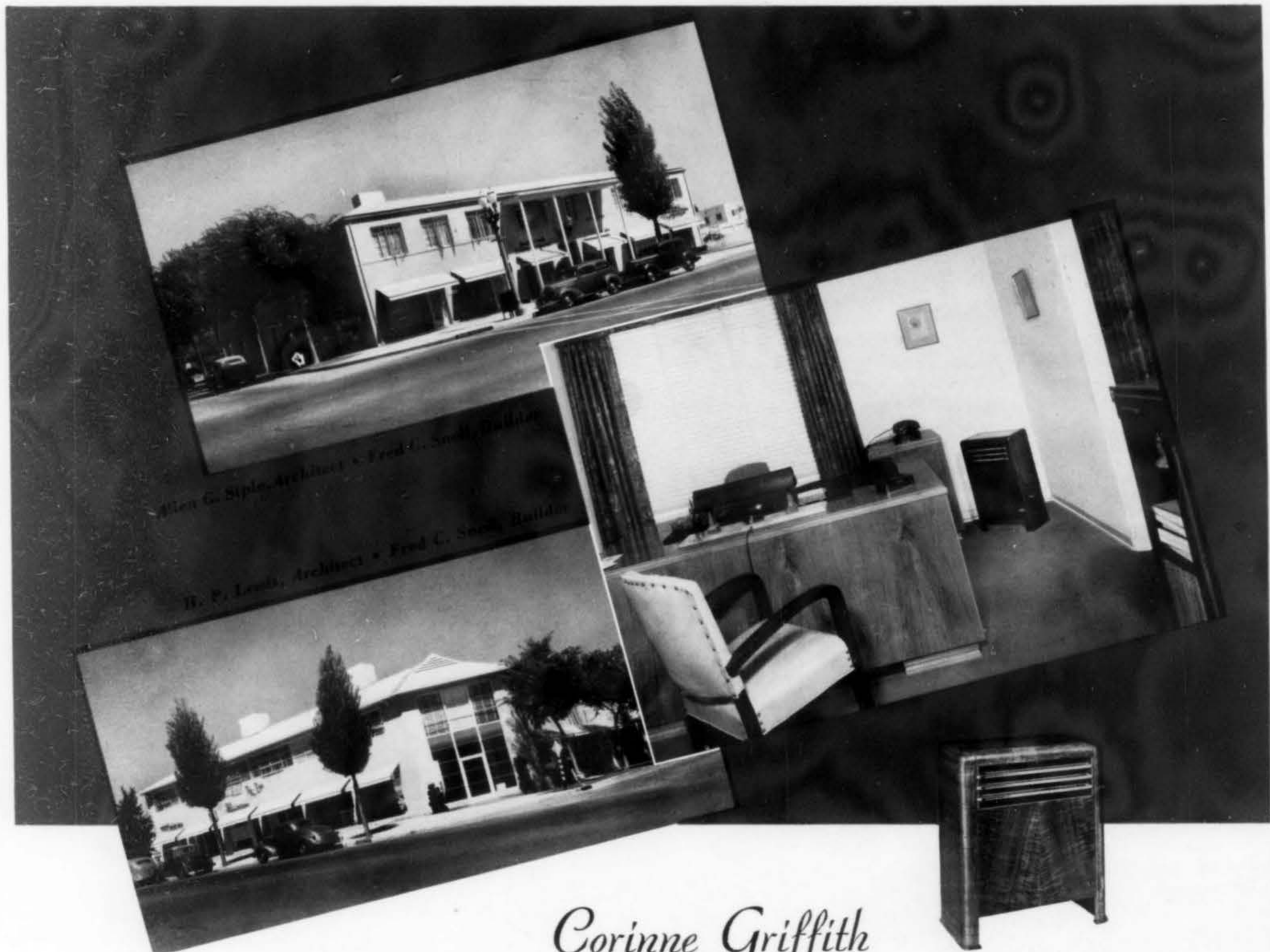
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Notes in Passing

● The Biltmore Theater has for the last few weeks been playing a wig-lifter by name, *Ladies in Retirement*. After all the talk and all the critical hosannas, we had fully expected to feel that delicious rising of the flesh when a murder is in the air. But we found ourselves quite detached about the whole thing and calmly watching, without a goose-pimple, the magnificent performance of Miss Flora Robson. That lady cut through the fat of the play and down to the good, rich lean with beautiful precision. The Daft sisters were amusing and certainly well played, but there was too much of their nonsense that merely padded out the evening and certainly cluttered up and dominated scenes where they had no right to be. Children and genial loons are the worst scene-stealers in the theater, and if Miss Robson had altered the script slightly and put her sisters in the oven too, we would have been very pleased about it. It is a comment on *Ladies in Retirement* that one inevitably thinks of another tighter and better made play in the same genre. It seems to us that *Night Must Fall* did everything that this one tried to do and with infinitely greater ease and finish. The general busyness of *Ladies in Retirement* only served to obscure a brilliant performance by Miss Robson. And, incidentally, if any playwright ever tries to pull that corney trick that was played on us somewhere along in the third act again, we intend going on a little private murder binge of our own.

The Los Angeles Biltmore is announcing a tremendously interesting season and we are looking forward to *The Little Foxes*, *Life With Father*, *There Shall Be No Night*, and the many others that will be well worth seeing.

● Out of the bosom of sweet charity springs an organization for which we have been shouting for these many months. The Theater Guild of Southern California has raised its first curtain and played through several weeks with a bulging box office that has surprised no one more than the organizers themselves. It would seem that in order to raise money for worthy war relief a lot of really good actors decided to do "Tonight at Eight Thirty." Naturally, it was a perfect choice because it permitted so much top billing. The whole thing came off with stunning effect, and now that the wind is up we are very probably in for more of the same. There is talk of doing Charlots Review and later a play with Boyer. All of which makes a fine beginning toward the kind of theater we should have had in California a long time ago. May we suggest that after the Guild shakes itself down it do new plays rather than past successes? There is more work and risk involved, but theater from now on is what matters. Of course, shaping up new material and giving fresh ideas place and dimension can be pretty gruelling and might put a few wrinkles on the pretty faces that float over the silver screen, but somehow we think it's well worth it and it is heartening to hear that the new group has permanence in mind.

● We should send this on to someone who would make the most of it, but because it almost happened to us, we will tell it and take no chances. It would seem that an article on gardens was to deal with certain rare bulbs that need a lot of babying but generally get thrown around by gardeners who don't really understand their pastel little souls. The author made out a case that might well have been used as a chart for social justice and called it, believe it or not, "Decency Toward the Daffodil." Shades of Helen Hokenson!

● Remarks on books belong properly in that section devoted to their review, but there are two which cannot wait any longer for immediate recommendation.

One is a mystery that is a complete joy to the heart. It is utterly and horribly impossible, absurdly exciting, and altogether the darnedest thing in years. If you've given up the "who-done-its" for the dull

things they usually are, here is a second wind sensation that will send you off to the races on any quiet evening. Try the *Mysterious Mickey Finn* by Elliot Paul on your nervous breakdown.

And the other is *Native Son* by Richard Wright. Out of the calmest sort of writing comes an impact that leaves you completely stunned. This is not a book to talk about. It is a book to read. It will sit in the corner of your mind long after you have put it down. It is rich and sobering and, very probably, a great book.

● We know a fat lady who is very patriotic these days. She busies herself singing all the old songs up to and including "Columbia, the Gem of the Ocean," and she also wraps bandages when it doesn't interfere too much with her club work. She's really a rather nice lady, but unfortunately she hasn't a brain in her head. We would feel a lot safer about the future of our country if she had the slightest idea what she is singing for or what she is talking about. Of course we could mention a number of things that would make her baby-blue eyes pop out of her chubby little head, but we hate the look that comes over her face when she is confronted with an idea. It's just that we don't much like to see the flag of the United States done in rhinestones and bobbing on her ample front. We don't like the red, white, and blue buckles that some junk jewelry firm has cooked up for the fashion trade. Somehow we think that sort of thing is a vulgar profanation. As a matter of fact, taking a second thought, we find that we don't like this fat lady much at all. She is a stupid, gross hysteric — that's what she is — and we don't care how many bandages her little white fingers can wrap at one sitting. We think that the spectacle of this lady humming "Columbia, the Gem of the Ocean" while she folds the gauze that will later be soaked in the blood of dying men is horrible and obscene and we wish that she would keep still and have the decency to get out of other people's way, and we wish she would stop babbling about something she knows nothing about. Those revolutionists who dodged behind the trees and the stone fences at Concord — they knew what it was about; those men who struggled through the ghastly winter at a place called Valley Forge with bleeding, frozen feet and empty bellies and pitifully inadequate equipment — they knew what it was about too — they knew what they were fighting for and what they were making for the future. And Thucydides, who made a speech about it some time during the Fifth Century, understood it pretty well. It's good to remember that man was able to create a way of life about which he could say the following:

"We are happy in a form of government which cannot envy the laws of our neighbors: for it hath served as a model to others. And this our form, as committed not to the few but to the whole body of the people, is called Democracy. How different soever in a private capacity, we all enjoy the same general equality our laws are fitted to preserve; and superior honors just as we excel. The public administration is not confined to a particular family but is obtainable only by merit. Poverty is not a hindrance, since whoever is able to serve his country meets with no obstacle to preferment from his first obscurity. Not only in our public life are we liberal, but also as regards our freedom from suspicion of one another in the pursuits of every-day life; for we do not feel resentment at our neighbor if he does as he likes, nor put on sour looks which are painful to behold. In public life we are restrained from lawlessness chiefly through reverence and we render obedience especially to those laws which are ordained for the succor of the oppressed and those which, though unwritten, bring upon the transgressor a disgrace which all men recognize."



RODEO

Photographs by Floyd Faxon, courtesy Midtown Galleries

FLETCHER MARTIN

Mr. Cook finds a painter who is making a relentless effort

to understand his craft in this world.

A painter who "grows like Iowa corn in July. You can hear him crackle."

JULIET—PURCHASED BY THE METROPOLITAN MUSEUM OF ART

by **TED COOK**



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CONTEMPORARY turmoil is exerting violent pressure upon the creative arts. The literature, painting and music of the last decade, and the decade we face, is a fever chart of our time. Artists, in a sense, are seismographs, and their work seismograms, of this world's tremors. Some artists react most violently to personal disturbance, but all of them, consciously or unconsciously, will register the shocks that are worldwide. The aspirations, indignations, hopes and fears, their complex attendant phenomena of individual and crowd behavior, can often be discerned and better understood through the statements of sensitive artists.

Granville Hicks, in *The Saturday Review of Literature* (July 6, 1940) charts the last decade. From 1890 to 1920 American literature asserted the right to deal with political and economic problems, discuss sex honestly, and reject conventional morality as a standard of criticism. Dreiser, Anderson and Lewis had their day. Then came Hemingway, Roberts, Wilder. In 1921 and 1929 the brief "humanism" movement urged a return to ivory towers. Then came the thirties and great distress with attacks on Wilder, and "the languishings and flutterings" of characters depicted as "God's sinning doves." There followed an onslaught on injustices, culminating in *The Grapes of Wrath* which filtered through for a wide reading "transcending sectarianism."

"The decade has ended," says Hicks. "... as the epoch began with the collapse of the stock market, so it ended with the Soviet-Nazi pact... the literary united front has disappeared... almost overnight the Communist party lost the position of intellectual prestige it had held for eight years, and its adherents and fellow-travelers are scattered in every direction."

At the moment there is confusion. Hicks believes creative spirits are being driven by psychological forces they cannot quite understand.

"What are they being driven to?" asks Hicks. "Mysticism is a vague word, but there can be no sharp definition of what is so obviously hazy in their own minds."

Then he concludes —

"If a sound American movement is built it will be firmly rooted in national traditions, free from reliance on doctrinal orthodoxy."

What has all this got to do with Fletcher Martin in particular and young California painters in general?

Martin was head of the Artists' Congress in Southern California. While I write as a side-line cynic, and have never participated in follow-the-leader movements, I have spent some of my spare time watching painters. It just happens that I have had opportunity to know and observe Martin better than any other painter. Henceforth I will watch his work with sharper interest.

There are many talented painters in these parts. California is far enough away from Europe to be a free soil. From the most distant past, men have been pushing westward. They cannot go much further than California. In time a distinct American cultural growth should come from this soil — a growth that, for better or worse, has the virtues and faults inherent in America.

Martin, therefore, becomes a man to watch. He was born in Colorado, in a large family struggling desperately to survive. He ran off as a boy to escape what he considered injustices. He joined the navy. He made the drawings sailors admired — literal pencil copies of the pretty girl-heads from magazine covers. After serving his enlistment he came ashore to work in a print shop. At night he would draw and paint. He did not get an academic education. He made, and is still making, a relentless effort to understand his craft and this world. He has been entangled in personal travails. He has shuttled here and there, restlessly seeking an attitude toward painting.

Almost every week during the last year-and-a-half I have spent one or two afternoons or evenings with Martin — watching him work, working with him, or just talking.

(Continued on page 40)



