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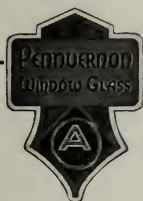
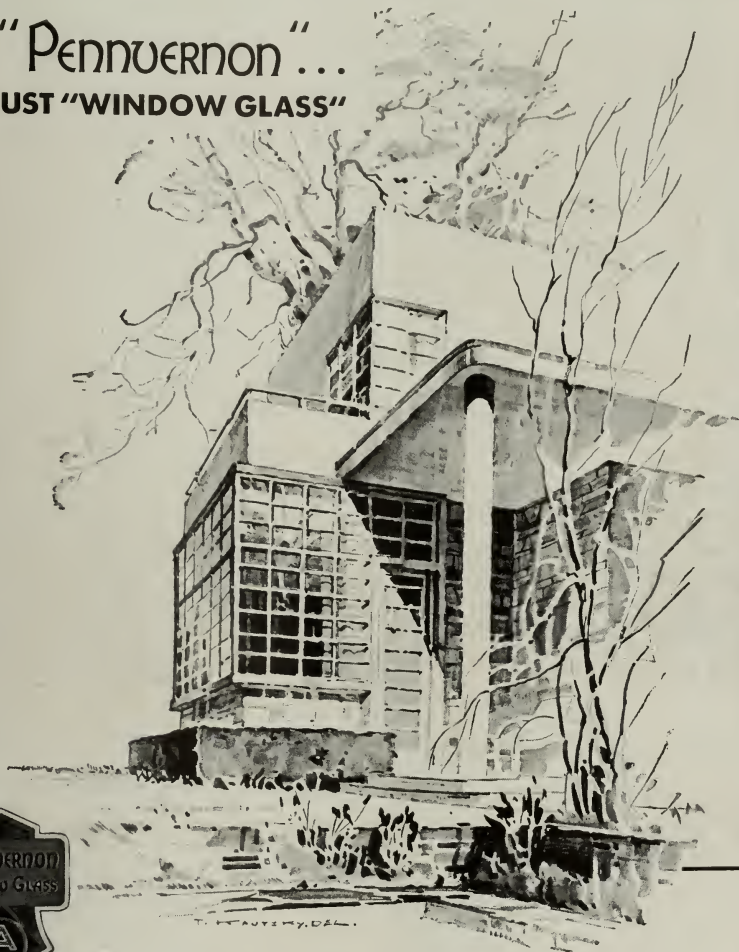
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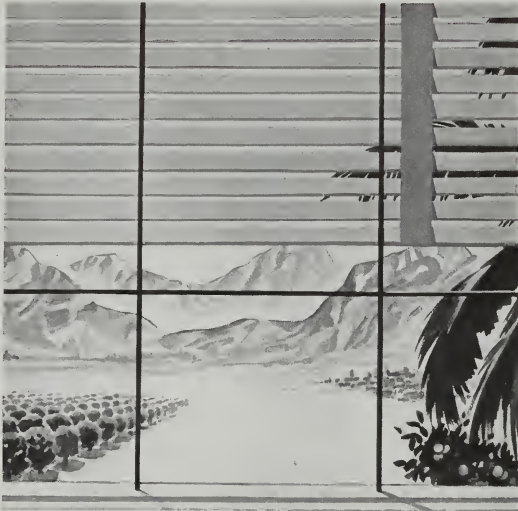


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BOOKS

BY THE DIM LAMPS, Nathan Schachner (Frederick A. Stokes & Co., \$2.75).—By *the Dim Lamps* sets out with fair prospects of being first rate, but it winds up by being just so-so. The subject-matter should be a bonanza: the story deals (or promises to deal) with the need of a steady-minded reconstruction program after the heroics, the hysterics, and the general messiness of the Civil War; or, by implication, of any war. Nathan Schachner has a story, all right, but he just doesn't stick to it.

Periodically the book quits noodling and shows signs of getting back on the beam. Your hopes revive, and you keep on reading. You condone the recurrent triteness of style. An author may lack felicity of phrase, and still have a lot to say. Moreover, some of the boys and girls write with such incorrigible mastery of rich and fastidious prose that after admiring them for two hundred pages you suddenly are overwhelmed by a longing to smack them (remember *The Fountain?*). No, you can be broadminded about the style. You don't even mind the tincture of gas light theatricals in the dialogue. Maybe people of Civil War days really talked that way, just as in the twenties they used to talk like Noel Coward. You further forgive the author for muscling in, now and then, on *Gone With the Wind*. You admire the accumulation of authentic detail. You stick with him through the long, bumpy ride—and you are only mildly annoyed to wind up within easy walking distance of where you started.

Hugh Flint, very junior partner of the cotton and sugar brokerage firm of Flint & Sons, New Orleans, foresees the Civil War, and with unusual wisdom looks forward to the post-war period when the country will need men who can keep food and clothing in production and circulation. He sees it as his patriotic duty to keep the machinery of commerce from falling apart while the fight is on. While the other boys are getting themselves kissed good-bye, Flint keeps sugar and cotton shipments moving; braves the scorn of war-delirious New Orleans because he has faith in the importance of his work. So far so good. But in the midst of stubbornly doing right by cotton, he up and enlists. He is taunted into so doing by one Sally Wailes, daughter of a gentleman plantation owner.

Sally is an arrogant, capricious, inordinately feminine Southern belle, and it would have made life brighter for the reader, for the author, and for the South if Miss Sally had been pushed off the levee into the Mississippi in the first chapter of the story.

By and by Hugh resigns his commission: not because he recaptures his reason and his purpose, but because a pointless escapade involves him in a jam. New Orleans is occupied by the Damyanks, and Hugh, preying upon the veniality of Yankee officers, smuggles munitions and hospital supplies to Confederate armies to the north. Yanks confiscate the plantation of Andy Hilgard, who has married Sally on the eve of his departure for the wars. Hugh buys the plantation, turns it into a going concern. On his father's death, Hugh returns to New Orleans and brokerage. The war ends, Hugh goes into politics, trying without much success and without much sense to mediate between the radicals of the North and the radicals of the South. Hilgard has allied himself with the latter, Ku-Kluxing in a big way. Hugh struggles with indecision, there is considerable wringing of hands and of necks, and you finish the book principally because you have come this far, and you might as well hold out to the end.

Many episodes are engrossing: the occupation of New Orleans, the post-war riots, the political shenanigans, the scenes of plantation life. The title is taken from *The Battle Hymn of the Republic*, and it would have been appropriate for the story that Schachner almost wrote. If *By the Dim Lamps* isn't a must, it is at least a may.

MY NAME IS ARAM, William Saroyan (Harcourt, Brace & Co., \$2.50).—In a recent letter to *Life* magazine, William Saroyan states that he is not a rug salesman. This statement, like so many that Saroyan makes, contains an element of exaggeration. Saroyan is a rug salesman except by profession. By profession he is a writer, and a doggone good one. But by avocation he is a rug salesman, of a shrewdness quickened by genius. His salesmanship has given national conspicuousness to a writing talent that without it might have remained unblushing but unseen.

Saroyan knew that the duly annotated intellectual is a pushover for

a glimpse of the simple heart. Back in the twenties, the excellent *Atlantic Monthly* went on a veritable binge of simple confessions, sobering up only when its *Diary of Opal*, written on bits of wrapping paper, was exposed as a prankster's hoax. Then the *American Mercury* took over, and Pullman porters laid bare their souls. In the thirties, the garment workers had their innings. There's always a sponsor for the simple heart.

