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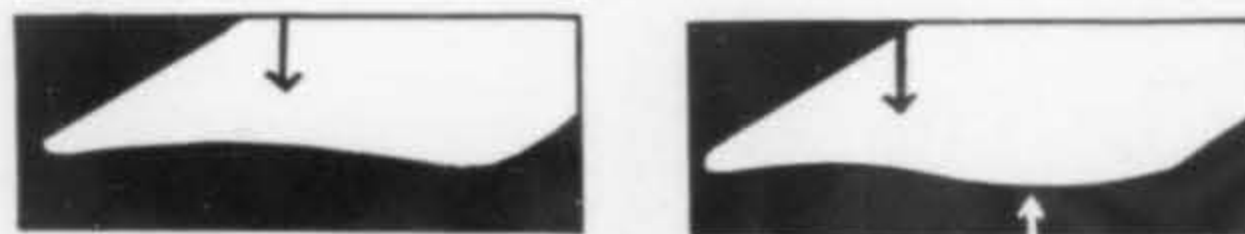




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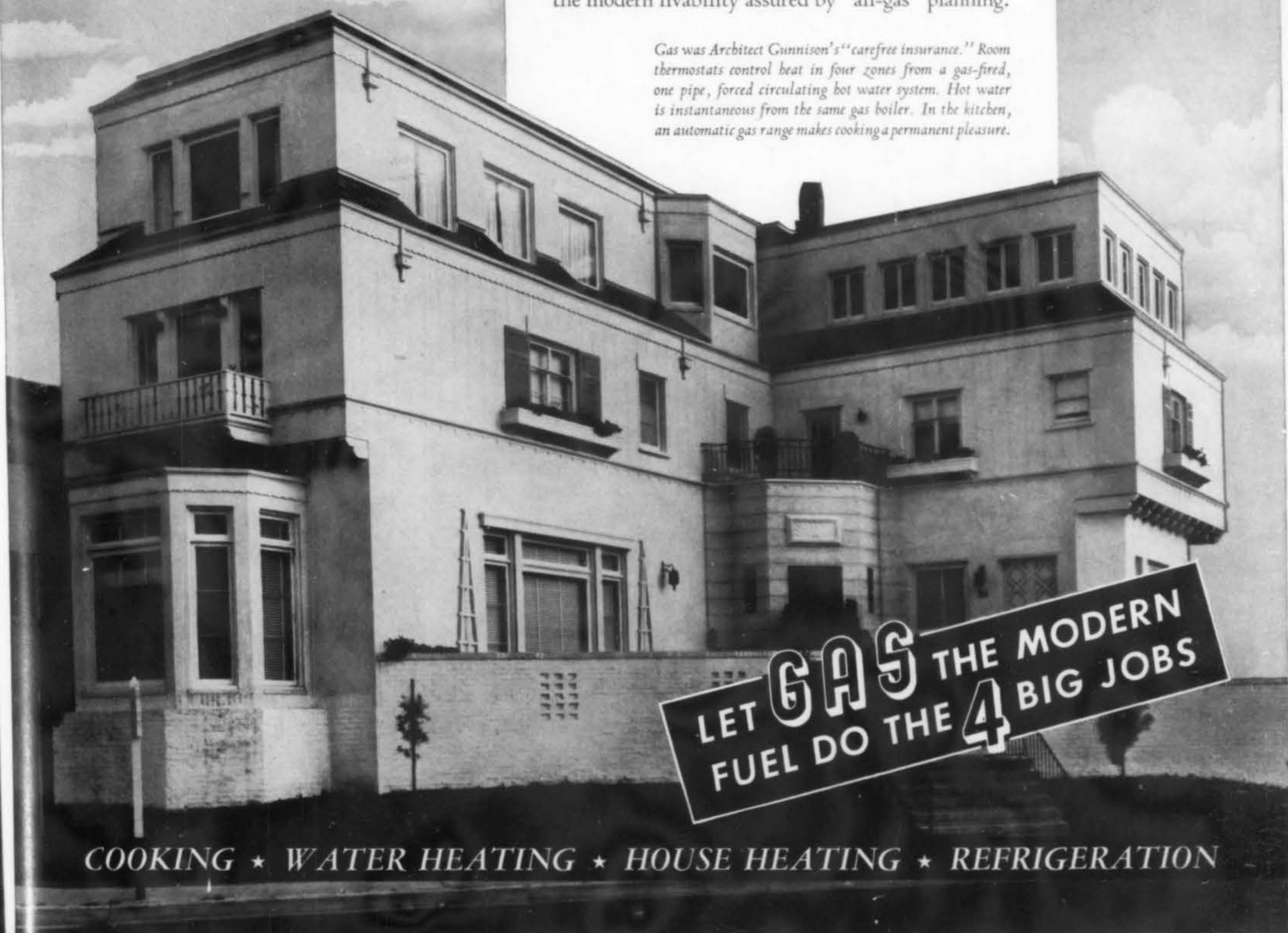




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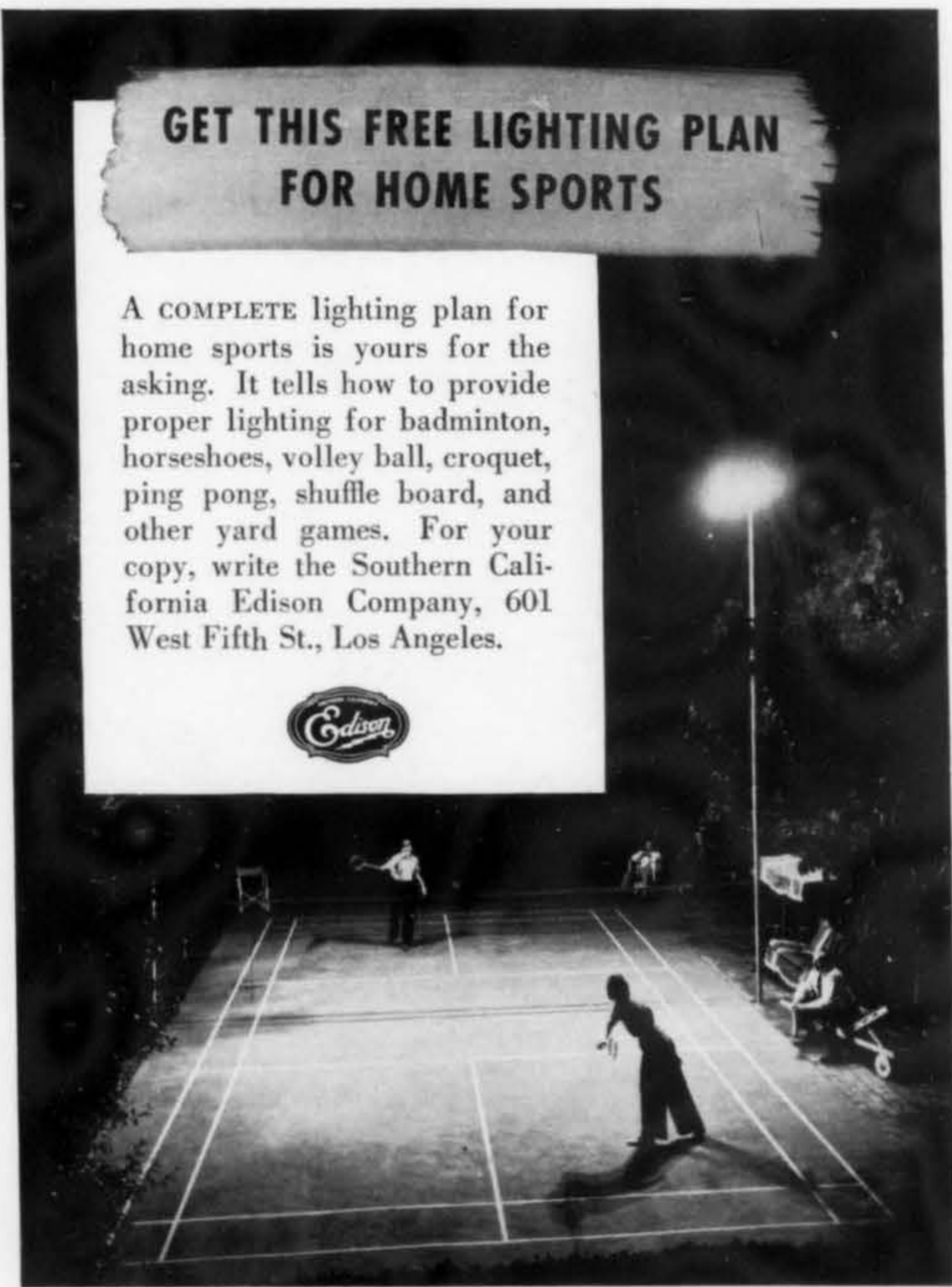
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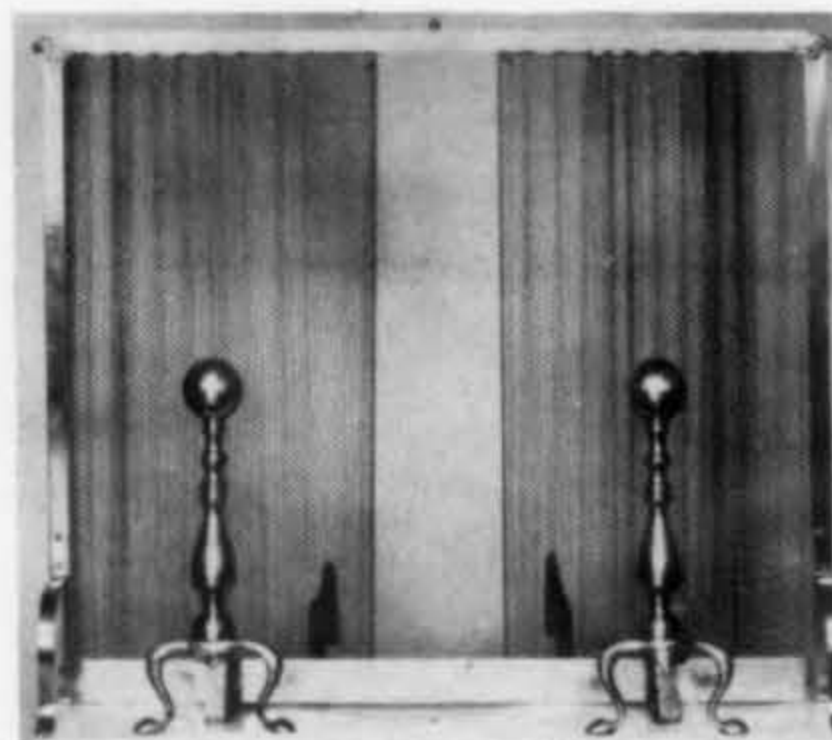
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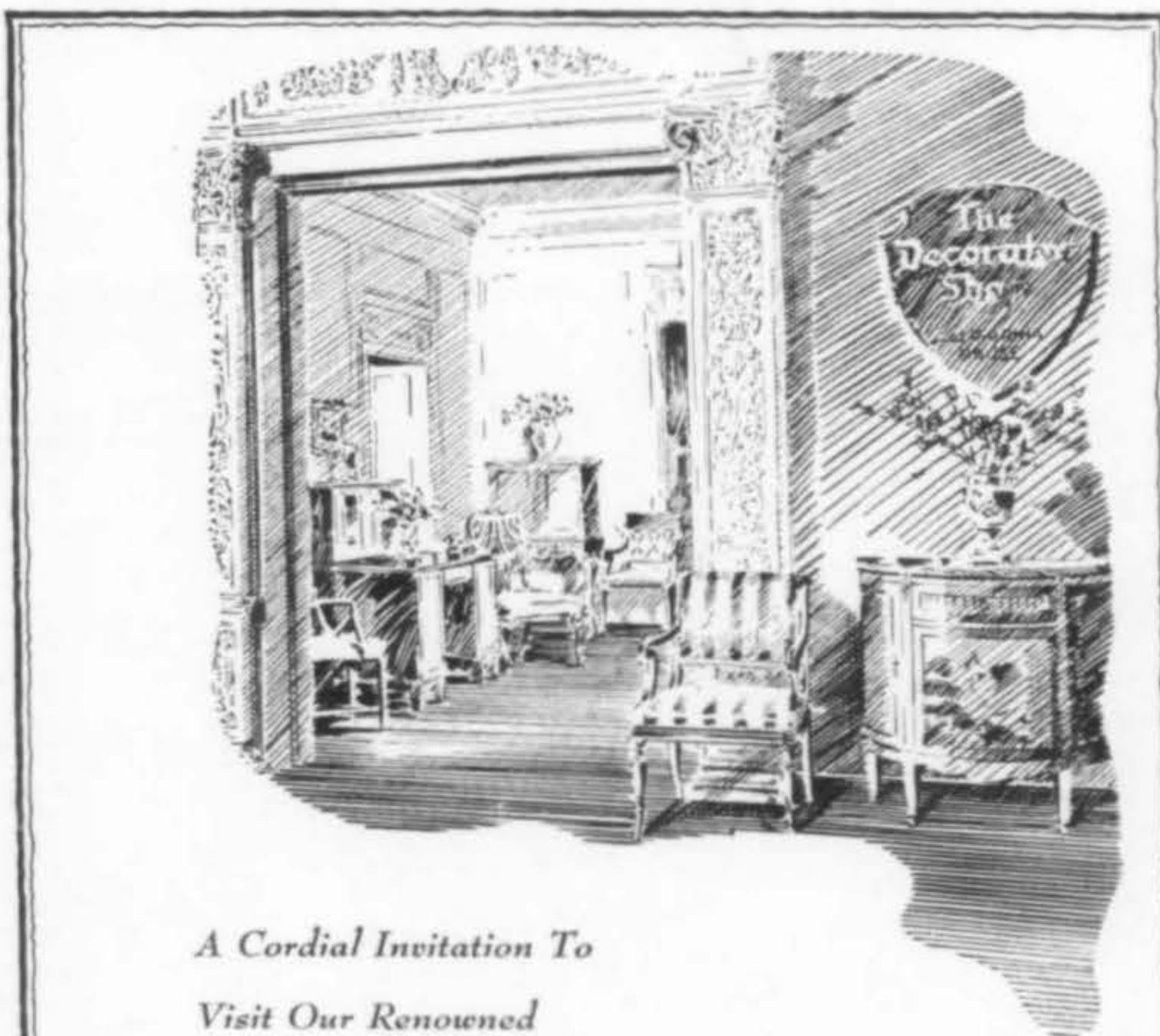
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A Credit to Those Who Worked With the Designer





Roberto Berdecio, South American artist, whose paintings and murals have been shown throughout the Americas, is here in California on a Guggenheim Fellowship.

Berdecio was born in Sucre, Bolivia, thirty years ago, descendant of a long line of artists, musicians and diplomats. This odd mixture plagued him as a boy. For while all the other young men of the family were being groomed for diplomatic careers, young Berdecio wasted his time drawing and painting embarrassing pictures of the government officials and diplomats who frequented his father's home. He left to travel through the Andes down to the jungles in Brazil. There, in Matta Grosso, he painted everything in sight. In his travels through Cuzco, Manchu Pichu, Tihuanaco, he studied Inca archæology and Colonial architecture. From Bolivian and Peruvian landscapes, one accounts for the transparent quality in his own landscapes and the elaboration of detail in textures for which his work is so well known. After Argentina and Chile, he went to Mexico, where he participated in the artistic movement there. Also, he worked with Siqueiros, who said of him, "Berdecio is the greatest painter ever to come out of South America." It was here that he first formulated the idea to make pictures "move." To enable the spectator to secure a complete view of a painting no matter from what angle he approaches it. In 1938, he went to New York and was commissioned to paint two murals. He chose as his subject New York City. Here he applied his new theories of dynamic composition.

When asked what his ambition is in painting, he answers quickly, "To cover with murals the walls of Grand Central Station in New York City."

Berdecio closed a show recently held at the Raymond and Raymond gallery in Los Angeles, and will exhibit the same paintings in San Francisco, sometime in October.

## ROBERTO BERDECIO

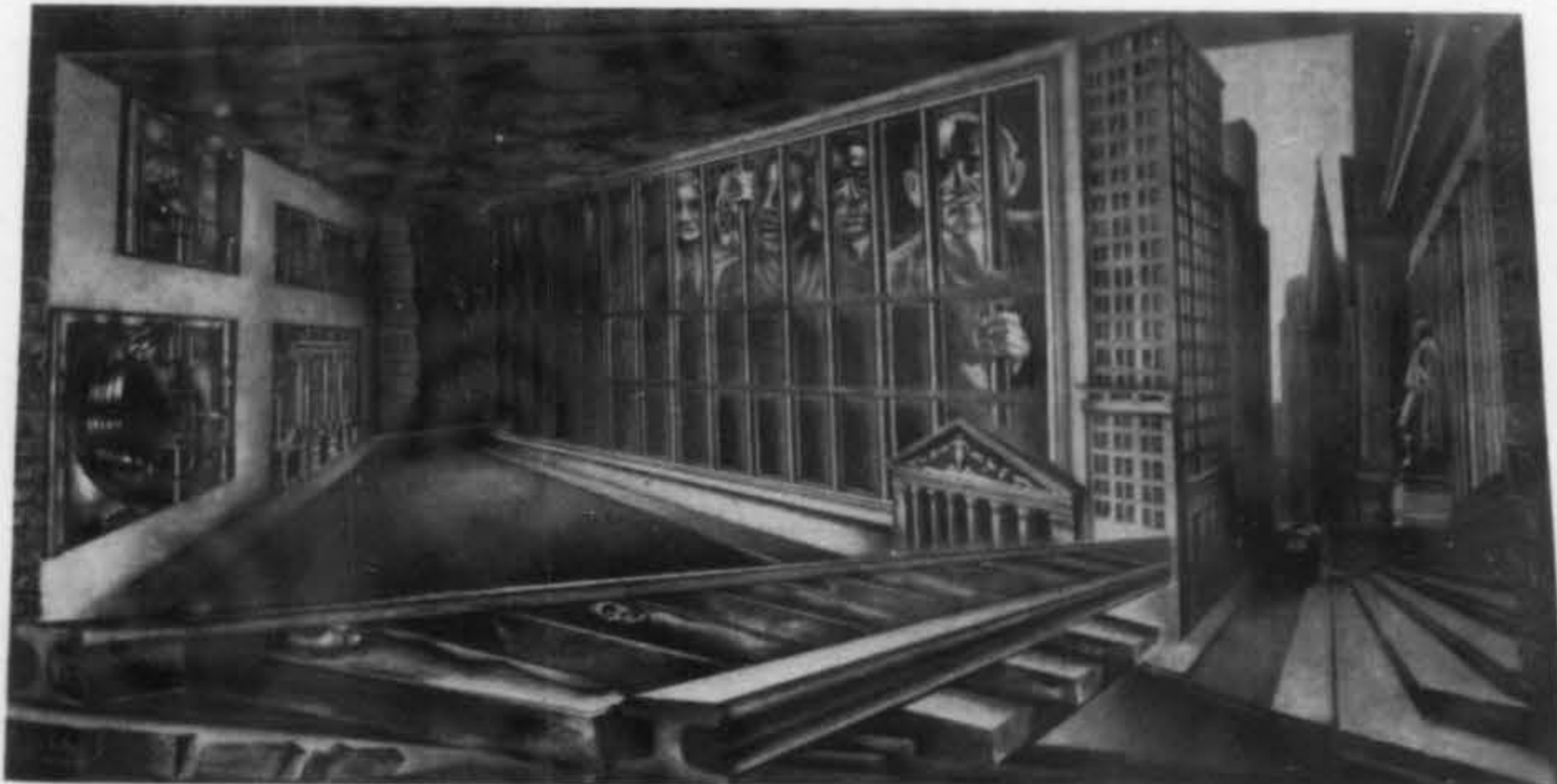
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# ART

## SAN FRANCISCO

It is a pleasure to report that the Sixtieth Art Association Annual is a remarkably good show. Not only that, but the sculpture, usually the weakest section, is this year quite fine. The millenium has probably arrived at last; at any rate, not only is the sculpture section strong, but so far at least there has been noticeably little talk about hanging the juries as well as the show.

This year the Parilia Purchase Prize for sculpture was given to Zygmund Sazevich for his beautiful figure of a seated woman in cast terrazzo, an exceedingly fine thing. The eye flows smoothly over this serene, strong and dignified sculpture like water over polished stones. It is called Mississippi; and it has both strength and fluidity, a rare but precious combination in sculpture.

Dick O'Hanlon won the Edgar Walter Prize for sculpture with his well-conceived stone Buffalo. The animal is carved in a shape which looks very much like that of a sea-worn pebble and probably once was. At the same time it is unmistakably a sleeping buffalo—the head and legs are in relief. It is a remarkably effective combination.

First prize from an anonymous donor was split four ways to go to Mike Chepourkoff's Bear, in flat bent metal; Planting, a heavy carving in dark wood by John Wisely; a fine abstract painting by Charles Howard; and a large tempera of figures by Miné Okubo. Mary Byrd got a certificate of honorable mention for her Western Horse.