FLETCHER MARTIN AND TED COOK

CELEBRATION



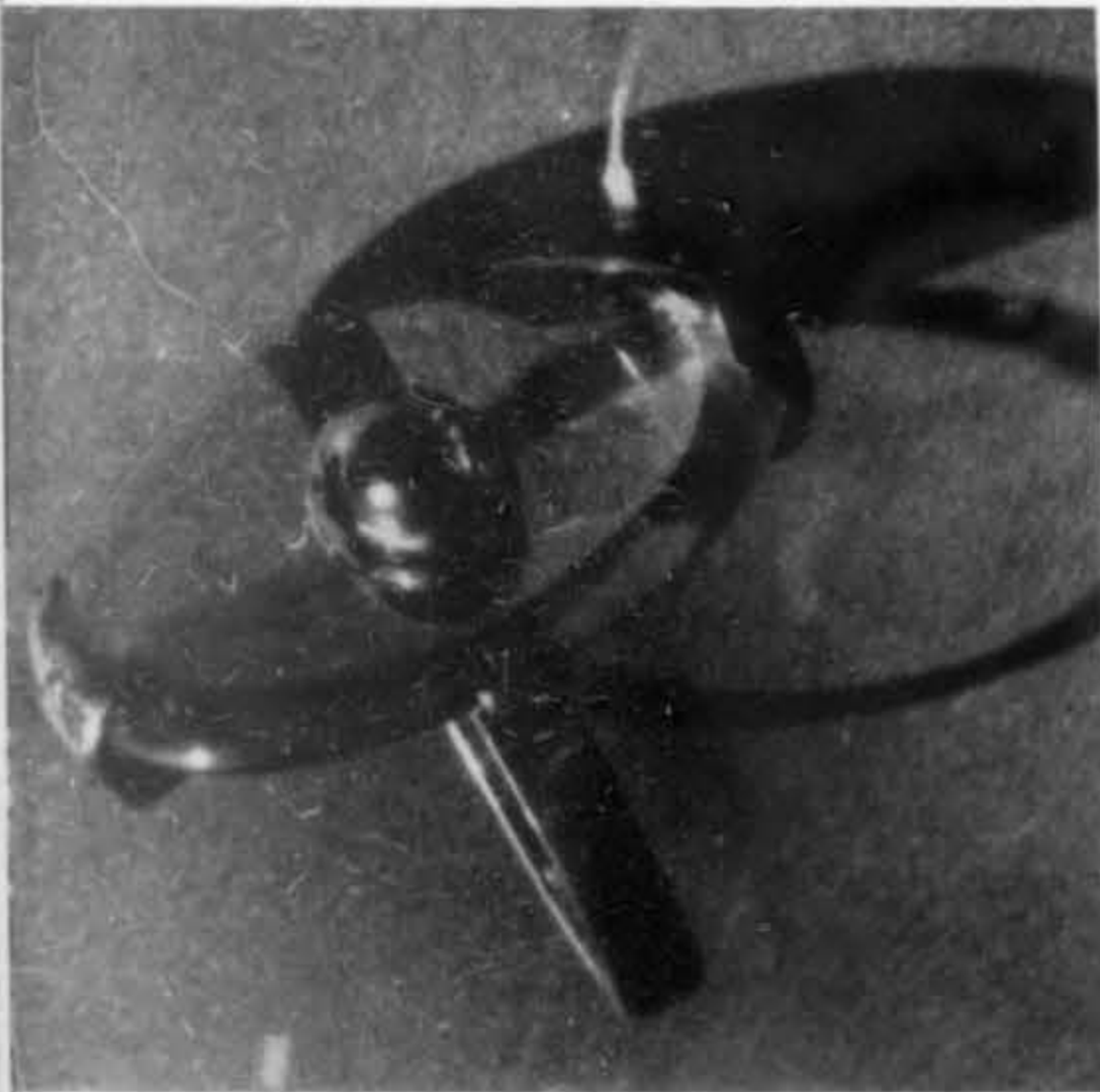
Hurrell

DULL MOMENT

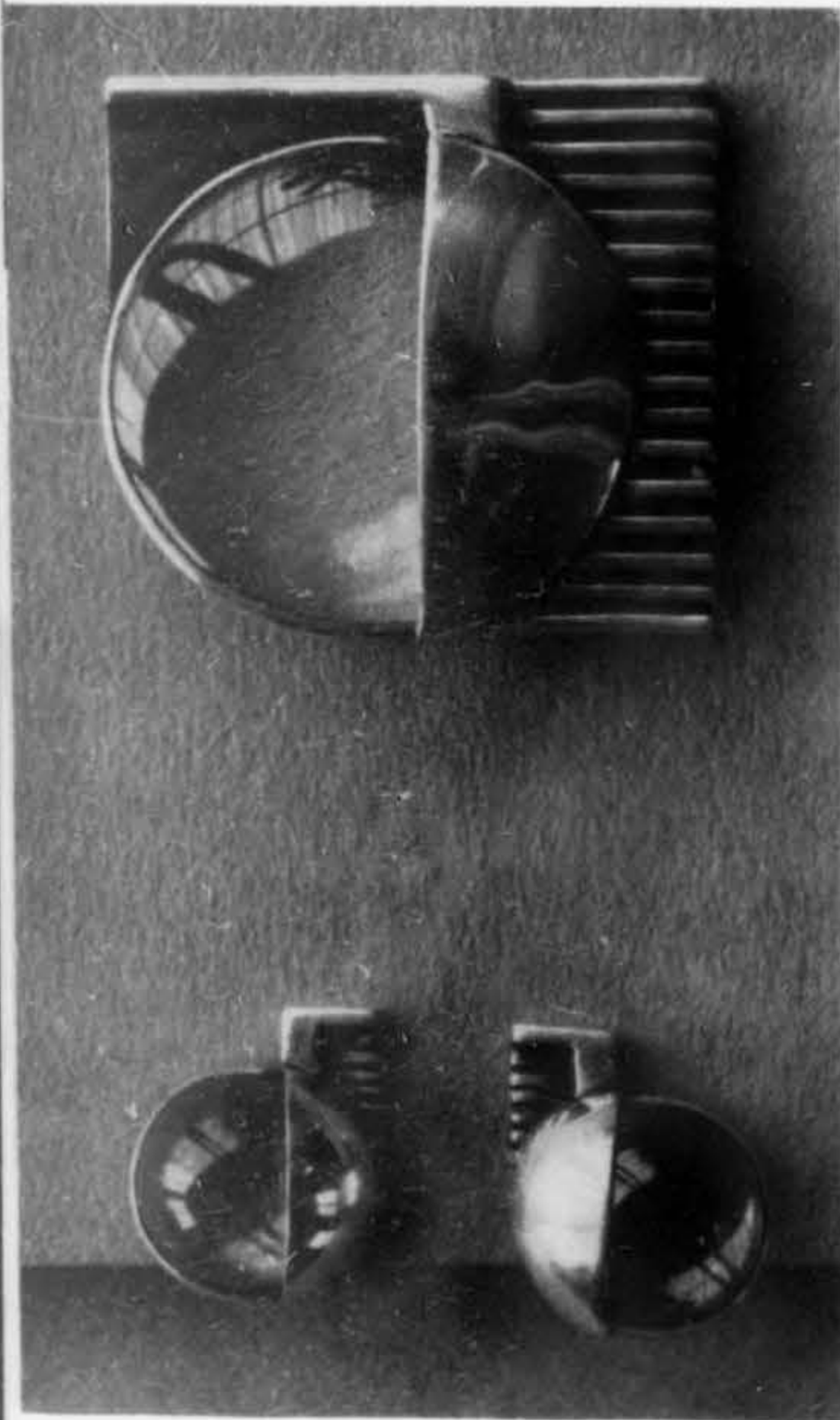


AIR RAID

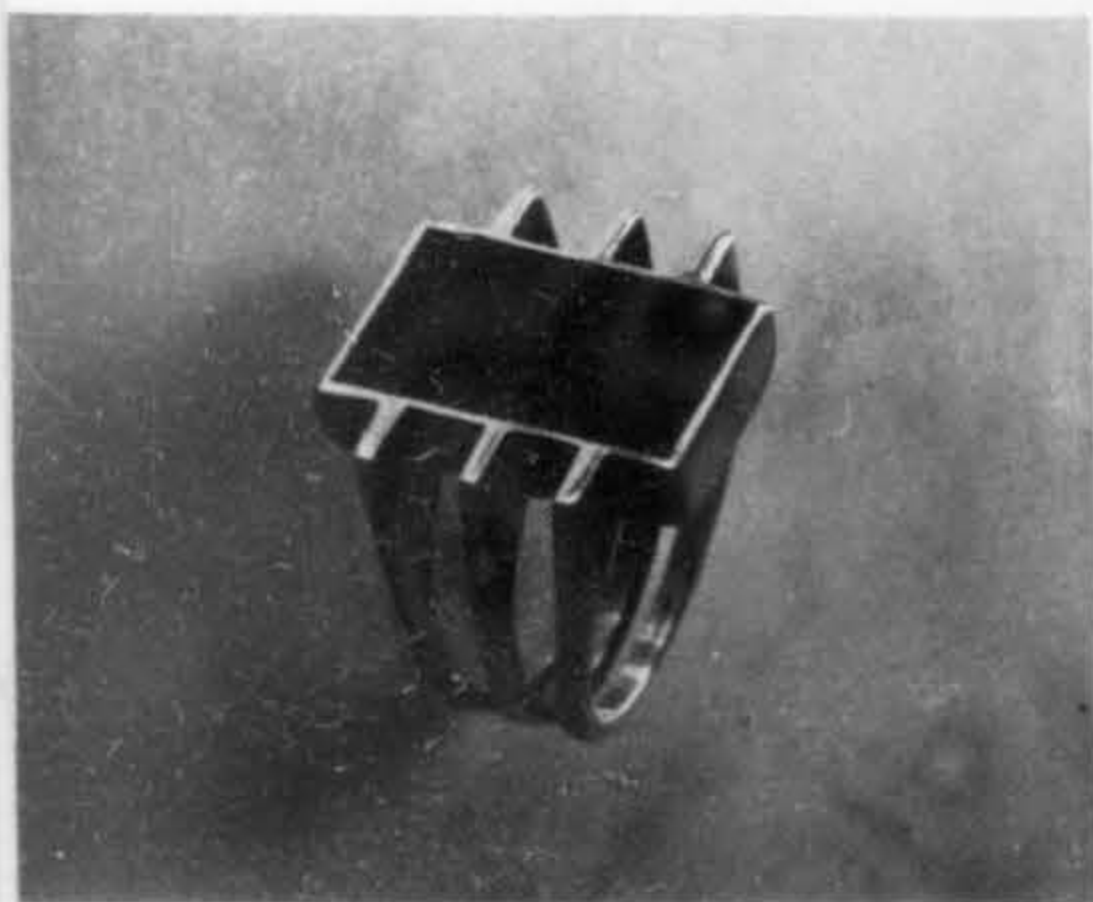




A BLACK PEARL SET IN CRYSTAL



JEWELS MOUNTED IN SILVER FORM EAR-RINGS AND PIN



JEWELS IN MODERN SETTING

Margaret de Patta creates a challenge



Miss Margaret de Patta became a jewel artist through displeasure with the interpretation of a design for a ring. In the four years since then she has attained considerable prominence.

Before this development, Miss De Patta had been a serious artist in oils, having studied at the Academy of Fine Arts in San Diego, the California School of Fine Arts in San Francisco, and at the Art Students' League in New York. At the last place she won two national scholarships.

Oddly enough, during all these years of study she never once thought of applied design. Her only formal study was this last spring, at the School of Design in Chicago, where she felt at home with the famous Bauhaus tradition.

It was with Hairinian, well-known Armenian metalsmith of San Francisco, that Miss De Patta studied actual technique. In the tiny house on Sacramento Street, familiar to San Franciscans, the master taught her technique but wasted little sympathy over her designs.

She now works in a tiny glass-enclosed workshop of her own, on a sunlit hill. Here she develops designs unique for their ordered beauty of function and balance. Indeed, she feels that all design should be as structural as architecture. Such forms as function, stress, balance, form, accent, are employed.

Miss De Patta is making "mobiles" — rings that have movable suspended sections, space-designed to spin, vibrate, rattle or show texture at the wearer's wish. She also makes "tactiles" — items with textured surfaces. A moss-agate, for example, has been partly polished and partly sand-blasted. One gazes into it as into a deep pool.

Miss De Patta sets semi-precious stones on end to permit light to shine through them. She even sets one jewel within another: a smoky topaz imprisons a creamy pearl, a crystal encloses a black pearl.

Within the past year her work has come to illustrate the "visual-structural" approach. Translucence, transparency, color, texture, levels, light, shadow and reflective qualities are some of the basic elements that enter into each of her designs.

Independence of approach is clearly seen in Miss De Patta's remodeling of a tiny, ramshackle, paint-blistered cottage. She used the original floor plan of four rooms and bath. The kitchen was tiled in yellow with fixtures such as stove and (Continued on Page 39)

THE HOUSE BEFORE AND AFTER REMODELING



THEATER

On the rise or in decline

alive or plucking at the coverlets

After sitting through a number of Broadway seasons, watching and hoping for the best, it is not easy to maintain any faith in the American Theater. But working and living among those people who endeavor to make the Theater vital and alive, there is no question of their belief or faith. There is something in the life-blood of such people, so freely given, that defeats all doubt. What, then, is the difficulty?

Out of the ninety-odd plays that reach Broadway yearly, we are lucky to find three which have distinction. Merit they have in part, frequently in performance and production. The plays themselves are sterile, with a sterility not entirely the fault of the playwright. The theater is now a business, a manufacturing business rather than an art, which is not unhealthy except in exaggeration. Enormous production costs enforce severe limitations, first of all, on the playwright. "A small cast? One set? Swell! Let me read it!" There is something secure about a play like that. And then the public taste. "Pamper their feelings. They're stupid six-year-olds anyway. Security is what we want, and by God we'll get it."

The point of view which says, "Pamper the public taste" is the same one that said "Let them eat cake." It is hardly virile. The suggestion is not that we go highbrow but rather that we come to some sort of terms with ourselves. In a period of such rapid tempo there is not much time for mediocrity. Mediocrity is intellectual astigmatism — a defect in the refractory mechanism of the mind's eye. I rarely encounter anyone among the younger playwrights who knows his craft. Similarly, there are few young actors, designers, directors, who are willing to learn their jobs. "Get somewhere first, then find out where you are," is the cry. Well, if you should find yourself sitting in a theater on Broadway, watching a play, you would be completely annoyed, to say the least. In the season just finished, there was an alarming lack of coherence, perception, intelligence — not to mention craftsmanship.

Probably some of you had the experience of sitting through plays like *Skylark* or even *No Time for Comedy*. In *Skylark*, written by a presumably reputable playwright, there was only one conceivable reason for the play. That was Gertrude Lawrence's performance — and even that suffered from the excess responsibility put on her shoulders. People went to it. They laughed and were amused — partially. But without such a leading lady that play would not have lasted a week — anywhere.

The pedantry of an untrained, fearful mind

rejects what it cannot completely grasp. "The mass won't understand it" really means, "I don't know how to do it." Authority is thus exercised which rightfully has no place. The author, should he have any ideas, is encouraged to put them in mundane form. What has become of the attitude that permitted an O'Neill to flourish? It was not so long ago.

This slovenly attitude is not only manifested in the theater; it has been seen in Europe these last few months. Hitler has proved the value of competence. It is a method which works in terms of thinking, just as well as in physical action.

Last year there were several plays which might be said to have grown out of world conditions. The public went to them, too, and some of them made pretty dull evenings. Even Dorothy Thompson tried her hand, but she tried her audience more.

Maxwell Anderson's *Key Largo* was another. Its intentions, as always with Anderson, were noble. There was a poetic and tragic mood, with soaring meanings, and the resulting dramatic effect was dull and even pretentious. As one critic remarked, "Yogi Anderson throws his rope in the air to hang suspended in a vacuum of rationalization. Instead of the little Indian boy, Mr. Muni climbs up out of sight." Mr. A. has undoubtedly tried to do his job as best he can, but I suspect him — and I do mean to be impertinent — of having retired into the fastness of his first pattern of success. The problem he broaches is significant because probably more than one of us will have to face it one of these days. As he sees it, authors of tragedy offer to mankind the reassuring hope that men are better than they think they are, and can rise above physical defeat and death.

There was Hemingway's *Fifth Column*. It was another confusion. Maybe not so much a confusion as a grim determination to tell his story in the terms of the puberty he has never fully outgrown.

The public is no fool. Lincoln made pertinent comments about that, too. It may be called infantile and childish. Have you ever tried to put anything over on a child? He is the first to discern pretension and confusion. Consequently, plays which are mistakenly called, "among the finer things," fail. When there is confusion or pretension or unadmitted motivation, it is impossible to be lucid. It takes great clarity to state a problem simply.

Such productions as *Hellzapoppin* succeed because of their great honesty. There is no

(Continued on Page 40)

by Michael Weightman Smith

A group of young California

architects, regional planners, landscape architects, industrial designers

ask the question . . .

“IS THIS THE BEST WE

Because we have lived a lifetime

with the squalor of crowded and unplanned cities

our dreams of space, comfort and privacy

are reserved for that pathetic escape

called a “vacation.”

WE WORK?



WE PLAY?



SERVICES?



WE LIVE?