Now, William Saroyan is about as simple of heart as Yosuke Mat-suoko, but he is far too good a salesman to be handicapped by the fact that he's a big boy now. He has hit on a simple device. He takes a straightaway idea and translates it into Palooka. Thus, with practically no trouble whatever, it becomes simple-heart product. For instance, what he has to say is this: "My pal Joey and I ran hog wild whenever a circus came to town." But where is the intellectual worth his gin who would work up a glow over a simple declarative sentence? So Saroyan turns it into Palooka: "Any time a circus used to come to town, that was all me and my old pal Joey Renna needed to make us run hog wild, as the saying is." The same idea, of course; but so mugged up that the mental types, still heavy with disillusionment about the stork theory, look down with wistful approval on such innocence—and in no time at all they are boosting the sales of *My Name Is Aram*.

It's all right, of course, and Saroyan is a smart boy, but in times like these the premium on juvenilia becomes faintly annoying. We already have too much product of the growing boy mind, distributed all the way from the walls of rest rooms to the pages of the Congressional Record. There ought to be money, one of these days, in coming of age.

With or without its phony simplicity, *My Name Is Aram* would be diverting reading. There's an eccentric storekeeper out of Dickens and an idling musician out of Eichendorff, if you're fond of the classics; and there is a pervasive sentimentality that would be Rousseau if it were not dashed with a hardihood that is pure Fresno. Uncle Kosrove, "a man of furious energy and uncommon sadness," is a person one should know, and Saroyan the writer gives frequent glimpses of the Saroyan the shrewd rug dealer that are well worth the price of the book.

P. G.

WITH LOVE AND IRONY—By Lin Yutang. (The John Day Co., \$2.75.)

With love and irony, humor and good sense, and the inimitable charm of a born essayist, Lin Yutang gossips to his heart's content—and ours—on forty-nine topics and innumerable side issues.

"The Little Critic," as Lin calls himself, praises the English because, like the Chinese, they subjugate their thinking to their instinct for life. Their self-confidence is their strength. For instance the Englishman has made his speech the international language by refusing to speak anybody else's. And here Lin breaks into verse, the only poem he ever composed in English:

When you are traveling in Rome
Do exactly as at home.

He likes America too, except chewing gum, drug store lunch counters and a dozen or so other foibles. Approvingly he notes that America is the land of women and children, and romantic democracy. But he remarks that many women are frustrated (let them combine *Yin* with *Yang*), and that democracy seems here to be the ideal of "the greatest goods" rather than of the "greatest good."

Most sincerely he praises the somewhat derivative Japanese art; but with a smile and a dagger he guts the Samurai propaganda which says: "Love me — or else!" Turning prophet he predicts that "the Incident" will drag on; that at the end China will be devastated but will "come back," and that "Japan will be so weakened that she will become a second-class power."

With love Lin sings the praises of Peking and with irony he raises a barbaric yawn over Shanghai. Discussing nakedness, he deplors the anatomical horrors exhibited by the nudists.

He lists eight Chinese attitudes toward the bedbug, rationalizations of national frailties everywhere. He writes of warlords and coolies, talks with G.B.S., writes a menu in Basic English, and he—well, read the book and see how the world looks to a Confucian cosmopolitan.

Lin Yutang has a philosophy: "I am Chinese, and, as a Chinese, I do not believe in being a slave of any principle . . . This is the age-old doctrine of the Golden Mean . . . The aim of Chinese education is to cultivate a reasonable mind . . . As Confucius would have said, what boots it a man to have discovered the greatest scientific truth and be inhuman?"

W. S. A.



The Fable of the Hen Who Laid Easter Eggs Every Day

The Master was so pleased when Ophelia laid her first red egg.

Of course, it was on an Easter morning, and Ophelia did make a great effort, but even so, there are very few hens who ever really get the hang of it. So the Master was pleased and told her so.

If Ophelia had let it go at that—laying a red egg every Easter—all would have been well. But she liked to be praised, and so on Monday morning she laid a blue egg.

The Master was even more amazed and his eyes shone as he thanked Ophelia. She worked hard and every day there was an egg of different color—green, purple, cerise, chartreuse.

But, after all, there are just so many colors and one day there came an egg that was sort of muddy brown.

Ophelia wanted to die when she saw the disappointed look on the Master's face.

That was when she thought of the two-toned egg. From that she went to splorches, stripes, whorls, rising-sun effects.

But the look of disappointment came more often. And one day, after considerable hemming and hawing he said, "Ophelia, do you suppose you could lay a perfectly plain, white egg again?" Ophelia tried and tried. She was so eager to please. But she had completely forgotten how.

Moral: Imagination is a rare gift . . . but rarer still is the person who, having this gift of imagination, knows when to and when not to use it. As you pass through the seven floors of the Sloane store, you cannot help being impressed by the original ideas in furnishings, decoration, and accessories. You will be even more impressed by the restraint with which this originality is used.

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THEATER

The English people must be a perverse nation. Or so we are led to believe. They relax best, it seems, from the realistic horror and suspense of air raids by attending a play that itself is packed with more of this same, albeit theatrical horror and suspense.

This bit of deducing was arrived at after seeing the American premiere of *Gaslight*, at the Hollywood Playhouse. The mystery thriller was imported from London, where war conditions interrupted its successful run of more than one year.

Undoubtedly the play will be successful here, too, although one can search with little avail throughout the innocuous story for even one significant line. Instead, well-contrived suspense and action, finely acted and staged, make *Gaslight* stuff worth biting into.

The action takes place in the Manningham home during the latter part of the last century. Employing what American divorce lawyers would term mental cruelty, Mr. M. attempts to drive his thyroid wife insane (attention, Bette Davis' agent). Why he does and how close he comes is revealed when Inspector Rough, retired, enters the scene to pursue the only murder case he had not solved during his long and glorious career with Scotland Yard.

Acting honors were strangely split, women taking all the bows. Judith Evelyn as the persecuted wife handled a difficult and long role superbly. Excellent, too, were Stella Rae as the housekeeper and Ola Lorraine as the flirtatious maid. Miss Rae is the only member of the original British cast. The two men in the play gave adequate stock interpretations to parts that had room for much more. Frederick Stover's set furnished a convincing background to the gloomy mood of the Victorian drama. Great credit for the play's local success is due Director Jerome Coray. His ingenious use of every possible bit of hokum to build up suspense was well appreciated.

Theater history is being repeated along with other events. And in just as unpleasant a manner. *Pinfeathers*, with Madge Bellamy; *Abie's Irish Rose*, *Sailor Beware*, *Wedding Night* (nee *Apron Strings*), and *Getting Gertie's Garter*, the Broadway by-products of World War I, are being revived by local producers. Those that survive the Los Angeles run are being carried on to audiences in San Francisco and other Coast points. To us it's a sad state of affairs, as useless and out-dated as war itself.

Maybe the British theater tastes aren't so strange, after all.

Variety is the keynote of the fare Southern Californians are being offered this month. Saroyan's *Time of Your Life* comes to the Coast for a month's run at the usual legitimate theaters in time to dispel some of the bad taste left by the playwright's recent world premiere fiasco. Julie Haydon and Eddie Dowling head the original cast. Hooray.

Pasadena Playhouse opens the month with an interesting brace of plays. After the *Merchant of Venice*, which ends on the fifth, a sequel, the *Lady of Belmont*, by John Ervine, will be staged. In the new drama the bard's Shylock and Portia are shown ten years after the famous court scene. Third on the spring list is the slam-bang Hecht-MacArthur yarn of the newspaper world, *Front Page*, which comes to the Playhouse stage April 15. Closing the series will be *Topaze*, April 29 to May 10.

