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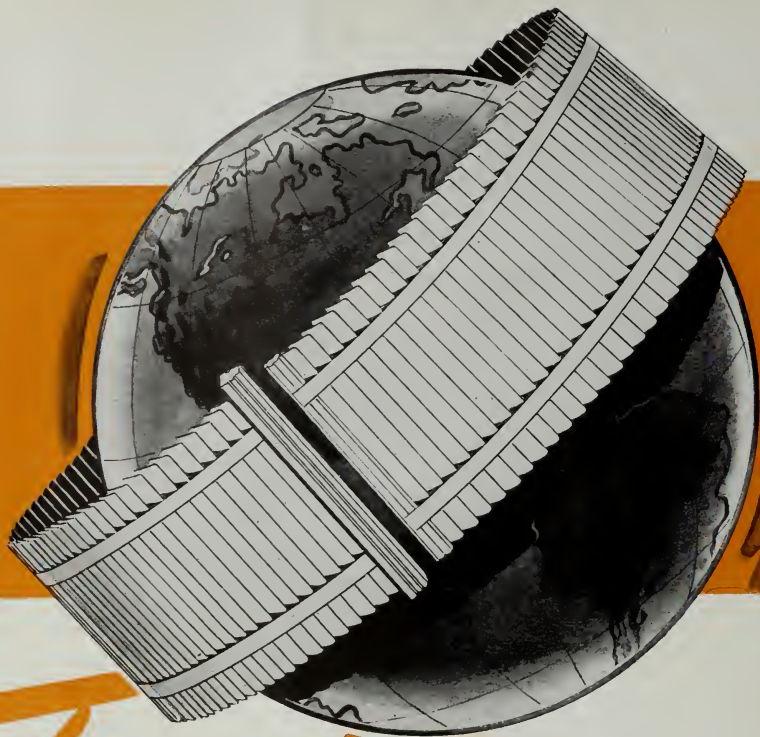
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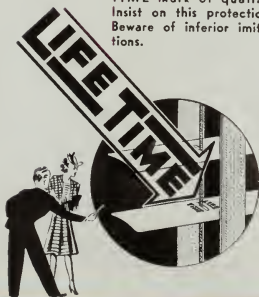
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OF MUSIC

MOZART PIANO RECORDINGS

Mozart wrote 27 concertos and two rondos for piano and orchestra. Some 15 of the concertos and at least one of the rondos have been recorded and are still listed in the catalogues. Undoubtedly there are others in addition to these, but I have not managed to find out about them or hear them. One of the few reassuring things about the present world situation is the amount of Mozart's music that goes on being recorded.

Concerto No. 9, E flat (K 271)—the album and records show K 291—the first of the great concertos, deeply pathetic slow movement, Minuet interlude in the finale: adequately recorded by Walter Gieseking, whose elegant piano playing does not always cover up his lack of musicianship. Worth owning. Columbia.

No. 10, E flat (K 365)—two pianos—the father and son team of Artur and Karl Schnabel fails to make a lasting impression with this seldom well played, innocently difficult concerto. Victor.

No. 12, A major (K 414)—seldom heard—adequate but uninspired performance recorded by Kathleen Long. Decca.

No. 14, E flat (K 449)—not often heard in public but twice recorded—the first time very much to my taste by Kathleen Long, but an old, dull recording; recently by Rudolf Serkin, who gives me the bumps with his rough, exclamatory playing. A must. The finale of this concerto is an artistic education. Decca and Victor.

No. 15, B flat (K 450)—witty first movement, gorgeous slow movement—adequately recorded by Elly Ney. Worth owning. Victor.

No. 17, G major (K 453)—a good concerto, cruelly mauled by Ernst von Dohnanyi. Columbia. Also recorded by Fischer. Victor.

No. 19, F major (K 459)—a musician's masterpiece, which has had several recent performances on the air—recorded by Artur Schnabel in an off moment. Victor.

No. 20, D minor (K 466)—beloved of virtuosos, very dramatic and suggesting Beethoven—recorded violently by Edwin Fischer, restrained by Bruno Walter. Either is worth owning. Both Victor.

No. 21, C major (K 467)—a musical gem—recorded with power and delight by Artur Schnabel, the second and third movements Mozart playing at its best. A must. Victor.

No. 22, E flat (K 482)—luscious music which should be heard more often—adequately recorded by Edwin Fischer. Victor.

No. 23, A major (K 488)—a concert favorite often mangled by infants prodigious—excitingly recorded by Artur Rubinstein but not durable Mozart playing. Worth owning. Victor.

No. 24, C minor (K 491)—a spiritual giant, too seldom played in this country—recorded noisily by Edwin Fischer, thinly and without excitement by Robert Casadesu. Needs a real performance. Victor and Columbia.

No. 26, D major (K 537)—the Coronation concerto—an ancient recording by Magda Tagliaferro is cut and inadequate; the new recording by Wanda Landowska is the definitive example of great Mozart playing. Decca and Victor.

No. 27, B flat (K 595)—the last concerto—recorded with a slightly hard touch but with the finest musicianship by Artur Schnabel. The slow movement is among the great experiences in music. Victor.

There is also, I believe, a recent recording by Kathleen Long, Decca, of No. 25, C major (K 503), possibly the greatest, though one of the least known of these concertos. It should be worth knowing and owning.

The Rondo in D major for piano and orchestra recorded by Edwin Fischer is excellent but not first-rate, a charming composition.

PETER YATES

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THEATER

If three Shavian lectures of interminable length, separated by Gertrude Steinish conversation well seasoned with the observation that people (referring to the audience) "stink," can constitute entertainment, it's a play we're talking about.

But it isn't.

It's the ravings of a spoiled brat bent on living up to the precocious cleverness of his playwrighting adolescence. It's infantilism without the usual wit or content. It's rot. It's something called *Across the Board on Tomorrow Morning*.

In one of the finest set designs we have yet seen at Pasadena Playhouse, fifteen Saroyanesque characters were given the opportunity to observe a world premiere audience from the comparative safety of a New York cafe-bar. One after another the actors discovered the audience and commented appropriately on the phenomenon. The December and May couple representing Wall Street and society were furious over the unexpected publicity; Callahan, the proprietor, felt duty bound to entertain us with a song and dance; the bartender, hat-check girl, union organizer all registered dumb amazement. Only the two Filipino kitchen boys who spoke almost exclusively in their native tongue and ogled the society tart, ignored us. Another of their virtues was that they justified their theatrical existence later in the evening by proving efficient in the art of obstetrics.

A philosophic waiter tossed most of the verbiage at us mainly through the simple expedient of stage directions calling for a curtain before which he dashed to lecture. His chief accomplice during the earlier part of the hour and ten minutes was a man-of-the-world whose lines, if not his characterization, assured us that he was bored, sophisticated, wealthy, and scornfully disrespectful toward anything existing.

Then a woman was brought in by a Paul Robeson-like doorman and a cab driver. She was about to have a baby. The curtain came down. Lecture.

Up to this point we were smug and confused. So was the majority of the audience. Someone had made a mistake: This wasn't *Across the Board on Tomorrow A. M.*; this was *Time of Your Life in Our Town*. Can't fool us—

Much. The curtain rose to find the cabbie beautifully drunk (plaudits Wallace Scott). He was celebrating the baby's birth. He was still celebrating when that *cause celebre*, by now a good twenty-some years old, made his appearance. The drinking spree wasn't really that long, you know; just fantasy.

The fantasy spoke. The world was dead, he said. There was no tomorrow morning. East Fifty-seventh Street no longer existed. In fact this little bar was the last island of existence; soon it, too, would disappear.

But it was near curtain time. And the title had to be given meaning; there had to be a story; the world had to be brought back to earth.

That was probably why we were allowed to meet the boy's father. He was the symbol of faith in tomorrow morning and the day after. He restored the world back on its axis. Finally, he gave the greater meaning to the casual references throughout the evening to betting one's all on a nag christened Tomorrow Morning.

Maybe we're wrong. Maybe the author honestly tried to say what became dimly apparent in the last few moments of the performance. Maybe he is to be championed under any circumstances because he has established himself as a revolutionary pioneer in the field of playwrighting form. We don't think so.

The very fact that the author has been the center of artistic controversy implies a greater responsibility. Half-baked efforts born of a super ego can only tear down what little that same ego has already built. Nebulous ideas, unmaturing and held together by audacious mechanical tricks can only invite the contemptuous dismissal of the worth of such an inventor.

In the future, perhaps, Mr. Saroyan may rewrite. He may condense this heterogeneous guff into a concise fifteen minutes as a part of the play that should have been written originally. Undoubtedly he has the ability.

We don't feel any better if he does. The insult has been too great. The necessity too small. If the author was sincere in his opinion of people, we're sure that he won't mind if we, too, dare to be as honest:

The play, Mr. Saroyan, "stinks."

SYLVAN PASTERNAK

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The Fable of the Chameleon Who Died Game

Leon lay lazily along the top rail of the old snake fence. It was hot in the Spring sun, and Leon loved heat. He had eaten seven flies and was content to lie perfectly still while his strong stomach juices digested them.

You could have looked directly at Leon and never have seen him. His skin was exactly the gray of the weathered wood. Later, as he scurried up the tree in hungry quest of more flies, his sides and back would gleam with the tender green of the debutante leaves.

And already Leon was looking forward to the Fall. Ah, that was the time when a fellow could really strut his stuff! When one could rise ecstatically with the same leaves to a crashing chromatic crescendo of crimson and gold.

But Leon was not to know another Fall.

That Summer a careless picnicker left a Scotch plaid scarf by the old rail fence.

Leon lived up to the noblest traditions of his race. To his last gasp he kept trying.

Moral: The junk shops and auction rooms are full of things that seemed like good ideas to somebody in 1887, 1904, 1929 or 1940. Sloane's seven floors are full of things that either were or would have been in perfect taste in 1741, 1841...still are in 1941, and will be in 2041.

W & J SLOANE

WILSHIRE AT RODEO • BEVERLY HILLS

BOOKS

DELILAH, by Marcus Goodrich (Farrar & Rinehart, Inc.)—Don't be misled by the first paragraph of Marcus Goodrich's *Delilah*. It sounds as though the book would be boisterous, fearless, bawdy, and virile; and you probably are ready to yell bloody murder if you are confronted by another of *those* things. But the menace is at once withdrawn, and the author settles without further ado to the exercise of a champion talent for telling a story.

Delilah is a United States naval destroyer, operating in the waters that wash the several thousands of Philippine Islands. While the adventures, brawls, and triumphs of the men aboard *Delilah* provide the motor power of the story, the men themselves are its true substance: the men as a group. Combined in the formula of the ship discipline, they add up to something more than the total of their individual selves. Goodrich discusses the men, turnabout, in almost gossipy detail. He pokes about among their minds and motives with the querulous minuteness of a Proust. But he never follows them through their individual exploits. He shows them in action only as a crew, in reference to *Delilah*.

These punctilious accounts of man after man are not in themselves impressive reading. They lack the sleek assurance to which we are accustomed in prose style; they even seem reiterative and ineffectual. Their value and their rightness become apparent in subsequent episodes in which group action develops inner dynamics because units of the group have been individualized.

Goodrich has faced himself with a double difficulty in *Delilah*. He has merged the psychological novel with the novel of adventure. Not content with this, he has created, from patient observation, a new set of characters. Critics and English teachers have long been crying—sometimes with almost false-toothed vehemence—that writers must draw their material from life, not from literature. Puzzlingly enough, they have praised, with similar vehemence, authors whose characters have been drawn patently from the literary stockroom: engaging characters, spectacular, smartly manipulated, but stockroom still, whether dressed in the work clothes of Oklahoma or of Spain. These characters are easy to establish: a few hints, and the reader supplies the details from his own previous knowledge of them. Goodrich goes at things the hard way. He starts from scratch. He accumulates his information painstakingly, doggedly, without the impression of literary brilliance. But in the end he creates.

