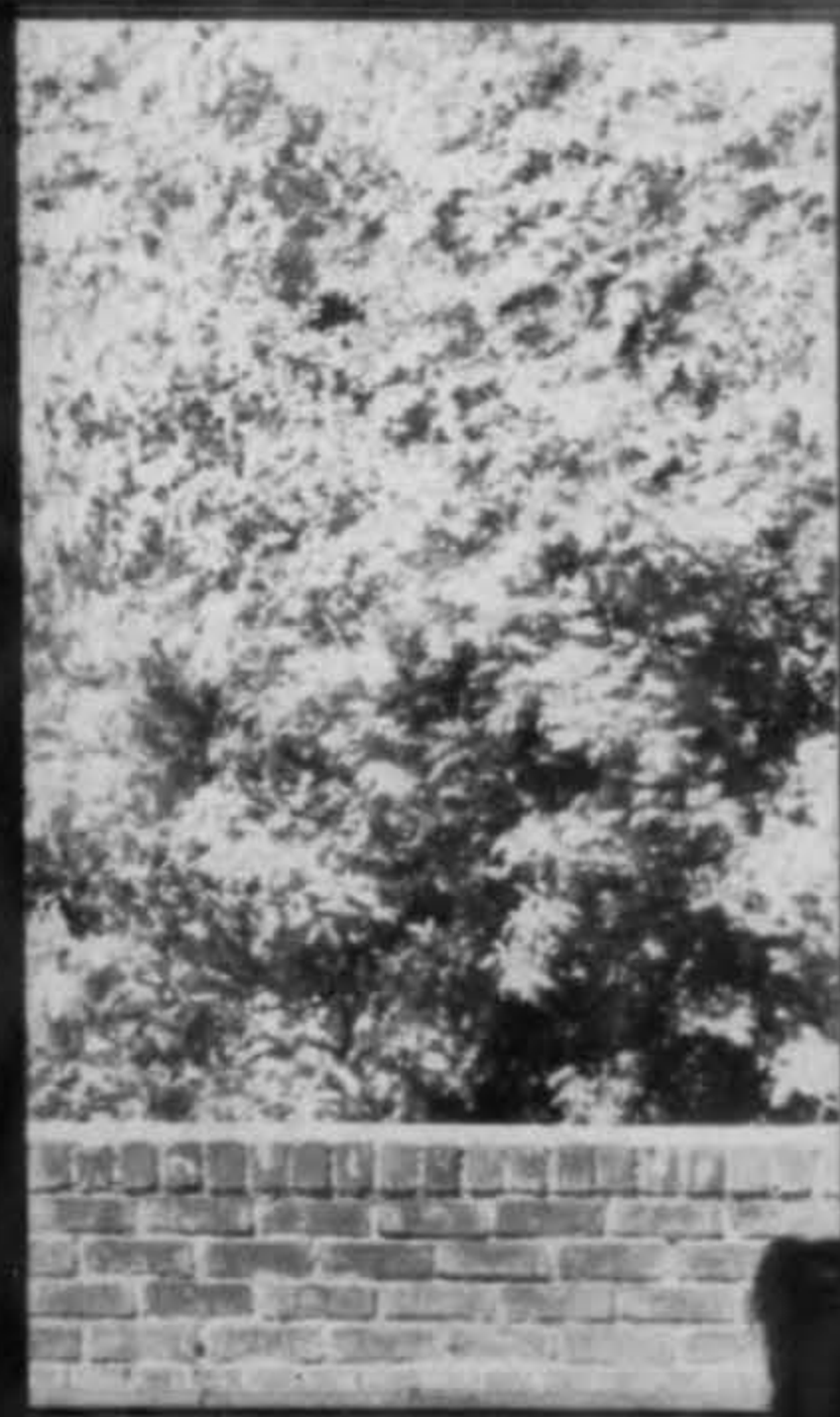


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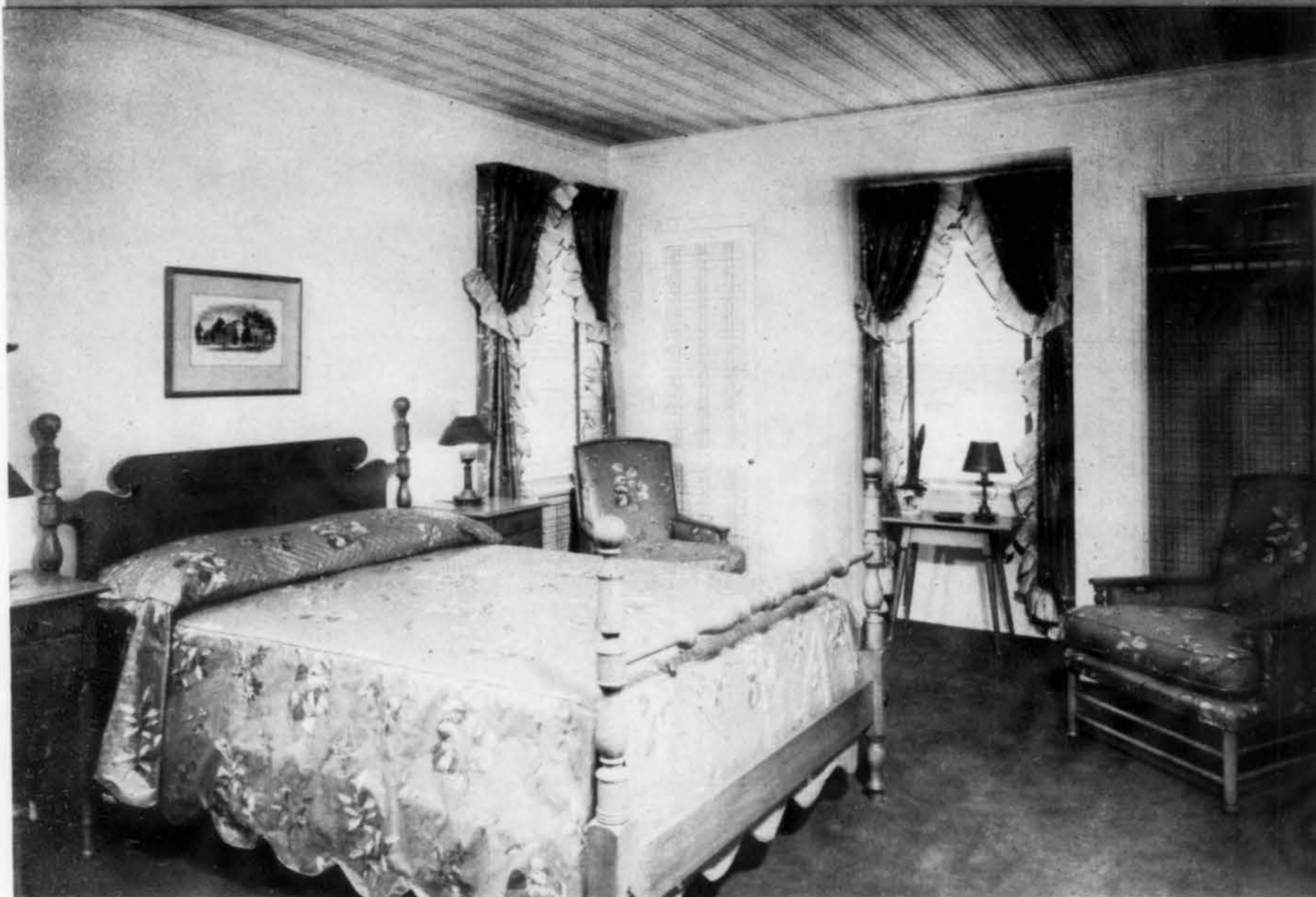
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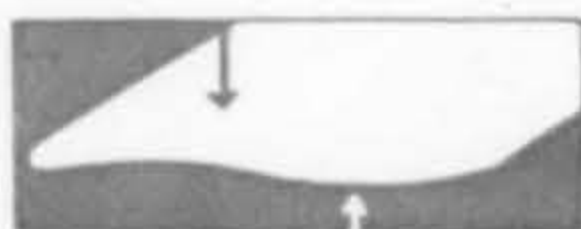
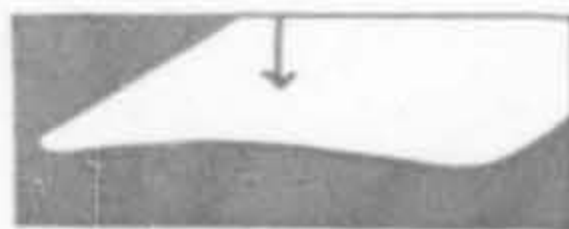
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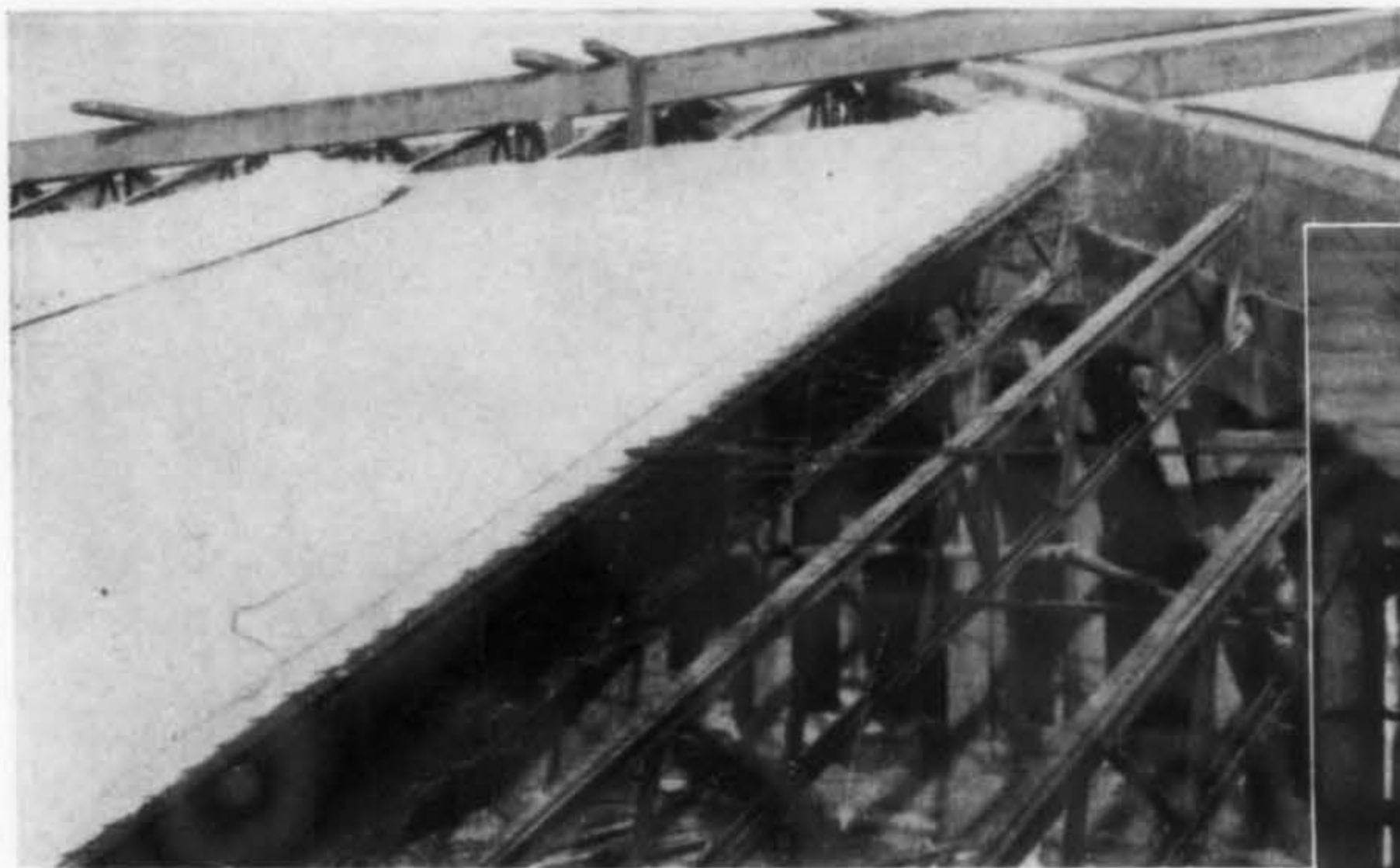
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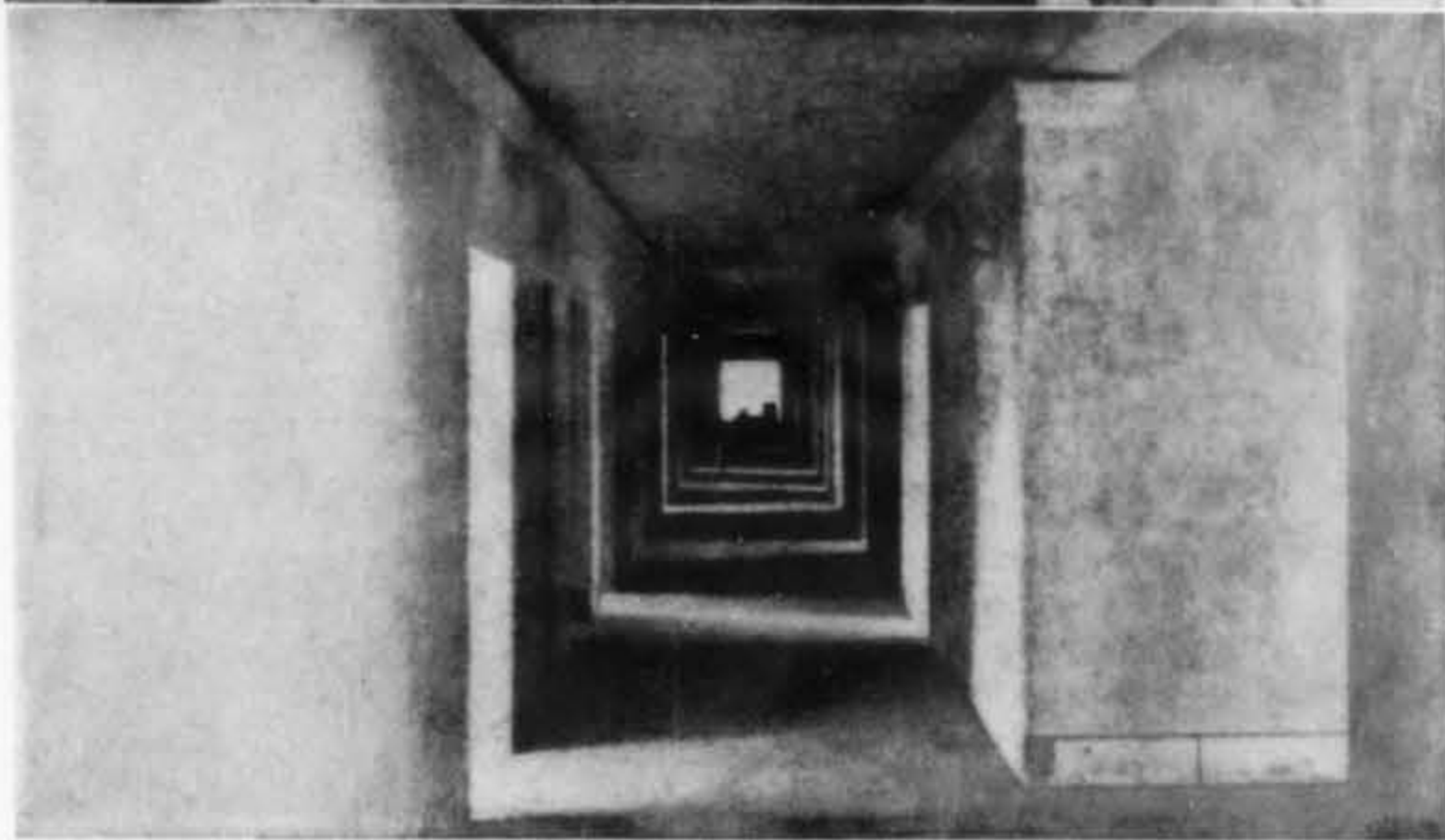


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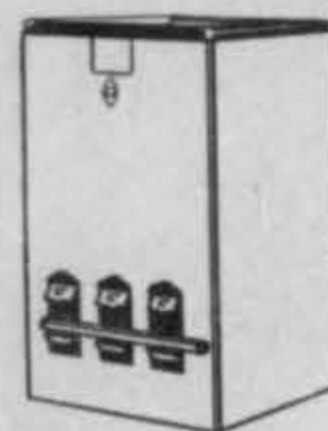
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DRAMA

A critic looks at his brothers . . . and the theater . . .

Only a mind capable of fantasy could imagine the transplantation of a local drama editor to a similar position in New York. Once there it would be just as fantastic not to imagine that same critic reviewing Minsky as zealously as Maurice Evans.

Of course, Broadwayites would revolt. But we don't, despite the fact that the situation does exist here. Although it's true the western theatergoer has about as much faith in local criteria as he has in a dictator's peace avowals, little effort is made to change things. The dubious praise continues, indiscriminately and monotonously.

No one, least of all the critics themselves, tries to defend the quality of the home-grown review. Instead, they offer the following stock excuses: Commercial theater, the advertising department, and the drama page are so closely related that one cannot afford to offend the other. Los Angeles, *i. e.*, Hollywood, as the movie center of the world, attracts and adopts many Broadway and would-be legitimate actors; every effort of this parent profession, therefore, must be encouraged. The lack of division between amateur and professional theater makes it difficult to attain any degree of consistency. Behind these verbal barricades the critics hide.

Certainly there is much validity to all three apologies. It is true, for instance, that the paid theater advertisement helps to make possible journalistic comment. But this is also true of New York. For years, George Jean Nathan has been attacking his colleagues' lack of complete integrity. Yet, although they may not have measured up to Nathan's puritanical standards, they have avoided hypocrisy.

Recently a critic on one of the metropolitan dailies was fired. Rumor had it for an unfavorable review. See, said the practical idealists, you can't say the truth and hold your job.

We examined the ex-critic's theater copy. He did try to say all the good there was to say. In fact, he even stretched a point not too infrequently. And then he omitted all the negative comment. This is a common sin; all was well. But this man had a Conscience. Or Ideals. Or maybe just an irritable liver. So every once in a while he jumped in and said, harshly, fearlessly and in a very unliterary manner, exactly what he had to say.

Truth didn't overcome him; it was inconsistency and credulity.

Because Italy is—or was—the cradle of opera, one had to be above average to sing at La Scalla; because England and tweeds are synonymous, the quality of most British woolens is unquestioned; and because Hollywood aspires to a comparable relationship with the theater, we condone, nay, encourage mediocrity and worse. Strange logic! Yet this is the situation.

Consider the final major excuse, that of lack of division in the local theater. Amateur, little theater, cooperative, semi-professional, school and professional acting groups overlap and re-overlap to make distinction all but impossible. And if it were possible, how to do it, grade them A, B, and C? Set no standard?

One local producer has this to say: I make no pretenses. My show is for the yokel trade who want vicarious off-color thrills.

Comedy or off-color plays are sufficient in themselves to seduce a paying audience. The serious play, on the other hand, almost invariably must be more than mediocre to find favor with anyone. Yet when honestly meaning to report favorably on straight drama, the reviewer, because of his previous blanket kindness to all forms of the theater, is hard pressed to convince his public of his sincerity.

Consider the present season. It has been described by more than one columnist as a boom year. And it's true that the boards are filled. Trying to explain it is a hazardous enterprise. Federal Theater tapped a new audience that lay waiting for alert producers to exploit. Later, when a local show was a smash hit, everyone was reminded of the situation. The rush was on.

Comedies and strip shows are almost always entertaining or, at least, daring enough to be attractive. This same kind of play is, by the same token, usually a box-office success.

Meanwhile the critic has lowered himself proportionately till he is only another handmaiden of the press agent.

We come from the school of thought where the critic is a man of the theater who, in effect, says: Look, readers, I know that the publicity has you dazzled and puzzled and wondering. Now, this is what I think . . . If, because of what I say, or despite it, you go to see a play and agree with me, fine. If, it happens, you agree with me often enough, I may kindle faith in my judgment and thus save you many boring evenings and afford you as many delightful ones.

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ART

LOS ANGELES

Los Angeles County Museum: Last year the California Watercolor Society sponsored an exhibit of that California specialty, the watercolor, which made Eastern critics sit up and take notice. It was a big show. The critics liked it and wanted to know how long this sort of thing had been going on. Most Eastern criticism has been favorable to our watercolors, but some of the boys made a few unpleasant comments about assembly line production, of huge wetwash pictures and overgrown papers which seem to force watercolor to do the work of oil or gouache. Best answer to this was made by the jury, which awarded most of the prizes and honorable mentions to medium-sized pictures, all different in handling and ranging in conception from the realistic to the abstract.

The list of prizewinners and honorable mentions gives one a clear idea of the variety of the show. Contrast the purchase prize picture by Standish Backus, Jr., a rather conventional description of a barn on a cliff silhouetted against the sea glare, to the surprising New Mexico landscape by Gina Knee, which took the second award of merit. Gina Knee, rather than snapshooting a dramatic moment, creates a little world out of shapes and colors discovered in New Mexico. Mary Fry, who received third mention, looks at a barnyard and finds material for a stylized design. Aaron Bohrod took the first award with his history of two old houses. Mary Blair, who has an eye for catching the slightly cockeyed aspect of every-day happenings, was given first mention for "Dance Class," an object lesson in the clever combining of a humorous subject with amusing drawing and color.

Other paintings which stand out in four rooms of excellent work are: "Birds Flying South," by Dong Kingman; "Quarry at Rockport," by Rex Brandt; a charming fantasy by Charlotte Berend, "Rainbow," which makes the usual grim interpretation of a rainstorm seem rather pompous. . . . Don't miss Bob De Witt's "Kansas," the unusual color in Marian Curtis' "Swamp," Carl Beetz' dramatic "Introduction," or James C. Wright's "Horizontal and Perpendicular," which for a portrait of gravestones is a very nice title indeed.

Around the Galleries: Almost anyone who paints with deep, dark colors and includes a moon in the upper left hand corner is labeled a poet in paint these days. Matthew Barnes is one of the few who deserves the title. Although he works only when he feels like it, he is a good poet—not one of the dash-off-a-song-before-breakfast boys, but a craftsman who works slowly with loving care. He makes few paintings. His work is simple and dignified. His paintings, which produce a deep feeling, are not pictures which describe sizes and shapes and colors or tell a story. For a subject, all Barnes needs is one house, a street, and the sky. It is hard to say what he does to the house and street and sky that makes them so important, but he does it. Once you see them, you won't forget them. There is really nothing to write about a good painting. The thing itself makes such a strong impression, so clear and complete, that about all one can do is to see it. . . . Barnes' exhibit was at the Tone Price Gallery.

Dan Lutz' exhibition at the Hatfield Galleries, advertised as a superb show, lives up to its name. Lutz enjoys life and likes to paint what he finds around him. He goes off on a summer trip and comes back with a mass of watercolors and oils, but he is no mere recorder of pleasant scenes and place names. He has the rare ability of catching the mood of a place, the feeling of a day, or a gesture which identifies the subject completely. . . . He likes to play the oboe. He plays Negro spirituals. He knows what a spiritual sounds like and what it feels like. When he paints "The Gospel Train," or "Swing Low," or "The Promised Land," one is willing to agree that he has a clear idea of what one looks like. It is a relief to see the work of a painter who is interested in telling what he thinks and feels about the life around him rather than in painting a style that will fit into the museums or in trying to transpose elaborate political or psychological theories into paint.