A possible treat for next month is the Hollywood Theater Alliance's negro revue. Most recent of the many plans for this musical includes both Paul Robeson and Bandleader Duke Ellington in the cast.

"Something must be done, but what?" As Hollywood's latest "unknown" musical show thusly made its way to an insipid climax, we asked the same thing. *I'd Rather Sing* is the Wayne Boys' effort in question. Neither book, music, acting or direction calls for even lukewarm comment. And yet somewhere it has been recorded that this show will be the *Meet the People* successor. We recognized a similarity: this show, too, is made up of newcomers. Otherwise it is 50,000 light years away from comparison.

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OF MUSIC

SOME BEETHOVEN QUARTET RECORDINGS

Next May 9, a small section of Los Angeles' large but disorganized musical public will begin making its way to the campus of the University of Southern California to hear a series of nine concerts presenting the entire instrumental chamber music of Brahms. The sponsor, who will bear the brunt of the expenses, is Elizabeth Sprague Coolidge: the performers are the Coolidge Quartet and imported soloists. The occasion, since local initiative has had practically nothing to do with bringing it about, demonstrates the present inability of Los Angeles, crowded though it is with excellent musicians, to take care of its own musical needs. Many intelligent local music lovers will be the guests of Mrs. Coolidge at these concerts: they will enjoy themselves; and they will look forward hopefully in expectation of an even better series next year.

Unfortunately, the appetite for chamber music, which Mrs. Coolidge has done so much to educate, remains too easily content to await the return of her generosity. It does not care to learn how to do such things for itself. An inert appreciation, it is unable to move itself to any meaningful response except a slight gratitude or a superior distaste. As for the musicians, they want to know what they will get out of it. They do not understand, as they might learn by reading musical history, that an abundance of good music in a community creates a culture in which music flourishes—in which musicians flourish. Popular concerts, aimed at the public, invariably destroy that public—and musicians do not flourish. Prodded recently by an expert like Sir Thomas Beecham, who does not view inertia quietly, Los Angeles' musical opinion woke like a sleepy pup, yapping. It rolled over, scratched itself, and vigorously applauded two stunning concerts conducted by that adorable *maestro buffo*, told itself he was quite right in being so concerned, and went back to sleep. So much for Los Angeles.

The Coolidge Quartet, which is playing most of the music at these concerts, was formed for the express purpose of enjoying the subsidy of Mrs. Coolidge. It does a fair job of bringing good music to the public. Last year at Occidental College it played the cycle of Beethoven quartets in a manner so careless, so apathetic, so remote from all which has been considered good Beethoven playing, many admirers of Mrs. Coolidge wondered that she would continue to allow the performers to use her name or to appear under her auspices. Now reorganized, with a Los Angeles violinist, Jack Pepper, replacing the composer Nicolai Berezowsky as second fiddle, it may live down or play down the bad impression it created at that time. The admirers of Mrs. Coolidge and of Brahms music will hope for the best.

The Coolidge Quartet has issued a number of recordings. Some of these recordings, such as that of the *Music for Four Stringed Instruments*, by Charles Martin Loeffler, have been notable events. Such recordings of music by an American composer still too little played and appreciated would justify the existence of any performing organization.

But the Coolidge Quartet has not been content to go ahead slowly. Instead, it has begun the job of recording the entire series of the Beethoven quartets. Six of these quartets, opus 13, numbers 1-6, are already issued. The best that can be said for these recordings is that they might be worse: they are better than what was heard last year at Occidental College. Aside from that they are immature, uneven, and in comparison with previous recordings of the same music, anything but a good example of American taste and musicianship. Such an American organization as the Stradivarius Quartet might have done much better with them.

For that matter, an international organization, the well-known Budapest Quartet, is also recording the Beethoven quartets and is doing a much better job with them. The Budapest is not yet and possibly never will be the best quartet in the business. It lacks the ripe maturity of the Lener, the over-ripe sophistication of the now sadly reorganized Pro-Arte, the individuality and occasional pure genius of the Kolisch. But within the limitations of its rich, orotund, and sometimes stodgy brilliance, it achieves a fullness and a sufficient delicacy to make whatever it performs worth hearing. Its Beethoven recordings, given the best of reproduction, are well worth owning.

(Continued on page 46)



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ART

SAN FRANCISCO

March twenty sixth, this year of the New Deal, was the birthday of the first open air art show to be held in San Francisco. It was conceived, planned, organized, publicised and carried out entirely by artists for their own and the public's benefit, with huge success.

Tremendous crowds jammed Hoteling Place, block-long alley in San Francisco's artist's quarter, generally sacred to commerce and the back door aspects of studio life, but transformed for one day and night into a combination carnival and gallery, its brick walls hung with paintings four deep and its doorways and window ledges made into niches for reliefs and mosaics. Flowering acacias suddenly sprang from cement pavements, hot dog stands appeared, Ralph Stackpole's yard overflowed with sculpture and art-in-action demonstrators.

The public arrived in large masses, waving checkbooks. One hundred and one works of art were sold, for three hundred contributing artists. Twenty-five thousand people came to the show, many of them, those who ordinarily do not go to galleries. Who knows what may grow out of this informal introduction of producer to potential consumer? And where, in more formal galleries, would one find the weird combinations, the startling contrasts, top-notchers rubbing frames with things which might, speaking artistically and figuratively, have crawled out of the woodwork? Certainly, the show was anything but dull. There was something for every taste—simultaneously.

This exhibition for, literally, the man in the street, had such an overwhelming response that it will be repeated in the fall, and will probably become one of San Francisco's institutions. Surprised traffic officers are already making plans to accommodate the crowds.

Watercolors inundate the San Francisco Museum this month, in three exhibitions. The one labeled Outstanding American Watercolorists seems very uninteresting in spite of its well-known names, and besides contains several things, such as Aaron Bohrod's "Grave Decision," a couple of hefty women shopping for tombstones, whose only conceivable merit would seem to lie in anecdote.

Alexander Nepote's show in the Art Association gallery is colorful, and seems to have been done with joy and a nice wet brush. "Mid Fall," a windmill, water, trees, deep wet color, rainclouds, is delightful to look at, and so is a nice group of juicy looking trees around a dead companion, and "Lake Chabot," a wreath of green mountains and trees surrounding water. Several abstractions conclude the show, but it would appear that Nepote's especial talent is for a rather realistic treatment.

The Art Association show was being hung at this writing and will be reviewed in more detail next month; in the meantime, here are the prize winners: the Anne Bremer Purchase Prize, Mallette Dean's "Appraiser's Building, 1874-1940"; the San Francisco Art Association Purchase Prize, "Green Jalopy," by Vincent Campanella; Artist's Fund Prize, "Roofs, Mexico City," by Marian Simpson. Two anonymous awards of one hundred dollars each went to Max Kahn's picture called "The Sick Landlord," and to Theodore Polos' "Landscape." A prize will also be given to the picture receiving the largest popular vote.

Raymond Puccinelli is having his first one man show in some time, at the Museum. The largest piece shown is the teakwood figure of a standing woman, somewhat stylized, with long flowing lines; there is also a large terra-cotta bust of a woman, more realistically treated, an earlier work; and a delightful polar bear in white crystalline marble whose smooth contours invite the hand. Other things shown are small bronzes and terra-cottas which in spite of their size have a monumental quality. Several figures have a suggestion of modern dance movements about them, as in "Kneeling Dancer," or in "Life is a Dream," in which a seated woman's figure has a wave-like sweep ending in the curling foot. Things such as the tiny "Bolivian Child" are pure charm. All of the Puccinelli figures have great solidity and a sculptural feel.