In episodes of action, *Delilah* is at its best, and its best has not been surpassed by any other tale of the sea since *Moby Dick*. The exploration of the underground river in Palawan, with its plexus-tangling conclusion, touches the quality of the folk epic. Skillfully Goodrich incorporates into the framework of the novel the anecdotes of the Irish monk and of the missionaries in China. The barroom brawls fairly rock the book, and the final episode, in which the giant O'Connell goes mad in a night of terror, is told with a meticulous literalism that sounds the overtones of great tragedy.

With no flag waving, with no pose of dealing in "Americana" (whatever that is), or of slumming for folk patterns, Goodrich synthesizes a quality that is indefinably and inescapably American. This group of men, set off by the exotic surroundings of the Oriental tropics, could belong to no country save the United States. From the corn belt, from the cotton patch, from the New York Ghetto, from the oil fields, factories—the seamen, at once refractory and disciplined, have a common denominator that must be Americanism, since it is certainly nothing else.

The book covers several months up to and including the declaration of war in April, 1917. The declaration is received rather casually. The Navy, it seems, finds plenty of messes to clean up, regardless of whether or not the politicians back home decide we are at war.

PATTERSON GREENE

THE REMARKABLE ANDREW, by Dalton Trumbo (J. P. Lippincott & Co., \$2.50).—The Life of Andrew Long, sober, high-principled young citizen of Shale City, Colorado, consists mainly of three things—his girl, his work, and his hobby.

His girl is Peggy Tobin, Shale City's most adorable daughter. When Peggy settled down to wait for Andrew to marry her, there arose from Shale City's broken hearts a vast male sigh which swept the

town like a mournful autumn wind. No wonder, then, that Andrew considers her devotion to him, a serious, practical young bookkeeper, nothing short of miraculous.

Andrew's work is bookkeeping, which he holds in great respect. For not only does he serve an exact science which tolerates only perfection, but, as assistant clerk in the city treasury, he is an employee of the people, possessed of a sacred trust which a moment's relaxed vigilance would shamefully betray.

Andrew's hobby is American history—in particular the histories of America's great heroes. And in Andrew's opinion, the tall, striking figure of General Andrew Jackson, staunch defender of American liberties, looms above all others.

With such a sane, normal, and healthy pattern, then, Andrew's life is uncomplicated and unstartling until one day at the end of the present fiscal year. For on that day he discovers a discrepancy in his books which his superiors cursorily order him to forget about. Andrew, shocked and bewildered, retreats to his room to ponder in solitude.

But he is not alone, for General Andrew Jackson himself, dusty, thirsty, and snorting with indignation over Andrew's plight, comes to help him. When Andrew is jailed on framed charges of embezzlement, General Jackson calls a council of Messrs. George Washington, Benjamin Franklin, John Marshall, and Thomas Jefferson, followed defiantly by Jesse James and one Private Smith.

With such excellent and varied counsel, then, Andrew cannot but clear up the whole misunderstanding to his and Shale City's immense advantage.

Trumbo's *The Remarkable Andrew* is a far cry from his tragic and gruesome *Johnny Got His Gun* of 1939, but it is no less important. For in its charming, gaily written pages it presents a skillful statement of a non-interventionist attitude toward today's war. Trumbo uses to present this case neither pacifist nor idealist, but that vigorous soldier who fought so fiercely against British domination at New Orleans.

Jackson declares it fools' logic for America to assume a moral obligation to a nation or world which does not feel a similar obligation to America. Such a responsibility can exist only when it is mutual. Moreover, helping a monarchy, an imperialistic nation, fight for European control is little short of treason.

Invasion of America by an exhausted Germany policing Europe he considers highly unlikely, particularly if America builds herself a formidable defense.

Trumbo presents other arguments for this side of the issue, arguments brilliant in logic and convincing in presentation. Everyone will not agree with him. Some will attack him bitterly. But to many Americans, confused by contradictory reports, wearied of journalistic sensationalism, satiated with hysterical orations, his cool consideration of facts will be a welcome relief and a revelation of truth.

ELIZABETH BASKERVILLE

THE TECHNIQUE OF OIL PAINTING, by Frederic Taubes (Dodd, Mead, and Co. \$2.75). Here is a book which has been enthusiastically endorsed by painters, teachers, museum directors, and art editors. In the short space of one hundred pages Mr. Taubes gives the most comprehensive and best-organized analysis of the traditional oil techniques of painting that has yet been published. Especially interesting is an illustrated chapter on the preservation and execution of paintings in the Metropolitan Museum. Taubes clinches his point about craftsmanship by contrasting the excellent condition of such canvasses as El Greco's three hundred and fifty year old "Cardinal de Guevara" and Frans Hals' "Malle Babbe" (around three hundred years) with the badly cracked and blackened work of such recent painters as Sargent, Courbet, and Ryder. His conclusion is that only "Knowledge, logic, and responsibility comprise the 'secret' of a painting technique that will compare with that of the great Masters." There are many other books which cover the same material (preparation of support, painting mediums, pigments, tempera under-painting, glazing, etc.), but none have been presented as clearly and logically. Taubes has taken the technique of painting out of the laboratory and put it hack into the studio where it belongs.



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ART

SAN FRANCISCO

The Art Association's Annual Show of Drawings and Prints, held
at the San Francisco Museum of Art during the past month was
larger than usual; nevertheless, only a small proportion of the work
submitted was actually hung, with the usual resultant dissatisfaction.

It is no easy task, either, to select or to present an enormous show.
Large numbers of pictures seen at once, particularly black and
whites, result in museum fatigue, emotional fallen arches and down-
right boredom. From the spectator's viewpoint, this year's graphic
show was certainly large enough; to those artists whose work could
not be shown, it was not so satisfactory. Perhaps the solution would
be to have two shows, or possibly a series of smaller ones.

The drawings, lithographs, engravings, block prints and etchings
are generally excellent this year, with a wide range of style, from the
almost photographic etching of Chartres Cathedral by John Traylor
Arms to the abstract etchings in line of Stanley Hayter and his stu-
dents. The jury must have found it difficult to decide on prize win-
ners and as a result played safe. Anyhow, all the prize pictures have
a certain degree of realism; there is not an abstraction among them.

Meyer Wolfe of New York received half the Art Association pur-
chase prize for a lithograph, Vanderbilt Clinic, of Negroes in a
waiting room; the other half went to Denny Waters for a lithograph
called Rape of the Earth. The Artists' Fund prize was divided be-
tween Bernard Zakheim's drawing, Ship's Bowels, and Edward Hage-
dorn's rich drypoint, The Sinking of the Rawalpindi. Honorable
mentions went to Eugene Morley for Coal Docks, and to Nadene
Drummond's Colorado Mining Town.

Experiments mark this show, both in color printing and the use of
old media in new ways. For instance, several drawings on gesso
panel, one in brown conte crayon, one in black litho pencil with lines
scratched back to the gesso. There are prints in silk screen process,
in color, colored wood-block, and linoleum prints, some highly mod-
ern, some like old-fashioned landscape lithographs. Colored litho-
graphy is becoming more popular. Color will probably become more
and more important in prints.

Technological processes have spiraled time. Before the invention
of printing, most pictures were colored; prints and photographs
accustomed the eye to black and white values; new inventions in
color printing and photography, by presenting pictures in full color
to the public in wholesale quantities, are creating a demand for
more, and will probably restore color to its ancient universality. It
is at any rate a possibility.

The retrospective show of Rouault's work is breath-taking. Here in
the large entrance gallery is spread a feast of color, texture, and con-
centrated emotion, the impact of which only the paintings of Picasso
could equal. In other galleries are prints, etchings, lithographs of
tremendous intensity, and farther on is related material—the medie-
val art from which Rouault's style seems to have grown, parallel ex-
pressions and forms in contemporary and ancient art.

The paintings are arranged chronologically; it is interesting to see
the gradual intensification of color from the somber early work to
the later pictures in which the colors glow and sing. The drawing is
also progressively stronger, harsher, farther removed from the real;
against the sometimes almost tender color the heavy black drawing
lines project the violent intensity of Rouault's emotion. It is an emo-
tion akin to that of the Penitents', a religion of cruelty, of hatred,
of the intensity of suffering. Here and there a woman's face, in heavy
mask-like drawing, has the curious charm of Byzantine mosaic heads.

After Rouault, it is almost a shock to go without transition to the
work of artists whose work is less intense, perhaps less tortured.

JAMES VIGEVENO GALLERIES

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Nevertheless there are three other shows in the museum which should not be missed.

One is John Haley's landscape paintings in gouache. They have lovely color and well-handled design. Something seems missing for complete satisfaction; perhaps it is the lack of atmospheric space, perhaps there is a too-conscious preoccupation with the surface qualities of texture and design.

Antonio Sotomayor's caricatures, chiefly of San Francisco artists, are delightful and very amusing.

Franz Baum, lately of Germany, has a small show of extremely good drawings, chiefly of landscapes in free, Van Goghish line, and of horses, running, escaping, in the ring, wild horses of the steppes. The feeling of light, space, and movement in these things is very fine. D. W. P.

LOS ANGELES

The Dalzell Hatfield Galleries in the Ambassador Hotel displayed a choice exhibition of paintings: "Gems of Genius." Such a title makes one a little suspicious, but this was one show that lived up to its name. On view were fine examples by some of the great modern painters: Renoir, Cezanne, Picasso, and Gauguin. In addition there was one of the rare Carot figure pieces, "Femme a la Mandoline." Corot, too, well known for his feathery landscape and silvery trees, which he batted out by the hundreds, proves to be a master of form and takes his place in the tradition of the great French Classicists. Daumier, whose paintings are as few as his lithographs many, was represented by two small oils that make one wish that he had had more time to paint. One of the oils is the so-called self-portrait, "Artiste Devant son Tableau." A Gauguin much superior to any shown at the Museum: an important Cezanne landscape, "Carriere de Bibemus," and "Gabrielle et Coco" by Renoir, were some of the other outstanding paintings in the show.

The Los Angeles Museum continues its series of one-man shows by Southern Californians with an exhibit of the work of Boris Deutsch. Deutsch shows himself to be a fine draughtsman and a painter interested in design, color, and texture. Although much of his work is rather patently based on the devices of Picasso, his latest trend is toward a more personal statement.

The Foundation of Western Art is holding its Eighth Annual Exhibition of California Watercolors until March fifteenth. All the local watercolor specialists are included. It turns out to be a rather dull affair. There is a feeling that one could substitute the Third Annual for the Eighth and no one would know the difference. With the exception of Marion Curtis, whose "Spring Landscape" is a little fugue in color; James Patrick, whose love of texture and designed shape is more successfully handled in each new work; and the paintings by Maurice Logan and Alexander Nepote; the majority of these painters seem content to go out and "shoot another scene."

En's Gallery, 2615 West 7th Street, is showing watercolors by Gene Fleury until March 17th. This is Fleury's first one-man show, and the paintings on exhibition cover a period of five years. Fleury is a painter who has a great respect for the watercolor medium and doesn't try to force it to do the work of oil or gouache. Utilizing whatever motif interests him—street scenes, mountains, seascapes, nudes—he creates an exciting design with line and color. In many of his landscapes he follows the direction indicated by Cezanne and Marin in abstracting the structural elements of forms but manages to render California desert and mountain forms in an original manner. His series of seascapes, painted on shipboard, have a lyric quality which conveys the feeling of immensity of sea and sky. Fleury is not limited to one method of using the medium. He allows the subject to dictate the color and manner of rendering; the gray skies and old streets of Paris are painted with shapes and colors which echo the atmosphere of that city. Contrast to these the harsh color, angular shapes, and stylized, impersonal figures which he uses in portraying American street scenes. His most recent work consists of a series of studies for decorative frescoes, which are in their own right excellent decorations. P. S.



