

# California

**arts and architecture**

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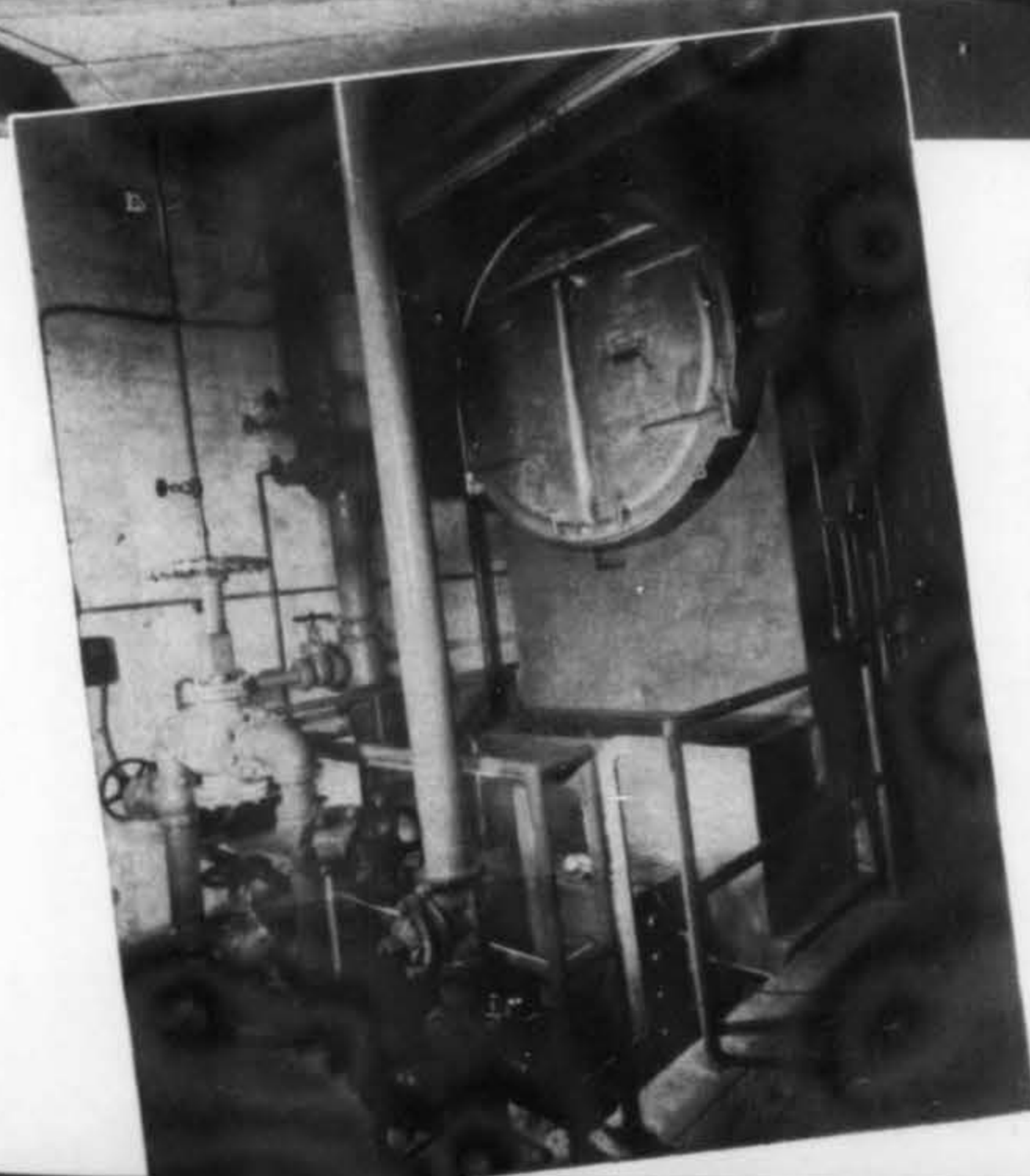
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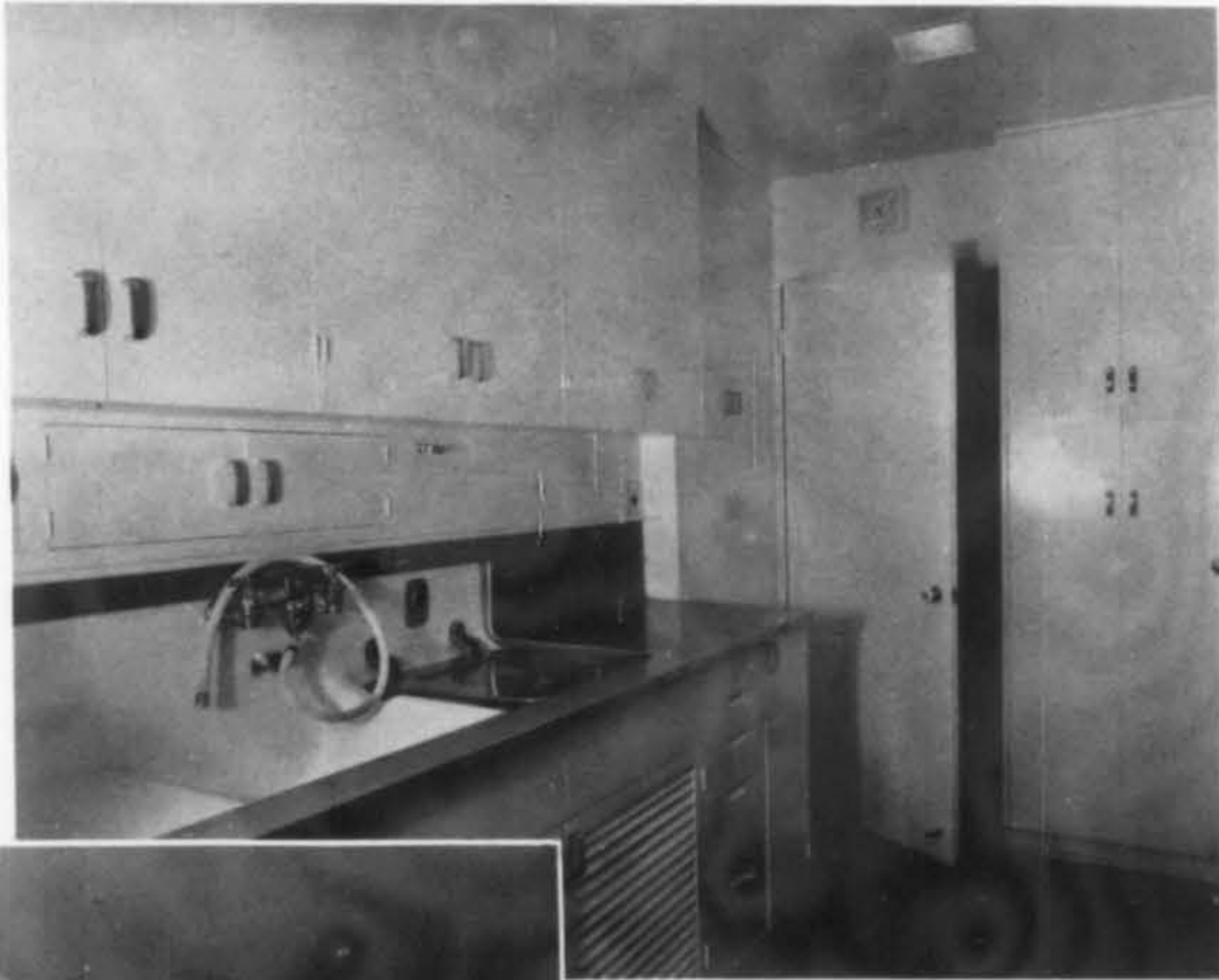
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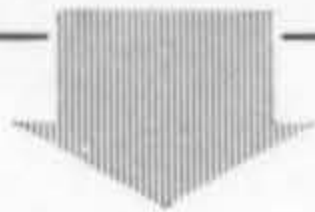
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St. John's Seminary Library, E. L. Doheny Memorial Library Building, Camarillo, Calif. Wallace Neff, Architect.

◆  
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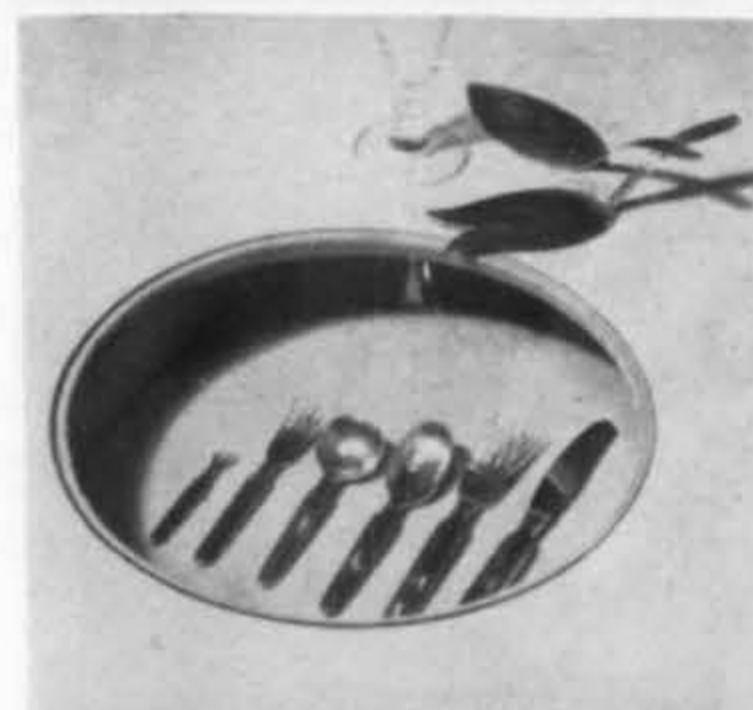
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If you like Swedish glass and Danish silver, sleek and elegant, you will find a fine display of representative pieces at Zacho's. They also have Kähler pottery and Just Andersen Bronze, which we recommend to you. It is a fine place to look for gifts for your very tasteful friends—conveniently priced. Zacho's, 3157 Wilshire Boulevard,



For an Early American or Cape Code house, hobnail stemware comes in cranberry rose, blue and milky opalescent white at \$4.80 a dozen. Fascinating glass baskets with frilled edges from grandmother's china closet will hold tiny flowers, cigarettes, candy, nuts, fruit, trinkets or just look pretty in the corner cupboard. These range from 65c to \$2.95 depending on size. From Steiner's, 633 S. Hope Street, Los Angeles.

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## AMONG OTHER THINGS

Two outstanding personalities will be heard during December on the Wednesday Evening Series of the Lecture Guild presented by Ruth Cowan and Mrs. Howard Elliott at the Wilshire-Ebell Theatre. Geraldine Farrar, retired prima-donna of the Metropolitan Opera Company will speak on "Music of the Past, Present and Future," the night of December 4th. The night of December 11th, the Archduke Felix of Austria, third son of the late King Karl of Austria, will discuss the possibility of a United States of Europe.

The James Vigeveno Galleries in Westwood Hills, 160 Bronwood Avenue, announce an exhibition of gouaches and water colors by some of Europe's most famous painters beginning December 7. Among others, the works of Boudin, Dufy, Chagall, Pissarro, Signac, Utrillo, Vlaminck, Rodin, Pascin, Pechstein, Kokoschka, Monnickendam, Maris, and Jurrens are being shown.

The Dalzell Hatfield Galleries in the Los Angeles Ambassador are now showing the work of Etienne Ret. The work is highly imaginative and of an extremely delicate quality.

The Raymond and Raymond Galleries on Sunset Boulevard in Los Angeles are showing the work of Patricia Fudger. The galleries will show the work of Miss Fudger from December 2 to 15.

On Tuesday afternoon, November the twelfth, LeRoy M. Backus, Pacific Coast Director of the Schaeffer Galleries of New York, formally opened an exhibition of recent work by John Carroll at 1155 California Street, San Francisco.



A photograph made through a 60-inch telescope of the Irregular Nebula, *Cassiopeia*. The telescope was used as a camera and an exposure of 3 hours was necessary. Movement of the "camera" was controlled with great precision by a clock mechanism in order to obtain the clearest possible negative.

# California

## arts and architecture

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## ART

Biggest event in San Francisco's artistic world this fall is the show of French paintings at the De Young Museum, opening December 6th. At this writing the De Young is a sea of packing cases, and Dr. Heil and his staff are licking their chops over the treasures stacked along the walls — one hundred and eighty pictures never seen before in America, with signatures reading like a treatise on French art from the pre-impressionists to now.

Here are two small gems of painting by Daumier, next to a large silvery landscape with rain, by Van Gogh, and three Cezannes — a Self Portrait, Walk in Chantilly, Plate with Pears. That gorgeous shimmer of color is a still life called Apples and Grapes, by Monet, and behind it is the ordered Christian sadness of the Beheading of John the Baptist, by Puvis de Chavannes. There are several Renoirs, a voluptuous lady, a picture with glimmering color which turns out to be, of all things, a heap of dead fish, and a delightful portrait of two small girls in the fluffy dresses Renoir loved to paint.

Ingres is represented by portraits and by amazing compositions in his "classic" style. Degas and Delacroix, Corot, Gericault, Sisley, Millet, the two Rousseaus, Seurat, Utrillo, Toulouse-Lautrec, everyone up to Braque, Matisse and Picasso appears in this collection.

A surprising feature is the number of huge canvases displayed, often by artists one would never suspect of such practises. The last packing case of all, and the largest, contained a mural sized picture with a frame as big as a proscenium arch; it was a landscape of trees, sleeping peasants, and cows couchant — by Courbet.

Art in Action is having a rebirth. This time it is put on by the Women Artists in connection with their annual exhibition at the War Memorial Museum. Attendance has increased; people come day after day to watch the progress of their favorite carving, painting, etching, tempera or craft, and to swap technical ideas. There is talk of some sort of continuance of the idea.

The Women Artists' show was especially good this year. Ruth Cravath won first award for her head of a Work Horse in Montana limestone. The President's Purchase Prize went to Helen Dunham for an abstract still life in oils; Peter Fahey was given the craft's prize for book-binding, and Claire Falkenstein's sculpture, Blue Figure, and Margaret Cavaney's painting, called Useful Old, each received honorable mention. Watercolors were good, as usual. There were some especially fine gouaches by Mine Okubo, Near Montparnasse and A Peasant Funeral Procession in particular.

The oil section, usually rather weak, this year had a great many good things. To mention a few — Emilie Weinberg's Still Life, bold, not too decorative, with beautiful color and design, Leah Hamilton's Houses of San Francisco, Amy Fleming's Waterfront, Katharyn Hole's carefully painted Madrone in Hand, and a fine Child's portrait, Elizabeth, by Peggy Strong.

One large room at the Museum is filled with paintings by Rinaldo Cuneo, a memorial exhibition. There are three still lifes, red and clear green yellow apples on white cloths, two flower paintings and the vigorous landscapes so characteristic of Cuneo — black peaks with yellow green spring trees in the foreground, a black horse in mountain pasture, a white house among trees, or the round buff hills and the bay of San Francisco.

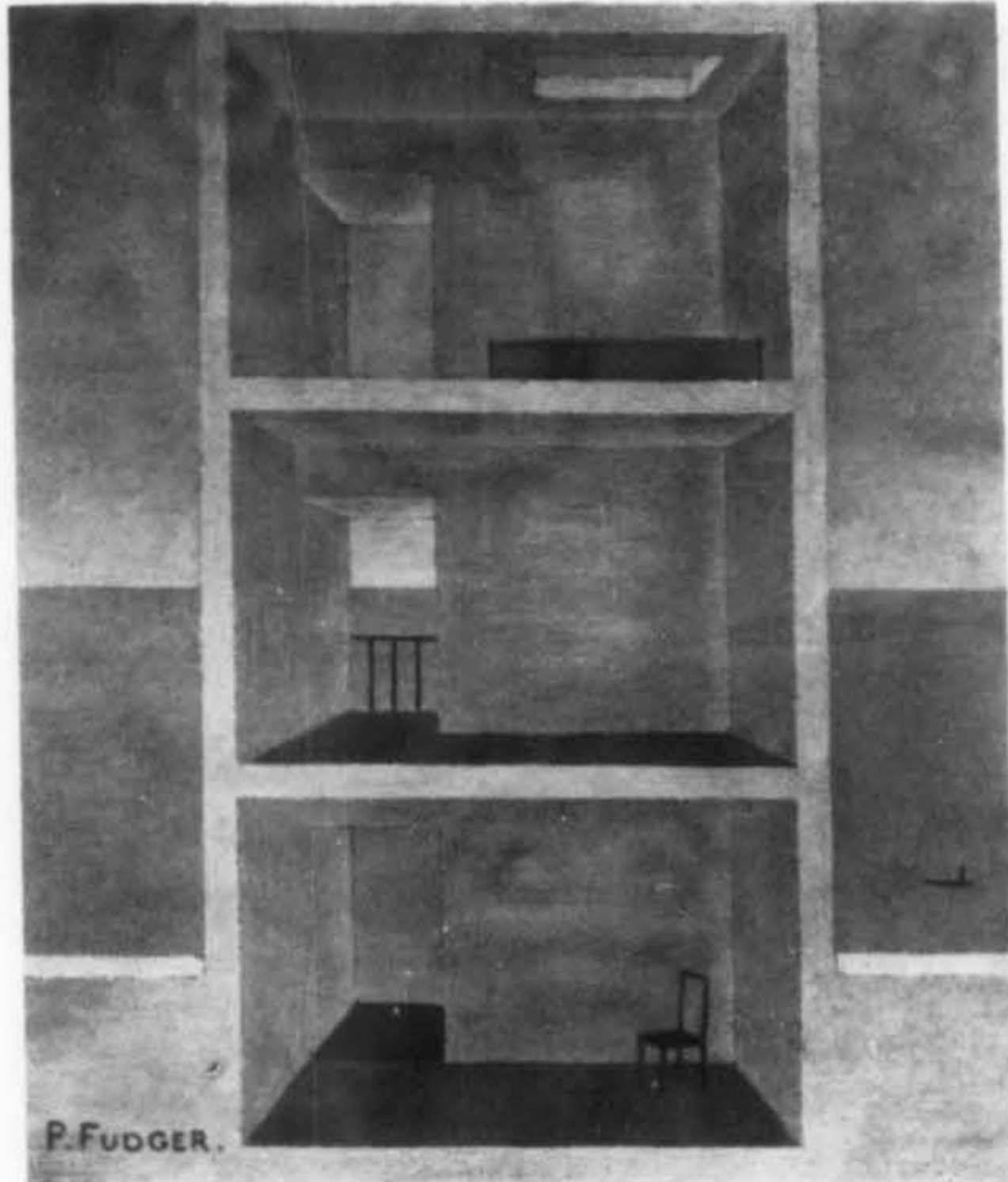
Roberto Berdecio shows paintings done on wood panels without frames, using as a medium nitro-cellulose or commercial lacquer applied sometimes with an air-brush, sometimes apparently with a palette knife, with very satisfying results texturally. He has a system of "kinetic perspective" which allows clear view of an entire picture from any angle; and aside from all this, he is a strong painter, although still much influenced by Siquierros, with whom he has painted.

William Zorach shows drawings of various falls in Yosemite, in delicate, almost abstract line with heavier shaded lines and areas, watercolors of the same subjects, and a few pencil drawings of people. There is also an exhibit of watercolors by thirteen San Francisco artists; a one man show by Marian Clark Cooch, of watercolors; and prize photographs of the Fair by amateur photographers.