A new show of oils in the Museum this month is the work of Kay Sage. Her things are carefully painted, somber in color and mildly surrealist. There is a certain restfully static quality in her vertical cliffs and horizontal seas, quiescent eggs and small people

with prominent shadows; apparently her dreams are not nightmares; but now and then the paint becomes merely paint. The printed message on the wall of this room describes not merely these but many, many paintings, thus: "Contemplation of them provides temporary escape from grim realities."

LOS ANGELES

D. W. P.

Second Annual Exhibition: Artists of Los Angeles and vicinity, March 15 - May 15. This is the free-for-all which is supposed to bring out the best of Los Angeles Painting. In spite of the absence of many well-known Los Angeles painters, it is a more representative show than last year's. There is more variety and less emphasis on any one school or type of painting. This exhibition, restricted to artists of one locality, offers an excellent opportunity to determine the interests of a particular group of painters. If the Los Angeles Annual is a true gauge, it is surprising to find that Southern Californians are almost completely uninterested in our contemporary California life. There is also a lack of socially conscious painting which has such a following in other sections of the country. Our painters seem to be mainly interested in landscape and still life.

Several outstanding paintings are impressive because they bear the stamp of the personality of the painter. One of these is "River Road" by Dan Lutz. No literal translator of nature, Lutz makes his rich and juicy pigment suggest the pleasure of escaping from heat into shade—the lift of a river breeze and the screen of tall trees. After so much plotted landscaping and picturesque scene painting, it is good to find a painter who isn't afraid to try to capture nature's moods.

There are many versions of the Southern California landscape in the show. Jules Billington has evidently done quite a bit of looking and thinking, and he turns up with "California Evening," which is a kind of Chamber of Commerce ad in reverse. Here is Utopia in pretty color, complete with farm, farmhouse, clouds, and trees. However, Mr. Billington's perverse humor makes it all look rather like a movie set whose trees were stuck in only the night before. Then, by some magic, one feels that the little man walking up the road believes implicitly in the reality of the trees, in spite of Mr. Billington. All of which is very amusing. Bob De Witt is another who has a definite and extraordinary idea of our country's appearance. He sees it as an emptiness set off by tiny houses. De Witt's vast land is not bold and frightening like the desert. It is simply vacant and makes one wonder why someone isn't out there planting a couple of potatoes. Tom Craig's prize winner, "Waiting," almost makes the jump from mere picturesqueness to fine landscape painting. Pleasing in color, it is loosely organized and perhaps depends too much on the set-up for appeal.

Marian Curtis admirably solved a difficult portrait problem in her painting of "Daft Child." "Daft" is merely polite. This child is not only cuckoo; she is cock-eyed as well. Miss Curtis, rejecting the sentimental props which might have had the audience whispering "Ah, the poor thing!" whips out her scalpel and gives us a case history of this natural child and her whirling gray world. As though this were not enough, Miss Curtis somehow makes it clear that the little girl has rather a difficult time with the force of gravity. Perhaps this picture will end on the wall of the psychology department of one of our more alert universities.

The first two Honorable Mentions went to Oscar Van Young for "Los Angeles Monday," rich in texture and paint quality, and Sueo Serisawa for "Fruit and Shell" which, though a most ordinary set-up, has been endowed with dramatic quality. Emil Kosa, Jr. took Third Mention; Bert Pumphrey and Charles McKinley, fourth and fifth, respectively.

The list of excellent still lifes includes McFee's mature and expert organization of volume and space; Samerjian's "Ellena's Bouquet," one of the more successful abstractions with a fine decorative touch; and Bob Holdeman's colorful "Still Life with Yellow Apples." Grace Clements continues her psychological explorations with "Memory of a Day at School." For some time Miss Clements has been busily dipping into her memory for picture material and fishing out something of interest. Her symbols are becoming clearer and her design more varied; but, if memory serves, all her recollections seem to have the same color scheme. To vary the monotony, a beauty of our own is offered—in puce and green. Jerry Murry is another delver into the past. This time it is art history. By clever use of essences Murry's "Allegory" creates again the form and golden light of Italian painting.

(Continued on page 45)

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Among other things

Samuels



DENNY WINTERS

Denny Winters was born in Grand Rapids, Mich., and, bored with the association of what she calls "the lumpy and the overstuffed," went to Chicago to study art. She enrolled in the Chicago Academy of Fine Arts, and then got herself of a part-time job tinting shoes in a department store. In the evenings she studied at the Art Institute and her Sundays were given over to training directed by Rudolph Weisenborn. All this went on for three years—work at the academy, tinting shoes, classes at night. It was the Sunday session, however, that

did her the most good. She says that Weisenborn very expertly broke down her pedantic notions and bullied her into action. She is particularly grateful because he made her conscious of herself as an individual, and forced her to paint on her own, using the masters only as reference. She remained in Chicago painting and working for four more exciting and hard-pressed years, then came to California. **Charles O'Neal** has for a number of years been a contributor to *Story* magazine. He was born in North Carolina and was graduated from the University of Iowa. An occasional actor on the Chicago and New York stage, he later appeared with Orson Welles. He came West and produced *Oscar Wilde*, which served to discover

Laird Cregar. Mr. O'Neal has produced a number of the plays of Dan Toheroh, and is now actively engaged in the organization of California's first really first-rate summer theater in Del Monte, Calif. **Bela Bartok** was born in Hungary in 1881. His mother was his first music teacher. Later the family moved to Pressburg, and his early interests turned to folk music. He studied in Budapest with Dohnanyi, who deeply influenced his growing musical ideas. With his friend, Zoltan Kodaly, he collected the folk music of Hungary and Roumania. At 26 Bartok was appointed as an instructor at the Budapest Conservatory. After the World War, the public became less hostile to his work and several of his compositions were performed in Budapest. Bartok is now carrying on his career in New York. **Reuben Kadish** was born in Los Angeles, and is now somewhere between 26 and 27 years of age. After painting a mural for a Los Angeles hospital, he accompanied some artist friends on a long and comprehensive trip through Mexico. He returned to San Francisco, and there painted the mural at the State College. Then followed a trip to New York, and a return to the Coast, where he married. He is now an official of the W. P. A. art projects in the northern part of the state, and between his duties with that organization and his own painting he devotes what remains of his time to the raising of two small sons. Kadish works quietly and makes futile attempts to avoid the inevitable questions of those who persist in watching. During the work on the State College mural he was forced to post a written explanation of what he was doing for the benefit of the professors.



CHARLES O'NEAL

Ernest Nash



BELA BARTOK

Leonard Stark



REUBEN KADISH

(Continued on page 14)



UNDER THE PIER

Paintings by Denny Winters

by Ted Cook

I AM AWARE of the confusion and discord that can come from trumpets blown impulsively in praise of painting.

Indeed, I am a shy and hesitant trumpeteer, fearful that someday I will be tormented by the echoes of my own ill-considered blasts.

Consequently, I spend most of my life standing in a corner, twisting my handkerchief, biting my lip and pawing the floor nervously with my right toe.

But at this moment I throw aside restraint. I take off my coat and vest, roll up my sleeves, shake my shaggy mane and with cheeks bursting, I put trumpet to puckered lips and demand to be heard as follows:

Denny Winters is a painter of great promise. My tired eyes have been eagerly searching the painting in these parts for ten years . . . and before that I budgeted one day a week for the pursuit of promise (in paint) among artists exhibiting in New York. In all that time I have earmarked not more than half a dozen slightly known painters as my personal Saints, walking unrecognized among us.