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SUNBATHERS

Lithographs by Grace Clements

GRACE CLEMENTS, California-born artist and resident of Los Angeles for the past ten years, held her first one-man exhibition of paintings at the Los Angeles Museum in 1931. In those days, because of her frank adherence to what she termed modern classicism, she was either labeled a "radical" or accused of that painter's disease known as the Paris influence. But today, thanks to a decade of greater opportunity to see much of the best contemporary art from Europe and the East, the Pacific Coast has gone far toward understanding and accepting such art as Grace Clements creates.

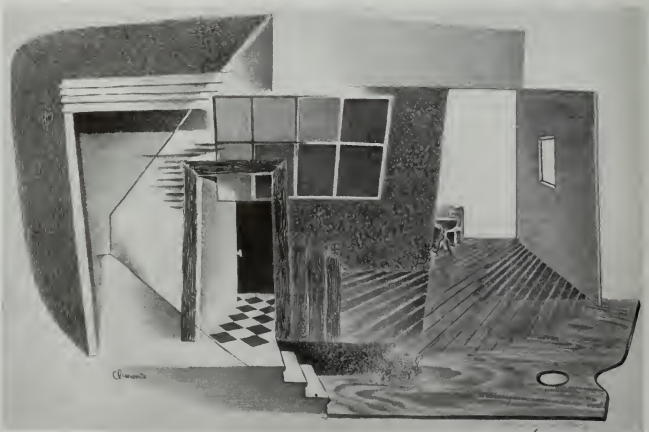
"We have done so much exploring in externals," she explains, "we know so well the human figure, the topography of nature, and we know so little of our inner life. I want to translate into plastics those vital mental and emotional experiences which make us what we are. Some day I hope we shall understand a memory as well as the contours of an apple."



DEATH OF AN IDEA

Relationships of form and color were once Grace Clements' principal concern in paint. She has lately added a third element which has sprung from her interest in psychological material. She strives for an art which structurally integrates experiences of the subconscious mind.

MEMORY OF A PLACE



California

arts and architecture

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Aperture of the Palomar observatory, housing the new 200-inch telescope.

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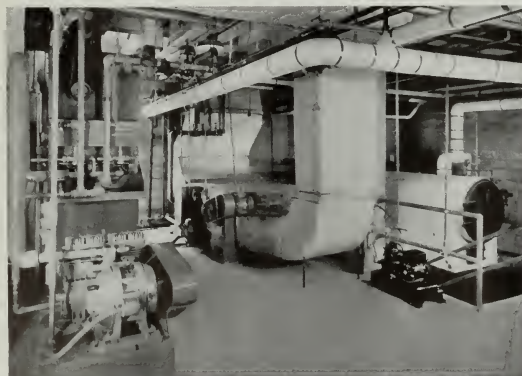
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Notes in Passing

• Sheila Barrett has come and gone. She left a little bright spot right in the middle of our forehead. We had almost forgotten the strange and quivering face that in the flash of a mood can actually seem to be a dozen different people in one short evening. Barrett is no aping copycat, who merely imitates. She picks a moment that is a complete summation of the career of her victim, and then takes off the flesh in nice clean strips.

Her original little bits are extremely good and we still think the "Speakeasy girl" the best of its kind we have ever seen. The little southern belle whose organdy dress got all "wrinkled" tickled us to death, but the high moments are still those in which this great mimic takes the mighty ladies of the theater for a buggy ride. With the glee of a fiendishly clever little girl, she swoops down on Cornell and Bankhead before they can get their hair up, and what comes out when Barrett bounces across the stage making like Lynn Fontanne is one of the great poisonously-pointed comments of our times.

Unfortunately, she opened her one-night stand here in competition with the flood lights of the premiere ballyhoo for Fantasia. Although her audience was large and loud, standing up against Walter's Dinosaurous Rex is stiff going for anyone. For our money she won hands down over Mr. Stokowski and his red-bellied bull fiddles.

When we get rich we're going to give a fabulous party for 124 people and they are all going to be Shiela Barrett.

• It would seem that the newspapers had a field day with the few choice and rather ill considered remarks made by the distinguished Sir Thomas Beecham in his speech before the ladies of a local musical association. Everyone was veddy upset about the whole thing and the ladies were foolish enough to let themselves be pretty generally quoted. Dear Sir Thomas, in something of a tizzie, said that while he had pointed out several things that were not so hot about what we call our culture, he had also mentioned a few nice things which didn't get any attention at all.

Of course it is all pretty silly and dated to be hurt by what visiting celebrities have to say about "dear vulgar Ameddica" and how we live at the top of our lungs. Unfortunately it isn't entirely true anymore but enough of that lusty, loud vitality remains to make us feel pretty good about what we are doing in this desperate time of the world.

While it was too bad for the sensibilities of the dear ladies, who now are probably wrapping up poisoned easter eggs in their bundles for Briton; the liverish complaints of the great conductor revive an old attitude that will be howled out of existence. All the Sir Thomases of the world should be put in little silver boxes and

made into a traveling exhibit for the museum circuits.

With the roar of history in our cars, and in the name of the freedom that we have and the freedom we have yet to win, there is no time to pause for the cluckings of nice old gentlemen whose point of view is a digestive condition.

Sir Thomas might put his magnificently sensitive musical ear to this, our American ground and listen to the sound of the fury rising there. And let him put his ear to his own English ground—let him listen to the mighty stirrings of his own great people rising in protest against poverty and hunger and senseless destruction. In the presence of such a wonderful and terrible music, he might think better of his time than to spend it being rude to the adoring ladies who let him eat cake. And let him be thankful and grateful for the strong creative vulgarities that he finds so offensive. If there is hope, if there is a future, if there is a way of life worth living, it will come from the people who can stand up and say "who do you think you're shoving," and "what's cookin', toots."

• The great Douglas Aircraft Plant has been working in half secrecy on a bomber called the B-19. It will be the largest heavier than air flying machine ever conceived and built by man. Its wingspread is equal to the height of a seventeen story building. It is 48 feet from the ground to the top of its nose. It will carry 125 men, 11,000 gallons of gasoline and up to 50 tons of bombs or bandages. The very thought of it fills the mind with wonder and terror. It will be the final triumph of man-made wings.

The building in which it is being constructed will have to be knocked down to free it. We have heard whispers that the whole idea has even frightened the pants off some of its creators. Of course none of all this is a mystery to us, because we don't know very much about aviation. When the engineers say that they are going to build a little something that will zoom over our rooftop and look like a flying office building, we just sit down and wait confidently for them to do it.

There is only one small thing that puzzles us. Special runways have been provided for the first take-off. Everything has been done to assist the monster into the air, but—nothing's been done about getting it back down again. One can only suppose that once the great quivering miracle has risen, Mr. Douglas, with a bored yawn, will simply say "well, boys, it worked," and then go away and leave the thing hanging there. Maybe this is to be the Flying Dutchman of 1941 . . . though I hate to think of those 125 men growing old just flying around and around making a legend for nary good reason.



Festival

Ralph Samuels



The University of California at Los Angeles

lives through the years' Decembers

to dance in May

DANCE RECITAL at University of California, Los Angeles, is exciting! Each spring 300 young men and women concentrate the power and vitality of their creative effort in a common artistic endeavor. The result is a dance program that has sincerity, beauty, and the dynamic quality of youth.

This May will be the eighth production, and each year there has been some new experiment. Sometimes the change has been in approach to design, sometimes in the music, and again the change lies in the manner of developing the choreography. Whatever the approach, it is always fresh and free and exciting to watch.

Organized and financed by the students, the Dance Recital is carefully guided by faculty from the departments of Art, English, Speech, Music and Physical Education. These faculty members are united in a belief that young people are creative and that the University is the place where they must be given an opportunity to experiment in the various arts. The importance of this experience to the students is shown by the large group of alumni who continue to return year after year to work on the program. Many alumni who are too far away to participate write in suggestions for music or ideas for dances, and those who are teaching in neighboring cities and towns bring bus loads of students to see the program.

The exciting part of an undertaking of this sort is that it gives opportunity to people with so many different interests. Young composers watch the dance idea take form and then write the music, exchanging ideas with the dancers as the two forms mutually evolve. Art students who are to design costumes watch the dancers move and learn how to accent the movement with (Continued on page 41)



Toulouse-Lautrec drawings inspired these dances—acid yellow green, turquoise and plum costumes against a background of ox-blood red



The Minuet for a Family of Acrobats



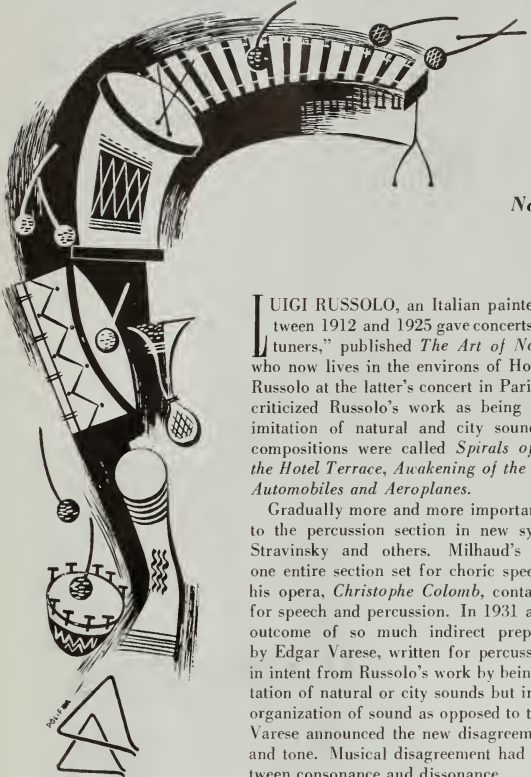
Dance direction by Martha Deane.
Costumes by Bob Lee



Organized Sound

Notes in the history of a new disagreement: between sound and tone

by Peter Yates



LUIGI RUSSOLO, an Italian painter, no composer, between 1912 and 1925 gave concerts, constructed "noise-tuners," published *The Art of Noise*. Edgar Varese, who now lives in the environs of Hollywood, introduced Russolo at the latter's concert in Paris in the 20's. Varese criticized Russolo's work as being too concerned with imitation of natural and city sounds. Russolo's three compositions were called *Spirals of Noise: Dining on the Hotel Terrace, Awakening of the City, Assembling of Automobiles and Aeroplanes*.

Gradually more and more importance was being given to the percussion section in new symphonic works by Stravinsky and others. Milhaud's *Orestiad* contained one entire section set for choric speech and percussion; his opera, *Christophe Colomb*, contained many sections for speech and percussion. In 1931 appeared the logical outcome of so much indirect preparation, *Ionization*, by Edgar Varese, written for percussion alone, differing in intent from Russolo's work by being in no way an imitation of natural or city sounds but instead an expressive organization of sound as opposed to tone. With this work Varese announced the new disagreement: between sound and tone. Musical disagreement had previously been between consonance and dissonance.

Neither Varese's work nor Russolo's work had been concerned with a revival of primitive instruments; although certain primitive instruments were used by them as a temporary means. Russolo's idea was a definite result of an interest in the machine. He desired to carry his work forward with the aid of electrical means. This required financial support which he was unable to obtain. An interest in the possibilities the machine offers was shown by other composers. George Antheil eliminated the performer by stamping holes directly in the rolls of player-pianos; Ernest Toch, now also living in the neighborhood of Los Angeles, wrote for speech to be recorded nine times as fast as spoken. Lopatnikoff, a pupil of Toch, made experiments with music for records. John Cage, a Southern Californian recently engaged for the second time by Mills College in Oakland to give courses in the organization of new sound materials, has written an *Imaginary Landscape* for percussion, using also recordings of constant and variable frequency sound made by laboratory methods for physical testing purposes.