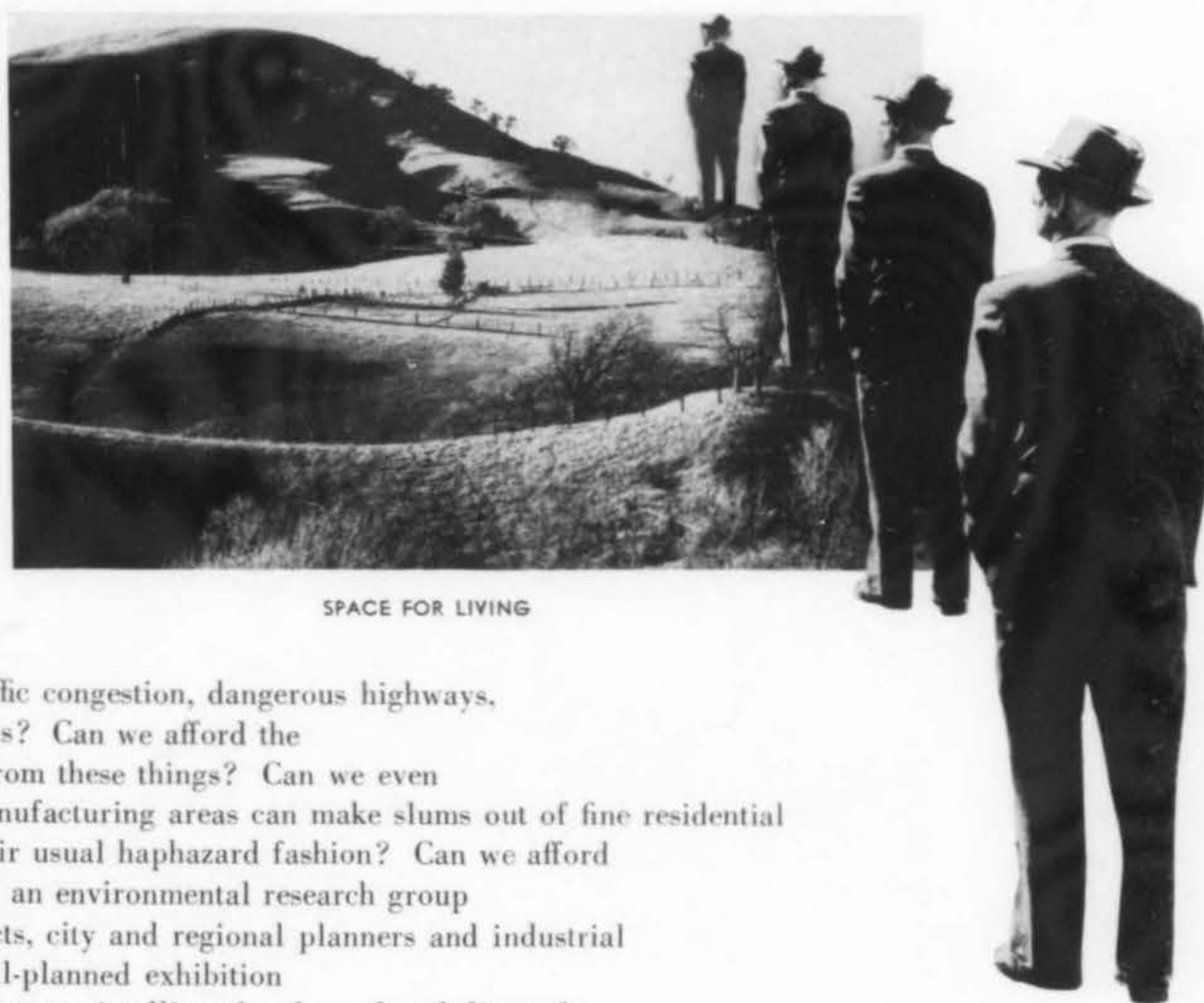
Corbett

Where are our tree shaded avenues
and our fountain cooled parks? We cannot find them
in the maze of unplanned streets.

Must the city prosper while men decay?

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WE CAN DO?"



SPACE FOR LIVING

Can we afford poor housing, narrow streets, traffic congestion, dangerous highways, inadequate parks and play areas, unsafe schools? Can we afford the waste of life, health and happiness resulting from these things? Can we even afford the waste of property? In a few years manufacturing areas can make slums out of fine residential districts. Shall we allow our cities to grow in their usual haphazard fashion? Can we afford such waste? Is this the best we can do? TELESIS, an environmental research group composed of young architects, landscape architects, city and regional planners and industrial designers, presents question and answer in a well-planned exhibition at the San Francisco Museum of Art. TELESIS: progress intelligently planned and directed; the attainment of desired ends by the application of intelligent human effort to the means. (Webster.) TELESIS calls its presentation SPACE FOR LIVING. It divides the problem into four parts and considers: SPACE FOR LIVING — SPACE FOR WORK — SPACE FOR PLAY — and SPACE FOR SERVICES.

Each of these divisions is carefully analyzed and the findings of these designers and architects have been

presented clearly in visual terms — what are the basic requirements — what is now wrong in our environment — what has been done about similar situations elsewhere — what are some of the things that could be done to improve our own environment. The service to the community which this group offers is unique and valuable. Its function is coordinated research into specific environmental problems, and the publicising of its findings. It is strictly a non-profit group and as such cannot be accused of self-interest — its members are professionally trained men unselfishly donating their services to a vitally needed cause. They are therefore in a position to be of inestimable benefit to the community — to you — to your children — to all of us and our children. What can we do to help? This is what they say: "We have considered the problem as a whole, and in its component parts. What conclusions may be drawn? We cannot present a solution; that must wait upon the future, possibly even future generations. Certain conclusions are apparent, however, and these we have attempted to suggest.

First, the integration of component parts where ultimate possibilities are shown in a complete land pattern — a diagrammatic map of a well-planned metropolitan region. A complete city, with regional inter-relationships of living, working, recreation areas cooperating with the functional services which ties the whole together and make it workable, is definitely possible. We emphasize here in further detail, supported by tangible evidence that the problem is real and must be solved — that the services of City Planners, Architects, and Industrial Designers, must be coordinated before this larger view is possible. Secondly,

we must consider the ways and means of achieving such desirable ends as have been suggested and as will be developed by research and study. We have at hand today city, county and regional planners and planning bodies. Beside these are various groups, officials, and independent, which are working for the ultimate solution of the problem. The first step is the active support of these bodies. Included in these are the Housing authorities Highway Commission, Recreation Commission, Farm Security Administration, Commonwealth Club, District Improvement Clubs, etc." We are not making use of our opportunities. Is this the best we can do?

WE LIVE?





THE SWEEPING VIEW TO THE SEA THROUGH THE WINDOWS OF THE LIVING ROOM AND PLAY ROOM PHOTOGRAPHED BEFORE FURNISHING

A HOUSE AND THE SEA

RESIDENCE FOR MR. AND MRS. ALBERT LEWIN

SANTA MONICA

ARCHITECT, RICHARD J. NEUTRA, A. I. A.

Staffcaptain, P. Pfisterer

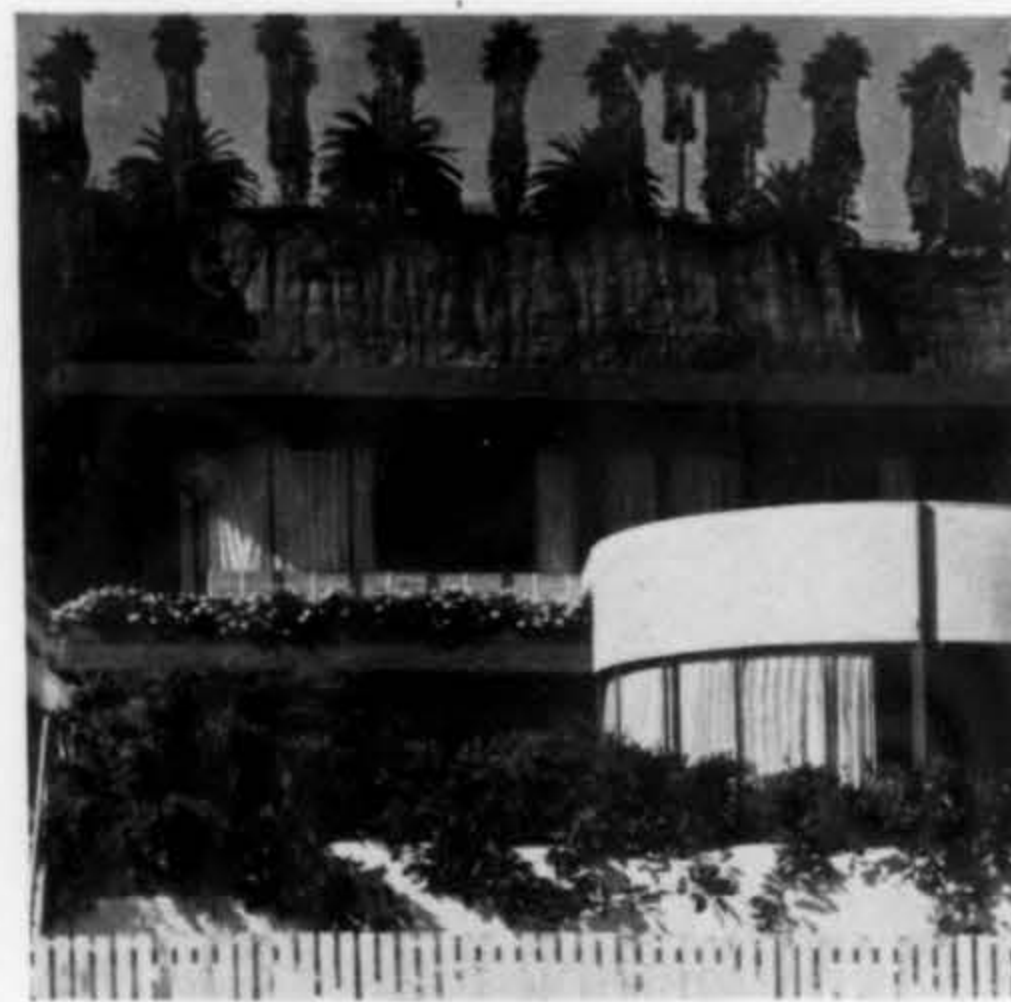
THIS property, with restricted frontage but great depth, presented an extremely difficult problem inasmuch as it was desired to have the magnificent sea view from all of the major rooms.

The social quarters of the house consist of a living room which has been curved forward in order to increase the view area, an informal play room with bar and large sliding glass wall giving onto the ocean terrace, and a dining room set behind the living room and separated from it by a clear plate glass wall. All social quarters are open to the entrance hall, thus permitting immediate view of the sea from the first moment the house is entered. A powder room, guest lavatory, and semi-circular stairway adjoin the entrance hall.

There is a centrally-located furnace and utility room. Also dressing and shower rooms for ocean bathing. Service quarters connect with the rear of the dining room and consist of laundry, chauffeurs' dwelling, and a three-car garage which fronts the street.

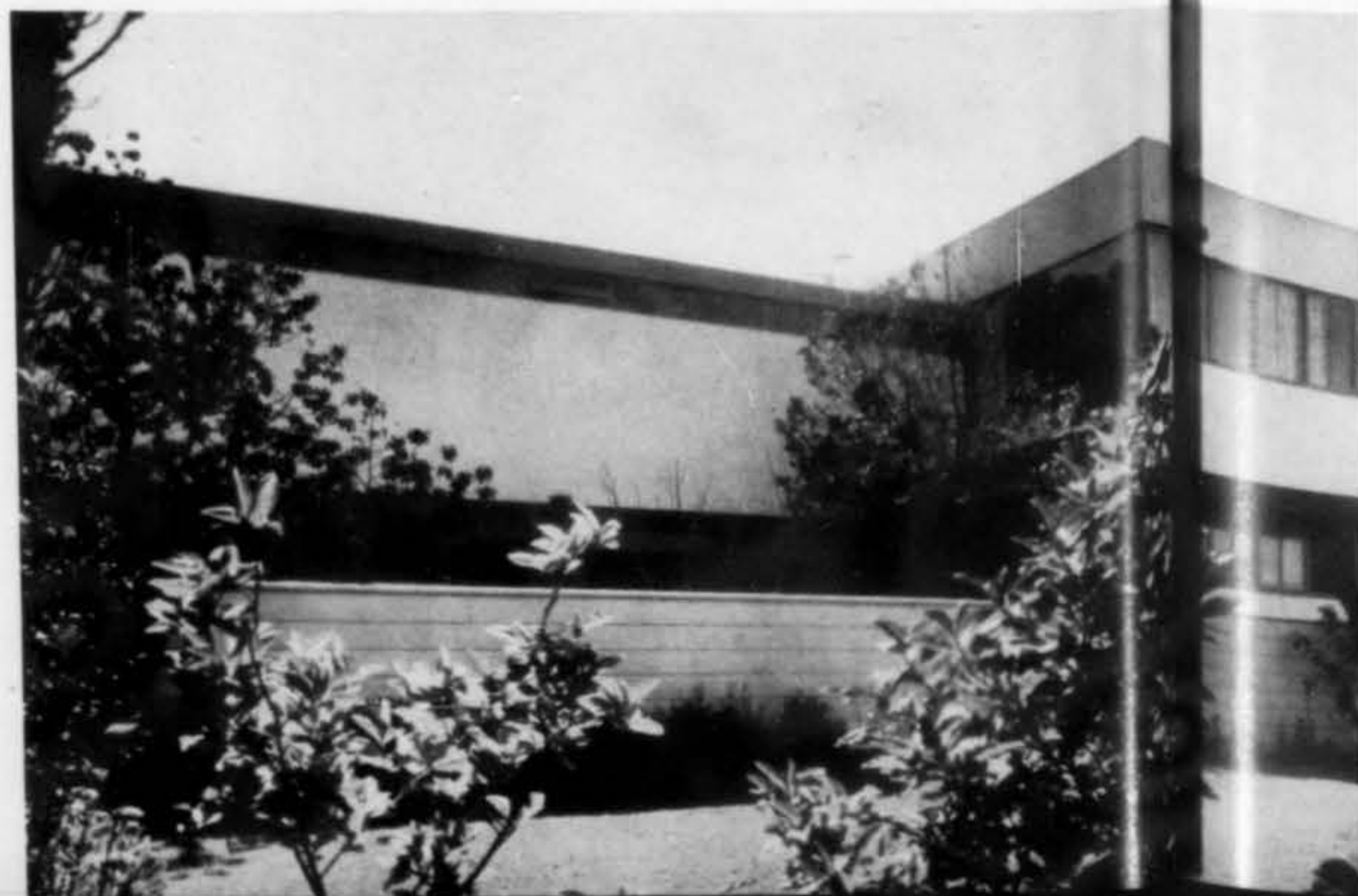
The second floor contains the two owners' bedrooms facing the ocean, with a semi-circular balcony in front of the mistress' quarters. Dressing and bathrooms are attached to each of the bedrooms. There is also a guest room and a private study. An upstairs pantry, storage space, two maids' rooms, and bath are reached by a stairway from the servants' day room on the ground floor.

All floors excepting bathrooms and servants' quarters are covered in heavy broadloom carpet. Silver-grey washable white Sanitas has been applied to walls and ceilings.