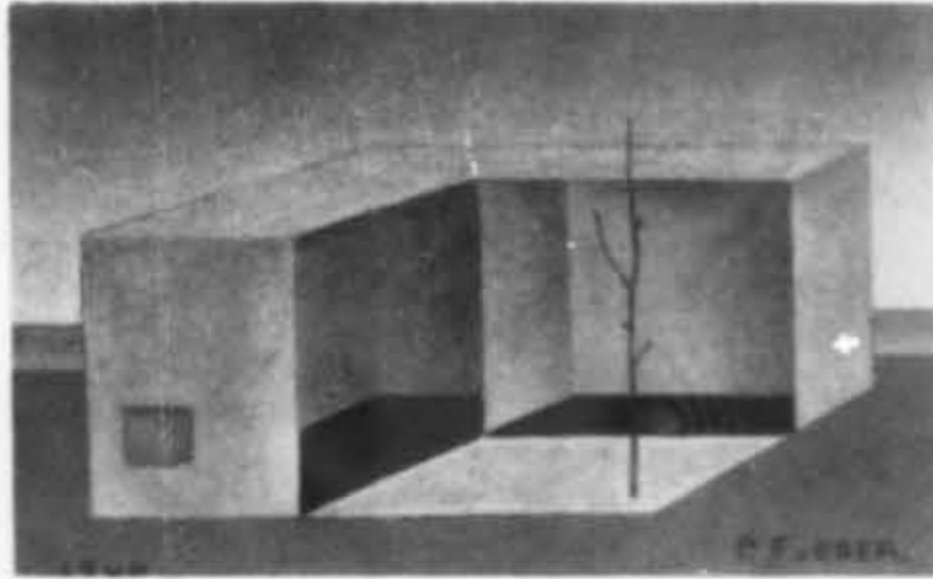


# PATRICIA FUDGER

HOUSE BY THE SEA — FROM THE MAITLAND COLLECTION



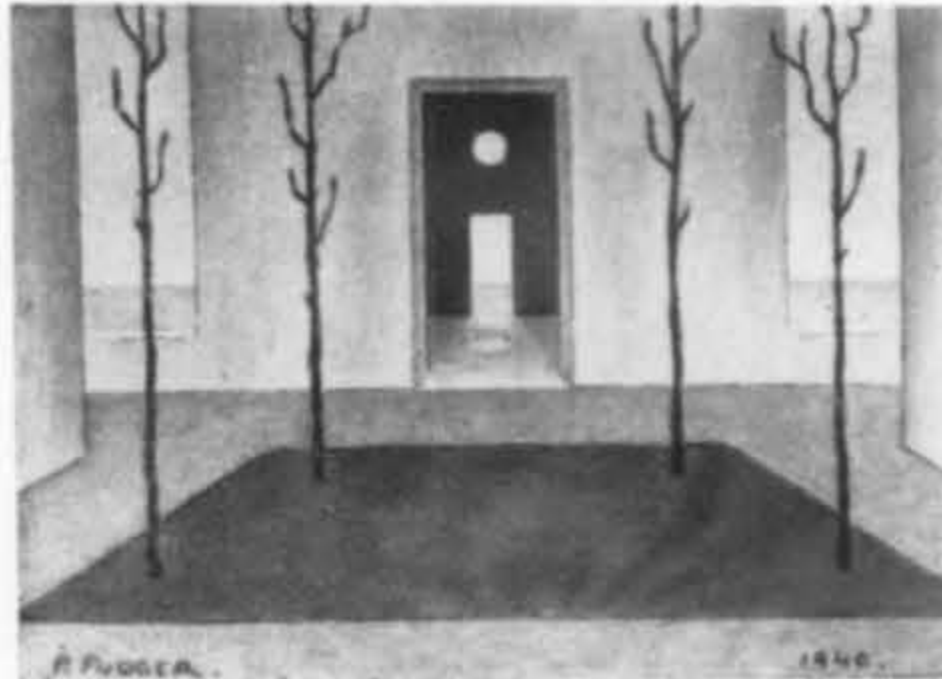
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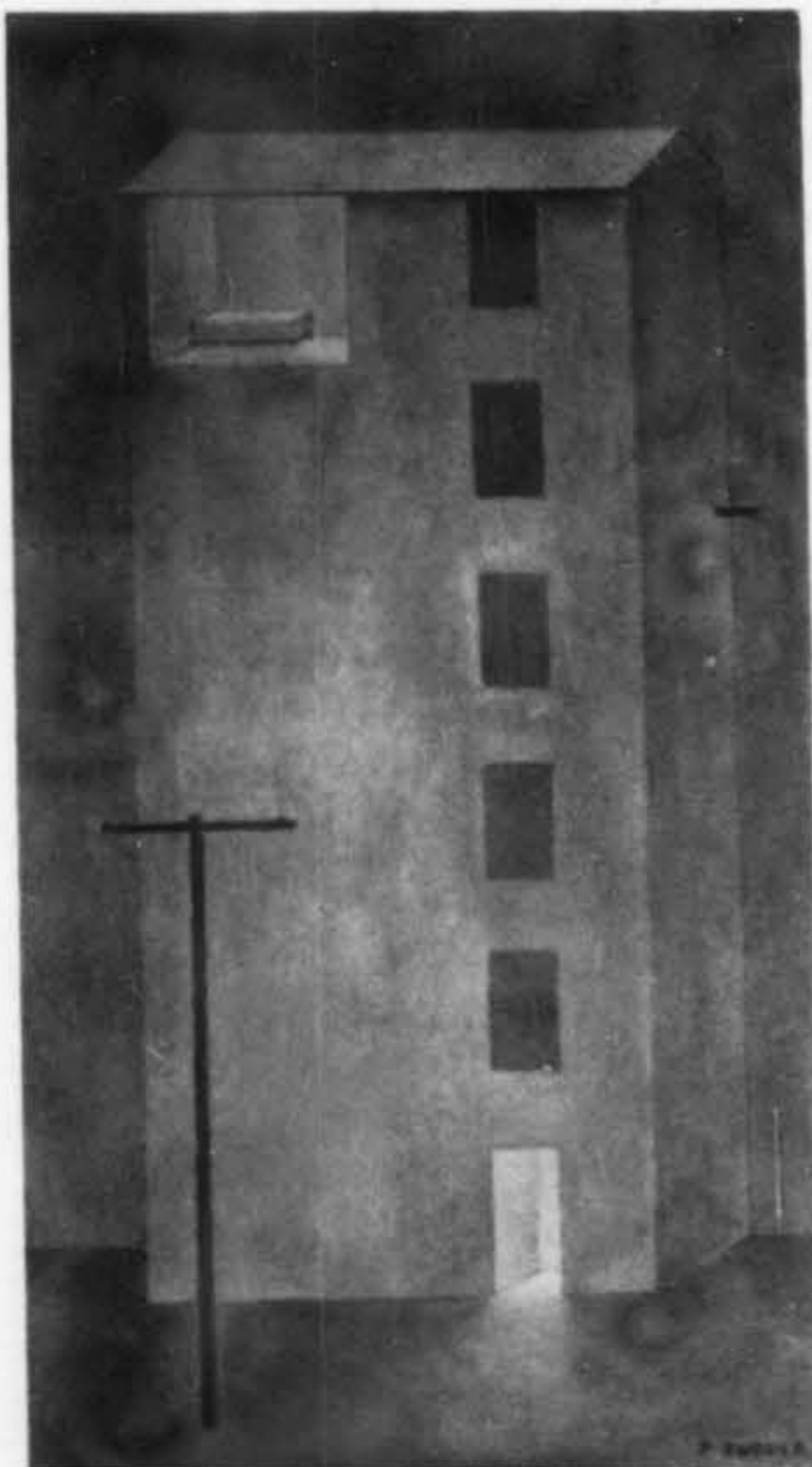
THE CHURCH



Photographs courtesy of Raymond & Raymond

## A young California painter

THE BEDROOM



"MISS FUDGER'S art must not be confused with the abstract art developed on the basis of Cezanne's work. It is, rather, the more patterned and stylized art that is traced back through the Scandinavian, early Gothic, to the Byzantine. The essential character of this style is an emphasis of the structural harmony of natural forms to the greatest possible extent without losing the sense of representation of the natural forms. This is a very close and logical school, but a very persistent one, recurring now and again through all the history of art, right back to savage art itself.

"It is also from this school that the young Picasso and the group in Paris who followed his lead drew inspiration. This, before the advent of the Russian Ballet when Picasso turned to the classic forms. The sudden change of theory released Modigliani into a new freedom which, while he never completely discarded the school, made him, perhaps, its most free and vigorous painter.

"All the modern developments in abstract art definitely owe as much to this school as to Cezanne, and Patricia Fudger seems to be standing on very solid ground. This is one native-talent Californian collectors would do well to watch.

"These colorful little pictures with their clean cut patterns exercise the same fascination as looking at the facets of a handful of well cut gems."—AUSTIN ELL BEDELL



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# Notes in Passing

IN THE concentration camps of Southern France, in the little hotels of Lisbon, several hundred human beings are waiting for freedom . . . or for death. These men and these women are the novelists, the poets, the scholars and the scientists who have been in the forefront of the battle against Fascism. Long before the danger was apparent to us, they fought magnificently with their minds and their talents against forces bent upon the destruction of the intellectual and moral values of our civilization. Now they are being hunted down like animals. Slowly their mortal enemies (our mortal enemies) are closing in. Each day that goes by brings the danger nearer . . . brings death nearer.

The need is *immediate*. The time to help is *now*. It is possible through the efforts of an active committee of people of good will to secure passage for these great human beings to havens in Mexico and South America. The need for money is *urgent* and *desperate*. If you really believe in Democracy, if you really believe that the ideal of free minds in a free world is the only condition upon which man can live with honesty and dignity, then stop talking about it long enough to write out a check and send it to the Committee for Writers in Exile, 1300 North Crescent Heights Boulevard in Hollywood, Calif. Give your social conscience a Christmas present.

WE DECIDED some time ago that our Christmas present to ourselves would be a short season of forgetting, a week of relief from the present, a turning away from the confused future. This, our Christmas, was to be a remembrance, an excursion into the past. It was to not be an entirely sentimental journey in quest of any one thing. It was to be an escape, pre-arranged with ourselves, into all the Christmases that we had ever known. The good ones, when we got everything we wanted and the unhappy ones when someone else got them. We are perfectly willing to admit the idea was rather selfish, and not a little cowardly but with the holiday coming on, we felt a frantic need to reconstruct out of the bits and pieces of our past a moment in which we could turn away from the worries and tensions and horrors of these days — and say, "to hell with it."

We started with our Scotch grandmother who probably had some nice ideas about the holidays but ended up by being merely "abundant" about them. The food was wonderful but all we can seem to remember is that there was invariably too much of it. Everyone joked about eating too much and there was an uncle who patted his stomach and tried to be very jolly about making a pig of himself. His wife was an elegant lady who talked to the children at great length about their manners and spent the rest of her time discreetly tipping.

Then, of course, there was dear Aunt Evie who was always rather disordered and ruffled and looked like an unmade bed. Aunt Evie was big and warm and people spoke of her as being "kind." We always thought of her as slightly damp. She rather favored printed chiffon which fluttered limply about her generous anatomy and made her look a bit like a shapless bundle of expensive rags. She cried easily and was always getting her feelings hurt. A fat little hand would flutter to her bosom and draw out a dainty handkerchief with which she dabbed at a large red nose. If apologies were not immediately forthcoming she would rise with the swiftness of a stricken gull and dash up to the sanctuary of her room — then would begin the entreaties of the more practiced members of the family. We used to sit waiting at the Christmas table for that awful moment when she would permit herself to be lured once again into the midst of the family. We remember the horrid, embarrassed silence . . . then the forced conversation which she entered shyly . . . tentatively, carefully, putting out feelers from her fat little mind to be quite sure that everyone was properly repentant . . . Aunt Evie was an awful old blob but she gave us our first electric train. Ah, dear remembrance of Christmas past!

There was no grandfather within our memory but our Uncle Walter did the Christmas honors. A gusty bibulous gentleman with a beety face, he presided over the roast with a kind of witch-like possessiveness seeming to grudge every juicy bit not designed for his own big gullet. For years he took advantage of our childishness by making himself up as a distinctly unpleasant Santa Claus until that memorable Christmas when we innocently sneaked a candle into his bushy white beard and damn near burned his chubby face off. His presents were always the most expensive and one soon learned that very special attention was expected for them. The detestable man would push his gifts insistently under one's nose and as the wrappings came off, beam down like an ogre waiting to gobble up the childish squeals of delight that were so confidently expected.

We remember the bright sun on the snow and the good, crisp air. We remember putting our tongue on a piece of freezing metal and standing in terror, wondering whether or not we'd ever be able to get it off again . . . wondering how life was going to be without a tongue.

And, we remember our friend, the little Polish boy, who carved a whistle out of wood. It was a miraculous whistle that croaked and wheezed when we blew our little brains out trying to make it go, but which sang like a sky full of birds when he put it to his lips. He gave us the whistle on a Christmas just before he went back with his parents to the "old country" . . . His father who was the best mechanic in town, and had tinkered Grandma's white steamer into a miracle of mechanical precision, used to tell us beautiful stories about Christmas in Poland. His fat little wife, who spoke not a word of English, danced about her spotless kitchen plying us with little cakes and a sweet, hot drink made of herbs and wine. We would run home through the snow and be sick as a dog, but it was worth it.

And for years, on every Christmas, we have received a little package of the cakes and a wonderful wooden whistle that croaked and wheezed when we tried to make it go. My friend has written that he has two children of his own now and he says that they can make beautiful high sounds on the whistles he has made for them and he hopes that we will some day be able to do it too. Last year he said that he would like to come back and bring his family with him. His mother and father were old now and didn't want to come, but he wanted to — he was afraid of the trouble; he could feel it and the people on the other farms could feel it, too. It was like something closing in, he said, you couldn't put your finger on it — it was like winter coming before its time, and you could feel the ground freezing hard beneath your feet. The crops were not good. There was talk in the town and people were trying to lay away food. No one could find out anything and people looked at one another and began to speak in whispers. The government took some of the men away because they talked too much and one day troops had gone through their town marching South.

That was two Christmases ago and since we have had no little cakes, no wooden whistles, no word of any kind. We watched the map of Poland as invasion rolled over it and we put a little pin in the map where the town was and then one day we heard that the line had been advanced and that everything behind it was ruin and devastation and so we took the little pin out and we've tried to forget about it. And we did, almost, until we decided to escape into our own Christmas past, and so you see it hasn't been an escape at all, and we have nothing left but this Christmas and what it is and what it means to us and to millions of other people all over the world and to my friend and to his family in the little Polish town which is nothing but a pile of ruin and rubble on a sick, dead earth.

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



# Arnold Schoenberg

*A note on the great composer as we await*

*the recording of the "Pierrot Lunaire"*

*by Peter Yates*

HUMAN NATURE enjoys novelty. Most of us enjoy reading about adventures in strange countries; we entertain our curiosity by following up new ideas in the sciences or in art. The average person who reads books or magazines carries in his mind a mass of half-integrated ideas and information that he enjoys putting to use. Underlying this collection of facts and superficial thinking the average person exercises a good taste which is not to be disregarded, a capacity for disinterested examination of fresh possibilities that needs only to be aroused. While the fashionable esthete, the too-easily vocal dilettante, is crying to the heavens — and into little soulful articles — his enthusiasm for the latest peculiarity, the slower, more surely choosing taste of many average men continues making the discovery of that enduring vitality which is genius.

To the average person great literary discoverers like James Joyce and Gertrude Stein address themselves; for him Picasso and Orozco paint; for him Bartok, Sibelius, and Arnold Schoenberg compose music. The average man is slow to abandon what he has learned to love, slow to incorporate into his affection new ways of thinking and feeling that are at first difficult. But when these new ways have put off strangeness and become a part of his life he forgets what is less enduring to cherish what remains.

At a first encounter the oddities of a great artist are usually more noticeable than his merits. But the public which still exclaims at the peculiarities of certain good contemporary painting, finds no difficulty incorporating these peculiarities into its design for living. Table cloths and magazine covers reflect the slow development of a new taste. Popular music borrows the tonal effects of composers whose native style is considered too difficult for the concert public. The massed dramatic color of Van Gogh brightens the spare decoration of contemporary apartments, where the library dark, morocco rich baroque no longer finds a place. Bit by bit becoming used to the idiosyncrasies of a creative artist the public learns to distinguish his enduring merits.

The music of Arnold Schoenberg is the formal record of what has been perhaps the most consistently discriminating intelligence in musical history. In spite of sustained creative activity during the last forty years, in spite of a directness and facility which could when the time came compose the "Third Quartet" within six weeks, Schoenberg has yet to produce an opus 40. "An artist," Schoenberg wrote of George Gershwin, "is to me like an apple tree: when his time comes, whether he wants it or not, he bursts into bloom and starts producing apples." Accepted stylistic periods of other composers often contain dozens or hundreds of compositions closely related in essential details; each new published work of Schoenberg represents a considered advance along the rather clear lines of his unique progression. One or two of these advances may have necessitated a strategic retreat; that was the sort of retreat which carries victory with it.

Schoenberg began by writing music which, although highly individual, was linked by many similarities with that of the other post-Wagnerian composers, Strauss, Mahler, Reger, Debussy. A sextet for strings, "Transfigured Night," composed by him at the age of 26, remains the work by which he is best known. Several years later, in 1909, he wrote the "Chamber Symphony" and the

group of "Fifteen Songs," opus 15, based on the *Book of the Hanging Garden* by Stefan George, in which the art of German song is brought to a musically self-sufficing balance and articulation nearly able to dispense with words.

The "Three Piano Pieces," opus 11, composed about 1911, began the revolution of his musical understanding and the development of a positive attitude towards what was first called by its detractors, "atonality," that have become inseparably a part of what we mean today when we say "Schoenberg." The "Five Orchestral Pieces," opus 17, and the "Six Little Piano Pieces," opus 19, the latter perhaps the best approach to his mature style, began a profound synthesis between the elements of atonality and those of the most thorough classicism.

Revolutions are not made by novelty; they are caused by basic reassertions of accepted and spiritually disregarded truths in terms of tradition. Such revolutions do not merely shock, they outrage lazy fashionable opinion. The preeminent work of this period and what is thought by many to be Schoenberg's masterpiece is the cycle of melodramas, or spoken songs, "Pierrot Lunaire," opus 21, written in 1912. The effect of this composition upon music written since that time can scarcely be exaggerated. "Pierrot Lunaire" will soon be available to the public in an excellent recording, made this summer in Los Angeles.

Shortly after writing "Pierrot Lunaire," Schoenberg began developing the system of composition now identified with him, the "twelve-tone technique." To describe this technique in English he himself has chosen the term "organismic," in the sense of a living organism growing and expanding out of its initial germ.

The best description in English of this technique is contained in a book, *Music Here and Now*, by Ernest Krenek. Reading the book one comes to the conclusion that this like other major innovations of the past is essentially simple rather than complex in nature, a new manner of enriching what we hear, not a formal straightjacket. Works of this period are, however, among the most difficult of his compositions at a first acquaintance.

Schoenberg is still writing music, and it is not unfair to say that his more recent compositions show the fresh effect upon him of American ways of living. These works are more approachable; one hesitates to describe them as popular, but they contain the elements of a broad popularity.

He now lives near Westwood, where he teaches at the University of California. He has become the beloved center of an enlarging circle of students and musicians, who have learned through him that the past of music is still present, the future springs from awareness of that past. It is certain that before long the development of American musical taste will find out and learn to enjoy the vital personality embodied in his music. Artists of integrity may take new roads: the goal of excellence they seek is still the enduring love of average men.

A performance of "Pierrot Lunaire," conducted by the composer himself, who was called East for the occasion, was given in New York for the New Friends of Music on November 17. Part of the concert was broadcast nationally, except in Los Angeles, where the local outlets preferred to sell the time to local advertisers.



interviewing . . .

# H. G. WELLS

## PROPHET AT LARGE

by *Henriette Martin*

Mr. Wells was waiting for me in the library of the Chaplin-Goddard Santa Monica beach house. Plump, pinkly-scrubbed, and full of invincible and irrepressible vitality. Also full of reproach. Mr. Wells, besides being a prophet of world events, is also something of an autocrat. We shall not go so far as to say *dictator*.

"You are late to your appointment, young lady," chastised Britain's foremost social pamphleteer—and glanced indignantly at his watch. "We have exactly fourteen minutes to talk. What do you wish to learn?"

This is typical Wellsian behavior. A week previous, at his sole lecture appearance in Los Angeles—the distinguished author of *Babes in the Darkling Wood* trotted out onto the platform, fixed his expectant audience with a severe, pedagogic eye—and remarked: "I am going to talk to you for an hour." The implication, doubtless, being: "whether you like it or not." There was no announcement of subject. Mr. Wells simply talked—and taught.

So—in like manner—I was inducted into the schoolroom. Thus challenged and clocked—I faced the taskmaster—thought fast, talked faster—and shot questions at him, trying to confine my inquiries to matters dealing with the future. After all, on several other occasions—this great social philosopher had successfully called his own shots.

Here, then, are a few of my tremulous questions—followed by his profound answers.

*Question:* Do you favor unlimited, popular support for Churchill.

*Answer:* Though it is a nightmare to think what might have happened to England without him—I should say definitely NO. People must not follow a leader blindly—they must use common sense. If the English people continue to offer Mr. Churchill's government their "blood, toil, tears, and sweat" . . . (quoting from his own memorable speech) . . . there must be a government *declaration of war aims*—and *post-war aims*. There should be assurance of important reforms in social welfare—the promise of liberation to the underdog. And this can only be brought about through an abdication of privileges by the English upper classes.

*Question:* Is there any way, in your opinion, in which America can avoid the pitfalls into which England muddled and stumbled—and which ended in the disaster of Spring, 1940?

That evasive lethargy and false sense of security—that miasma of reaction—that tragic inability to reason by analogy?

*Answer:* You got rid of George III, didn't you? Why, then—should you repeat our pattern now? You Americans are free from the restrictions of an established church and of a rigid class system . . . I should say the only danger lies in your naive optimism. You Americans always hope for the best. Whenever possible, you avoid looking at the dark or unhappy side of things (take it away—it's breaking my heart). One of your national characteristics is a congenital inability to believe that conditions, being O. K. now, might not presumably grow worse, instead of better. Take it easy, relax, why worry? Only in this clinging to the *status quo* lies the danger of repeating the mistakes of my country . . . On the other hand, I happen to be one of those incorrigibly cheerful and annoying creatures who can recognize the omens of disaster—and yet can have great expectations of diverting them by *strategic thinking, planning and acting!*

*Question:* Should England win, Mr. Wells—do you predict a swing towards a United States of Europe?