Some composers, who were likewise musicologists interested in primitive, folk, and oriental music, also used percussion instruments, usually in a manner suggestive of the past.

As Russolo had suggested, there were many possibilities offered by the use of electricity. Inventors had been inventing electrical musical instruments—Theremin, Trautwein. Hindemith wrote music for the Trautonium which could as well have been played on regular symphonic in-

struments. The Theremin supplemented the cellos in the Philadelphia Symphony. Theremin virtuosos quickly wore out the "no hands" sensation in a welter of indecisive tones. But composers and critics soon saw that the new electrical instruments had one thing in common with the percussion and mechanical, and that was a new common interest in exploring the field of sound and rhythm, bringing into availability new musical materials. New materials suggest new possibilities. Leopold Stokowski in several popular articles gave these possibilities wider circulation. The goal began to be clear to assemble an instrument which would make the entire field of sound available for musical purposes—any desirable frequency, amplitude, overtone structure and duration. Pieces of the new instrument, practical, technical equipment, lay all over the place waiting for the incentive and the initiative that would assemble them.

Radio and film equipment to produce sound effects is a commercial exploitation of the field that interested Russolo. The difference is that radio and film companies use the materials representatively, whereas Russolo wanted to organize them for "Futurist Noise." One author suggested that through the acquisition of a library of templates, that is to say, a film library of sound effects, the most practical exploitation of sound may be made. Douglas Shearer, MGM sound engineer, agrees. John Cage believes that film will make noise available for musical purposes and that electrical means will make it available for musical purposes.

None of these workers are concerned first of all with either prettiness or ugliness; they are not concerned with the science of harmony. Some of them are concerned with deeper meaning. Varese surely is. There's a lot of deeper meaning in just plain experimentation. None of them consider the raw materials they use as music; they do consider what they make out of the materials to be music, however. Lots of people, hearing this music, have liked it, have even considered some of it pretty. Compositions reheard gather meaning as stones gather moss.

Writing about his own development John Cage says: "I had written a lot of dissonant linear music. I studied counterpoint, form, and analysis with Schoenberg. I saw the New Music publications of Percussion Music, heard it called nonsense, doubted whether it was nonsense. I saw some abstract films made by Oscar Fischinger, talked with him and began the writing of my first Quartet for percussion. I organized the composition on a rhythmic basis, indicating no instruments. Friends helped me perform it on kitchen utensils, pieces of wood, tire rims, brake drums, etc. I was unaware at the time that I was doing what many negro street musicians in New Orleans had done. I was sharing points of view of Schoenberg and hot jazz combined. I gave (Continued on page 42)



Here's how!

Sheila Barrett pauses in the business of being a lot of other people to explain why and how she got that way

MIMICRY, to me, seems very little different from any other types of acting.

Perhaps it is doing the thing "the hard way" because every one in your audience can measure the success or failure of your attempt. The performance I, for instance, attempt to give as Miss Lynn Fontane or Miss Katherine Cornell or Lionel Barrymore is subject to proof because you have all seen those distinguished artists and can determine instantly whether or not I'm accurate and truthful. Whereas when Miss Cornell plays Elizabeth Barrett Browning we accept her on faith, not having seen the famed poetess in person.

Sometimes an impersonation comes off completely—sometimes it doesn't. And, of course, it goes without saying that it is easier to impersonate those who have decided on different mannerisms, enunciation and habits than those who do not. But, on the other hand, most great actors and actresses do have definite personalities and personality methods, because if they were just average they wouldn't be in headlines.

This comment upon what your editor was kind enough to call the art of mimicry is about me, so you will understand that I have been asked to give my personal views and experiences on the subject. Of course, I like to talk about myself as well as anyone, but I have always hesitated to discuss my own work because I admit it has an intangible quality which I myself have difficulty in defining.

Granted an initial flair, which I suppose is present in everyone who does any type of work called creative or artistic, I believe the next step in acting people your audience knows well, is psychological.

When Miss Tallulah Bankhead sets out to create for you the amazing leading character in *Little Foxes* it is necessary for her to understand all about that woman—first of all, how she thinks, reacts, and feels. I've never discussed the matter with Miss Bankhead but I am willing to wager that she goes far back into the childhood of that character, knows what she did and felt in school, can give you a fair picture of her first love affair, and can delineate for you her disappointments and victories way beyond the mere scenes she plays on the stage.

When she once gets into the mind and soul of that woman, her tones and actions, her movements, her expressions, come naturally. Of course, she will work them out in detail, high-lighting, emphasizing, selecting. But the basic thing is her understanding of that woman.

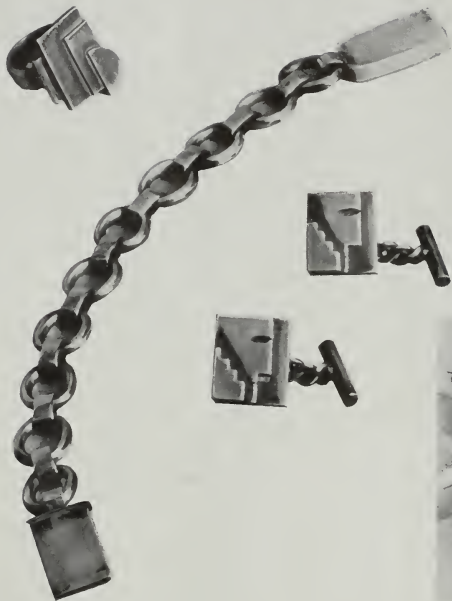
Impersonation follows the same path. The model is there before you—whether it is an actual person or a type. You, as the audience, know Miss Beatrice Lillie—you've seen and heard her. When I attempt her, I must give you those things about her which you have accepted perhaps without analyzing—as the cartoonist in two or three strokes can make you see a character.

All my impersonations are the same. You haven't met "Speakeasy Girl" by name, as you have met Miss Lillie and Fannie Brice. But you know her as well, as clearly because you probably saw hundreds of her during the days of prohibition and the speakeasy. I like to think of her as the portrait of an era and into her I have tried *(Continued on page 41)*



by Sheila Barrett

Four



Photographs by Ralph Samuels, courtesy Raymond and Raymond Galleries

Maria Steinhof, textiles

Philip Paval, silver

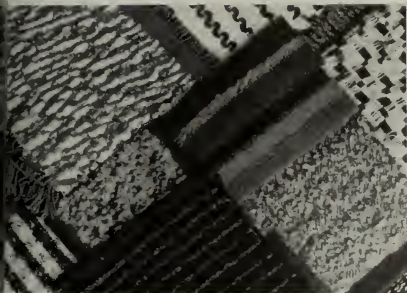
Greta Magnusson-Grossman, furniture

Beatrice Wood, ceramics



Craftsmen

A combination of talents results in an integrated creative enterprise

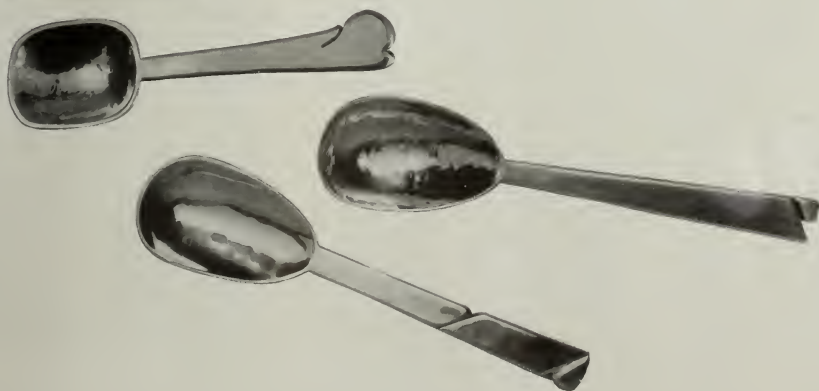


A CERAMIST, a weaver, a silversmith and a designer of modern furniture are collaborating in an exhibition this month, unique because most of the pieces shown were specially designed for the occasion. The artist-craftsmen (and women) are Beatrice Wood, ceramist, Greta Magnusson-Grossman, furniture designer; Maria Steinhof, weaver, and—the lone male—Philip Paval, silversmith.

Beatrice Wood, alone of the four, is an American-born. San Francisco was the place. She was an actress there and in Paris, where art got her. She studied ceramics under Californian Glen Lukens here, soon branched off into her own line of colors, glazes, forms and decorative treatments. Her essential modernity crops out in a willingness to let the materials do the things they want to. She lets colors run and uses them strong. She combines a sense of beauty with a sense of humor. Miss Wood lives in the San Fernando Valley amid mountains of damp clay with an orange colored alley cat named Picasso whose portrait appears on a plate in the show which she thinks is the finest job she has ever taken from her kiln.

Greta Magnusson-Grossman is a Swedish designer of furniture whose work is well known in Europe. She came here recently from Stockholm after having designed a cradle for the grandson of Prince Gustav Adolphus in—of all materials—cellophane. One of her last jobs in Stockholm was furnishing the home of the Brazilian minister. Mrs. Grossman turns out a sound "Swedish-modern"—a style which Americans like for its frankness and grace and, perhaps, because it has been well publicized. Her work has price-appeal, too, because she delights in using simple local materials. She uses local magnolia wood, leaving it, as few furniture designers have done, in its natural, streaky blond finish.

Maria Steinhof is a Polish beauty who looks like a Madonna but is really a weaver and wife of the sculptor-pedagogue, Eugen Steinhof. She has worked at her loom in Vienna, Paris and South America, and is now in Hollywood. She hopes to stay. Even a casual glance through her hundreds of sample woven squares will convince anyone that she is one of the most inventive weavers alive. She weaves wools, silks, (Continued on page 42)

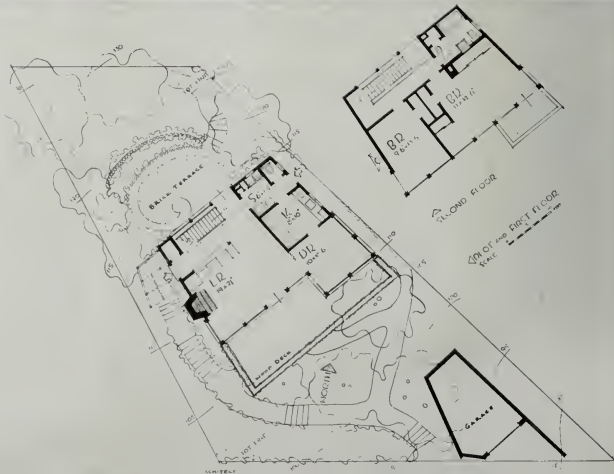


House built for view



Roger Sturtevant

The ends of the house with up and down hill views are open from floor to ceiling to give elevation to new angles and to allow the sun to reach interiors. The stairway has been reduced to what is almost a light lattice in order to permit a maximum of sun and outlook. The construction shows the exposed skeleton of posts and beams, the space between being filled with glass.



**House for Mr. and Mrs. L. D. Owens
Sausalito, California
Architect, Gardner A. Dailey, A.I.A.**

THE LOT having tapering sides dictated the angles of the side walls of this house, the architect refusing to waste the triangular sides of the lot merely because T-squares are made with 90 degree angles. While gravity is perpendicular, views spread out in perspective so that walls are better paralleling the line of site if it so happens that the lot line does the same. The sides of the house which adjoin the lot lines are blank. The exterior walls are of natural, rough redwood boards of random width and thickness. The interior walls are white, unpainted plaster relieved by a few walls of natural pine plywood. The pine trim has been waxed. These natural materials give a warmth and interest in color and texture often seen in Japanese houses. This residence has been conceived and executed with a simplicity and directness which, while studied, has an informal ease well adapted to California living.