Gottlieb

THE STRUCTURAL SYSTEM IS A COMPOSITE CHASSIS OF STEEL AND WOOD

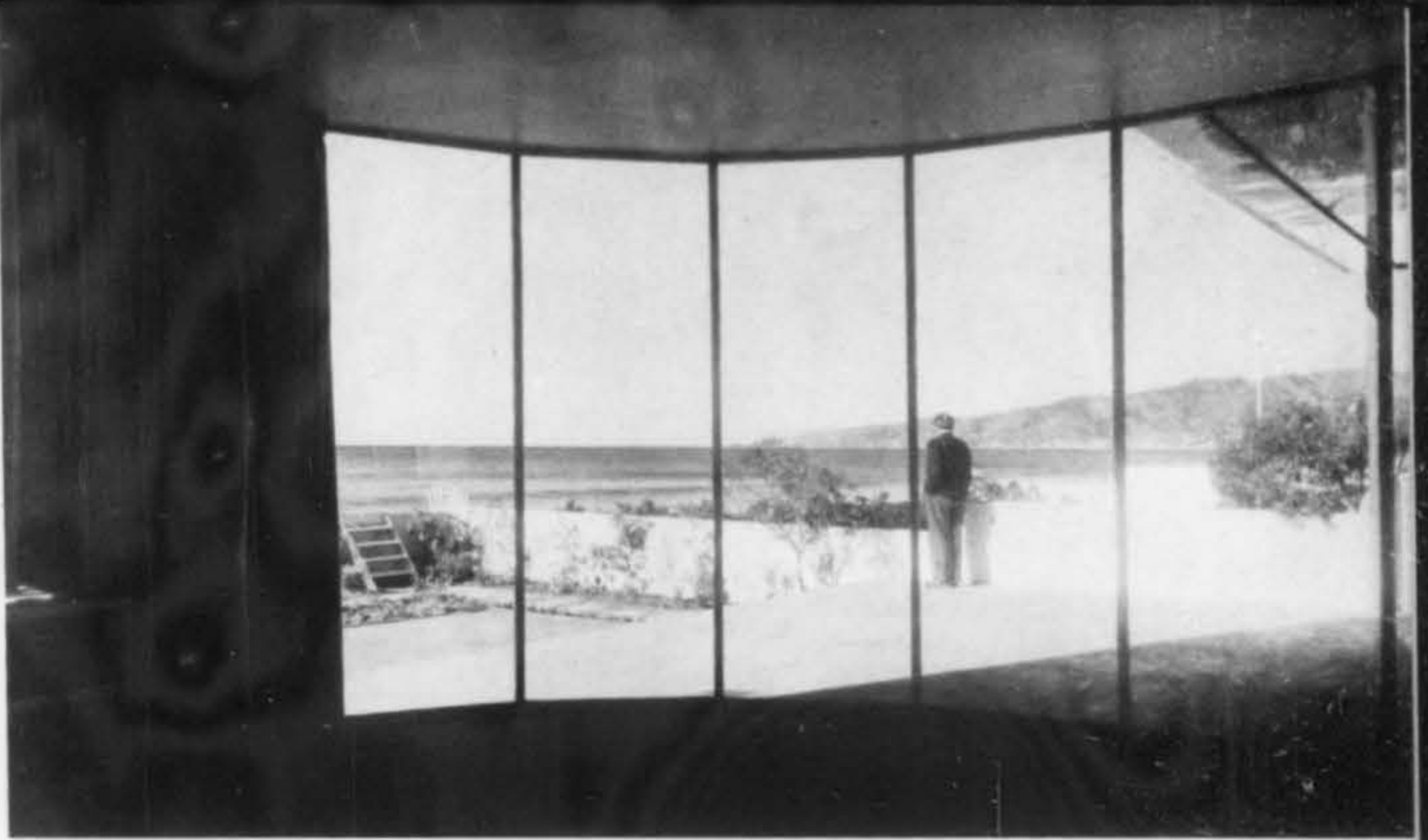


THE PRO

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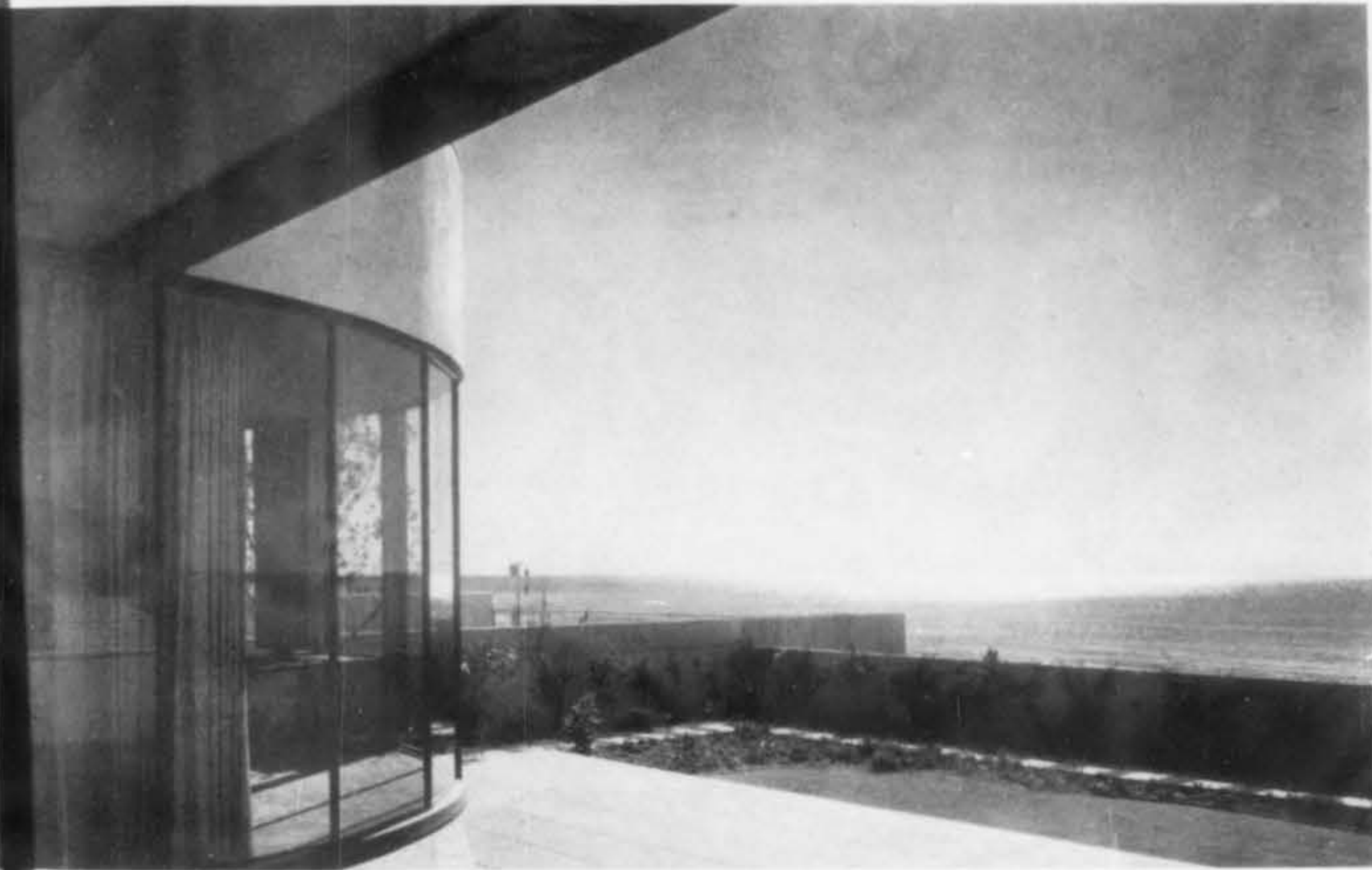


THE FRONTWARD CURVE OF THE LIVING ROOM



HEAT-ABSORBING PLATE GLASS HAS BEEN USED IN THE LIVING AND BEDROOMS

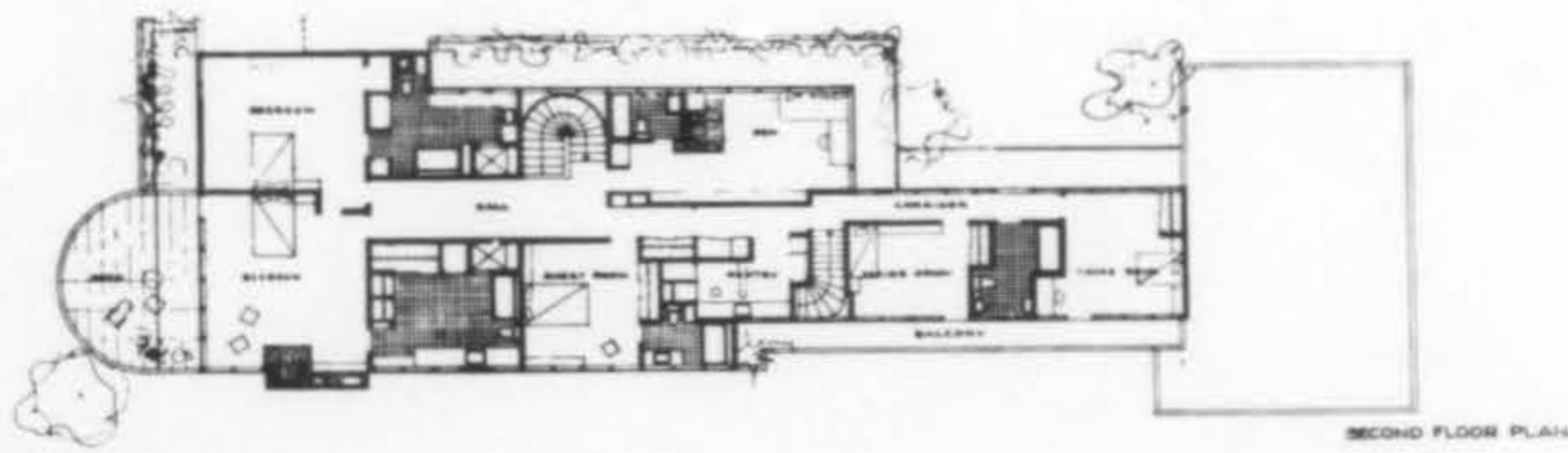
EXPOSED METAL AND STEEL WINDOW FRAMES ARE GALVANIZED AND PAINTED DARK BLUE



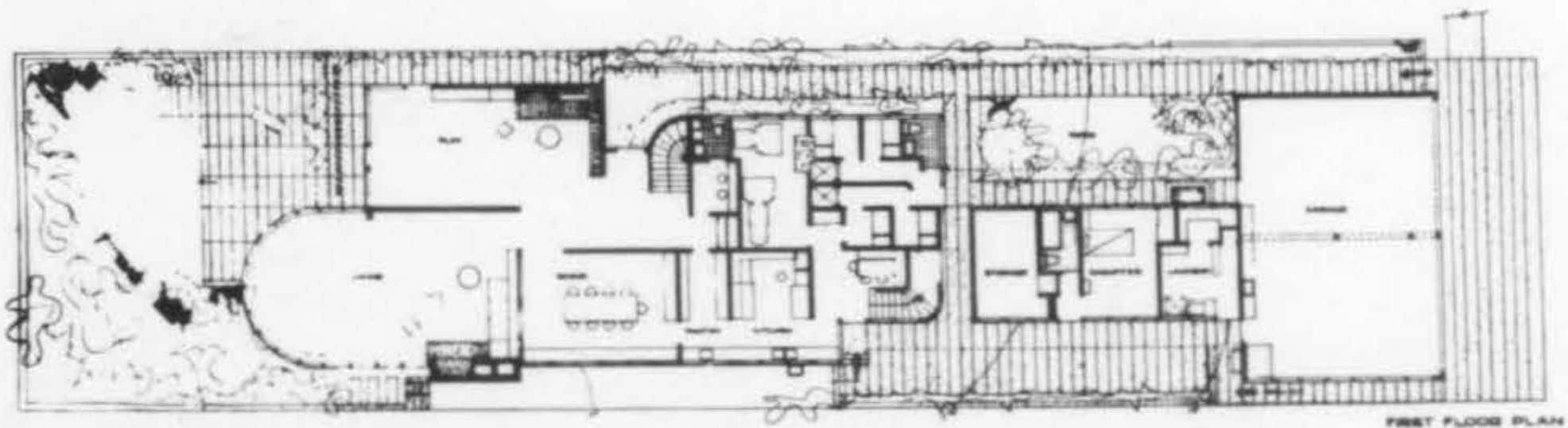
ENTRANCE TO THE HOUSE

Gottlieb

Five photographs by Luchhaus



SECOND FLOOR PLAN



FIRST FLOOR PLAN



HOUSE IN TEXAS

Home for Mr. and Mrs. F. E. Knapp

Weslaco, Texas

Architect, R. Newell Waters

Interiors, John Wernock

of W. & J. Sloane, Beverly Hills



THIS house has a simple, rugged character of the early Texas ranch buildings. There has been no attempt to refine details but a feeling of largeness and strength has been achieved through a free and straightforward use of material. The major portion of the house is of brick and Redwood with a restrained use of decorative brick panels and grille.

A one-story living room wing balances against the garage and service wing with the two-story section of the house in the center. On the first floor there is an entry hall, living and dining room, guest bedroom and bath, play room, kitchen, and breakfast room. A large glazed porch considerably extends the social quarters of the house.

On the second floor there are three bedrooms and two baths. A large porch is on the south and a balcony across the front.

The interior finish consists of painted brick walls, rough-sawn timbers, and knotty pine which has been finished and stained. Some of the rooms have all-brick walls, others one or two walls of brick with alternating walls of wood. By careful adaptation of this treatment and simple, well-planned furnishings, the result is a cool, informal and spacious house.



The linen rug is a mixture of copper and gray tones with an embossed wool border. The floral patterned draperies have a background of old red. A blue green sofa matches two chairs covered in a gold-textured material with figures in old red



An interesting fireside group combining upholstered furniture with New England Colonial Maple. The stained pine ceiling is in a driftwood finish which is repeated in the Bondexed wall

REAR O



CONST

Foundat

Exterior

redw

Roof: H

Insulatic

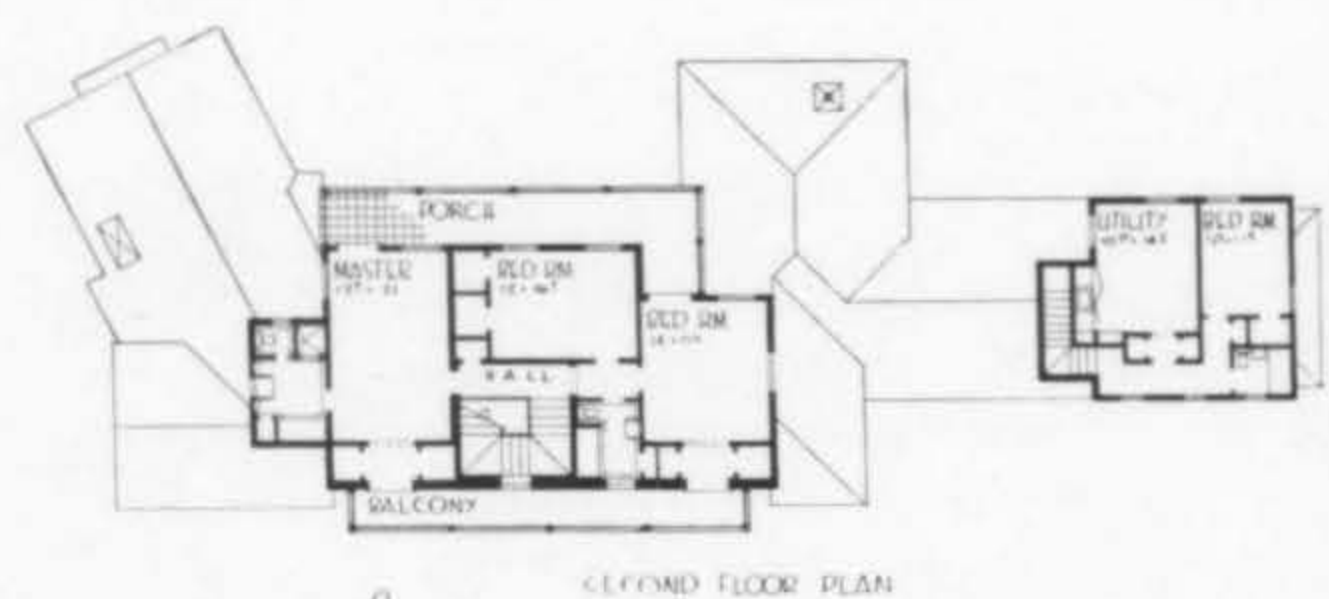
Window

Baths: T



REAR OF THE HOUSE SHOWING THE ENTRANCE TO THE GLASS-ENCLOSED PORCH

Maynard L. Parker



A BLUE AND APRICOT GUEST BEDROOM



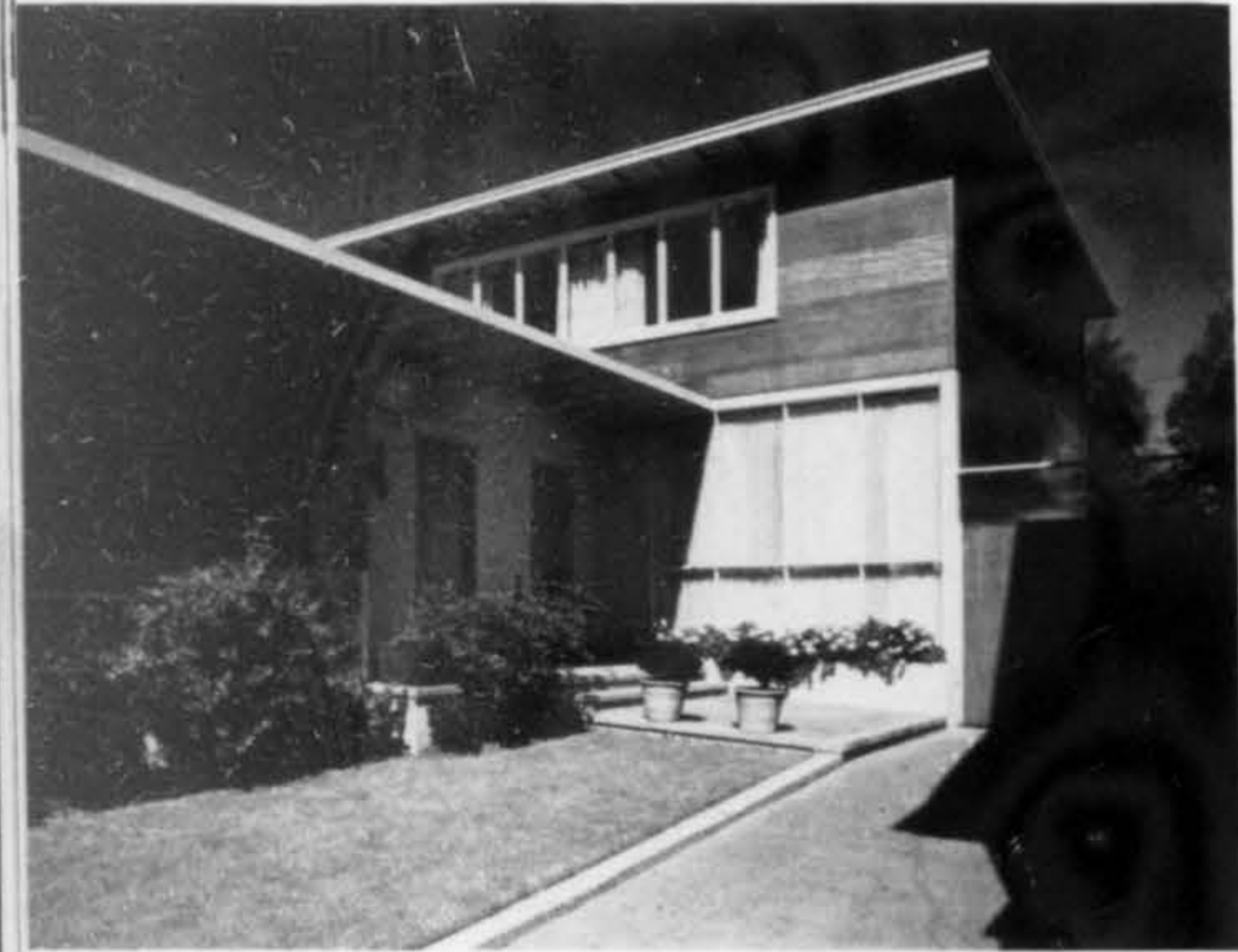
CONSTRUCTION

- Foundation: Reinforced concrete.
- Exterior Walls: All brick hollow wall construction, rough sawn vertical redwood boards.
- Roof: Hand-shaked red cedar jumbo shingles.
- Insulation: Rock wool and fiber board.
- Windows: Wood casement swinging out, copper screening.
- Baths: Tile floor and wainscot.