The Foundation of Western Art is holding another of its topnotch exhibitions which attempt to survey the Trends in California Art. This one, running until November 23, is concerned with Southern California painters. Northern Californians have their turn in March. The title of the show is somewhat misleading, however, since most of

the work chosen is in a conservative vein. Painters allied with the abstract, surrealist, or post-surrealist trends are rather obviously missing. In spite of these omissions the Foundation is continually adding fresh talent to its list of exhibitors. Jerre Murry, showing here for the first time, is represented by a small portrait head. Not satisfied with the conventional tonalities of his neighbors, Murry has constructed a solid and striking head out of planes of color. He is attempting to work out a personal idiom on stemming from Cézanne and Gauguin . . . Fred Sexton contributes a fine little girl named "Michele," which is far better than any of the portraits in his recent one-man show . . . Richard Munsell is represented by a subtle tonal study, "Lalla," his favorite model. Feeling that a painter should produce his favorite model. Feeling that a painter should produce a new subject for each exhibit, some visitors are a little annoyed by the fact that they have been encountering Lalla in most of the recent Munsell canvases. Munsell, however, has plenty of precedent for this repetition. Recall Rembrandt's many portraits of Saskia, Romney's dozens of Lady Hamiltons, or even Van Gogh's many versions of his old shoes. This preoccupation with one subject is getting results evident in more expressive drawing and better control of brushwork. . . . Other paintings which left an impression: "Donna," by Marian Curtis, whose vigorous drawing makes some of the other figure painters seem careless; "Picnic at Rockport," by Rex Brandt, who has better control of tempera than before; "Paul of Taos," by Katherine Skeele; "Migratory Worker," by Boris Deutsch; and "Midsummer," a colorful still-life by Tom Craig.

SAN FRANCISCO

From the most ancient days artists have tried to increase the quantity and consequently the distribution of their works by means of some form of mechanical reproduction. Sculptors and ceramists have made use of molds, painters of stencils, tracings and various forms of printing.

Early Chinese artists seeking a way of multiplying their paintings used carved wooden blocks for transferring colors to paper. A collection of these prints is being shown at the De Young Museum, simple and beautiful studies of flower and bird and the growth of plants. However, for some reason wood-block printing never developed, in China, into such a wide-spread popular art form as it later became in Japan; perhaps to Chinese artists it did not seem essential, after all, to make many duplicates.

Just now San Francisco artists are considerably excited by a show at the Museum of Art of prints made by the silk-screen process as adapted to the service of the fine arts by Anthony Velonis, an eastern W.P.A. artist. This process seems to contain the answers to several print-makers' prayers. It is comparatively cheap, it does not require presses, it can be handled from start to finish by the artist, and the number of colors possible per print is limited only by artistic considerations. Also it is amazingly adapted to all sorts of techniques.

Harry Gottlieb, for example, shows some beautiful landscapes, such as "Winter on the Creek," whose deep colors and rich texture quality suggest an oil sketch. Federico Castillon uses a stipple technique, carefully modelled, in a piece called "Conversation." Adolph Dehn has a print, amusing and intricate, of some nuns painting on a river-bank with trees, and in the stream a small and hairy creature, looking rather sad. It is called "The Great God Pan." Others use the screen for flat color masses and texture areas, as in Ruth Gikow's "Audience." Anthony Velonis, who started all this, has some of the most charming prints of all; characteristically he uses a fine brush or pen line, as in a small sketch of Madison Square, with a flaky scrambling effect in the color areas. Hyman Warsager has made many prints in this process in somewhat similar technique, but bolder.

With these prints are others in a method called pouchoir, done with paper stencils and gouache. There is a Picasso abstraction, "Miro's Rope Dancer," both in perfectly flat poster technique; Carlos Merida's "Three Women," flat white figures against a background made brilliant by stippling, a Fernand Leger, and others. These particular prints, although interesting in design, lose quality through being "copies" of things conceived in another medium, translations, properly speaking, rather than reproductions, of the original.

A large room full of paintings labelled "California Creates" may possibly remind irreverent gallery-goers of Romeo's line — (was it Romeo?) — "She speaks, yet she says nothing; what of that?" — and certainly the effect is of very trivial chatter. Inspection reveals a few interesting things; Marie Cruess' boldly done abstraction entitled "Old Barn"; "Claustrophobia" by Elizabeth Mills, a capably done

(Continued on page 39)



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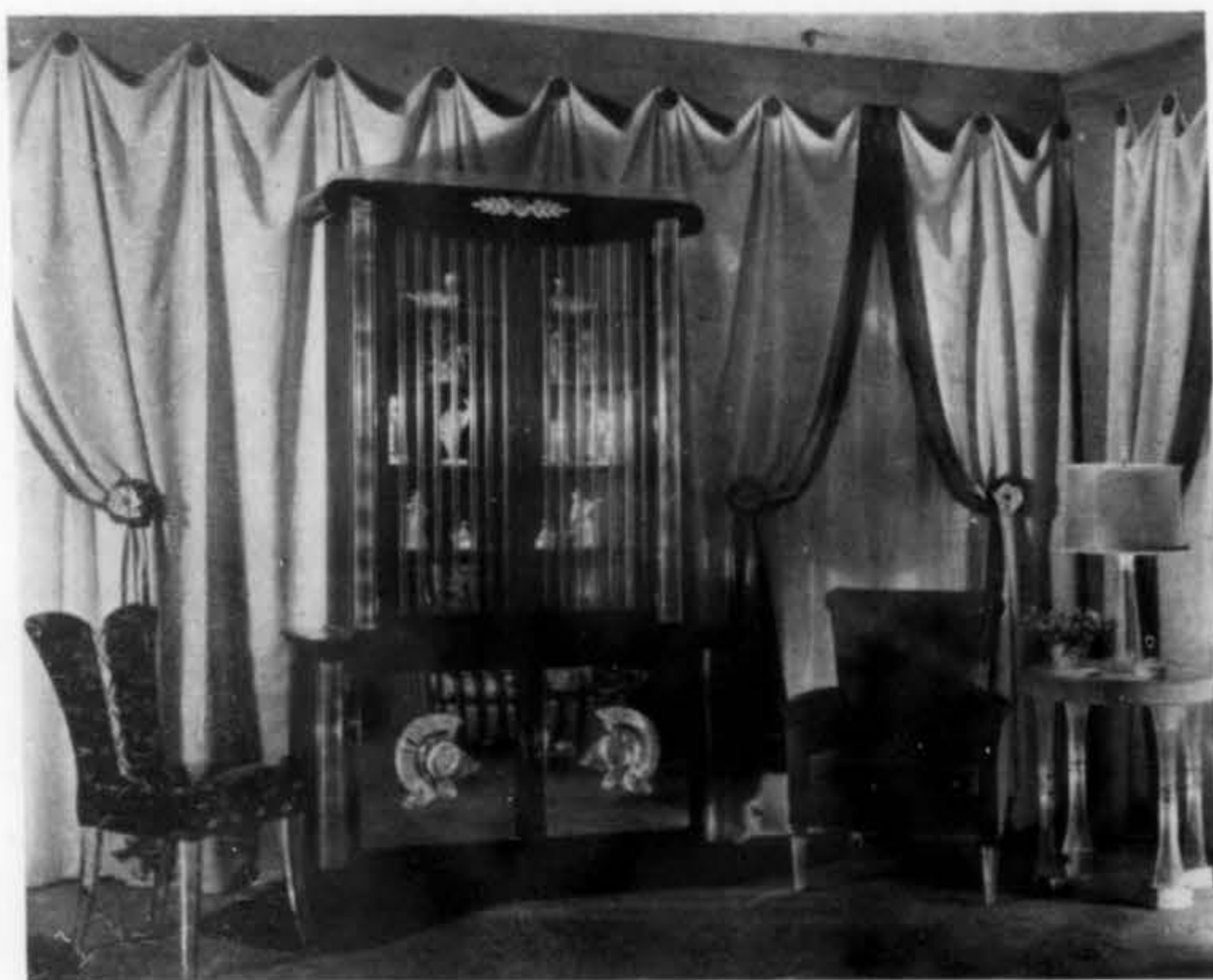
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BOOKS IN REVIEW

THE FIRE AND THE WOOD by H. M. S. Hutchinson — Farrar and Rinehart (\$2.50). Josef Zeppichmann is a young Jew trained to be a doctor but primarily interested in medical research. Minna Wersen is a tubercular Cinderella at his boarding-house. Dr. Zeppichmann is boldly experimenting on Minna when the Nazis come to political power. Scientific rube and moronic kitchen-slut have just fallen in love with each other when the great movement of German nationalism sweeps them apart. Zeppichmann is placed in a concentration camp and the partially cured Minna sets out to find her lover. There follows a grim finding, a desperate escape, an attempt made in England to cure Zeppichmann with his own medicine, and death for both him and Minna.

The love story of Josef and Minna is as forlorn a kindling as ever consumed two such warped twigs of human underbrush. His first caress is a kiss placed upon the pinprick of a hypodermic injection that may kill her. "She had been a wretched object, her face smeared and red with coughing, the sodden rag of an apron lashed to her waist with string, a big toe sprouting naked from her ancient slippers. But he seemed to see, now, the beauty lying behind that soiled facade." From revulsion for each we grow to pity both.

The Fire and the Wood presents the Nazi treatment of Jews with a distant and detached bitterness. Zeppichmann upholds his human dignity with awkward courage, partially supplied by Dahlmeyer, the orchestra conductor. Dahlmeyer has the graceful suppleness, the point and edge, of a fine Toledo blade. He first makes a windmill out of his indictment. "And then, finding our closet imperfectly equipped, I restored the paper to its original shape and put it to its proper use . . . They were very much distressed about it." Delicately he appeals to Zeppichmann's self-respect. "You see, one doesn't know how much another man cares about physical pain. Or about his outward dignity . . . But they tried it on me and it didn't work. . . I've something in my forehead, here, and here, inside my chest, that they shall never take away."

Doctor Dittmer is another character who supports truth and human dignity in the opposite camp. He hates sham, especially in the medical profession — and is outspoken about it. "You could X-ray the boiler of a steam engine and (Doctor) Vollmuth would say it was an elderly female patient with pneumoconiosis."

Mr. Hutchinson (*not the If Winter Comes* man) handles this story of emotional ups and downs with masterly skill. His dialogue is electric, his analysis of a mind at work exceedingly apt. The one great improbability seems to be the extent of change in his two central characters — but perhaps other readers approach this human problem with greater faith. Dahlmeyer and Dr. Dittmer would make the book worth reading. But the book offers much more. For instance, Erich Meisel. . .

The Southern California Chapter of the American Institute of Architects, in response to an insistent professional and public demand, has published a book entitled "Residential Architecture in Southern California." This book is a record of the trend in residential design for the past twenty years. It will serve as a permanent record of the best residential architecture of Southern California of this period. Many of the homes included have received nation-wide recognition, and the majority of the homes published have received honor awards from the Southern California Chapter.

The work has been compiled and segregated chronologically into four sections: the Mediterranean influence, the California Heritage, the Colonial Precedents, and the Contemporary Developments. Each section is preceded by a brief introduction with historical notes concerning the development of each particular style and period.

The houses illustrated are well described by captions and plans as well as exquisite photographs of the interiors, exteriors and gardens. This book makes a worth-while addition to anyone's library and should prove invaluable to those who plan to build a home.



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The fall books promise to be richer than usual. Not that 1940 can compare with the magic year 1859. *There* was a year! But 1940 is going to be memorable. Chief among its talked-of books is likely to be Ernest Hemingway's *For Whom the Bell Tolls*. With the Mediterranean coming increasingly into trans-Atlantic focus, this story of Spain takes on a deeper meaning. Within the next weeks it bids fair to be the first smash serve in the game of Have-you-read? Will it prove timelier than *The Sun Also Rises*, greater than *A Farewell to Arms*? What will Paramount do, now that it has purchased the picture rights to the book?

Charles Morgan, of *The Fountain*, no two-volumes-a-year-author, is bringing out another book, *The Voyage*. Those who felt *The Fountain* to be a lasting book remained unimpressed by *Sparkenbrooke*.

Norman Collins, very slightly known, is coming into the limelight with *Gold for My Bride* (in England, *I Shall Not Want*.) This is a story of the "Amosite" Baptists, and is declared by the author to be entirely fictitious. One always wonders about such disclaimers of factual probability. They seem to protest too much. Norman Collins tells his story with unhurrying skill, and it deals with the old ways of the human heart, whether merely imagined or projected into reality.

One book that should receive wide attention now, especially now, is *Our Future in Asia* by Robert A. Smith. It explains, interestingly and scientifically, the what and the where of the impending rough-and-tumble in the Pacific. This concerns every American vitally. Some may see fit to investigate it with thoughtful care.

COUNTRY SQUIRE IN THE WHITE HOUSE, by John T. Flynn — Doubleday, Doran and Co. (\$1.00). According to the author of this slim but live-wiry book, this is neither a campaign book, a biography of Franklin D. Roosevelt, a prescription for recovery, nor an analysis of the New Deal. It is an attempt to explain the New Deal in terms of the man who sponsored it. The Franklin D. Roosevelt whom Mr. Flynn describes is charming, handsome, likeable and inexperienced in almost everything except pleasing people. His great interest in life is a sentimental attachment to everything pertaining to boats, which leads him to solicit an appointment as assistant secretary of the Navy.

His experience in this capacity during World War I, when great sums of money were spent casually, explains, Mr. Flynn feels, his attitude towards government spending, exemplified by his statement that the manner of raising money for a seven-billion-dollar airplane program was a "minor detail." His position in society explains his attitude towards reform, that of the benevolent country squire who feels that the rich should do something for the poor. His desire to please people accounts for the otherwise inexplicable inconsistencies in his policies, adopted without much thought of consequences in order to keep opposing and even hostile interests appeased. The fact that he never had any business experience, and only superficial experience in banking and law, is the reason for his disastrous experiments with gold and silver, and his not understanding the problems of the depression, basing his program for recovery on the thesis that it was necessary to keep production down.

Mr. Flynn's conclusion is that Roosevelt's well-meaning, thoughtless, keep-everybody-happy policies, made possible by the depression psychology of the nation, have opened the way to a possible future dictatorship by striking serious blows at democracy in doing away with the anti-trust laws, and giving to the president the power to spend large sums of money without accounting to Congress. As for his great program of social reform, Mr. Flynn points out that the most important legislation was delayed by the President until he was finally driven to it, and that the efficiency of other reforms was nullified by appointing to enforce them the men against whose interest they were directed.

In the course of the book Mr. Flynn's benevolent country squire, Jane Austen style, becomes rather a Brontë wastrel son, but the metamorphosis makes interesting reading, and when you get through you may still not know what to do in November.

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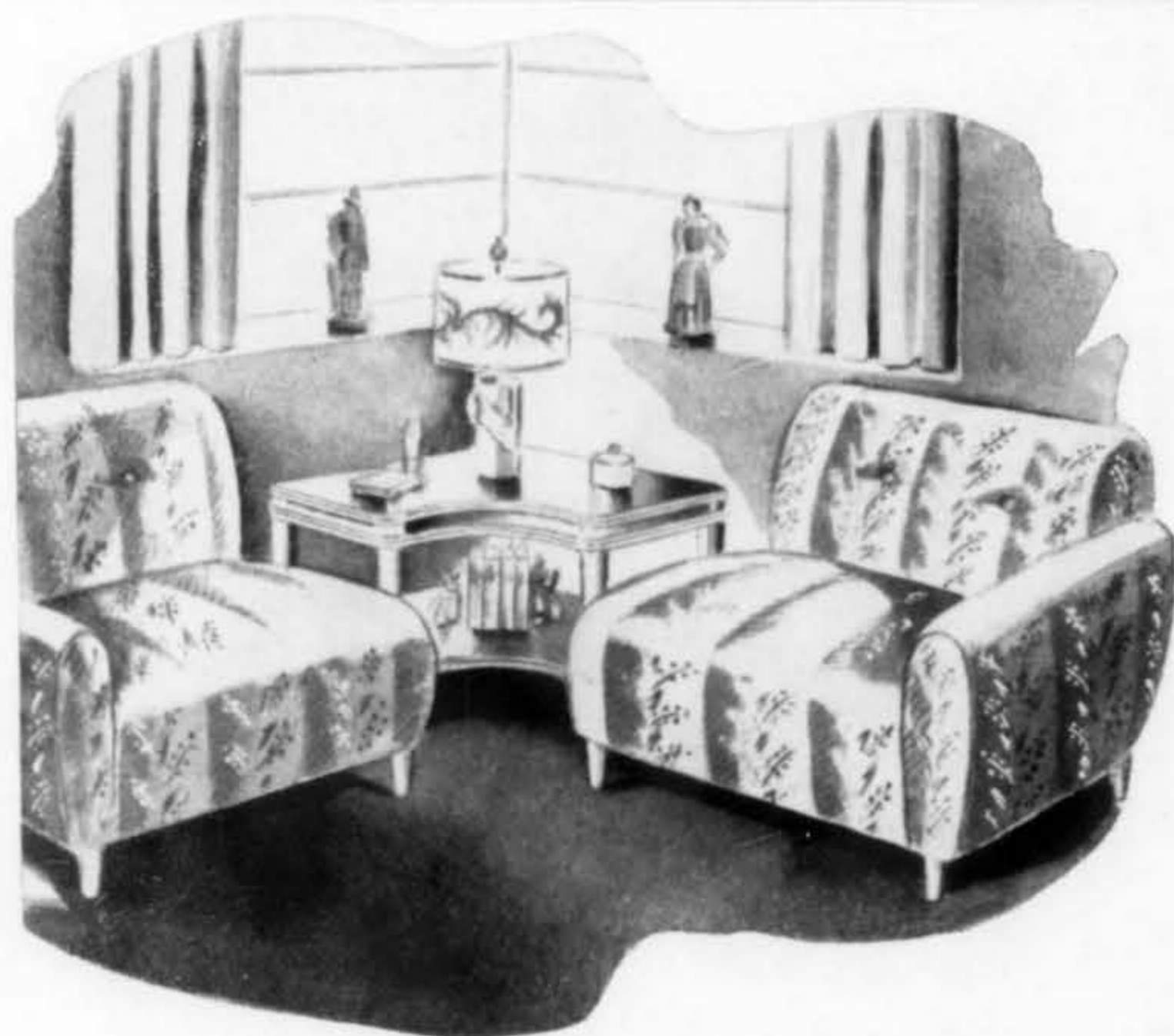
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CALIFORNIANS

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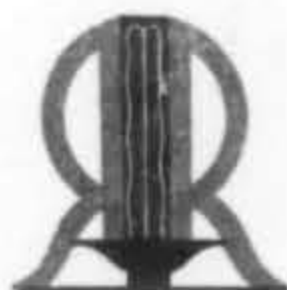
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AMONG OTHER THINGS

It is good to see the clever and enterprising **Ruth Cowan**. Her lecture guild has bagged some of the more exciting of the ladies and gentlemen in the personalities-in-the-public-eye field and will present them during the 1940-41 season. Thomas Mann, H. G. Wells, Andre Maurois, Leland Stowe, Jan Masaryk and others will take the platform and tell what they know about life and how it is being lived and how it is being destroyed and what they think about its future in this terrifying, crazy world.

The Raymond and Raymond Galleries, under the clever and intelligent management of Evelyn Bedell, will open an exhibition of arts and crafts using as its theme a pre-Columbian serpent. Architects, designers, ceramists, silversmiths, painters have all been laboring mightily as the results will be shown on the first of November.

The Dalzell Hatfield Galleries in Los Angeles have a Renoir exhibition that is more than well worth seeing. It is one of their "Small Superb Shows" presenting a great painter in a comprehensive exhibition of his landscapes, figures, portraits, and still lifes. The showing is open to the public until November 28.

An exhibition of paintings by Maurice Utrillo will be shown at the **Vigevano Galleries** from November 2 to November 25. The showing will cover the period of 1911 to 1937. Among the paintings there will be several examples of the most interesting work of the painter's "white" period (1910-1914). The greater part of the exhibition has been recently brought from Europe and none of it has been on exhibit in America.

Music by Charles E. Ives finds a ready response among Los Angeles listeners. The Ives Festival of the Evenings on the Roof, originally scheduled for four evenings, actually expanded by popular demand to fill six evenings. The songs, and the first and third violin sonatas were each heard twice, the "Concord" piano sonata four times. Several of the audience came back for second and even for third hearings.

For November, the group of musicians who present these concerts at 1735 Micheltorena Street, Los Angeles, announce two evenings. On November 11, the second evening of the 14 concert Beethoven series will feature Sumner Prindle, pianist, and Kurt Reher, violoncello and piano, opus 5, and the piano sonata, opus 7.

On November 24, an evening of music for the clarinet, featuring Kalman Poloch, first clarinet of the Los Angeles Philharmonic, will offer a Brahms' sonata, the Mozart clarinet trio, and pieces by Albar Berg, the late famous pupil of Arnold Schönberg and composer of the opera, "Wozzeck."

The University of California at Los Angeles is opening an exhibit of modern architecture on November 11, which will run through November 30. The general theme for the exhibit is the growth and development of distinctive architecture in Southern California. Appropriately, it will include related arts and also show various building materials. Emphasis will be placed on the creative aspects of architecture, and while it is not possible to give a complete and exhaustive survey, there will be a real attempt to show instructive and valuable integrated phases of the subject. An evening meeting is being arranged for November 20 at which Douglas Haskell will speak on Modern Architecture in a Democracy; Harwell Harris, on Modern Architecture in Southern California; and Richard Neutra, on How America Builds. (Continued on Page 40)

dh Superb Shows

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THE COVER

The entrance of the Paul T. Frankl house showing an interesting treatment of the dark brown tile pavement. The chairs are covered in shaggy beige material in contrast to the sleek lacquer frames. The antique Korean chest is trimmed with black wrought iron. The entrance door is enriched by carefully selected redwood burl panels.



Stuart O'Brien

California arts and architecture

NOVEMBER 1940

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Mr. and Mrs. Richard Dix Residence, Beverly Hills, California. Joe M. Estep, Architect. Fred C. Snell, Builder.



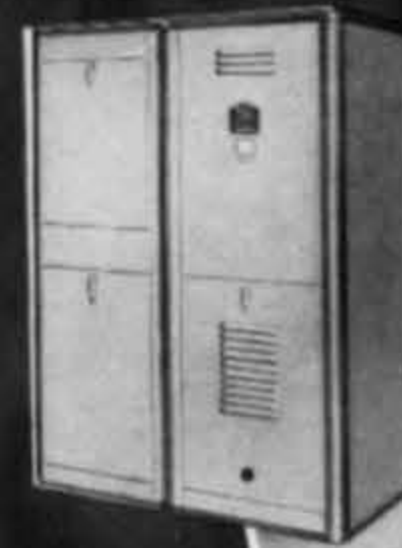
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Notes in Passing

For one entire week art "will be upon the town." Not only in Los Angeles and the principal cities of Southern California and the state but also upon every American city. The President has proclaimed the week of November 25 as National Art Week. It is the first such week to be held in America — and an excellent idea, too. Francis Henry Taylor has accepted the chairmanship for the nation in this great movement. Mr. Taylor has appointed Mrs. Rudolph Steuart Liebig as state chairman for Southern California. Dr. Grace Morley and Dorothy Liebes are members of the national committee for Northern California.

Under Mrs. Liebig will serve a very representative committee of active citizens who have individually demonstrated a profound interest in art.

The motivation behind National Art Week is two-fold. Obviously its first purpose is to focus the attention of the country upon its native art and artists. The second, and equally important purpose, is to encourage Americans to buy the work of American artists. Committees have been set up in almost every Southern California community for the purpose of activating the program.