Other good sculpture was David Lemon's Rima, an abstract head in marble; Po Little's Head of a Negro, O'Hanlon's Head of an Owl, two small pieces by Brents Carlton, and a walnut abstract figure with lovely movement, by Merion Hair.

Matthew Barnes took the Parilia Prize for painting with what is probably his finest picture so far, entitled Lake Merced—low, dark land between sky and water with a beautiful play of light from cloud to shore, and in one corner a small boat with a pinkish figure in the prow.

The Anne Bremer Memorial Prize for landscape was awarded to Leah Rinne Hamilton for An Old Orchard interestingly painted in pale greens and whites.

Copeland Burg got the Anne Bremer prize for still life with a faintly Hofer-like painting of flowers on a table, in grayed blues and reds relieved by dull white. The Artists' Fund Prize went to Marie Cruess' Bergen Fish Market, mildly abstract.

Dallas carried away the William Crocker Prize with a very interesting painting by Everett Spruce called West Texas Mesa—a compact composition with an effective use of thick paint here and there as accent and emphasis. John Tufts' painting of Flowers won the John I. Walter Memorial Prize—and a small brilliant canvas by James McCray had honorable mention.

As to the rest of the show, several interesting trends were evident. In sculpture there were a surprising number of things composed to fit the original piece of material and an increasing trend toward abstractions. Picasso has inevitably left the mark of his influence here and there among the painters, chiefly so far in superficial mannerisms. Several painters who have been fascinated by surrealism seem to be returning to a more objective expression, probably enriched by their travels along the road of the subconscious—and others are setting foot on the same path.

### NOTABLE EXHIBITIONS FOR OCTOBER

Ceramics by Susi Singer at Raymond and Raymond Galleries, Los Angeles, October 17 to November 1.

Analysis of design through flower arrangement created and assembled by William Moore, October 13 to 20 at 3912 Marathon, Los Angeles.

Oils and watercolors by Irene de Bohus at the Schaeffer Galleries, San Francisco.

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# OF MUSIC

## THE SCENE CHANGES

Fashion-reporters and music critics are hard up for interesting material during those "in-between" weeks which are the unavoidable by-products of seasonal changes. However, since musical activities today are no longer confined to public concert-affairs, but play an increasingly important part in our home-life, it might be well to review two important factors of music in the home—the record library, and sound reproducing instruments.

## FROM TOY TO TOOL

In its short history, the phonograph has developed from an awe-inspiring mechanical miracle to a source of pleasant parlor-entertainment, graduating finally — with the advent of electrical recording — to an increasingly important role in our musical life. Of today's three main methods of reproducing music — phonograph, radio and talking pictures — the phonograph is not only the oldest, but musically the most important. In contrast to radio, the phonograph gives the listener more than a fleeting impression of a composition and performance; it enables him to enjoy and study one and the same rendition in countless hearings. In contrast to talking-pictures, the phonograph commands the listener's undivided attention for the music, whereas in motion-pictures music either shares the honors with the dramatic action or plays an altogether subordinate role.

Modern phonograph-reproduction is theoretically capable of giving a faithful picture of a musical performance. However, few phonographs are so constructed as to be musically satisfactory. Only a small minority of the sets marketed as "high-fidelity" radios and phonographs actually live up to their claim to reproduce the entire audible range of human hearing. The majority of them reproduces scarcely more than one quarter of all audible sounds. Listening to radio or phonograph reproduction on the average set is tantamount to looking at an oil-painting through colored glasses. In radio, high-fidelity receivers are built primarily for the reception of local stations. They are designed to tune very broadly, but they will bring in every tone and overtone of the actual broadcast. The selectivity which is essential in long-distance and short-wave reception is achieved at the expense of sensitivity — in other words, at the sacrifice of tone-quality. Therefore, the music-lover who is interested in tone will have to sacrifice the dubious pleasure of tuning in on London, Berlin or Rome. This limits his choice among the available instruments, but there are a number of "high-fidelity" receivers which actually live up to their claims.

A radio set, equipped with a high-fidelity tuner and amplifier is a suitable instrument for phonograph-reproduction if it is coupled with equally sensitive components. There are now several tone-arms, even one changer, equipped with low-pressure pick-ups of great sensitivity, using a crystal cartridge with a permanent jewel-point (the pick-up which uses a photo-electric cell can scarcely be called a "high-fidelity" instrument since it will not reproduce more than one-third of the audible range). The music-lover who is primarily interested in records and only to a minor degree in radio will do best with a high-quality amplifier and record-player to which an inexpensive radio may be added.

Naturally, even the best components will not produce satisfactory results unless they are properly used. A high-quality speaker, mounted in a ply-wood cabinet will be as incongruous a combination as a Rolls-Royce motor attached to a bicycle. Fortunately, it is possible to secure locally complete high-fidelity radio-phonograph combinations in cabinets, as well as the sepa- (Continued on page 37)

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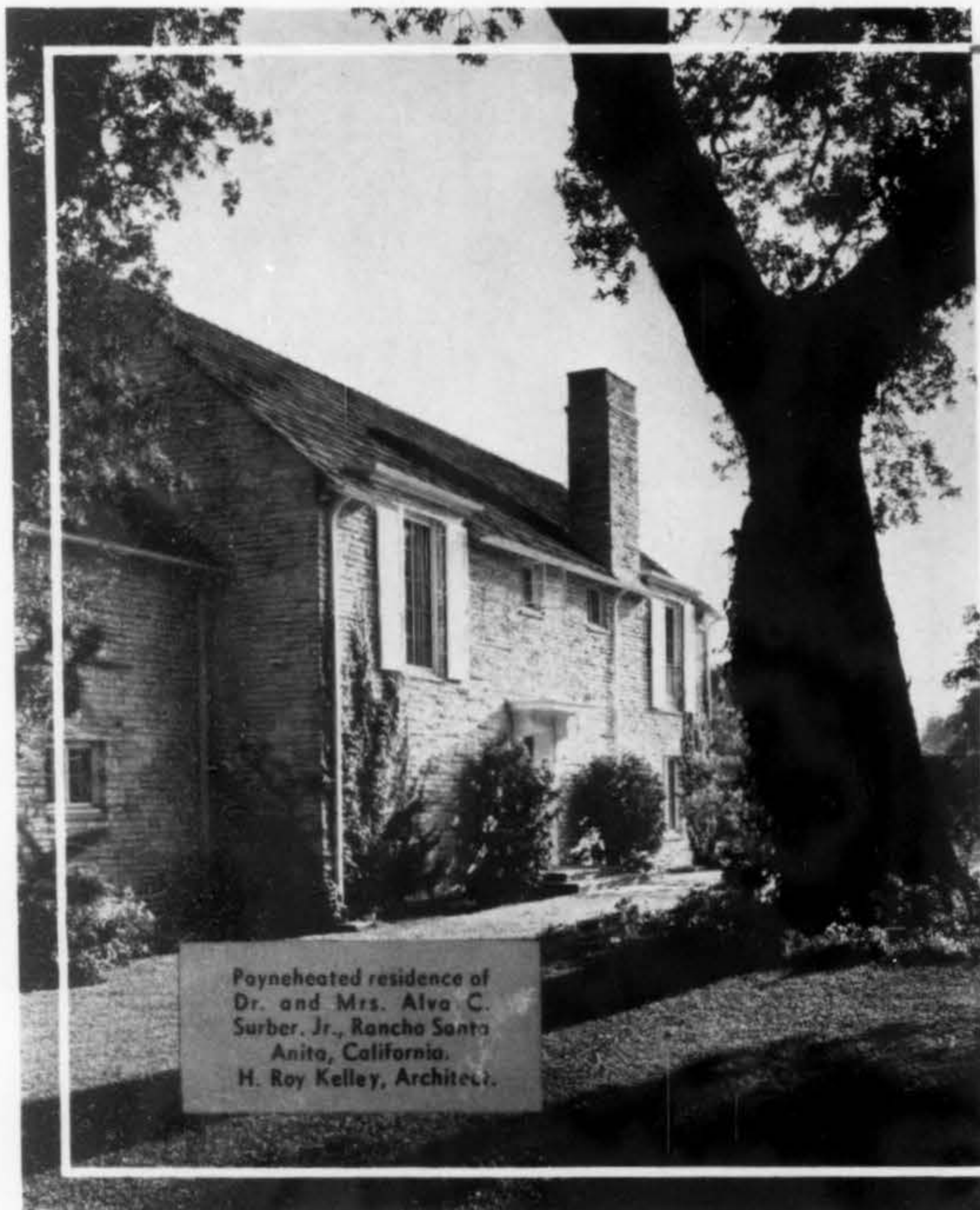
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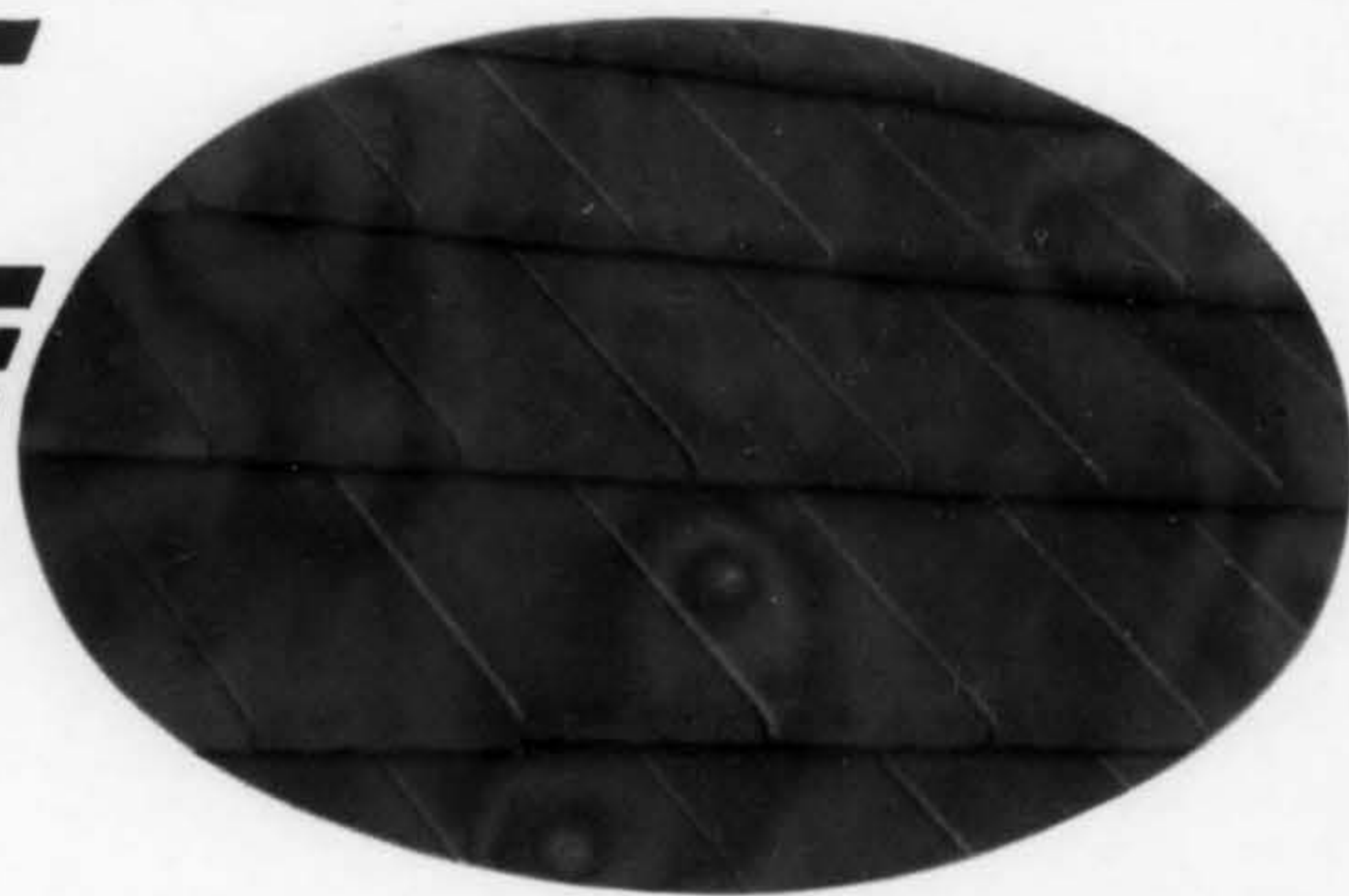
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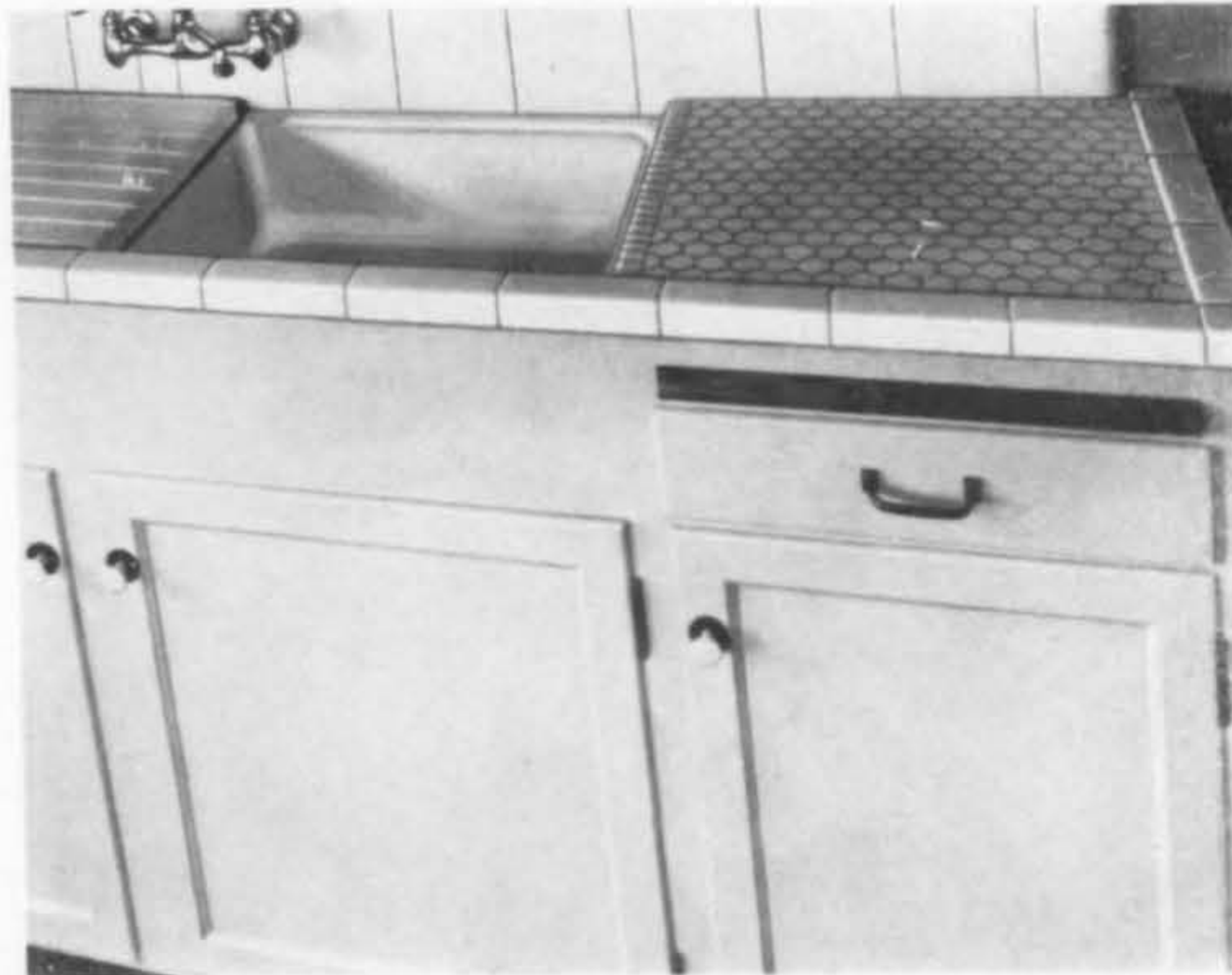
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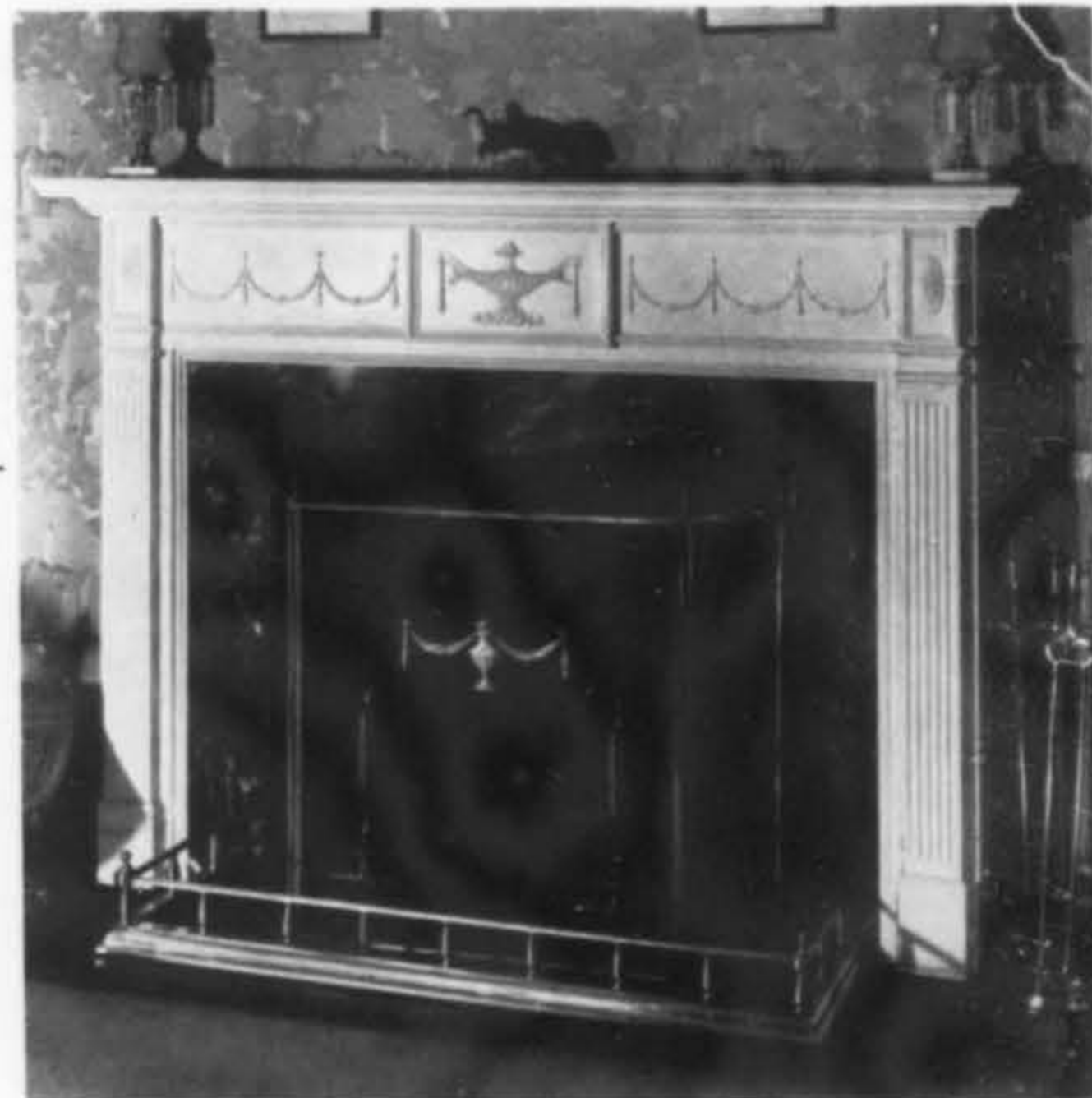
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## WHY NOT BUILD?

*by Ramsay Harris*

Diogenes lived in a tub. True, the tub belonged to the temple of the goddess Cybele, and Diogenes paid nothing for his privilege of occupancy. His plan embodied the cheapest housing and the cheapest rent. There may be some significance in the fact that this same tub-dweller, living in a city well supplied with architects and contractors, once set out by daylight with a lamp—to search for an honest man!

Building involves an outlay of money. Rent is calculated to return to the owner, over a period of time, his original investment plus interest on the outstanding amount, plus taxes, plus compensation for the initial risk of so investing his money. Building statistics do not seem to support a thesis of either pure philanthropy or willful self-destruction on the part of landlords.

Why, then, the wide prevalence of the belief that it is cheaper to rent? First, because of convenience to the renter; second, because there are costs and costs in building. In the first case, a man from Timbuctoo secures employment in Los Angeles or San Francisco. He finds a house ready-built within convenient distance of his work and is glad to pay for the privilege. In the second case, any five-room house has about so much space, but a five-room house may cost anything from \$2000 to \$10,000.