To revert to comfortable vulgarity, permit me to wager what powers of perception I may possess—my all, as it were—on the delicate nose of Denny Winters.

This is no hasty decision. It happens that, a year or two ago, I was wandering aimlessly with Fletcher Martin, who (Continued on page 44)



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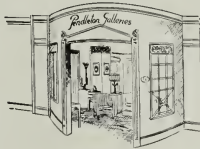
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AMONG OTHER THINGS

CONTINUED FROM PAGE 10

The Foundation of Western Arts' exhibition of **Trends in Northern California Art**, immediately invites comparison with the work of Southern Californians now on view at the Los Angeles Museum.

Most noticeable contrast between the two groups is in the use of color and tones. The northerners, influenced by cool light and gray skies, paint in a low key, but use richer and better organized color than the Los Angeles painters. They are also much more interested in their city and its life than the Southern Californians. Excellent paintings of San Francisco include Chin Lee's "Square at Night," Theodore C. Polos' "Blue Landscape," and Harriet Whedon's "Latin Quarter." Leah Rinne Hamilton's "Columbus Square" is a standout in any show.

The show also includes: "Lake Merced," by Mathew Barnes, which took the purchase prize at the San Francisco Art Association Annual; "Green Shores," by William A. Gaw, first landscape prize at Sacramento; paintings by Dorothy Duncan, Hamilton Wolf, and Frances Rolding, which were exhibited at the San Francisco World's Fair.

Dalzell Hatfield Galleries:

Antarctic paintings by Leland Curtis (to April 15).

Scenes of Palestine, still life, and portraits by Rubin (April 15-30).

Window show of original "cells" from Walt Disney's "Fantasia" (to April 15).

Francis Taylor Galleries:

Paintings in oil, gouache, and watercolor by Agna Enters (to April 12).

Perls Galleries:

Watercolors and drawings by Jean de Botton (to April 15).

Paintings and prints of the theater by Toulouse-Lautrec and Daumier (April 15-30).

Tone Price:

George Grosz, better known as a painter of biting portraits and cluttered street scenes, adds the Cape Cod landscape to his list of subject matter in this show of recent watercolors (to April 30).

Stendahl Galleries:

Exhibition of paintings and abstractions on Lucite by Moholy-Nagy (to April 19).

Otis Art Institute:

Paintings by Anders Aldrin (to April 30).

James Vigeveno Galleries:

Exhibit of Old Dutch Paintings (to April 9). Fifteen paintings by Marc Chagall will be on exhibit from April 10 to 30. Chagall is one of the leaders of modern painting and can always be counted upon for an exciting and colorful exhibit.

Thomas Welton Stanford Art Gallery, Stanford University:

April 21, opening to the public the Mortimer C. Leventritt collection of Oriental and Venetian art. Important Chinese bronzes, porcelains and paintings, as well as an outstanding group of Venetian 18th Century lacquered furniture, and paintings by the famous masters of this school, including Guardi, Tiepolo, Piazzetta and Longhi. Dr. Annemarie Henle in charge of the opening.

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THE COVER



Entrance to a town house for the Edwin Loeb by Sumner Spaulding, F.A.I.A.

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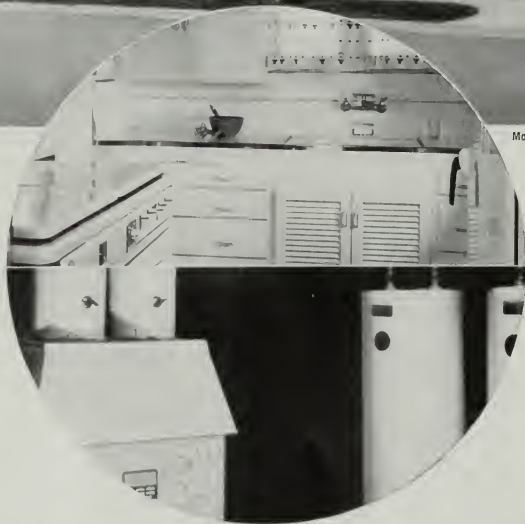
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Notes in Passing

• Now that this is the time when all good men are looking deep into themselves and the state of the nation, it is interesting to hear that the American Institute of Architects plans to meet in convention assembled at Yosemite beginning May 17. Later, we understand, they are to come to Los Angeles to digest the local scene.

The architect is in a peculiar and very special position from which to judge and assess the social values of the present and the future. Too many of the general public think of him as merely a rather nice man who knows what to do when the little woman yells for more closet space in the new house. He is, instead, or certainly should be, one of the important factors in the creation of any public life pattern.

The president of the Institute, Edgar Bergstrom, of Los Angeles, will lead the organization in a thorough consideration of the problems of land use, public works, city planning, and the mysterious whys and wherefores of building costs.

We don't think that many people will bother to argue against the fact that there is now in the process of creation a new world for tomorrow. That this world will lean heavily upon the architectural profession for much of its guidance is inevitable. David Witmer is in charge of convention arrangements, and we hope that after the amenities are over he will lead his fellows not only into the green pastures, but also rub their noses into the many, many barren fields where their best works and thoughts are so desperately needed.

• On station KFI, every Monday and Friday evening at 9 o'clock, the air is taken away from the cliff hangers, and the get-your-dental-plate-on-credit boys by a nice little guy who comes in quietly, draws an unerring bead on the current stinker of the international scene and spits straight in his eye.

It is the new Ted Cook who puts aside his journalistic trapeze for these few minutes in order to sum up and to point up the leading news events of the passing parade.

It is a skillful, dramatic narrative of the headlines; the product of careful research and straight thinking; it is the comment of a decent, discriminating civilized mind upon the incredible madness of this time in our world.

Ted Cook is doing a beautiful job. He is giving dimension and tone to the events that leave most of us numb and weary after the explosive horrors of the day's news-casting.

If you have sealed your radio against the carp-mouthed sensationalists; if you have borne, and can bare no more the pap and the pomp that comes screaming over the air, remember that on Mondays and Fridays at nine o'clock, it is safe to twist the nob or poke the button that will bring-in KFI, and with it the voice of an honest man raised up against the contemptible sawdust Caesars of these tragic times.

• The Hollywood Theater Alliance cracked out with a first-rate concert a few weeks ago which featured performances by some of the best musicians in our neighborhood. We are told that we were not nearly excited enough about a seldom-heard Beethoven Trio and a pleasant little something that got sung at the top of its lungs by the boys and girls of a local choral society. But for us the high point of the evening came when the eight cellos assembled for the Villa-Lobos "Bachianas Brasileiras" which an erudite friend tells us means a Bach piece in the Brazilian manner. The attack was firm and sure; the compositional tone superb, and those eight cellists rode their instruments like inspired witches. For us, it was one of the most gratifying and satisfying experiences of the musical season, and we await announcement of the next Hollywood Theater Alliance concert with avid anticipation.

• On Sunday, May 6, the Raymond and Raymond Galleries will begin a showing of the work of Herbert Biberman. There is a great deal to be said about this gentleman and his excellent painting, but for now we would like to tell you that it is particularly important that you attend on this very special Sunday evening. The proceeds

from paid attendance, and a raffle of Mr. Biberman's painting will go to the fund that is being gathered for the purchase of a ship to rescue the Spanish refugees, caught in the concentration camps of France, after their escape from the filthy victory won for Mr. Franco by Hitler and Mussolini.

The American Rescue Ship Mission has at last won the permission of the Vichy Government to evacuate these magnificent people who manned the first barricade thrown up against Fascism. These are the people who fought with sticks and stones and bare-fleshed against the onslaughts of the same maniacs that are at this moment forcing America to prepare the greatest defense in her history.