The Los Angeles group under Mrs. Liebig includes Mrs. Edward G. Robinson, Mr. Sumner Spaulding, Mr. Ted Cook, Mrs. L. M. Maitland, Mr. George R. Martin, Mrs. Franklin Booth, Mr. Merle Armitage, and many other representative people. During the week arrangements will be made to show the work of Southern California artists in more than twenty galleries and community centers in Los Angeles, and in various exhibition rooms throughout this district. Newspapers and radio publicity will be used for the purpose of bringing people into contact with the exhibitions in both the fields of the so-called fine arts and crafts. Clubs and institutions are cooperating with the various committees and it is hoped that this initial effort will be the beginning of a carefully considered year-round activity, for the purpose of creating a sharper public interest in the creative arts. The committee earnestly solicits the cooperation of the artists and the public in making this week a great success, and there is no reason why such cooperation needs more than the asking.

Given this initial effort and the labors of a hard-working voluntary committee, it would seem that some sort of a permanent plan can be outlined by which the best work of California artists and craftsmen can be exhibited, not once, but a number of times each year. More people should buy more pictures, and the best way to get them to do it is to make it easy for them to see what their artists are doing. There are various notions, ideas and old wife's tales that have made a large portion of the general public a bit gun-shy on matters dealing with the arts. Certainly there is much to be said and much to be explained. Most of it can be done by the artists themselves if they are given an opportunity to get on the walls of fairly accessible places.

Pictorial Am



LUIS ALBERTO ACUNA: THE FIANCE RETURNS. COLOMBIA



JULIA CODESIDO: PAISATE DE AREQUIPA



JOSE SABOGAL: QUECHUA INDIANS. PERU

PAINTING in the United States has until comparatively recently looked to Europe for example and leadership. During the last ten years to twenty years it has become steadily more self-sufficient, more deeply rooted in the soil and life of this continent, more expressive of the culture of this country. Aware of its development as a school, related to those of contemporary Europe, yet distinct, as the life of this continent is distinct from that of the Old World, artists, art scholars and critics have turned curiously to other western hemisphere countries, equally new as independent nations, but with other backgrounds and sources of culture, to discover how they are solving the same problems of art development. Thus, exhibition after exhibition has explored the painting of Mexico, and more recently of the countries farther to the south. The most recent in the West is the collection of paintings representing Latin-American countries touching the Pacific which echoed the Pacific theme of the Golden Gate Exposition in its Art Building.

Approximately one hundred and sixty works were carefully chosen to review contemporary art expression in Mexico, Central and western South America. They were selected to exemplify the most important contemporary tendencies in each country represented and to express the characteristic savor of art of that country.

Mexican painting has been long familiar to Californians. The excellent selection of work by the accepted masters of the school and by the gifted younger artists made by Thomas Carr Howe, Jr., emphasized the continued vigor of painting of that country and its increasing diversity in style and expression. It served to tell once more the success story of an art that had grown strong and found sympathetic critical welcome and generous patronage as a result of discovering its own way.

The painting of the countries to the south was on the contrary almost unknown. The journey made to select it was a voyage of discovery; the material gathered in this much too-brief exploration trip was rewarding in quality and variety. As a sampling it indicated clearly the characteristics of art development in each country, and that here is a field worth exploring further and learning to know better.

Generally speaking painting of Central America and of the Pacific countries of South America shows strong European influences. This is not surprising. To an even greater degree than was ever true in the United States, artists of those countries are European-trained, and they turn to Europe, especially to France, as their center of art just as in a more general way Latin-Americans have been long accustomed to think of France as their cultural leader. All varieties of contemporary European art expression find their reflection, often with little or no local flavor, in the work of these artists, who, for the most part, compose the older established groups. Notable everywhere is the insistence on high standards in the painter's craft, often undoubtedly heritage of this sound European tradition.

Ambassadors from the South

Dr. Morley looks at our southern neighbors

and finds a rising tide of first rate art

Among the younger painters there is often a departure from the European styles in favor of a more deliberate expression of the environment, a modification inspired by life in the new hemisphere of the West. Thus in Central America, Jose Mejiá Vides, Salarrué, Ana Julia Alvarez of El Salvador seek in their diverse styles a decorative expression enriched by the Indian civilizations of pre-Colombian times and by native life today, while Manuel de la Cruz and his fellows of Costa Rica paint life as they know it there, tinged often with a decorative style in which the brilliant light and lush vegetation of the tropics have a special function.

In Colombia, likewise, the older established painters are predominantly European in training and viewpoint, in this case as strongly influenced by the contemporary Spanish school as by the French. The younger painters in general strive for an expression native to their own country — some like Trujillo Magnenat and Gomez Jaramillo achieving a very personal, almost expressionistic or surrealist manner, others like Alberto Acuña and Alicia Cajiao finding subject matter and a style to express it in the popular native life of the country.

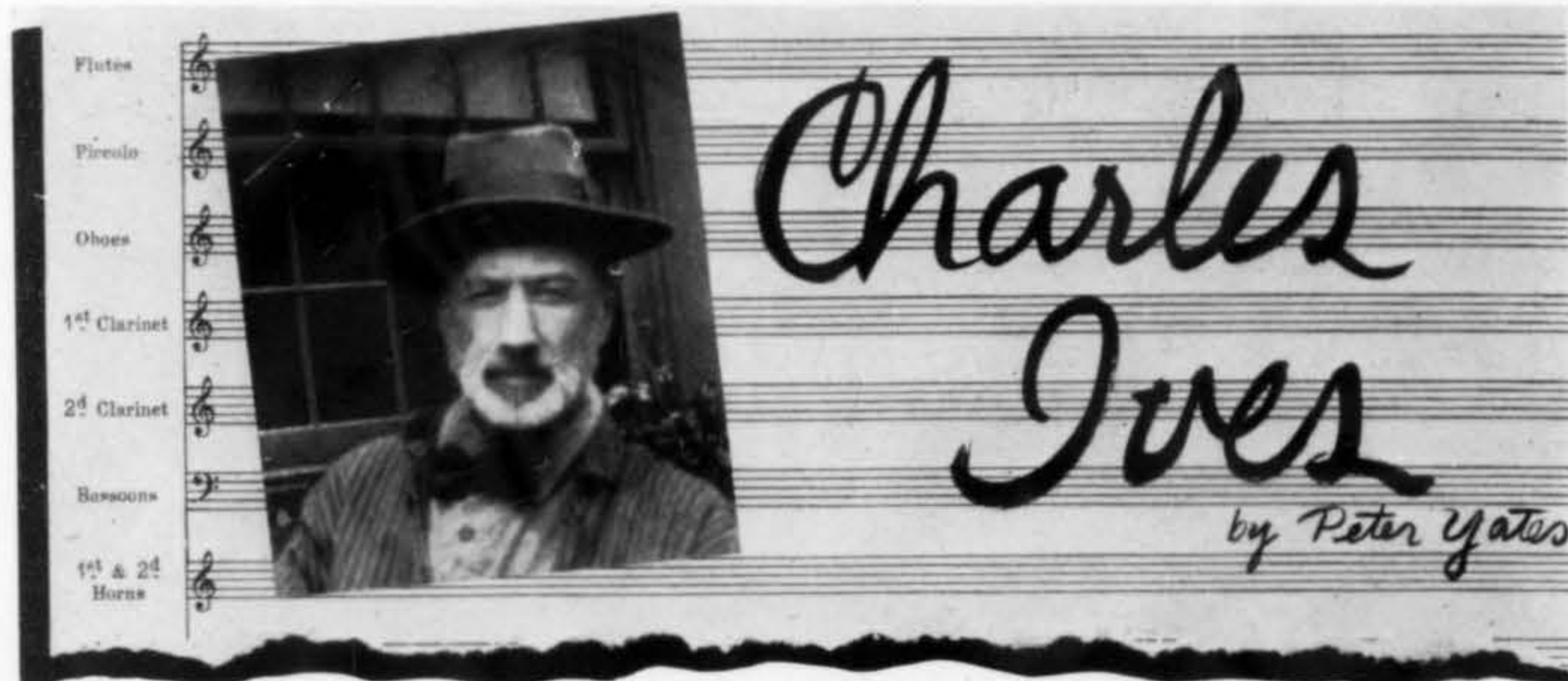
Ecuador has less clearly defined the opposition of the two points of view. Painters, solidly trained in the European methods and traditionally European in approach, have turned to native subject matter and rendered it sensitively, if objectively. Thus Sergio Guarderas records the landscapes and street scenes of Quito, and Pedro Leon the countryside and life of the Indians in well painted canvases international in style. Diogenes Paredes, is more closely identified with the life of the people and finds a suitable and personal style. Tejada has as expressionistic and decorative a style as Benton. Ecuador benefits also by immigré artists, like Olga Anholtzer Fisch and Jan Schreuder who came with the skill of European schools to fix on canvas the irresistibly exotic scenes of Andean life.

At opposite poles, stylistically speaking, yet equally profoundly and sincerely reflecting conditions of life and conceptions of culture, are Chile and Peru. In Chile, the population is European. The ancient heritage of Inca and pre-Inca civilizations penetrated only into northern Chile, and neither it nor the few and backward Indian groups living in Chile today have made any appreciable contribution toward the country's culture. Chilean painting is entirely European in tradition and viewpoint, showing clearly the influence of Paris. Standards are high and talent plentiful. Subject matter is frequently the poplar and eucalyptus-clad hills so like California, or such studies of nudes and flowers and portraits as form the international material of art everywhere. Camilo Mori recalls the personal symbolic vision of the surrealists, Hector Banderas carries on the extension of Impressionism that interested Renoir. Augustin Abarco, Hector Caceres, Roberto Humeres, Ines Puyo, Jorge Caballero, and a dozen more have all found a personal and sensitive style within the French tradition to give adequate expression to their thought. (Continued on page 42)

by Dr. Grace L. McCann Morley

MASQUERADE: LUIS ALBERTO ACUNA





CHARLES IVES is one year younger than Arnold Schönberg. But the major part of Ives' career was already ended at a time when Schönberg was only beginning to develop the style which was to make him world famous. The Concord Sonata, which in one performance has made Ives nationally-known, was composed in 1912, the year when Schönberg was writing *Pierrot Lunaire*. Yet while *Pierrot Lunaire* was first performed in Berlin in 1913, within a year after it was written, the first major performance of a work by Ives was given in New York in 1928, and the Concord Sonata was not performed there until ten years later.

To understand this delay in the recognition of a composer whose piano sonata Lawrence Gilman called the greatest piece of music composed by an American, one need only examine the musical environment in which each man worked. Schönberg lived in a center of musical activity: sympathy might be lacking, but he could usually hear his music performed soon after he had written it. Ives composed in a provincial backwater — as far as music was concerned — which could not conceivably have any use for him or for his art. The chief interest of New York City during the early 1900's was in making money. Ives, not to be outdone by his environment, not only composed great music in defiance of his environment but made money too. Pioneering in insurance management, he established a management company, Ives & Myrick, which is still among the most successful in the country.

Music helped business, Ives claimed, and business also helped music. He learned the accent, the tonal idiom of his native country; he discovered the musical potentiality underlying popular song; he learned to hear hymns, the indigenous ragtime, as the voices of a new continental experience. Folk music as such had no distinctive meaning for him. He did not look for the primitive, the exotic, the quaint. Unlike other American composers of his time and foreign visitors, he avoided the deep South and the pseudo-Indian. His tunes were and still are native to his own neighborhood, to the local churches, the local dancehalls, the city streets, the country evenings. No dry-rot of the imagination patterned the deep tonal richness of his hearing which had to come out in clashing and elaborate harmonies, in a multi-rhythmed polyphony. These rhythmic ranges, alternating poetry and prose paragraphs, have yet to be duplicated by other composers who will study Ives as poets study Whitman. But the secret of Ives' art is not simply its method. Through him New England and New York become vocal as communities: he knew that the basic things about people don't change like their storefronts; and those basic things he wanted to glorify and help perpetuate.

In order to accomplish so much — and it must be remembered that the bulk of his music is still practically untouched — Ives strictly divided his days between business and music. Some time after 1920 the illness began which in 1930 forced him to retire from business. Since that time he has written no more music. But those who have corresponded with him in recent years, through his wife, Harmony Ives, have touched the still vital mind, unquenched by more than ten years of serious illness.

The most accessible works of Ives, and in some ways the easiest to

estimate, are his songs, most of which have been published. The texts of these songs vary from entire poems to prose scraps; their subjects reveal the extraordinary breadth of the composer's interests. Some of them seem fated to be worn out as encores (*Two Little Flowers*, *Anne Street*); others will join the treasury of perfect art-songs (*Evening*, *September*); others will remain always the difficult interest of the chamber musician. One song, the setting of Vachel Lindsay's "*General William Booth Enters Heaven*," will never wear out. Some day America's trained voices will be told of it and dare to sing it: no one who has heard an audience respond when an artist like Radiana Pazmor sings it can doubt the result. This is our own music, and when we find it out we will insist on hearing more and more of it.

The Concord Sonata, performances of which have at last brought Ives national recognition, is a very large, a very complicated, a very great masterpiece. Unfortunately it is published only in a private edition, though a new edition for general issue has been promised. Audiences which heard this sonata played by Frances Mullen during the recent Ives Festival of the Evenings on the Roof in Los Angeles received it with great enthusiasm. In the sense understood by Beethoven the material of this sonata is formal, abstract, and absolute. But as Beethoven said, "I have always a picture in mind when I compose and work up to it," so Ives when he composed this sonata had in mind four distinct aspects of the spirit of Concord Village in New Hampshire, during the transcendental period, the years 1840-1860.

The first movement, *Emerson*, is the most abstract. Whether or not it makes a hearer think of the personality or writings or philosophy of Emerson is of no importance. To accompany this sonata Ives has also written an essay on Emerson, which leaves no doubt that Ives well knows his subject — so well, indeed, that he clearly understands the difference between what can be said in music and what must necessarily be said in words.

The second movement may be described as a fantasy on American life seen through the *Wonderbook* vision of Nathaniel Hawthorne, in the style of a huge scherzo. The simple third movement gives a picture of Concord Village itself through the ears of the Alcott household. This movement has all the directness and fervor of a national anthem — without the call to bloodshed. The fourth movement, which Frederick Delius might have envied, suggests the meditation of Thoreau on an autumn day of Indian summer at Walden. This movement is marked to be played in a lower dynamic ratio — the forte about equal to the mezzo-piano of the preceding movements. And so the huge work ends in quietness.

The humblest composer, Ives writes, will not find true humility in aiming low — he must never be timid or afraid of expressing what he feels is above his power to express, any more than he should be afraid of breaking away, when necessary, from easy first sounds. . . . Not Americanism, not innovation — the determination to find out the musical idiom of his own life has made Charles Ives' music a recognizable language, a continental reality, like the skyscape of its buildings and the windsound of its trees.



Lloyd Wright looks at the work of a creator of modern textiles

MARIA STEINHOF'S fabrics, like the riches in all Ali Baba's cave, are intricate with patterns of gold and silver. They also present a fascinating array of colors and patterns in voluptuous silks and soft woven fabrics that caress the hand that touches them. Her patterns have been embodied in tapestries, drapes, gowns, shoes, purses, hats, in seemingly endless variety.

Maria Steinhof is reticent, but her work speaks for her. It reveals a sensitive artist with full knowledge of her craft and its materials, both old and new.

Of Polish origin and background, she has lived and worked in Paris, Brazil, the Argentine, and for ten years in the United States. From this richness of experience comes her rare ability to handle color and pattern. In addition to thorough adeptness in dealing with conventional wools, linens and cottons, she has mastered the use of modern synthetic materials. She has even used raffia, metal threads, yarns made of leather mixed with wool, linen, or cotton. Her urge for experimentation with new materials has brought about fascinating combinations.

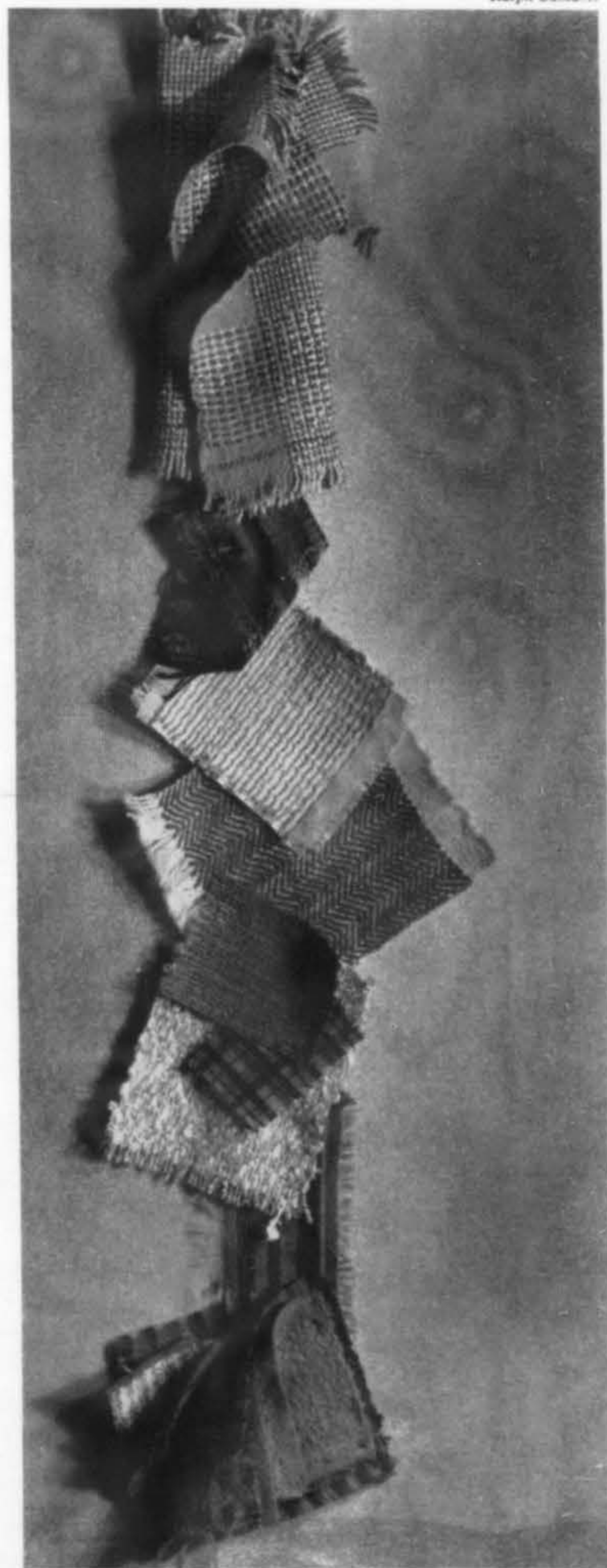
Beautiful fabrics are usually soiled by the rough fingerings of description. The mind can but dimly recreate rich weavings in ivory white, light gray laces interwoven with silver, fantastic ornamentations for dress trimmings and boleros, pearls interwoven with silver and silk, doilies of metal yarns and buff-colored raffia. Our weaver-artist has made hat materials in combinations of colored straw and linens, silk cords mixed with wool and metal for handbags. These are but a few of Maria Steinhof's capriccios.

One fabric in particular seized and held the writer's eye. It was woven of fine silk chenille thread, silk yarn and chamois leather yarn, and designed for evening dresses. The chenille thread radiated the deep light of rubies, balanced by a groundwork of colored chamois leather, silk and metal accents. The ensemble is one of noteworthy distinction.

Another remarkable weaving consisted of Chinese ribbons, their ancient glitter embedded in soft, deep blue or purple yarn. Many other stimulating patterns might be mentioned, both for material texture and weave.

Too long has fabric design seemed complete and therefore sterile. Maria Steinhof's work widens a seemingly static field and stimulates the ancient and honorable art of weaving. Fortunate are they whose lives are enriched by possession of her handiwork.

Ralph Samuels



a Pre-



Schaeffer

Columbian

W

A HILLSIDE HOUSE DESIGNED ON A CIRCULAR THEME BY PAUL LASZLO



WOOD CUT BY PAUL LANDACRE



HENDRIK VA



An ancient serpent from the collection of Mr. and Mrs. Walter C. Arensberg is used as a point of departure by a group of creative artists

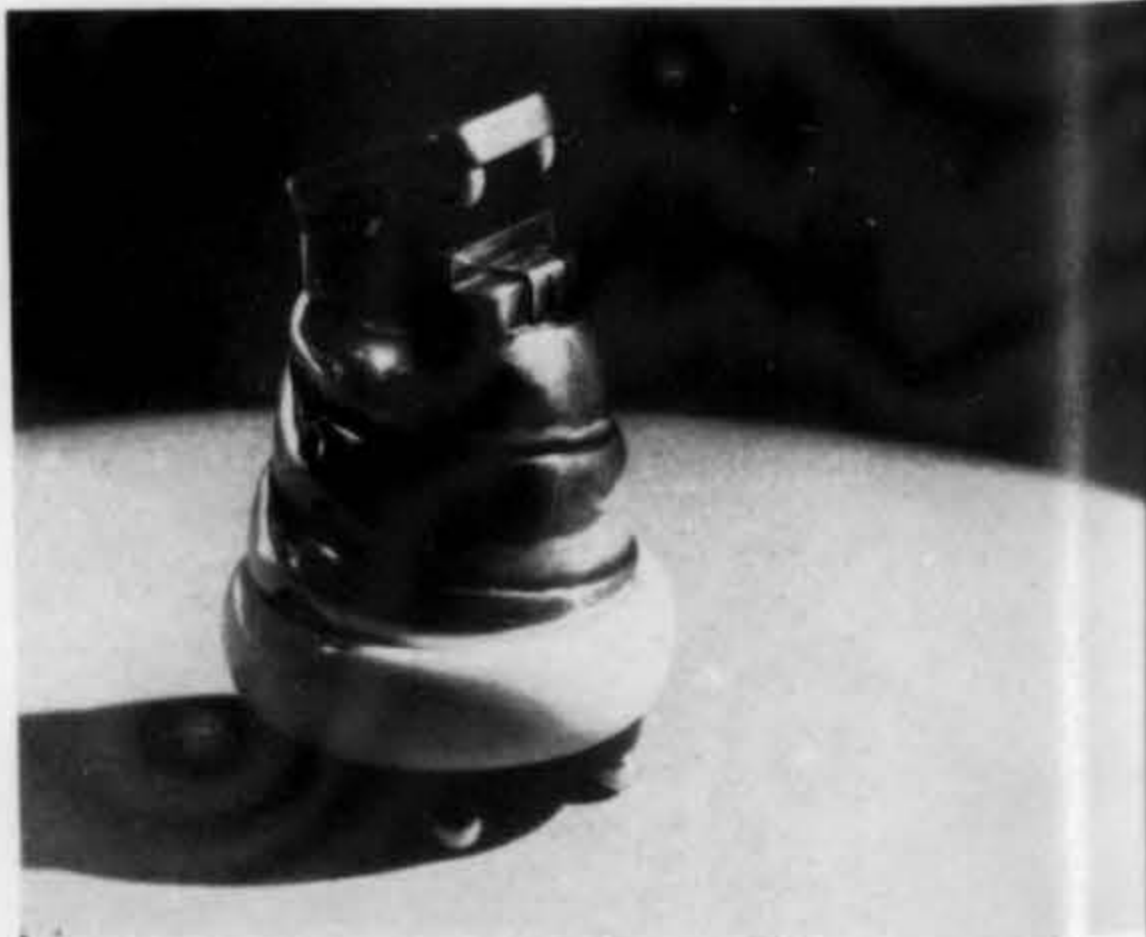
GLEN LUKENS DESIGNS A BOWL IN A PRIMITIVE PLASTIC STYLE



AZTEC WARRIOR BY EDWARD BIBERMAN



A SILVER AND IVORY CIGARETTE LIGHTER DESIGNED BY PAVAL



HOUSE SUGG



Photographs by Ralph Samuels, courtesy of Raymond and Raymond Galleries

motif ...