This last consideration alone accounts for innumerable would-be homes remaining mere air castles. Husband and wife calculate that they want a house with a living room, a bedroom, a dining room, a kitchen and a bathroom. How much will that cost? "You can't build anything that *looks* like anything for less than \$1000 a room," says a costs dogmatist. At that rate an extra bedroom—and an extra bathroom—well, they'll think it over. *A thousand dollars a room! Well!*

Conservatively speaking, between 80 and 90 per cent of the American people should be unable to rent houses that have cost more than \$3500. However, houses enough may be found whose rental is proportioned to such a price. If, then, such houses cannot be built for \$3500, someone is losing heavily or else there really is a Santa Claus!

City developments move fast. The recent census is telling us statistically how rapidly we have grown. Unstatistically we can all realize that fact. A few years ago gophers and gopher snakes played tag in a sagebrush-covered wilderness. Today that wilderness is completely built in by houses on 60x100-foot lots. It was pleasant enough when the nearest house on either side or in front was five lots distant. Now a radio program, an onion stew or a family row is a community affair.

Over 90 per cent of people in America secure homes through cheaply purchased specifications, back-of-an-envelope drawings, inheritances or real estate ventures built for sale. A very small percentage sees fit to employ the professional services of a man who has made the artistic and functional planning of homes his life work. The general theory is that in the final analysis the contractor erects the building. Why, then, pay the architect's fee? Surely the contractor knows some usable plan, can follow the client's own drawings, or can build from a set of blueprints bought by mail. Surely, indeed!

The first judgment of a house is on the basis of general appearance. If it is not comely to look at, many a prospective buyer will not be lured in to consider its livability. Our summer beaches swarm with good hearts, male and female, but first impressions usually deal with more conspicuous features.

The second judgment of a house is based on visible fittings and equipment, such as tiled showers and steel window frames. The generous invitation to termites in the basement may be overlooked for years and the roofing be judged, months later, by the cartography of a leaky ceiling.

The final judgment of a house is its livability. Some houses tighten one's diaphragm and set one's teeth on edge. Others convey a sense of happy restfulness. The latter is the result of art, not accident.

Rental is often quick and careless. Building is endless fuss but likewise endless fun. Dollar for dollar, you are not likely to beat the game. If you are paying a \$3500 rental on a \$6000 house, you are more than likely paying rental on \$2500 worth of unattractiveness and poor judgment. To build tastefully is to erect not merely a house but a ceiling-high album for enduring memories. To rent is to leave dwindling memories here and there, scored over and erased by strangers, like momentary doodlings in a public telephone booth.



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THE COVER

House exterior  
by Paul Laszlo.

See Page 22.



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# California

## arts and architecture

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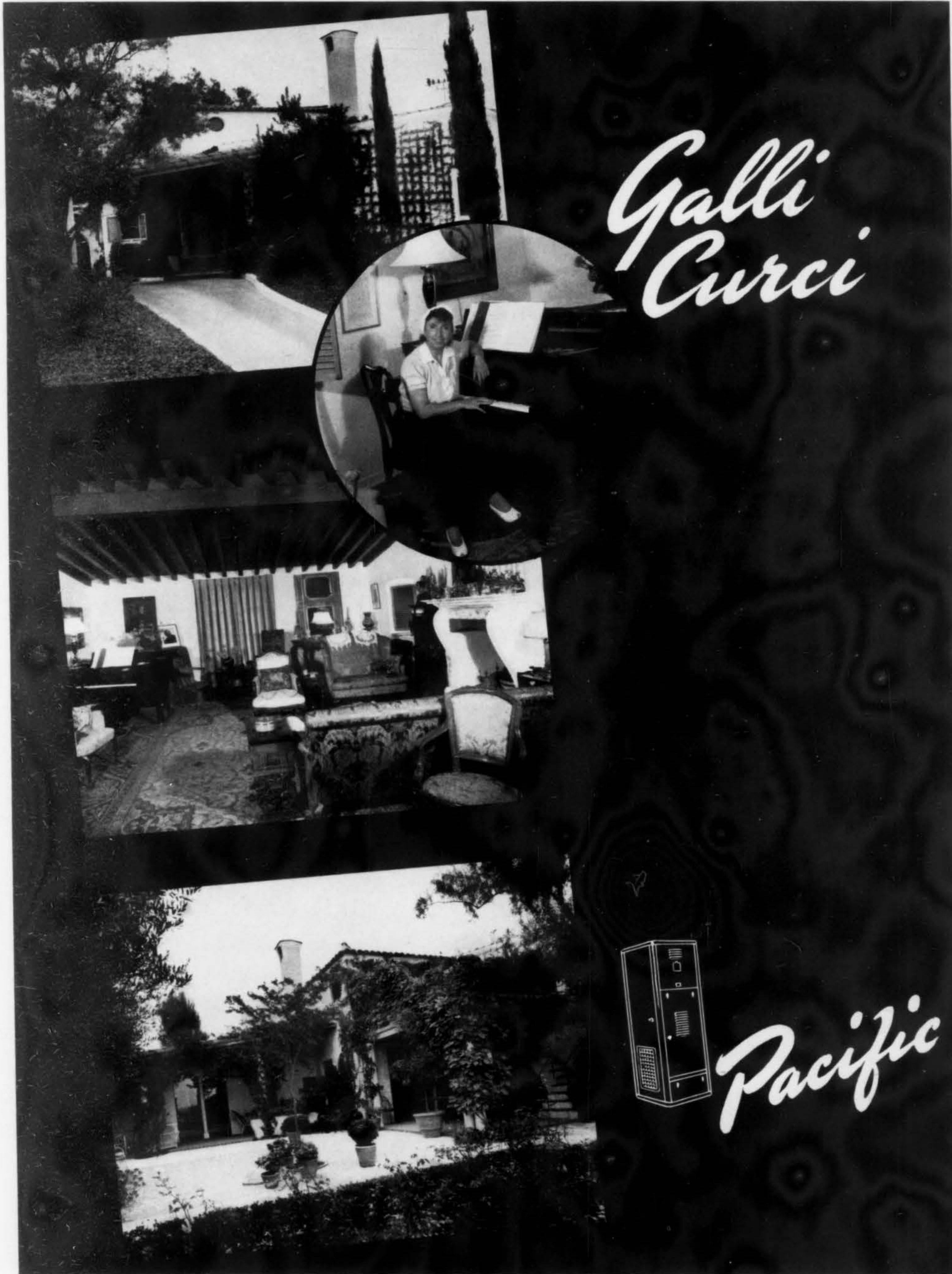
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OCTOBER 1940





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# Notes in Passing

**L**OUISE BALLARD, the decent docent at the Los Angeles Museum, takes a long, healthy view on art. The lady travels a nice, healthy middle road that threads its way neatly between the wide-eyed and the prim. We like Miss Ballard and the things she says, and particularly the way she says them. There's a great deal of flub-dub about art and not nearly enough of it makes sense. Art is for people, and about them and the things they live with and by. It is the putting down of facts and feelings about life and the things that are in it and the things that come out of it. Too much of the talk is sheer pretention, snobbishness and merely factual rubbish. Louise Ballard and Dr. Grace Morley are like the good fresh air that blows through tombs.

**T**HE three Bruton sisters have been creating magnificent and beautiful things for many years now. Given a few sticks and stones, odd pieces of strings and some old rubber tubing, they are likely as not to turn out something that will take your breath to the last gasp. After their mighty labors at the San Francisco Fair, they took a post-man's holiday and wandered through the grounds with the sore-footed throng to see what was really going on.

Joining a group led by a mouthy young guy, who was doing a fast spiel on all points of interest, they paused with the rest in front of their own magnificent mural, which, from the ground, looks to be nine miles high, seventeen miles long, and a little like something cooked up by Paul Bunyan. The crowd gaped, the Brutons stood happily and anonymously listening as the young guide ripped off the facts and figures of size and dimension, only to hear him top off the recital with, "and, ladies and gentlemen, the whole thing was done by three old maids from Alameda."

**D**ORIS ROSENTHAL is back from Mexico with an astonishing selection of sketches and color notes which will soon be turned into material for a show which is bound to drop a few jaws when it has its opening on the Coast. Rosenthal takes her Mexico straight. She goes far into a back country that nobody ever heard of to hide for months and work like a beaver. She's pretty jaunty about mule-backing it for days into distant villages, where she haggles for her supplies with the best of them, and wheedles the natives into posing. The quietest of all people, she managed to get herself put in jail for losing her temper, and then stubbornly refused to pay her fine. The genial Mexicans were, of course, amazed and nonplussed. The jailer was so upset that he insisted on paying it for her, so of course that broke her down and she shelled out what amounted to sixty cents for freedom. Came the rains and out came Rosenthal, white-haired lady artist on a mule, swathed in a poncho that trailed the ground, and with her sketches carefully rolled in rubber bed sheets to escape the mildew. Come spring and the show will be on display in New York and very probably on the Coast if present plans are carried out. We have seen the sketches and we know it will be a grand and a good show. In the midst of the headlines, it's a mighty nice thing to be looking forward to the work of a fine and honest artist who can say fine and honest things about beautifully simple people who take their lives reverently from the earth and get joyously tight on market day.

**"C**HARLOT'S REVIEW" hit Hollywood full-tilt, and the going is neat and very, very funny. The twenty-seven numbers made things a bit unwieldy at first, and the expensive glitter of the star-

heavy billing was slightly dazzled. But with a little bedding down, it's likely to be one of the best reviews we've had in years. Of course, it has the richest kind of production, the biggest of big names, a fine new score and some sensational dancing. But there's one thing it hasn't got, and that is Beatrice Lilly. We were pretty young when the first "Charlot's Review" came to New York, but we have never forgotten that magnificent loon of a woman, and we have loved her ever since. Lacking the Lily, we'll take Reginald Gardiner as far as the present version is concerned. There, ladies and gentlemen, is a very funny man—a completely mad and absurd man, with a voice that is the voice of all people who sing in bathtubs and dream of directing symphony orchestras when nobody is looking. Charlot's new review has a great deal that is witty and smart and genuinely amusing. As long as it has Reginald Gardiner, we'll be taking the same seat for every night of its run and gather enough chuckles to see us through the winter.

**T**HE DON'T-MISS-IT-IF-YOU-CAN" DEPARTMENT: The Hatfield Galleries in Los Angeles has put up a Gauguin show of much more than considerable interest. It's rather small, but the pictures are worth several times more than a second look. Some of the best of his impressionistic work in Brittany are there with fine representation of what he did to canvas in Martinique and Tahiti.

The Raymond & Raymond Galleries will be showing the ceramics of Susi Singer from October 17 to November 1. It will be an excellent opportunity to see the work of one of the really important artists in this field. The lady is full of honors and first prizes won here to there and is represented in the permanent collections of museums in Vienna, Dresden, Cologne, and Paris.

Also western collectors will be having a field day at showings being arranged by James Vigeveno at 160 Brownwood. Paintings brought out of Holland before the dark night fell represent the important work of thirty European artists. Among them: Dufy, Modigliani, Pissarro, Utrillo, Vlaminck, and Rouault.

This month the musicians who perform under the group name of Evenings on the Roof are winding up their third six-months' series with a performance of the "Concord" Piano Sonata and the First Violin Sonata by Charles Ives, September 22 and 29, 8:30 p.m., at 1735 Micheltorena Street, Los Angeles. These are both first performances in the West.

Beginning a new season the group offers programs featuring the clarinet and the viola, a lieder recital, and a contemporary French program. New compositions to be heard for the first time in Los Angeles include the new Violin Concerto, opus 36, by Arnold Schonberg and selections from Mikrosmos by Bela Bartok. Schonberg lives in Brentwood and teaches at U. C. L. A.; Bartok is now touring in this country. Darius Milhaud, teaching this winter at Mills College, will be consulted in regard to a program of his music.

In addition to the Fourth Sunday Evening programs the group will offer a Beethoven series of 14 concerts, on the Second Monday Evening of each month, featuring most of the compositions for piano and all of the sonatas for violoncello and for violin. This Beethoven series will start October 14.



# ANDRE MALRAUX

## *Man against the furies*



Ralph Samuels

by Peter Yates

*Andre Malraux*, French author, in a time of action a man who has lived action, has made his work the shaping of disaster in terms of its significance. Appearing in China as an active member of the party with which Chiang Kai Shek at that time professed alliance, he barely escaped the Shanghai massacre organized by Chiang Kai Shek at the instigation of the Japanese. From this experience he returned to write a book, *Man's Fate*, that transcended the issues involved in both the massacre and his own adventurous experience. For Malraux the significance of the event resolved itself in the awakening of human beings from their habitual attitudes. The opium-clogged Chinese esthete, a figure of his race, the liquor-sodden European dilettante of world culture, rise unused to action that is imposed on them, trying to save a handful of lives. Chinese terrorists and Russian commissar show by vital action the real worth of their pretensions. And at the last, facing terrible death, party organizers and party followers alike, wounded and exhausted, recognize an enduring fellowship, unbound by party lines, in the common conviction for which they are about to die.

In an earlier book Malraux had shown the impotence of men fighting nature in the Cambodian jungle, seeking traces of an ancient civilization already swallowed by that encroaching jungle. Returning to Europe he next issued a brief volume, *Days of Wrath*, telling the experiences of an anti-Nazi agitator during his imprisonment and his subsequent release and escape to Austria. It is not the doctrine but the man that survives, the man for whom the peaceful streets of his own city, the presence of his wife, have become after torture more significant than the reason for his torture. Yet he must return, no longer agitator but man, to fight the bestiality he has experienced, to share the duty conviction has imposed upon himself and his companions.

In this spirit Malraux himself went into Spain to join the Loyalists. During the pauses in the fighting he began the writing of another book, *Man's Hope* — title as meaningful as many words — in order to analyze again the causes, the basic convictions for which men fight. Through the divergent personalities and attitudes of three great characters, each observed from life, he personalized the convictions and antagonisms which made this catastrophic civil war a symbol of the more terrible disruption of European culture that was impending. And once again it is the men and what they stand for as men, that make this book a vital record of the hopes by which men live, the hope that men of such integrity may yet fight together for a less perishable end.

When France went to war with Germany, Malraux entered the tank corps of his own country, an action still not understood by many who had thought him an enemy of established government. No one who has read with understanding and felt the message of his books moving from *Fate* to *Hope* can doubt that he saw in the French resistance to Germany a further extension of the duty to fight (with conviction rather than with dull duty those elements of chaos and distress, which, like the Cambodian jungle, creep upon the civilization of our time.



# ART IS NOT FASHION

*Being honestly critical on your own terms*

*is as good an approach as many that are thrust upon you.*

*by Louise Ballard*

A POLL of opinions on art, I think, would show that a great many people believe that the only good artists, like the only good Indians, are the ones that are dead. Furthermore, the pinnacle of greatness is to be an Old Master. To become a member of that minority, an artist must have been dead several hundred years and have been considered a good painter during most of that time. When a point is reached when no one doubts but that he paints not only well but divinely, he is an Old Master.

This is the voice of the many who regard art neither as the means nor the end of living, to whom it is never a passionate excitement, but a mild form of entertainment, "cultural" and therefore praiseworthy. They are wearing ready-made opinions, and it is to this unthinking acceptance of a complicated pattern that I object, not to the opinions themselves. Time and the art critics have cut away the work of inferior artists and left an outline of really great art, works that always pass the tests of excellence despite changes in styles of painting and fashions of taste. (For fashions fade and critics change their tune and posterity is unpredictable. Who is there now to toss a kind word to those once-fair-haired boys, Bouguereau, Haydon, Benjamin West and Washington Allston?) In other words, placing your admiration on the Old Masters is a sure thing, and very admirable of you — provided you know what you are betting on and why. It is the "why" that throws the monkey wrench in the innards and divides those who have taste from those who have induration of artistic opinion.

Sensitive ladies who tend to swoon before Rembrandt are only too apt to shudder before Rouault, and all because they fail to see "why" Rembrandt was a great painter. It is enough that he is a Great Name! Counting the sheep that jump the artistic fences at the bidding of tradition has put many a museum curator to sleep. It is this lack of real understanding of the things that make a work of art tick that prevents the development of any real taste — not to mention the appearance of a new Athens or another Renaissance. Heaven knows, this mad modern world needs an injection of unadulterated good taste in many ways. In art, "modern taste" does not imply a penchant for "modern art," but rather it is our capacity today for discernment and artistic appreciation.

Of course, the development of taste, like the behavior of adopted children, is a moot question. Some say taste is "hereditary" or innate and can't be developed. Others that it is "environmental" or acquired and can be developed. I believe in being determinedly optimistic about the whole thing.

At any rate, a practical, back-to-earth attitude toward the Old Masters should be a relief to everybody and a lot more fun. By thinking of the Masters as divinely inspired with chef d'œuvres leaping forth full-grown, we fail to think of them as ordinary men solving problems of technique and composition by the sweat of their brows. The best tribute we can pay them is to drop this attitude of awe and really look at the pictures for what they are: the perfect solutions of certain problems, first steps in the solving of new problems, expressions of the life and thought of other times, expressions of emotions that are universal and eternal.

An excellent place to practice what I am preaching is the Los Angeles County Museum where the "Masterpieces of Art" exhibition is still being shown. There is ample room to exercise your taste. In fact, after the manner of the get-wise-quick schemes, here

are a few artistic gymnastics guaranteed to increase your enjoyment of pictures without the use of drugs or even Vitamin B.

Exercise 1: Look at each picture for thirty seconds before you peek at the name of the artist. If you don't cheat, you should find out such interesting things as whether you are allergic to the painting of Tintoretto or merely the name of Tintoretto.

Exercise 2: Look at each picture and take a backflip in time trying to reconstruct the world as it was when the painting was made. This is known as "getting the historical background." There is a good deal more to it than being able to say, "Ah yes, Jan van Eyck, early fifteenth century Flemish!" Be personal about it. Jan and brother Hubert are credited with being the first to paint with oil. Imagine the effect of the appearance of such painting as "The Ince Hall Madonna" in a world that had seen only fresco and tempera painting. Realize that Jan van Eyck never saw works of Leonardo or Titian or Rembrandt or anything like them. We are so accustomed to tracing the influence of one artist on the work of another that we sometimes forget that the process did not work backwards as well as forwards. The painting of the details in this picture, the bunch of keys hanging in the lock, the highlight on the glass bowl, the fine vibrating strokes in the Madonna's hair have added meaning when we know that Van Eyck's predecessors were miniature painters, illuminators of manuscripts.

The quiet peace of this Van Eyck as compared with the turbulent El Greco exemplifies the calm religious feeling of the North country where Protestantism was to develop, and the intense emotionalism of the Spanish Catholics. Looking at these two pictures, the differences in spirit of the warring countries is evident.

The seventeenth century came to Holland bringing freedom from Spain, Protestantism, prosperity, and the "Little Dutch Masters," not to mention the big ones. Instead of religious pictures we find scenes of every-day life — De Hooch's "Linen Cupboard," a typical interior with cool light making a sheen on satins and velvets, falling on fine furniture and dim pictures on the walls; Buytewech's charming little trifle telling the story of the elder sister who acted on the theory that all was fair in love — even the old shell game; Jan Steen's raucous tavern scenes; Vermeer's marvelous "Milkmaid"; Van Goyen's gay "Traffic on the Ice"; Ruisdael's "Distant View of Haarlem," with strips of linen bleaching in the flat fields with the cloud-hung sky above.

The French Revolution hovers behind the eighteenth century French pictures. Watteau's delicious froth of color that escapes being oversweet by its very exquisiteness is not more beautiful but is more interesting when we consider it a symbol of the extravagant decorativeness of the Court. The self portrait of Mme. Vigee Le Brun with her daughter gains in poignancy when we remember that she was the favorite painter of the ill-fated Marie Antoinette and had to flee for her life at the time of the Revolution. The icy realism and the classical balance of David take on new meaning when we know that he was the dictator of artistic styles during the period following the Revolution.

But this fitting of pictures into the jigsaw puzzle of world history could go on forever.

Exercise 3: Look at the pictures and try to determine what kind of impression or emotion the artist tried to create for you. For example, "The Deposition" by El Greco is electric with intense feeling. The yellow-green light that per- (Continued on page 40)



Helen, Margaret, and Esther Bruton



Immogene Cunningham



Applegate Night view of the *Peacemakers* at the Golden Gate International Exposition

## THE BRUTONS AND HOW THEY GREW

THE GREAT colored relief of the *Peacemakers*, at the entrance to Treasure Island's Court of the Pacific is the work of three artists known to their friends and public as The Brutons. This collective term rather conceals the separate personalities of Margaret, Helen and Esther Bruton—but the truth is that since they are sisters, all blondes, all equally expert artists and craftsmen, and usually to be found working in a state of quite unsisterly harmony on some large commission, the average mind is incapable of disentangling one Bruton from the others. Actually the relief at Treasure Island is the only really big job for which all three were responsible. As a rule one Bruton gets a commission, designs it and executes it unless it is too big to handle alone, in which case the others act as her assistants.