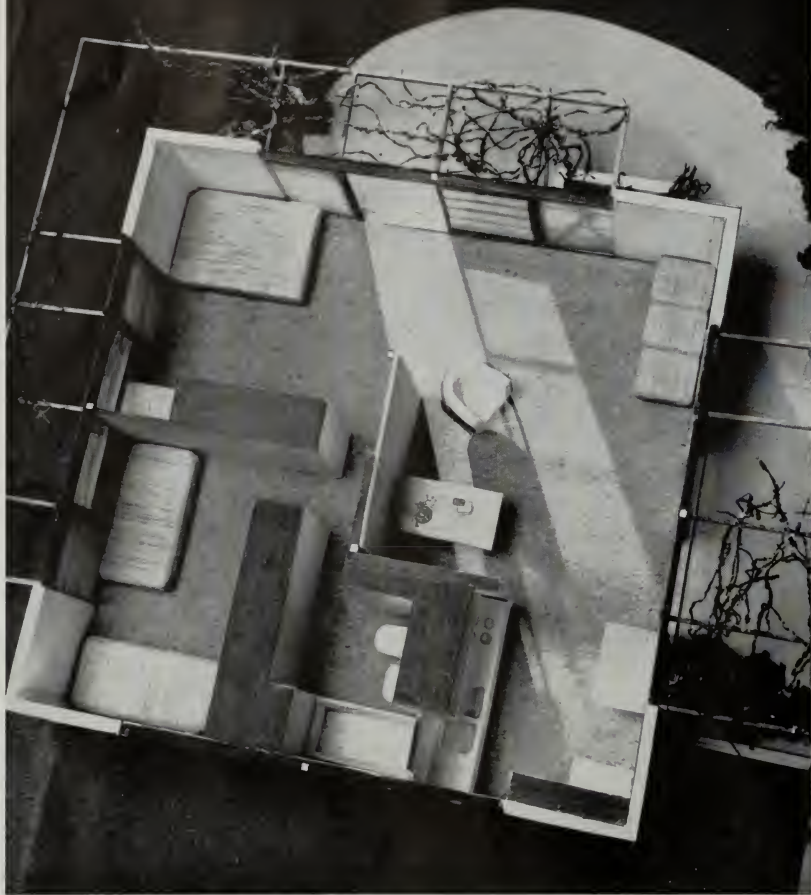
A WOODEN SUN DECK ON LEVEL WITH THE LIVING ROOM FLOOR FACES SAN FRANCISCO BAY

THE REAR VIEW OF THE HOUSE WITH GLASS WALL LOOKING UPON GARDEN COURT AND HILL



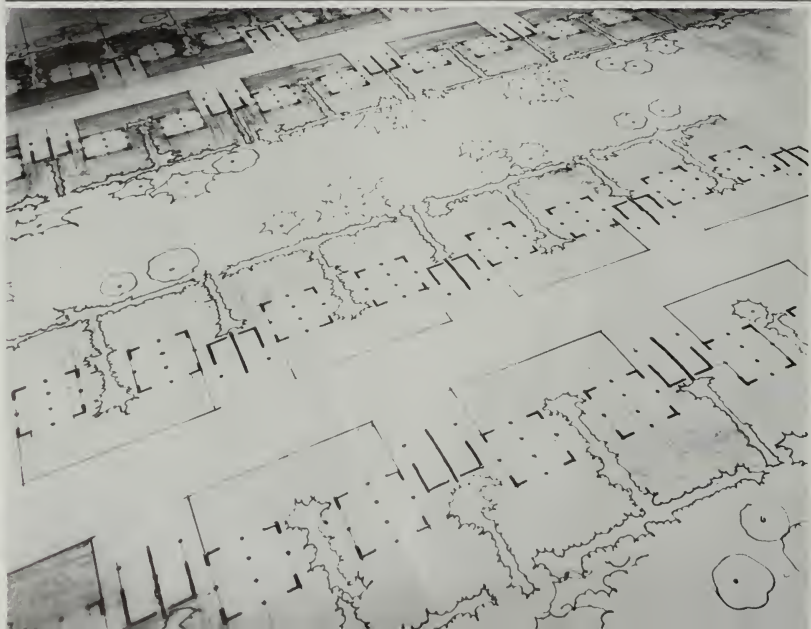
VIEW SIDE OF HOUSE SHOWING EARTHQUAKE CHIMNEY





1

1. Perspective plan of a group of houses on an existing subdivision plan of 50'x125' lots. Even within the limitations of an old-fashioned system of lot subdivision, it is possible to have private gardens for each dwelling, direct access from all dwellings to a protected playground park (down the center of the block), complete separation of automobile traffic from the pedestrian traffic.



2

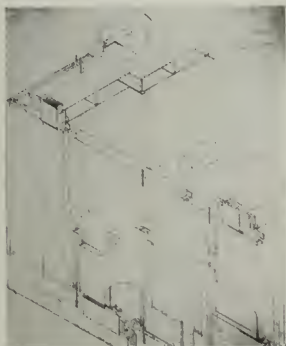
2. A small house using precast concrete corner slabs and six 4 x 4-inch bearing posts. Shop built cabinets take the place of interior partitions. All plumbing fixtures (bath, kitchen, water heater, room heater, cooking range) are part of a single cabinet assembly.

3. Isometric detail drawing of a prefabrication system using plywood wall and roof panels. This completely standardized structural system allows great variety in individual houses.

4. Working details of a small house using corner pylons of hollow concrete blocks, requiring semi-skilled labor for their erection. The balance of the structure is an assembly of shop built standardized parts.

scale prefabrication

DESIGNS AND COMMENT BY GREGORY AIN



Two photographs by Dapprich



GARDEN AND INTERIOR VIEWS OF A PREFABRICATED PLYWOOD HOUSE



IT APPEARS, then, that the only serious obstacle to the application of mass-production methods to small house manufacture lies in the industrial investment required.

In view of the pressing need for good, cheap, and rapidly erected dwellings, it is possible to adopt a kind of prefabrication which needs no large plant or costly machinery, and which will be effective even on a small scale of production. The accompanying illustrations demonstrate practical methods of bridging the gap in this transitional period of construction. The choice of building materials used on these examples has been restricted to such natural materials and industrial products as are widely available, easily transported, and inexpensive in themselves. The structural systems illustrated are based on a reduction of the building elements to a minimum number of similar units which can be easily put together in a moderately well equipped carpenter's shop by semi-skilled labor. This allowing a further saving to the occupant, by permitting his participation in the labor of completing the building.

Some reference should be made to the probable reaction by labor to a proposal to replace a considerable amount of hand work with machine work. Probably most opposition will be removed when it can be shown that the expanded market of lower cost home buyers will provide employment for more men in the revised industry, besides making home ownership easier for building workers themselves.

In the last decade, the term "prefabrication" with reference to low-cost housing, has become a part of the popular vocabulary. And yet, in actual practice, only a negligible percentage of the housing being produced today reflects in any degree the efficiency which characterizes practically every other manufacturing field in America.

"Prefabrication" implies the complete manufacture, under controlled laboratory conditions, of parts which have merely to be assembled at some other place. In housing, the relative preponderance of "shop-work" over "field-work" determines to a great extent the economy and the quality of the finished product. For the substitution of machine work, in mass-production, over hand work, in piece production, accomplishes more than a saving in time and labor; it assures also greater precision, resulting in superior strength and durability, and makes possible better finishes, resulting in better (Continued on page 42)



Week end house

**Cabin for Mr. and Mrs. C. R. Byrne
Big Bear Lake, California
Designed by E. Richard Lind**

THIS SMALL low-cost seasonal dwelling contains the usual functional conveniences of the owner's city residence. The living room and kitchen areas have been well integrated to the informal life and entertainments of a vacation house.

A column at the central axis of the plan serves as a "trunk" from which the rafters spread as branches of a tree. The four exterior walls are protective screens from the weather and support the extending rafters. These screens are raised and lowered in height as privacy and view requirements demand. The top of the screens is formed by a continuous band of small windows which enhance the spacial feeling of the rooms.

All interior partitions are formed by cabinets extending to door height with sheets of glass extending to the rafters thus separating the bath and bedroom from the kitchen and living areas. Thus, a feeling of living under the branches of a tree is created. The fireplace is set in the center of the plan making use of the warmed stones as an additional heating element for kitchen, bedroom and living room.



When is a House not a Home

The story of a house that was transformed by a remedy so simple that it seemed inevitable

by James C. Rose

THE CARE and intelligent interest with which this particular house was planned seemed sure to result in a distinguished home. It had every chance. No task was too difficult and no detail too small for the architect's concentrated effort. The home of his own choice and making, the two glass walls of the living room faced south and west, and the roof, which formed an upper deck accessible from the bedrooms, projected just far enough to give complete shade in the summer, and in the winter the oblique afternoon sun filled the room with warmth and color. The circular dining room gave the suggestion of being in the garden and at the same time was protected from the wind, flies, and the direct glare of sunlight. The kitchen had everything from electric egg beater to a mangle. The children had a special playroom, separated from the living space, with a whole side of the room folding back to the out-of-doors...

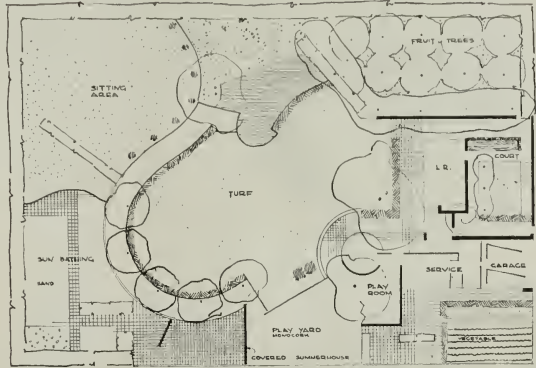
And still the house lacked something. On paper it was a schedule for gracious living, but in the concrete it was like a train that moves with precision but never delivers its passengers to a place called home. It wasn't noticeable in the first fine enthusiasm of planning. But as the house took shape, the circular dining room projected oddly into the rectangular lot, and looked out on a treeless waste that cried out for some Midas touch, to make it rich with life.

The architect and his wife accepted it at first with a grim determination, and then with a curiously righteous affection as they might have a child that resembled neither parent. Well-meaning friends began to bring apologetic little potted plants, and later the architect's wife would hurry out to the yard and plant them secretly. The blossoms came, but they were like perfume at a sulphur spring.

They were such delightfully imaginative people, that I was really glad to make a few suggestions for the landscape. They had had some wonderful ideas which they lost, somehow, in concentrating on the house. Together, we tackled the problem. The wife began immediately by thinking of the service. She wanted a space to grow a few vegetables, and to hang clothes where they would not be seen. The problem of a place to keep garden tools had already reared its ugly head, and the maid needed a place to sit outdoors, where she could watch the children playing without becoming a censor.

Both the architect and his wife wanted to sun-bathe in complete privacy and yet be able to take refuge in a cool shelter in the garden. They wanted nothing fixed or set that forced them to live in a particular way, but an arrangement that would be stimulating from any point in the garden. They wanted the garden to do things to them without having to do things to the garden. Most of all, none of the generous extent of the property should be sacrificed but developed to adjust the house to the lot and to remove the curse of barrenness. The jungle of exotic plants begun with the little potted gifts of the neighbors had only resulted in another kind of barrenness. The problem was really to provide for all the activity without confusion and allow the planting and other materials to explain the activity and their own reason for being.