A SILVER SERPENT RING BY WARREN CARTER

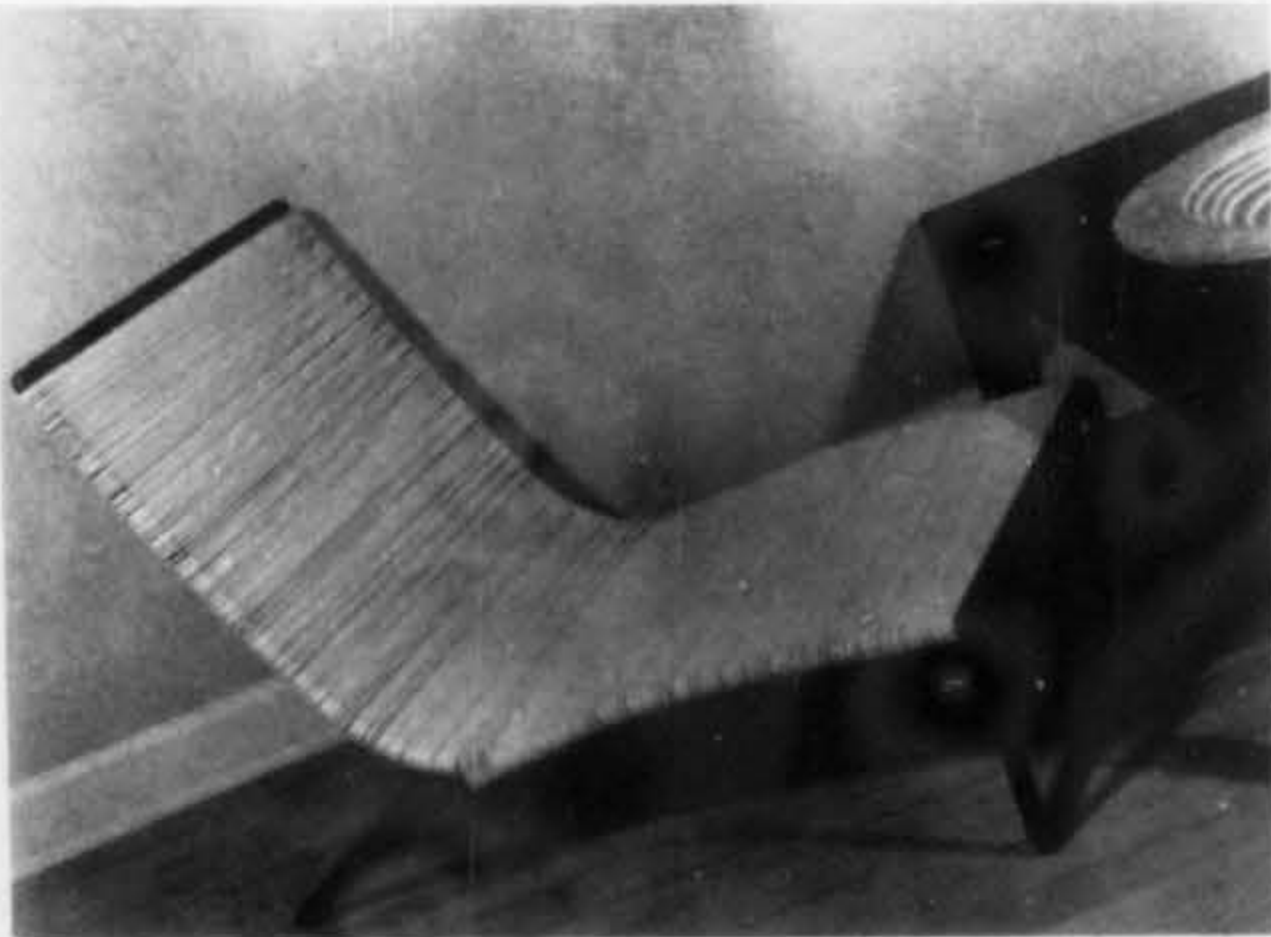
WE HAVE chosen the snake for its wisdom of line, form and motion, to inspire the artists in the creation of works of art, whose values are expressed both in useful articles of our daily life as well as in painting and sculpture. We hope that the snake will lure the public as he did the first couple in the perfect garden, and bring to them an insight and recognition of the need of self-expression. We hope that this unified motive will act as an introduction to many people to the fine arts that sing a high note in the pleasure of living.

To begin with, we found the snake in the collection of Mr. and Mrs. Walter C. Arensberg and they were kind and generous in entering in our conspiracy. The snake is Pre-Columbian Indian and is strong and noble in conception. It was carved from the stone of our continent, created by one of our first great artists and therefore in all ways a fit symbol to use in the undertaking of a design around our present lives.

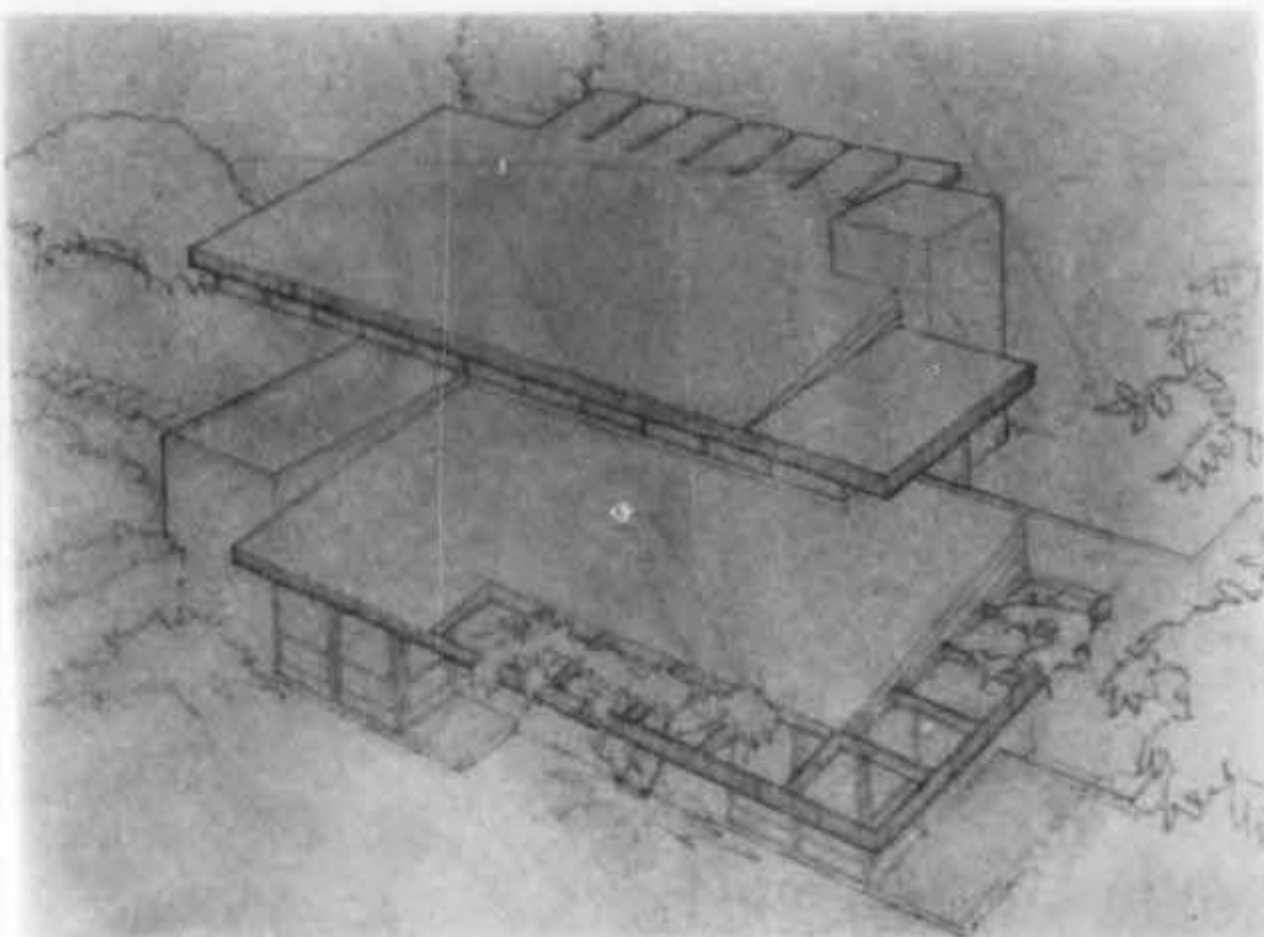
Some of the artists have followed the idea of the pure snake forms, either in motion or coiled like the Tower of Babel. Still others have turned to its origin and present Indian motives, both old and interpretations (Continued on page 39)

by Evelyn Bedell

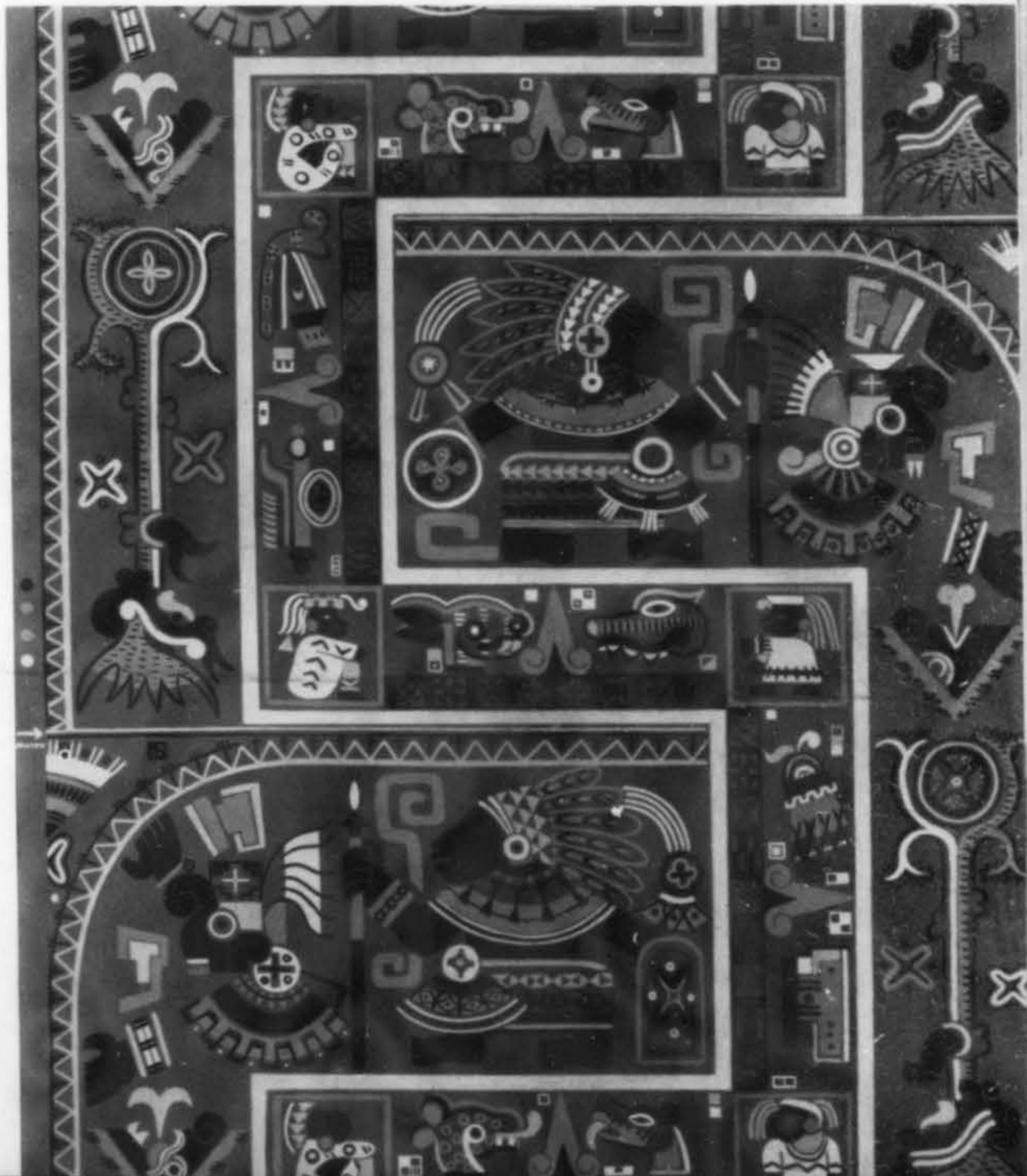
HENDRIK VAN KEPPEL UPHOLSTERS A METAL CHAIR WITH CORD



HOUSE SUGGESTIVE OF THE COILED SERPENT BY GREGORY AIN



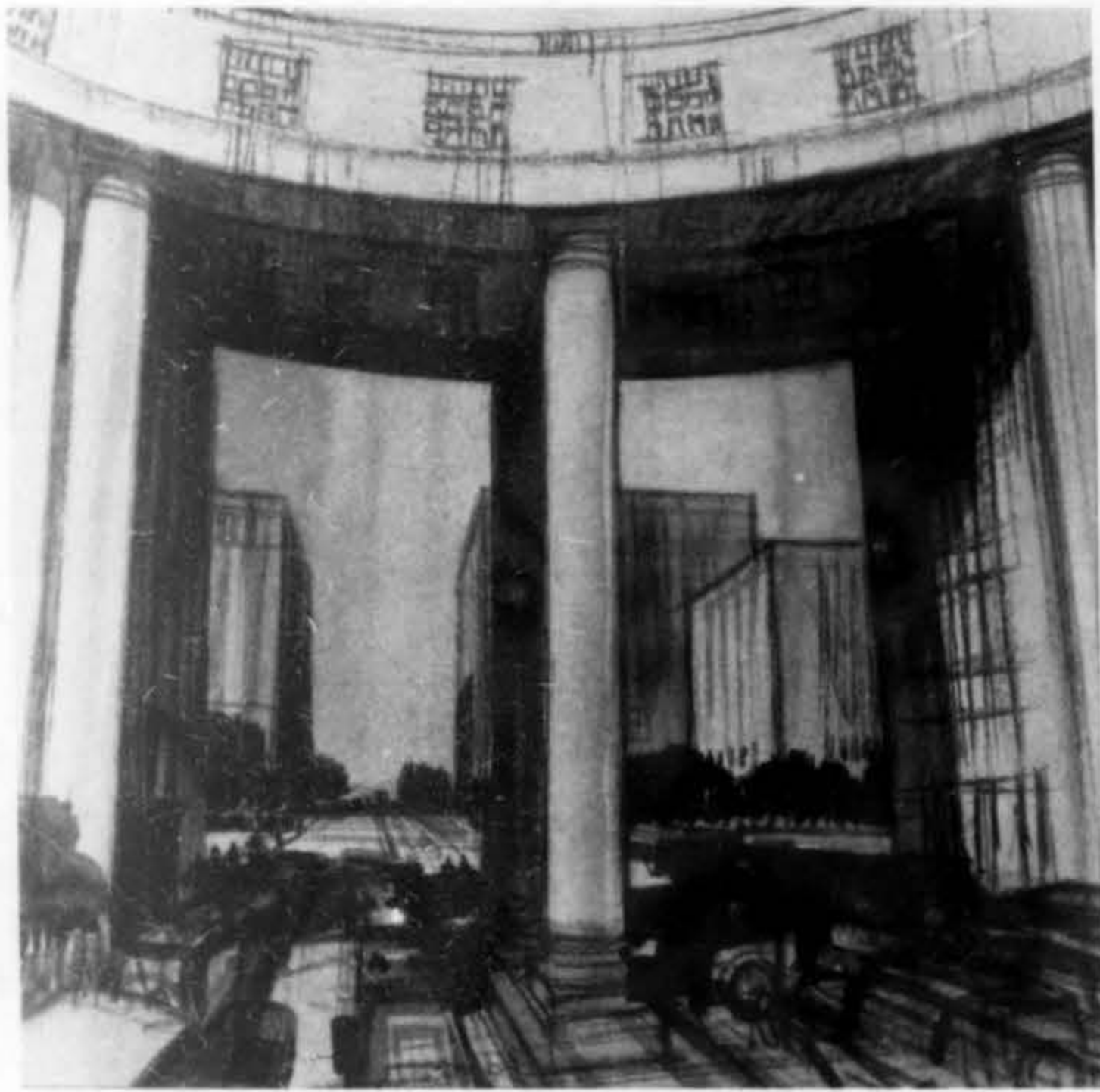
A FABRIC DEVELOPED FROM MAYAN MOTIVES DESIGNED BY BERNYCE POLIFKA



An airplane view of the Administrative Center. In the immediate foreground one sees Olvera Street, the old Plaza, and the Mission Church. Beyond is the proposed County Building with its large elliptical court. Spring Street passes through the chart on the north-south axis



VIEW THROUGH THE FORECOURT OF THE COUNTY BUILDING



A MODERN CITY

The new Administrative Center

SEVEN architects of the Southern California Chapter of the American Institute of Architects have attacked the enormous problem of redesigning and reorienting the working center of a great city. The general area is bounded by First Street, Sunset Boulevard, Los Angeles Street, and Grand Avenue. Already standing is the present City Hall, the Hall of Justice, the Federal Building, the State Building, and the great new Union Station.

Being faced with the necessity of having to utilize what was already at hand, the problem was to organize all future developments in terms of existing buildings, and to re-plan and reorganize toward a unified whole. Beginning with the Union Station, the new axis was produced to the west which preserved Olvera Street, an old circular plaza, and restored the famous Mission Church to an appropriate setting. An attempt has been made to point up these romantic memories of early Los Angeles without interfering in any way with the needs of a great, progressive civic center.

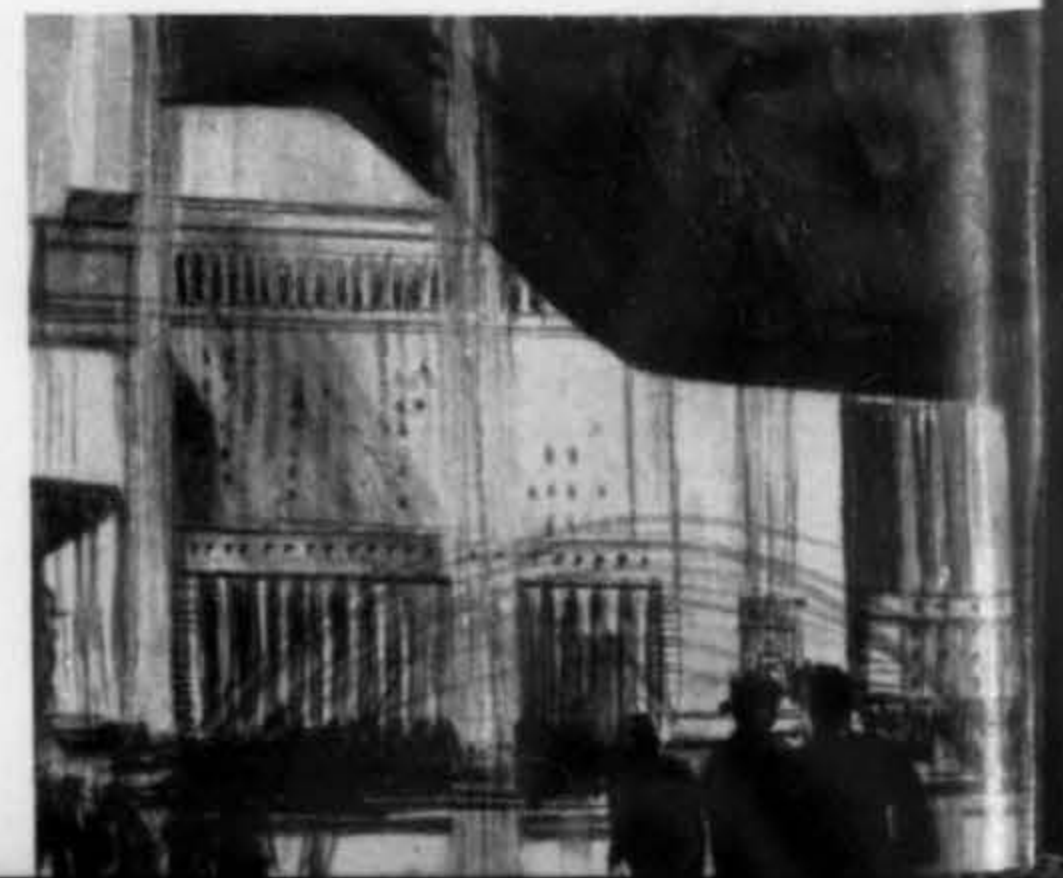
WESTERLY VIEW OF THE WATER AND POWER BUILDING



PYLON AT THE TUNNEL ENTRANCE OF BROADWAY



VIEW OF THE COUNTY BUILDING FROM THE OLD MISSION



ACROSS ELLIP

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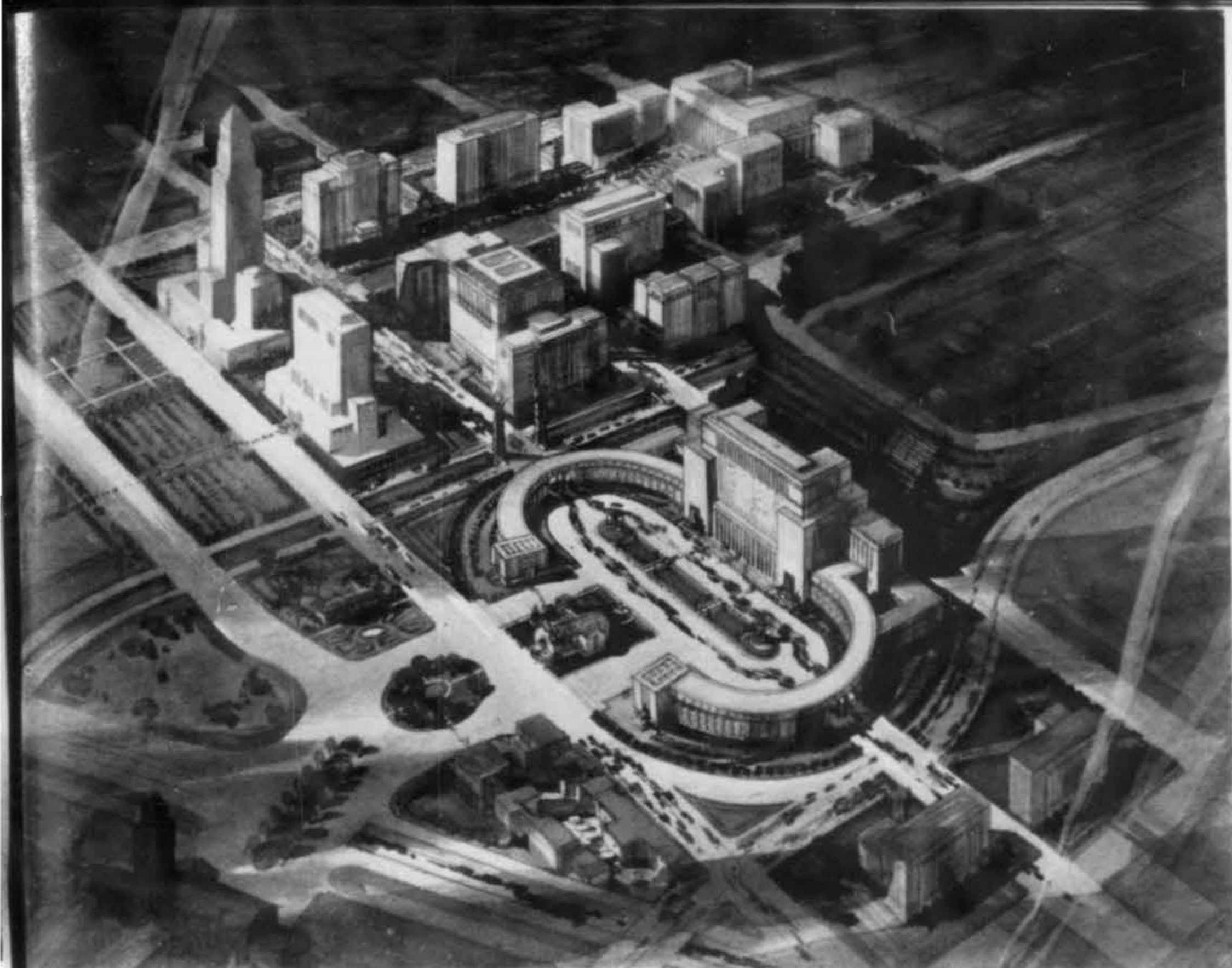
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The new Federal Building shown during construction. It is immediately north of the City Hall and opposite the Hall of Justice. Because of the severity of the building and the flatness of its facade, it is especially adaptable to a miniature plaza which is connected with the Mall

PLANS ITS FUTURE

for Los Angeles, California

The modern Mall is terminated at one end by the City Hall and at the other by the proposed building for the Bureau of Water and Power. The State and other city buildings are built along this Mall.