Roger Sturtevant



A REDWOOD HOUSE

**Residence of Dr. and Mrs. Bernhard Berliner
San Francisco, California
Architect, Gardner Dailey, A. I. A.**

THIS small house represents a successful solution of a difficult problem in space. On a narrow city lot the plan has been developed in such a way that there is no feeling of crowding. The house has remarkable ease and flow within the narrow limitations of the property.

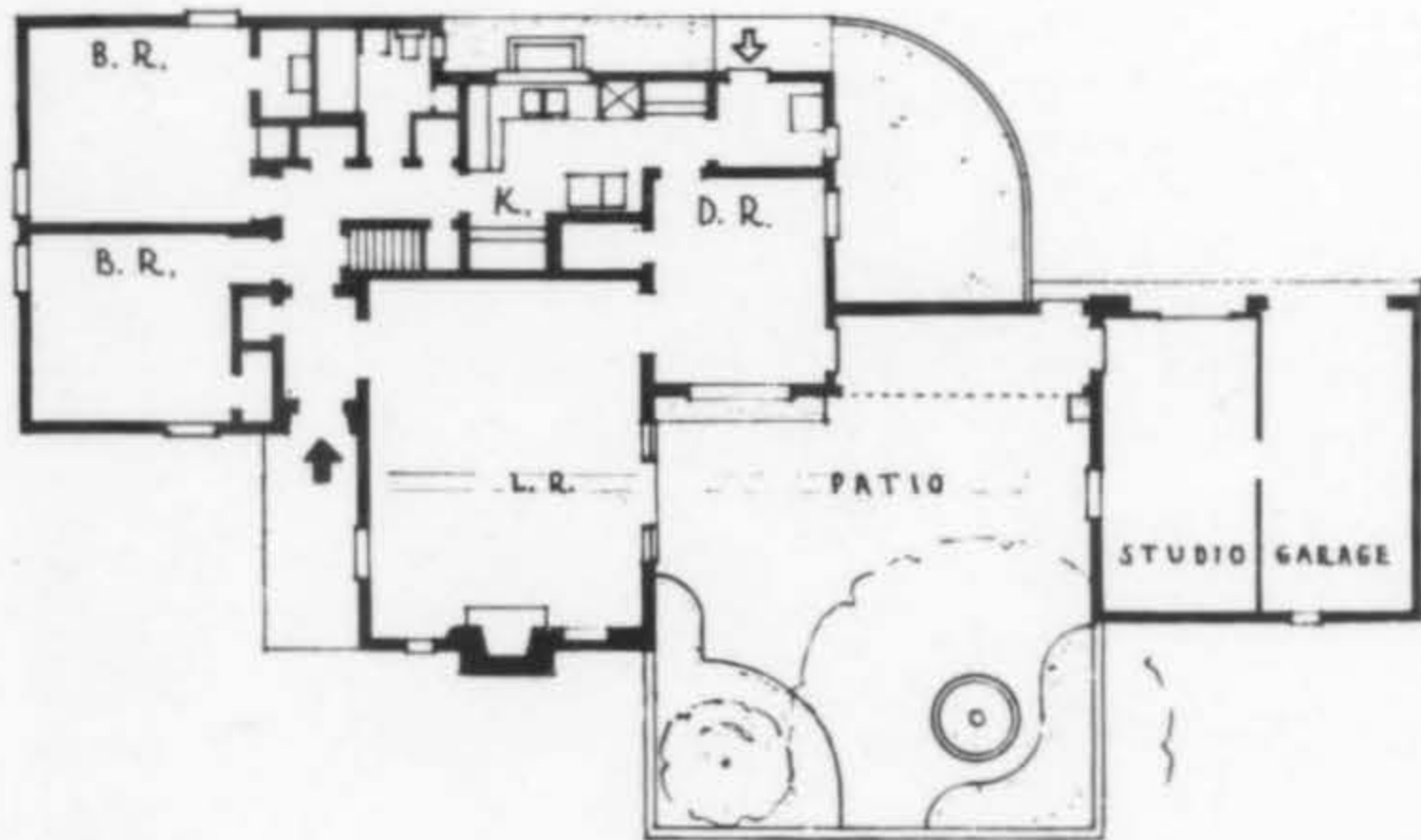
Four bedrooms have been provided on a second floor where there are also three bathrooms and abundant closet space. On the first floor a very complete service section provides a well-designed kitchen, laundry, service porch and large pantry, which also contains an informal eating space.

An L-shape living room opens into an entry hall which, in turn, leads into a large study on the front of the house that, with a small reception room and separate entry, is used as an office. The entrance to the house is made over a brick-pattern terrace which has been carefully composed in relation to the vertical living room windows.

The entire house has a pleasant, unstudied informality that is a fresh and original approach to the problem of the small city house.

CONSTRUCTION

Concrete foundations.
2 x 4 stud walls, diagonal sheathing.
Natural finished flush redwood shiplap exterior.
Complete sound-proofing for study (doctor's office).
Forced warm air gas-fired heating system.
Composition roof.
Copper flashing.
Sheetrock painted or papered interior wall finish.



ENTRANCE DETAIL

House for M. N. Garlough

San Marino

Architect, M. N. Garlough

THIS rather severe and prim little house does not adhere to any particular architectural style but fits simply and intelligently into the California scene.

The plan was developed with main living rooms and garage studio grouped around a patio. Careful study was given to the circulation between units of the plan with reference to the front entrance. Architectural details and landscaping were simplified to keep the cost of maintenance at minimum.

The house was kept close to the ground by placing it on a concrete slab thus eliminating steps at the exterior doors. The finished floors in all the main rooms and closets are Gothic oak blocks laid in concrete.

The exterior of the house is Redwood which has been painted white.

The all-gas equipment provides for modern comfort and convenience. A small centrally located basement contains the utilities which serve the house.



Haight



WYVERNWOOD VILLAGE

A Successful New Housing Development

Architects, David J. Witmer and Loyal F. Watson

Landscape Architect, Hammond Sadler



AN AERIAL VIEW OF A PORTION OF THE DEVELOPMENT

ON a site consisting of 72 acres, 143 two-story residential units have been built. The development has been planned to house more than a thousand families.

The location is open to prevailing breezes and a distant view. The buildings are designed to afford the greatest possible privacy for the residents with the actual building coverage of the site amounting to only 25 per cent of the property.

Through careful planning the site has been developed to discourage through traffic, include a community shopping district, and to provide private gardens and landscaped parks.

Garages are carefully separated from the apartments, and well-planned play spaces are designed to safeguard children at play.

This is one of the largest and most intelligently conceived housing developments in the United States. Privacy for all apartments, which are three, five and six rooms, and low maintenance costs were the contributing factors in the development of the plan. The builders also considered it essential that there be a high degree of liveability and convenience with unobstructed light and air. The general organization of the units and the careful separation of utilities, play yards, and gardens makes for a new conception of low rent community living on a large scale.



Each
has be



ONE OF THE MANY PLAY SPACES ARRANGED FOR CHILDREN



Rows of dwellings showing wide sweep of lawn and separation of units. More than seventy-five per cent of the property consists of lawns, area ways and playgrounds.



Each unit is individually furnished and an effort has been made to achieve the air of a private home.



Builders, Lindgren and Swinnerton



Photographs by Ralph Samuels and George Haight





The Everett Glass House
Berkeley, Calif.
Architect, William Wilson Wurster, A. I. A.

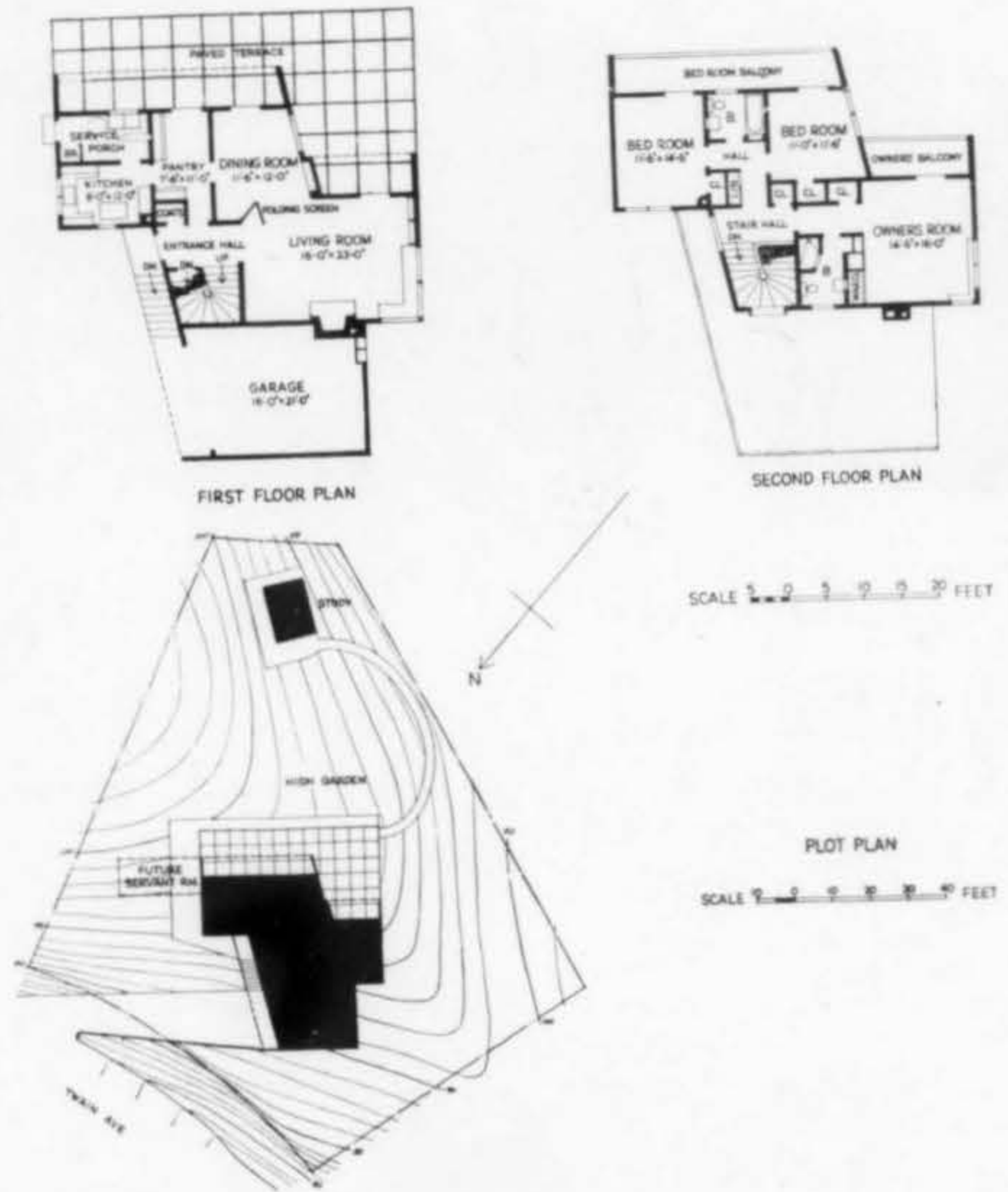
This residence is located high in the Berkeley Hills, where it has an uninterrupted view of the entire San Francisco Bay area. The site being windy, special regard was given to the orientation of the house and to the screen walls for the terrace and balconies. The paved terrace carries around the south corner of the house and in effect provides both living and dining rooms with separate terraces. The terraces are of rough concrete in squares with wood separators. Two balconies protect the downstairs doors. Separate from the house, there is a small study for the owner.

CONSTRUCTION

Exterior Walls: Resawn Redwood Bevel Siding
 Roof: Tar and Gravel
 Insulation: Rock Wool
 Heating: Gas-fired Furnace

COLOR

Exterior Walls: Blue-Green and Salmon Pink



Roger Sturtevant



MRS. R.

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MRS. R. O. BACKHOUSE

DIANA KASNER

SNOWLING

VICTORIA

BENEATH YOUR TREES

THE CULTURAL requirements of any plant are a better cue to its expressive use than pure fancy in arrangement. Indeed, the aesthetic possibilities come out of the biological. For this reason, and because the season for planting spring bulbs is at hand, we bring to our readers the opinions of two experts — one prominent in the science of horticulture and the other in landscape design.

Jan de Graaff, who was recently awarded the William Herbert Medal for consistent work and outstanding achievement in introducing and popularizing new daffodils, carries on the tradition of his family which for more than three centuries has been famous for bulb growing in Holland. Born in 1903 in Leiden, Holland, he is now director and sole proprietor of the Oregon Bulb Farms at Sandy, Oregon, where more than 125 acres are devoted to the growing of daffodil stocks.

"The parents of our modern daffodils," says Mr. de Graaff, "come from the mountainous regions of southern Europe, where they obtain winter moisture, and should not therefore be treated as desert plants. Nor will they grow well in poor and unprepared soil. However, they do not require much fertilizer. A pound of bonemeal per square yard of soil is ample for their needs. The bulbs should be planted about six inches deep, measured from the base of the bulb, and they should be about six inches apart. They can be left undisturbed for several years, by which time they may have become too crowded; they can then be taken up when the foliage is turning yellow, divided, and planted again at once."

Mr. de Graaff has three suggestions for daffodil culture:

1. A rather deep, well-drained soil, with moisture during the winter season.
2. Some shade to protect the flowers from the hottest afternoon sun.
3. A chance for the bulbs to dry out and cure during the summer months.

There are some eight thousand named and registered varieties of daffodils in existence, out of which our expert has selected for recommendation one or two standard varieties in each of the classified divisions. Here is his list:

Yellow Trumpet, King Alfred; White Trumpet, La Vestale; Bicolor, Victoria (white trumpet and golden yellow cup); Incomparabilis, Bernardino, Donatello (medium length cup; Barrii, Diana Kasner; Barrii Conspicuous (short cup); Leedsii, Louis Capet, Hera; Smaller Daffodils (two divisions), Moonshine, February Gold; Cluster flowered, Elvira; Double, The Pearl; Poet's Daffodil, Snow King; Bulbocodium, Hoop Petticoat.