It was Esther, for instance, who decorated the Fairmont Hotel's circus cocktail lounge, a pleasant place whose gold-leaf walls are painted in amusing scenes involving round white horses, lovely ladies, animals and clowns, and animal trainers with handlebar mustaches. Esther also did the decorations in the bar of the Golden State Hotel in San Francisco, and the three large panels in the sports lobby of Magnin's in Los Angeles. These are done on pewter colored Chinese paper with metal leaf applique and color.

Helen's largest commissions so far have been mosaics in glazed tile, although her professional activities range from the making of etchings to managing the Active Arts section in the Fine Arts building at the Golden Gate International Exposition. Her mosaics are beautiful examples of what may be done by an artist with a feeling for materials. Ordinarily commercial glazed tile is a deadly medium; the colors are standardized, the textures are unpleasantly smooth, the general effect is distinctly bathroomish. The Brutons combed the scrap heap of a kiln whose owner believed in experimentation, and from the discards selected off-colors, rough textures, uneven pieces which they cut and fitted by hand. Helen's mosaics made with these carefully selected cast-offs have great richness and quality as well as fine design. Chief examples of her work in this medium are two panels at Fleischhacker Memorial Mothers' House in San Francisco, the entire entrance of the Golden State Hotel, also in San Francisco, and a large decoration in the Art Gallery of the University of California.

Margaret, who started her artistic career as a painter, has become interested in such things as terrazzo, pebble mosaic and constructions in cement. She had an interesting relief-mosaic at the Fair last year—a relief of two nudes cast in cement and surrounded by a sea of white pebbles. In her terrazzo the design is generally abstract. One is apt to find all sorts of things embedded in the (Continued on page 41)

by Dorothy Puccinelli



A terrazzo table top by Esther Bruton

The Pe  
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*California art is enriched by the talent*

*of the three Bruton sisters*



*The Peacemakers* was design and carved by the three Bruton Sisters out of wood-fiber laminations on four-foot units of plywood. In the photographs, Esther Bruton is shown carving and completing two heads to form a small section of the gigantic outdoor painted relief.

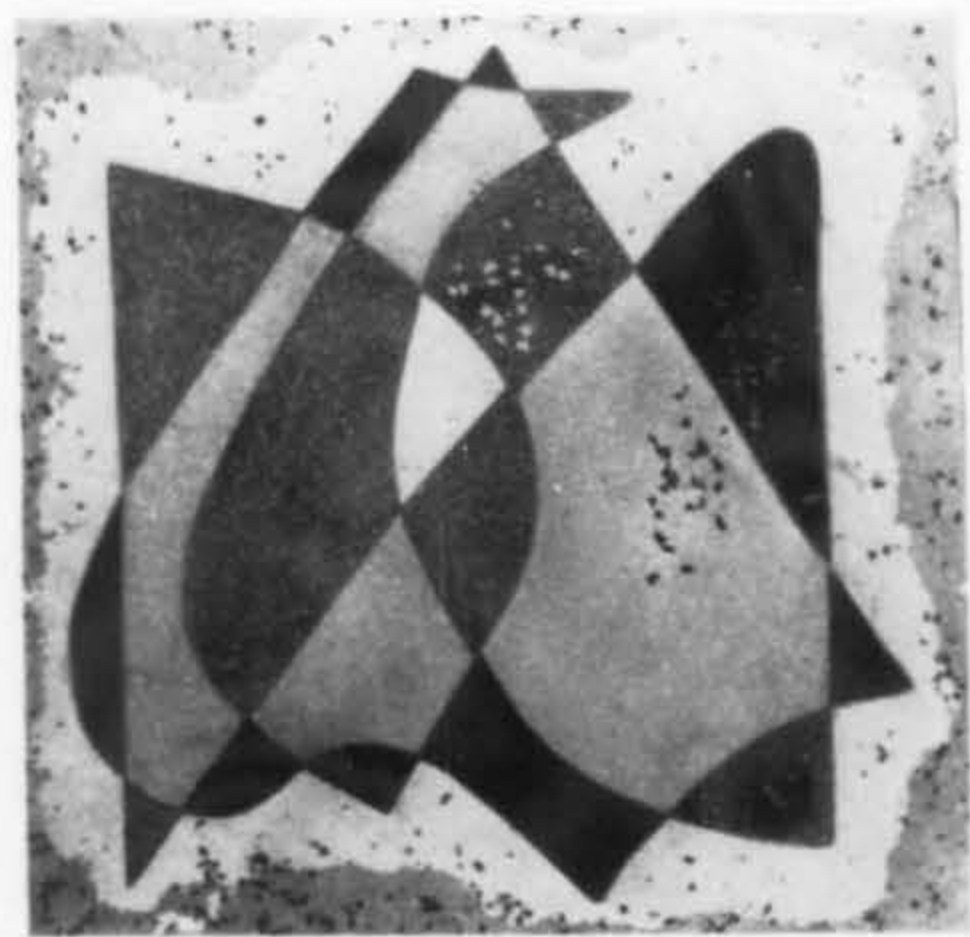


Two terra cotta bas-reliefs designed by Helen Bruton for the Fresno, California, Post Office

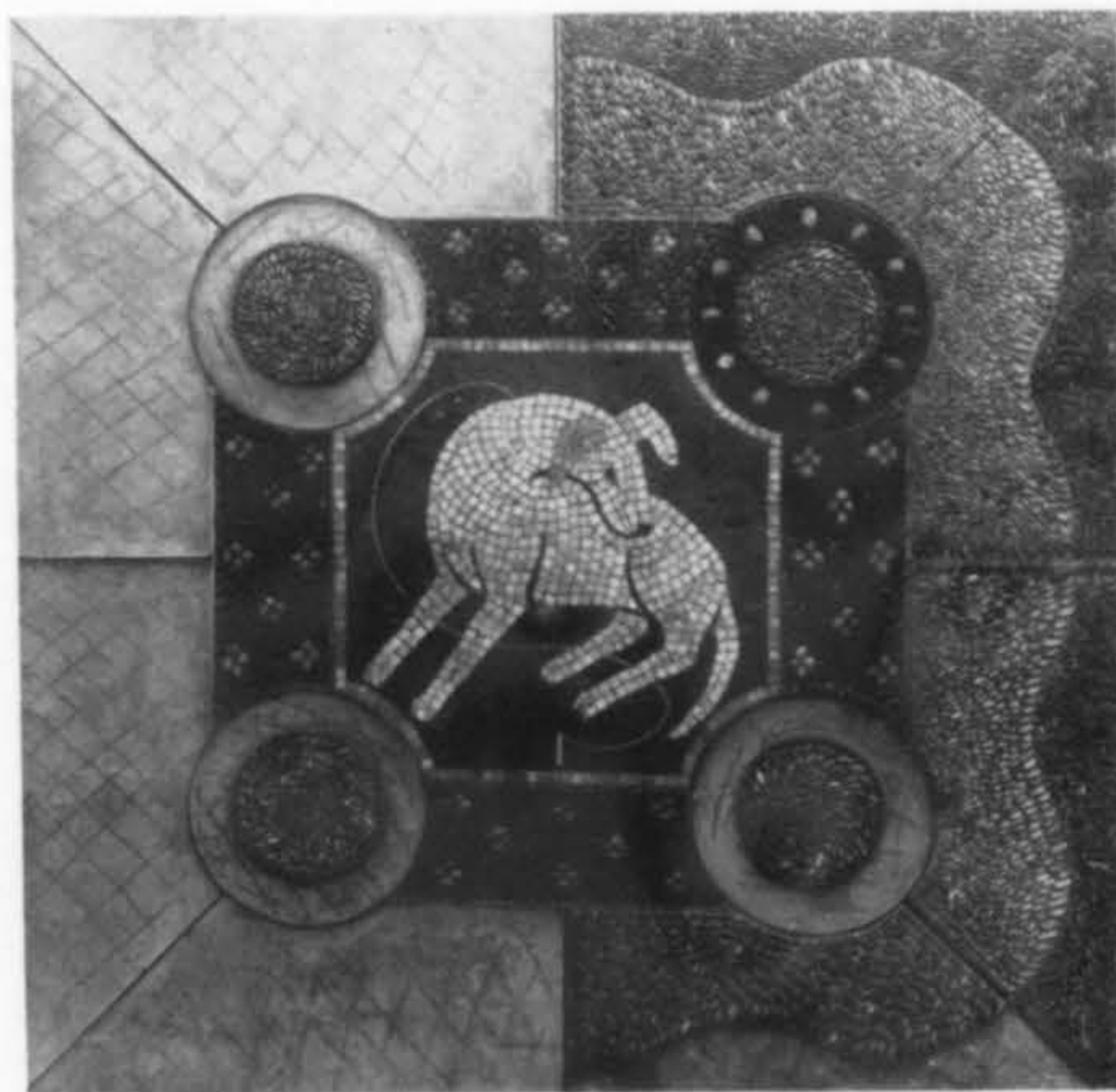
A mosaic dog set in a background of pebble mosaic and textured

cement forms a charming accent for garden paving

*Philip Fein*



A terrazzo designed by Margaret Bruton





# RADIO INTO ART

## *The magic box doffs its swaddling clothes*

by Irving Reis



IN ITS most fundamental sense an art form is a method of communication. Between the creative aspirations of the artist and his audience stands cold clay, or paint or the shape of words. They are static things until he breathes his fire upon them. But without the material forms of transmission, expression remains still-born.

Because art needs communication, the development of newer and more plastic methods, inevitably stimulates the creative minds of the time.

Great literature existed before Guttenberg invented movable type. But the encouragement that the printing press brought when it made literature available to all the people for the first time, gave impetus to a movement which was destined to reshape the culture of the world.

Our own times have developed an even greater miracle of communication than the printed word. It is the electric wave of radio. It promises in its maturity to bring about as great a renaissance in our culture as printing did in its time.

To the discriminating radio listener, such a statement may seem like the purest kind of idealism. Much of the radio day and night is made hideous by the vulgar, the tawdry, the banal. Like other art forms radio is being abused by small men with both eyes magnetically cocked toward the market place. But the artist is a tenacious fellow and he finds room to do his work side by side with the hawker.

In less than fifteen years radio has revolutionized the musical taste of (Continued on page 40)

HERE is a story in radio about a commercial producer who, finding the Lord's Prayer in a script, wanted to rewrite it. He felt it was slow. This will give you an idea of the fastidiousness of the type of mind which holds that if a program cannot be understood in an institution for the feeble-minded, it is wasting the air's time and the sponsor's money.

A good many of the boys who work in radio recognize this is the bunk. They loathe writing down, and confess as much over drinks in the restaurant after the show. They make jokes about it. At KNX one of the best writers, an idealist who thinks the Lord's Prayer is pretty good as it stands, is referred to affectionately as "Tall, dark and sustaining."

But it was discovered long ago that language has a special dignity and authority when addressed to the ear alone, the ear being what it is — the poet of the senses. It is through the ear that we perceive what Brahms and Beethoven were getting at; it is the ear alone which endows us with a scene of rhythm. Certain writers in radio are well aware of the value of the well-chosen and well-known word, and they are putting their knowledge to work. The effect has been to raise the entire level of radio — painfully, slowly, but inevitably. The really good things are now being repeated on commercial shows; there is a growing initiative among the sellers of soap and gasoline to turn out distinguished programs. And the public taste, meanwhile, improves.

It all begins with the word, for none but the purely musical show can (Continued on page 40)

by Norman Corwin



by William Robson

Hausner



TO ANSWER the question, "Is radio approaching a true art?" it is, at first, necessary to define terms. In the past, it has been possible to apply certain standards to the artistic expression of an individual or a people which may be used to compare the art of one period of time with another.

The Industrial Revolution and, more closely to our subject, the development of the radio, has placed a technological barrier to esthetic criteria. We now express ideas with the cooperation of the bombardment of electrons on a grid, in a tiny vacuum tube. We convey emotions with the assistance of a silver coated strip. No longer can "theater" be defined as a Frenchman once defined it, "A board on two barrels and a passion." Now drama may be a voice and a microphone, or a joke and a frame of film. When Leonardo da Vinci decorated a refectory wall in an Italian monastery, he was not concerned with the question "Is mural painting approaching a true art?" When Shakespeare was writing a new play every week or so, to keep the Globe theater filled, he was not concerned with the esthetics of Elizabethan drama.

If one believes that art is the expression of a people, then radio certainly offers the technique for the development of art. Radio's effect upon its consumer, the listener, is overwhelming.

At this time in history, however, the consideration of radio as an art, takes second place to its importance as a social force. An ancient Greek once defined a democracy as that group of people which could be gathered together with the sound of a single human voice. Thanks (Continued on page 41)



# SHAKESPEARE AND TODAY'S FRONT PAGE

By MAURICE EVANS

IN REVIEWING my production of Shakespeare's "Richard II" the critic of *Arts and Architecture* found the parallel between modern and medieval times so striking that it was difficult to concentrate on the play as an historical chronicle. His reaction was shared by many people in the cities we played while touring since the European war broke out; John of Gaunt's famous apostrophe to England which occurs in this play normally wins a resounding "hand" for the actor who speaks the lines, but during the closing weeks of our tour, when Holland, Belgium and Denmark had fallen and the Nazi hordes were sweeping closer and closer to the English coast, audiences would receive the famed "purple patch" in awed silence. Who could fail to note the irony of lines like these:

*"This royal throne of kings . . .  
This other Eden, demi-paradise,  
This fortress built by Nature for herself  
Against infection and the hand of war,  
This happy breed of men, this little world,  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as a moat defensive to a house,  
Against the envy of less happier lands,  
This blessed plot, this earth, this realm, this England."*

Shakespeare can hardly be blamed for failing to foresee that aerial warfare would make nonsense of this speech. He can just as easily be praised for writing whole pages of speeches which can be quoted today as descriptions of tomorrow's happenings. Henry V abounds with them:

*"Now all the youth of England are on fire  
And silken dalliance in the wardrobe lies,  
Now thrive the armourers . . ."*

Or it might be Mr. Churchill or Mr. Duff Cooper speaking instead of Philip the Bastard in "King John" when one hears:

*"This England never did, nor never shall,  
Lie at the proud foot of a conqueror,  
Come the three corners of the world in arms  
And we shall shock them: naught shall make us rue  
If England to itself do rest but true."*

It is a fascinating pastime to thumb through a volume of Shakespeare's plays in search of his opinions upon almost any subject under the sun, and in these times when one's thoughts are so preoccupied with War you don't have to search very far to find that the Bard could seemingly be most contradictory on this subject. In one breath he can let Othello bestow glamour upon the tented field with his great goodbye:

*"Farewell the plumed troop, and the big wars  
That make ambition virtue! O, farewell!  
Farewell the neighing steed, and the shrill trump!  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner and all quality,  
Pride, pomp and circumstance of glorious war!"*

Turn over leaf and you discover Timon of Athens referring to:

*"Contumelious, beastly, mad-brained war."*

Naturally anyone who wants to stress the romantic side of war, the flash of steel and the smell of powder can quote Shakespeare to his

heart's content, and one instantly turns to Henry V for martial glorification. I had forgotten the existence of one particular speech from that play which shows Shakespeare in a very different mood:

*"Let it not disgrace me  
If I demand, before this royal view,  
What rub or what impediment there is,  
Why that the naked, poor and mangled peace,  
Dear nurse of arts, plenties and joyful births,  
Should not in this best garden of the world,  
Our fertile France, put up her lovely visage?  
Alas, she hath from France too long been chased,  
And all her husbandry doth lie on heaps,  
Corrupting in its own fertility,  
Her vine, the merry cheerer of the heart,  
Unpruned dies;  
The even mead, that erst brought sweetly forth  
The freckled cowslip, burnet and green clover,  
Wanting the scythe, all uncorrected, rank,  
Conceives by idleness, and nothing teems  
But hateful docks, rough thistles, keksies, burs . . .  
Even so our houses and ourselves and children  
Have lost, (or do not learn for want of time)  
The sciences that should become our country;  
But grow like savages — as soldiers will  
That nothing do but meditate on blood . . ."*

I suppose the truth of it is that Shakespeare had no fixed opinions upon war because he was never dogmatic on this or any other topic. (Bernard Shaw used to dismiss Shakespeare as a nincompoop because he failed to inaugurate the Socialist party in the sixteen hundreds.) He had that wonderful faculty of seeing or imagining everyone's point of view. He was at one and the same time the greatest poet and the greatest journalist of his day. The mark of a great journalist is his ability to refrain from fiery partisanship; Shakespeare could have written leading articles for Roosevelt or Willkie with equal conviction. Furthermore he was a matchless observer and reporter and from his unparalleled pen we may look for the perfect expression of all opinions about war. There is something almost uncanny and prophetic in some passages from the little-read "Henry VI" (Act V, Scene 4.) Many a Frenchman today could echo these sentiments with bitter emphasis:

*"Is all our travail turned to this effect.  
After the slaughter of so many peers,  
So many captains, gentlemen and soldiers,  
That in this quarrel have been overthrown  
And sold their bodies for their country's benefit,  
Shall we at last conclude effeminate peace.  
Have we not lost most part of all our towns,  
By treason, falsehood and by treachery?"*

Turn to "Julius Caesar" to hear Shakespeare on the subject of Fifth Column:

*" . . . for we are at the stake  
And bay'd about with many enemies:  
And some that smile have in their hearts, I fear,  
Millions of mischiefs."*

or send a postcard to Adolf Hitler quoting the same play:

*"The abuse of greatness is, when it disjoins  
Remorse from power."* (Continued on page 37)



# HOUSE ON A HILLSIDE

Fred R. Dapprich

## House and Interiors by Paul Laszlo

This house is the intelligent solution of a problem which not only grew out of property obstacles but also the atmosphere and surroundings desired by the occupant. Built to accommodate a bachelor with a desire for extremely informal living, all the rooms have been given a flexible relationship to the outdoors. Great care was exercised to secure a harmonious relationship between interior and exterior, and the general pattern and color of the magnificent view have been used to key the general tone of the house.

The house as a living unit has a beautiful balanced simplicity, due largely, no doubt, to the fact that the building and all of the furniture and fixtures were created by the designer. The subtle use of color, particularly in the principal living quarters, has achieved a lively and stimulating atmosphere. A careful disposition of forms, color, and texture has resulted in an expansive, bright, and sparkling quality. By design the house does more than satisfy the mere functional needs; it accents the living necessities of an intelligent, discriminating, and modern-minded occupant.

The living room has warm grey walls with a ceiling of natural oak. The carpets are white-grey with over rugs of blue-green and brown-beige. The inside steel columns are red enameled and the sunken sitting place is lined with white rubber and blue liners. A large coffee table is red and black and a small sofa upholstered in calfskin.