That they fought alone and that they were defeated must now be a bitter reflection for those of us who are horrified and revolted by the present turn of world events. History, if there is enough time left to write it, will reproach all people of good will who were too blind or too preoccupied to sense the inferences in the magnificent struggle of the Spanish people.

It is no favor, it is no charity—it is now the unavoidable duty of honest people everywhere to have those who remain from the starvation and the terror of the concentration camps into which they were herded by the French Government. There are 150,000 of them, and they need *immediate* assistance. Arrangements have been made for settlement in Mexico and other Latin-American countries. They will be given an opportunity to rebuild their lives and the lives of their children, to recreate the glories of their culture and to live as free and decent human beings in the name of that liberty for which thousands of their numbers died and for which they have suffered unbelievable anguish and privation.

• Ruth Cowan has just wound up her very successful season with lectures by Thomas Mann and Leland Stowe. We have been hearing about her plans for the next series, and if they all come true, we are going to see some mighty dandy bits and pieces in the near future. Her projected line-up offers about everything one could wish for with the exception of Jimmy Savo, and if she doesn't do something about bringing that wonderful little man to the Coast we are going to do some very loud sulking.

The United States of America is made up of those people who do and those people who do not like the great warm, rich good sense of Savo's magnificent inanities. We are definitely a part of the raving majority that beams and purrs whenever it thinks of that shy little guy with the pleading brown eyes, who brushes the river away from his door with trembling fingers, and quivers like a frightened hartebeest at a frown. Jimmy Savo is one of our favorite things in all this world and if we don't get a look at his sly pathetic little puss very soon we are going to roller skate to New York where everybody loves him as much as we do.

• The work of William Saroyan will drop into the Los Angeles Biltmore Theater like a bundle of fire crackers along about April 14. *Time of Your Life* sounds like a mighty good evening in the theater. At least all the reports say so, and we found it excellent reading.

His newest play fell flat on its face a few weeks ago in Pasadena, and so it will give us real pleasure to see something of his that stands up and walks around as a proper play should.

We like Saroyan, and we like the ridiculous exhibitionism he manages so deftly. This boy is no fool—he blows up and explodes and crackles all over the place when he knows that he is being watched, and oddly enough, he is more than often well worth watching. One is reminded of the stories of the young and impudent Shaw pulling at the beards and poking at the intimate parts of the pompous in Nineteenth Century London. And, certainly that old boy has been well paid off in pride and pelf for his cavortings.

Saroyan is perverse, contrary, maddeningly conceited, and more than considerably talented. And that's the way we like him. The moment he takes his fingers away from his nose we are finished with him.



MARTHA DEANE POINTS UP THE TONE OF A REHEARSAL FOR THE MAY DANCE AT THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES

Ralph Samuels

SUMMER THEATER

The defense program makes an adult summer theater in California a bright possibility

by Charles O'Neal

A SUMMER THEATER is literally a thing apart. Instead of fronting on a city street where the gaze of passers-by can see what is playing . . . or on the marquee read, *Next Week East Lynne*, it seeks a remote barn in some out-of-the-way resort town.

For many summers past, New England and the holiday hamlets along the Eastern Coast have had a monopoly on such summer theaters. Their offerings vied successfully with Broadway. They did the latest plays and advertised in the metropolitan newspapers. Great stars packed up their makeup kits when the hot weather came and departed on junkets that led from small town to smaller village, like the days of Joseph Jefferson.

It sounded like lots of fun, and out here on the West Coast we wondered why nothing like that was ever tried. It never seemed to get past the wondering stage until, as the old subtitles used to say, "Came the war," or at least the national defense program. Suddenly thousands of young men were called up for military training. They were assigned to camps scattered over the country. One such camp is Fort Ord, up near Del Monte and Monterey, California.

If I had my choice of all the country in which to have a theater, I would choose Del Monte. It is well nigh perfect. It is a resort. The surrounding country is beautiful. It has history and has more or less been connected with the arts in the past.

Fort Ord has increased the population of the peninsula by many, many thousands. The staid communities of Carmel, of Monterey and Pacific Grove, have become boom towns. And the theater always does well in boom towns.

The audience was there, both soldiers and civilians. It was simply a question of finding a theater and producing plays that this public would like to see, at a price that they could afford to pay. This latter problem was a sticker. Enlisted men never have much left out of their twenty-one dollars and up per month to spend on shows. Perhaps they could finance a movie a couple of times a month, but the legitimate theater was definitely out of their class.

With the aid and good advice of some officers at the Fort I found a solution for this problem. It was simply to play the first half of the week to enlisted men only at motion picture prices. Then the officers and civilians who paid more to come the second half helped to carry the cost of operating the theater.

This feature of playing to the enlisted men at low prices pays dividends in other ways also. Many prominent stars who would not consider playing in a summer theater under ordinary circumstances are delighted to be of some small service to the boys who are serving their country. If by appearing in plays they can give pleasure to boys who are giving up a year of their lives to learn the arduous technique of war, they are definitely aiding in the national defense work.

Already a sizeable list of fine artists have agreed to appear at the Del Monte Summer Theater. The theater will open on May 19 with Helen Gabagan in *The Road to Rome*, with Henry Brandon, Douglas Wood and May Beatty. The second play is an original one by Oliver H. P. Garrett which is scheduled for a New York opening in the fall. It will be directed by John Cromwell, and its star will be announced later. Then Miss Judith Anderson revives *Family Portrait*, the beautiful play she starred in on Broadway last year.

Other great names in the theater will be announced later, as soon as suitable plays can be found for them. Beulah Bondi will do *Kind Lady*. Edward G. Robinson and John Garfield will try to fit a summer play into their crowded schedules. Directors include such fine names as Melvyn Douglas, Dan Theroth, Galt Bell, Jerome Coray, and Morris Ankrin. The entire program is kept flexible. The permanent company will number about ten players and will fill in whatever parts are not taken by stars who will come to do just one show.

A word should be said about the house. Through the kind offices of Samuel F. B. Morse, the president of Del Monte, a clubhouse on the hotel property was placed at my disposal. It will seat between four and five hundred when it is remodeled. The stage will be full size and there will be none of the amateur quality of "little" theater. In fact we hope to make them so good that people will come from all over California to see its FIRST SUMMER THEATER.



DETAIL OF FRESCO SHOWN BELOW

By Hersh



DETAIL OF FRESCO BY REUBEN KADISH AND PHIL GUSTON

DISSERTATION ON ALCHEMY. FRESCO IN THE SAN FRANCISCO STATE COLLEGE SCIENCE HALL



Reuben
Kadish

"THE WONDERS OF THE EARTH AND SKY" is an immensely impressive title. "Wonders of the Human Mind" is terrific. Complicated and variable, it's all written in man's scattered chronicle. It's in all the books in all the libraries. It's in all the pictures on all the walls. It's the music drained through the screens of illusion. Here's the assignment. Collect the information and tell, paint, sing the story of the human mind. Boil it down to concentrates, extract in great refineries the essence, pour this in giant reinforced ray-proof containers; don't let any escape, the very force would rip up world pavements and shatter the non-shatterable glass and drain all the colors from the rocks.

Reuben Kadish's mural of the alchemist is a released picture fragment of the human mind, where sphere crusts are cracked and split and the kernels are man's symbols. They've been stored in the dark warehouse too long.

To make the mural for the state teachers' college was no light responsibility. The picture would be a wall for the entire life of the building, it would be the background for decades of men and women who pass it daily. It must mean something to their growth and education. The mentality and art of the artist is bared before them. Reuben perhaps said to himself, "I'm on the spot. I have a few ideas. I can develop more. I'll shoot the works." And he did.