All the above varieties are popular and cheap, and some of the latest kinds are only slightly higher in price. You can now obtain bulbs of the pink-colored Mrs. R. O. Backhouse and Lovenest or the delicate lemon-shaded Gertie Millar. Ada Finch is pure white. Then there are the two giants in the golden yellow trumpet class — Alaska and Ben Hur. Finally, Francisca Drake should be your choice among the red-cupped beauties which the breeders have produced in recent years.

Having discovered the salient facts from one expert, we turn to another for information about daffodils and designs. Mr. Christopher Tunnard, the author of *Gardens in the Modern Landscape*, who is lecturing on the coast during September before going back to teach at Harvard, told us of the ways he had used bulbs in gardens in England, France and the eastern United States. "Not that this can be any indication for their use in California," said Mr. Tunnard (rather modestly, we thought). "One of the first principles that we modern landscapists observe is the aesthetic law of fitness for purpose. In other words, I wouldn't attempt to grow daffodils in California unless they responded to ordinary cultivation methods and fitted into my picture of what a garden here should be. Fortunately, the average garden site will take care of the growing conditions fairly well, and although the conventional placing of daffodils in the past has tended to make them less interesting than they should be to the layman, the limitations and advantages of the California landscape should be a stimulus for change."

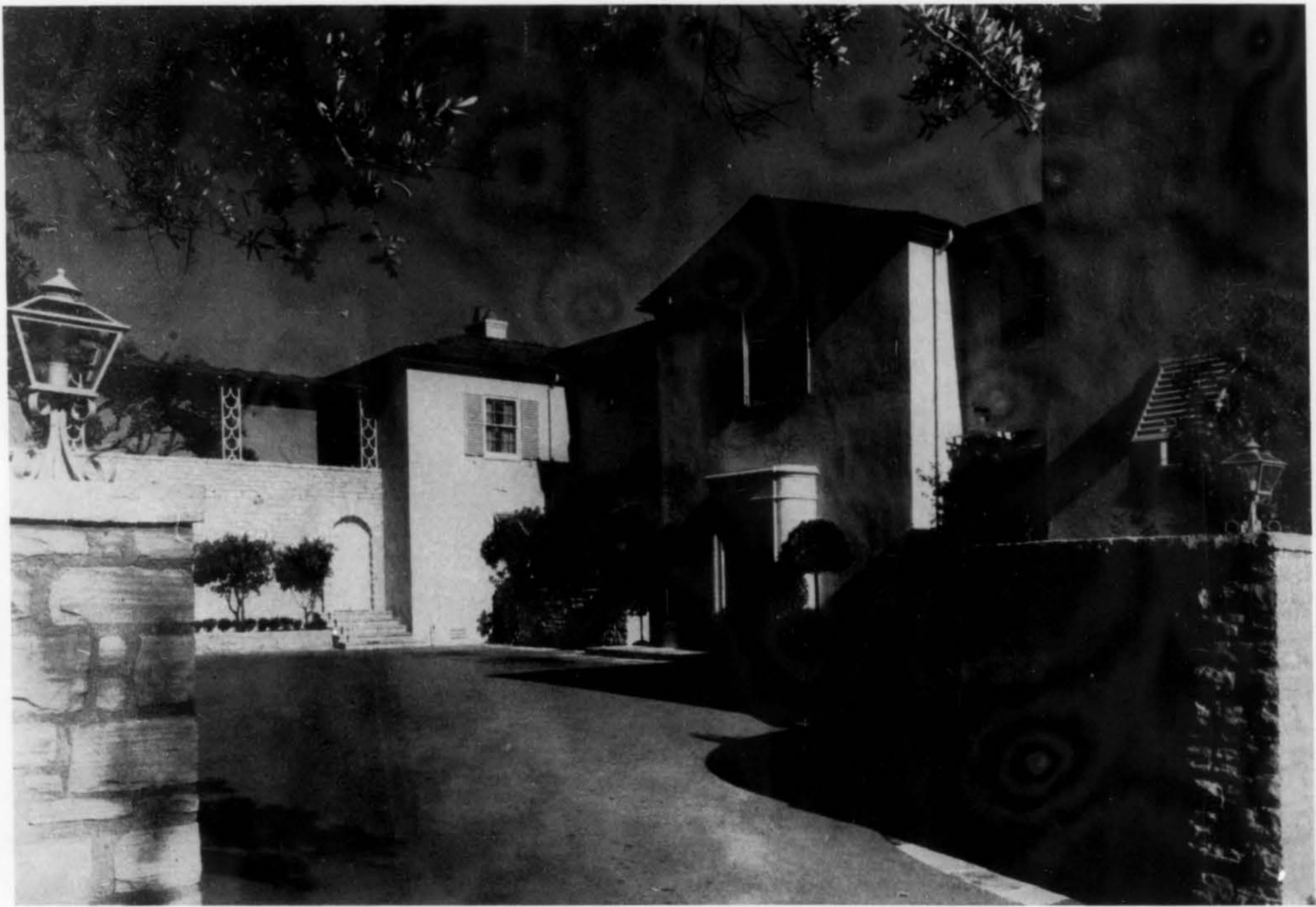
(Continued on page 41)

Christopher Tunnard delivering a landscape lecture for Television broadcast in England



From left to right: F. F. Rockwell, New York Times garden editor, Mr. W. H. de Graaff and Jan de Graaf on de Graaff's Oregon bulb farm





THE DRIVE OPENING TO A MOTOR COURT AT THE MAIN ENTRANCE

CALIFORNIA GEORGIAN

Residence of Mrs. Phyllis B. Miller

Bel Air

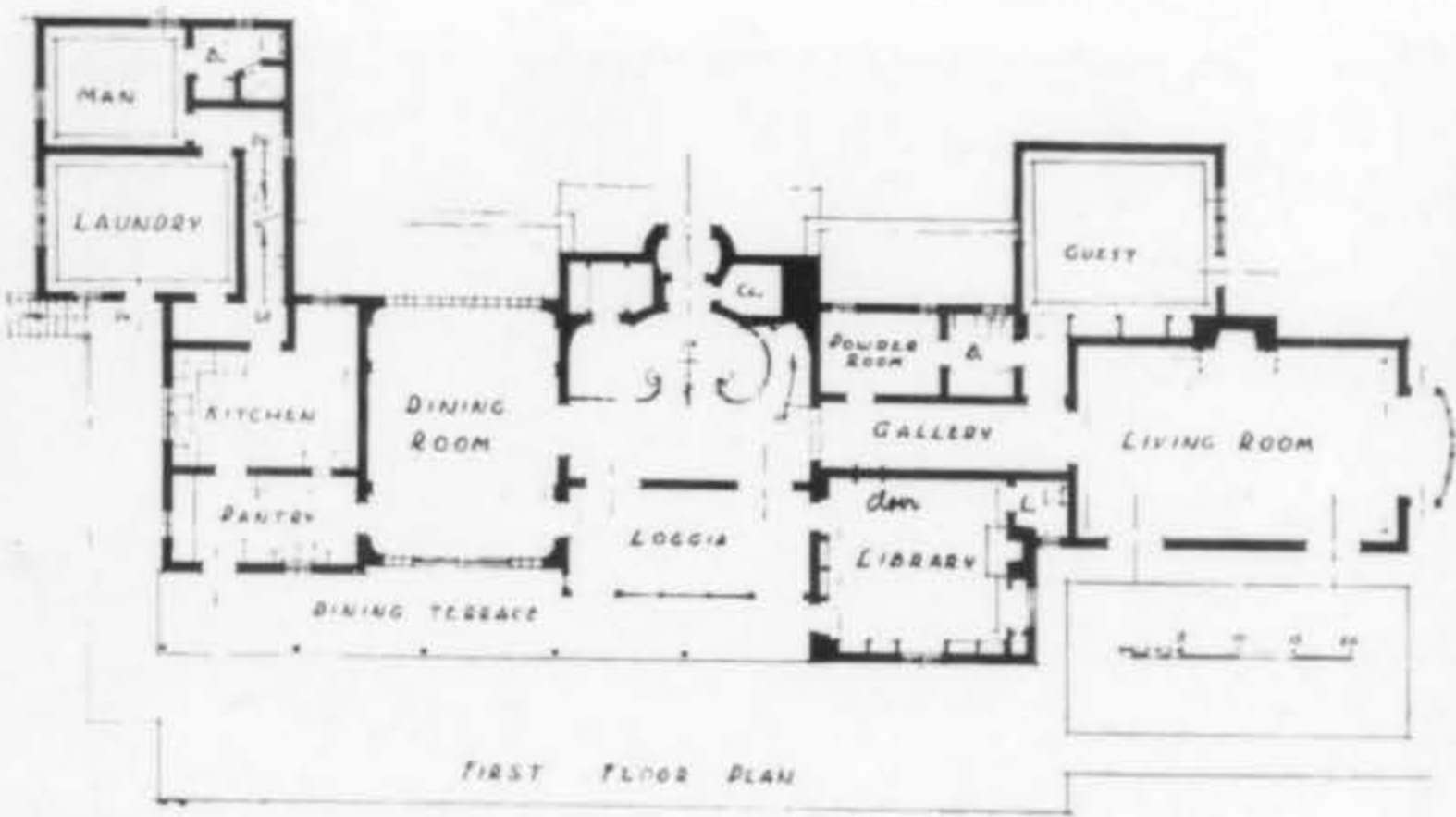
Architect, Gordon B. Kaufmann, F. A. I. A.

THE house is reached by a curving drive terminating in a motor court in the hillside surrounded by retaining walls of limestone shale. Full advantage of the hillside site was taken by creating an upper garden which is reached from the second floor sitting room. Here is a covered passage to a separate dark room and workshop, and the bath house roof forms a terrace which commands a view of the lower terraces and swimming pool and the sprawling city beyond.

The entrance hall with its elliptical stair opens on the south terrace. Around it the main rooms are so arranged that each has its share of the south garden and airy views. The secluded guest room opens on the east to a private terrace and garden while the living room overlooks the swimming pool on the east and a terrazzo terrace for dancing on the south. The dining room is lighted from each end by openings of plate glass and glass brick.

The bedrooms on the second floor open to the south, two with combined baths and dressing rooms and two with baths and separate dressing closets.