We started with the entrance. The architect had located the garage conveniently on the street, and with one side of the living room it suggested a court with a stairway to the deck over the garage. This could have been a meaningless little pocket, but



we managed to link it with the orchard and the terrace on the living side of the house, and treated it as simply as possible with three dwarf trees against the wall of the living room, a small spreading tree framing the doorway, and a low hedge directing you to the front door. A wall along the street gave complete privacy, and the narrow rectangular pool with four jets under the branches of the large fruit trees in the orchard were visible through the doorway of the living room.

Another entrance from the street, on the service side of the garage, led directly to the kitchen along the vegetable and cut-flower garden. From the kitchen a planting of tall shrubs screened four permanent posts used for the clothes line, and a small tool house separated the maid's sitting space from the children's yard with an opening between for observation.

The summer house, intended as a cool spot with a different prospect from that of the terrace, connects with the sun-bathing area which is hidden from the rest of the garden by a high wall of bent plywood which moves along a track on the curve so that the summer house can also be completely shut off from the rest of the garden. This necessarily dictated the shape of the path which also recalls the shape of the dining room and terrace.

From here on things just seemed to fall into place. The five trees had to branch above the walk to give shade to the picturesque effect, especially of the blossoms in the spring. The low hedge is simply a way of saying "Keep off the grass at this point." We put the spiky little plants along the sitting area as a touch of synecopation. And what could be better than a camelia hedge between this area and the sun bathing?

The pool took its own shape, which is hard to describe, but you can see it and watch it reflect the trees and bulbs behind the glass wall from any point in the garden.

It would be foolish to justify a garden on a completely rational basis. It just isn't. But I think the architect's wife paid me one of the nicest compliments I have ever had when she said the solution was so "inevitable" that she wondered why in the first place.

PROBLEM FOR A CORNER LOT



CAREFUL STUDY was required to solve the problems peculiar to the site: in this instance, an irregular shaped corner lot elevated above the sidewalk. The entry hall is so placed that access may be had to the living room, the bedrooms, or the kitchen without the necessity of going through other rooms. The living and dining rooms are combined in a way that not only increases the apparent size of both rooms but permits greater flexibility and usefulness. The patio is protected from the outside by a solid wood fence, and may be enjoyed in seclusion both from the outdoors and from the living-dining room.

The exterior is simple and direct with the long, horizontal lines of the pitched roof repeated in the landscaping and retaining wall. The exterior is of plaster, painted gray. The woodwork is white. All ceilings are painted off-white. Sofa and chairs are upholstered in heavy threaded fabrics. The dining room table is macassar ebony.

This is an excellent example of the small house planned for convenient and flexible living with an eye to economy in construction and privacy for the occupants.

George Haight



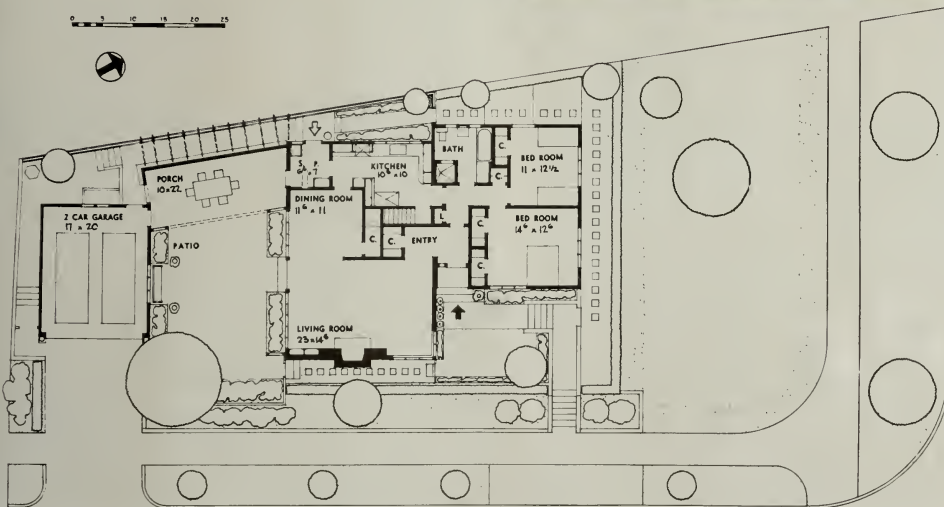


In the interior, interest and variety in color is achieved by the use of a light raspberry on the walls of the entry hall, a warm gray in the living room and a blue-green on two walls of the dining room.

**House for Mr. and Mrs. Walter L. Reichardt
Pasadena, California
Architect, Walter L. Reichardt**



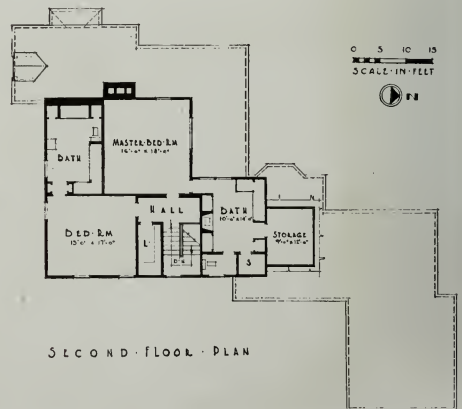
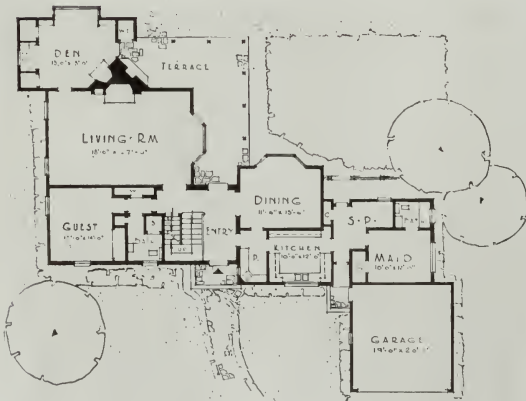
0 3 6 9 12 15 18 21 24





THE GRANITE OF THE FIREPLACE BLENDS WITH THE WOOD BROWNS AND DARK GREENS OF THE BRAIDED RUGS AND DRAPERIES. THE FLOORS ARE DARK OAK PLANKING.

New England Farmhouse





Dapprich



**The Residence of Mr. Cesar Romero
Architects, Walter Wurdeman and Welton Becket
Interiors, Kay Salkow
Builder, Frank E. Bivens, Jr.**

THE OWNER'S desire for informal living leads to the choice of a New England farmhouse. The large grounds lent themselves to lawn panels and old-fashioned flower gardens, while the shape of the property, sloping off with a sharp angle at the south and west view sides looking across the canyon to the mountains beyond, dictated the orientation of the rooms.

The interior is carried out as truly to type as is the exterior. The entrance hall is lined in Idaho pine enlivened by colorful peasant painting in the panes of the Dutch door leading out to the living terrace. The interior coloring of the house has a definite masculine character. The dining room is furnished with old pine chairs and tavern table, and a heavy old-fashioned pine safe with perforated pattern tin doors, which becomes the sideboard. A very large bay window looking out into the old-fashioned garden is curtained on the lower half in unbleached muslin, while the top half has wood shelves at the muntion lines, holding rare old fiddle-back bottles in ambers, deep wines, and greens.

THE RED CALICO WALL PAPER IN THE DINING ROOM HAS A SMALL YELLOW PATTERN



ROOF LEVELS STEP DOWN FROM THE MAIN BODY OF THE HOUSE ON THE VIEW SIDE



INTERIORS

House in Pasadena, California. Interiors by W. Jay Saylor



THESE INVITING interiors were designed for hospitable living in a pleasant, friendly environment. The use of soft, gentle shades of blue, terra cotta pink, lime yellow, and charreuse has achieved a pleasant harmony.

Handsome antique Queen Anne chairs and table of walnut burl determines the charming window arrangement at the left. Draperies are robin's egg blue glazed chintz. The grouping is accented by a lamp with an antique Chinese base and lime yellow shade. Elephant is of early Irish glass.

The entry way to the long gallery, pictured at the lower left, is accented by old mirrored brackets with indirect light filtering through crystal trees. The settee is covered in a textured, hand-woven fabric and the pillows are embroidered antique silk. The rug is specially loomed of wool and linen in beige, natural, and brown.

The expansive window shown below opens into an enclosed central patio which is a complete Japanese dwarf garden. The blanc de chine figures at each side of the window are surrounded and backed with peach-colored mirrors. Benches are upholstered in coral and the woodwork is oyster white.



COTTAGE

Cottage in Laurel Canyon, California

Interiors, Barker Bros.

Builder, William Mellenthin

Mott Studios



THIS SMALL six-room cottage contains two bedrooms, living room, den, kitchen, dinette, and bath. The exterior is in natural cedar shakes. The pitched roof achieves an interesting line and gives character to the interior. The beamed living room is a blend of brown, yellow, and turquoise. The wallpaper is fog gray grass cloth. A flagstone fireplace is combined with bookcases and paneling to complete one side of the room. The den is in tones of green with a textured linen rug. The Swedish modern furniture is covered in a rough textured fabric in chartreuse shades. There is a strong color accent in the red brick fireplace and in the burgundy draperies overprinted in green. A half door opens from the den to a combination bar and service pantry.



Building for defense

The New Vega Aviation Plant

Burbank, California

Architects, Donald and John Parkinson

Contractor, William Simpson Construction Co.



View of engineering department in operation



Part of the world's largest fluorescent lighting installation, used 24 hours daily. Note absence of shadows as draftsmen work on pads on drafting platform



Roofs are of "saw-tooth" steel construction

Right: The architects' drawing showing plant in completion. Lines are straight and every detail represents latest in industrial planning





SPEED IN construction was one of the outstanding problems facing the architects when they drew plans for the new \$6,000,000 plant now underway at Burbank, California, for the Vega Airplane Company. The plant, with approximately 1,300,000 square feet of floor space, is designed to permit the production of more than 2,000 planes annually—and the national defense program demanded that it be in operation as early as possible.

It differs from many national defense projects in that the plant is being erected for permanent rather than temporary use, a fact which could have been expected to make its construction slower. However, largely due to careful selection of those to execute the plans, it is up to schedule. All buildings were under roof before the rainy season began, thus facilitating the rest of the work.

The site was chosen with an eye to proximity of air, sea and rail

terminals and the availability of trained personnel. Geared for streamlined production, the plant represents the best in planning for both immediate and long term use. The fabrication and assembly building was designed so that columns are spaced from 50 to 100 feet apart. The bridge crane system, with a lifting capacity of five tons, is integrated throughout the entire plant so that loads may be moved to any part of it.

The ten buildings comprising the plant include an air conditioned administration building, two engineering units, the fabrication and assembly and conveyor unit, warehouse and underground storage space. Exteriors are cement coated concrete and interior concrete is suconem treated. The entire plant is protected by one of the world's most complete sprinkler and anti-sabotage systems.





Part of the Vega Sprinkler System



At Vega . . . as much of the technical information as can be released about the protective system of this vital \$6,000,000 defense plant will be found on page 37 of this issue of California Arts and Architecture.

Sabotage . . .

. . . DEFEATED BY UNIQUE SYSTEM AT VEGA!

THE problem of building planes for national defense is one that demands SPEED and freedom from the dangers of sabotage and fire. The new Vega Airplane Company's plant is protected COMPLETELY against both . . . by a system engineered to guarantee that the plant will stay in operation without costly interruption as long as necessary. This is our contribution to national defense . . . and we are proud of it.

FIRE PROTECTION ENGINEERING COMPANY
 5636 MELROSE AVENUE LOS ANGELES

PRODUCTS AND PRACTICES

TECHNICAL DATA ON VEGA PLANT

CONTINUED FROM PAGE 35

Speed in production of plans following speed in construction of the Vega plant called for the installation of a crane and hoist system making for quick, easy handling of materials throughout the plant. The Vega Airplane Company is meeting this problem by the installation of an extensive system of Cleveland Tramrail overhead materials handling equipment. This system, used by many other leading aircraft builders, has proved so satisfactory that original plans have been amended to extend it considerably.