One page of typewritten material gives you the key to the subject of this mural. In a few seconds you can see and feel the power and beauty of the whole job. You can stay an hour, too, check up, follow through the growth and idea of this ancient story. You will find that Reuben has, through a recognizable art language, revived the spirit of picture symbols.

Words, the printed page are inadequate to sum up justly or estimate an artist's qualities; however, a few simple observations can be talked about. To me Reuben's work is essentially architectural. His lines and forms are structural. He has a passion for great walls constructed in courses that run through his pictures in swift perspectives. They are new walls to house a new race. There is no roof yet—they

open to the sky. Too, I should say Reuben has some delight in the busted heads of Greek statues, appearing often crushed and shattered—the undying fragment eye, always at the foot of the new wall. Opposed to gay, graceful, charming, his work is serious, grave, reflective. I should like to tell more about the art, the craft, and artist's sensibility, which is the important thing, but in the end I could only say, "Go and see for yourself."

If art is ever to be a profession or trade like baseball, there must be first a discerning audience that knows the plays. Then there would be a demand for good work, and there would be, as in baseball, scouts sent out to discover new talent. I can imagine in a stabilized society, having that job, for part time anyway. I'd compile a memorandum for architects and builders, and I'd go around and encourage them to embellish their work with painting and sculpture and mosaic. A selling point I'd make is that architecture is the father of the arts and it's no good for the kids to remain inactive. One of the leaves in the memorandum would read like this: Reuben Kadish, 23, makes murals, engravings, lithographs. California trained, worked with Siequeros on mural in Los Angeles. Hitch-hiked to Mexico and did a fresco in Michoacan in collaboration with Phil Guston. Also with Phil Guston did mural in Duarte, California, Tuberculosis Sanatorium. Several minor murals fill next interval. In San Francisco at the San Francisco State College, he painted The Alchemist, his most important large work to date. Following is a year spent in New York City among the galleries and libraries, another among the miners in Pennsylvania, where he did many lithographs of coal dumps, dead stumps in the forest, and granite quarries. Back in San Francisco, now designing murals for the W. P. A. project. Then I would have a few notes and words and numbers in code, that I would not explain to prospective customers. They would have to do with prophecy and would mean something like this: If Reuben goes along the way I think he will, the group, the comparatively small group, that appreciates his work now will in ten years be multiplied and widened and his place in art should be more than assured.

by RALPH STACKPOLE

Ralph Stackpole finds a young painter who says

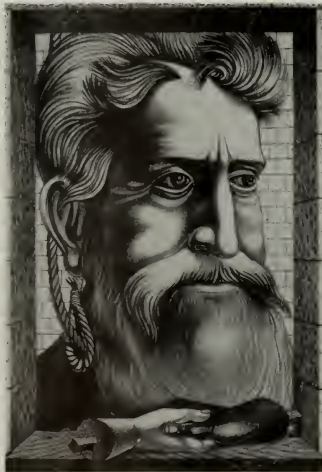
important and exciting things about tomorrow

Courtesy Northern California W. P. A. Art Project



DETAIL OF FRESCO ABOVE LEFT

OLD JOHN BROWN OF KANSAS. LITHOGRAPH



ALCHEMY. LITHOGRAPH



BARTOK

A study of the man who has evolved a basically fresh approach to the use of the keyboard instrument

IF I SHOULD be asked what composers of the last thirty years I consider are most likely to affect the future as we now know it—for I should prefer to except the possibility of new mediums still in the experimental stage—I would answer: Schoenberg, Ives, Busoni, and Bela Bartok. After that would come objections and argument. What about Sibelius, Ravel, Prokofieff, Szostokowitz, etc., who now dominate that portion of our present public interest that condescends to contemporary music? Well, what is too easily received wears out easily. Straus? Debussy? De Falla? Their influence has already been assimilated. How about Hindemith, Vaughan Williams? I like them, at their best, but—can you look out of them toward the future? How about—here a positive chorus—Stravinsky? Well, after one has heard a great deal of a very little Stravinsky, and indeed after one has heard a very little of Stravinsky . . . Perhaps, leaving the argument—if I have ever left such an argument before blood was shed—I would go to the piano and to reassure myself play some virginals music of William Byrd, and I should think how Busoni also, who had little knowledge of Byrd, wrote a similarly pervasive, eclectic, self-sufficient, profoundly integrated music; and from such music, as ancient and modern today as it ever was, came the most enduring glory of the Elizabethan English art. And again in England, which Busoni never loved, has arisen a renewed love of Byrd's music, and with it has appeared a first understanding of Busoni. Few other composers can remind me like that, can bring the future out of the far past. Sibelius, indeed, reaches to Mendelssohn and Palestrina; Roy Harris borrows deliberately out of the Fifteenth Century: that is deliberate; it is not evocative or prophetic.

by Peter Yates

I should not play Ives or Schoenberg; I cannot. Their music can compete openly with any; it need not depend upon a more subtle power from within. But I should turn instead to the little piano pieces of Bela Bartok. Playing his music, I would remember Couperin. And in this instance the comparison would be more direct and deliberate, since Bartok has been an editor of Couperin. But I should recall the similarity for a different reason. In the same way that Couperin, writing four volumes of clavichord pieces to illustrate the art of keyboard playing and then a book to illustrate the technical problems of the music, evolved a basically fresh approach to the use of the keyboard instrument; so Bartok, through a multitude of little piano pieces written for children and in particular the recently published collection of 153 pieces in six volumes entitled *Mikrokosmos*, has again evolved a basically fresh approach to the use of the keyboard instrument. And as Rameau, Domenico Scarlatti, and Sebastian Bach learned from Couperin the technique that was to begin a new epoch of keyboard writing, the echo of which continues

to our very day, so I believe that out of Bartok may emerge the technique of another epoch.

Approximately ten years ago Bela Bartok, now in his sixtieth year, began assembling and composing a group of miniature piano pieces in the manner of his earlier First Term at the Piano, which should form a carefully graded series of artistic studies from the most elementary to the most elaborate form of Bartokian complication. These little compositions, now assembled, form a creative achievement unprecedented in serious music. More carefully weighed in regard to difficulty than the *Czerny Etudes*, whose dubious reputation among students has often outweighed their undoubted musical influence; as precise and beautiful as any of Bach's little studies in regard to their technical point and the elimination of any elements that might divert attention from it; these compositions of the *Mikrokosmos* provide for the first time an authoritative text by a composer of the first magnitude through the use of which a previously untrained student or amateur may familiarize himself with the problems of the keyboard. For this reason they are also of inestimable benefit to pianists, who can never become too clearly conscious of the simplest difficulties of their art.

Two other points about these pieces should be mentioned: the majority of them are written for the hand in five-finger position rather than in free movement up and down the keyboard; that is to say, the difficulties are concentrated under the hand, and in the same way the melodies are usually made up of notes lying within the ordinary position of the five fingers on the keyboard. Many of the pieces have been given descriptive titles, although a number of them bear titles which are no more than technical designations. Strictly, they are *Etudes*, and should be heard abstractly rather than descriptively, in terms of the relationship between the composer and his medium. It is this relationship more than anything else about them which is the peculiarly fresh significance of these pieces. Because to define it would be to begin defining a new keyboard music.