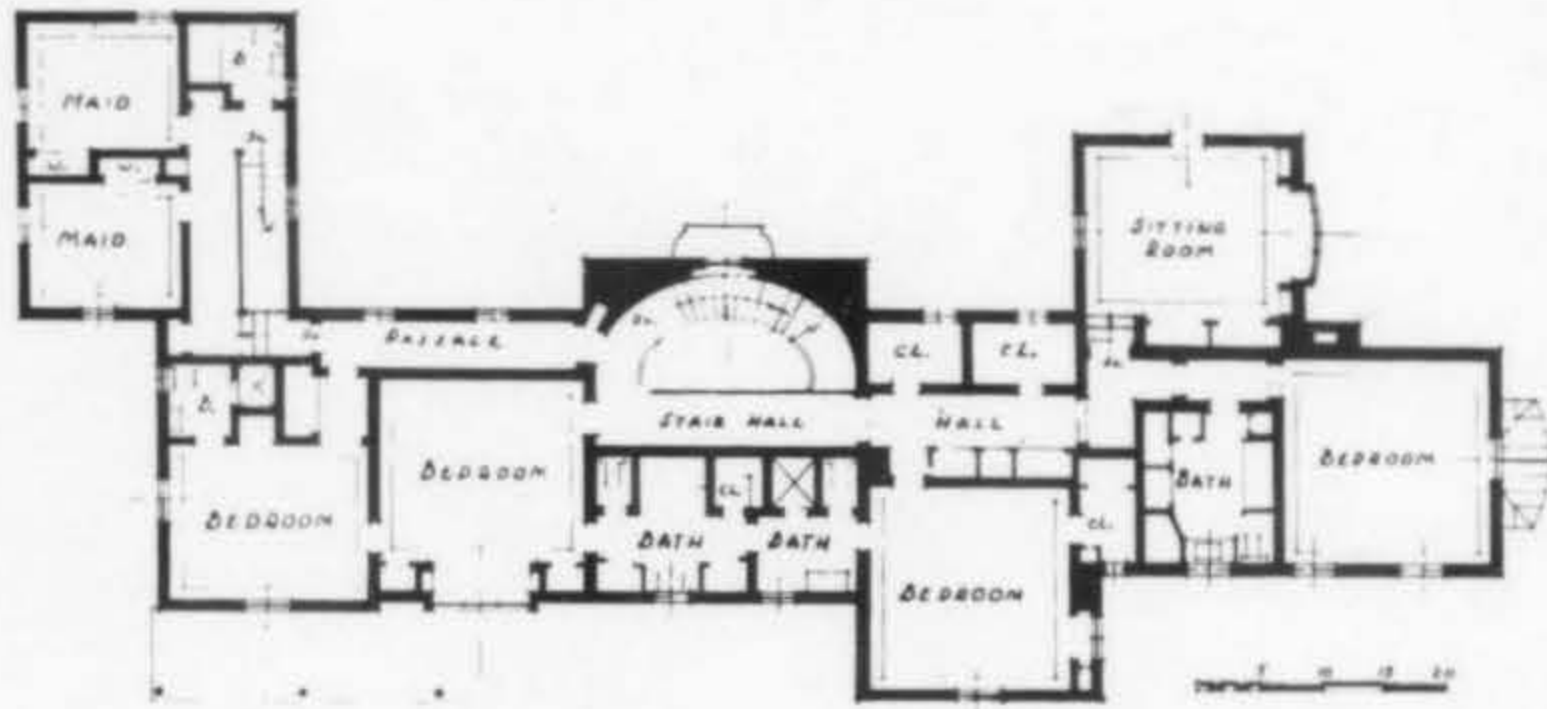




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THE BROAD NORTH TERRACE AFFORDS AN ENTRANCE TO THE DINING ROOM



THE WOOD-PANELED LIBRARY



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3

AUTHENTIC PROVENÇAL

**An Apartment
for Mr. and Mrs. Robert Z. Leonard
by Harold Grieve, A. I. D.**

1. The divan is upholstered in hand-blocked natural linen. White walls set off the pale cedar colored curtains

Dapprich

2. The antique secretary has been converted into a refreshment bar. The provincial table is of pickled ash

3. The dining room contains a collection of Swansea china and an old copper lavabo which strikes an original note

4. A Louis XV commode is flanked by two chairs of the same period. Beneath the mirror a collection of old porcelain



4



Miles Berné



House for Mr. and Mrs. Larry Crabbe

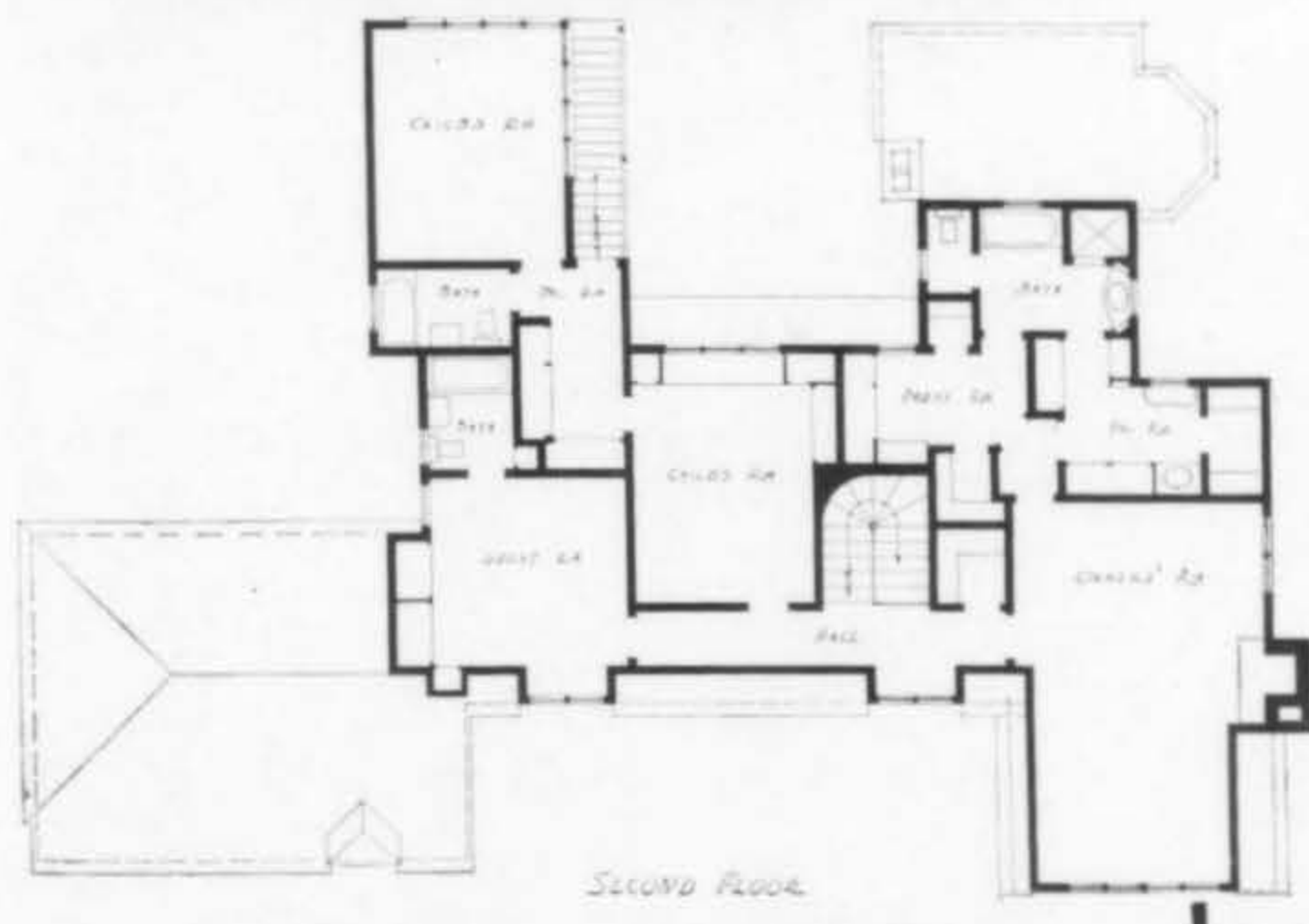
Architect, John Byers

Associate, Edla Muir

THIS pleasant house is of Redwood, stone veneer, and plaster. The stone veneer is in warm browns and tans. The chimney has been left in natural brick color. An outside stairway leads from a flagstone paved court to a small room which is used by two children as a dressing and breakfast room. The patio is placed in such a manner that it enlarges the main living quarters of the house.

Good separation between a large living room and library makes for privacy in the activities in each of the rooms. A large glass porch serves to integrate the three principal social rooms with kitchen and servants' quarters effectively placed but well in the background of the general life of the house.

The use of Redwood vertical boarding with no treatment other than a coat of linseed oil gives the house a pleasantly rugged character.



BOOKS IN REVIEW

WORDS AND THEIR MEANINGS by Aldous Huxley — *Ward Ritchie Press (\$1.50)*. "Words and the meanings of words . . . are matters of the profoundest ethical significance to every human being." This concluding sentence of Mr. Huxley's little contribution to semantics sums up its slightly anxious message. At the outset he resignedly expected to be considered unimportant, even rather silly.

The ancient Spartans, or men of Laconia, were sparing of words. Hence our word "laconic." Most men, however, have been and are spendthrifts with the flatulent currency of words. Moreover, like Humpty Dumpty, they make a word mean anything they want it to mean. Consider the recent use of the word "terrific." Its variations are simply terr— limitless, I mean.

Mr. Huxley's plea is that the careful study of language be made part of the school curriculum. "Children and young people must be deliberately taught to analyze the non-technical language of daily life. With very few exceptions, they will never undertake the task on their own initiative."

Mr. Huxley is widely and well read. His illustrative quotation from the great Clerk Maxwell is characteristically apt. His rewriting of Maxwell's wishful theorizing is also characteristically apt. He rattles his own verbal chains less dismally than did Stuart Chase in *The Tyranny of Words*.

As human beings we use "descriptive and justificatory words with which we bind our days together," and much emotional fun, we are told, may be derived by those who follow demagogues like Hitler and Mussolini. Lastly he reminds us that "Gotama insisted on Right Speech. . . . Jesus stressed the significance of every idle word."

The book is beautifully printed by the Los Angeles artist in type, Ward Ritchie, and enhanced by Alvin Lustig's type decorations.

—R. L. H.



Night view of the garden at Bentley, Sussex, England, designed by Christopher Tunnard. (Architect, Serge Chermayeff)

GARDENS IN THE MODERN LANDSCAPE, by Christopher Tunnard, A.I.L.A., M.A.R.G. (Modern Architectural Research Group), C.I.A.M. (Congress Internationale Moderne), *Chemical Publishing Co.* (\$6.00). That this book can be reviewed two years after its first publication and has survived the conflict and growth of art during that period is a tribute to the author's clear knowledge not only of landscape but of the complementary arts and their implications.

Gardens in the Modern Landscape is unquestionably the most important book on landscape planning written by a living author. It belongs in every collection of books on twentieth century art. It begins with the decay of academic formality where the garden and landscape were completely separated for the use of individual rulers and traces the growth of the contemporary trend to give the gardens back to the landscape in such forms as community housing, produc-

tive agriculture, and group recreation. Mr. Tunnard interprets brilliantly the fervid romantic, the sentimental, the picturesque schools of landscape, and the niggling return to academic formality in terms of the societies that nourished them. With this, he manages to convey a clear picture of trends in our present environment and the changes to come.

Mr. Tunnard has written a book of enduring importance, not academic, but for the intelligent reader who wants the broadest background and explanation of our surroundings.

AN OUTLINE OF THE HOME FURNISHING PERIODS by H. P. Osborne, *Ontario, California*, (\$1.50). To readers interested in spotting period furniture and studying period style, we commend Mr. Osborne's informative book on the subject. He opens with a short but comprehensive bibliography, dates and draws up the periods in a way to attract and inform.

Here at last is an inexpensive book, stuffed with illustrative pictures. A page of background discussion, two pages of systematically itemized architectural and furniture description and a page of illustrations is the treatment of the average period. The type is large, clear mimeographing, the illustrations are in offset printing. Mr. Osborne, a resident of Ontario, California, stands ready to enlighten all who take Duncan Phyfe for a musical instrument, or Sheraton for a Civil War general. — R. L. H.

AMERICAN WHITE PAPER, by Joseph Alsop and Robert Kistner — *Simon and Schuster (\$1.00)*. "This is an experiment in contemporary history," say the authors of *American White Paper* in a preface dated March 22, 1940. Contemporary it is, too. In unpretentious language the authors take us behind the austere fronts and show us executive minds in very human response to current problems of human destiny. We hear "Bill" Bullitt telephoning President Roosevelt from France at 3 a.m., September 1, 1939, asking that he "fix it so they don't drop any eggs on us," and the President's response, "Thank you, Bill, I've got to call Cordell and the others now."

American White Paper, more like a beautifully printed magazine than a conventional book, combines human interest with documentations in giving the American side of World War II. The main factors on this set come to life. We hear the conversation that led to the misquoted "Rhine Frontier" remark, we hear Cordell Hull telling Senators and Congressmen with salty directness that they will be making "the mistake of their lives" to regard the impending conflict as "another g - - - piddling dispute over a boundary line." Now gifted with tragic hindsight, we shiver to hear the late Borah declaring, "My belief is that we are not going to have a war. Germany isn't ready for it," declining Hull's invitation to come down and read the cables with the astounding declaration that he had his "own sources of information" which he had often found "more reliable than the State Department." We read with a shudder Berle's diary note that "the last couple of days have produced exactly the sensation you might have waiting for a jury to bring in a verdict on the life or death of about 10,000,000 people."

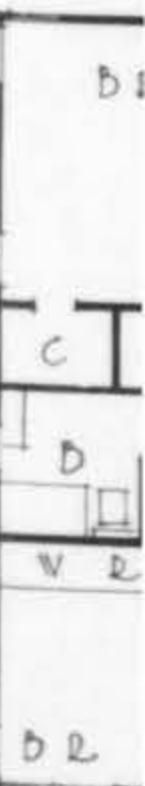
In Chapter 5 three eventful days are given in executive outline, Friday, Saturday and Sunday, September 1-3. On Friday we hear the President declare firmly, "You can base your calculations on an army of 750,000 men, for whatever happens, we won't send troops abroad." On Sunday we hear Joseph Kennedy's trans-Atlantic wail over England's declaration of war, "It's the end of the world, the end of everything." The book ends with a speculative glimpse into the future, an Appendix of pertinent documents and speeches.

Americans should read *American White Paper* to learn the conduct of our country in emergency and to guess possible outcomes. They should note clearly the President's aphorism: "Only by disarmament and an opening of trade can the world return to common sense." They should endorse the belief of our authors that "in these times one must pray, above all things, that public opinion will be wise and well-informed." — R. L. H.

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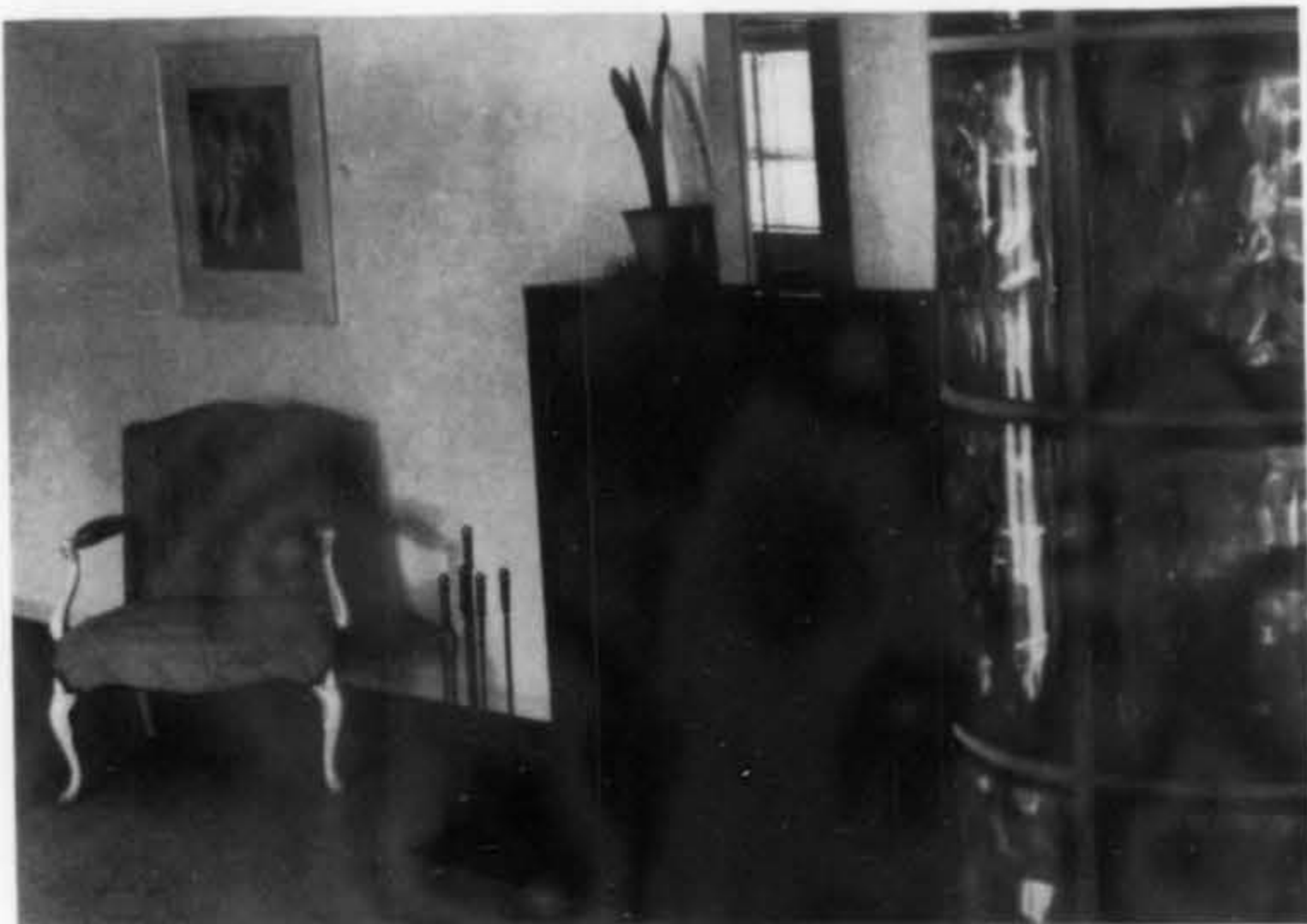




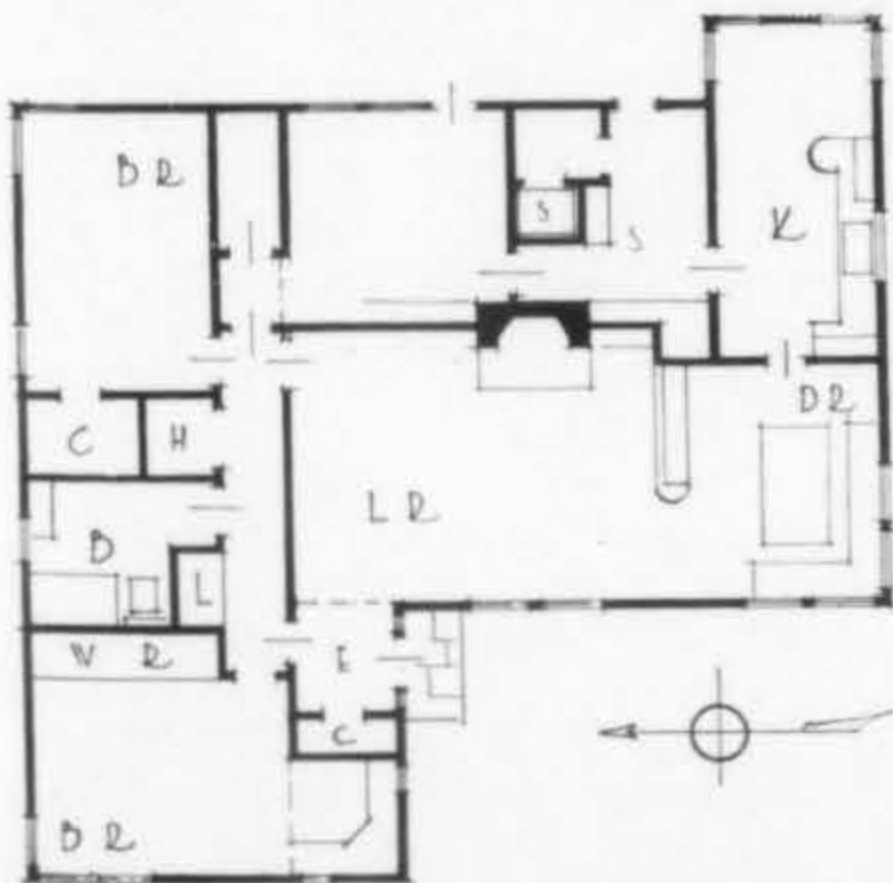
House for Mr. and Mrs. Milton J. Poppett
Santa Ana
Architect, Irene McFaul

This small house has been designed for the accommodation of a family of four with provision made for future enlargement. The living room and dining room are so arranged that they open on a large garden. The general plan of the house has been arranged for greater freedom of movement for an active family. A large eating space has been arranged in the kitchen for informal meals. A wall of glass brick has been used as separation between the living room and dining room units. The living room over-mantel and adjacent book cabinets are in natural Redwood.

A GLASS BRICK WALL SEPARATES THE LIVING ROOM AND DINING ROOM



Ralph Samuels



Builder,
JASPER FARNEY



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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, 3305 Wilshire Boulevard, Los Angeles.