Through the use of the system, materials are moved directly from point to point without interference by overhead handling, and considerable aisle space is saved. Warehouse space is conserved because the system permits higher piling. The installation is being made by the Cleveland Tramrail Los Angeles Company, represented by Spencer & Morris, a co-partnership.

The emergency nature of the Vega project made the work of the Apex Steel Corporation, Ltd., Los Angeles, vitally important. The general contractor was obliged to get the various buildings under roof before the rainy season began, to facilitate the rest of the work and thus to meet the stringent government regulations on time. This called for fast work on the part of a steel company equipped to perform without extensive preparations and plant changes.

The Apex Steel Corporation was chosen for the job, and in 60 days it manufactured, delivered and directed the erection of the structural steel for the first building, and since that time has performed similarly on three other buildings. Despite the emergency nature of the work and the acute time element involved, the company had no trouble in meeting the rigid government specifications for the steel.

An outgrowth of the old Baker Iron Works, the Apex Steel Corporation is headed by H. S. Hitchcock. E. V. Grover is vice president and D. L. Swinerton is secretary. Ten years ago a new organization was formed around the nucleus of the old, and now the company turns out all kinds of structural steel, fabricating especially for bridges and buildings. It has grown steadily during its ten years and is one of the best known companies of its kind in Southern California.

The company works on defense orders in other ways. It has a foundry with a capacity of from 300 to 500 tons of castings a month. Currently it is making almost all of the castings for government cantonments and airplane factories in Southern California. Its castings are going to Camp Kearny, Camp Roberts, Camp Paso Robles, and Fort Rosecrans, among others of the government camps and forts. One of the most interesting features of the huge plant is the sprinkler and anti-sabotage system now being installed in all its ten buildings by the Fire Protection Engineering Company of Los Angeles.

One of the most interesting features of the huge Vega plant, now nearing completion, is the automatic sprinkler and anti-sabotage system being installed throughout the entire plant by the Fire Protection Engineering Company of Los Angeles. One of the largest systems of its kind in the country, it incorporates many improvements and innovations developed by Curtis T. Clifford, general manager of the company.

The system is designed to make the plant as safe as men and mechanical application can against damage or interruption through fire, sabotage, or accident. By reason of this system there is not one square foot of the entire plant in which a fire can start that will not immediately be covered with water, and, by its own heat, turn in an alarm to the Vega fire department, maintained on the premises, and to the Burbank municipal fire department. The system not only detects the fire and discharges water upon it, but, in addition, indicates audibly, visually, and permanently the exact time and location of the fire or trouble.

The automatic sprinkler system has three underground connections to the Burbank municipal water mains and, in addition, is supplied by a large independent underground reservoir from which two pumps, concealed in underground housing, take suction, one pump being powered by an automatically started electrical motor and the other, by an automatically started internal combustion engine. Should the city supply fail, through accident or otherwise, the electrical motor first cuts in and maintains the required pressure. If the electrical power fails, the internal combustion engine is automatically started by an independent source of electrical power and maintains through its pump connection the required pressure. The power, the pressure, the fuel, etc., in connection with these pumps are all electrically supervised and under constant test.

If the pressure should drop, signals coding the condition and location are transmitted immediately. If the power fails, an independent private source is cut in without outage for an instant. The system is so constructed that all officers throughout the plant have constant means of communication with their chief and a central station, and the chief can signal his men to points of communication at any time he desires. This complete and extensive service is accomplished through the central station, which is organized and maintained within the plant at which all signals requiring the attention of the police or fire protection organizations are transmitted and which is manned twenty-four hours a day. In addition to the central station within the Vega plant, constant means of communication with the Burbank municipal fire department and police department is also maintained.

One of the most unique and protective features of this elaborate installation is that every instrument throughout the entire system is non-interfering and successive in its operation. This means that if many of the instruments were to be operated at one time accidentally or maliciously, not one of the instruments would interfere with any of the others, nor would there be any confusion of the record in the central station or in the municipal fire department. Each instrument would complete its signal in its order of electrical sequence.

Another interesting and protective feature is that the entire system is under constant electrical supervision. Every part of the sprinkler system and all of its supplies are constantly under electrical test and supervision so that if any phase of the system's functions is interfered with, or if anything is done accidentally or maliciously to hinder the system in its functions, that particular portion of the system will be surrounded by men trained for such service, all

of which will be accomplished automatically and within a few seconds. In fact, if one should attempt to close a valve which should remain open, he would be surrounded and captured before he would have accomplished the operation.

The exteriors of the buildings at Vega will be protected by a coating of cementite, made by Super Concrete Emulsions, Ltd., Los Angeles, a decorative waterproof coating for exterior walls. Used for eleven years, cementite is known as one of the best waterproofing protections available. Cementite is a concrete itself, composed of more than 80 per cent ground Portland cement and a graded mineral aggregate, carefully milled with tested chemicals for hardening, waterproofing, and bonding. It contains no materials which oxidize or deteriorate with time, giving it proven durability.

Two types of suconem, made by the same company, were used integrally in the concrete—Red Label to obtain whiteness, high early strength, quick stripping, greater density, plasticity, workability, and the prevention of segregation, laitance and efflorescence; Yellow Label, to make a smoother, denser concrete and to reduce shrinkage. Most of the concrete was poured against plywood forms, making it necessary to get the concrete as workable as possible so that it would follow the forms.

In both cases—the use of cementite and suconem—the contractors followed the specifications of the architects, Guy C. Hewitt, the painting contractor in the first instance, and the William Simpson Construction Company in the latter.

The lighting of the huge new \$6,000,000 Vega Airplane Company plant was one of the most important engineering problems to be solved. The plant will be operated 24 hours a day continuously. All of the work to be done under the lights will be precision work, from blueprints to complete planes. Therefore, efficient, perfectly engineered lighting was a vital necessity.

Fluorescent lighting was chosen and the installation at Vega comprises the world's largest fluorescent project. The contract went to the Light Control Company of Los Angeles, which already has installed the majority of the system, which will extend throughout the ten buildings of the plant, including the huge warehouse—650 feet long, 160 feet wide, and 35 feet high.

Vega and government officials are outspoken in their praise of the system, in which minimum foot-candle intensities vary from 20 to 70, depending on location and working requirements. By the use of the system, fluorescent "flicking light" has eliminated shadows with high vertical readings. This is necessary for the manufacture of airplanes.

The fluorescent lighting eliminates glare—reflection glare on metal parts—which, naturally, is an important factor in such a plant. In a plant where huge quantities of stock must be stored it also is interesting that the system eliminates shadows between stock piles, thus making the identification of and handling of such stock easier and less subject to time wastage and error.

Of especial interest is the fact that the cost of operation of the system is about 50 per cent of the cost that would accrue for the operation of an incandescent system giving the same intensity of light. Putting it another way, the fluorescent system provides two and a half times the light intensity costing the same amount of money.

The higher original cost of the fluorescent system, due to the higher cost of the equipment, will be offset by the saving in cost of operation within fifteen months, according to the lighting engineers. After that time, a major saving in operation costs will be available to apply against the over-all expense. And this despite the fact that a better light will be constantly available.

PACIFIC EXPOSITION PLANS COMPLETE

California and the entire Pacific Coast region will preview this year many noteworthy advances in indoor climate control for human comfort and industrial protection when the heating, ventilating and air-conditioning industry convenes in San Francisco for a series of engineering meetings in conjunction with the Pacific Heating and Air-Conditioning Exposition, to be held in the Exposition Auditorium, June 16 to 20.

Reports received by the International Exposition Company, which has been conducting similar expositions biennially for a number of years, show that a substantial proportion of manufacturers are making product innovations at this time and are planning to participate in the Pacific Air-Conditioning Exposition, many already having made reservations. About three-fourths of the exhibition space offered has already been booked, according to Charles F. Roth, president of the exposition company and manager of the exposition.

The forthcoming exposition, under auspices of the American Society of Heating and Ventilating Engineers, will be an intermediate in the biennial sequence of heating and ventilating expositions started in 1930, and is to be held in conjunction with the summer meeting of that society, whose relatively large membership on the coast is represented by local chapters at San Francisco, Los Angeles, Portland and Seattle. The Heating, Piping and Air-Conditioning Contractors National Association will also meet during the same period.

E. O. Eastwood of Seattle has accepted the chairmanship of the advisory committee of the exposition, which is sponsored by the engineering society. He succeeds W. L. Fleisher, who recently assumed new professional responsibilities as president of the A. S. H. V. E. Professor Eastwood is first vice president of the society and head of the department of mechanical engineering at the University of Washington.

Demand for the conventions and air-conditioning exposition on the coast, which are the first of their kind to be held west of the Rockies, was generated by rising business trends throughout the Pacific Coast. To this area have been allocated 20 per cent of national defense contracts. That old standby—the ship-building industry—is doubling its capacity. A tremendous outburst of airplane production is impending, mining and oil production are expanding.

This improving condition has led to predictions indicating expenditures of more than \$615,000,000 in new building construction in the eleven western states this year. That figure would represent about 15 per cent of the corresponding total forecast for the entire United States. It would reflect a gain of

(Continued on page 38)

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PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 37

six per cent over 1940 for the region, compared with four per cent predicted for the country as a whole. The projection, which is based on reliable formulas, suggests a nine per cent increase in residential building and a two per cent increase in non-residential construction.

Renovations and improvements in existing buildings constitute another important factor in the outlook. Many such undertakings are anticipated as a result of the general business uplift, especially in restaurants, general office buildings and stores. Air conditioning is growing rapidly more important to all enterprises whose prosperity depends on serving the public amid comfortable surroundings. It is indispensable to all industries which require controlled atmospheres to safeguard their products and insure the uniform completion of many critical processes. The movement for maintaining equalized temperatures throughout the year in modernized homes has become a well-defined vogue.

A comprehensive display embracing varied equipment for heating, ventilating, air conditioning and the insulation of buildings, as well as instruments and automatic control devices is assured for the California exposition, due to the fact that the Pacific region includes every variety of climate, as well as the whole range of residential, commercial, institutional and industrial construction problems.

The Pacific Heating and Air-Conditioning Exposition anticipates by more than six months the 7th International Heating and Ventilating Exposition, which is to be held in Philadelphia, January 26 to 30, 1942. Headquarters of the International Exposition Company, which manages these expositions, are in Grand Central Palace, New York City.

SO YOU'D LIKE TO REMODEL?

Last month's article stopped at the sink. Not at all an unusual place to be left standing, and not particularly an unpleasant place, if properly equipped. As was pointed out, the sink or cleaning center is the heart or focal point in the general design of a remodeled or, for that matter, new kitchen. The balance of the kitchen design revolves around it.

The general layout of kitchens is, of course, controlled to a certain extent by the general shape of the existing room. However, it's surprisingly simple to efficiently plan any kitchen if certain fundamental rules are adhered to. First, accessibility of the three basic centers—cleaning, storage, and preparation—and their relationship to each other. Remember again, it is from one to the other of these three centers that your walking is done. Secondly, practicality of materials and equipment to be used. Are they the most efficient, from both an operation and from a maintenance standpoint, that can be obtained for the amount of money to be expended? Thirdly, pleasing appearance. Is the room one in which you can spend those numerous hours pleasantly? And finally, reasonable cost, bearing in mind the quality of material and workmanship.