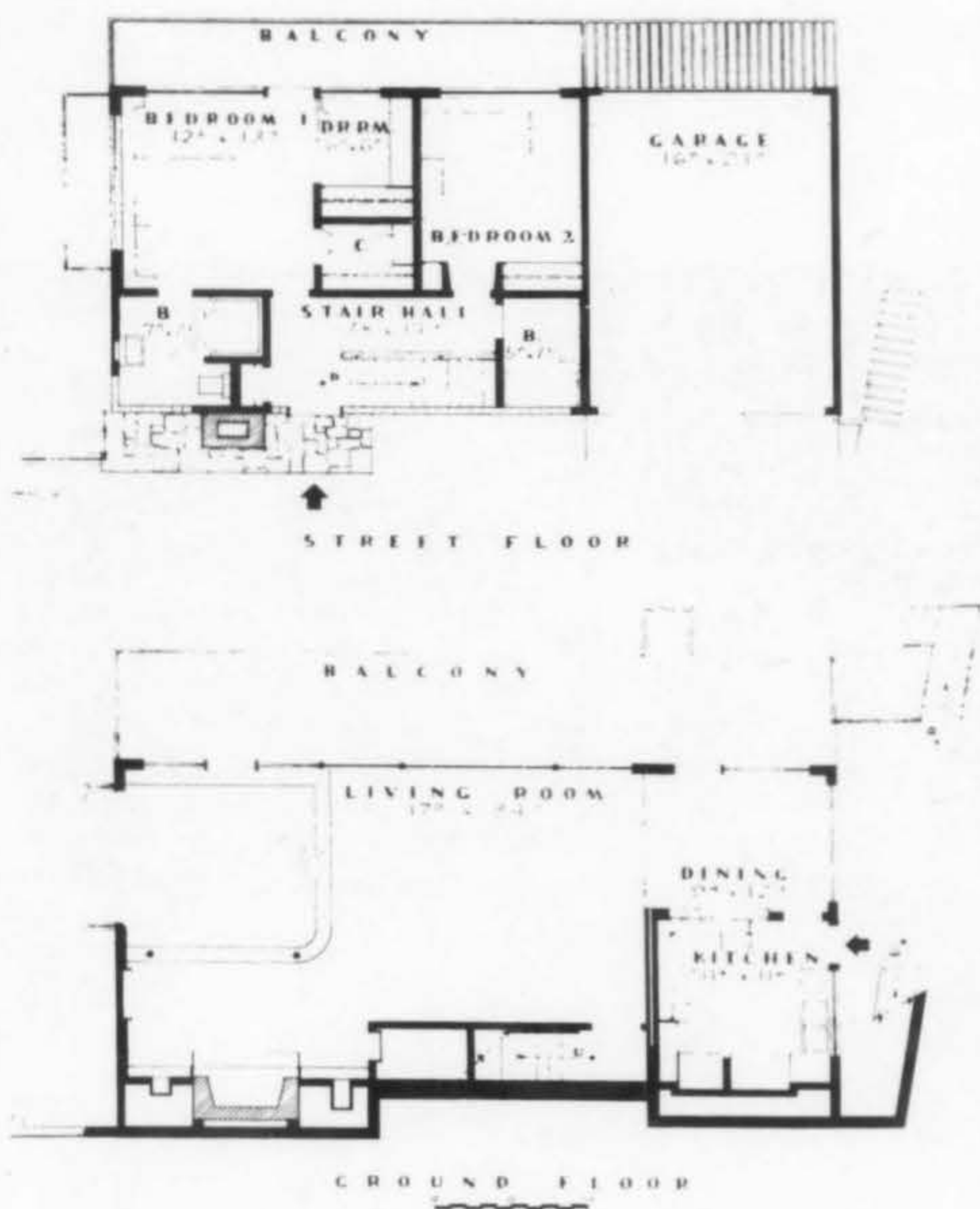


Living room detail showing red lacquered steel columns and steps

to a lower level with calfskin divan and red and black lacquer table







The dining alcove in relation to the upper balcony

Large windows in the principal living rooms open the house to the magnificent view. A bright blue awning protects the room from the glare of the sun and heat





# SCHOOL IN ARCADIA



**The First Avenue School, Arcadia  
Architect, Paul Kingsbury**



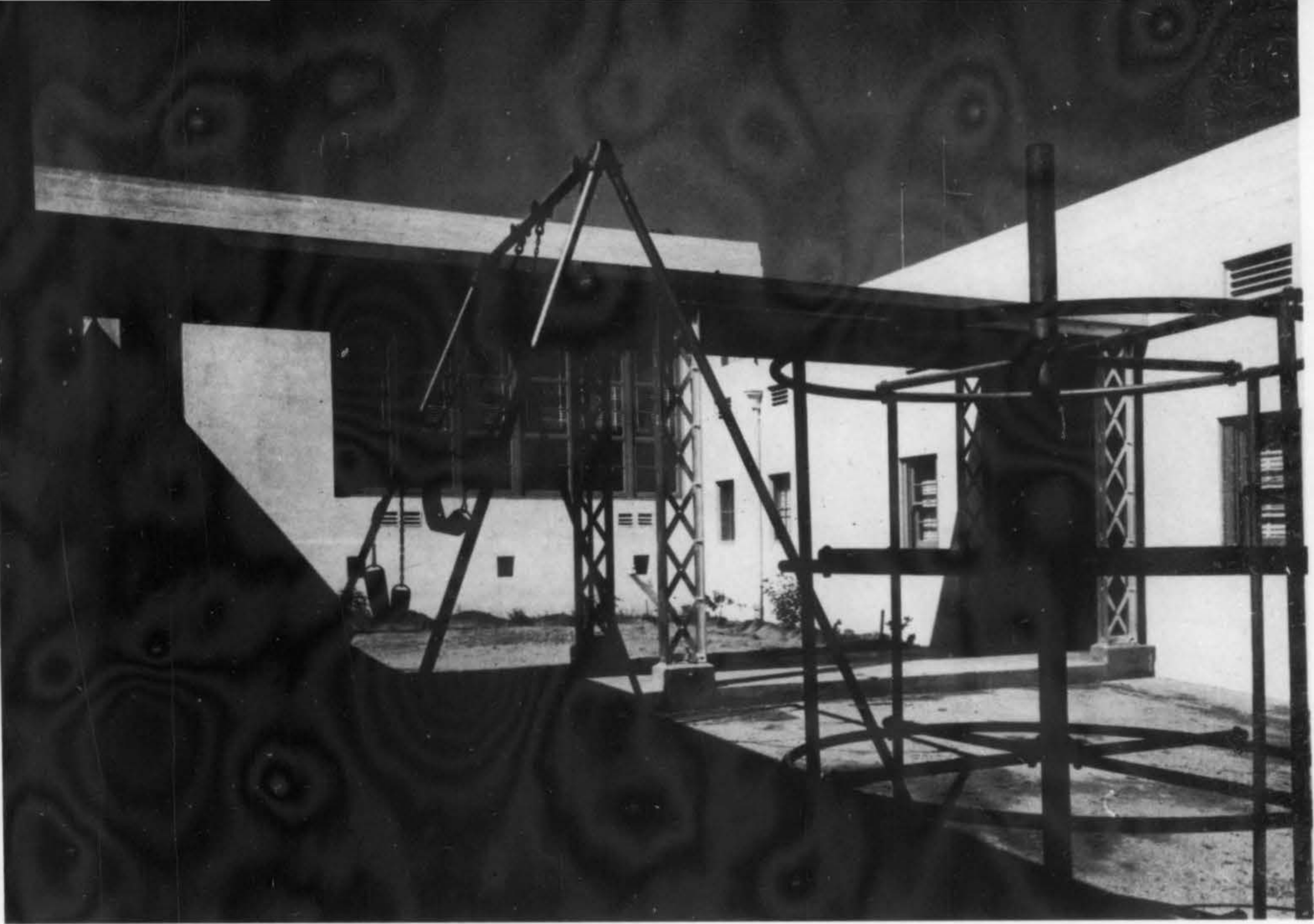
The outside corridors of the buildings show the decorative steel supports. Below: the interior of the primary grade room with floor of asphalt tile in patterns which is usable for children's games

Builder, H. F. Hendrickson Company



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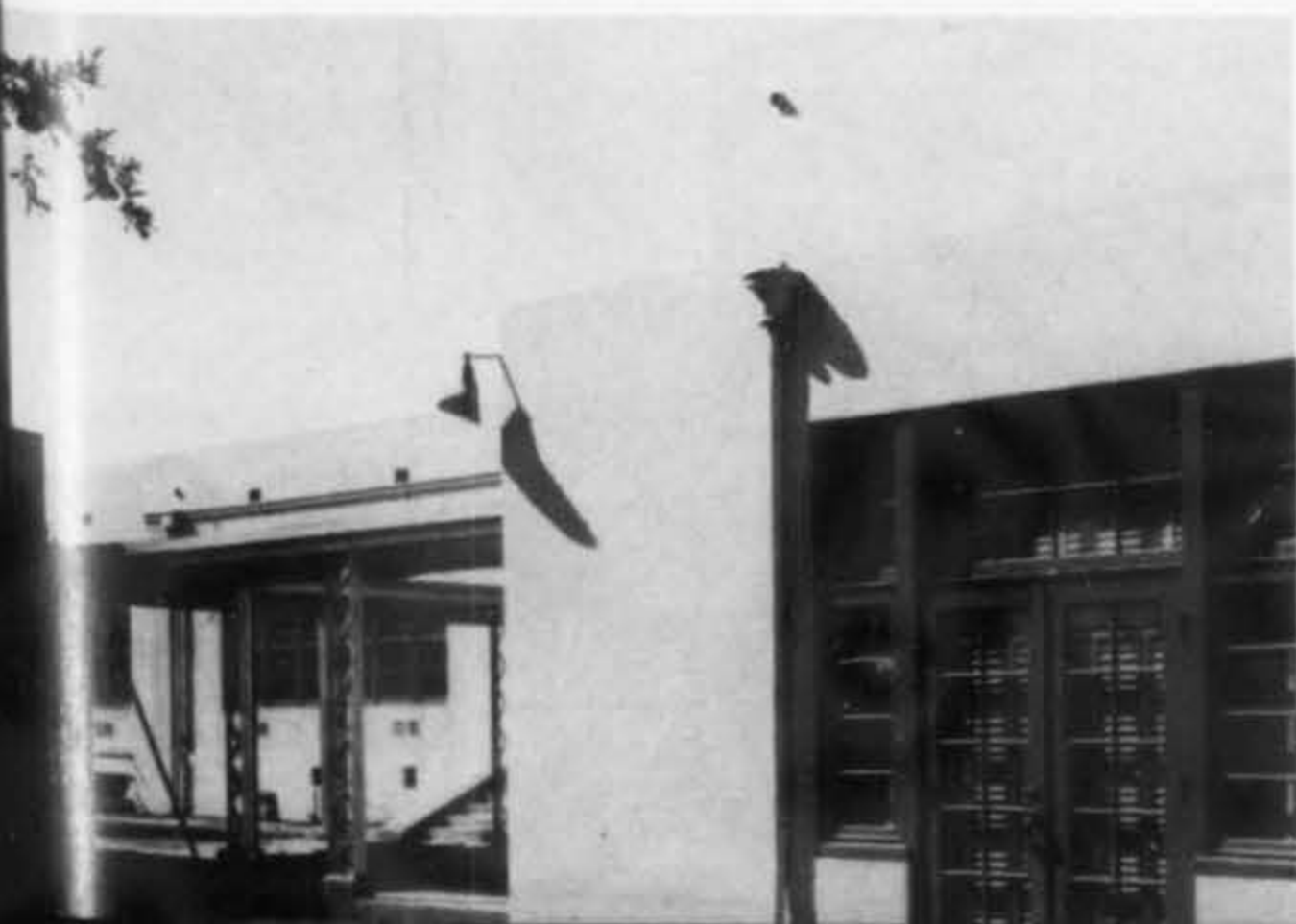
*Harry Baskers, Ill.*

THIS modern school consists of three groups of buildings connected by covered arcades. The main building is H-shaped. The classroom annexes, the kindergarten building, and the large and well-equipped mechanical arts building are of reinforced concrete fireproof construction and represent the latest developments in school design.

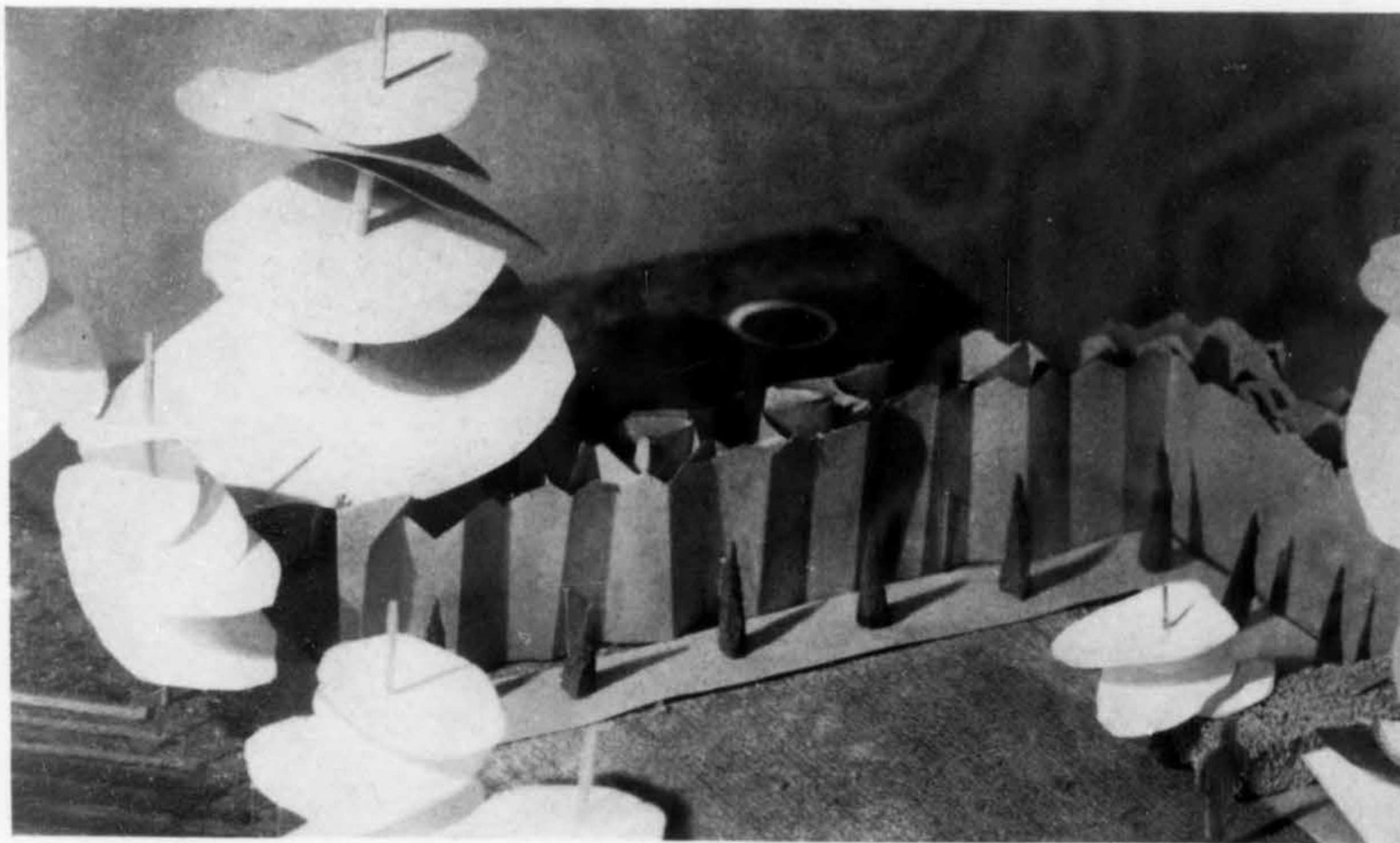
The classrooms are equipped for a wide variety of activities and group work in all its phases. All classrooms and the auditorium have acoustical treatment. The floors of the building are of asphalt tile laid in

mastic on concrete. The floor of the assembly room is done in an intricate pattern which is usable for children's games. The school has a well-organized playground with complete facilities for all outdoor sports. The auditorium is designed to accommodate dramatic presentations, pageants, and the meetings of civic groups gathering for community activities.

The general style of the principal buildings can be best described as modified modern classic. Great care was used by the architect in keeping the general organization of available space completely simple and functional.







Photograph courtesy of Pencil Points

The garden shown here in model form occupies a space 40 x 60 feet to be developed on an average city lot at a cost of less than \$300 for materials. These include fruits, vegetables and flowers used for their decorative and utilitarian effects.

The vertical columns are Eugenias with a covering of colored, crushed stone beneath in warm contrast to both the Eugenias and the eight-foot hedge which also serves as a screen wall.

## THIS IS THE GARDEN FOR YOU

by James Rose

**If you like** to live outdoors . . . to pick your breakfast fruit from a tree . . . to cook with vegetables and herbs from your own garden, and serve from a barbecue . . . to play badminton or ping-pong and also entertain in the shaded terrace without confusion . . . to sunbath in privacy . . . give a skit . . . rehearse a play . . . to entertain your club out of doors with space for everyone . . . to have an exhibition or lecture and discussion group, or music after dark . . .

**If you want** a garden that is everything in one . . . a minimum — with space for all your needs . . . that looks right when you neglect it . . . that is never "set" or "fixed" so that you disturb a composition when you pick a flower . . . that has flexibility without confusion, form without formality, structure without prohibitions, use without obligation, and order without compulsion . . .

**If you have never understood** why all this should be expensive . . . why you should hire a gardener to spy on little flowers — or work so hard yourself you can't enjoy the garden . . . why vegetables and fruits shouldn't mix with flowers and space for living . . . why

a pleasure garden shouldn't be productive . . . why you should pronounce *Mesembryanthemum* or carry an encyclopedia for the privilege of smelling a gardenia . . .

Then this is the garden for you . . .

**Pasadena Flower Show.** Amidst an extravagant flower display with a fall motif predominating, the semi-annual Pasadena Flower Show will open on October 31 and continue through November 1, 2, and 3. More than 30 civic organizations in Southern California, including the major garden clubs, will exhibit.

The exhibits are planned several months in advance by growers, amateurs, and professional artists, and the four-acre display grounds have been extended through the pine grove at the rear. Other portions of the grounds have been completely revised for the occasion.

The show is sponsored by the Pasadena Flower Show Association. A non-profit organization, which has 34 directors and more than 700 members chosen from the various civic groups, it is the first organization of its kind in Southern California. Established in the late Nineteenth Century, the Association represents some of the best gardening traditions in the state.



# SPANISH INTO GEORGIAN

**A decorator changes the spirit of a house  
Rooms for Mrs. Thomas C. Davidge, Altadena  
Interiors by W. Jay Saylor**



*Stuart O'Brien*

**The play porch** is painted pale blue with strong hand-blocked flower patterned linens in vibrant blue, blue-greens, and orange tones. The floors are black and white and all furniture is of natural bleached apple wood



**Fireplace grouping.** Special attention is called to the simple architectural paneling around the fireplace done for the purpose of accentuating a fine old painting. Also noteworthy is a continuation of the cornice around the room which forms the architectural scheme for curtains. One wall of the dining room is covered in antique glass used for the purpose of extending the dimensions

**The entry hall** looks into the drawing room where the walls are strong robin's egg blue with curtains in lime yellow, white, and coral. The rug is a soft warm beaver tone. The upholstery fabrics are in strong corals, lime yellow, and blue-green accenting notes. There are decorative touches of antique black lacquer and Crown Derby







Harry Baskerville

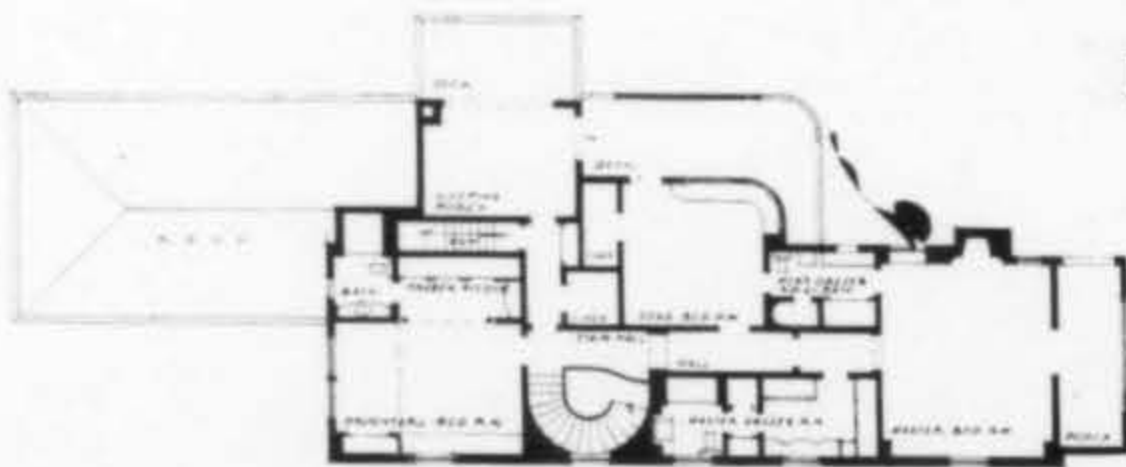
A beautifully landscaped lawn sweeps up to a modified Georgian house

# MODIFIED GEORGIAN

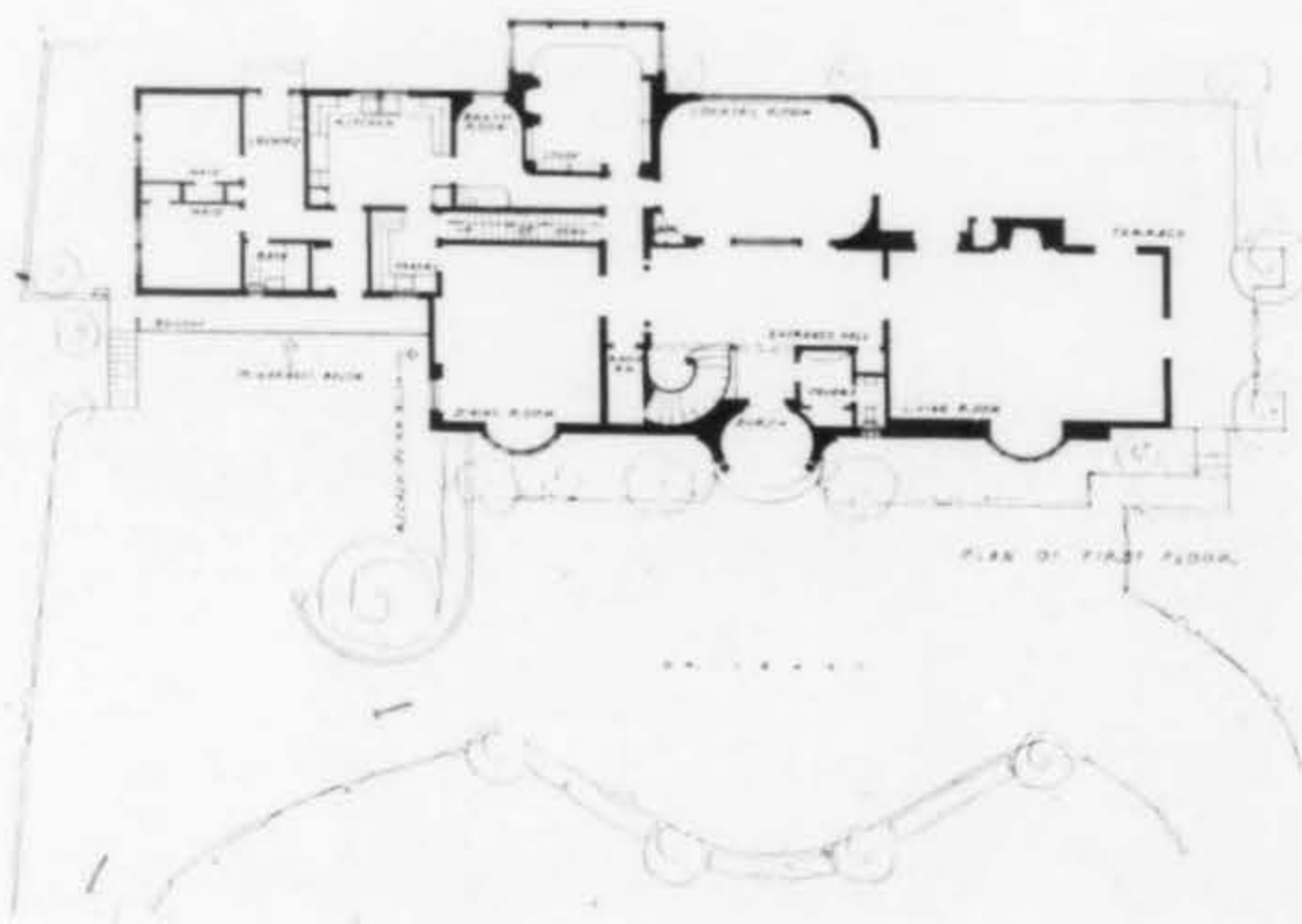
**The Residence of Mr. and Mrs. H. David Kroll**

**Architect, Herbert G. Riesenber**

**Interiors, Cheesewright, Mason & Company**



PLAN OF SECOND FLOOR



PLAN OF FIRST FLOOR



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Left: the floor of the cocktail room is black terrazzo. Coral sets the color scheme in grass cloth walls and the upholstery of the two modern chairs

Below: a Chippendale stairway



THE designer of this house has solved the problem presented by a precipitous lot. The solution was made particularly difficult inasmuch as economy of general arrangement was desired. The garage was placed under the service wing of the house, and the space below the dining room utilized for a recreation room and bar. These two areas were about on natural grade, necessitating very little excavation. The "shelf" forming the site of the house was obtained by excavating the hill and raising the grades in front of the building. In this manner, and by the use of a large turn in the driveway, the entire garage is concealed from view.