*Answer:* If you had read any of my recent books, my dear young lady—you wouldn't have asked that question . . . There can be no United States of *Europe*, since, actually, there is only *one country* contained entirely in Europe today! For instance, when one thinks of tiny Holland—it is impossible to restrict one's imagination to a saucer-flat terrain, spotted with tulips and dykes, and bounded by Belgium, Germany and France. One must think of the great Dutch Empire which extends to another corner of the globe . . . With the exception of Switzerland which has no colonies—the map of present-day Europe sprawls all over the world . . . There is only one hope for permanent peace in the universe today. This is the establishment of an International Federation—brought about by the close cooperation of the United States, Great Britain and Russia . . . and maintained by a protective international air force to be controlled by a Board of Directors appointed from members of these three countries. Such a plan alone can restore sanity to the world order—and prevent a fresh catastrophe.

Man-of-prophecy Wells glanced at his watch again. Blimey! (Continued on page 40)

Ellis N. Story





# ERIKA MANN:

*The great daughter of a great father*

*is one of the most articulate and forceful*

*warriors in the battle for world democracy*

*Reph. Samuels*



ONE DAY, last August, a young slender woman dashed across an unsafe ocean to England to see what help she could lend to the brave defenders there. She was willing to share their fate under skies, torn by airplanes droning and colored by the ominous glows of falling bombs, willing to live as they do in unsafe houses shaken by explosions, to find her way through unsafe streets covered with ruins, and to stay for hours in crowded air-raid shelters.

The main part of her work consisted in collecting information and in writing articles to be sent back to the United States to tell about the courage and the determination of those defending one of the last frontiers of human civilization in Europe. From London, she succeeded in getting to Lisbon where a small, grim group of people, closely huddled together, were waiting for the moment when they could leave for safer shores after their usefulness in Europe had come to a bitter end. To them she brought help, too. Then, the young Amazon rushed back by Clipper to the United States, took a deep breath, went over her notes, and set out on a long and strenuous coast-to-coast lecture tour. Once again, thousands of people, young and old, high school students and teachers, workers and business men, club women and church members, and many others are to hear this writer, her deep passionate voice decrying totalitarian inhumanity, pleading for the defense and continuation of human decency and progress.

From her platform she will not indulge in intellectual generalities nor make an appeal that is mainly emotional. Certainly, she will put all her grace, all her vivacity, and all her warmth behind her plea. But her main weapons will be facts, documents, logical conclusions. She will draw from her vast practical experience and rely on her thorough studies. She will be aided by her quick mind and guided by her strong reasoning power and her burning sympathy for suffering people. Fascism, to her, is the incarnation, the ultimate manifestation of the evil, retrogressive forces which try, over and over again, to disrupt the order and growth of humanity as a cancer tears at the vital organs of a human body. She will not act the prophet or the demagogue. She will not be anything other than a kind-hearted sensible human being longing and fighting for a healthier society, a truly democratic society where gross and unnecessary injustices and cruelties imposed by one group upon another will no longer be permitted to exist. She will become very impatient with the deliberately ignorant and vicious, but she will be infinitely patient in explaining how peace could be established and progress insured.

This young valiant woman on the platform is Erika Mann. During the last years people have learned to think of her no longer solely as Thomas Mann's oldest daughter. For years, she has established herself as a lecturer, writer, and fighter in her own rights. Of course, she is part and parcel of the famous Mann dynasty. There is Nobel-Prize winning father Thomas Mann whom she so charmingly and intelligently assisted on his lecture tours, and who, in turn, wrote an elocutionary foreword for Erika's much-read book, *School for Barbarians*; there is courageous Uncle Heinrich, just safely arrived from Lisbon, great novelist and great fighter against human and social injustice; there is Brother Klaus, essayist, novelist and lecturer, Erika's closest friend and collaborator; Brother Golo, writer and editor, also safe in the United States; and Brother-in-law G. A.

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# Valiant Woman!

by Elizabeth Hauptmann

Borgese, famous historian and writer from the "other," non-fascist Italy, husband of sister Elisabeth.

It is to their beloved brother-in-law, anti-fascist Dr. Borgese, that Erika and Klaus have dedicated their last book, *The Other Germany*, a very much needed book. In it, Erika and Klaus plead not to condemn in a wholesale fashion everything and everybody German. "With the propaganda of the first World War still echoing" and Europe plunged into the second World War by the present German government, they insist that it is too easy to say "The Huns are on the march again." For there is "the other Germany." They give its story. The book contains an excellent survey of the virtues and faults of the Weimar Republic, of the brave struggle for democracy before Hitler swept it away with the aid of forces which, instead of lending aid to a young, weak and struggling social and political body, sabotaged it and finally killed and replaced it by a tyrannic totalitarian machine.

It is fascinating to notice in all of Erika's writings the steady and straight growth from just another young progressive and liberal into a determined, conscientious active fighter *against* any sort of debasing enslavement, be it spiritual, moral, social or political; and *for* an orderly organized freedom, spiritual, moral, social and political. She started to become an actress, but gave up a promising career to learn more about what was going on in the world. Like her brother Klaus, she was forced through "bitter experience to grasp that politics are a decisive part of our complex existence," not below the study, profession, and dignity of the average citizen.

Erika's first books, apart from some charming children's stories, were travel-books. Wherever she went, she was always eager to enjoy the good and the beautiful and make propaganda for it. But with an amazing clearness she would also detect things evil in whatever form they manifested themselves. She was always shocked by unnecessary or deliberate cruelty and injustice. She always detested war as an anachronism unworthy of us of our Twentieth Century civilization.

When Erika, with her brother, first came to the United States, they were almost children. They were obsessed by the vastness and the emptiness of the open spaces and by the friendliness and generosity of the American people. But they never let themselves be made to render servile lip-service to their American hosts. Thus, as early as 1928, with much candor and full responsibility, Erika states this concerning life in the United States:

"The existence of big fortunes has, in our times, something frightening, all the more if you talk with those men who control this fantastic financial power and find them to be mild-mannered, art-loving, and charitable." Or, "Race-hatred has reached hideous dimensions. How men of future centuries will laugh at the idea that once white men looked down upon their colored brothers!" Actually amidst all the beauty they enjoyed, and all the fun they had, they just could never forget that "our present civilization is based on a foundation of horror, grief and boundless misery. . ."

In her last book, *The Other Germany*, she sums up, very realistically, hopefully: "Liberty is a goal and a problem and a task . . . True democracy does not yet exist anywhere firmly entrenched. At best, it is a hope . . . But even this hope, this first real chance of making democracy come true, must be guarded, protected, defended. Perfect democracy remains an ultimate goal. But

those who would help in reaching that goal will find it well worth their while to fight — indeed, to risk their lives — in *defense of the imperfect democracy of today.*"

When the "lights went down" in Germany in 1933, Erika like the rest of the Mann family, went into voluntary exile in Switzerland. When many others became discouraged, her courage grew. When others became apathetic, her working capacity increased. Her political revue, *The Pepper-Mill*, written and directed by her and first produced in Zurich, was a great success — in spite of the insults and threats of Swiss super-patrioteers to warn people not to attend the show, in spite of a police cordon thrown around the small theatre to protect those anxious to see it.

After her arrival in the United States she accompanied her famous father on his lecture-tours. But she also managed to write, again with Brother Klaus, a kaleidoscopic survey of exiled "other" Germans prominently connected with German journalism, literature, film and stage — *Escape to Life*.

Her next book is a big stride forward in her fight against her arch-foe — fascism. It is the already mentioned, *School for Barbarians*. Father Thomas Mann says about it in the foreword: "The deliberate limitation to a single theme, education, makes possible a comprehensive and fully informed portrayal of the totalitarian state . . . It proves to be an extraordinarily fruitful point of departure of the whole National-Socialist point of view." And about the author, his "dear daughter Erika," he writes that "she most consolingly opposes the shocking and negative qualities of malice and falsity, the positive and righteous face of reason and goodness". He also points out Erika's special gifts as an author: facility of style, grace of composition, her sense of humor, and her capacity to see the "funny side" of even sinister things which makes them palatable even to over-sensitive readers.

Erika belongs to that long line of valiant women who at eminent turning points in history, when the new truths were deliberately concealed behind a smoke of ignorance and clouds of fear and cowardice, boldly set out to hold the torches of reason and enlightenment high up, close to the issues at stake and to make them shine brightly through the darkness for everyone to see. She belongs to the Jeanne d'Arcs, the Vera Figners, the Madame Curies, the Jane Addams. And as long as there is a breath in her, she will go on battering against the man-made obstacles in the way of man-made human progress. Day after day, night after night, she will go on writing and lecturing, sometimes hoarse, yet fully understood, sometimes tired, yet untiring, often angry, yet full of compassion, always militant, yet for peace; for, as the German poet Brecht, he also in exile, says:

"What times are these  
Where talking about trees is nigh a crime  
For it implies not talking about crimes . . .  
In ancient books we read of what is wise:  
To stay away from fights and live  
Our short lives without fear  
And manage without force:  
All that I cannot do: for  
I live in times too sinister, too dark. . ."



# You Can't . . .

## Let Them Eat Art

Mr. Biddle discusses the income of the artist

and looks to a few bright possibilities

by George Biddle

IN the August number of *Harper's Magazine* I pointed out that, largely owing to the mass production of *Life*, *Esquire* and the Sunday Supplements, to the museum circuits and to the W.P.A. art community exhibitions, classic art and liberal contemporary American art probably enjoys a larger audience than at any time in Europe since the *trecento*. At the same time I indicated that the ability of the artist to support himself through the sales of his paintings (on an open, fluctuating market) has perhaps been declining over a period of sixty years, and almost certainly so since the depression, that is during the decade which has witnessed the enormous growth of interest in American art. I based this tendency on the answers to some two hundred questionnaires, which I sent to various groups of artists throughout the country. The answers to these questionnaires would seem to establish the fact that the most successful artists of that group of creative painters which are exhibited at our museums, which are the most advertised and of the most influence in the national and international art world, have an average annual income from the sale of their paintings of about \$1700 a year. Groups of the best known local artists, chosen from the museum "annuals" in Pittsburgh, Cleveland, Chicago and San Francisco have an average annual income from the sales of their paintings of between \$280 and \$500!

These figures, taken by themselves would suggest a very depressing outlook for our artists. They do not, however, include income from commissions and other sources. The answers to these questionnaires indicate a further and an interesting trend: namely, that the total annual income of these same artists from the most successful group, derived from all sources, was over twice that derived from the sales of their work; and about ten times that amount among the smaller income group of artists. This additional income came from teaching, lecturing or writing; from commissions from the federal government; from commissions from private industry. Examples of the latter were the commissioning by a Hollywood producer of a group of nine painters to paint pictures of the cast and shots from "The Long Voyage Home," or the commissioning by the Dole Pineapple Company of some of the best modern artists to paint pictures which might be used as an assembled collection of quality art to advertise Dole pineapple juice. I must stress the point, to make myself clear, that a commissioned painting is not bought and sold on the open market, nor is its monetary value subject to capricious fluctuation. The artist is paid for services rendered. This is of course true of most commodities, with those few exceptions such as antiques, real estate and stock market values; and, in general, art. It was largely true of art until about 1650, when Venetian, Dutch and English dealers first began to speculate in paintings.

What, then, is the immediate outlook, based on these trends, which as far as we can judge from the scanty available data, seem well established? I do not think that artists and dealers will stop selling pictures! On the contrary as our country becomes more and more art-conscious painters and dealers will sell in increasing degree by services rendered; by working on commission rather than on speculation.

I should suppose that this tendency would have the healthiest influence on California art. Its climate, its cultural tradition, the mere fact that its artists have never too completely leaned on a *Rue de la Boétie* or a Fifty-Seventh Street, seem to make it peculiarly open to the increase of the commissioned arts. These include mural paintings and commissions from private industry quite as much as — in distinction to easel painting art — garden sculpture, the crafts, mosaics, tile work and ceramics, for the free use of which the climate here is so eminently fitted.

Personally I would rather have a commission to execute a mural in ceramics than anything I can think of. This most beautiful mural medium is almost completely unexploited. It lends to far more fluency than mosaics. Its obvious advantage over fresco painting is that it is as adaptable to purely formal or abstract design as to dramatic, realistic painting. In this particular it is perhaps most closely akin to the great tapestries of Raphael and other cinquecento designers, who blended both abstract and pictorial design in the same tapestry. Then, again, ceramic tiles may be inlaid in the walls like jewels with far more decorative (Continued on page 40)



MR. AND MRS. GEORGE BIDDLE



THE BULLDOGGER



TICINO'S GREENWICH VILLAGE SPEAKEASY



## AN EASTERN CRITIC

# Looks at Western Architecture

*Mr. Hitchcock casts an appreciative eye at the work of our modern architects*

by RUSSELL HITCHCOCK

THE APPEARANCE of the Museum of Modern Art's *Guide to Modern Architecture—Northeastern States* this fall may serve to counteract an excess humility on the part of Easterners. In the last ten years, and despite the general stoppage of building operations in those years, a good many modern edifices of one sort or another have been built in our part of this country. Even so, however, Easterners must travel if they are to see anything like the development of regional native schools of contemporary architecture. Our modern architecture in the East is cosmopolitan, even eclectic in character and has, as yet, only sporadically come to terms with its setting. References to tradition or to regional types suggest to us chiefly the depressing sterility of the Colonial Revival, and the expensive methods of construction apparently demanded by our climate do not facilitate much small-scale experimentation.

Whether an Eastern visitor not seeking for modern architecture would be impressed by the quantity and the quality of the work on the Pacific Coast I do not know. But even though a casual visitor might fail to run into the best examples of contemporary work, he could hardly fail to observe that certain Eastern inhibitions were lacking. Indeed, a common cliché about modern houses in the East is that "they might be suitable for California." Of course if modern architecture were actually only suited for certain regions it would not be of much ultimate consequence. But the cliché contains a kernel of truth not belied by the fact that some of the best modern building on the Coast has been done in the Portland area where the conditions are very different from those in Los Angeles. Indeed, it is most important for an Easterner to realize that the West Coast—whose very length it is hard for him to grasp—is anything but a unit architecturally. Therefore, although the work of the whole Coast area may be contrasted with that of the Middle West or the Northeast, it is preferable to discuss it in three sections, centering in Portland, San Francisco, and Los Angeles. It may be that there is also work of consequence in the Seattle area. If so, I did not see it three years ago and did not return last summer to learn if anything had developed in the interim.

In Portland the work of three local architects is of particular excellence and interest, although one of the best new houses there will certainly be the de Graaff house by Neutra of Los Angeles, now nearly completed under the supervision of Van Evera Bailey. These three are Bailey, Pietro Belluschi of the A. E. Doyle Associates, and John B. Yeon, whose most important completed commission was carried out in the Doyle offices.

The small houses of Bailey show extremely ingenious and concise planning as well as admirable mastery of local wood materials and of the split tile masonry which has been lately developed in Portland. Yet the houses of Bailey have had at times the faults of their virtues: a certain incomplete fusion of the parts, well organized as to plan, into a visually organic whole; a certain excess of emphasis on the character of the indigenous materials used. The resultant picturesqueness and complexity of form is not, however, deliberately sought after; and in his best work, such as the small house built for the rental side of his mother's house, the expression of the exterior is

as neat and concise as the interior arrangement. Nor is it altogether invidious to suggest that the de Graaff house, when completed, will probably owe some of its excellence to Bailey's command of local materials and local building methods: particularly as Bailey's latest projects suggest that he has also gained something of real value from this commission, an increased clarity of design expression, a visual order dominating both plan and elevation. While stimulated by contact with Neutra's work, this is nonetheless not imitative. The maturing of Bailey's very considerable abilities should make of him a far better known and appreciated American modern architect than he has hitherto been.

The work of Belluschi is very different from that of Bailey. Inheriting the clientele of the late A. E. Doyle, an old established architect to whom many of the larger buildings of the pre-war and post-war period in Portland were due, Belluschi and his associates have worked more downtown than in the suburbs. Nor is it necessary to discuss all their considerable volume of production as they have been so generally hampered by the restrictions imposed by their commercial clients. Nevertheless some of the downtown remodelings compare most favorably with such work in other cities, both in the elegance of the proportions and in the dignified use of handsome materials. In the limited genre of the shop front, Belluschi and his associates have provided for the National Cash Register Company what is certainly one of the finest examples. The pink and grey schist frame and the restrained use of stainless steel, together with the simple but interesting lay-out, are altogether admirable.

I will not speak of the earlier portions of the Portland Art Museum except to say that when it was executed some years ago it was one of the best works of semi-modern character in the country and that it has as yet, I believe, no rival as regards its exterior. In the newly opened portions of the museum, however, the development of the architect's (or more probably of the client's) taste is strikingly illustrated. The great skylighted court is both ingenious and splendid, from the travertine slabs which flank the ground story supports to the skillful combination of symmetrical structure with a symmetrical lighting in the roof; while the little external court with its cantilevered travertine slab roof around the edge recalls the purity and richness of Mies van der Rohe's finest work. The actual galleries are more conventional but extremely effectively lit.

Of Belluschi's houses, that for the Sutor's must easily stand among the very finest in this country. The woods of the Northwest are used with greater simplicity and style than by Bailey; the oxide treatment of the wood sheathing produces immediately an agreeable and apparently natural grey comparable to wood which has been exposed for some time without treatment in this climate. (Compare the older portions of the house of Mrs. Ferdinand Smith, built thirty years ago. With its plain board and batten walls, and banks of great windows, this is a surprisingly apt prototype of the best regional modern work in this area. If the houses of today, with more positive design qualities, age as gracefully, a difficulty that has been quite serious with much European modern architecture, its inability to wear well without considerable upkeep, will have been successfully

*Mr. Hitchcock continues on the following page with illustrations of the Oregon residence of Jan deGraaff*

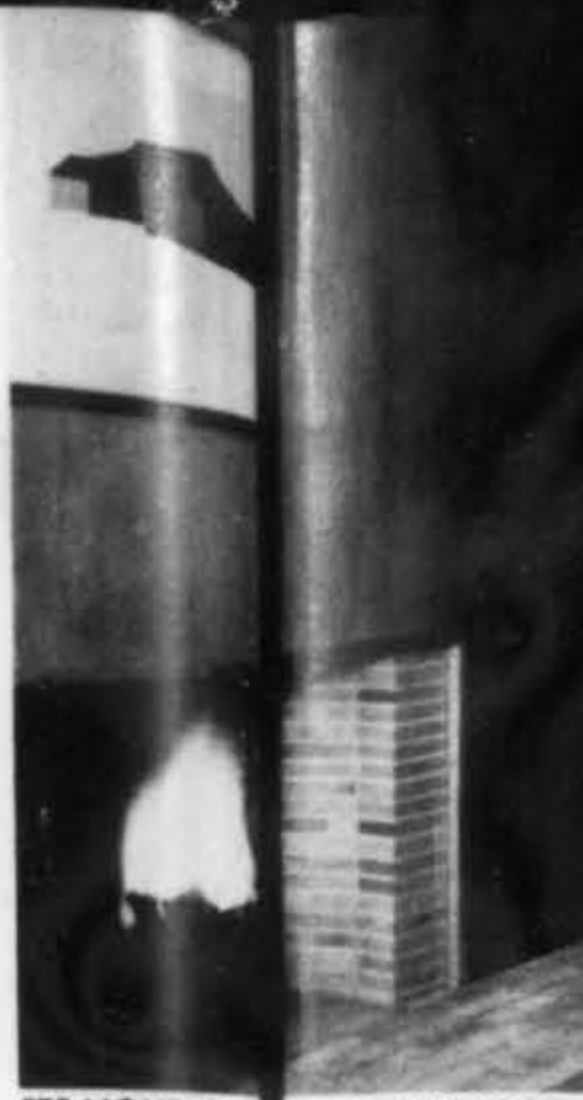




VIEW WINDOWS OF THE LIVING ROOM AND UPSTAIRS MASTER SUITE



SLIDING DOORS AND DRAPERIES ON TRACKS SEPARATE THE LIBRARY AND DINING ROOM



STRAIGHT GLASS AND PLYWOOD

### "An Eastern Critic" . . . Continued

avoided.) The plan of the Sutor house is remarkably straightforward and clear; the adaptation to the site superb, with the great sweep of the view on one side and the more intimate garden among the woods on the other. Possibly the exotic veneer in the living room was a mistake, though it is very skillfully handled as a sort of screen against two walls; and doubtless the supports of the rear porch could have been arranged more consistently with those at the front. But these are very minor details in a remarkably original and refined design.

It is more difficult to discuss the large and luxurious Watzek house across the road above the Sutor house. It includes many fine things: the almost oriental court with a covered gallery leading to the front door from the entrance at one side and a rich luxuriance of planting; the splendid smooth-sheathed bedrooms, the white-painted dining room, with a simplicity and dignity that makes one think of the pre-war work of Loos or Gill, opening through a large end window wall on the primeval forest. But many ingenious details like the ground glass panels set in the external wood sheathing, the luxury of the woods used in the interior, do not make up for a certain diffuseness of plan, or for the excess of rather Swedish detail with which the woodwork is elaborated in the chief rooms.