Leaving the Union Station, which is designed in the informal spirit of early California, one faces the old Plaza. To the north is Olvera Street. To the south the old Pico House, the Merced Theater, and the Baker block. To the west the old Plaza Church is surrounded by a garden and back of it at the base of Fort Moore Hill is the new County Building. To the south one would pass through a small plaza and on to the great Mall.

It has been decided that the tower of the City Hall shall be the dominant feature of the Center. The next largest building in the group will be that of the Bureau of Power and Light. This is to be kept low and horizontal.

The general plan avoids the usual depressing and ponderous effect of sheer mass and allows for ease of movement and innumerable opportunities for bridges, gardens, and fountains.

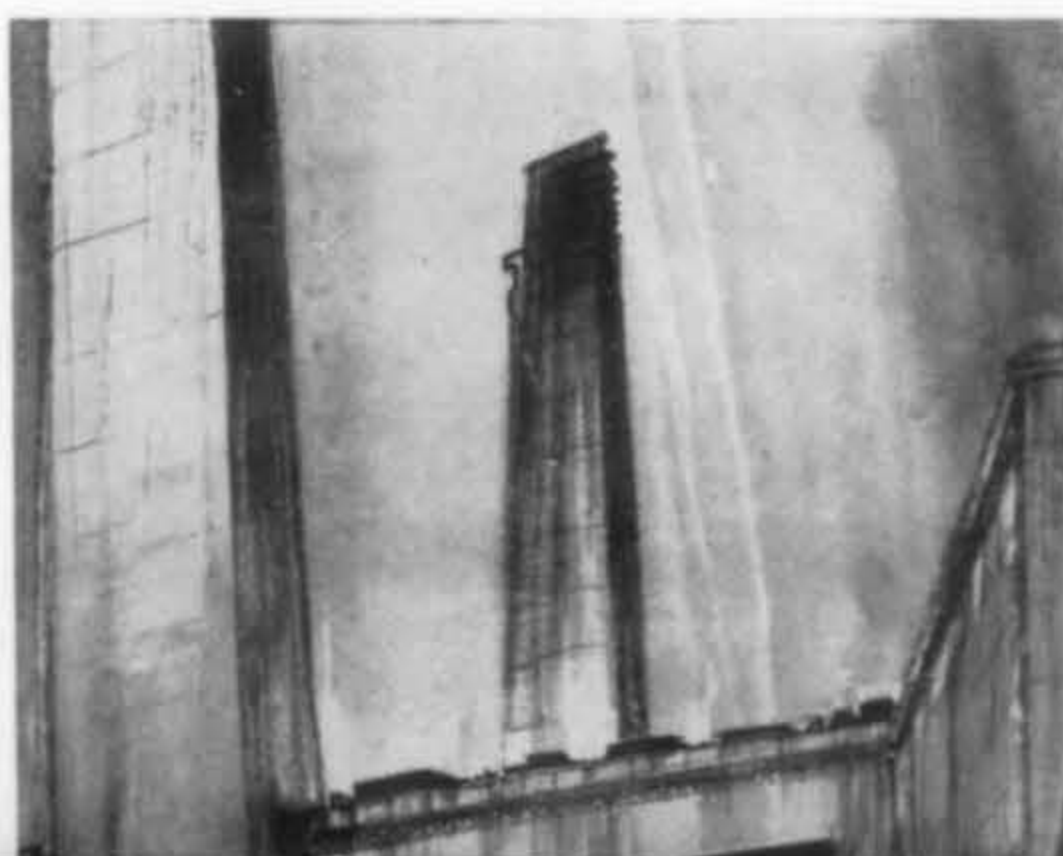
PASS BRIDGING HILL STREET BETWEEN STATE AND WATER AND POWER BUILDINGS



ACROSS ELLIPTICAL FORECOURT OF THE COUNTY BUILDING



BRIDGE AT THE SPRING STREET OVERPASS



WATER AND POWER BUILDING TUNNEL ENTRANCE





THE GARAGE IS PLACED IN THE CORNER OF THE ODDLY-SHAPED LOT AND IS CONNECTED TO THE HOUSE WITH A WALL WHICH FORMS THE ENTRY COURT

HOUSE ON A HILL



THE house is located high in the Berkeley hills overlooking San Francisco Bay. The problem was to design a house with the number of rooms shown on a fairly steep hillside, taking full advantage of the view.

The house has a lower floor containing a large area used as a work room, and a level court which is used as an extension of the living area. The living room and kitchen have been placed on the bay side and the bedrooms at a right angle to this unit, thus forming two sides of the outdoor living space. A high wall has been placed around the other two sides of the living court insuring privacy and forming a protective screen against the wind.

The living area and dining area are combined in one large room, extending the scale and flexibility of the house. The dining table is set against a china storage cabinet done in redwood to match the interior walls. The entire west side of this room and the kitchen is glass to insure an unbroken view of the bay. The kitchen has a small eating area in the corner on the view side.

The lower floor of the house consists of a large workroom and a guest bedroom and bath. A large terrace opens off this lower floor which forms part of the garden. A utility and storage room forms one side of the workroom; the furnace and hot water heater are housed here, and there is space available for trunk and miscellaneous storage.

The exterior of the house is finished in natural redwood of flush shiplap boards. The west facade above the balcony and the large doors opening on the living court are glazed with crystal sheet glass. Generous, wide overhangs of the roof protect the glass area from sun and rain. The interior walls of the house are finished in the same natural redwood boards as the exterior, thus creating continuity between interior and exterior of the house. The ceilings are done in integral colored plaster.

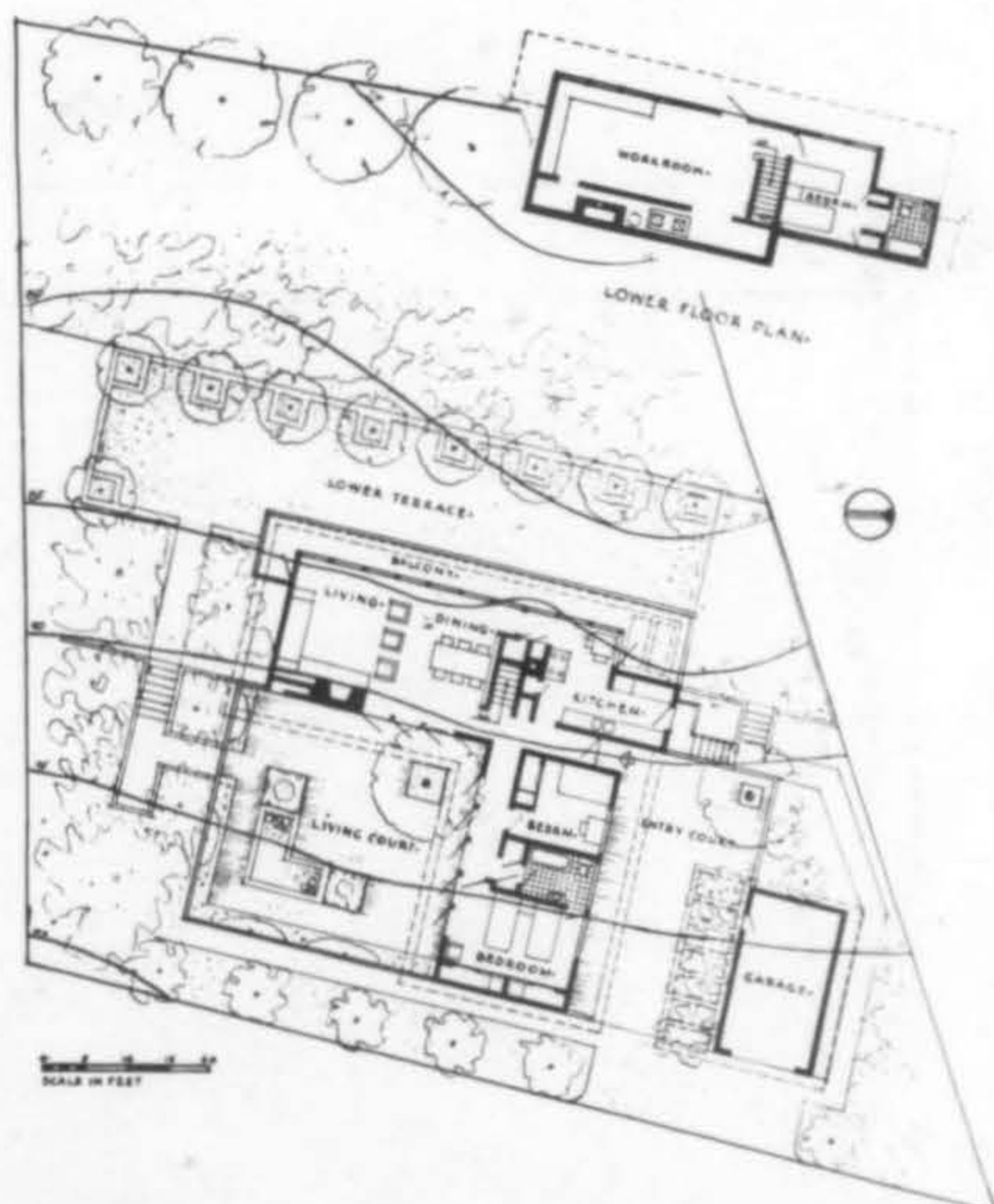
**House for Mr. and Mrs. James O. Turner,
Berkeley
Architect, John Funk**

THE DINING TABLE IS SET AGAINST A CHINA STORAGE CLOSET FINISHED IN REDWOOD



THE BALCONY FACES THE BAY VIEW. THE HOUSE EXTERIOR IS OF NATURAL REDWOOD

BELOW: LIVING AND DINING AREA IS COMBINED IN ONE LARGE GLASS-ED-IN ROOM





Woodcock



Baskerville



DESIGN FOR SUNLIGHT

House for Mr. Hennar Rodakiewicz

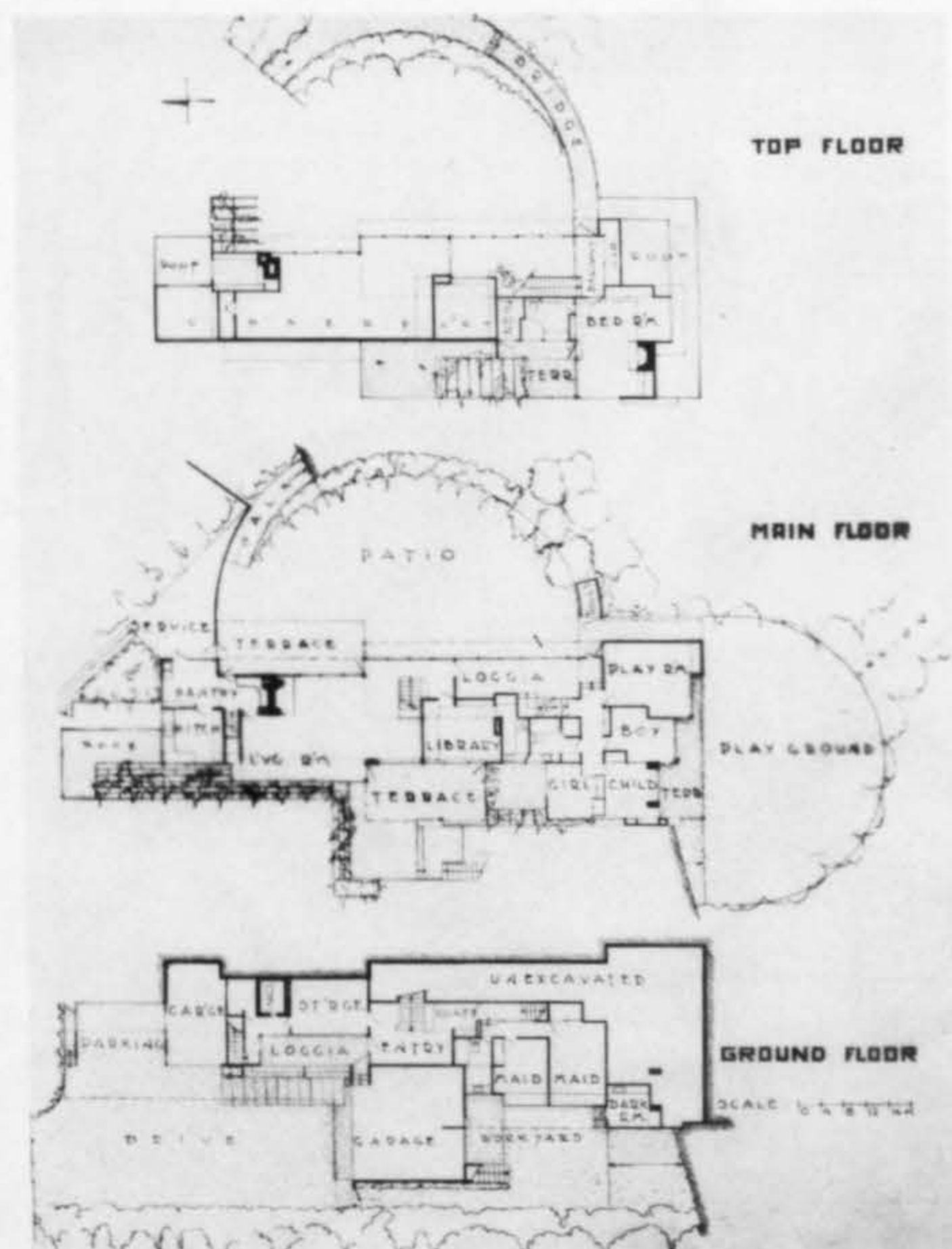
Los Angeles

Architect, R. M. Schindler

THE house has been situated on an acre site at the foot of a small canyon which looks out toward the ocean. The problem was solved in terms of the needs of a large family wishing to live simply and without cramping. The house faces a large patio with a wall of glass which opens easily, giving a sense of perfect unity between the living and outdoor areas.

The general interior plan is open and unrestricted, with little interference in the flow of space. The living and dining areas are combined but it is possible to achieve a sense of separation when desired. The principal room lends itself to groupings for various activities easily and without forcing. The hallway connecting a bedroom has been developed into a flower room, one wall of which faces the patio. The master bedroom forms the second story and connects with the garden by means of a bridge across the patio.

The interesting use of glass in 12-foot sheets has freed the house from the usual restrictions of enclosure. The building is wood frame with stucco finish and beechwood trim. Baked enamel wainscoting has been used in the service sections. The roof is composition.





Terraces directed toward the view follow the natural slope. A glass wall for sun is curtained for privacy.

Photographs courtesy of Pencil Points

BOGEYS IN THE LANDSCAPE

by James C. Rose

ONE THING you learn, and very quickly, when you begin to do landscapes or houses for people, is the tremendous power of past experiences and associations. The homing instinct is probably one of the strongest, and at the same time one of the least adequately provided for. The discrepancy sets up a series of frustrations which often find no other expression than the heart-shaped flower bed on the lawn.

It has been popular to blame every conceivable misfortune in house and landscape planning on the client because of a simple illusion or sentimental wish that could have been easily resolved at the beginning. One simple fact is generally overlooked — that planning is neither imposing the will of a designer upon the trusting client nor the feeble catering to absurd whims of those who can afford them. The process of providing a satisfactory environment for an individual or a community goes through nearly as many stages as a psycho-analysis in that it brings up all the emotional fears that result from our conditioning. And because the landscape is closer to the primitive than building, it probably brings into play more irrational fears. But only when these fears are resolved — not gratified — will the client have a place of enduring satisfaction.

Like so many of the traditional bogeymen, heard of but never seen, I have never met a client who didn't resolve all these fears in the process of planning. Usually, one is confronted with experiences and associations of the client, and discovering their real meaning amounts to black magic. In the landscape illustrated I was confronted by my own as well, and that is a little of the physician curing himself.

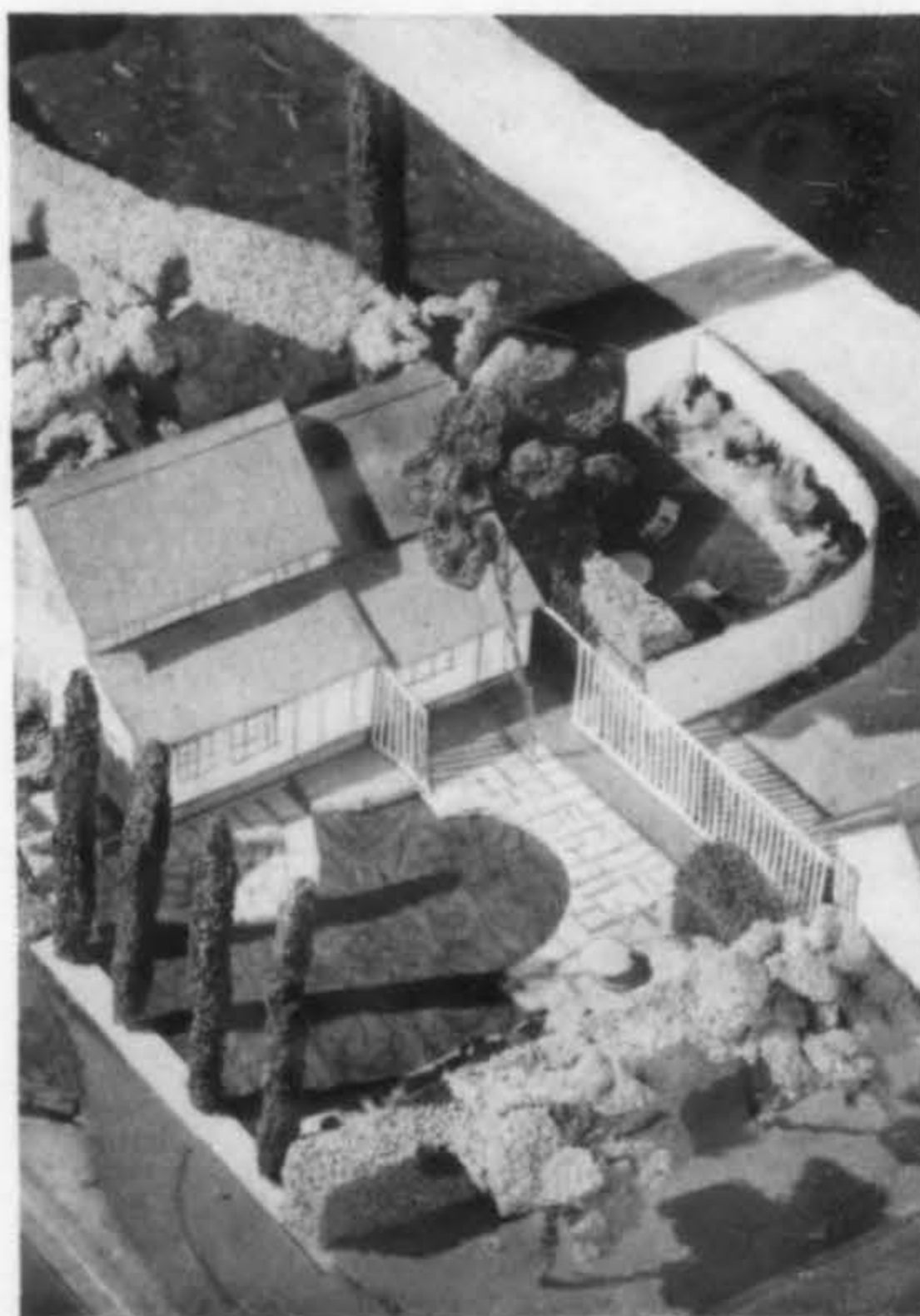
A friend of mine had inherited a farm in Pennsylvania, and she asked me to do the landscape. A charming old place in the hills, it had orchards and old stone walls, and a magnificent view across the valley. With a fireplace in every room and a great lawn that swept down to the view, with gnarled apple trees spotted here and there, it was everyone's dream of a house. I had lived in just such a house as a child, and in the same community and I knew the life that centered around it. What is more important, I knew how it *felt* to live in such a place. I knew both the virtues and the faults. I understood the pleasant sense of family life held together by its closeness to the soil and its remoteness from distractions, the good things like a cellar full of preserves and a warm kitchen with food that has never tasted quite the same anywhere since. And then the other things like the smothered sensation you get when you first realize that the world is large. The inconvenience of a broken pump, and the chore of fixing a windmill.

(Continued on page 38)



Above: The original homestead

The rear of the house is planned for outdoor eating and minimum upkeep





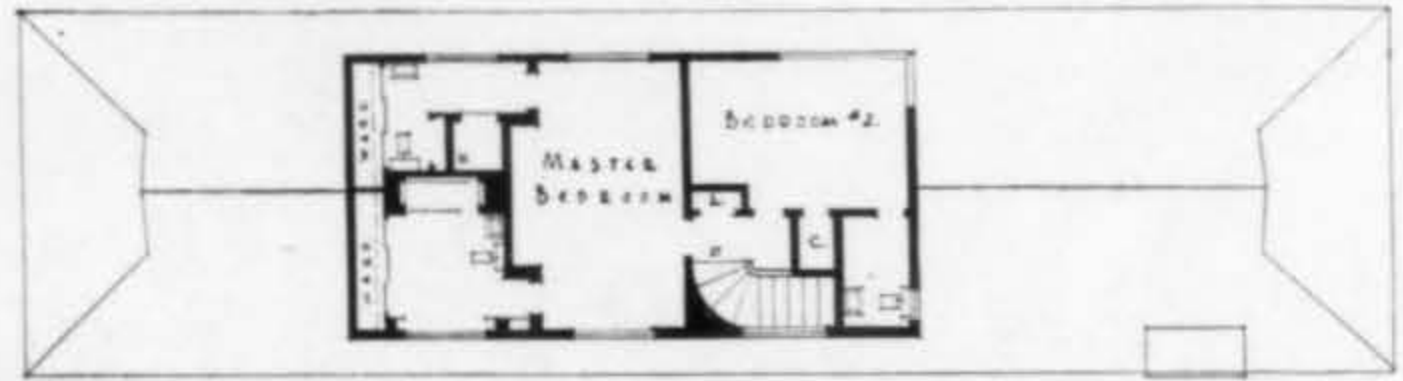
Stuart O'Brien
The dining room, showing rattan chairs and a rich lacquer table top.