Of interest is the radio control room located under the stairway, and the small projection room adjacent to the living room.

With the exception of one bedroom, the walls and ceilings throughout the house are painted in simple all-over tones. All floors are carpeted, with the exception of the cocktail room, which has a floor of black terrazzo.

The furniture is restricted, for the most part, to Eighteenth Century English of Georgian character with accents of Chinese Chippendale.

The study, daughter's room and son's room are of modern integrated design, each having special built-in features. The daughter's room is particularly attractive with a large bed recess and a mirrored dressing alcove, the opening of which is framed by small carved pilasters. The son's room has a large window seat which may be used for a guest bed. The study also features a curved window seat the entire width of the room. Carved flower pedestals frame the large window in the cocktail room. The mirror-lined buffet bar in this room is concealed by two curved doors which have been given the same treatment as the walls.

Below left: the living room is carpeted in green with deep green walls. The putty color of the woodwork is repeated in the English chintz draperies. Below right: the textured chenille rug in soft yellow green offsets the straw yellow draperies

Builder, E. P. Dentzel





# WHEN WINTER COMES

**This early American mantel** of simple, logical lines is a fine example of a characteristic type originating in the late eighteenth century. The delicate fluting on the pilasters and the well-proportioned panels make a graceful fireplace for any semi-formal early American room

*Photographs courtesy of Colonial Shops*



*Isham-Robinson*

EARLY AMERICAN

**A modern fireplace** in the cocktail room of Norman Taurog. An interesting treatment of structural glass with an underlining of copper sheeting creates a warm, simple design

**A French Provincial mantel** executed in walnut with simple hand-carved motif in the center. A mantel of this type creates the key-note of a true French Provincial room. The natural hand-rubbed finish brings out the beautiful grain in the wood and determines the final quality of the mantel



MODERN

*Parker*

FRENCH PROVINCIAL





# How to cook with **WINE**



In discussing the use of wine in cookery I am reminded of the deacon who was about to be caught with a contraband bottle of the best. Since his wife never ate watermelon, he poured the precious wine into the plugged melon, hove the bottle out of the kitchen window, and walked innocently past the first arrival of his wife's Temperance Committee. Two hours later he returned to find that his wife had served the melon for refreshments. Every slice had been whittled to the green and the Temperance sisters were carefully collecting the seeds! Wine, you see, gives a subtle, elusive flavor. Paradoxically enough, one does not actually taste the wine: its presence merely accentuates the flavor of the food.

I feel like a professor when I name that master of the cuisine, Careme, who laid down the fundamentals of good cooking. The magic of his art is within the reach of almost every housewife. If fresh herbs are not available either in backyard or window-box, the dried varieties at the corner grocery will do admirably. To these flavorings everyone can now add the tang of dry wines or the fruity flavor of sweet wines. Such flavoring, judiciously applied, will make the simplest stew a thing of wonder and delight. For many American housewives, unhappily, seasoning begins and ends with a few diabolical flourishes of salt and pepper shakers.

Setting aside herbs, for the moment, let us study wine. As a beverage it compliments food by keeping alert the functions of taste and digestion. As a cooking ingredient it adds piquancy, arouses the sluggish appetite, and quickens a languid palate. It invigorates soups, purees, and bouillons, fortifies sauces, makes meats and fowl more savory, and enhances the taste of cakes, puddings, and other desserts. The present abundance of good California wine should prompt housewives to rummage in the attic for their long-forgotten pre-Prohibition cook-books.

The close connection between wine and the art of cuisine has long been recognized in France, which has probably produced more world-renowned chefs than any other land. Wine recipes had their origin where wine was cheaper than milk and water not always drinkable. Centuries have gone to perfect these wine recipes. It took time to learn that wine tends to shorten the cooking time of tough meats without leaving an acid flavor. Cheap cuts of meat, marinated for hours in wine or even

cooked in it, become as delicious as filets. In deer season, huntsmen will find that a cut is more tender and loses that strong "gamey" flavor when immersed in a wine marinade before cooking or pan-broiling.

The increased knowledge of the use of wine in the kitchen is winning many Americans to the glories of cooking as a fine art. Californians are peculiarly fitted to lead the way in educating American homes to this phase of gracious living. Tourists no longer need look toward Europe in longing recollection of Parisian cooking. Here in America are now assembled the best of the world's chefs, stewards and vintners. Californian hospitality and Californian cooking have proved as delightfully unusual to the visitor as the weather he meets. The fact that California consumes three times as much wine, per capita, as any other state, contributes to these reports of our commonwealth.

Cooking implies a kitchen, and a word of warm appreciation is in order for our architects to whom we owe so much of the beauty and compact efficiency of our Californian kitchens. Accordingly, despite the Puritan tradition of dignified disinterest in the sinful vanity of tasty cooking, we may expect an increase in good cooking on the part of American housewives.

Before listing a number of recipes compiled in famous restaurants such as the Ritz of Paris, Rector's of Chicago, and the Palace Hotel in San Francisco, let me say that rule-of-thumb methods are not necessary. Furthermore, for ordinary cookery, inexpensive wines may be used. Left-over bottles from table use may be consigned to the kitchen. Once a dry wine has been opened, however, it should not be kept too long. Such wines, Claret and Riesling for example, may be kept indefinitely for cooking use by pouring into the bottle an eighth of an inch layer of olive oil. This stays on top and excludes the air better than a cork. Sweet wines such as Port, Sherry and Muscatel, however, will keep indefinitely.

The general rules for using wine in cooking are: White wine with fish, seafood, creamed dishes, white meats, or poultry; red wine for meats and dark sauces. Sherry is an all-around wine, and may be used in practically any dish, from seafood to ham and puddings. The whole gamut of sweet wines, from Madeira to Muscatel, may be used to flavor desserts.

(Continued on page 39)

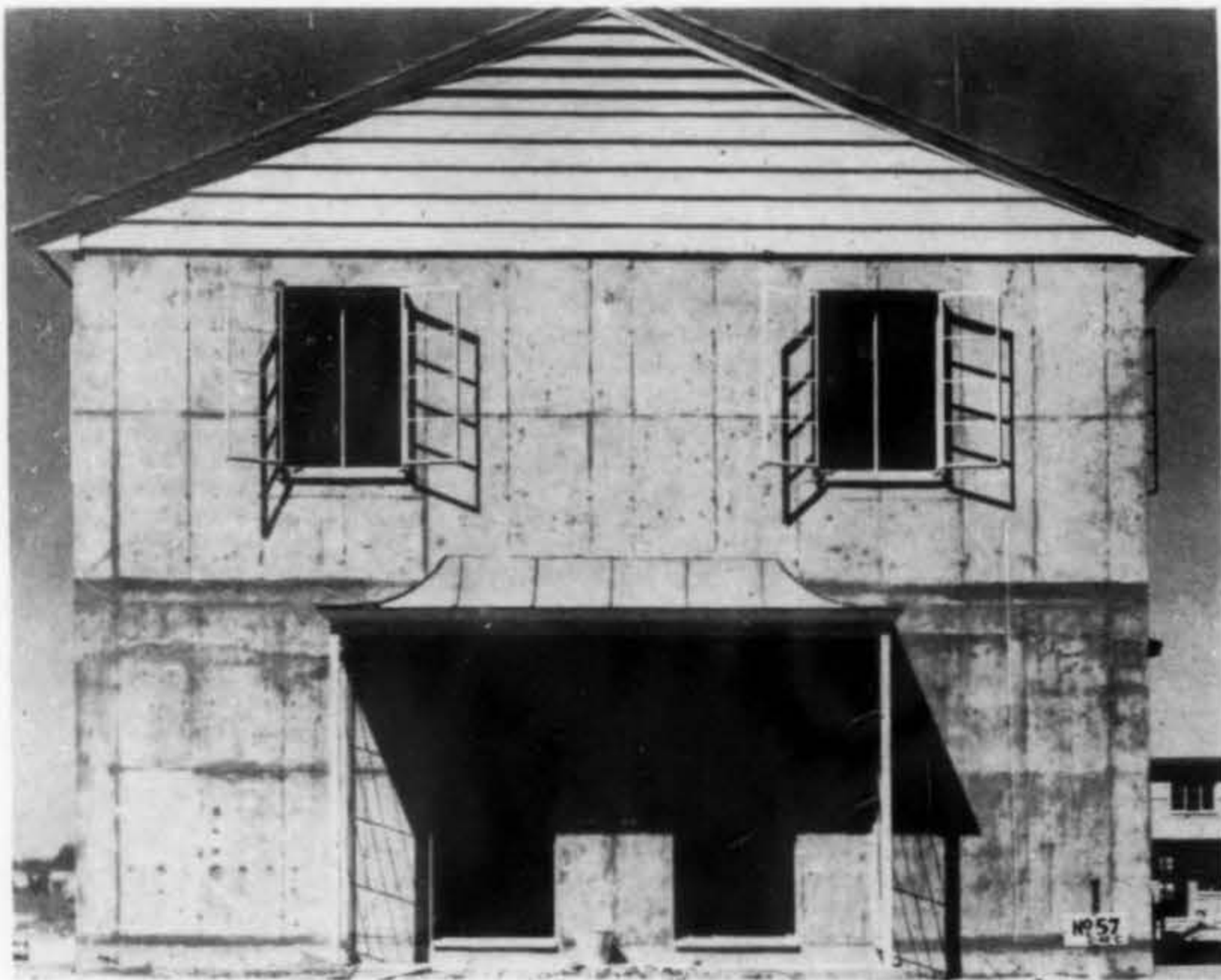
by Alfred Bohn

chef de cuisine,

Palace Hotel, San Francisco







A detail of the housing units showing work and recreation areas in relation to the buildings.

## A NEW PROJECT FOR COMMUNITY LIVING



### **Carmelitos Housing Project, Long Beach**

**Architects, Kenneth S. Wing and Cecil A. Schilling**

**Landscape Architect, Ralph D. Cornell, F.A.S.L.A.**

**Engineer, C. Arthur Schilling**

**F**OREIGN dictators are not the only enemies of American democracy. The social evils that flourish in poor housing areas — disease, crime, juvenile delinquency — also endanger this nation.

To strengthen America by ridding it of these internal enemies, local housing agencies from coast to coast are cooperating with the United States Housing Authority in an \$800,000,000 slum clearance and low-rent housing program. More than 640,000 persons now living in some of the nation's worst slums will be rehoused in modern homes under this program.

Forty million dollars have been allocated to local housing authorities in California for low-rent housing projects. Approximately 11,000 Californians whose dwellings are substandard are going to learn that the word "home" has a new meaning.

Newest low-rent housing project in this state is Carmelitos, at 5150 Atlantic Boulevard, in North Long Beach. Built by the Housing Authority of the County of Los Angeles at a cost of \$2,288,000, Carmelitos will be opened officially in mid-October. It will provide 607 homes for families whose annual incomes range from approximately \$900 to \$1200.

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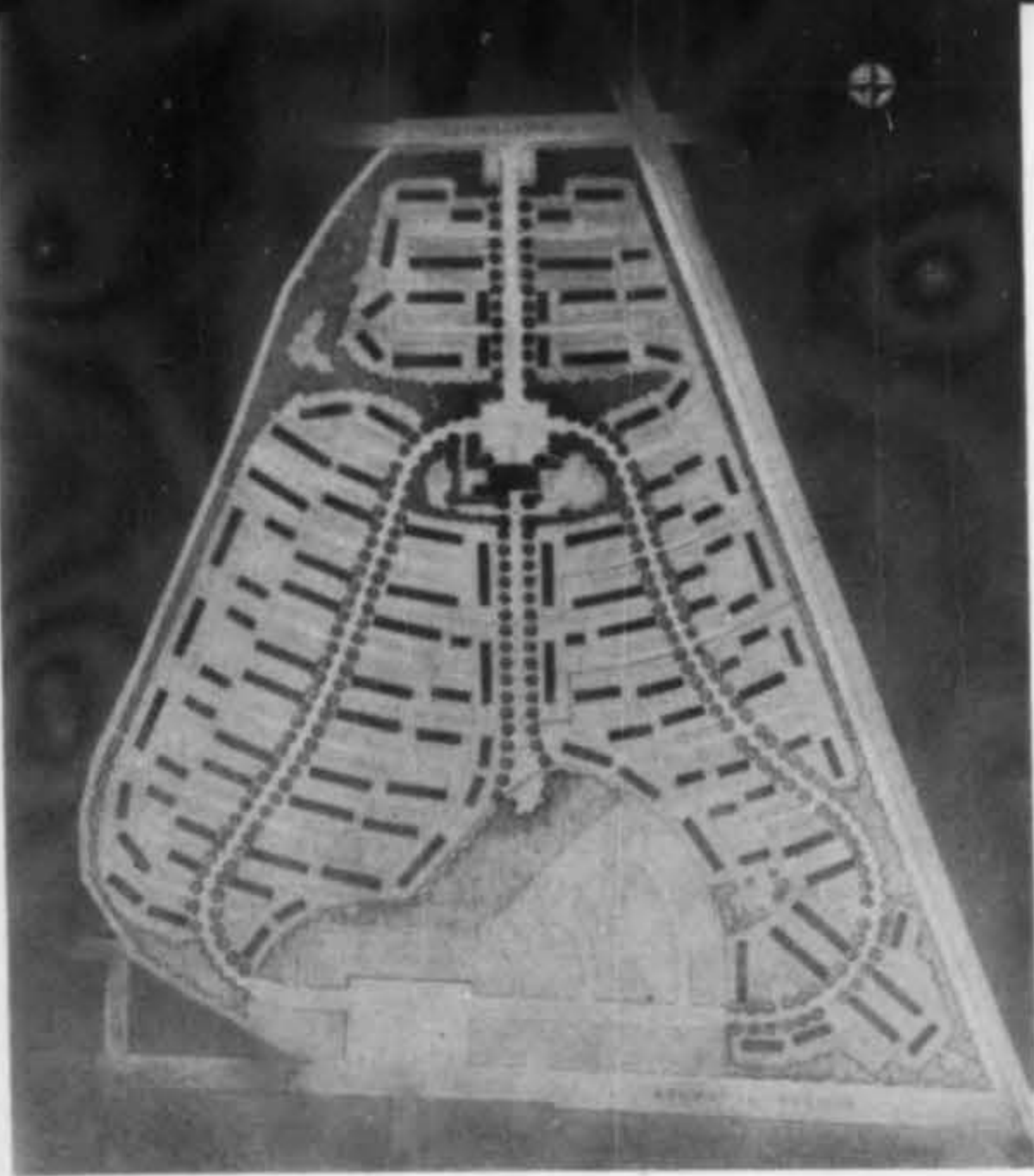
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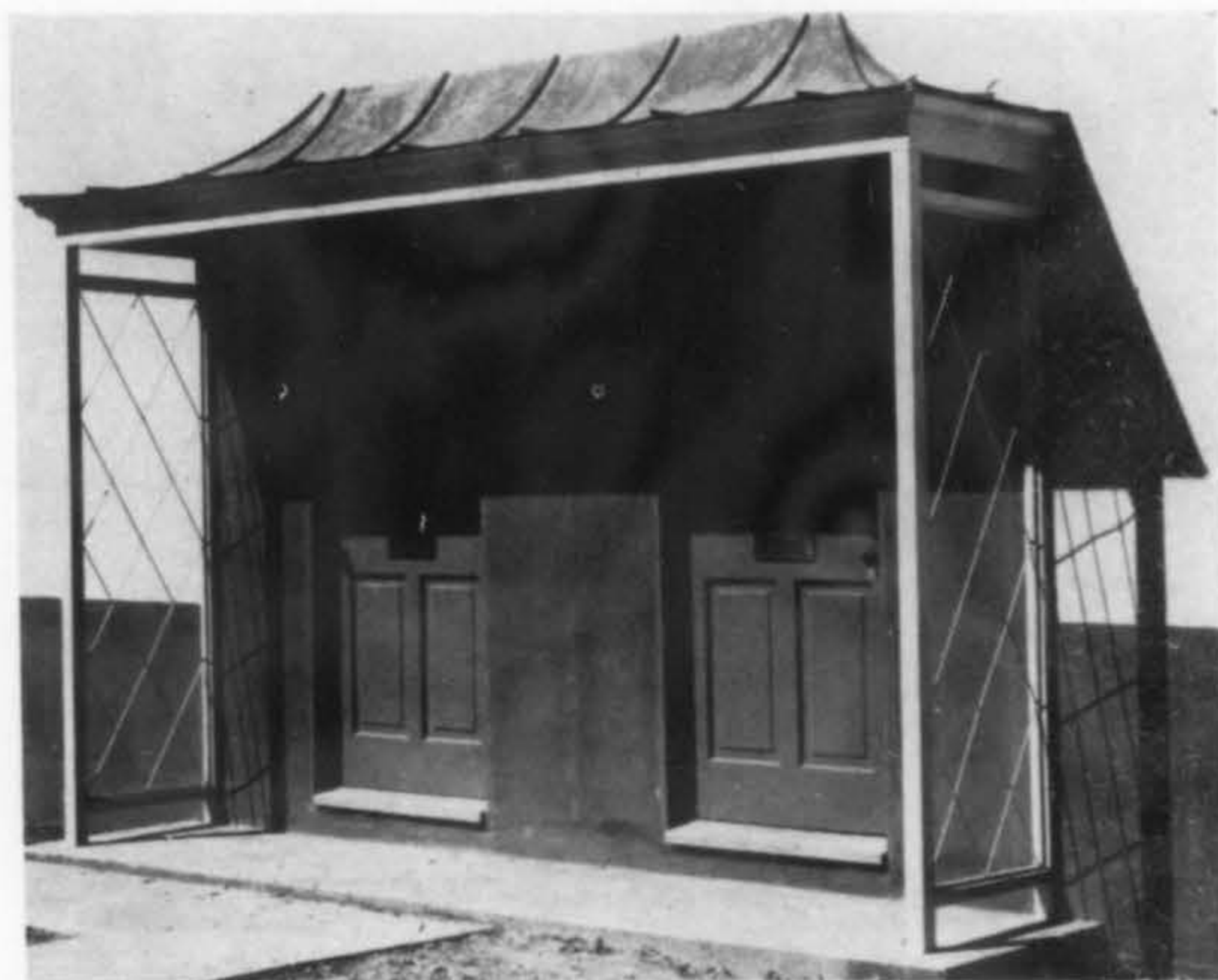
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The plot plan shows the excellent arrangement of space with private garden space for every family. The traffic arteries serve the entire project without encroaching upon the work and recreation areas.