Unfortunately I saw no other work by Yeon and as the Watzek house was designed by Yeon in the Doyle office it is difficult to know to what extent different aspects of this large and extremely handsome house should be attributed to him or to the Doyle Associates.

San Francisco and its vicinity offers much more new building than Portland and a considerably larger group of names. Moreover, Neutra from Los Angeles has done more work here than in the Northwest. The two best known architects, as the volume of their work makes proper, are Wurster and Dailey. Wurster's work, which has for some years been well publicized, is not exactly disappointing. It is perhaps duller than one expects and the gradual development away from a simplified traditionalism toward more overtly modern, or at least original forms, seems either to have been arrested of late or to have taken an unfortunate turning. The work of George Howe or of Philip Goodwin in the East (and a fortiori of Asplund in Sweden) illustrates that it is possible to carry over something positive and worthwhile from tasteful traditionalism into more radical contemporary work. But in these cases there was, it will not be unkind to say, a definite moment of conversion. But with Wurster there seems to have been no conversion, but rather a prolongation of transition, in which the stylistic virtues, such as they were, of the early work have gradually been lost without any comparable achievement of a positively new form. His club at the Fair is perhaps his boldest and most interesting work, although the gilt paint is surely out of place with such semi-rustic construction. But even this is no more successful than the Federal Building at the Fair by Timothy Pflueger, an architect whose successes in the period of skyscraper building fifteen years ago might have been expected to inhibit him as completely against vigorous contemporary expression as it has the New York skyscraper architects whose domination is largely responsible for the architectural sterility of the New York Fair.

What one might have hoped for from Wurster by this time is better illustrated in the San Francisco area by the work of two younger men, Hervey Clarke and Dinwiddie. In Clarke's work particularly one finds a distinction of finish which can be compared with Belluschi's, and a certain urbanity of proportion (even in his very Wrightian model house on the Kentfield estate) which suggests a traditional training. Dinwiddie's work is to an Eastern eye peculiarly Californian, in its extreme openness of planning, its prolonged horizontal lines, and its very economical construction (which would hardly last through even one Eastern winter). It is perhaps fanciful to see in it some kinship with the distinguished work of Maibek in this area thirty years ago. In any case it has a pronouncedly regional quality which would be as out of place in Los Angeles as in Portland, and Dinwiddie's development — for there is still much room for development — in boldness and variety of expression should be of the greatest interest. The present attainment may be less, but the promise is greater than in the case of Clarke.

Dailey is certainly bold and perhaps sufficiently various. Yet even his work, which comes as close to the "International Style" of ten years ago as any in this area except Neutra's, seems like that of Wurster and Clarke to show certain inhibitions of "taste" in the negative sense. It must be a great temptation to stick to the cream-painted broad siding of this region which makes of the rears of many thousands of nondescript San Francisco houses a sort of exercise in basic architecture; and various examples — including the much earlier shingled work of Maibek — do not suggest that the climate of this area ages natural wood as gracefully as in the Northwest. But the boldness of concept of Dailey's many admirable houses tends to approach a stable norm already, and some variation of color or the introduction of curved or oblique elements might enliven a modern manner which, surprisingly and despite all its more fundamental innovations, is almost as full of every day amenity in the San Francisco scene as Wurster's. Yet Dailey's small house at Sausalito, its whole two-story glass side turned toward the glorious mirage-like image of San Francisco across the Bay, is certainly one of the most exciting contemporary houses in the world, and to an Easterner almost a miracle at the reputed cost. It also uses Western woods with great frankness and grace, indeed as straightforwardly as Wurster but without his unexpected harshness.

There are several other San Francisco architects whose work should be mentioned in a complete account such as Funk and McCarthy, whose work seems to be developing successfully. But this article is based on what I saw in a very brief visit and on what I can discuss with some hope of being intelligible without photographs. Nor shall I attempt to mention anything I saw between the three cities of Portland, San Francisco and Los Angeles, beyond commenting on a fine school in Carmel now being completed by Franklin and Kump of Fresno. One might query the use of shakes on the roof as excessively picturesque but the group planning and the general architectural vocabulary was splendidly worked out; and in some ways the whole was adapted to the site in a way that even Lyndon and Smith's admirable schools in Michigan or Neutra's in Los Angeles have not

**House for Jan de Graaff. Richard J. Neutra, A.I.A., Architect. Van Evera Bailey, Supervising Architect. P. Rec, Collab**





GLASS PLYWOOD PANELING ACHIEVES A NATIVE OREGON FINISH



SOFT GREY CARPETING COVERS ALL FLOORS OF THE LIVING QUARTERS. THE CHAIRS ARE SCARLET RED

been. Admittedly the site itself was a very promising one.

In discussing modern architecture in Los Angeles it would be tempting to go back twenty-five years to the work of Gill, whose significance has been so little realized, or to the shingled bungalows of Greene and Greene. But this is not the place nor have I at present adequate information. I hope to return to the Coast next summer to study the architecture of Maibek and Willis Polk in San Francisco and of Gill and Greene and Greene in Los Angeles and Pasadena. It would also be tempting to talk of the work of Wright here which goes back some twenty-five years and includes one of his finest things, the Millard house in Pasadena, as well as several of his worst. But it will be more appropriate to stick to the work of the last decade as in discussing Portland and San Francisco.

In the work of the last decade the career of Neutra stands out not merely as a local or even a national but properly as an international phenomenon. Outside Neutra's work and that of his group, the most of the interesting things are — so far as I could discover — effectively anonymous. I mean the drive-ins of which there are several good examples on Sunset Boulevard and perhaps the finest of all — despite its unfortunate trademark windmill — at the corner of Glendale and San Fernando. These represent a very model of what exposition or resort architecture ought to be, light, gay, open, well executed and designed to be as effective by night as by day. Were there more really successful motor courts one might hope that the development of a new and widely popular architectural expression waited only upon the development of new functional types, an activity of which Los Angeles seems to be peculiarly adept. Even a large department store like that of the May Company on Wilshire, by its isolation and by the skill of its adaptation to an open site has virtues which similar stylistically "modern" commercial architecture has hardly achieved elsewhere, except I imagine in Miami. The Museum of Modern Art's *Guide to Modern Architecture* includes much work of this type in the East, as is indeed proper. For the general establishment of modern architecture depends to-day almost more upon such commercial work than upon the necessarily limited production of a few conscientious modern architects. But nothing in the East compares with the best things of this sort in Los Angeles, if only because Eastern cities have not the motorized planning which has been achieved apparently without conscious direction. But if these things represent what exposition architecture ought to be the N. B. C. building by the Austin Company illustrates, alas, what it is. Such a specimen will be harder to bear in the future than the Field Museum in Chicago, congealed from the Fair of 1893, or even perhaps the Seattle Museum, congealed it would appear from Chicago 1933. Beside this Lescazes C. B. S. building, actually somewhat clumsy and brutal, appears a contemporary masterpiece.

The quantity, quality, and the variety of Neutra's work and that of his group requires not a few paragraphs but an extended article. The Eastern visitor is ill prepared by photographs or by the Brown house on Fisher's Island for Neutra's work in California. It is at once less superficially suited to the climate and the setting than the naive assumes and much better suited than its

(Continued on page 40)



HARDWOOD SASH FOR DOUBLE GLAZING



A SLIDING DOOR FOR PARTITIONING

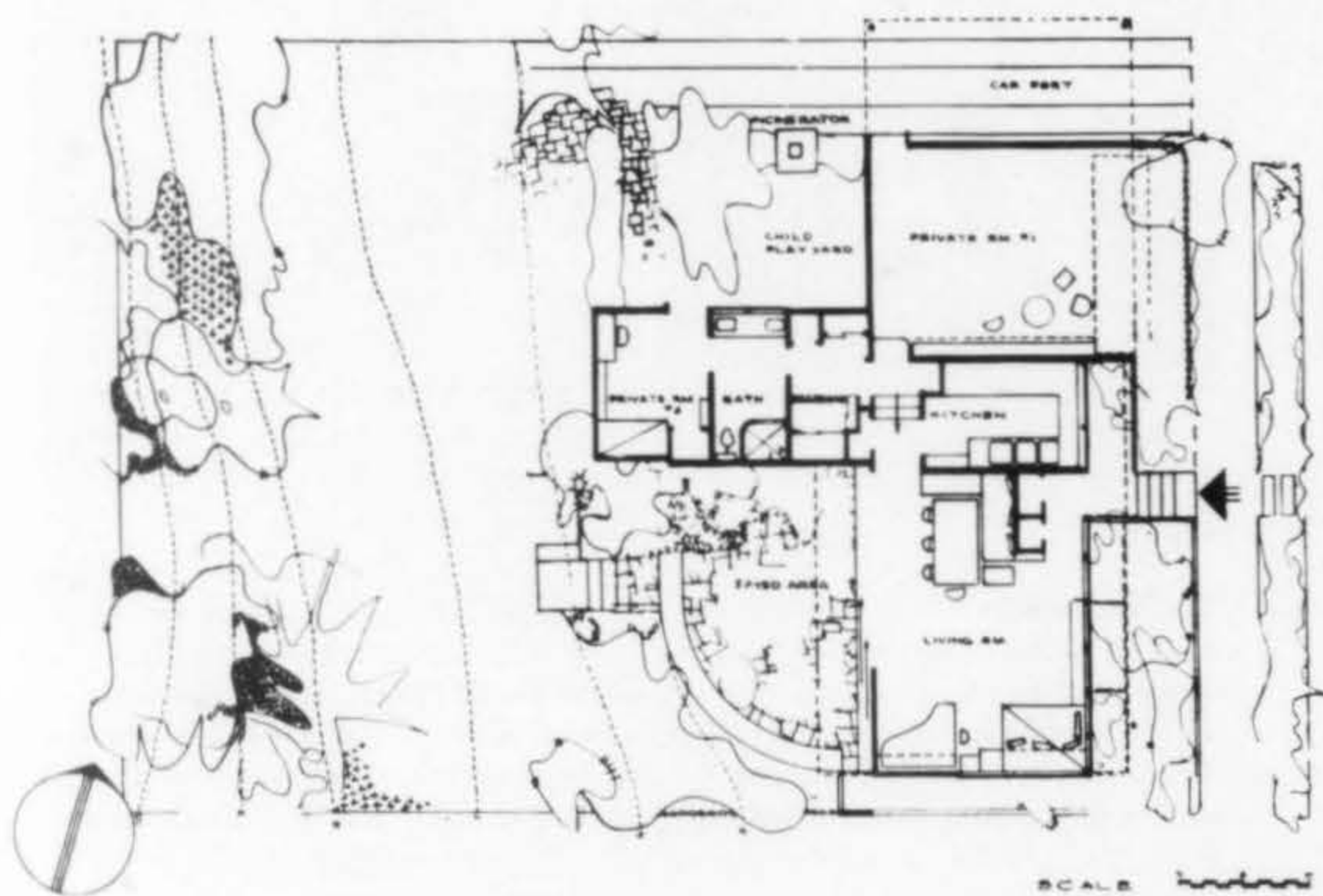
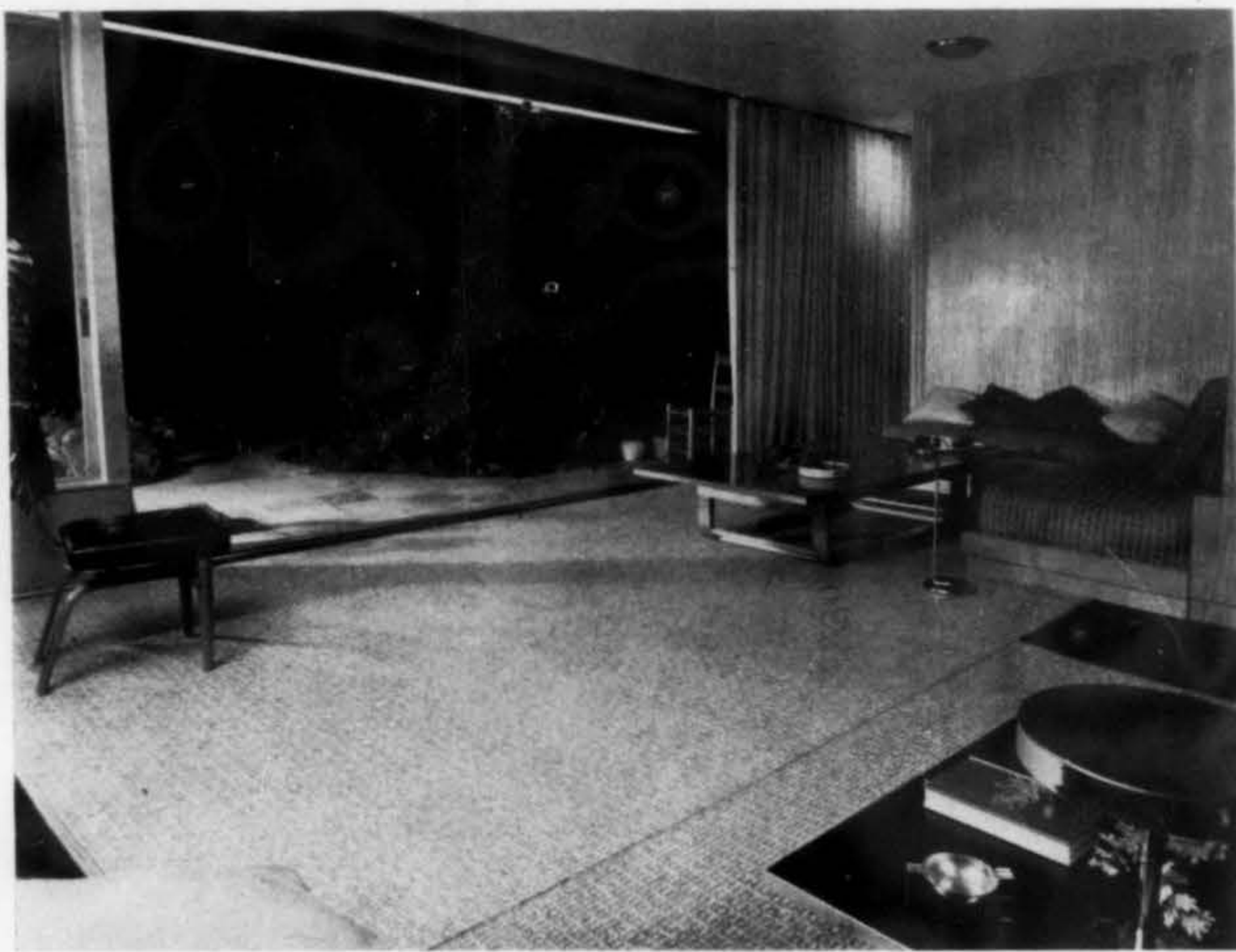
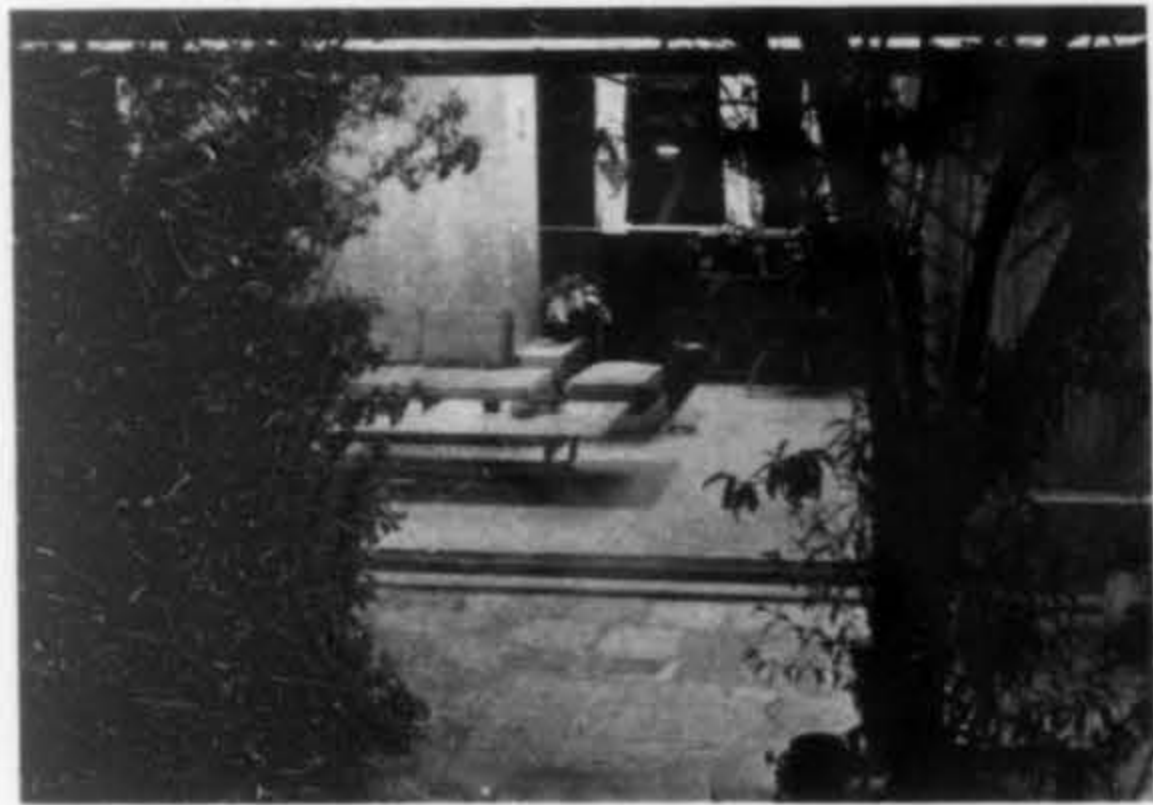
*The house illustrated has been built in Sandy, Oregon, for Jan deGraaff. It is situated some miles from the city of Portland in the midst of a deep pine forest. The house is of milled wood construction, the outside siding and some interior paneling is redwood. It was necessary to erect a dwelling that would be suitable to the Northwest and yet satisfy Mr. deGraaff's desire for a distinctly modern house. The house is an expression of the creative talents of a great architect working upon special problems imposed by a discriminating, modern-minded client.*

THE ARCHITECT RECOMMENDED REDWOOD FOR AN EXTERIOR OF DURABILITY AND BEAUTY





**House of Richard J. Neutra**  
**Architect, Richard J. Neutra, A. I. A.**  
**Builder, Eric Nelson**



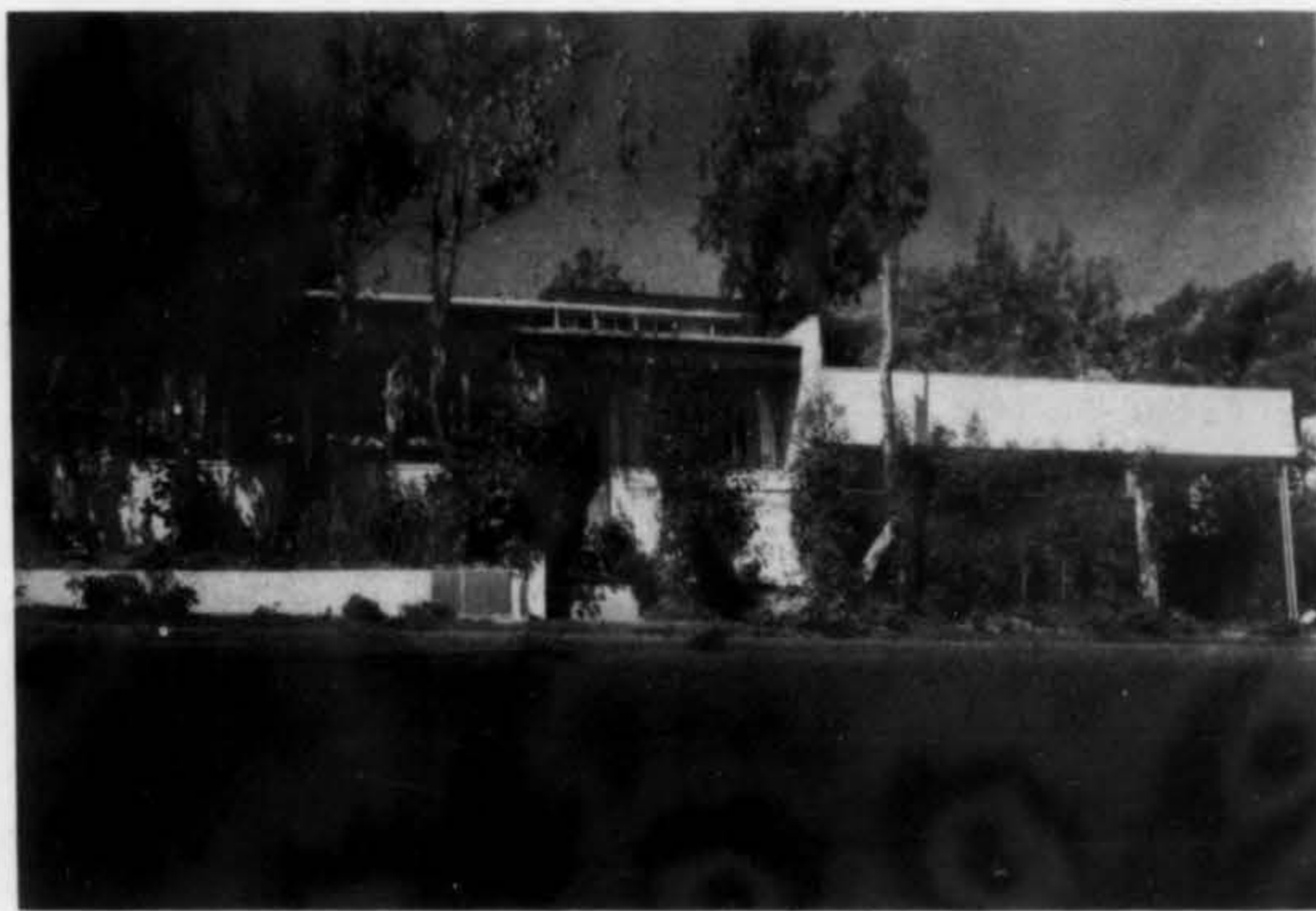
**I**N THIS small house compactness and economy of layout have been combined with a feeling of spaciousness of interior living quarters and liberal extension into a garden patio as part of the living area.