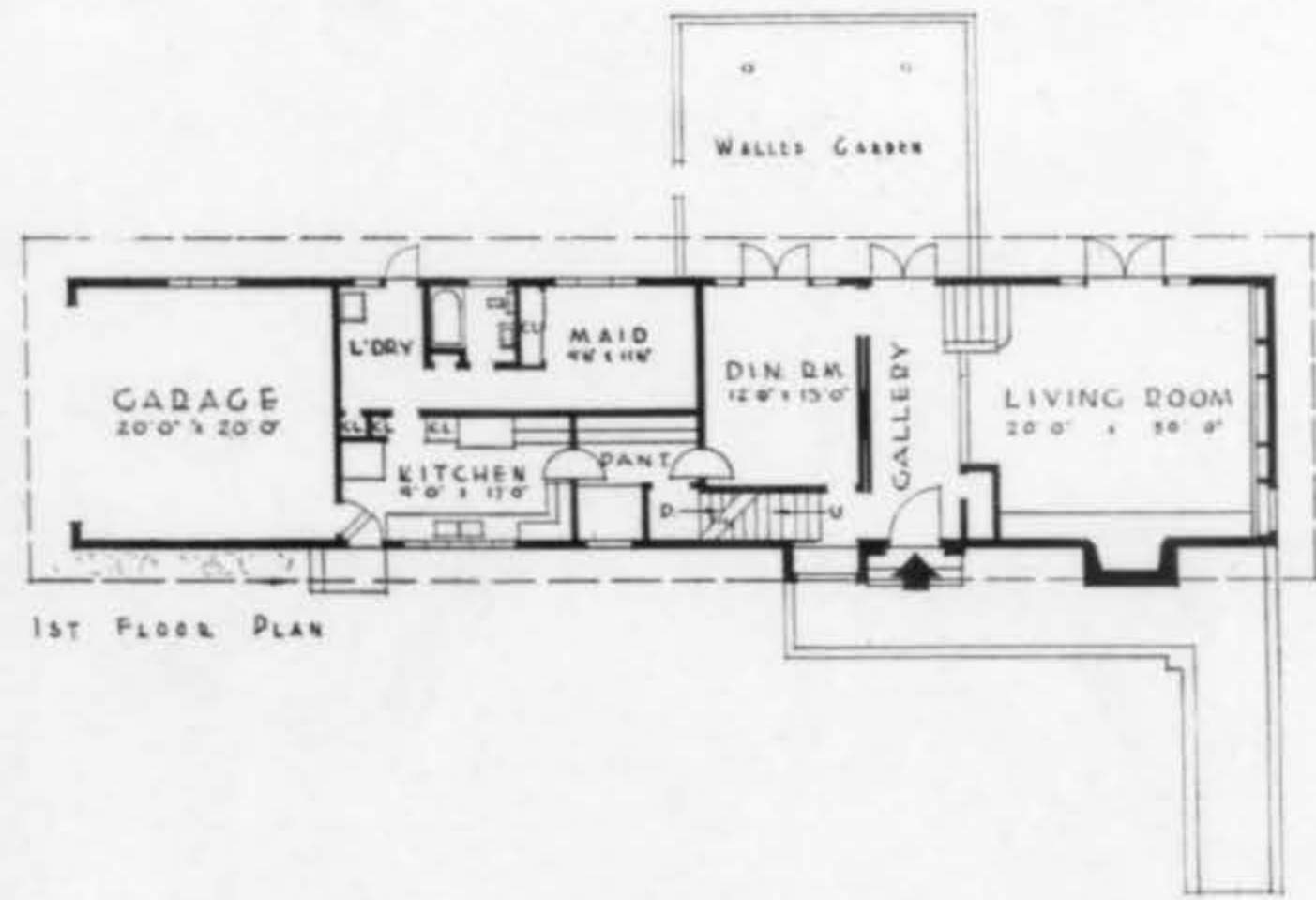
Detail of the living room, with desk and walls of Philippine mahogany.
Gilbert Cooney



Garden side of the house, showing large window of the living room.



2ND FLOOR PLAN



1ST FLOOR PLAN

THE site was chosen principally because of a group of wild walnut trees which determined the orientation of the house. The entire floor plan is distinctive, clean, and simple. The black shingle roof gives an unbroken continuity and flow to the building, which has been placed in careful relationship to the surrounding countryside and the beautiful natural growth of trees. Care was taken to have all the rooms on the first floor open to the garden without the necessity of steps. While the house has no marked characteristics of a particular architectural style, it was conceived in the modern spirit and kept simple and straightforward by the elimination of all things not directly necessary to the mode of life chosen by the owners. It is compact and gracefully planned. All space is utilized to advantage, yet there is no sense of constriction or cramping.

The living room is 20x30 feet with a 12-foot ceiling. The owners' bedroom, 12 feet by 9 feet 6 inches, is spacious and free. The distinctive feature of the unusual plan is the entrance gallery which, looking down into the living room and opening into the dining room, also serves as a passage for the walled garden. The recessed window in the stair hall provides an indoor planting space where foliage makes an interesting pattern against translucent glass.

The service section of the house is well separated and there is complete convenience in its working sections.

The owners' bedroom is in a general tone of pale gray with curtains deeply fringed in silk. The bed is recessed and a long bedside table is formed by a slab of unpolished, textured glass. There are two bath-dressing rooms adjoining this owners' apartment. There is also a daughter's room with adjoining bath.

The Residence of Mr and Mrs Paul T. Frankel

Paul T. Frankl, Designer

Douglas Honnold, Associate Architect

Gilbert Cooper



The living room as seen from the gallery. The large glass doors open into the garden. The wainscoting and all of the wood-work is of natural finished Philippine mahogany. Walls and ceilings are

in a wrapping paper tan. The sofa is covered in a high piled light beige fabric. The table is finished in dark brown lacquer and the shades of the two Chinese lamps are in light, natural-colored pongee.

MODERN ROOMS FOR MODERN CHILDREN

IN PLANNING the habitation for any animal, it is necessary to consider first the characteristics of the animal. These will include his physical and mental traits and his developmental potentialities. Many an animal leads a miserable existence in a home provided for him at much expense and often sacrifice, but so constituted that it serves only to limit his self-expression and to make him a thwarted unnatural creature. The dog who spends his life in elegant quarters is an illustration in point.

What sort of an animal is this child who is to live in the rooms you would build? First of all he is a developing organism, changing from day to day — even from hour to hour — so that his rooms must be built not only to meet the need of this variable individual but also to allow for the activities incident to the processes of growth and development.

The essential requirements for physical well-being, such as light, air, proper temperature regulation, general sanitary conditions and so forth, need not be discussed in detail here as all our modern dwellings are satisfactory in these respects.

The child at birth is the most helpless and inefficient of all infants. He has a few definite reflexes and a great mass of random or diffuse activities. In response to light or sound or other stimuli he moves the parts of his body about aimlessly without any effect on the object. For this first phase of infancy, it is essential that he have a sheltered, well-ventilated, even-temperated spot where he may exercise freely with no restriction of the bodily movements.

As the infant continues the diffuse reactions in response to the stimuli about him, certain of these acts will bring

him into contact with objects in such a way as to produce adaptations. For example, as he sees the air with his arms, if the palm of his hand comes in contact with the rattle that someone is holding near him, the hand reflex will be stimulated and he will close his fingers about the object. The hand grasp is so strong that he will cling to the object and move it about as his arm continues its random activity. If in the course of these movements the object happens to come in contact with his lips, he will respond with the reflex movements of the lips and explore the object with his mouth. Eventually all this leads to the development of reaching, grasping, mouthing and general manipulation of any object that comes near him. This exploratory manipulation of objects becomes very complex as the child develops and creates special problems during the first two years of his life.

Presently he moves from place to place. He turns over, creeps, walks. All this time he is developing a world of objects by relentlessly exploring everything with which he comes in contact. He turns things over and over, puts them in his mouth if they are small enough, goes over them with his tongue and lips. He pushes large objects about. He tears anything that will tear until he has learned what tear means. It is only by doing these things that he finally makes a world of objects having attributes of space, texture, weight, and so forth.

The rooms for this period of infancy, should be such that he can go through the intricate processes just described without need of restraint. Walls, floors, windows, drapes and all decorations should be such that the little hands and mouth and feet can (Continued on page 37)

by Dr. Grace M.

Fernald

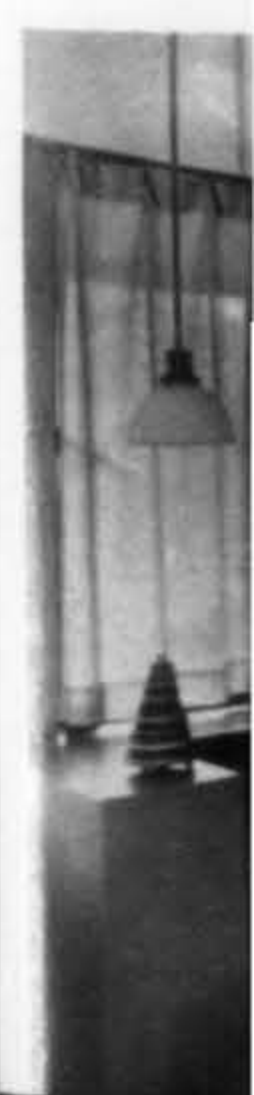
A blackboard table top and a pinewood slide designed by Greta Magnusson-Grossman



A simple uncomplicated room by Paul T. Frankl



A bedroom





Two children's rooms have been extended into a patio for play purposes. Designed by Gregory Ain

Shulman



Left: An extension bed in pinewood with a handwoven rag rug in blue and grey. The chest of drawers has deep notches instead of handles. Designed by Greta Magnusson-Grossman

A bedroom, playroom for a boy. Richard Neutra, architect

Morgan



Above: The linoleum floor is designed for games by Paul Lazslo

A SHOP GOES MODERN

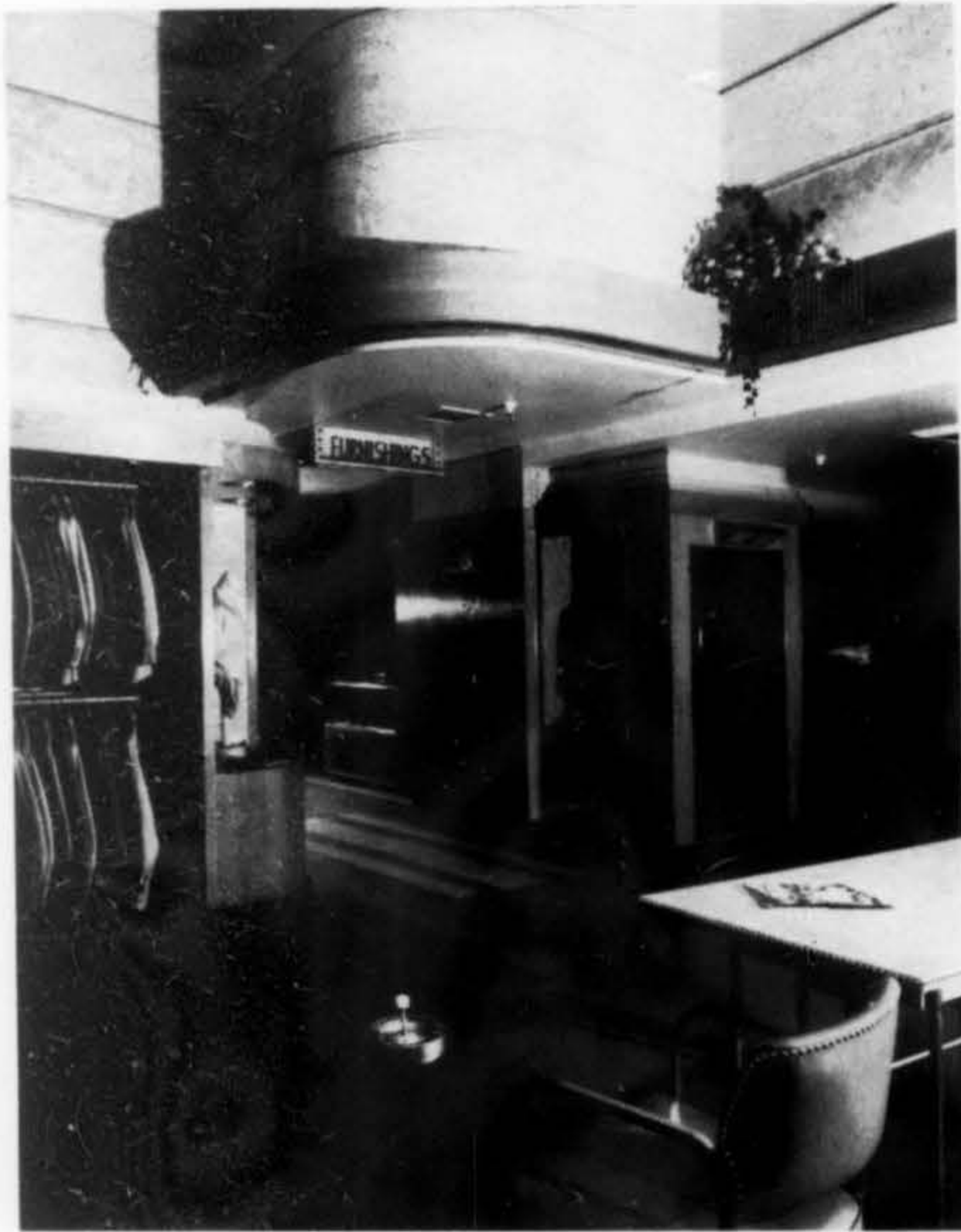
Desmond's in Westwood

Architect, Rowland H. Crawford

FIGURED oak has not only been used for fixtures, but it has been carried out in projecting beams that house living foliage. Walls are covered in striped grass-cloth of blue, green, and tan.

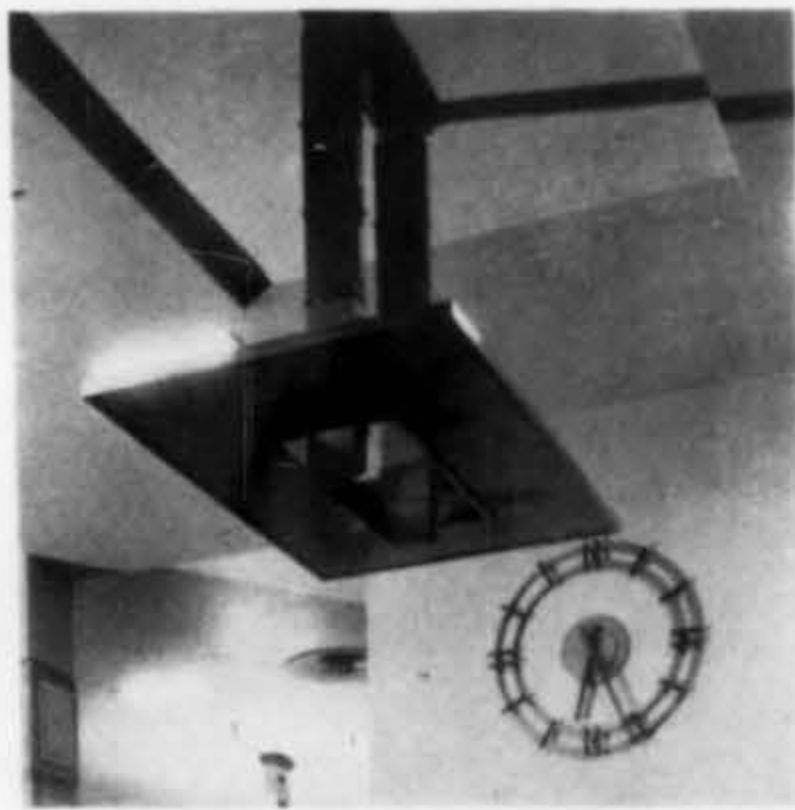
The floor is a two-color carpet, the body of which is terra-cotta. The trim is in lighter tones. The accent color is blue-green which has been used for fixture basis, pilaster caps, and various accent notes.

The furniture is of two colors in natural rawhide and a bright terra-cotta. Drapes are in blue. For decorative relief, carving of a distinct Indian influence appears on fixtures.



Woodcock

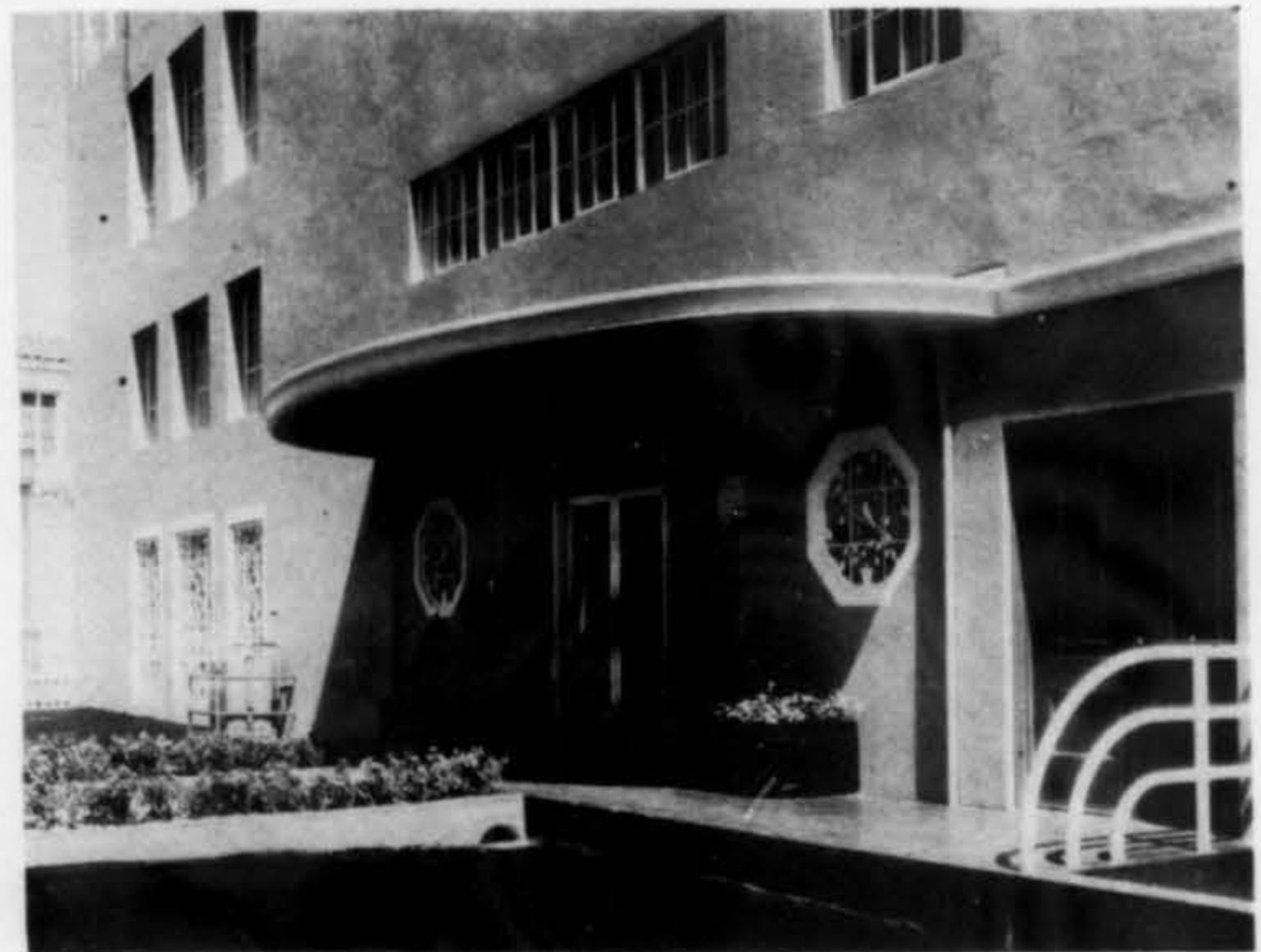
LIGHTING FIXTURE AND CLOCK



IRON GRILL WORK



Builder, Myers Bros.



18TH. CENTURY THEME

**The Residence of Mr. Edgar Selwyn
Beverly Hills**

**Interiors by M. H. Snowden, Jr., of
W. & J. Sloane, Beverly Hills**



Harry Baskerville

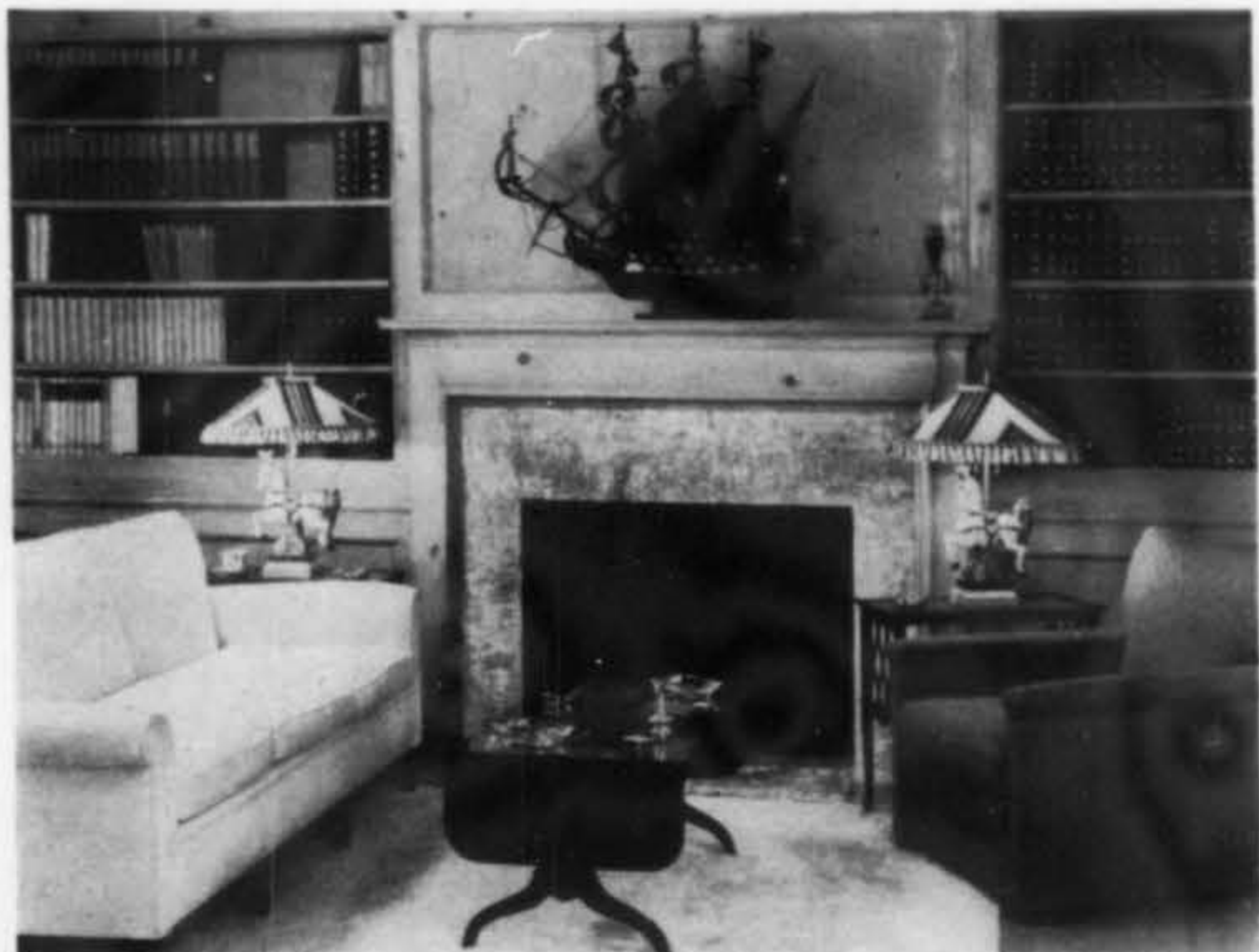


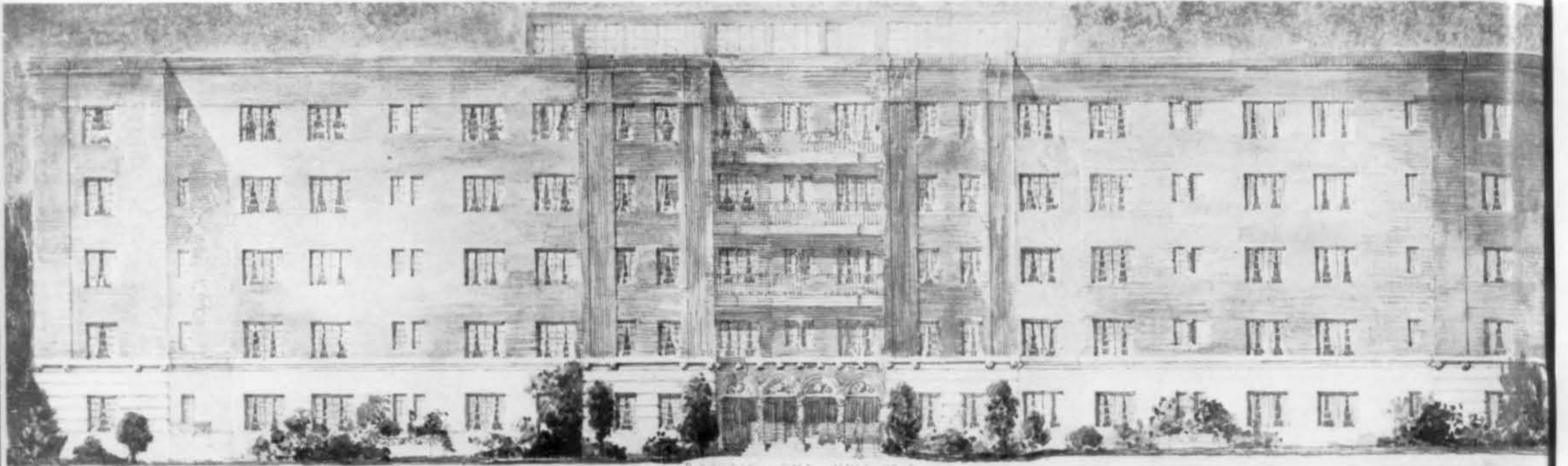
Left: The window seat in the library is upholstered in light green, which is repeated in the figures of the printed crash draperies. The furniture is of mahogany

Above: The 18th Century living room with beige carpeting. The rose and green of the cretonne draperies is repeated throughout in upholstery and accessories

Below, left: The library is paneled in knotty pine in a natural finish. The sofa is in golden yellow crash. Lamps of carousel ponies and merry-go-round awnings

Below, right: The tap room is paneled in pine with a natural finish. Two of the leather bar stools are red and two are yellow. The lounge chair is of rose damask





LOW COST CONSTRUCTION



Above: Floor system showing special technique. Below: Gypsum tile used in walls.