WYVERNWOOD LUMBER CZC TREATED

One of the outstanding points in the construction of Wyvernwood, the housing project shown in this issue of *California Arts & Architecture*, is that more than 800,000 board feet of the lumber used was pressure treated with Chromated Zinc Chloride by J. H. Baxter & Company. This lumber, so treated for protection against decay and termites, was used for all first floor joists and all underpinning and wood members below the first floor. The lumber was processed at the Long Beach pressure treating plant of the company. Its use is in keeping with the desire of the owners of the project to use the best materials possible.

VIEW PROJECTOR FOR ARCHITECTS

Progressive architects throughout the country recently have discovered a valuable selling tool in the form of the Hollywood Viewer-Projector, a combined daylight viewer and darkroom projector, and 35 mm. natural color transparencies. Through the use of this combination the architect is enabled to show his clients various architectural styles and such details as doors, stairways, front entrances, patios and other interesting items, thus saving his own and his client's time and helping them to choose more readily and more intelligently the various features which they may wish to incorporate in their buildings.



A machine of interest to prospective home builders

These natural color pictures are easily made by anyone, the only necessities being a comparatively inexpensive 35 mm. camera and an exposure meter. The total cost for the color slides, including processing and mounting ready for showing, is approximately 14 cents each. The processing and mounting are done by the film manufacturer and the cost is included in the original price of the film.

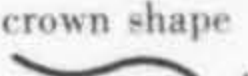
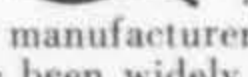
When the Viewer-Projector is used as a viewer, a brilliant image, projected on the 4½-inch screen within the streamlined cabinet, may be seen through the "eye angle" window. A simple turn of a knob adjusts the instrument for projection, and the image then may be shown on a wall or on a projection screen. At a distance of 13 feet the image size is 36x52 inches.

The Hollywood Viewer-Projector is easily portable, being 5x10x10 inches in size. It is furnished complete with an attractive simulated leather carrying case, having a compartment fitted with a slide file, partitioned and indexed for 100 slides. The complete outfit weighs only 12½ pounds and is priced at \$49.50.

An attractive illustrated folder is available from the manufacturer, Craftsmen's Guild, 1640 West Washington Boulevard, Los Angeles, Calif.

TRADEMARK IDENTIFIES LIFETIME SLATS

To guard against duplication and imitation, the Lifetime Products Corporation, manufacturer of Lifetime flexible Venetian blind steel slats, has begun the practice of stamping the slats so they can be identified by the purchaser. Each 20 to 30 slats in each length is marked with the Lifetime trademark 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 from inferior imitations. Lifetime Products Corporation is the largest and oldest manufacturer of flexible steel slats in the United States, and as a result of several years of laboratory research and experimenting, has marketed an outstanding product. A rust inhibiting base coating is applied to every slat, over which there are two separate coatings of baked enamel. To preserve the lustre and to enable easier cleaning, the slats are treated by an exclusive waxing process.

The latest step forward announced is that Lifetime is now offering slats in two different shapes. The regular single crown shape  and now the new modernistic double crown shape . Both shapes are available from any of the better Venetian blind manufacturers and dealers in the West in 12 pastel shades. Lifetime slats have been widely approved by architects, designers, decorators, and home owners, throughout the United States.

Further information regarding Lifetime flexible steel slats may be had by writing to Lifetime Products Corporation, 631 East Florence Avenue, Los Angeles.

NEW ALL-GAS HOME BOOKLET

A booklet, "Let Me Tell You About My Modern All-Gas Home," which outlines the best uses of gas for all household purposes, has been made available by the Pacific Coast Gas Association, 447 Sutter Street, San Francisco. The booklet, sixteen pages in full color, is one of the most attractive current on the subject of household utilities. Copies of it may be had by writing to the association or to the Technical Editor of *California Arts & Architecture*.

COLEMAN ANNOUNCES FLOOR FURNACE

A new line of Super Performance Gas Floor Furnaces has just been announced by The Coleman Lamp and Stove Company, Wichita, Kansas. These furnaces are considered an unusual development in this type of heating equipment. And, while they are designed primarily for home heating, they are also widely used for commercial heating purposes such as offices, stores, shops, business buildings, school buildings, etc. A number of new and distinctive features which provide super heating performance are claimed by the manufacturer. Some of these are:

A greatly increased warm air flow. A heating unit of this type is set below the floor with the register at floor level, so that the cool air is continually drawn off the floor into the warm air chambers. The streamlined construction of the Coleman Furnace and the special patented U-Shaped bottom accelerate the flow of air through the warm air chamber and speeds up warm air circulation throughout the home. Another new feature is the Double Radiators, in addition to the large combustion chamber, which give increased heating area for faster heating of the air.

A new Powerhouse Burner gives increased burning efficiency. One particular feature of this burner is its new one-piece slotted burner head which produces 16-fan-shaped flames, with 32 burning surfaces, for contact with the secondary air, which insures complete, perfect combustion. Each burner has a stainless steel gas tip which resists rust and corrosion and insures a full, free flow of gas at all times.

Another feature of this burner is its new automatic safety pilot with double safety action. If, for any reason, the pilot should ever fail, it will always fail safe. Another new construction feature is the double-locked corners of the outer casing, which not only adds to the furnace's strength and rigidity, but allows for contraction and expansion and thus eliminates buckling and booming noises.

These are just a few of the more than twenty outstanding advantages that are incorporated in this new Super Performance Floor Furnace which provides greater health and comfort in the home through increased heating efficiency and warm air circulation and lower fuel bills through more economical use of the fuel used.

More detailed data and information is available upon application to The Coleman Lamp and Stove Company, or the Technical Editor of *California Arts & Architecture*.

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strated, to thousands of architects and millions of home owners its practical values of durability and economy for exteriors as well as interiors.

For complete information on building and styling with Redwood write California Redwood Association, 405 Montgomery St., San Francisco; 5th and Figueroa, Los Angeles.



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★ A simulated flower light illuminates roses and path in this detail from the garden of the F. A. Hansen home, Los Angeles, Charles E. DuBois, Architect.

Designing a home to take full advantage of outdoor views and outdoor living is a popular trend in modern architecture. Lighting the garden is in keeping with this idea, for the illuminated garden contributes its beauty and utility at night as well as by day. Light may be provided by attractive outdoor equipment designed to harmonize with the garden. Fixtures are available in the shape of bird houses, bird baths, sun dials, flowers, and flower pots. Write the Edison Company, 601 West Fifth Street, Los Angeles, for a free descriptive folder.



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FLETCHER MARTIN

(CONTINUED FROM PAGE 17)

night restaurants in San Francisco until sun-up, playing chess, arguing, worrying, laughing. We have done some pumping around in an old station wagon.

It seems to me that Martin grows (and I hope he won't think I'm trying to be funny) like Iowa corn in July—you can hear him crackle. He is not an ivory tower painter. He has that rare capacity for living as an artist should live. He gets himself bounced around. I have never known a man who subjected himself to so many experiences from day to day, with such capacity for learning from these experiences.

Not handicapped by a formal academic education, he is always striving to educate himself. He has an intellectual home life and the vigor to read and talk and question—and worry. Most important, he has a quality of humility and the simplicity which, to my notion, almost invariably promises a certain greatness of spirit. He gets into trouble. He gets out of trouble. He has a thousand little disappointments and triumphs in the course of a week and lives many lifetimes, it seems to me, within a brief period.

Martin, like most painters and writers, became militant, indignant, and aware of the travails of the last decade. He projected his own measurement of values.

But, in my opinion, he never quite became a bigot attacking bigotry—and that cannot be said of all painters.

What will he have to say now—now, when concepts of the last decade are out of focus?

The answer, for Martin or any writer, painter or composer, may not be forthcoming in full strength and clarity for years. Or the answer may come swiftly or gradually—it may come like thunder or it may be a subtle, indicative whisper.

JEWELS IN MODERN SETTING

(CONTINUED FROM PAGE 18)

refrigerator built in. The bath was grey tiled in rose, bedroom walled in grey. Windows were paned with frosted glass to insure privacy and draperies of oiled white silk carried on the translucence. On top of the original structure she built one large room, mostly of glass, to overlook a garden and the city's beautiful bridges. The typical "bay window" was redesigned into a simple glass-brick corner for stairs to the studio.

Furniture and draperies and upholsteries she designed herself and had made to order. Then she "set" this glorification of a tumbledown cottage in a terraced garden with fruit trees, a brilliant patch of corn to out-Iowa Iowa, and filled in the corners with kitchen herbs. In such surroundings she spins her jewelled dreams.

THEATER

(CONTINUED FROM PAGE 19)

effort made other than the obvious one of giving the public a wonderful time. In a day of unrestricted speed, there is no time for muddling. There is time for Comedy, no matter what Mr. Berhman might try to think about it.

Happily for us all, just when the last gasp seems to have gone up in a little blue flame of final indignation at having paid \$3.30 for a foul evening, there comes a new crash of vitality and life, someone saves the theater from the train coming 'round the bend. This time it was Robert Sherwood. No Yogis, no 'isms, no shallow emotionalism, no cloudy thinking or attempt at gesture, but an extraordinary objectivity. Anyone who is sensitive to what is going on in the world will be sensitive to the play's overtones. The critics for the most part were not loud in their praise. In fact there were only four who were adamant in their desire to give it first place over the bouncing Mr. Saroyan. Sherwood recognized what is happening in the world, and faced it squarely, not as a pessimist, but as a scientific optimist. It is significant indeed that he and the characters of his play speak clearly and with a rare lack of hysteria.

There was another play which deserves mention. *A Passenger to Bali*, by Ellis St. Joseph. It was a parable in simple terms of action, a statement of the advancing march of the powers of evil, so clearly evinced in current history. But like Sherwood, the conclusion is upward. This play had a peculiar fate. It was miscast, misdirected, cut and rewritten to suit what the star felt were his needs, with the result

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that the star made an ass of himself and ruined a play that deserved a far better fate.

The primary difficulty, then, may be said to lie in the statement of the problem. There is a fundamental lack of clarity in perception, and an even stronger fundamental lack: a fear of *not* being mediocre, the fear of being thought "highbrow" by — no, not by the masses — but first of all by one's associates. And this subtle fear is really born of faulty craftsmanship.

The theater is not dead. It cannot die. But it has lost step. It has lost its point of view. There exist the same masses who understood *Othello* and *Lear* and took them in their stride. But there is this new group, these fumigated few, trying to put on a false front. The increase of expense in production costs, labor problems, all those many factors are not a valid excuse. There is a plan afoot to stimulate production in a way that will be beneficial both to the theater, and to new workers in the theater, for it will enable productions to be made for one-eighth the now usual cost. We do not need to suffer the inanities of a Broadway season. The death-rattle of the primordial beast is ringing in our ears, as Sherwood writes in his latest play. For the first time in history, men are aware of what is going on. It is the artist's the craftsman's job and duty to translate that awareness into terms of his own expression, for in that process lie all the roots of national expression, coming from the inmost quarries of our minds and hearts — the roots of freedom for self-realization.

BENEATH YOUR TREES

(CONTINUED FROM PAGE 31)

"What does the form of the plant suggest? The stiff, erect stem crowned by a single flower (except in the case of the cluster varieties) is bold and flaunting. Yet its diminutive stature prevents the daffodil from holding its own except in numbers. In quantity it acquires a certain scale. Tightly packed masses or clumps are not desirable because they tend to obscure the individual flower; loose plantings which can be ruffled by the wind or dappled by the light shade of vines or thinly-placed trees are perhaps safest and more satisfactory. However, the unconventional use is always the most stimulating and I would suggest experimentation with larger-leaved companions, like the grey-branched fig or the Japanese loquat, which have a strong individual character. Association with stones (particularly those of a rounded form) as a contrast to the spear-shaped leaves of the daffodil, might be another way of assisting the aesthetic balance of nature."

"What your own architect, Richard Neutra, has called 'biological decency' must influence even so seemingly incidental a matter as the present one. Decency towards the daffodil implies a knowledge of its life-cycle. Like all bulbs it stores food underground rather than in leaves or stems and can live a part of the year hidden away beneath the soil without any structure above ground to draw in nourishment from the air. This provides an opportunity for surprise, accent and rhythm, when the bulbs are mingled with other plants. It also makes the thrusting forth of the daffodil in Spring, its burst of bloom and rapid fading away, so interesting a part of the garden pattern. Use the bulbs where other plants may take their place during the summer months without disturbance — not plants which require water (because the bulbs need to be dry at that time) but xerophytic carpets of *Portulaca* or *Mesembryanthemum* which will scurry over the dry soil and perhaps remain to provide a ground-work when the bulbs are in flower. If the site is shady, grow the smaller kinds in raised terraces of concrete or stone to bring them nearer eye-level and to assist the drying-out process. And don't forget to take time and tie the foliage in knots after flowering. It not only helps to ripen the bulbs, but makes a swell piece of decoration in the garden."

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ART

(CONTINUED FROM PAGE 13)

I imagine that Hobema, the landscape painter, would get quite a laugh out of having a painting hanging in Southern California. He was one artist who did not feel that the game was worth the candle. Art historians were long puzzled as to why he did no painting after he was 30. One day someone discovered that he got married about this time and that Mrs. Hobema obtained a job for him in the Wines Customs. Mr. Hobema just up and quit painting.

Durer is always spoken of as a great scholar and craftsman. One thinks of him working away at his hundreds of woodcuts, paintings, and engravings, with never a thought about fame and fortune, a painstaking man, cold and aloof. That he had another side to his character is indicated in his letters home from Venice. Durer complains that, "here I am somebody, while at home I am counted a parasite." Naively he writes, "Giovanni Bellini praised my work, before celebrities and nobles. He wishes to own one of my paintings even though he pay for it. He is an excellent man." Later he rather smugly notes, "the Venetians spend their time mostly in singing and drinking." Perhaps Bellini didn't buy the painting.

The only excuse for this type of studio gossip is to remind us that the "Old Masters" were, after all, human beings, and that many of them were the unpopular "moderns" of their day. In any event, I'm willing to bet that the little boy who thought that the El Greco was so "swell" would get a kick out of Picasso.

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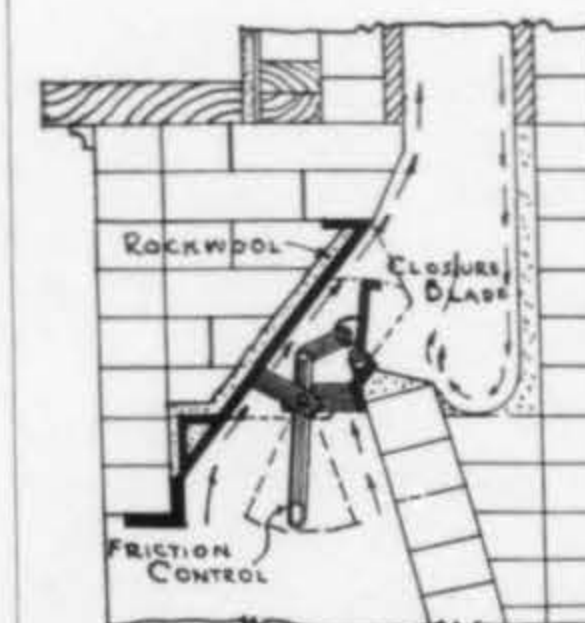
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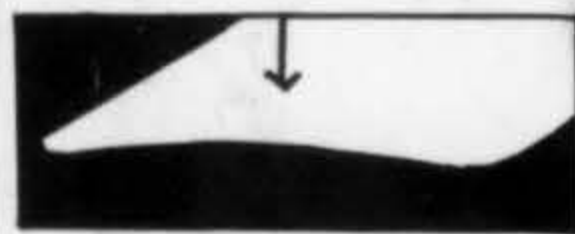


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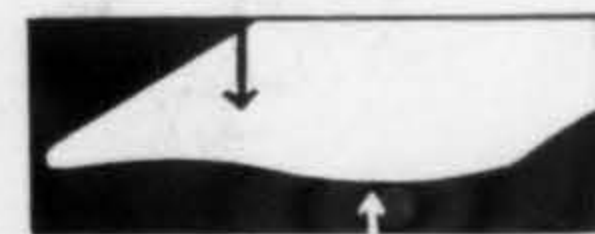
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