The dining space, an integral part of the principal room, faces out into the garden. The roof overhang with its evenly distributed soffit lighting adds to the intended oneness of the indoors and outdoors.

A small entrance hall has been achieved which gives a sense of privacy without waste space. An especially designed instrument for the playing of recorded music forms a separation between entrance hall and dining area. A large coffee table designed by Mr. Neutra can, with little effort, be adjusted to the standard dining table height.

The service and sleeping sections of the house are well separated from the principal living quarters and a large and formal playroom has been placed in such a way that activities carried on in it will in no way interfere with the repose and quiet of other members of the household.

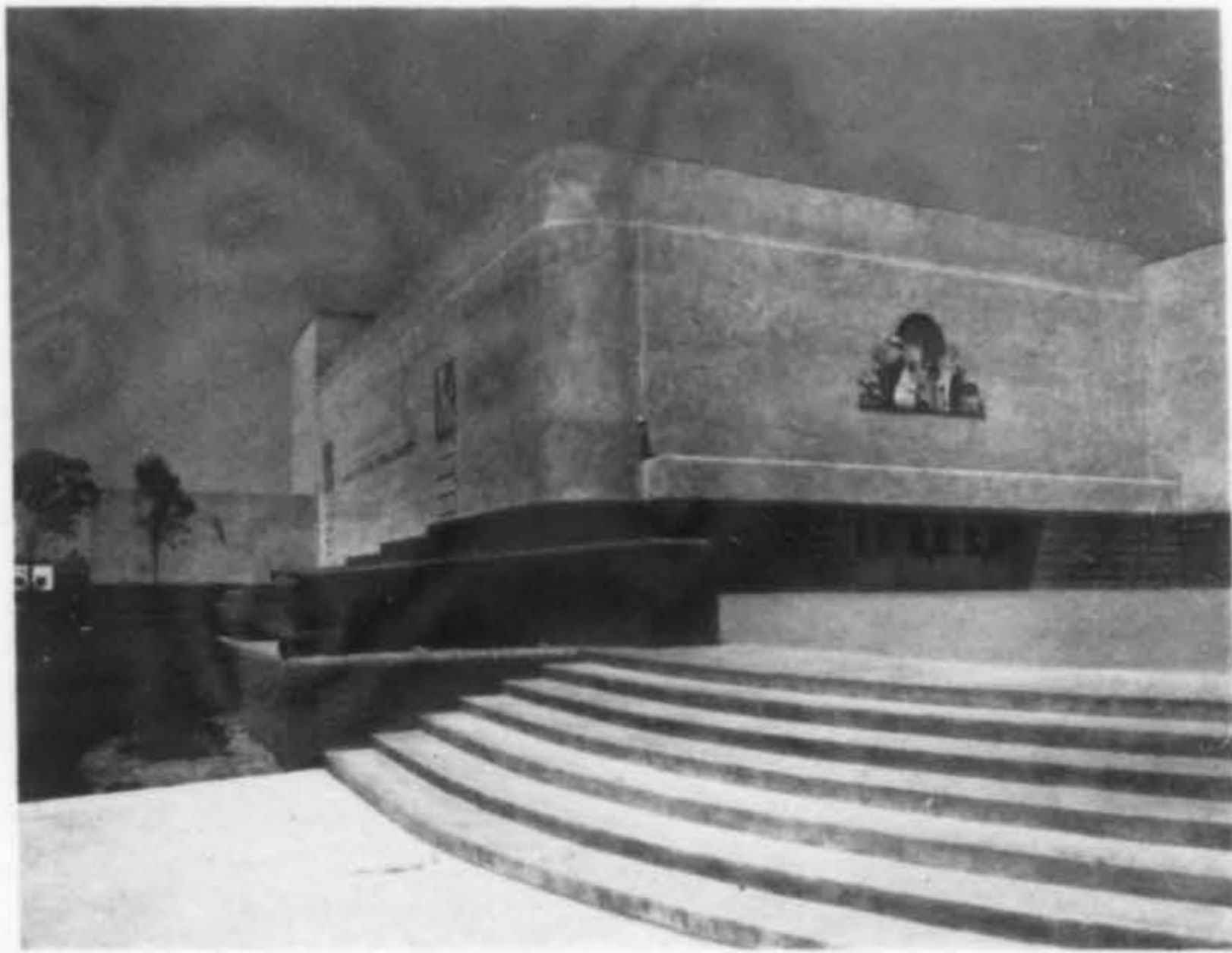
*Julius Schulman*





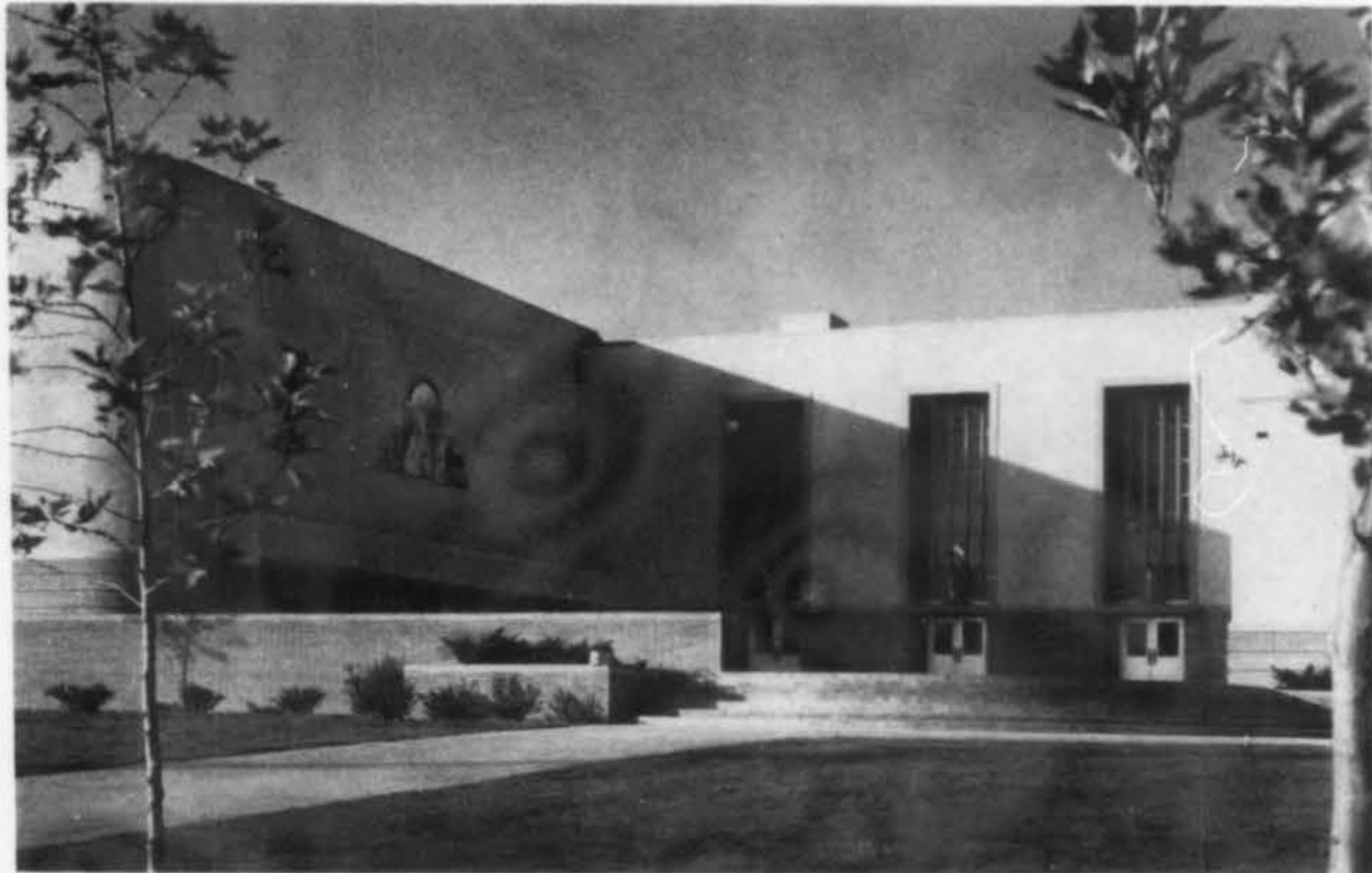
# MODERN SCHOOL

**Mark Keppel High School, Alhambra**  
**Architects, Marston & Maybury**  
**Builder, Herbert Mayson**

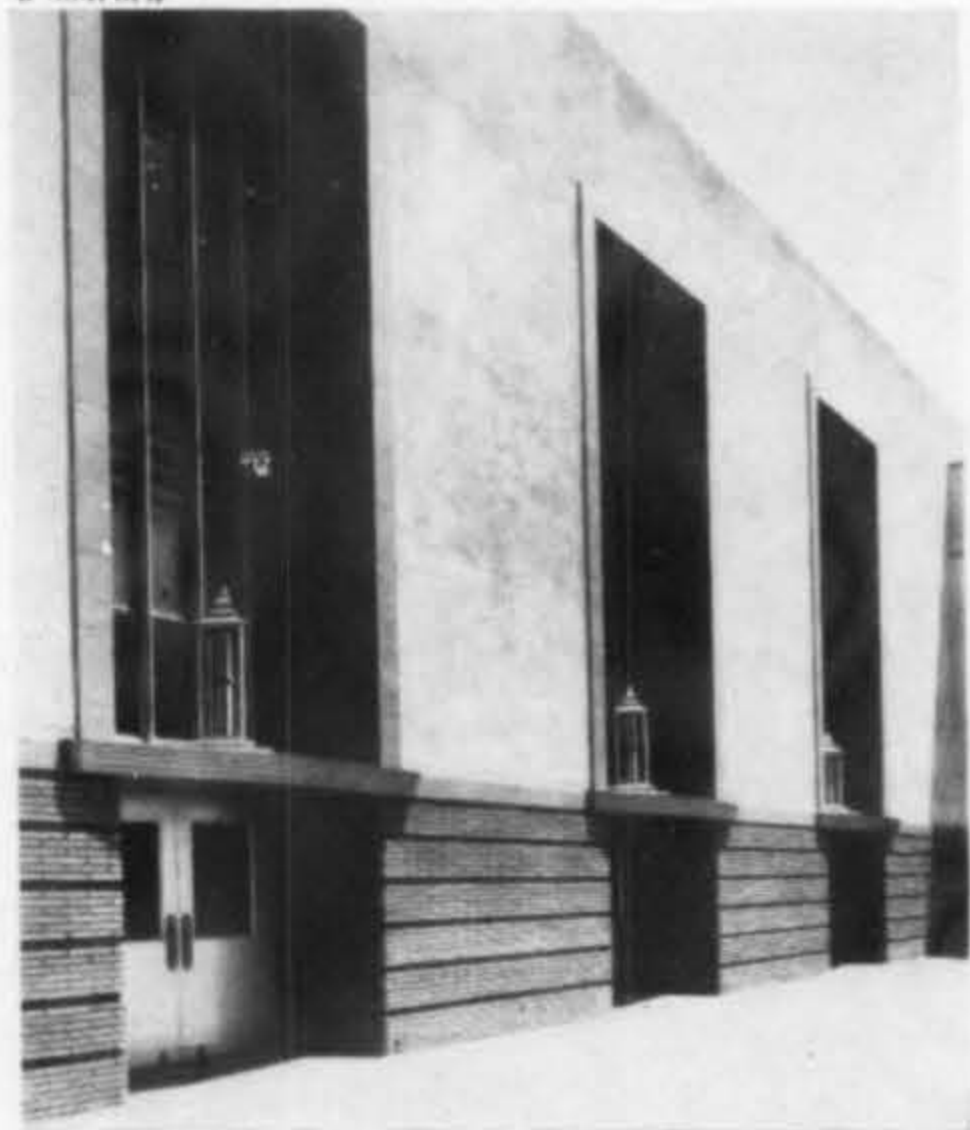


Woodcock

Baskerville



Woodcock



THE Mark Keppel High School in Alhambra is an excellent example of a simple and straightforward use of materials in the creation of a large public building. In order to reduce the cost of maintenance, the exterior has a coat of gunitite plaster containing aggregates of crushed ceramic. The warm natural color is in pleasant contrast to the brick wainscoting and general trend. The window areas have been grouped in such a way that it was possible to repeat structural units throughout the building, creating a strong frame with no filler walls necessary. This method has great value in reducing stresses resulting from earthquakes.

In the general plan, the architects have taken into consideration the nature of the work being done and have planned the various classroom units so that activities will in no way interfere with one another. The art and music rooms are placed on the opposite side of the auditorium, thus isolating them from the general classrooms. The large auditorium is extremely simple. Indirect lighting was concealed in large light-troughs in the ceiling. Careful consideration was given to the acoustics.

The only accents of decoration are a number of large stainless steel and enamel murals placed above the entrance doors of the auditorium. These were executed by Mr. Millard Sheets and depict the history of Southern California.

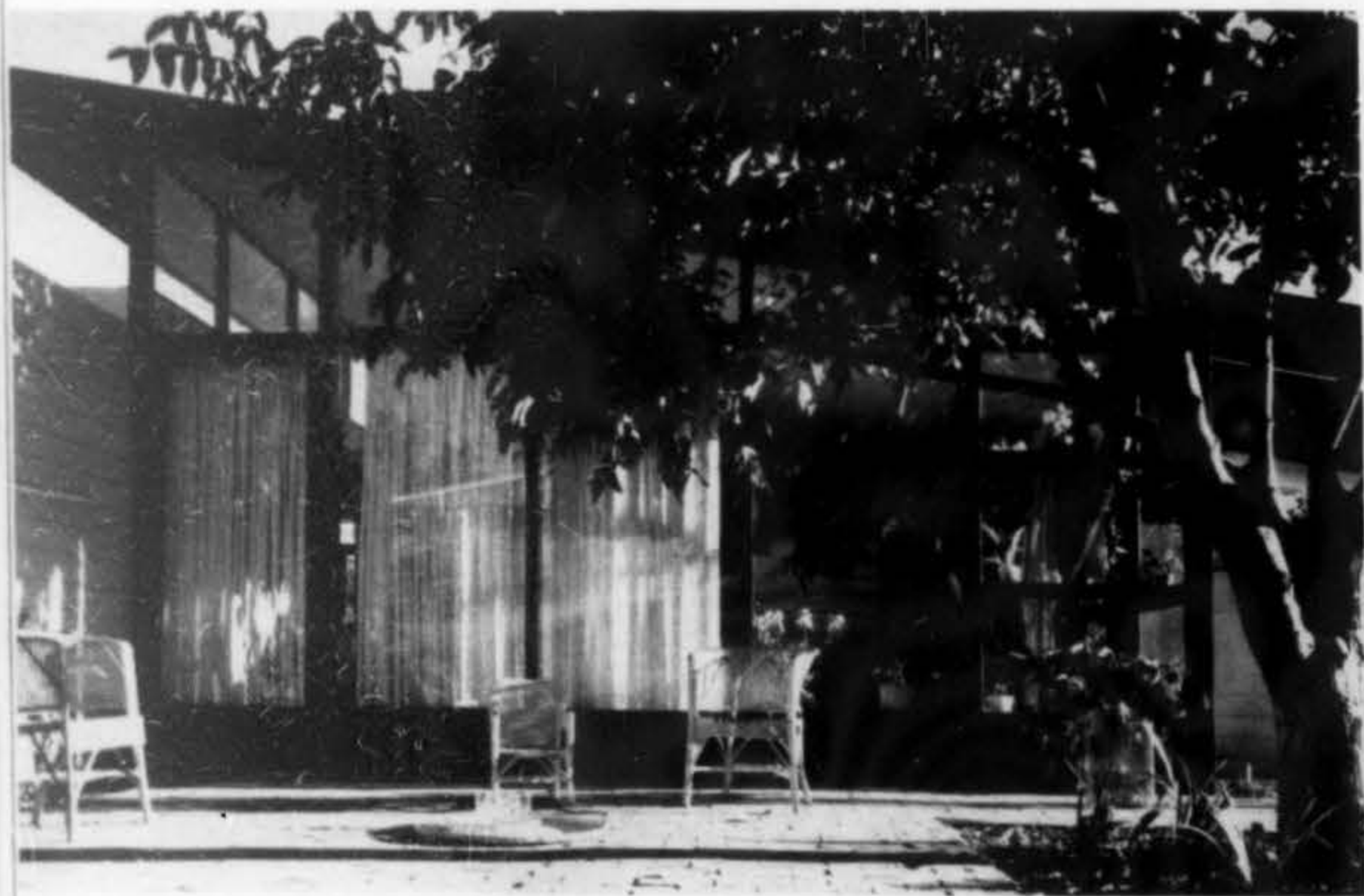




THE LIVING ROOM HAS A FIREPLACE BUILT OF COMMON BRICK AND WAXED THREE PLY REDWOOD WALLS. IT IS FLOORED WITH A CONTINUATION OF THE RED HEARTH TILE

## HOUSE IN A VALLEY

Harry Hartman



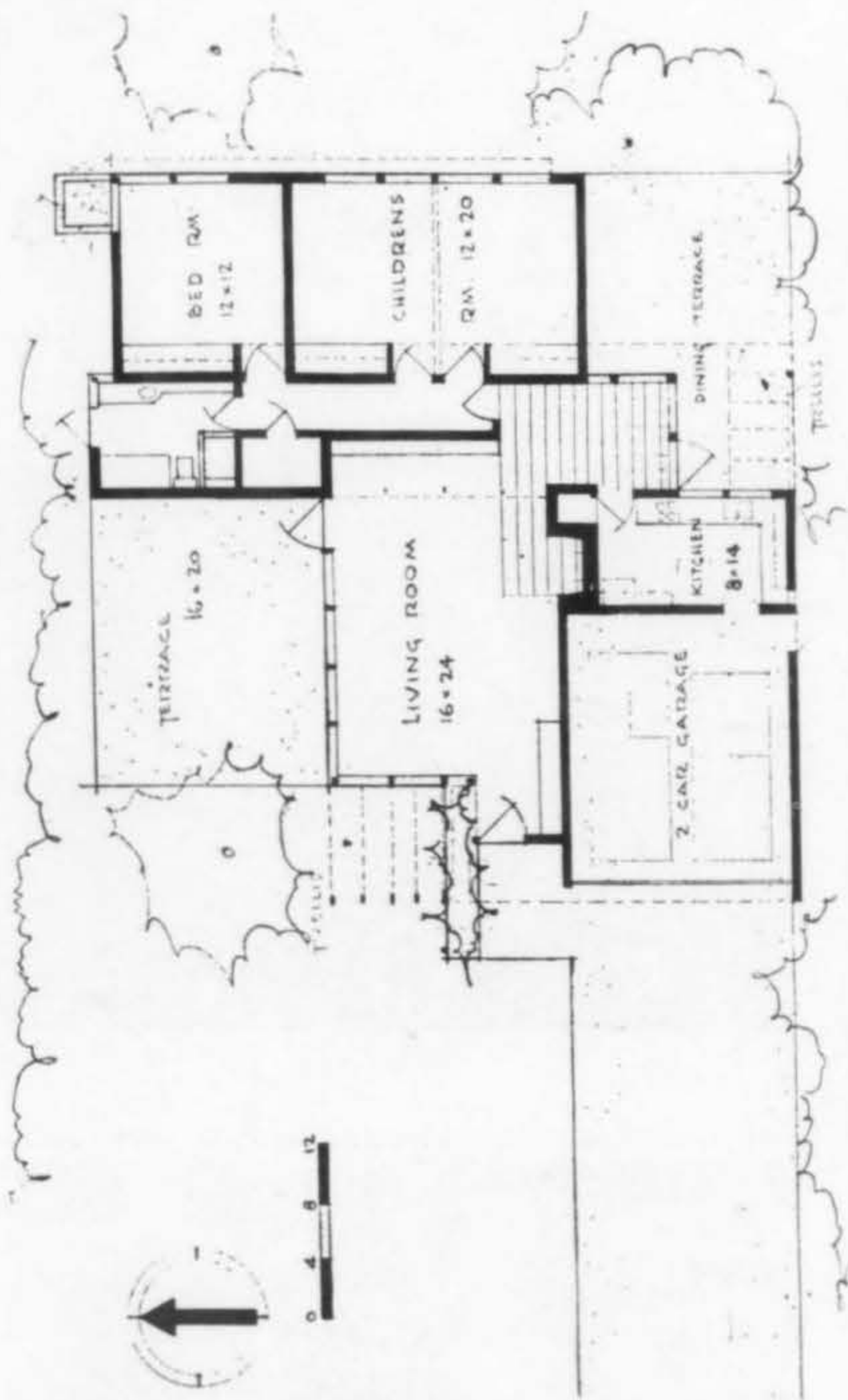
THIS SITE of the Hoffman house was chosen to satisfy the requirements for free outdoor living of a family with two small children. The 60 ft. x 270 ft. suburban lot in San Fernando Valley provides space and facilities for gardening, domestic pets, and children's games — all the freedom of a country home, with all the conveniences of the city.