Below: Suspended gypsum ceiling



Architect, Claude A. Faithfull

Structural Engineer, M. J. Gabrielson

General Contractor, H. F. Hendrickson

Of particular interest to engineers, as well as to architects, is a group of Class A buildings, the fifth of which is now under construction, which has been erected in Los Angeles during the last four and a half years for Pacific Home, an institution housing elderly persons on an annuity basis. The fifth unit is scheduled for completion in January.

Throughout the construction of these buildings, materials have been used in new ways and new techniques have been developed, producing a low cost per square foot which has attracted wide attention. This low cost is not only due to lightweight materials, such as gypsum, but also due to close collaboration between the architect and the engineer and the handling of materials by the contractor. The fifth unit will cost approximately \$3.60 per square foot. The first four units, due to their type, cost much less.

The first unit has two stories, with exterior walls of brick and reinforced concrete, structural steel floor joists and steel sash. Part of the second floor is of structural gypsum, over which mastic floors were installed. It has gypsum tile partitions, suspended gypsum ceilings of 3-inch gypsum tile, and, for the roof structure, steel beams with a structural gypsum roof slab with a tile roof. It consists of combinations of living and bedrooms, each set with a complete bath. The building is now used as an infirmary unit.

The second building, two floors with a full basement, similar in design to the first, has a dining room seating 400, a kitchen and a large lounging porch on the first floor. The second floor is occupied with housing units similar to those in the first building, but with larger rooms. The third unit, the administration building, is four stories high, the extra floors calling for a change in design.

The walls of the first story are of concrete brick veneer, while the other three are of reinforced brick bearing walls, with common brick for the exterior face and steel-tye for the interior. This building also contains gypsum tile partitions and gypsum ceilings throughout. A change was made in room planning, practically all living rooms having private baths. A grouping of rooms was made, forming a definite apartment of living rooms, bedroom, bath and kitchenette. Some of the apartments have private porches.

The fourth building, also four stories, adjoins the third, and consists of a chapel seating approximately 275. The chapel is two stories in height. The third and fourth floors of the unit are laid out as in the third building. The fifth unit, now under construction, presented new structural problems, being five stories high plus a basement. There is a solarium on the roof of the center portion, carrying the building to six floors at that point, and there is an elevator penthouse on the roof of the solarium. Due to the height of the building, the use of exterior brick bearing walls was not possible and a change in design was necessary, as outlined on the next page.

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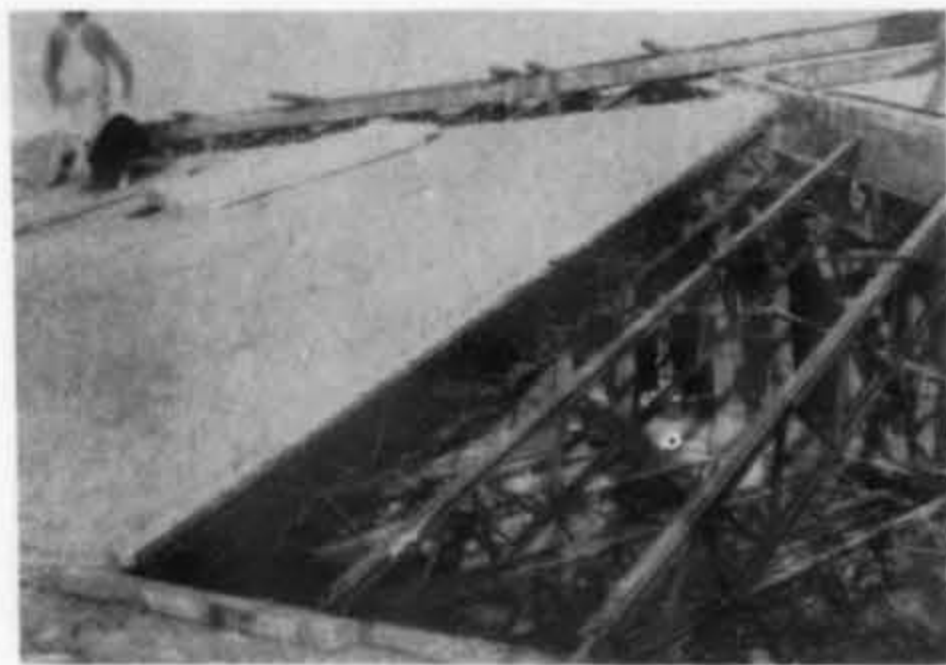
NEW PRODUCTS AND PRACTICES

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.

PACIFIC HOME CONSTRUCTION DETAILS

The floor system of the fifth building of Pacific Home, shown on the opposite page, consists of open bar joists of special design on which is installed a suspended gypsum ceiling of three-inch gypsum tile. On top of these floor joists is stretched floor lath, Steeltex, manufactured by Johns-Manville, which is securely tied to the steel floor joists with special steel clips and on which is poured a 2½-inch concrete floor slab. This concrete floor slab is poured integral with all columns and beams.

Gypsum tile is used in forming the side walls of all beams between the floor slab and ceiling construction, using 2-inch tile. This method is used due to the fact that it would be impossible to remove any forms after concrete for columns, beams and floors are installed. This gypsum tile employed for forms or beams remains in place after pouring of concrete has been completed. Following this operation, this concrete floor slab is finished with a concrete topping and then the floor is covered with sisalkraft paper for protection and curing.



A detail of the roof structure.

The suspended gypsum ceiling is installed by using 3-inch standard 24-inch gypsum tile, placed dry, and resting on suspended forms wired to joists, which makes it possible to omit all interior shores. Structural gypsum is then poured, completely encasing the lower chord of steel joists, providing 1½ inches of fireproofing for these joists and running into the ends of the tile, thereby locking all tile onto one complete and solid surface. This results in a smooth, level gypsum ceiling, ideal for plastering and requiring only two coats of ⅜ inch to ½ of plastering for finished work, and at the same time providing the necessary fireproofing of the steel joists. Soffit forms can be removed within one hour after the gypsum has been poured in place. This type of ceiling work is rapid, setting in 15 to 20 minutes, and inside of half a day workmen can stand on the suspended gypsum tile. An illustration of the strength of this inch tile was shown on one of the previous units when a 12x24-inch tile was supported in the same manner as in a ceiling. It was loaded with five sacks of cement and left for several weeks. When it was shown to visiting engineers, often a workman climbed on top of the sacks of cement for good measure. It then supported more than 600 pounds to the square foot.



Floor before slab is poured.

Type of construction used in the building of these new units for Pacific Home is fast, and has resulted in an entire floor of approximately 11,000 square feet on unit five being raised in twenty-one calendar days, and at the same time allowing other work to proceed on this floor due to elimination of shoring in the workable areas. The only slowing up is due to the concrete work. The use of open bar joists which are being used in this construction also makes it possible for the plumber, electrician, and other trades to find easy access and latitude in runs of piping and other necessary items which are installed between the floor and ceiling areas.

Another item in this type of construction and the manner in which it is planned is that all plumbing and electrical and other trades proceed with the construction work and as each floor is completed. The rough plumbing and electrical work is tested and approved and is complete so that when the roof is installed on building, roughing in of all plumbing, electrical, and other trades will be completed.

In the fifth unit all rooms have private baths. There are 30 apartments of two and three rooms each. They have kitchenettes, refrigeration, gas stoves,

sinks, and cupboard space. The solarium on the roof is 80x44 feet, all glass enclosed. On the north and south ends of this building on the roof of the fifth story on the open deck will be installed two shuffleboards of regulation size. On the roof of the solarium provision will be made for dividing the area, with suitable enclosures for sun bathing.

BECKWITH ELEVATORS INSTALLED

Two Beckwith elevators, made by Beckwith Elevators, Inc., 1339 Santa Fe Avenue, Los Angeles, will serve the seven floors of the building now being erected for the Pacific Home in Los Angeles. The elevators are fully automatic, with accurate self-leveling at floor levels and special trip controls. Pickups can be made on call at any floor, provided the service call does not change the direction of the original call. After the pickup is made, the car proceeds and completes the original call destination.

PROSPERITY EQUIPMENT IS CHOSEN

In the basement of the fifth unit of the Pacific Home there is a boiler room. In a portion of the basement there will be installed a modern laundry of sufficient size to handle all the laundry of the institution and also for the various properties owned by the Pacific Home. This equipment will consist of washers, ironers, extractors, starch cookers, etc. This equipment is made by the Prosperity Company, which has a western branch at 2484 West Washington Boulevard, Los Angeles. It was chosen after keen competition and was specified only after it had met all tests as to both quality and price.

O. W. DALBEY GETS CONTRACT

All electrical work in all buildings of the Pacific Home, shown on the opposite page, was done by O. W. Dalbey, Dalbey Electrical Service, 1102 South Western Avenue, Los Angeles. Each room in the new unit will have a push-button control on a central annunciator board located in the infirmary unit, with the central office having buzzer connections to each room. Intercommunicating telephones connect the various buildings and offices. Public telephone wiring is installed in each room to enable guests to have private telephones.

GENERAL CONTRACTOR IS REPEATER

All work on the Pacific Home project has been done on a guaranteed cost plan, savings being divided on completion of each unit. The big majority of the work has been done by H. F. Hendrickson of the H. F. Hendrickson Company, the general contractor, who has repeated from one job to the next. With each unit, construction improvements proved on the previous unit were used. M. J. Gabrielson was the engineer on the last three units.

DAVIDSON BRICK USED

The Davidson Brick Company, 4701 Floral Drive, Los Angeles, supplied brick on the Pacific Home project. The exterior brick is common brick, and that on the interior is the Davidson patented brick used in the usual steel-tied construction. Two bricks are grouted together, reinforcing the grout with steel bars. Pleasing effects from using darker bricks for headers and for special banding are obtained. In some cases, a special angle brick for brick beams was used, but generally, for door and window heads, a system was developed eliminating the usual steel lintel.

PACIFIC PORTLAND GYPSUM USED

All the gypsum tile and structural gypsum used on the Pacific Home project shown on the opposite page was supplied by the Pacific Portland Cement Company. In addition to the use of gypsum products lowering the cost of the buildings, according to the architect, the insulating and acoustical values in the use of these materials has been noticeable.

In warm weather, the interior of the buildings is cool, to such a degree that visitors are under the impression that an air-conditioning system is being used. In addition, this same condition results in a saving in the heating of the buildings. Gypsum also has proven ideal for sound correction. The chapel, the dining room and the long corridors are proof of the value of gypsum on the ceiling and for the walls.

Gypsum employed in the construction of the buildings has been installed under extreme weather conditions with no ill effects. As an example of this, after the suspended gypsum ceiling had been installed for the ceiling of the first floor of the second building and before the floor slab could be installed, it rained for three days. Despite this soaking, no breaks occurred and the tile dried out thoroughly, with no loss of strength. Adequate tests have been made on the strength of this tile as used for ceiling construction and results have been very satisfactory and far above requirements.

FLEXACHROME—A PLASTIC FLOORING

Much public interest has been created in products which use plastics as a principal ingredient. Application of plastics to the flooring industry has not been exceptionally rapid, but the introduction recently of Flexachrome flooring brings to the building public a composition flooring which utilizes a plastic as its binder and principal ingredient.

It is interesting to know that already interior decorators and designers who are plastic-conscious have used Flexachrome in order to utilize a plastic product as a flooring in interiors where the entire treatment of floors, walls, ceilings, and equipment has been with products derived from plastics. Tourneur Make-up Salon, on Park Avenue, New York City, the newest beauty salon of its kind, has utilized Flexachrome because of its plastic composition and the fact that it harmonizes and blends beautifully with the all-plastic treatment of the job. Flexachrome also contributes to this establishment extraordinary beauty from a color standpoint, high resistance to acids and alkalis, and unusual durability and ease of maintenance.

(Continued on page 36)

NEW PRODUCTS AND PRACTICES

(CONTINUED FROM PAGE 35)

This new plastic flooring in tile form has found several other applications in areas where other resilient floorings have failed to perform satisfactorily. The New York, New Haven & Hartford Railroad, by the use of Flexachrome in its new dining cars, has found it to be the ideal flooring to withstand the heavy concentrated traffic and the vibration so characteristic of dining car floors. Spilled foods and liquids in these dining cars will have no detrimental effect on the surface of this unique flooring. Several of the new New York subway cars now under construction will be floored with Flexachrome as a result of exhaustive tests made by engineers on various types of resilient floorings. Due to its greaseproof qualities, Flexachrome has been used on two new oil barges plying the rivers in the middle west and was selected for use only after thorough investigation by the owners, who rejected other materials formerly used for flooring on such ships.

This new plastic tile is undoubtedly the solution to many other severe flooring problems and warrants an investigation by all architects and interior designers who have problems of color, special abuse, design, and sub-floor construction in projects under their supervision. Flexachrome is sold and installed through skilled flooring contractors located in all principal cities and towns in the United States. The Tile-Tex Company, manufacturers of Flexachrome, welcome any opportunity to help architects and designers who have unusual flooring problems where the use of this new plastic flooring might prove to be the answer.

CERAMIC VENEER USED ON POST OFFICE

"And it is a noble thing for men to do this with their cut stone or moulded clay, . . . to make the face of a wall look infinite, and its edge against the skyline an horizon; or even if less than this be reached, it is still delightful to mark the play of passing light on its broad surface, and to see by how many artifices and gradations of tinting and shadow, time and storm will set their wild signatures upon it." — *Rushin*.

The Los Angeles Post Office and Court House gives a new character to the sky silhouette of the fast-growing Los Angeles Civic Center. The design strikes a new note in architecture. Its nobility and simplicity mark it immediately as an enduring architectural express, at once modern and ageless. Despite its huge mass, the building has a delicate beauty and, rather than climb ponderously, seems to spring gracefully through its eighteen stories to the top height. Surely the design keynote is simplicity and logic, and the result — beauty.

Erected by the Federal Government in the northeast corner of the Los Angeles Civic Center, the Post Office and Court House lifts its proud brow above all the surrounding buildings, with the exception of the City Hall tower, which is directly south on the Civic Plaza. Both of these buildings are clothed in Ceramic Veneer. The Post Office and Court House houses the downtown Post Office, the Federal courts, and all government departments which work with the State, county, and civic governments.

The entire structure of the building, with the exception of the polished dark granite base of harmonizing color, is faced in Ceramic Veneer especially manufactured by Gladding, McBean & Co. The ceramic glaze coating is a pink-ivory granitex developed in the company's research laboratories after a series of experiments designed to approximate the color and texture of light granite but with a lighter and more luminous appearance. The effect is at once monumental and engaging in all lights of day. It is enhanced at night with the great shaft illuminated by the reflected lights from the surrounding streets. The average ashlar size of the Ceramic Veneer is 2'6" x 4", and the surfacing is so perfect as to eliminate shadows from joints in angular lights.

Ceramic Veneer as a facing material has been established very definitely in the United States and notably with architects of the Pacific Coast. It is only natural that the Public Buildings Administration should turn to this material because of its performance, lighter weight, wide range of color and texture, and large sizes of ashlar obtainable. Its modern engineered method of application insures a homogeneous massing of structural materials so necessary in earthquake countries.

With Ceramic Veneer facing, it is possible to erect the masonry or concrete walls prior to the application of the facing and thus speed building operations. Added advantages are that there are no voids in the backing, that the walls can be made absolutely water-tight, that proper inspection is possible at all times, and that the material is obtainable at a marked reduction in cost over the old-time hand-pressed terra cotta.

Ceramic Veneer is a deaired clay material, extruded mechanically in desired lengths from a die in sections up to 30x10 inches in depth, then properly dried in thermostatically controlled dryers, resurfaced to absolutely true face, coated with ceramic glaze, burned, fitted to measurement, and carefully delivered to the building. It meets the demand for a perfect structural, aesthetic and economical building material of larger units, truer surfaces and more breadth of expression than brick; of more permanence, plasticity, and economy than stone; of more lasting quality and strength than wood.

The Post Office and Court House at Los Angeles was designed by Gilbert Stanley Underwood; W. E. Reynolds, commissioner, Public Buildings Administration; Neal A. Melick, supervising engineer; William Arthur Newman, district engineer, Frank M. Beaudreau and associates, construction engineers. Contractors were George A. Fuller Company and Baruch Corporation. The cost of construction did not exceed the estimated \$8,000,000.

SWEDISH PROVINCIAL FURNITURE MADE

Decorators and discriminating home owners are interested in a line of Swedish Provincial furniture, modelled from imported pieces and executed in authentic style and decoration, being turned out by Bernadotte, 407 North Glendale Boulevard, Los Angeles. An old Swedish peasant style acceptable to American tastes is used, rather than an adaptation of an Old World style. Decoration is done by Edith Littlefield, nationally known in this field. Although pieces move rapidly, Bernadotte now has on its floor corner cupboards, buffet, dower chest, sewing cabinet, wall cupboard, plate shelf, and mirrors. All those connected with the firm have a Swedish background and an intimate knowledge of Swedish craft products. Further information can be had by writing to the Technical Editor.

HEATING EXPOSITION FOR THE WEST

San Francisco will be the focal point from June 16 to 20, 1941, of a flow of engineers, contractors, manufacturers, industrialists, property owners and others who will be interested in heating, ventilating and air conditioning. The Pacific Heating and Air Conditioning Exposition will be held in the Exposition Auditorium in the Civic Center at that time. Coincidental with this, the summer meeting of the American Society of Heating and Ventilating Engineers and also at the same time the meeting of the Heating, Piping and Air Conditioning Contractors National Association will be taking place.

This exposition will be a special interim showing between the normal sequence of the sixth and seventh International Heating and Ventilating Expositions, the sixth having been held at Cleveland in January of this year and the seventh will be held at the Commercial Museum and the Convention Hall in Philadelphia, January 26 to 30, 1942. It will not disturb the biennial sequence of those expositions.

This exposition will present the largest and most comprehensive showing of air conditioning, heating, ventilating and accessory apparatus and equipment ever seen upon the Pacific Coast, and the western selling organizations are enthusiastic for the educational and selling help which it will give them with their customers and prospects. Their thousands of prospects will be interested in seeing the new equipment with which they have now only remote means of contact.

The management of the exposition have announced that of the 124 spaces in the first area which has been offered, 30 have already been reserved and that the exhibitors include the leading manufacturers of equipment, such as control apparatus, registers, pumps, oil burners, radiators, air distributors, fans and blowers, insulation material, piping, unit heaters, steam traps, steam specialties, etc.

The Advisory Committee includes W. L. Fleisher, chairman, first vice-president, American Society of Heating and Ventilating Engineers, consulting engineer; E. O. Eastwood, second vice-president, American Society of Heating and Ventilating Engineers, head Department of Mechanical Engineering, University of Washington; H. H. Douglas, president, Southern California Chapter, American Society of Heating and Ventilating Engineers, air conditioning and heating engineer, Southern California Edison Company; J. H. Gumz, Pacific Gas & Electric Company; M. J. Hauan, president, Pacific Northwestern Chapter of American Society of Heating and Ventilating Engineers, consulting engineer; Daniel Hayes, Board of Directors, Heating, Piping and Air Conditioning Contractors National Association; J. E. McNevin, president, Heating, Piping and Air Conditioning Contractors National Association, manager Colorado Heating Company; N. H. Peterson, president, Golden Gate Chapter of American Society of Heating and Ventilating Engineers, manager Trane Company, San Francisco; T. E. Taylor, president, Oregon Chapter of American Society of Heating and Ventilating Engineers, consulting mechanical engineer; B. M. Woods, Research Committee, American Society of Heating and Ventilating Engineers, professor Mechanical Engineering, University of California; and Charles F. Roth, manager, and E. K. Stevens, associate managers, of the exposition. International Exposition Company will conduct the exposition as they have all previous International Heating and Ventilating Expositions. Permanent headquarters are in Grand Central Palace, New York, to which all communications should be addressed.

OBSERVES 40 YEARS IN BUSINESS

Myers Bros., 3407 San Fernando Road, Los Angeles, general building contractors, this year are observing their fortieth year in business. The company, which recently completed the Desmond Westwood store, has erected many of the outstanding buildings in Southern California and is widely known for its skill, integrity, and responsibility. The business was started in 1900 by John A. Myers, who retired in 1918. It is now managed by Ray A. Myers and C. A. Myers, sons of John A. Myers. A third generation recently came into the business in the person of R. Reese Myers, son of Ray A. Myers.