In regard to the first of these rules—accessibility—there has been a definite move toward the small, compact kitchen with its resultant storage space. It should also be remembered that the kitchen is still, in a vast majority of homes, an important social center, so provide sufficient space. Bear in mind the normal route of foodstuffs. It starts from the rear entrance, or service porch, to the refrigerator; then through connecting storage space and work surfaces to the sink or cleaning center; from there to the range or preparation center and out of the dining room or pantry door. It is not difficult to see from this traffic route that the ideal kitchen is U-shaped, with the entrance and exit opposite each other at the top sides of the U, the sink in the center of the closed end and the refrigerator at the top next to the entrance with the range opposite. It is suggested that wherever possible this layout be used. There are several compromising designs. Designs will be discussed in detail in a later issue.

In regard to storage space, a great deal of thought should be given to all-steel cabinets. Due to modern mass production methods, the cost of steel cabinets is well within the reach of everyone. The advantages are tremendous—no sticking of drawers or doors, no necessity to paint every few years, no unsightly marks or mars. To our mind the steel cabinet is as necessary to the modern kitchen as electric lights. So important is the place occupied by all-steel cabinets that they deserve an entire discussion next month.

This leaves the remaining two work centers—the refrigerator or storage center, and the range or preparation center. Much can be said concerning the refrigerator, but most of it has already been said by numerous appliance salesmen. The only revolutionary feature recently is the butter keeper, to be found in the General Electric Hotpoint refrigerator, seven and eight cubic foot boxes. It seems to us to fill a long-felt need, although it is rather amusing to find an electric heating element inside a refrigerator. The principle of this little gadget is a small box, large enough to contain a standard size butter dish, with a thermostatic controlled heating element. Your butter may be kept at exactly the proper degree of hardness, eliminating the use of hack saws and sponges in serving.

The same condition of common knowledge applies to ranges, both gas and electric. The choice is more or less an individual matter. Several new features are to be found in both types. Gaffers & Sattler gas ranges provide the new high broiler, a definite step forward in modern cooking. This new type broiler is sufficiently large to contain a fairly large fowl or roast. Of course, the advantage of broiled foods is evident from both dietary and flavor standpoints. The new screen type heating element makes this possible, and when combined with the timing devices on the range, cooking fares become almost impossible. We heartily recommend a careful inspection of Gaffers & Sattler C. P. ranges.

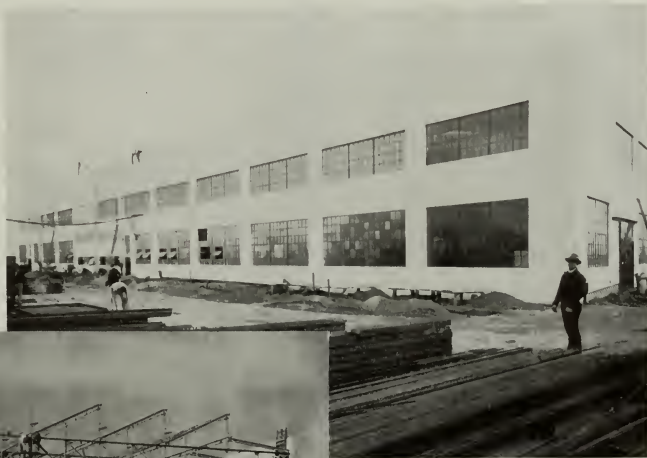
The new Bridget clock with these ranges is almost an eighth wonder of the world. It automatically turns on or off any electrically operated equipment in the house at any time you desire—the radio, washer, range, etc.—or it notifies you when to feed the baby or that it's time to keep that certain appointment. We feel that Bridget is an indispensable servant in the modern kitchen. Her cost is far below the wages and hours law.

Electric ranges are not to be ignored. The 1941 models are definitely the last word in efficiency and beauty. Though many new features are to be found in addition to the old stand-bys, there is no increase cost over last year's models. Next month, as we have said before, we will discuss "Storage in the Modern Manner." Meanwhile, if we can be of any help in your own particular remodeling or designing problems, just drop us a line, the Technical Editor, CALIFORNIA ARTS AND ARCHITECTURE.—W. E. BALLARD.

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HERE'S HOW

CONTINUED FROM PAGE 19

to put all the pathos and tragedy and humor of the girls who sowed their wild oats behind the closed doors of the prohibition amendment. To me, she's history—and you will judge her as definitely as any other impersonation of a named individual.

In my current lecture tour, I have been asked the same question that I used to be asked in night clubs. How do you do it? How do you make yourself into somebody else? How do you catch the personality of someone else and put it up on the stage so that at the first gesture the picture of W. C. Fields is before the vision of hundreds of watching eyes?

I can only answer—I am a mimic. When I was a little girl in Washington, D. C., I was made to stand in the corner for mimicing my teacher—she couldn't understand that I meant no disrespect, that when I spoke to her it came to me by instinct to copy her.

I must convince my mirror before I can convince any audience. I must look into that mirror and see not Sheila Barrett, a tall, dark young woman with blue eyes and black hair. I myself must see the illusion of the society girl who got to be a night club entertainer through the family entrance. I myself must see pictured there the night club entertainer who hasn't anywhere to go at four in the morning. I must keep at it until I can reproduce physically the picture and the understanding I have accumulated. When I did Robert Morley as "Oscar Wilde" I went to see the play day after day, I read all the Oscar Wilde plays and poems and books, all the histories of Oscar Wilde I could find. In time, in the mirror, I saw Robert Morley as this tragic figure, instead of Sheila Barrett—and in time, so did the audiences. It's not a trick, it's not a special gift—this thing called impersonation—it is simply one specialized form of acting. Helen Hayes creates for you a great dead Queen, Victoria. We mimics simply try to create for you great living artists in highlights which you want to preserve forever in your memories—great moments, let us say, from the comedy and drama of your favorite stars.

FOUR CRAFTSMEN

CONTINUED FROM PAGE 21

cottons, leathers and other natural materials in rich color and texture combinations.

Philip Paval is a Wilshire Boulevard silversmith who will turn you out anything from a Renaissance punch bowl to an ultra-modern statue in sheet brass. Paval has beat his way twice around the world. He was Shanghaied in Buenos Aires onto an Antarctic whaler. The patent leather shoes he was wearing at the time got intimately acquainted with the belly of a whale. Paval learned his craft in his native Denmark.

FESTIVAL

CONTINUED FROM PAGE 16

line and texture and to emphasize the quality with color and pattern. Students interested in scenic design study the development of the dance and seek to focus it in space by their sets. Photographers hang from the balconies for "trick" shots, budding publicity men handle the news, art students making quick live sketches line the rehearsal room, authors present their scripts to young actors who will read the lines, groups work for a good "mike technique," choruses of voices work on timing and inflection, singers, players, wardrobe women, make-up artists, property people, stage managers, check room girls, ushers, house managers—all give their best ideas and efforts with enthusiasm for this thing of beauty they have created and are presenting: Dance Recital.

The essential spirit of this recital has always been experimentation, and this year the program will have new dimensions. In former years, the experiment has been largely in the integration of music, movement, light, color and speech. This year it lies in the combination of creative effort on the part of faculty and students together, and is moving into a theater form which is essentially dramatic, using tribulation a university may make to the theater. The group is a constantly shifting one, each year involving new people, but the basic principle which motivates the program is the same honest creative experience for large groups of young people, giving them confidence in the integrity of their own ideas, deepening their appreciation and widening their artistic horizon.

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SMALL SCALE FABRICATION

CONTINUED FROM PAGE 25

Why is it, then, that the satisfaction of one of the most basic human physical needs, shelter, is still undertaken in so disorganized and expensive a manner?

Undoubtedly two important factors in the reluctance of big industry to enter the small house field are the tremendous initial investment required in large scale manufacture, and the uncertainty regarding the public acceptance and purchase of a new commodity. For a factory-built house cannot most efficiently imitate the traditional house. An inevitable concomitant of mass-production is some degree of standardization, and it is generally assumed that the average home seeker will reject a standardized house. In the existing market for new homes, this may be true; the average middle income home purchaser is able to afford some extravagance to indulge a personal architectural bias. But this does not apply to the low income groups, for whom there is no problem of "merchandising" houses. Acceptance or rejection of a home is not dependent on style preference, but on utility and cost. Hence artificial considerations of conformity to popular styles of the moment need play no part in the design of sound low-cost housing.

Standardization of types and prefabrication of units are incidental means to an important end, and must be regarded dispassionately. Contrary to the opinion of some philosophical proponents of modern architecture, standardization is not a virtue to be sought in itself. Neither, however, is it an evil, nor are the products of prefabrication inherently distasteful. Aesthetic needs in housing can be satisfied in a new way; elimination of unnecessary capricious deviations from a standard need not result in a monotonous repetition of identical dwellings, as personal variation in similar structures can be effected in the media of color, landscaping, placement of the building on the site, the addition of pergolas, etc.

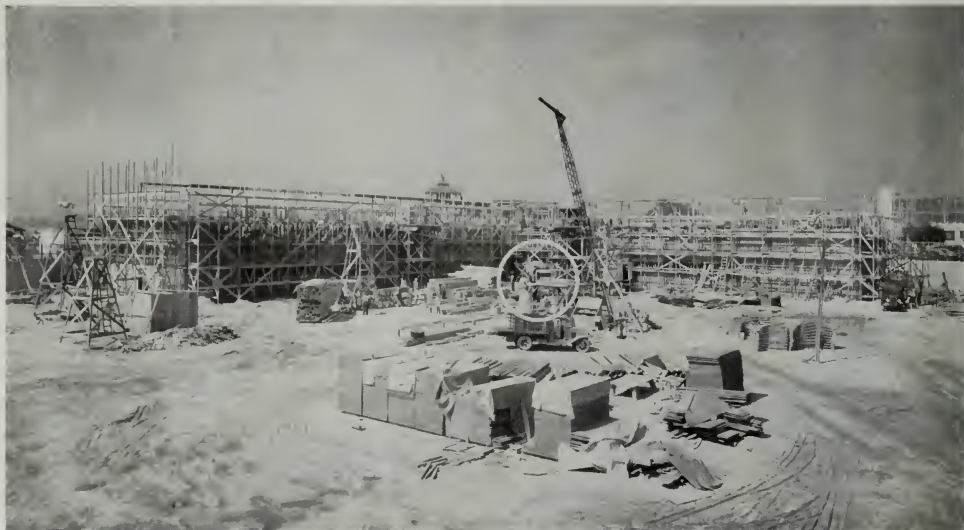
ORGANIZED SOUND

CONTINUED FROM PAGE 18

private performances of the results and everyone encouraged going ahead. I rationalized the whole thing with reference to the overtone series, that is, I said our ears are in one of the high octaves where we are able to compose and hear music without reference to a fundamental tone underlying the entire composition. I defined music for myself as Organized Sound, and I still define it that way.

Later, in the amplification of small sounds I found that delicate differences of amplitude were brought about through the use of electrical amplification, and that marvellous experiences in the field of new timbres existed all about us: cellophane crumpled in front of a microphone and unlimited other possibilities. I presented December 9, 1938, a concert of percussion music in Seattle, the first complete concert of this kind in America. People received it with enthusiasm, and many volunteered to play. I invited the composition of scores, and the literature of percussion music grew from three or four compositions in 1934 to about fifty compositions at present. I continued giving concerts, and the interest continued to grow. I gave a concert at Mills College in the summer of 1939 under the auspices of the Bennington School. Mills College asked for a second percussion concert. I had meanwhile become aware of the background of my work and was interested to establish a center of experimental music which would continue the work done with percussion instruments and add the use of mechanical and electrical means for further exploration of the field of sound and rhythm. Function: research, composition, performance. I am now back at Mills. Looks now as though I have the job of applying this work to the field of recreation, which is good."

So today in the midst of us in California is being written a new technological and meaningful chapter in the history of the creative organization of sound, out of which comes music.



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