The house was planned to admit a maximum of morning and late afternoon sun, but to exclude the hot mid-day sun. Thus the principal living room windows, from floor to sloping ceiling, face north, opening on a brick paved patio laid under an old walnut tree. Clerestory windows to the east open over the bedroom wing of the house; glass toward the west is broken by flower shelves inside, and shaded by a trellis above which continues the down-sloping plane of the ceiling. A dining alcove opens into another shaded, brick paved patio toward the southeast, diagonally opposite but

Hoffman  
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**House of Mr. & Mrs. Richard J. Hoffman**  
**Van Nuys, California**  
**Gregory Ain, Designer**  
**George Agron, Associate**  
**C. J. and Carroll Nordquist, Builders**

still visible from the living patio. The dinette floor, of terra cotta paving tile, is a continuation of the wide hearth before the large common brick fireplace which provides partial separation for the eating space.

All bedrooms face east; the spacious room of the children can be subdivided into two smaller private rooms. The bathroom, at the end of the bedroom hall, opens outdoors also, so that the little girls can bathe and change their clothes directly on coming in from making mudpies.

The house is built and furnished in a simple style. Exterior redwood ship lap is painted off white, for reflection of heat. Pergolas and exterior trim are a deep maroon, to contrast with gray green foliage. The living room and dining alcove are walled with redwood plywood, oiled and waxed. Chinese jute matting, natural desert cloth drapes, and insulite ceiling provide a contrast to the darker walls and massive brick fireplace.



A VERTICAL TRELLIS, SCREENS THE WINDOWS ON THE WEST SIDE OF THE HOUSE



A HIGH FLOWER BOX SCREENS THE LIVING PATIO FROM THE ENTRANCE AND GARAGE



LIVING ROOM WINDOWS, WITH CORNER SHELVES, EXTEND FROM FLOOR TO CEILING







**Architect, William Wilson Wurster, A.I.A.**

**Landscape Architect, Thomas D. Church**

THIS HOUSE is an excellent solution of a problem presented by clients who possessed a lot 27 ft. x 100 ft. The body of the house was placed within four feet of the north line. The property at the rear has been restricted so that the house has a permanent north view of San Francisco Bay and Mt. Tamalpais on beyond.

It was decided to give the living room the view and the dining room the garden. There is a private garden court between the house and the garage protected from the western trade winds by a covered way. No space has been wasted on a rear entrance. There is just one door along side of which there are compartments for package delivery and refuse. A large deck, adequately protected from the wind, has been arranged on the top floor of the house.

On the second floor a covered passage roof has been used as a balcony. The service rooms have been put on the ground floor and an elevator was installed to serve the living quarters of the floors above.

The style of the house is simple and direct. There are no applied ornaments of any kind. While this has resulted in a slight severity it is nevertheless a sound and practical dwelling in which nothing has been sacrificed to its comfort and living qualities. As a result of careful and intelligent planning there is movement and privacy in house and garden which is comparable to a country place. The excellent separation of all activities give the house a pattern and tone which are particularly suitable to graceful living.

The exterior walls are redwood siding. Floors are carpeted hardwood, pine, and linoleum. The walls are warm stone color with white trim. The interior trim matches the plaster.

VIEW FROM THE GARAGE ACROSS ENCLOSED DINING ROOM COURT



*Roger Sturtevant*

EAST VIEW OF HOUSE SHOWING SEPARATION OF GARAGE AND LIVING QUARTERS WITH OPENINGS OF THIRD FLOOR VIEW DECK. ALL EXTERIOR WALLS ARE REDWOOD SIDING





# COUNTRY LIFE IN CALIFORNIA

**House for Mr. and Mrs. Henry Blanke**  
**Designer, Paul Laszlo**



*Photographs Courtesy of Pencil Points*

The approach to the ranch is through a wide covered passage beside a six car garage. One goes immediately into the great patio which is the heart of the establishment.

View from the living room into the patio. The windows extend the living room out upon a tile paved terrace around which the living areas of the house have been built.

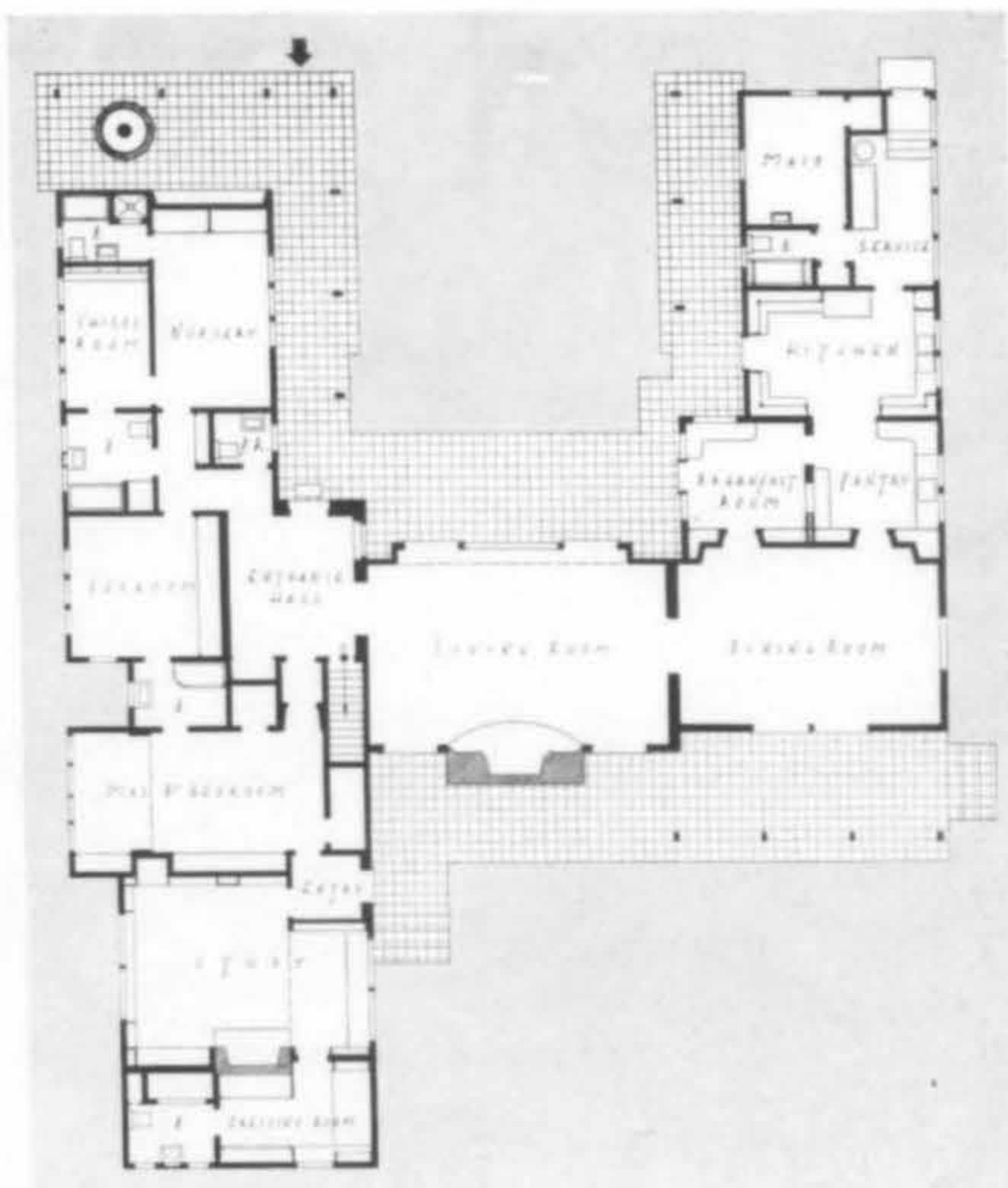




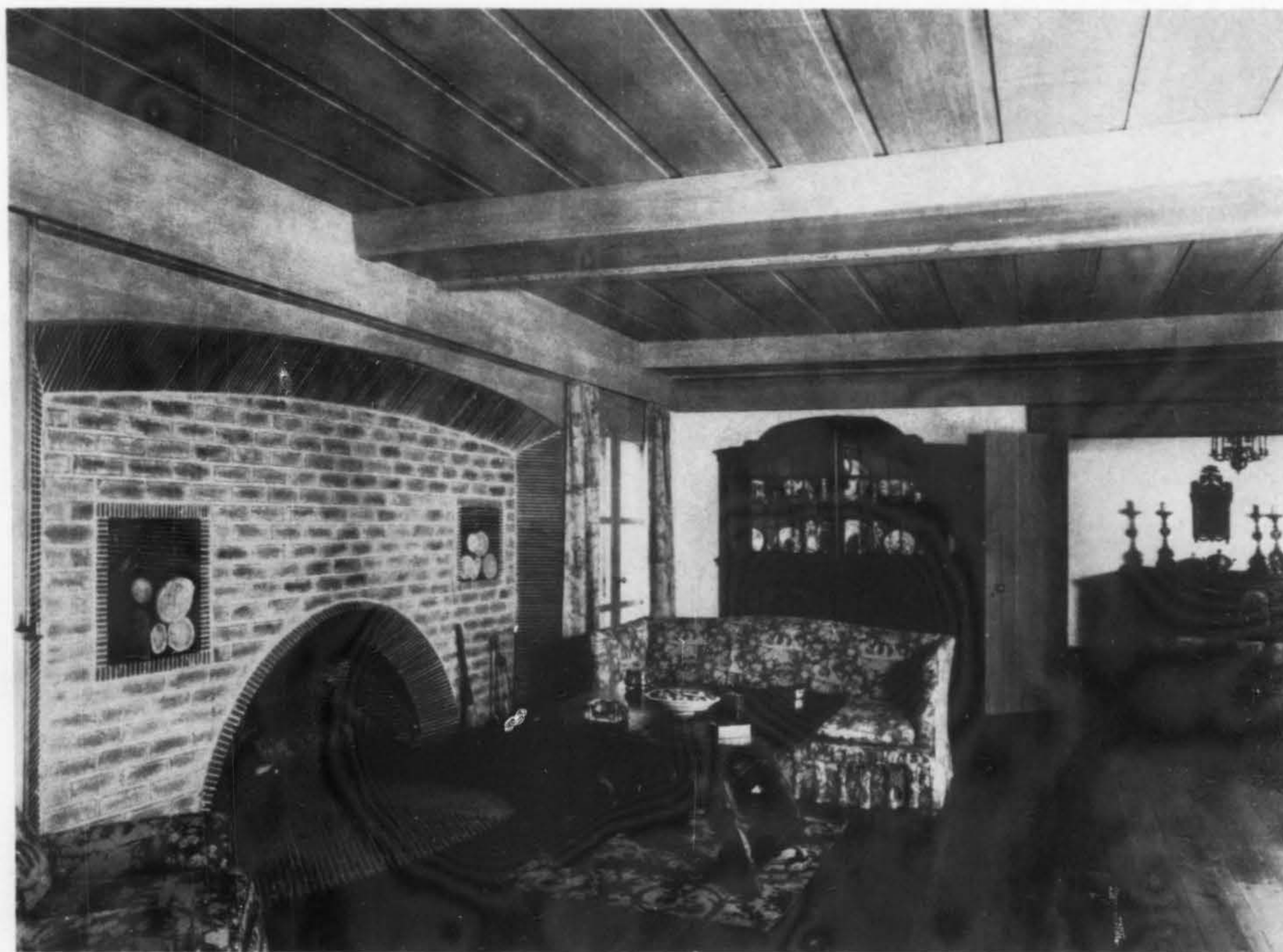
THIS house is on what was formerly the Rancho Bonita at Tarzana, California. The approach to the main dwelling is through a pleasant covered passage. The plan shows a good organization of the living area with excellent separation for service, study, and nursery.

The buildings on the ranch include dressing and shower rooms, which are beside the swimming pool, stables and an outdoor kitchen and smokehouse. The buildings have been placed in a magnificent stand of trees. The surrounding lawns are particularly suited to the informal entertainment typical of the Southern California country place. Open galleries are brick and tile paved. Doors are heavy, nail-studded Oregon pine. The entire ranch group is simply and sturdily constructed and has been made interesting by the use of imaginative detail by the designer.

The house is frame on continuous reinforced concrete footing. The walls are stucco and the long, low roofs are Mission tile. There is an expansive and informal air which is pointed up by careful finish and excellent taste. Interiors are carried out to conform with the general tone of ranch living. The flooring is plank oak. The walls are off white. The ceiling is vertical-grained, bleached fir. All hardware is of specially designed, polished bronze.



THE FIREPLACE IS OUTLINED IN SPLIT BRICK OF DURA-CLAY TILE. THE FLOORS ARE OF PLANK OAK. THE OPEN GALLERIES ARE PAVED WITH BRICK AND TILE.





# MEMORIAL LIBRARY

**Edward Laurence Doheny Memorial  
Library, Camarillo, California  
Architect, Wallace Neff, A. I. A.  
Builder, McNeil Construction Co.**

*Podilla Studios*



THE Edward Laurence Doheny Memorial Library, erected by Countess Doheny, in memory of her husband, occupies a commanding site to the north of St. John's Major Seminary. The main elevation faces the Seminary and overlooks a long formal garden.

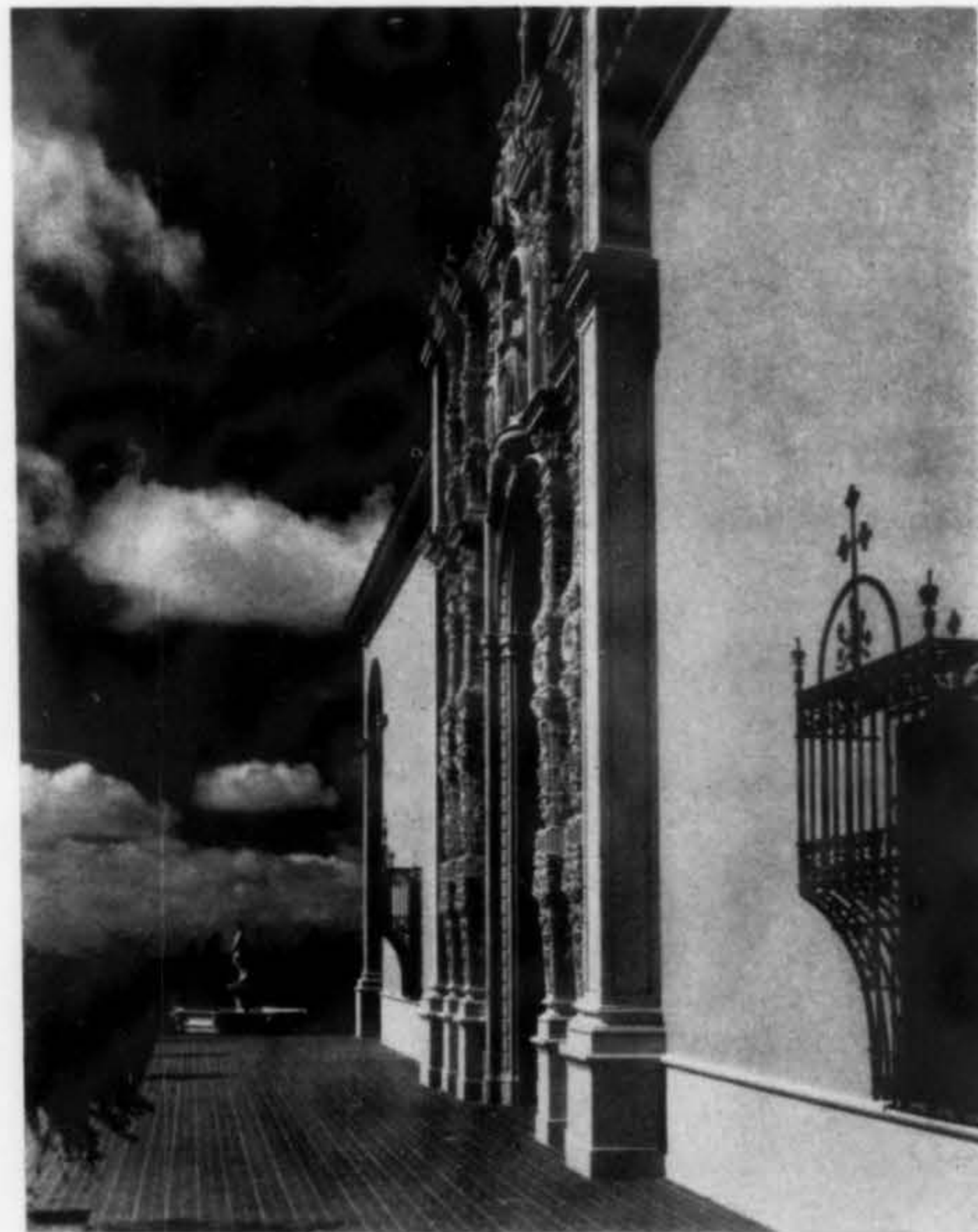
On the north side of the library, the terrain slopes abruptly away, making possible a wide terrace below the main floor. The Auditorium and the Bindery for the Seminary open onto this terrace. The stack rooms for the general Seminary library, store rooms, and machinery units are also located on this floor.

The main floor serves as the library for the Seminary. Here are found the main reading-room, a reference room, stack room, and offices.

The second floor, which is reached both by elevator and staircase, is devoted entirely to Countess Doheny's collections of rare books and objects of art.

To the right of the hall, at the front of the Library, is the Treasure Room containing the Estelle Doheny Collections of rare books, illuminated manuscripts, first editions, and reference books. The Treasure Room is paneled in walnut and has two windows of exquisitely etched glass depicting the apparition of the Miraculous Medal.

The entire building is air-conditioned, to protect the rare books and paintings from atmospheric extremes, and also to afford the most comfortable working conditions for the students. In fact, nothing has been spared to make the Memorial a practical working library for the students at the Seminary, and also a building of exceptional beauty and dignity.



The main entrance motif, with its arch of carved stone, is derived from the Cathedral in Mexico City. A statue of Our Lady of the Miraculous Medal stands in a niche over the entrance



The books are housed in recessed shelves, protected by bronzed grilles. A balcony fills one end of the room, with shelves running to the ceiling for the fine collection of reference books



# ENGLISH COTTAGE

Designed by J. Byron Severance

Interiors, Barker Bros., Hollywood



THIS HOUSE has been designed in the spirit of the small English cottage. The rough brick, half-timbers, the heavy shake roof and large leaded glass windows are characteristics of the style. A particularly well arranged floor plan provides an entrance hall connecting the rooms in such a way that the living room is given more than usual privacy. There is an entrance from the garage directly to the house.

The bedroom and bath, reached from the principal entry, can also be used as a study inasmuch as there is complete privacy and separation from the rest of the house. A particularly well designed bathroom with tub, shower, and built-in lavatory serves the main bedrooms. The well designed kitchen provides an excellent working arrangement and the breakfast room, while a part of the service section, is sufficiently separated to give it privacy. The dining room opens out upon a large terrace and is well situated for service from the kitchen. The beamed living room has an interesting corner fireplace of French marble against a white pine-paneled wall. The living room walls are wood paneling and plaster. The dining room is in colorful English wallpaper.

The furnishing throughout are 18th Century. In the living room a deep dubonnet is contrasted with a cool silver blue. The draperies combine these colors in a floral pattern. A winged chair also combines the colors on a natural linen background. Occasional pieces are in mahogany. The dining room chairs are upholstered in dubonnet damask striped with blue.