Builder, George A. Fuller Company



Harry Baskerville

Carmelitos is a planned community occupying a 50-acre site and containing 87 buildings. The Housing Authority has provided an individual backyard garden for every family, ample parking spaces for automobiles adjacent to all homes, a community house with a seating capacity of 400, and 15 play areas, including a fully-equipped outdoor nursery for small children and a large playground for youths and adults.

Homes in Carmelitos contain one, two or three bedrooms. Each home has a good-sized, light and airy living room, a kitchen and bathroom. Kitchens are equipped with automatic refrigerator, water heater, gas range, laundry sink, and spacious cupboards. Rents for these homes will range from \$17 to \$20.50 a month, including gas, water, and electricity.

A distinctive feature of Carmelitos is the variety of color on both interiors and exteriors of buildings. Rooms have been painted cream, buff, peach, light blue and soft sage green. Exteriors are soft blue, green, dusty pink, cream or white, with a band at the base in a complementary color or a darker shade of the same color.

Landscaping will be simple but effective, with familiar California flowering shrubs and trees lending color to the scheme.





THIS house was built and planned for clients who desired to avoid a rigid formality. Its purpose was to achieve an expansive and gracious air without any of the pretensions or the restrictions of patterned living. The house has been carefully planned to follow the contours of the difficult site. There is an excellent relationship between the house as a living place and the out of doors into which it extends. The principal living quarters consist of a large living room, a dining room, two maids' rooms, kitchen, and baths. A wing has been devoted to two bedrooms and baths for children and another two bedroom wing with baths for the owners. The exterior is a deep bluish-grey with white trim. The roof is rusty brown clay tile.

The general atmosphere achieved has the air of simple, country living. There is nothing forced either in the house or in its furnishings. By design, everything has been subordinated to the wish of the owners for unobtrusive surroundings in which the family and not its possessions can grow and express itself.

The furnishings were undertaken with great care, avoiding anything that might demand too much attention. Very little figured material was used and the general tone was kept even and unobtrusive. The decorator's excellent judgment has achieved a quiet, substantial quality that augments the unity of the house and completes its atmosphere.



A natural informality is shown in the relation of the house to the outdoors



## A CALIFORNIA



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# COUNTRY HOUSE

**House for Mr. and Mrs. Melvyn Douglas**

**Architect, Roland E. Coate**

**Interiors, Everett Sebring**

**Landscape Architect, Harold Steck**



*Dappich*

The dining room is painted blue with hand woven draperies and chair seats of soft jonquil yellow. The furniture is French provincial. The ceiling is in an untreated light natural wood



The living room is grey-blue with brick textured rugs and beige hand woven draperies. The upholstery picks up these colors in various combinations and occasionally in a solid note. The natural linen on the two love seats is printed in the red and blue of the general color scheme. This is the only patterned material in the room

Builder, Eric Barclay



# BOOKS IN REVIEW

AS I REMEMBER HIM: THE BIOGRAPHY OF R. S., by Hans Zinsser — *Little, Brown & Company* (\$2.75). The modesty of Hans Zinsser would reject comparison with any versatile genius of the Renaissance, or — what is more relevant, to that many-sided superman, Goethe. But certainly he belongs to the tradition of the Renaissance when a man could do many things and do them well. Poet, scholar, scientist, doctor and teacher, he does justice to them all.

In spite of a disarming attempt at introducing a new device in autobiography, *As I Remember Him* is the story of his own life. This small subterfuge is scarcely necessary except that it provides him with a limb to shinny out on and, looking down, laugh at himself. Even though "R. S." dies of an incurable disease at the end of the book, we take it as a symbol: The death of Germany which Dr. Zinsser represents through his German extraction. It is the end of a happier world, of liberal nineteenth-century culture and scientific advance.

It is not a book by a doctor about doctors but the chronicle of a genuine human being who writes with penetration of a Number of Things: Of birth and death and love; of Jews and hate; of school days and beloved professors; of wise old doctors and timid young internes; of nurses and supervisors of nurses; ("little female Caligulas"); of birth-control, philosophy, poetry and literature. And of men. Here one bows. Not often does one find such tolerance and lovingkindness for his fellowman (with the notable exception of traffic-officers!) He does not generalize on these subjects — they have all been an integral part of his own life. After a fashion he embodies the growth and development of another wayfarer in the realms of experience — one Hans Castorp of *Magic Mountain* fame.

Perhaps the most fascinating to read are the adventures he piles up when he goes to great lengths and breadths of the world battling the epidemics which follow in the wake of wars.

On the trail of a louse in Boston he digresses on Bostonians: "They may be funny on the surface and some are funny all through. But in most of them there's a fine, solid core that makes me wish they could breed true. For I like them a lot better than I do their children. . . ." While taking some typhus-infected rats to Mexico he meets Hart Crane. The story he relates of that poor bibulous poet is both macabre and pathetic. Crane, who saw rats that were thrown overboard as dead, revived by the cold water, go streaking for a barge, tried to convince the captain that they *were* rats and not pink elephants!

One could quote witty or wise passages or dwell upon its huge hilarity and gaiety of narrative. But these are not the substance of the whole. The spirit of the book is the spirit of the man. Hans Zinsser has one firm centre: there is something permanent in the midst of all this flux of events which make the book, and that is his own rich and vigorous personality. — M. W. D.

MRS. MINIVER, by Jan Struther — *Harcourt, Brace & Co.* Mrs. Caroline Miniver, her architect husband, Clem, and their three children, Vin, Judy and Toby, constitute a middleclass English family. Mrs. Miniver is herself a rare architect, building from the mystic blueprints of womanly understanding that miracle of human engineering — a home.

Earnest recommendation of any book frequently engenders a faint hostility toward that book. To urge the reading of *Mrs. Miniver*, with the descriptive comment that it is a collection of brief essays reprinted from *The Times*, is to subject an excellent book to almost complete damnation. Nevertheless, across the face of any intelligent reader of *Mrs. Miniver* will spread a smile of appreciative understanding. You watch!

There is gentle magic in these glimpses of human living. Out of these pages we read poetry into our own daily experience, for Mrs. Miniver quickens us into the ability to "trace Under the common thing the hidden grace And conjure wonder out of emptiness."

At the heart of *Mrs. Miniver* is a pained little cry, a sensitive woman's inner anguish at the fleeting nature of beauty and happiness. The cry is articulate in her comment on *Guy Fauke's Day*

*Fireworks*: ". . . They had the supreme quality of transience, which puts the keenest edge on beauty and makes it touch some spring in the heart which more enduring excellence cannot reach."

Architects and house-lovers will understand her description of the country-house being left vacant: "It had already begun to acquire that out-at-grass, off-duty look which houses get as soon as their owners go away; it was quite obviously preparing to take off its stays and slip into something loose."

Beneath the soft hum of domestic incident is the premonitory rumble of impending conflict. The book terminates with the actual outbreak of the present war. There is misting of the eyes in the anguished chapter, "Back from Abroad." Hansi, the little German boy, ". . . had taken her by the hand and led her to a row of curiously-shaped pebbles in a secret hiding place between the wood-stacks. 'Meine Sammlung,' he said simply. 'My c'lection,' echoed Toby's voice in her memory. Her heart-turned over: how could there be this ridiculous talk of war, when little boys in all countries collected stones, dodged cleaning their teeth, and hated cauliflower? . . . The children of the world are one nation. . . . If only governments would spend the price of a few bombers on exchanging for the holidays, free of charge, a certain number of families from each district. . . ."

NATIVE SON, by Richard Wright — *Harper & Brothers*. Poor old Aristotle! How he would have squirmed to see tragic laurels heaped upon such books as Edith Wharton's *Ethan Frome*, Dreiser's *An American Tragedy*, Steinbeck's *The Grapes of Wrath*, and Richard Wright's *Native Son*! For Aristotle, a character could not be warrantably tragic without possessing greatness of soul. Genuine tragedy could not hinge, thought he, upon "a slave or a woman." Ignoring his opinion of women as completely as he ignored *Antigone*, let us look at Bigger Thomas of *Native Son*, inheritor of the slave tradition.

Bigger Thomas is a rebellious young Negro in Chicago, poor and embittered. No melon-slurping ducky, this, but a turbulent member of the less law-abiding Negroes. Bigger carries a knife, owns a gun, is given to loafing, fighting, stealing and has served a stretch in reform school. He hates and fears the white world that discriminates against him. When given a job as chauffeur to the wealthy Daltons he comes into sudden and demoralizing contact with white people who are deferentially kind. Mary Dalton, a Communist sympathizer, together with her Communist lover, Jan Erlone, confuse and enrage him by dragging him across the customary lines of racial distinction. They force familiarity upon Bigger and the tragedy that ensues is partly their fault. The murder of Mary Dalton is an accident born of fear, the disposal of her body is in response to a wild desire to escape punishment, the murder of the colored girl, Bessie Mears, is an act of panic. The manhunt and trial show the confused young Negro caught in the toils of white retribution. The story ends with Bigger Thomas facing death.

*Native Son* is not reading matter for the mild of heart. It is often sordid, frequently unvarnished, but moves with grim logic from Bigger's battle with the rat to his battle with outraged white society. The total impression tends to open the reader's imagination to the conditions of colored living, and to make him wonder how the individual Negroes of his acquaintance may think and feel.

The book will affect whites in two ways. To some it will constitute an appeal for the Negro's social betterment, to others a sinister warning against a rising tide of color. The tragedy of Bigger Thomas, "bad nigger," will undoubtedly bring better understanding of a down-trodden race as well as intensification of savage prejudice.

Bigger Thomas is mean, cowardly, selfish. He is shallow of mind, unstable of emotion. Except for a forlorn courage in danger, he is incapable of anything remotely resembling greatness in the Aristotelian sense. However, Aristotle to the contrary, there is a shabby grandeur of tragedy in the fate of this unfortunate black youth. Not often is it given to a reader to come across so powerful a tale.



**OF MUSIC**

CONTINUED FROM PAGE 9

rate chasses for home installation. As a rule, high-fidelity equipment of this type costs no more than the average commercial sets.

**THE RECORD LIBRARY**

The recent price-adjustments which have reduced record-prices by as much as one-half have brought the possession of a fine record-library within the reach of even very modest budgets. And the improvements in recording-quality make records attractive to musicians and music-lovers who not long ago sneered at records as "canned music."

With thousands of records to choose from, and more being added each month the selection of a well-balanced library becomes a difficult, but fascinating task. Here we shall mention briefly a few October releases which promise to yield permanent pleasure:

**STRAVINSKY: Le Sacre Du Printemps** (Igor Stravinsky conducting the New York Philharmonic Orchestra (4.50). Stravinsky's pictures of Pagan Russia are at last available in an up-to-date and authoritative reading. The premiere in 1913 delighted some, but incited howls of protest from the majority. Today, the work is recognized as one of the most original and impelling musical creations of our time.

**HAYDN: Quartets** (Opus 50, No. 6; Opus 74, No. 1; Opus 64, No. 3; Opus 3, No. 4—Pro Arte Quartet (\$7.50). This is the seventh volume of Haydn Quartets issued by the "Haydn Quartet Society"—a veritable feast for chamber-music lovers.

**MENDELSSOHN: Symphony No. 3 in A Minor "The Scotch"** (Jose Iturbi and Rochester Philharmonic Orchestra (\$4.50). One of the great monuments of Romantic Music has received here its first modern recording, in a splendid performance.

**RAVEL: Bolero** (Leopold Stokowski and All-American Youth Orchestra (\$2.00). Leopold Stokowski, with his orchestra composed of America's most talented young musicians, has whipped up a performance of the Bolero which makes understandable the hysteria it caused at its world-premier and which it has continued to cause ever since.

**BLOCH: Schelomo** (Emanuel Feuermann, cellist with Leopold Stokowski and Philadelphia Orchestra (\$3.00). Bloch's Hebrew Rhapsody for cello and orchestra is a profoundly beautiful, intensely emotional outpouring of the resentment, the resignation, the hopes, fears and struggles of an oppressed people. The performance and recording would indicate that everyone concerned with the making of this set did his utmost to make it the great achievement which it turned out to be.

*By Alfred Leonard.*

**SHAKESPEARE AND TODAY'S FRONT PAGE**

CONTINUED FROM PAGE 21

In the same measure that Shakespeare could sing the praises of armed combat or dwell upon its futility, so could he "debunk" all the motives and all the arguments in its favor. "Go to the wars, would you?" says Boulton in Pericles, "where a man may serve seven years for the loss of a leg and not have money

(CONTINUED ON PAGE 42)

**PAUL J. HOWARD'S**  
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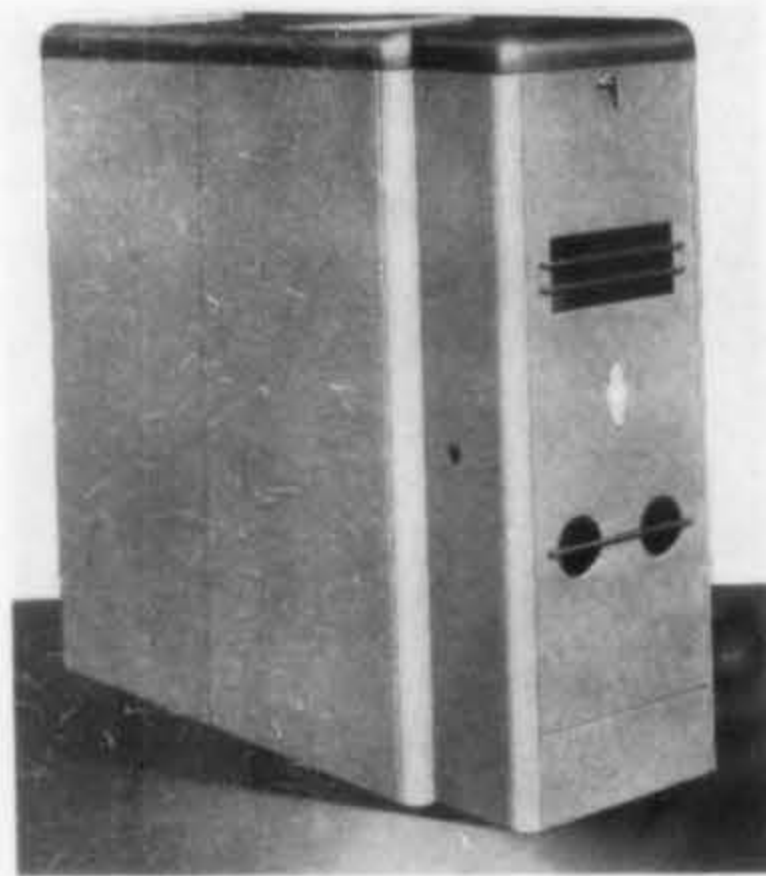
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# NEW PRODUCTS AND PRACTICES

*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.*



## RECENT TRENDS IN GAS HEATING

*A Payne Zoneair unit, an example of modern gas-fired winter air conditioning.*

Since time began, the sun has been the world's fundamental source of heat. History tells a long and interesting story of man's attempts to gain control of fire, extending from primitive sun worshippers and fire gods to the accomplishments of modern science.

The heating of human dwellings forms a saga all of its own. It extends from the time of Penelope, wife of Ulysses, who threw glowing embers out of braziers upon the floor to warm the room, to today, when automatic gas fuel has become the fundamental source of heat for modern homes.

Diversity is an outstanding feature of modern gas heating appliances. Progress in design, operation and function has made them suitable for heating any space—from a small single room to the largest skyscraper.

Basically, all good heating appliances incorporate five construction features. The heart of the appliance, the gas burner, is located in a combustion chamber. The two harmless gases, carbon dioxide and water vapor, generated by burning the fuel, are formed here and are kept completely separate from the air used to heat the dwelling, in order that room atmosphere may not become undesirably moist. The two gases are passed through a vent to the outside atmosphere. Heating elements or metal surfaces are used to heat the air for the home; this heated air is led through pipes or ducts to the room or rooms being heated.

With these fundamentals in mind, some recent trends in gas heating practice may be of interest. In California, we are blessed with many various types and designs of homes, varying considerably in size and cost.

The current trend for heating inexpensive and moderately priced dwellings shows that many thousands of floor furnaces are being used. The floor furnace is essentially a warm air circulating system. No basement is required and the first cost as well as the installation cost falls well within the limits of most every person who is financially able to build a home. These furnaces are available with floor registers, wall registers or with two registers designed to heat two rooms. There are no essential differences between these types; selection is a matter of personal choice.

A recent development in this type of appliance is the floor furnace designed especially for heating the bathroom, dressing room or other small area in combination with a larger room such as a bedroom, hall or library. It makes use of an extension duct, the register in the bathroom being installed up to a maximum distance of 4 feet above floor level, which is the location of the other register. This type of furnace is being widely accepted and has proved extremely satisfactory for homes in which the selection of proper bathroom heating was a problem.

Many small homes as well as larger, more pretentious ones, are being equipped with central gas heating systems, either gravity or forced air circulation type. The term "central" implies one furnace which heats the entire dwelling. Warm air central furnaces deliver warm air through a series of pipes or ducts, each duct leading to a register located in a different room.

Gravity circulation makes use of the fact that warm air is lighter in weight than cold air, and therefore rises. This means that a gravity furnace must be installed at a lower level than the rooms to be heated, that is, in the basement.

Forced air furnaces make use of a blower or fan to circulate the heated air. Several desirable advantages are obtained: Being independent of gravity, the furnace may be installed in attic spaces, at floor level, or wherever most convenient. For those who suffer from asthma and hay fever, the forced air furnace offers a definite boon. Because the warm air is pushed throughout the home by a blower, it can be subjected to a filtering process which removes dust, dirt and other foreign substances from the air to be breathed. This makes not only for greater cleanliness, but for better health.

In multiple unit dwellings not served by a central plant, it has been a problem to secure proper equipment for upper floor living quarters. Vented circulators, miniature warm air furnaces, have proved very satisfactory. These circulators are similar in appearance to console radios and are available in various finishes to harmonize with other fixtures and decorating schemes.

Perhaps the outstanding characteristic of modern gas heating appliances is the convenience and ease of operation afforded by automatic controls. A room temperature thermostat is a simple, inexpensive device that will keep any room in which it is located at any temperature desired. Push-button controls enable you to turn on, regulate the amount of heat, and turn off the appliance from selected locations anywhere in the home. Absolute, automatic controls are available for all types of gas heating equipment.

## ACOUSTICS HELP CONCENTRATION

Recognizing the great importance of less noise and better hearing conditions in schools, Paul Kingsbury, the architect who designed the First Avenue School in Arcadia, Calif., shown in this issue of CALIFORNIA ARTS AND ARCHITECTURE, made adequate provisions to permanently insure these two features. The confusion often considered inevitable in a classroom full of pupils of elementary school age is noticeably lacking to even the casual observer on entrance into any of the rooms of the building.

The lack of noise and the absence of the familiar hollow reverberant condition of many schoolrooms yields to a harmonious atmosphere in marked contrast to old-time schools where the three R's were taught to the tune of not only the hickory stock, but also to the hubbub of exuberant youngsters and the clatter of small feet. Gone is the hickory stock and, because of the use of a permanent sound-absorbing material, the hubbub and clatter also have been banished from the building.

As a result of these improved conditions, the ability of the young children to concentrate is very appreciably improved and the tiring effects of the normal fear reaction to excessive noise is reduced to a minimum for both pupils and teachers. Because hearing conditions are ideal in the rooms, all class procedure is correctly heard and another source of annoyance and mental strain is removed.

To accomplish this result, Mr. Kingsbury made wide use of Acousti-Celotex, the modern "noise-killer," incorporating this material in the ceiling panels of the meeting room, activity room and work room of the kindergarten unit and on the entire ceilings of the home economics and sewing rooms of the industrial unit. Because of its perforations, the Acousti-Celotex retains its efficiency permanently, even after repeated painting, and its use in the ceilings of these schoolrooms replaces large reflectors or "sound mirrors" by surfaces which instead absorb the excess sound in much the same way as blotters take up excess ink.

The Acousti-Celotex was installed in tile units and the architect worked out patterns for the various rooms in such a manner as to tie in the acoustical material as an integral part of the interior surface of each.

## INTRODUCES NEW DRAPE SCREEN

A new drape type of portable fireplace screen with a polished solid brass angle frame has been announced by the Pacific Wire & Iron Works, 3110 South Main Street. The bottom of the screen is notched out for special andirons shanks, so the andirons can be displayed before the screen. The drape-line screen is fastened to rings which slide along a round horizontal rod concealed from view behind the top of the frame. Being portable, there is no installation cost involved in the use of the screens, and it is not necessary to remove it when adjusting the fire in the grate. The drape slides easily. Further information can be had by writing the company.

## GLADDING, McBEAN TILE CHOSEN

The use of Gladding, McBean & Co., red Lightweight Interlocking Shingle Tile was decided upon for the Carmelitos Housing Project because by so doing the architect could satisfy his desires as to color and design and the project would have a roof to outlive the amortization period. These shingles weigh but 660 pounds per square. The Federal Housing Authority has also selected Lightweight Interlocking shingles for the Maravilla Housing Project. In the Islands the engineers of the United States Army are using the Lightweight Interlocking shingle for much of Hickam Field roof construction.