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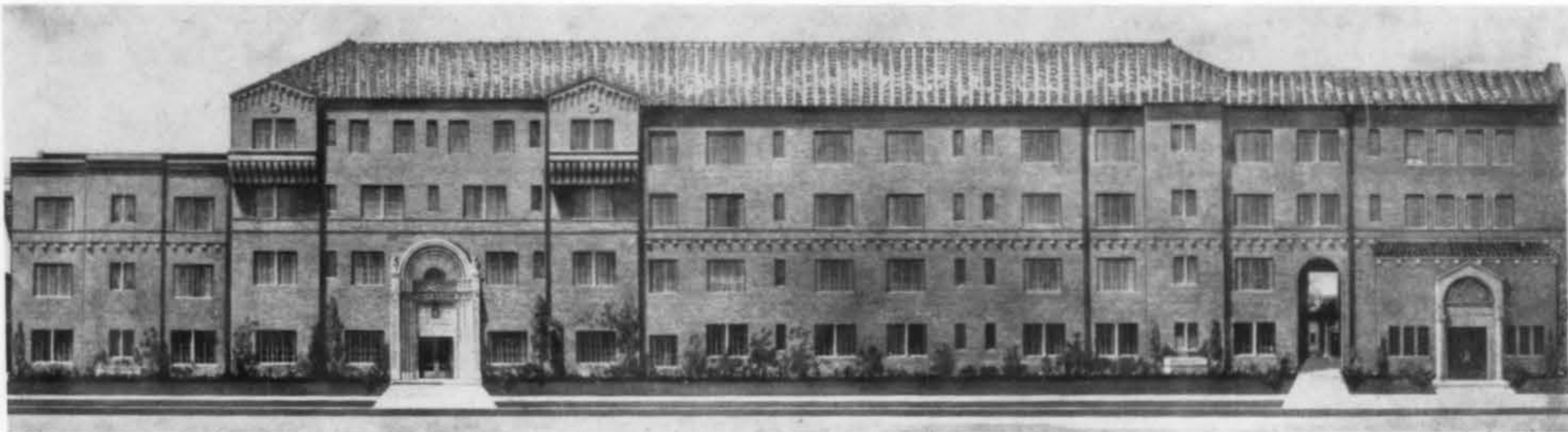
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Repeat Contracts



ALL items of general construction on buildings for Pacific Home featured in this issue have been performed by our organization, including all reinforced concrete, gypsum tile and structural gypsum work, plastering, and brick work. Work performed for Pacific Home has resulted in four repeat orders covering the construction of these new units, which repeat orders are highly valued, showing our desire to co-operate in furnishing complete construction facilities and services at the lowest possible cost to our clients.



Administration Building, Pacific Home
Claude A. Faithfull, Architect



H. F. HENDRICKSON COMPANY

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*A Repeater
on a
Major Project*

*Pacific Homes Project Architect
Claude A. Faithfull
General Contractor
C. F. Hendrickson Co.*

The architect and the general contractor on the Pacific Home project developed new technique and methods which attracted wide attention among those interested in construction problems.

As each of the five units was started, Davidson Brick was chosen . . . because it is good brick and priced right, but because Davidson offered its full co-operation in working out problems.

Davidson Brick is a repeater on many major projects.

DAVIDSON BRICK CO.
INCORPORATED

COMMON BRICK HOLLOW TILE
BRICK BLOCK STEELTYD BRICK

4701 Floral Drive
Los Angeles

BOGEYS IN THE LANDSCAPE

(CONTINUED FROM PAGE 27)

Well, time passes, and you change with it whether you want to or not, and coming back to this old place after many years was like discovering a lovely stage-set that had been left for the night. Surely the actors would come in the morning to give it life and set the whole thing in motion again.

My client had changed, too. Instead of the little round person who ran breathlessly after the school bus, she was a sleek business woman who wanted to bring friends from New York for the week-ends, and she wanted a place that would require practically no care. The old place had many difficulties. The carriage trail that had led up to the house was now a state highway with traffic enough to destroy privacy. Guests invariably arrived at the kitchen (which was thoroughly logical long ago when the kitchen was the center of activity); the veranda was too narrow for anything but a rocking chair brigade and its roof kept light from the living rooms; the house had not been located for the view, and with almost unlimited land it had no provision for outdoor living or even for parking automobiles; without even a garden, the place required a caretaker constantly because it had no boundaries — keeping it up was like heating a room without walls.

We talked a great deal about what could be done to preserve the original character. We might put a rustic fence along the road for privacy, and an old-fashioned hood with climbing roses over the well. We might camouflage the obviousness of the garage with a dovecot and thatched roof. So many subterfuges, but every attempt to make it appear like its old self seemed to deteriorate into something cheap, like a restaurant pretending to be a Parisian court. And then we discovered something important. The old place had vitality because it had been produced from the necessities of vital living. The well was dug for water — not to "grace a rose arbor"; the orchards had been planted for fruit to eat, the kitchen planned for preparation of food in the methods of twenty years ago. All that had changed, as living things do, and now we had a new problem. And so, without subterfuge, we met the new conditions just as I feel sure the earlier pioneers must have done. We allowed it to grow out of the present necessities for vital living.

A PRE-COLUMBIAN MOTIF . . .

(CONTINUED FROM PAGE 21)

in contemporary design. There are houses designed by Harwell Harris, Gregory Ain, Paul Laszlo and Soriano, suggesting the motion and grace of the snake. They are houses that make us wish, if we have not already done so, to raze the old inconvenient forms, and to start on a new contemporary pattern that suggests ease and simplicity of life, and an economy and convenience that in no way denies beauty.

There are ceramics by Glen Lukens, Susi Singer, Beatrice Wood, Lora Andreson, Jane Ullman, forms inspired by the medium of clay and glazes, as well as fantastic figures like Susi Singer's "Adam and Eve" and Beatrice Wood's "She-Snake." There is silver wrought by Paval and Warren Carter, a snake lighter, rings and pin that each of us will want to own.

Paintings by Knud Merrild, Patricia Fudger, Palmer Schoppe, Robert H. Kennicott, Eric Gill, Roberto Berdecio, Vigoureaux, Warren Newcomb, Mabel Alvarez; woodcut by Paul Landacre, etching by A. Riskin, Mayan Chronological glyph by Austin Ell Bedell; Dorothy Thorpe designs in glass; textile designs by Gya Fujikawa and Bernyce Polifka; dress design by Travis Banton and Dorothy Jeakins; commercial design by Herbert Hill; sculpture in plaster and wood, Bret Weston, Jan de Swart, Karoly Fulop; photography by Ralph Samuels, A. L. Schaeffer, Arthur Walker, Leonard Klein; weaving by Marie Steinhof and Edith Motheral; furniture by Hendric van Keppel, Roi Rydell, Greta Magnusson-Grossman; stage sets by Lionel Banks, Columbia Pictures and Stanwood Rogers, M.G.M.

In the past year we have attempted to reach an ever wider public to an interest in the arts, and to remove from them both the fear of having to scale laborious heights of intellectuality and the fear of

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Painted by*

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Painting Contractors
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Concrete

*for the Frankl House
furnished by*

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prices which make objects so precious that they can only be had by few. We have included all schools of art where the artist has reached a proficiency in his work and hope to make more easy a basis of contact between the public and the artist so that the former can afford the pleasure of owning original works and the latter derive a satisfaction and encouragement in knowing their work is desired. We have in our midst many talented people who can help to make our living more graceful and convenient and to place within our homes and cities a refinement and inspiration that can be not only an escape from the ugly realities facing us now, but a great counterbalance in our human struggle for a more perfect civilization.

ART

(CONTINUED FROM PAGE 7)

intellectual account of an emotional malady, Boris Deutsch's usual large-eyed lady, Dorr Bothwell's "Perfumed Night." Also both William Hesthal and Theodore Polos, recent winners of Rosenberg travelling scholarships, present new trends — Hesthal's picture is a large silvery still life with less color than his usual things; Polos has a portrait, "Janet," in which he seems to be regaining control after his recent plunge into brighter hues. On the whole the exhibition is not representative, either of California art or of the painters included.

Karl Baumann has a one-man show, watercolor landscapes done with passionate violence, very free and yet controlled artistically. His color is rich and emotional.

Marian Cunningham presents pastels, also with a high emotional content. She works on dark paper in brilliant flame-like color, using reality as a theme on which she proceeds to improvise until the result is a highly emotional symbol. Generally this emotion is somber, as indicated by some of her titles — "The Suicide," "Sleepwalker," "The Shipwreck" — reaching hands in a surrealist sea — "Escape" — but there are also "Roof Tops," "The Beach," "Bayshore in April," full of gaiety and sensitive perception.

Nicholas Dunphy is showing in the Art Association gallery.

MODERN HOMES FOR MODERN CHILDREN

(CONTINUED FROM PAGE 30)

make necessary adaptations. Because there is no escape from handling and mouthing objects during this period, all parts of the room should be easily cleaned. Perhaps the best arrangement in this respect is to have the room relatively bare and to supply playthings which can be kept in hygienic condition.

As the child's perceptual world takes form, his adaptative activities become more complex. At some time after the age of two he begins to use pencils, crayon, chalk or anything that will write. At first these marks are random or diffuse, but begin to take form in drawings and writing. If no other provision is made for this important exercise, the child will mark on walls and floors. Evidently this has been taken into account by blackboard wall space in rooms pictured here. All parts of the room within the child's reach should be washable.

As the child grows older, he continues the adaptative activities of early infancy but on a very much larger and more complicated scale. The healthy, normal child is intensely active. If he is not thwarted and suppressed, all this activity will be adaptive. Provision must be made for natural constructive outlets for the child's energy. If he has a desk with writing and drawing utensils and a blackboard, he will use these instead of marking up the floors. If he had a work room with tools where he can saw and hammer and make things he thinks he needs, he will expand the natural constructive energy making these things instead of wrecking the household furniture. It is a strange anomaly that the child can learn to care for a book only by tearing enough paper to know that paper tears; that he can develop the tendency to cherish beautiful furniture by sawing and pounding the parts that go into things he makes for himself.

It would seem, then, to be wise to have an ample work space provided for in the original plans for the child's rooms. This should be a bare, light room where the child can go and work as hard and as long as he wishes. If the nerves of the family are delicate, it would be a good precaution to have this room as nearly soundproof as possible.

Another point we must consider is the social development of the child. He must learn about other animals by adjustments to them. This means that he must have playmates and pets. A few years ago it was considered adequate to create a completely sanitary environment for the child and leave him there for at least the first months of life. Now we know that even small bodies need to be handled and

(Continued on page 40)

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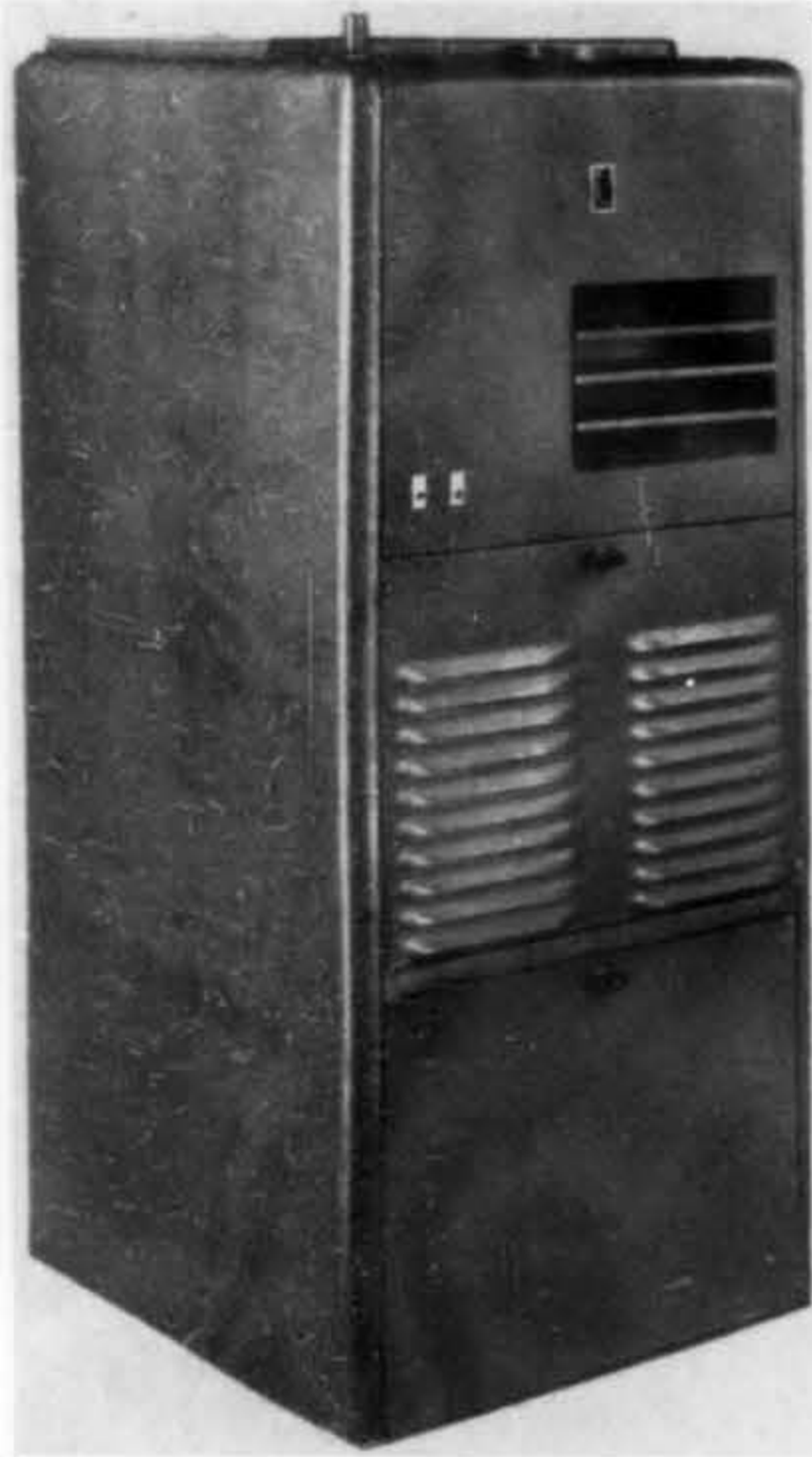
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MODERN ROOMS FOR MODERN CHILDREN

(CONTINUED FROM PAGE 39)

talked to within reasonable limits if they are to develop the concepts and the emotional conditioning they will need for later life. So the child should have a place where he can play with other children, a yard if possible connected with a room where he can entertain his friends. A wash room between the yard and the child's room is desirable. When he is old enough to learn to care for a pet, he should have some animal that belongs to him, a dog, if possible. The writer would like to add to the plans for the child's room a proper place for the child's dog. If the child is somewhat timid, a dog near at hand is the best security. It might be added that the protection offered by a good dog is not merely a matter of the child's imagination.

To summarize, the child's room should be light, attractive, not too nice. It should be a large, not overdecorated room, with arrangements for the child's physical well-being. Later with his help this becomes his room—furnished with things he has made or helped select. Here he can arrange and keep the treasure he collects. Here he can entertain his friends, talk to his dog, write and play. Here he can learn what he needs to know about in the larger world of his home, his neighborhood, his school and his country. To this he can come back, at least in memory, as he makes adaptations to his adult world.

AMONG OTHER THINGS

(CONTINUED FROM PAGE 12)

Graphic displays are being arranged under the following themes:

(1) The work of individual architects and designers shown through plans, photographs and models.

(2) A map of Southern California showing the location of modern architecture in that section.

(3) The new tradition, an historical chart by Joseph Hull and Annita Delano.

(4) The interdependence of the architectural arts.

Loan collection of furniture by Paul R. Williams.

Paintings from the Galka-Scheyer collection.

Wood sculpture by Peter Krasnow.

Photographs by Brett Weston, Robert Imandt and Peter Stackpole.

(5) Modern centers of living in Los Angeles.

Buildings grouped by function; community, housing, industrial, business, recreation.

(6) Architectural materials.

The work of outstanding architects and designers is already being arranged for the exhibit and include such outstanding men as Richard Neutra, Frank Lloyd Wright, Harwell Harris, Gregory Ain, Raphael Soriano, Rudolph Schindler, Lloyd Wright, William Lescaze, and many others.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1940, State of California }
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared John Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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JOHN ENTENZA, Editor.

Sworn to and subscribed before me this 23rd day of October, 1940.

GRACE L. ZEIGLER.

(My commission expires Feb. 17, 1942.)

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(CONTINUED FROM PAGE 17)

These painters think of painting as a universal expression, without national limitation, in which quality alone is demanded, and they are much aware of the similarities in their way of living and seeing to those of Europe than of differences and it is the similarities that appear in their work.

In Peru, on the other hand, painters are aware first of all of the differences: — life on a new continent where a population from many lands is in close contact with the descendants of the ancient Indian peoples. They are impressed by the rich art heritage of the past their country possesses and themselves, European-trained, they wish to root their work deeply in this heritage and in their own environment. The result is painting, the antithesis of that of Chile, the most highly developed in Latin-America, outside of Mexico, in the way of a national and individual expression profoundly influenced in subject matter, viewpoint and technique by the land in which it has developed. This "indigenist" art is the work of a small group of artists who center about the National School of Fine Arts at Lima. Jose Sabogal, Director of the school, is the leader, and a powerful personality and skilled painter of all aspects of Peruvian life. Teresa Carvallo, Julia Codeside, Camilo Blas, all instructors in the school, have each found a sensitive, personal style in which to depict and interpret the Indian life of the high Andes and the native scenes and types which are their interest. Ricardo Flores, also teaching at the school, remains closer to the French tradition in a modified impressionist style but draws on his profound knowledge of the mountain landscapes for his subjects. Enrique Camino Brent, young, extremely gifted, has a sensitive style and a decorative approach. The work of all these painters is marked deeply by the "indigenist" point of view but there is a wide variation in manner, and a sincere striving to find a personal expression for the richly picturesque and varied aspects of life and scene characteristic of Peru. There is also a high standard of quality and a respect for and knowledge of formal art values that prevent the lapse into illustration which is the ever-present danger for any school of art that exploits a definite subject matter.

For picturesqueness and interest and also as decoration the Peruvian group enjoyed obvious advantages, while holding its place well with all the other groups on the basis of quality. The exotic subject matter undoubtedly contributed to its appeal for the public. It is significant that the largest proportion of sales was made from this group. However, on the whole the Latin-American section prospered in sales, accounting for more than a dozen out of a total of 160 paintings, a much higher percentage than either the North American contemporary painting or the contemporary European sections could show.

The public response has far transcended sales, however. Hundreds of thousands saw the exhibition. For them, these paintings were interpreters of our neighbors to the south, serving as mute but eloquent ambassadors from countries whose artists, like those of our own land, are struggling to achieve an art expressive of this hemisphere.

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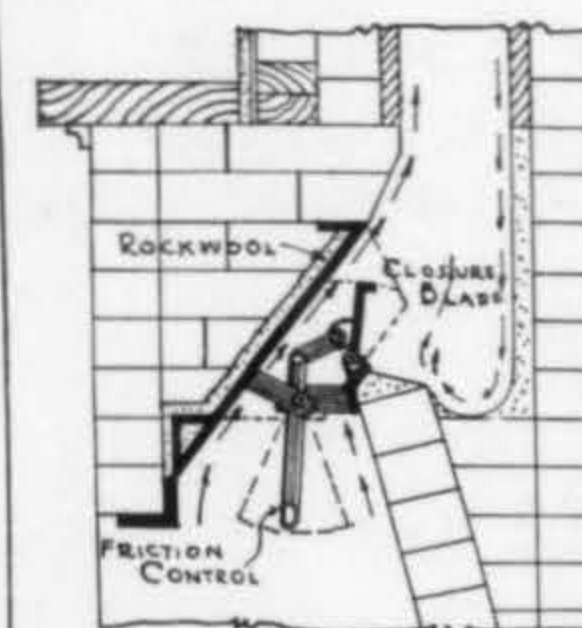
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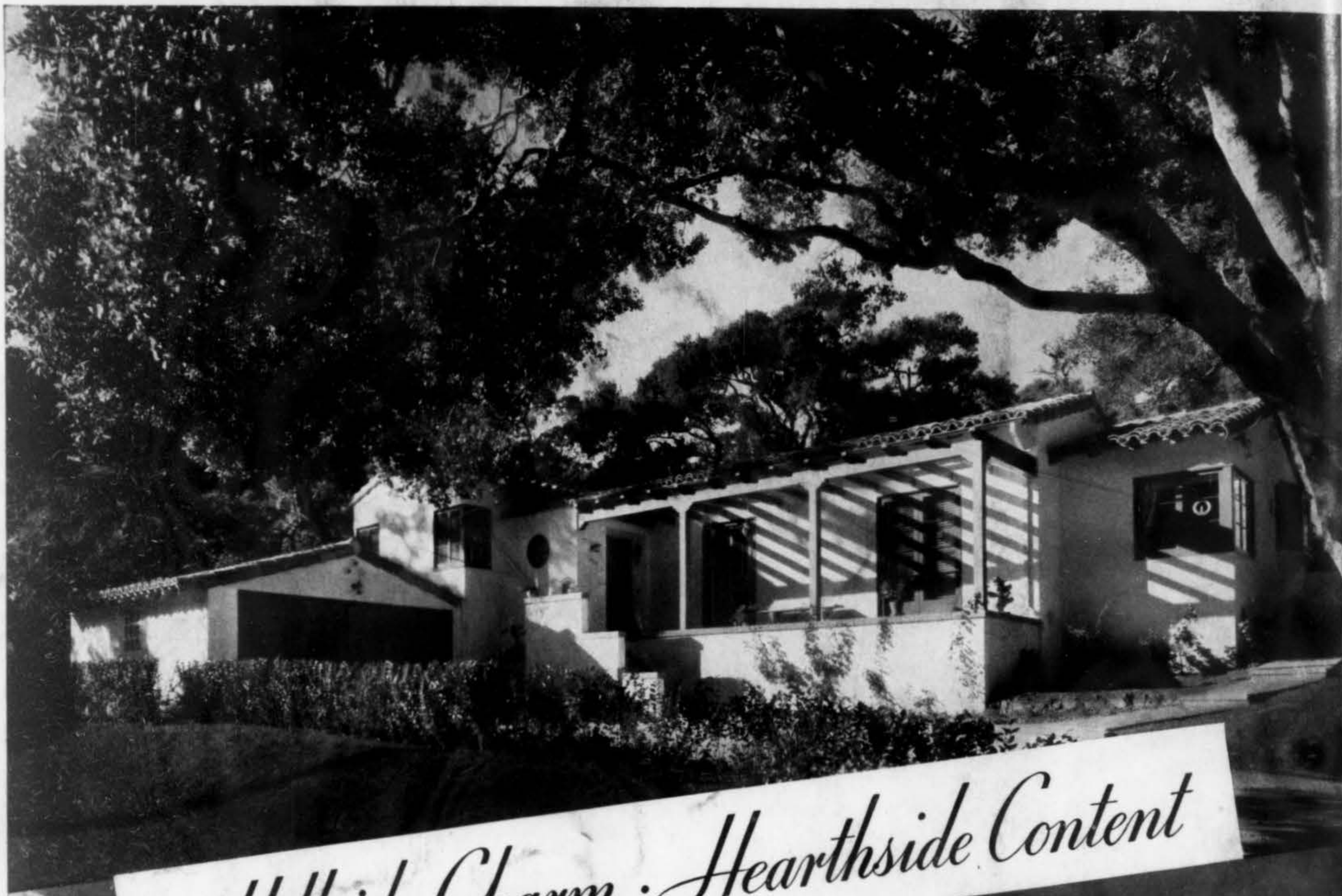
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