# RAMONA GARDENS HOUSING PROJECT

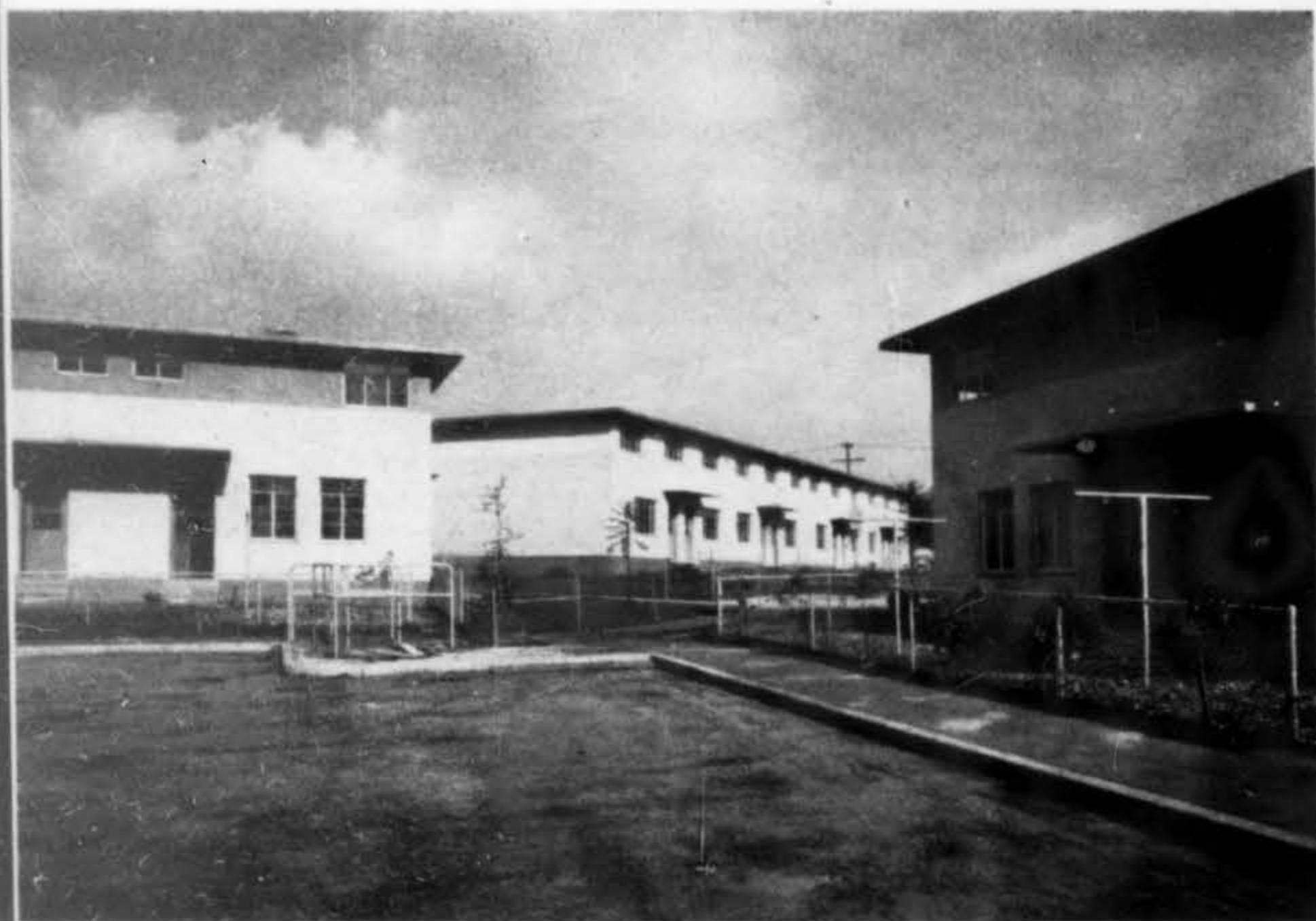


**Chief Architect, George J. Adams, A. I. A.**  
**Walter S. Davis, A. I. A.**  
**Ralph C. Flewelling, A. I. A.**  
**Eugene Weston, Jr., A. I. A.**  
**Lewis Eugene Wilson**  
**Lloyd Wright**  
**General Contractor, Baruch Corporation**  
**Civil Engineers, Chalmers & Barnett**  
**Landscape Architects,**  
**Katherine Bashford and Fred Barlow, Jr.**  
**Structural Engineer, Paul E. Jeffers**  
**Mechanical and Electrical Engineer,**  
**Ralph E. Phillips**



*Harry Baskerville*

Left: The new housing project rises above a typical sub-standard dwelling of the kind it is designed to replace. The close-up at left shows the wide, carefully planned areas between the living units. Excellent, simple construction is a feature of the entire development. Playgrounds, community building facilities, nurseries, offices and maintenance shops are important features.



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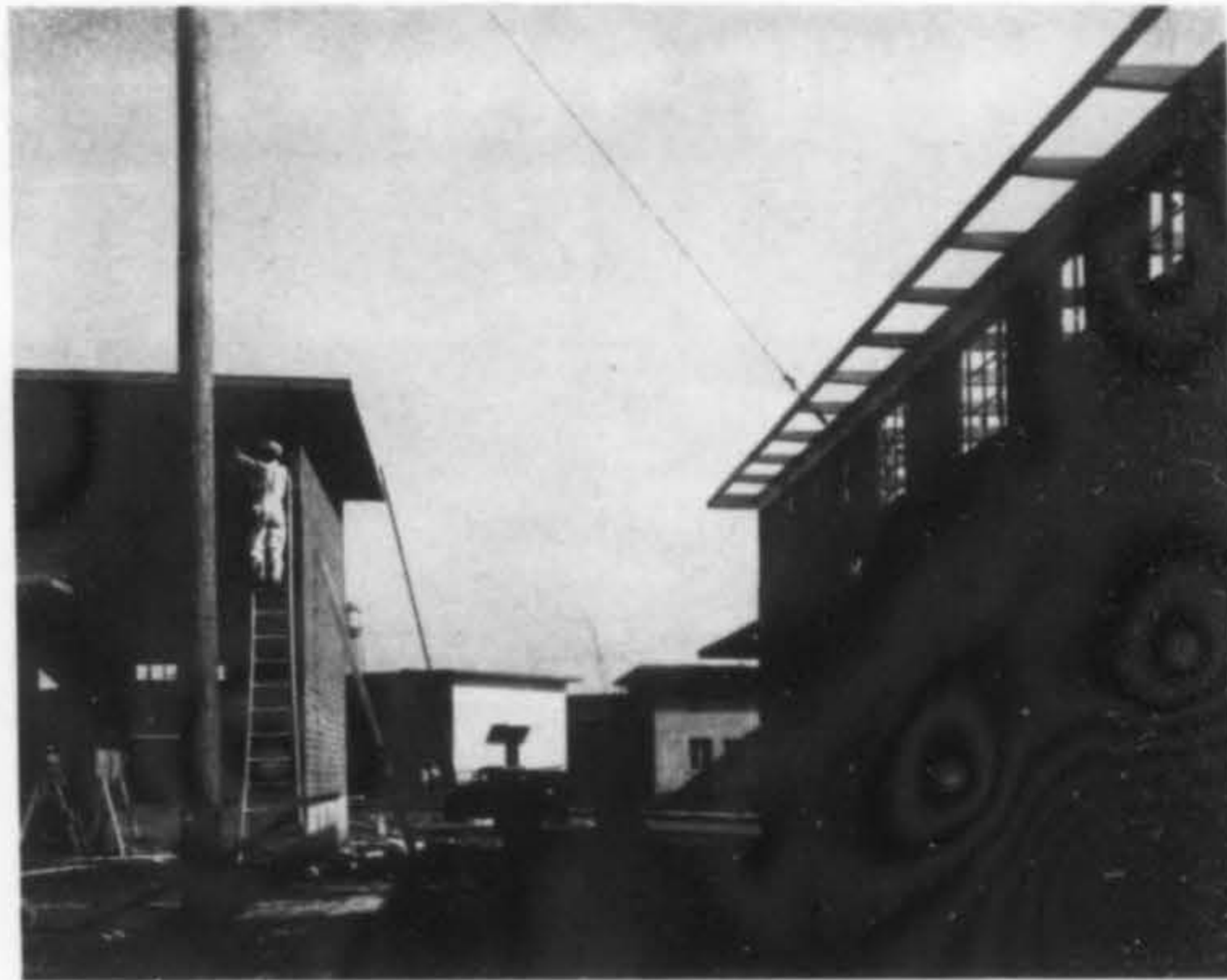
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A CONSTRUCTION VIEW OF THE LOWER FLOOR OF ONE OF THE LIVING UNITS



WALKS AND PLAY AREAS ARE WELL SEPARATED FROM ALL TRAFFIC HAZARDS

THE RAMONA GARDENS HOUSING PROJECT is the first low-rent housing project to be built by the Housing Authority of the City of Los Angeles. The Authority operates under the provisions of the United States Housing Act of 1937 and various enabling laws of the State of California and cooperation agreements with the City of Los Angeles.

This project was placed on vacant land that was purchased from a single owner at a cost of \$72,565.00. Unimproved land naturally costs less than improved land and the ease with which the project was placed under contract is in marked contrast with sites where it is necessary to acquire many parcels of land in slum sites by purchase, negotiation, or condemnation.

To permit the low-rent housing program in Los Angeles to proceed, Mr. Nicola Giulii, Chairman of the Authority, recommended that the first project be built on clear land. This procedure made available dwelling facilities for families who will be moved out of slum sites that will be cleared in the near future. Many other Authorities have proceeded in a like manner with their first projects.

The total capital cost of the project is \$2,004,425.00, based on present executed contracts. This capital cost includes the following items: acquisition of site; title, appraisal, and legal fees; all administrative costs of the City Authority chargeable to this project; carrying charges; architects' and engineers' fees; testing of materials and field inspection; all costs of site improvement, including streets, walks, curbs, parking areas (there are no garages), landscaping, street and project lighting, gas, water, electrical and sewer distribution systems; playgrounds, community building facilities, nursery, project office, and maintenance shops; all dwelling structure costs, electrical, gas, and plumbing equipment; stove and refrigerator for each dwelling unit; administrative, maintenance, and playground equipment; pre-occupancy charges; and finally a 50% contingent item.

There are 610 dwelling units in the project, and the average cost per dwelling unit for all items listed above is \$3,286.00. The net dwelling unit construction cost is \$2,183.00. This latter amount compares with a national average of \$2,735.00 and represents one of the lowest costs obtained in the country. All of the many and varied requirements of local, state, and federal agencies have been met and a saving of almost \$500,000.00 was made on this project under the development cost as provided in the loan contract agreement between the United States Housing Authority and the Housing Authority of the City of Los Angeles.

The low capital cost of the Ramona Project is directly responsible for the low rent schedule. There are 128 one-bedroom apartments,

356 two-bedroom units, and 126 three-bedroom units. The average room ratio is 4.39, and the average income of families qualified for occupancy will be around \$700.00 a year. Rentals will run from \$11.00 to \$18.00 per month, including water, gas, and electricity, and a stove and refrigerator. Utilities are purchased by the project at a wholesale rate through project master meters. All gas and electrical services can be check metered to each individual tenant if necessary.

In the land planning every effort has been made to reduce public streets and increase the number of walks and play areas that are distinctly separated from the hazards of automobile traffic. All front yards are being planted in Bermuda grass maintained by the individual tenants. The area of project maintained planting is kept to a minimum, but a substantial number of streets, courts, and lanes are planted with shade trees. All public streets will be planted with oriental plane trees, and the appearance of this community ten years from now will be a continuing and increasing asset to the City.

— EUGENE WESTON, JR.

A VIEW THROUGH THE STEEL WINDOW TO THE OTHER UNITS OF THE PROJECT





USE "PENNVERNON" . . .  
NOT JUST "WINDOW GLASS"



Pennvernion Glass in the house of Richard J. Neutra, A. I. A., Los Angeles.



The work of Richard J. Neutra demands a window glass of unexcelled qualities — "not just window glass."

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## NEW PRODUCTS AND PRACTICES

### RAMONA GARDENS CONSTRUCTION DETAILS

The construction of the Ramona Gardens Housing Project, shown on the preceding two pages, has caused widespread interest among architects, engineers and others interested in construction, largely due to the technique of handling difficult construction problems on a large scale. It is one of the largest projects of its kind in the country.

The huge volume of work, according to the architects in charge, has been unusually well coordinated by the Baruch Corporation, the general contractor. It is anticipated at the present time, barring any unforeseen obstacles, that the completion of the entire project will be at least one month ahead of schedule.

Interior walls are all 2-inch solid or furred metal lath and plaster with a 3/8-inch finish coat of plaster on the inside of the exterior brick wall. The ProBert Manufacturing Company worked with Leslie Locke, the plastering contractor, in developing a metal door frame used in conjunction with the National Gypsum Company's metal base and floor and ceiling runners, all of which were set up with the steel channel and expanded metal lath. This system saved 7% in space and up to 17% in costs. Throughout, cement plaster was used with a finish lime putty coat gauged with cement. Kitchens and baths have a smooth finish, and all other rooms have a sand finish.

The magnitude of the project is indicated by the application of 11,000 gallons of paint by William Gelfan, the painting contractor. Kitchen and bathroom walls and all other interior woodwork are receiving three coats of paint with a cement water paint.

All electrical wiring is placed in metal conduit and, together with economical but efficient fixtures and an overhead distribution system, was installed by the Vancott Company. Sixty-seven miles of electrical wire were used.

One of the outstanding jobs being done on the job is that of manufacturing and installing shades, being done by the Sherman Shade Shop. Faced with the task of turning out and installing several thousand shades—and designing a bracket to meet the requirements of the job—the company is up to its time schedule. Special machinery was installed in its plant to perform on its contract, one of the largest of its kind on record.

### LIBRARY CONSTRUCTION DETAILS

Several interesting technical jobs were done on the construction of the E. J. Doheny Memorial Library at St. John's Seminary, Camarillo, California, shown in this issue of CALIFORNIA ARTS AND ARCHITECTURE, not the least of which was the staff and stone job turned out by the general contractor, the McNeil Construction Company, in its own yard.

The Daggett Insulating Company system of soil and cold water pipe deadening used in the library is unique, in that by their method all vibration noises are killed at the source. To obtain this result, especially prepared felt, called Flexpad, was swabbed to the pipes from the fixtures through the first floor, and carried underneath the floor beyond the bend in the pipe to prevent a noise throwback.

The floors in the library, put in by the A. B. Rice Floor Company, are one of its outstanding features. They are set in coal tar mastic and no nails are used. Although there is nothing especially new in this floor construction, the technique has been improved in recent years. The floors are set in a semi-plastic coal tar material and are in constant suspension between walls by the use of semi-elliptical springs which are placed between the outside walls and the flooring itself.

The mastic will continue in a semi-plastic state indefinitely, and should

changes in temperature alter the moisture content of the flooring, thereby causing expansion or contraction, the springs have the effect of taking up contraction or allowing for expansion. In any climatic condition, the floor will not show cracks from shrinkage or curling from expansion.

The Rice Floor Company has perfected a near indestructible seal type floor finish which was applied to the floors of the library. Further details on this floor or similar floors can be obtained by writing to the company, 1312 Dewey Avenue, Los Angeles, or to the Technical Editor of CALIFORNIA ARTS AND ARCHITECTURE.

### WASHABLE DULL SHEEN WALL PAINTS

The paint used on the Mark Keppel High School Administration Building, shown in this issue of CALIFORNIA ARTS AND ARCHITECTURE, was tested by school authorities for hiding, ease of working, spreading capacity, and general appearance, including brush marks, washability, flashes and burns. The tests were made in bidding competition, and passed these requirements at the lowest cost per square yard applied, including labor and material. The tests for washability consisted of complete removal without injury to the finished surface of ink spots, match scratches, marks of indelible pencils, crayolas, lead pencil or grease spots. The removal of all such marks and spots, according to school authorities, was accomplished by the use of water and a mild abrasive soap or soap powder. The paint was manufactured by the J. E. Bauer Company, quality paint makers since 1919, at 1021 North Mission Road, Los Angeles.

### KITCHEN VENTILATING FAN

In step with modern designing of home kitchens, Trade Wind Motorfans, Inc., Los Angeles, California, several years ago conducted a field survey of actual ventilation requirements in the home kitchen to determine by practical experience, in thousands of jobs, what the actual requirements were to be met. Out of this came the development and manufacture of the "Clipper" Centrifugal Blower kitchen ventilating fan.

This patented kitchen ventilator is a definite improvement in design, offering better performance and quieter operation than the ordinary types of ventilators. The makers of this equipment will send Bulletin No. 500 B-1 without obligation, on request, describing this new equipment.

Cooking food regardless of the source of heat, electricity, gas, oil or coal releases vegetable oils, grease from meats, carbon solids from frying and broiling into the air surrounding the range. The heated air in the zone of the range rises to the ceiling, carrying with it the contamination from cooking. This grease- and odor-laden air travels over the ceiling seeking outlet, which is usually an open door into living quarters. This heated air, contaminated with grease globules, is picked up instantly at the ceiling level with the powerful Clipper blower and put outdoors before the air cools and deposits the grease on walls, ceilings and furnishings of the home. The cost of the ventilator is less than one redecorating job which will be long deferred with a proper elimination of sticky grease contamination from cooking.

One of these ventilating fans has been installed in the Richard J. Neutra kitchen.

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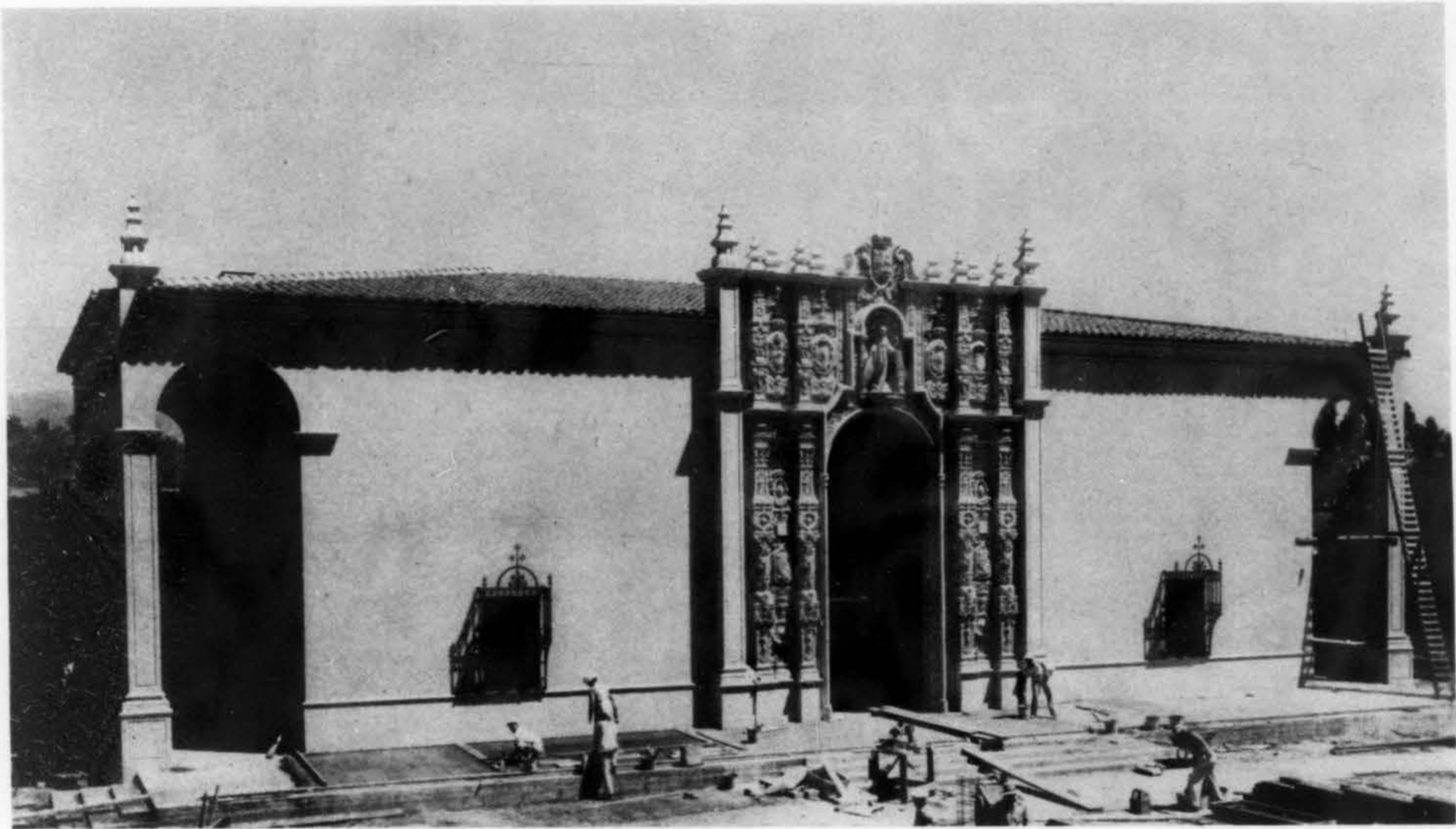
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HOUSING PROJECT