Interlocking shingles are not limited to red only. They are available in green, blue slip and an antiqued texture finish colors.

The Federal Housing Authority is interested in the use of materials for the housing projects that will outlast the amortization period of the buildings.

The Carmelitos Housing Project has an installation of Hermosa Tile wall splash and tile deck on sink drainboards. The thought behind this installation is, "There is no successful substitute for good tile." The maintenance of this property is just as important as the original construction. The primary move behind the Housing Authority is to raise the standard of living conditions of the American family. Good tile will take the hardest kind of wear and is maintained in a sanitary state with the least amount of labor on the part of the housewife.

## LIFETIME ISSUES NEW GUARANTEE

Something new in the way of guarantees has been recently issued by the manufacturers of Lifetime flexible steel Venetian blind slats. This guarantee assures the buyer that any genuine Lifetime slat which, through normal usage and exposure, becomes defective within one year from date of purchase will be replaced free of charge. Since Lifetime Products Corporation manufactures only the steel slats and sells to the Venetian blind manufacturers, who assemble the blinds, this guarantee protects both the consumer and also the manufacturer who assembles and sells the finished blind. For this reason the consumer must be cautioned to insist on only genuine Lifetime steel slat Venetian blinds. To guard the consumer against inferior imitations and duplications, the Lifetime trademark now appears on every fifteenth slat in each length manufactured. This mark appears near the cord slot back of the tape, and immediately identifies the blind as containing Lifetime flexible steel slats.

The Kroll Residence was built by

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## HOW TO COOK WITH WINE

CONTINUED FROM PAGE 31

My first recipe is a Palace Hotel specialty, now world-famous, named in honor of Colonel Kirkpatrick, manager of the hotel in the Bonanza Inn days. Colonel Kirkpatrick, in appearance and dress a dead ringer for King Edward VII, was a colorful figure of the 'Eighties. Oysters Kirkpatrick are oysters baked in their shells with a strip of bacon, and a spicy tomato sauce, flavored with red wine, poured over them.

Another Palace specialty is Green Goddess Salad, a green salad with a dressing of finely-chopped anchovies, even more finely-chopped garlic, and cream, aided and abetted by Grendaine of Beef Grand Veneur. Grendaine of Beef is prepared by soaking filets of beef in red wine and spices until the meat is thoroughly impregnated with their flavors. Roasted, it is served sliced with a Bearnaise sauce, and the range of culinary art offers no more delicious dish.

### OX TAIL SOUP BONNIE PRINCE CHARLIE

Cut two ox tails in small pieces, put on the fire in cold water, salt, and bring to the boiling point. Take off the stove and allow to cool. Put in saucepan four ounces of butter, melt, add the ox tail and saute until a golden brown. Then sprinkle the pieces with 2 tablespoons of flour, and cook again until a deep brown color. Then add 2 quarts of bouillon, stock, or hot water; bring to a boil, and skim. Boil for one hour. Now add 3 carrots and 2 turnips cut in very small squares, and ½ pound of whole barley, boiling it for 2 hours. Then add ½ pint of puree of tomatoes, ½ tablespoon of Worcestershire sauce, salt, pepper, a little Cayenne, some chopped parsley, and ¼ cup of tomato ketchup. Boil again for 10 minutes, and before serving add 1 wine glass of Sherry.

### SPRING CHICKEN SAUTE ANITA

2 spring chickens cut in quarters	1 bay leaf, 2 cloves
4 oz. butter	6 fresh mushrooms chopped fine
2 oz. olive oil	½ cup raw chopped ham
8 green onions	½ glass dry white wine
½ cup finely-chopped carrots	4 slices of pineapple

**METHOD:** Heat the butter and oil in a saucepan. Roll the chicken in flour, and then brown in the fat. Add the green onions, mushrooms and simmer for 2 minutes. Now add the carrots, ham, bay leaf, and cloves, and ½ glass of Riesling or other dry white wine, 1 cup of bouillon, or a tablespoon of meat extract. Simmer for 15 minutes. In another pan saute 4 pieces of sliced pineapple in butter until brown. Now place the pineapple on a platter, with the chicken on top. Garnish the rim of the platter with Parisian potatoes or small new potatoes fried in butter. Remove the sauce in which the chicken has been cooked, strain, and season to your particular taste with salt, garnishing it with some chopped parsley. Serve in a sauce bowl on the side.

### CHEF BOHN'S BAKED LOBSTER GOLDEN GATE

(Crab may be substituted, if desired)

2 2-lb. lobsters	2 yolks of eggs
4 oz. butter	1 avocado, sliced
A few green onions	1 tsp. French or domestic mustard
8 fresh mushrooms or 1 can of mushrooms	½ cup of Sherry
	2 cups of cream
	Salt, cayenne, pepper

**METHOD:** Split the lobsters. Extract the meat and cut into pieces the size of large dice. Heat the butter in a saucepan, and add the lobster meat, onions, mushrooms. Simmer for 4 minutes, and then add the Sherry, chopped Tarragon leaves, mustard, cream and a dash of salt and pepper. Boil slowly for 5 minutes, and finish with the yolks of eggs, which have been previously mixed with 2 tablespoonfuls of cream, and simmered for 2 minutes. Now fill the lobster shells with the mixture. Cover with the sliced avocado and mushrooms and a sprinkling of Parmesan cheese. Bake in the oven until a golden brown.

### BRANDY SAUCE

Take 1 pint of apricot pulp. Place over a low fire in a small saucepan. As soon as it comes to a boil, add 1 cup of Brandy and set aside to cool. Take another saucepan, add 1 pint of water, ¼ pound of brown sugar, 2 cloves, grated rind of ¼ lemon. As it starts to heat, stir in a tablespoonful of corn-starch, and then add the Brandy-apricot mixture. As soon as it has heated enough to thicken, strain through a sieve and pour over pudding or cake.

### BEEF A LA MODE WITH BURGUNDY

6 pounds round of beef with bone	Bacon
2 cups fine bread crumbs	3 cloves
½ tsp. powdered Thyme	¼ tsp. Nutmeg
1 tsp. minced parsley	2 eggs
1 large onion, minced	salt
3 tbs. minced suet	pepper
	¾ cup Burgundy

Make a dressing of the crumbs mixed with parsley, thyme, onion, suet, cloves and nutmeg, moistened with the beaten eggs. Remove the bone from the meat and stuff with the dressing.

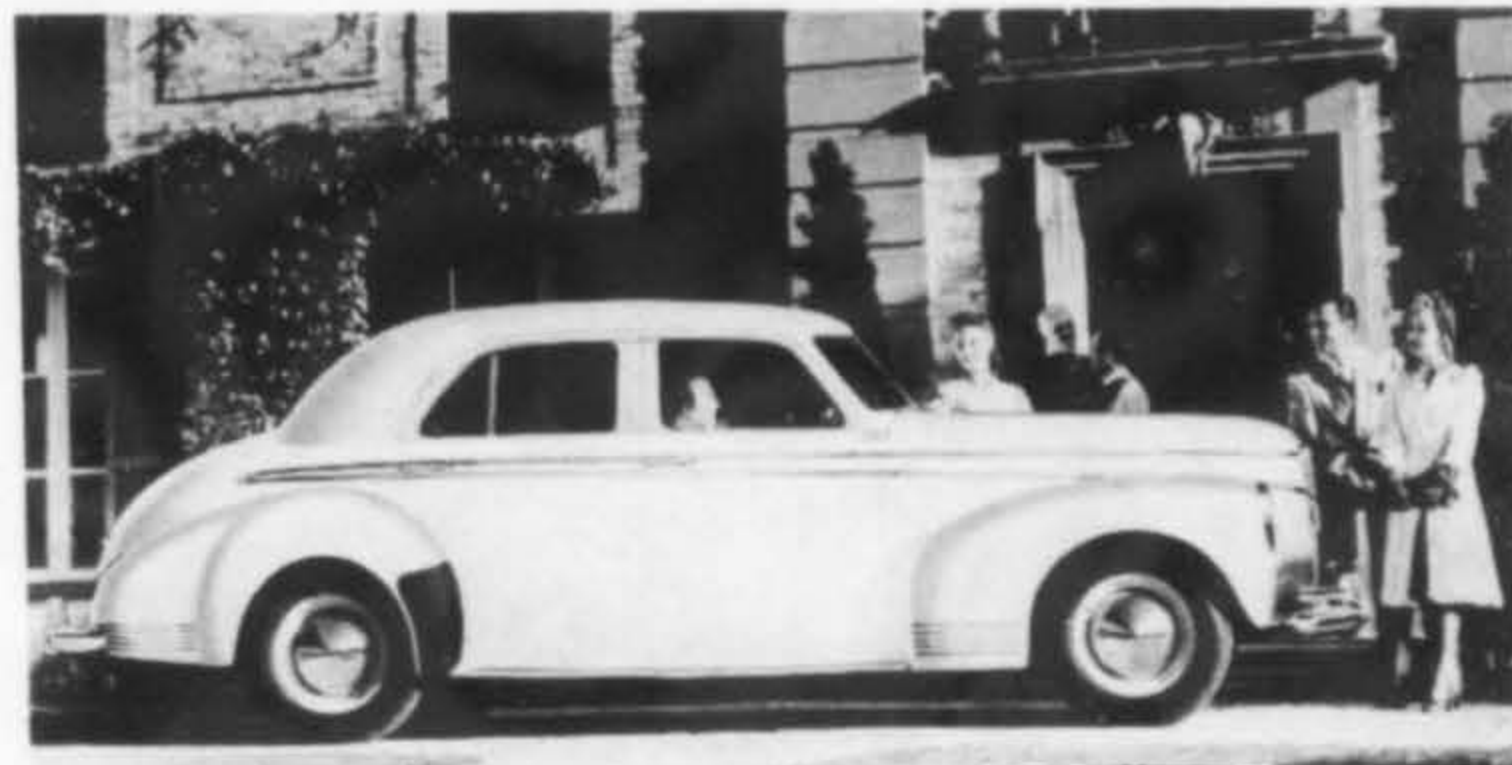
Line the bottom of a heavy pot with slices of bacon. Tie a broad tape around the meat to hold in the dressing, salt and pepper it, and lay on top of the bacon. Let fry slowly, lifting the meat and turning it over until all sides have been heated and the bacon is slightly brown. Then pour into the kettle 2 cups of hot water, sprinkle the rest of the dressing over the meat, cover closely, and simmer without boiling for 6 hours.

When the meat is tender, take it out, skim fat from liquid, add wine, and let come to a boil. Garnish the meat platter with boiled small carrots, small onions, new turnips, and new potatoes. Serve gravy in a boat.

## AMERICA'S STAND-OUT BUY

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## ART IS NOT FASHION

CONTINUED FROM PAGE 17

meates the scene is expressive of death and sorrow, and the tortured shapes and flickering highlights fit into an oval composition that is like a constricting band around the heart.

The "Juno" by Rembrandt is majesty personified — deep, rich color, the glimmer of light on gold and jewels, the heavy drag of the fur-trimmed mantle, the voluptuous solidity of the figure of the goddess — all built up into that symbol of stability, the isosceles triangle.

The "Seascape" by Van de Cappelle, with its cool grey color, its pattern of horizontals and verticals, and its balance of forms on right and left, is the essence of calmness and quiet activity.

Exercise 4: Look at the pictures and trace the underlying patterns of composition in line and shape and color, the sort of thing described above in analyzing the means of creating impressions and emotions.

Having found these things in the works of the Old Masters, you can scarcely fail to find them in the works of all the great artists regardless of period. Furthermore, you will find that the Grand Canyon of art criticism lies not between the old and the new art, but between the good and the bad.

For having dutifully performed your exercises, you now receive an honest and immediate reaction from a painting, you understand it as an expression of the life and thought of its times and as a part of the history of art, you are sensitive to its emotional content, you can analyze its technical structure. If this is not the development of taste, it is the development of observation and imagination, and they are important too. — LOUISE BALLARD.

## RADIO INTO ART

*by Irving Reis*

CONTINUED FROM PAGE 20

America. It has taken the world's store of great music out of the rarified salon and the urban concert hall and brought it to millions. By its development of new electronic instruments it has found a new spectrum of tonal color. It is encouraging composers toward a new music.

No one who is living through the present world crisis can be unaware that a new journalism has been born — that even the most modern metropolitan daily can no longer compete with the immediacy and the drama of the spoken word saying — "This is London. . ."

As my colleague Mr. Corwin points out, the poet has found a new and great province in the electric wave — and the playwright is being challenged by the exciting dimensions of a new form which asks him to create for blind men. But he has found that the blind man, unrestricted by the limitations of physical dimensions can soar into a world of brilliant imagination. He needs only the idea and the sounds which convey it, and he will create with the playwright an acceptable form.

The thousands of slim steel towers, the microphones, the generators and the electric wings which girdle the globe seven times in one second are only the material forms of transmission. They are being discovered more each day by the artist. We are still too close to this miracle to sense its fullest significance to our times.

*by Norman Corwin*

rise above the level of its script. Even the variety show, the goulash of radio's carte du jour, must be well written to succeed. We found this out in the "Pursuit of Happiness," Columbia's high-priced sustainer of 1939-40. It was sometimes as hard to write four minutes of continuity for this program as it was to write the main dramatic offering.

Any consideration of radio literature must begin with the understanding that a remote audience is necessarily blind. They must be reached through a more imaginative organ than the eye. Few will deny that no audience in the world attaches more value to the spoken word than an audience of the blind. If a radio listener at home or in his car or on the beach is moved to laugh or cry, to manifest interest or suspense, the effect has been wrought by words alone, with possibly a little help from sound or music. But there is no help at all from sets, lighting, composition, costumery, sex appeal, animals, or babies. There are no weird shadows or sliding panels to make a



horror story horrible, no pie throwing to make comedy, no rear projection, dissolves, multiple exposures.

Since in radio drama the word has no visual collaboration, it must bear the entire burden of communication and therefore assumes far more responsibility than it does in the play or the movie. It is no accident that within its relatively short career, radio has already contributed more of permanent value to American literature than motion pictures. There is no movie script which, per se, stands as an acknowledged masterpiece of writing. It is unlikely you have any individual or collected bound movie script on your library shelves (unless you are in the M.P. industry, and your producer has presented you with the gift of your script bound in morocco), but there are at least a half-dozen radio works which can stand up among the best dramatic literature of the generation.

It may be a long time before intelligent people are ready to admit that radio can be a great art medium. They will have to forget the morning serials first, but there is every reason to expect increasing returns from a new race of poets and dramatists. The men who understand the natural sovereignty of the word and are sincerely interested in the medium which can most quickly reach the greatest number of people in the greatest number of places, at the least cost.

by William Robson

to radio, and particularly to the American system of radio broadcasting, that ancient definition is, indeed, a reality today, and each of us who has the responsibility of radio broadcasting, must look well to the stewardship he has assumed. Each of us, broadcaster and listener alike, must jealously guard this mighty medium for the free expression of the free opinions of a free people!

### THE BRUTONS AND HOW THEY GREW

CONTINUED FROM PAGE 18

cement which is the basis of her terrazzos — metal spirals, stones, brass cog-wheels like delicately done flowers. Margaret has a gift for the successful combining of materials, a sensitive perception of textural relationships and the inherent demands of media.

All the Brutons share this sensitivity to the demands of material. Perhaps it stems from the time in childhood when all three little girls were passionately interested in modelling things in dough. The dough lent itself nicely to the making of dogs and cats and other entertaining creatures, and it could be painted in beautiful bright colors — but eventually the dough functioned according to its nature and all the lovely sculpture swelled up and burst. The Brutons, being practical little girls, scurried around in search of more permanent and suitable materials for their purposes.

In any successful decoration there are two collaborators — the artist and the structural necessities; and the final result is the outcome of the adjustment of decoration to function. To those whose inner necessities demand a purely personal expression, outward limitations are unpleasant and inhibiting. There are other artists to whom structural demands are the stimulus and the motif, the musical staff on which they build their compositions. These are the true decorators, the muralists and the fine designers; and surely it is safe to say that the Brutons are of this group.

The designing of the enormous colored relief for the Court of the Pacific at the Golden Gate International Exposition and the choosing of material for it was a job which provided the Brutons with a beautiful array of special problems. The finished mural measures 144 feet by 57 feet. Such an immense expanse is difficult to handle for many reasons; aside from the artistic problems of scale, subject and composition there is the question, for instance, of medium. A painted mural seemed too flat to fit the architectural surroundings. Relief in plaster or cement would have been impractically heavy, and could not have been worked on directly. The Brutons finally mounted layers of wood-fiber insulating board on four-foot sections of plywood, and out of this carved the entire relief by hand. The prodigious amount of physical work involved was repaid by results — certainly the finished relief, as well as being the largest, was also one of the most outstandingly successful mural decorations at the Fair.



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**SHAKESPEARE AND TODAY'S FRONT PAGE**

CONTINUED FROM PAGE 37

enough in the end to buy him a wooden one." Nowhere does Shakespeare tear the mask off false heroics better than in Henry IV, Part 1: "Well, 'tis no matter; honour pricks me on. Yea, but how if honour pricks me off when I come on? How then? Can honour set to a leg? No; nor an arm? No; or take away the grief of a wound? No. Honour hath no skill in surgery then? No. What is honour? A word. What is in that word Honour? What is that honour? Air. A trim reckoning! Who hath it? He that died o' Wednesday. Doth he feel it? No. Doth he hear it? No; 'tis insensible then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it, therefore I'll none of it. Honour is a mere Scutcheon: and so ends my chatechism. (Exit.)"

Shakespeare realized to the full that it is just as much the function of poetry and drama to open magic casements as to unbar the doors of the mortuary and charnel house. What is foolish in war-time is to open only one of these two. We need and are entitled to some form of escape from grim reality and many of us will find in reading Shakespeare in his lyric mood the very relief we are seeking. So us withdraw from him for a moment and hear him speak of moonlight and music, and of things which banish thoughts of carnage:

*"How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in our ears: soft stillness and the night  
Becomes the touches of sweet harmony.  
Sit, Jessica. Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb which thou beholdest  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubine;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it."*

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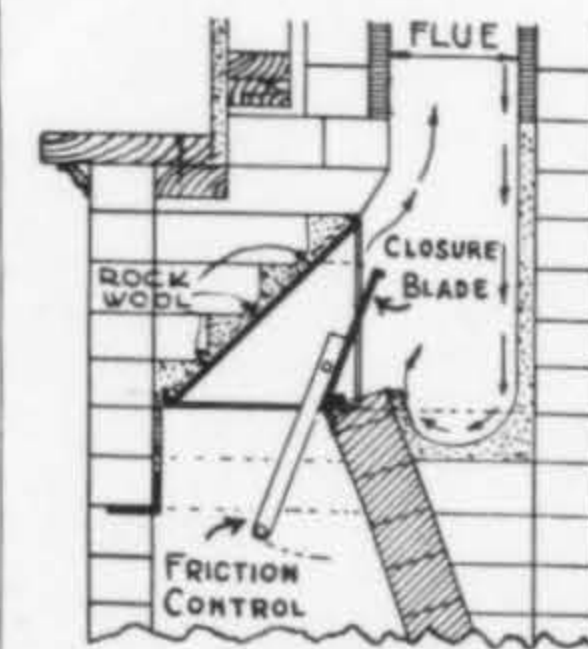
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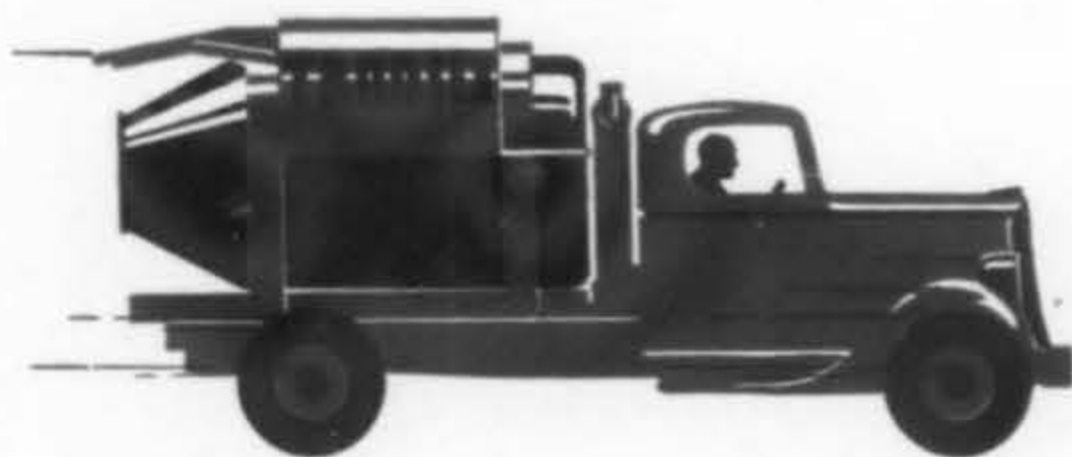


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