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Wallace Neff, Architect



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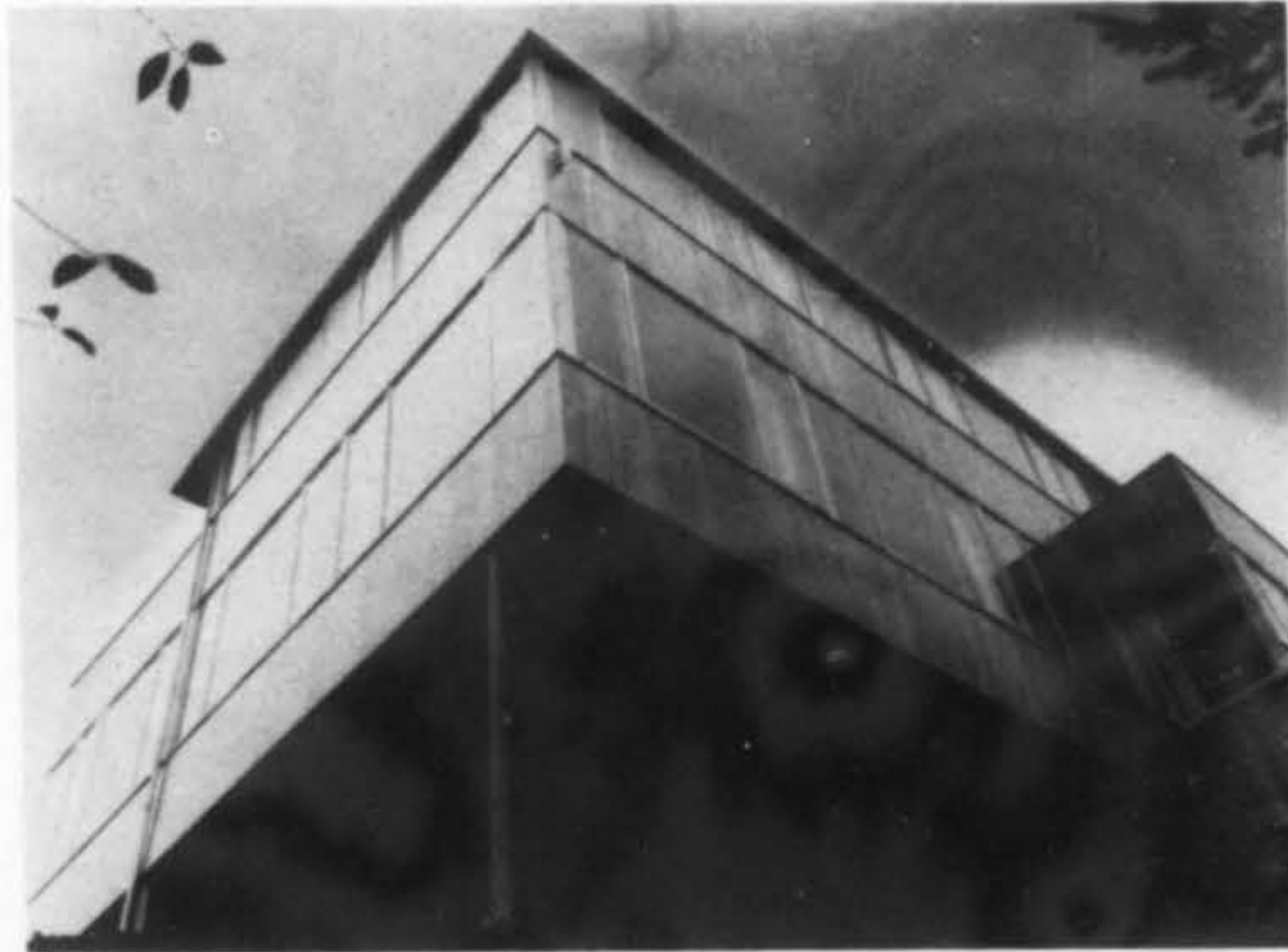
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Jan de Graaff House, Portland, Ore., Richard J. Neutra, Architect.

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**INTERVIEWING H. G. WELLS**

CONTINUED FROM PAGE 17

two and three quarter minutes overtime.

"I'll give you a book of mine to improve your mind," he said. "I wrote it over a year ago, but it answers all your questions."

Herein — against the devilish Fascist principles of terror, division and dismemberment — thinker Wells presents a principle of international human union. He offers a plan for security from violence, a restoration of confidence to human life — an assurance of sustenance and shelter to everyone. Indeed, this is a book which can improve the average American mind.

**YOU CAN'T . . . LET THEM EAT ART**

CONTINUED FROM PAGE 20

freedom than either small frescoes or sculptural bas-reliefs. I wish that it were possible for a small group of artist-designers, collaborating with the architect, to decorate inside and out some public or semi-public building with interlacing and alternating frescoes, mosaics, ceramics and carved bas-reliefs.

Let me say a final word or two of rebuttal to those critics who feel that the pure flame of American art will wilt if it be in too close contact with pineapple juice, Hollywood and the federal government. In general: art which withers as easily as this is probably not worth nourishing anyway. In particular: Michael Angelo spent most of his life working for a pretty tough customer, the head of the Holy Roman Church. Our own Bill Gropper until a few years back supported himself exclusively from contracts or commissions with American newspapers and magazines. Neither suffered.

**AN EASTERN CRITIC . . .**

CONTINUED FROM PAGE 21

apparent "International" character would lead a more subtle analyst to suppose. The quality of Neutra's architectural brain is obviously of the first order. He is established here because in the last dozen years there was more opportunity to work in this area than elsewhere; fewer inhibitions; more building of all sorts; and in the midst of the expression of all sorts of architectural whims, a certain real appreciation of a man who knew exactly what he meant to do and through the years continued with obviously ever-increasing success to do it. He has been as unaffected by the more superficial fashions in Spanish cosmetics, passing on the whole from lush to refined, as by more subtle intellectual fashions which have in the last few years turned so strongly toward regionalism in America as elsewhere in the world.

Neutra, whose critical sensitivity is greater than one might at first suppose, has always put first things first in architecture, and has mastered a method of building suited to Southern California which assures economy in various types of structure, ordered if frequently somewhat monotonous design, and able, if at times idiosyncratic planning. One may query whether all the buildings need be white, like ninety per cent of all other buildings in the suburbs of Los Angeles, but Neutra has used natural wood in other regions, and his clients are free to paint their houses some other color, if they are not scared by the pinks of some Schindler houses, or the blues of Lloyd Wright's or the green of the N. B. C. His larger buildings also need planting badly in some cases; but his own house, and the houses at Palm Springs have it, and very fine it is. Furthermore it is evident that it is along the lines of more color and more variety of form than his able pupils Soriano and Ain are developing. They have thus far lost something in sureness of touch and excellence of execution as they try to move away from the somewhat rigid Neutra manner, however, but the direction is probably right.

The work of Davidson may be grouped with the work of these men; although in the remodeling of the Maitland house the existing masonry walls, and possibly the association of George Howe from the East, have led to a warmer and less mechanical expression. Such a remodeled house must, of course, be exceptional; but the effectiveness under Los Angeles lighting conditions of the texture of the rough stone walls, and even perhaps of the relatively solid mass inherited from the original Colonial Revival design, might suggest alternatives other than natural redwood to the ubiquitous white stucco now generally used in this region.

It is generally apparent that aesthetically as well as technically there remains an abstractionist rigidity continued from the European twenties in the work of the Neutra group comparable to but contrasting with the suave amenity inherited from the tasteful American twenties by the San Francisco men.

H. H. Harris has reacted rather sharply against the Neutra manner; and I must confess that studied in plans and photographs his

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work appealed to me as the Los Angeles equivalent of the best houses of some of the architects in Portland and San Francisco. But in actuality, despite the excellent planning and the conscientious pursuit of original expression, the results seemed to me somewhat Wrightian and the execution inferior to the general Los Angeles standard. The superficially reverse direction in which, for example, Van Evera Bailey is moving, toward greater clarity of formal expression, seems sounder than the direction Harris is now taking.

Harris' room at the New York World's Fair did, I understand, fulfill the expectations of his many eastern admirers. I am sorry not to have seen it as I am told that its straightforward design and splendid execution offered an excellent sample of some of the best work being done on the Pacific Coast.

Among the new work in Los Angeles the Wright tradition achieves authentic expression at the hands of John Lautner, who has had the advantage of a full Taliesin training during Wright's period of brilliant renewal in the last six years. The Wright influence may be too marked in certain details of Lautner's house, but it is in general a remarkably successful thing, less of a virtuoso performance than Wright's own Sturgis house, which Lautner supervised, and simple in plan and economical in execution as Wright has rarely had occasion to be except in the Jacobs house. To the manner born, or at least bred, Lautner uses diagonals more cleanly and less arbitrarily than Harris and has for wooden construction an advancing rather than a semi-traditional feeling. Here in Los Angeles his work can unashamedly stand comparison with that of his master. I have not attempted to include a discussion of Wright's Sturgis house, preferring to restrict myself to the work of architects settled in California.

The case of Schindler I do not profess to understand. There is certainly immense vitality perhaps somewhat lacking among many of the best modern architects of the Pacific Coast. But this vitality seems in general to lead to arbitrary and brutal effects. Even his work of the last few years reminds one inevitably of the extreme Expressionist and Neo-Plasticist work of the mid-twenties. Schindler's manner does not seem to mature. His continued reflection of the somewhat hectic psychological air of the region, from which all the others have attempted to protect themselves, still produces something of the look of sets for a Wellsian "film of the future."

The architectural work I have discussed consists chiefly of private commissions for houses; and while many of these houses, by their remarkably low costs, cater to economic levels which can hardly hope for architect-designed houses in the East, it was disappointing to me to find so little public work of interest. I did not unfortunately see any of Del Mars' Farm Security housing which I understand is of a very high order, comparable to that at Chandler, Arizona. There is no public housing in Portland and what I saw in San Francisco was of no great architectural interest. Doubtless the new projects by Ernest Born will be much better.

Of all architects on the Coast, Belluschi and Neutra seem to have the greatest spread, but with such a very considerable difference in each case between their best work and their poorest, there would appear to be as considerable a promise for the future in the more limited existing work of certain younger architects. But in conclusion what appears most promising is the general consistency of aims combined with a wide variety of means and the extent to which the essentials of plan and structure and expression are already established and even to a certain degree accepted by the public. Even speculative builders' "modern" is less vicious perhaps than elsewhere. It is no wonder that practice on the Coast appeals to ambitious young architects. Here they may hope for clients and for a very friendly rivalry with their peers; here, above all, they may hope to develop in the next decades a wider practice of modern architecture upon foundations intelligently and solidly laid. Despite the testimony of the *Guide to Modern Architecture—Northeastern States* (which is in part a testimony to confusion of aim and to lack of public support and appreciation, even of the limited sort for which modern architects must still be grateful) an Eastern visitor returns after an examination, however restricted in scope, of the modern architectural scene on the Coast almost as humble as he set out. It is from this position of humility that I offer these comments and beg pardon for the occasional note of apparent stricture without which critical discussion would degenerate into mere flavorless appreciation. There is much that I do not understand about building conditions on the Coast. Doubtless to understand all would be to forgive all. Understanding but a little, I am more the less amazed at all that has been, during a short and unsettled a period, so solidly achieved.

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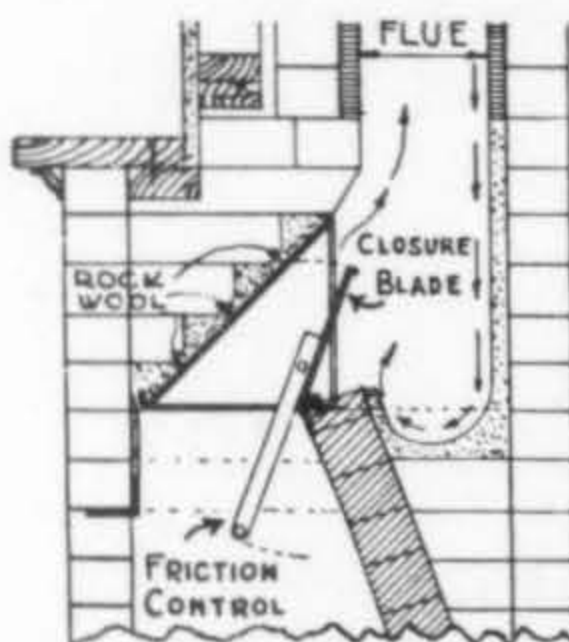
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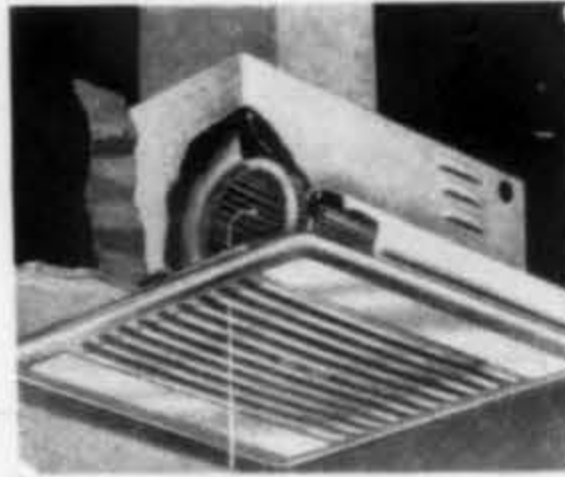


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An interior view of the E. L. Doheny Memorial Library of St. John's Seminary, Camarillo. Wallace Neff, Architect.

★ *Good floors are an asset in any building. They add beauty, give tone and, of course, wear longer.*

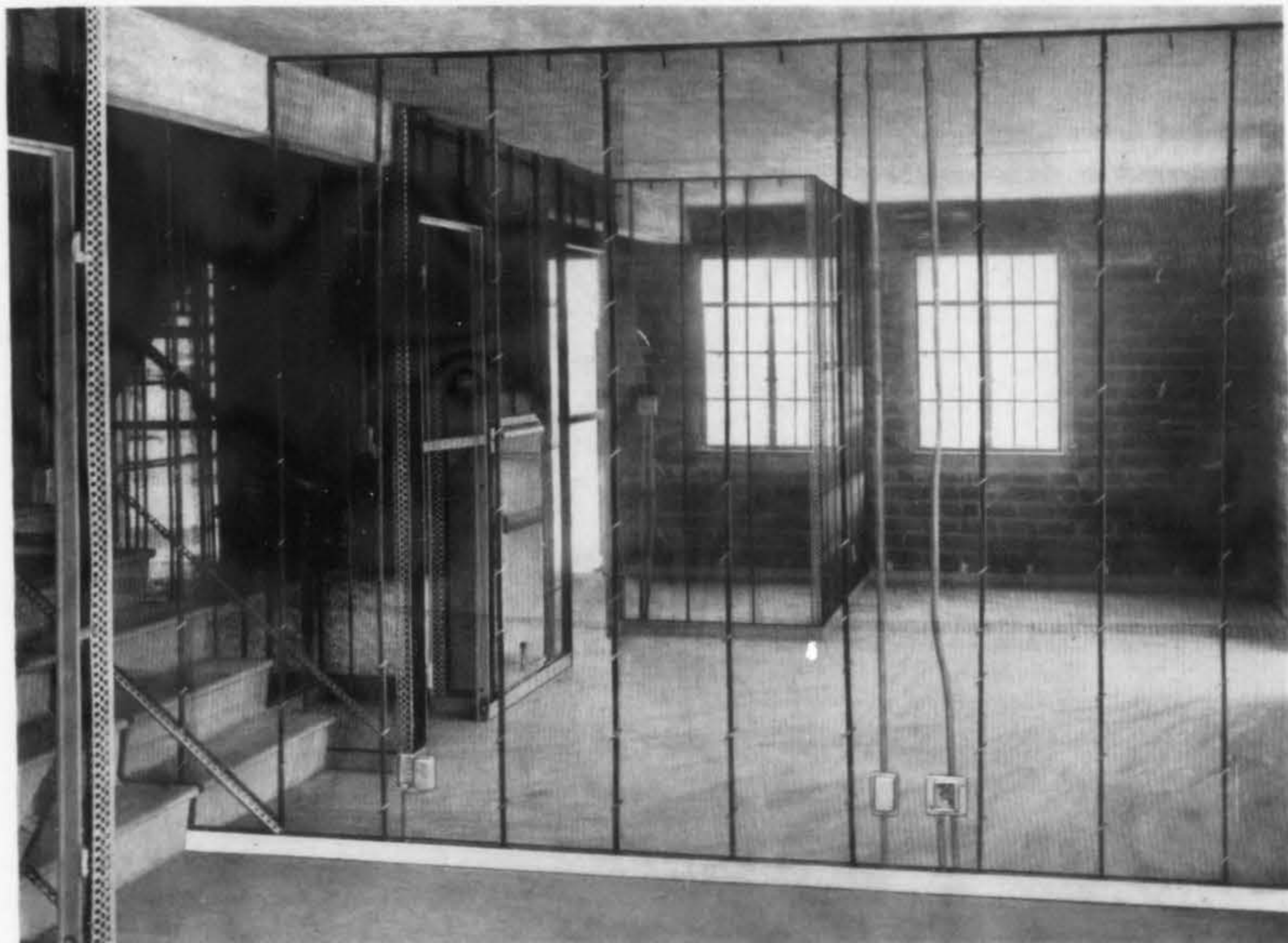
**A. B. Rice Floor Company**

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LOS ANGELES



# RAMONA ARCHITECT SAVES SPACE . . . CUTS COST WITH GOLD BOND 2" SOLID PARTITION



Here is a typical Ramona apartment showing the complete 2 inch solid partition and metal base erected and ready to receive plaster. Notice how the Gold Bond system can be adjusted to any job condition. Notice its construction simplicity.

WHEN Housing Architects Associated were faced with the problem of making the vast Ramona housing project one of the finest ever built, National Gypsum is proud that they turned for advice to the one manufacturer specializing in walls and ceilings. For this job National recommended the exclusive Gold Bond 2" Solid Partition System with its patented ceiling runner and metal base assemblies. This system has saved as much as 7½% in space, and cut costs as much as 17% in other giant housing projects throughout the country, including the fine Carmelitos project planned by architects Wing and Schilling.

With these specifications, Plastering Contractor, Leslie Locke, was able to save time by tailoring the base on the job—and by easily adjusting base and ceiling runners to job conditions. The finished Ramona partitions not only cost less but took up much less space than other systems under consideration. Yet the completed job was completely sealed and earned a noise reduction rating of 39 decibels!

The same factors which mean savings in big housing projects, mean savings in private construction too. No

matter what your wall and ceiling problem, you can rely on Gold Bond research to supply the one best answer. Send now for complete specifications and samples. Simply mail the coupon at the right, or write on your own letterhead.

#### OTHER GOLD BOND JOBS USING 2" SOLID PARTITION SYSTEMS

Gold Bond exclusive 2" Partition development has been proved by test on U. S. H. A. Projects from coast to coast. Here are a few:

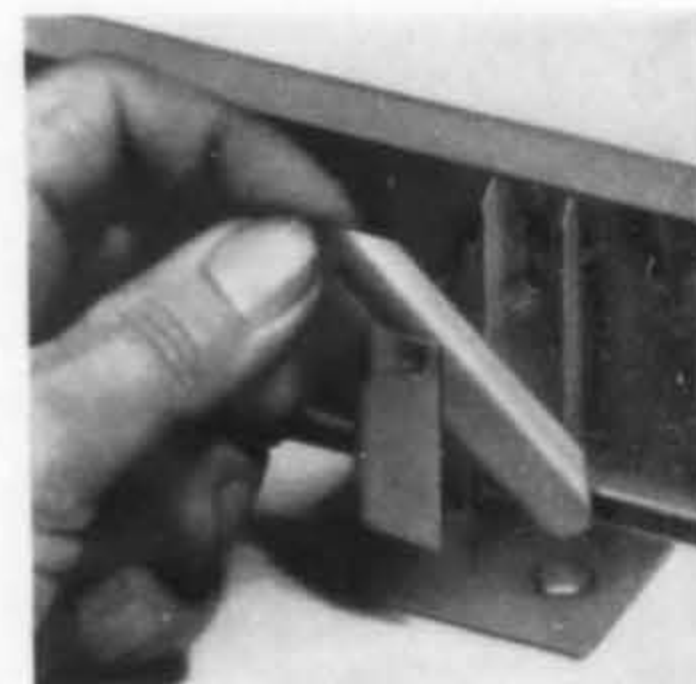
1. CARMELITOS—Long Beach, Cal.
2. WM. HOWARD DAY HOMES—Harrisburg, Pa.
3. DIXWELL AVENUE HOMES—New Haven, Conn.
4. DREAMLAND PARK HOMES—Newark, N. J.
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7. CHARLES NESBIT HOUSING—Wilmington, N. C.
8. JONATHON PITNEY VILLAGE—Atlantic City, N. J.
9. RAMONA HOUSING PROJECT—Los Angeles, Cal.
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DEVELOPED BY GOLD BOND—Prong top runners go up quickly. Vertical prong rigid and long enough to allow for ceiling height variations. Prongs factory-spaced to meet any job requirement.



DEVELOPED BY GOLD BOND—No need for factory-cut units with Gold Bond metal base. Special cutting and bending equipment is supplied at low rental. Most complicated job conditions worked out on the spot. Contractor Fred W. Lorenz found this of great importance on the Carmelitos job.



DEVELOPED BY GOLD BOND—Metal base clip automatically adjusts base to floor condition. Assures 2" plaster width. Perfect receptacle for metal studs. Nailed separately to floor quickly, easily. Two sides of metal base then locked in place separately.

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Aerial photograph of Ramona Gardens Housing Project.  
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