Unlike most of their contemporaries, the four composers to whom I have given preference, speaking for the future, have never been of the sort to publicize themselves or their music by any means except the occasional performance of it. Ives and Busoni in particular were content to wait until a slight curiosity might become a truly demanding interest. Busoni, in fact, hoped that his music never would be popular. Schoenberg, living in a musical society, where new music, though it might be afterward execrated, was usually heard first, has become relatively well known. Bartok, who has always been a little bit known and more than a little appreciated by musicians, became recognized first of all for his studies of Balkan and Arabian folk and primitive (Continued on page 44)

Planning for the Region

by Corwin R. Mocine

Mr. Mocine of Telesis states a problem which, neglected in the past, has become a first order of business for the future

HAVE YOU and your family started in your car for a Sunday picnic only to find that every desirable secluded spot has either an admission charge attached or is fenced off altogether? Seeking relief from the city's congestion, have you moved your home to the country, resolved to commute to work only to be faced with the sudden discontinuance of transit service and the costly and dangerous alternative of driving your car to work over crowded highways? Or has that neighborhood in which you bought your new home (which the real estate agent assured you would double in value in five years) gone backward instead of forward until your investment is worthless and the infiltration of business and industry makes it no longer a decent place to live?

Situations like these confront us or our friends every day until we have almost come to accept them as part of the price we pay for living in this modern world. In fact, if someone suggested that adequate planning might be an answer to our problems, we would probably reply something like this: "What good can the Planning Commission do? They wouldn't let Uncle Joe build a gas station on his corner lot and they made us build our house 25 feet back from the street when we wanted to be closer. All they do is interfere with a person's rights."

For many of us the Planning Commission is an agency that says "thou shalt not" when we try to do something which we may think is quite reasonable. We may realize upon reflection that the Planning Commission has good reasons for taking its stand, but even if we think kindly of such activities we can see that they are not the sort which will solve the problems we have been discussing. In the first place, the regulations are particular and restrictive rather than general and constructive, and secondly they are purely local and any good they accomplish here may be completely negated by the unplanned or differently planned community a mile away. Obviously, we must look for something quite different on which to place our hopes for a better environment. This new planning must be comprehensive enough to take in all the immediate territory in which we work and play; it must be far-seeing enough so that we may spend our public or private money with the assurance that we are making an intelligent, safe investment, and finally it must be powerful enough to protect for all of us our rightful heritage in good land, pure drinking water, natural recreation areas, and the advantages which our locality affords.

Real comprehensive planning such as this can be accomplished by a regional planning commission and is not so Utopian as it may seem. In fact, the machinery for bringing it about already exists in the California State Planning Act and we can no longer afford to let it go unused. The chaotic and unsatisfactory conditions which we have outlined above and many more exist throughout

the state, and if we speak in terms of an urban region consisting of a large city and its surrounding territory, it is only because it is here that the problems become most acute. The spheres of influence of California's larger cities extend over areas comprising from three to nine or ten counties, and each region includes as many as fifty lesser or satellite cities. Our experience proves by now that the resulting intricate problems in transportation, conservation, and recreation cannot be solved by piecemeal planning in any or all these cities or even by all the counties and cities working separately. Coordination is needed and a long-term view which will see each individual need in its relation to the whole. In addition to being comprehensive, these new plans must be flexible in order that they may change in response to changing conditions and thus remain usable over a period of years.

The powers of a regional planning commission as set forth in the State Planning Act are broad enough to accomplish anything we may desire, and those of us who are seeking more adequate recreation facilities, safer highways, more convenient transit, and adequately planned neighborhoods must resolve to put these powers to work.

In order to act intelligently in bringing about such constructive activity it might be well for us to examine more specifically the makeup of a regional planning commission, the type of problem it might face, and its method of working. Although regional planning is not local or city planning and differs from it, as we have seen, in being larger in scope, more general in application, and more constructive in approach, it is nevertheless based on sound local planning in both the city and county. This dependence results first because of the regional commission must rely on the more limited agencies to give actual form and direction to its plans and second because state law provides that a regional planning commission shall be made up of representatives of the component county commissions, and hence it would be only as active as the various bodies represented in it.

Because the members of the regional body will be planning commissioners also of the several counties composing the region, they will have an appreciation of local problems which no outside agency can achieve, and this interlocking membership should bring about a cooperation between each separate political unit and the region as a whole which would be a necessary prerequisite to successful planning.

The solution of the transit and transportation problem is usually the first and most urgent task facing a regional planning commission. During the past twenty years the growth of our population and the increased use of the motor car has resulted in a situation growing daily more acute in spite of our intense but unrelated efforts to do something about it. The exten- (Continued on page 45)

MODERN TOWN HOUSE

Dapprich



House for Mr. and Mrs. Edwin Loeb
Architect, Sumner Spaulding, F.A.I.A.

THIS HOUSE is located within ten minutes of the downtown district of a large city, and although surrounded by other houses, commands a magnificent view of a lake and mountains on one side, hills and the expanse of the city below on the other. The principal rooms of the house are grouped around three sides of a large open court which becomes an intimate and related portion of the living area. The fourth side of the court is shielded from the wind by a wall which assures complete privacy.

The entry hall gives into the large living room which is divided from the dining area by a fireplace and a clear glass panel. From the living room, large sliding windows give on to the secluded court, which is paved in redwood blocks.

The exterior of the house is gray plaster with white trim. A large terrace, paved with redwood blocks, is reached through sliding windows in the dining room. The floor of the living room is of natural cork. The walls are light green. The ceilings throughout the living quarters are chartreuse. The fireplace and hearth are soapstone.

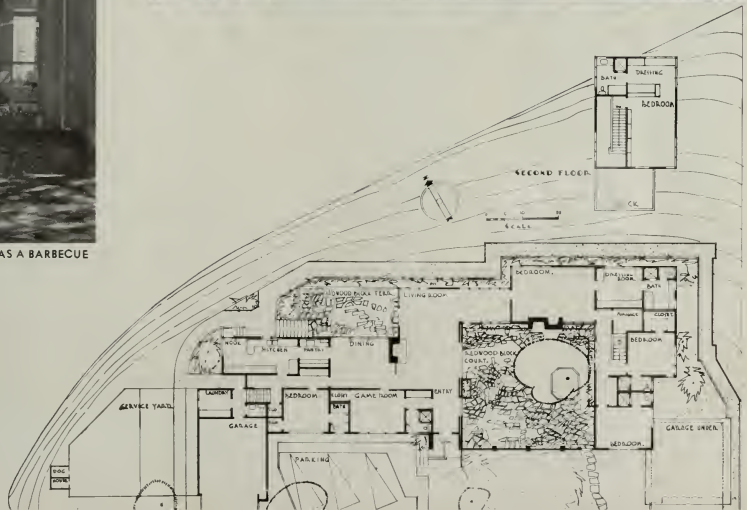
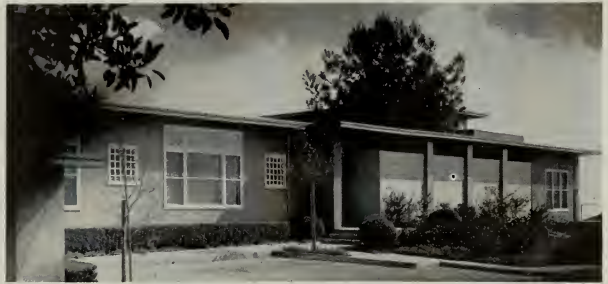
The furnishings are especially designed modern pieces combined with some interesting antiques which balance well with the general decorative scheme. The living room is curtained in a white cocoanut textured raw silk. The dining room draperies are emerald green. The glass areas are protected from sun glare by large reed shades which roll down from a valance of the same material.



CURTAIN FABRICS FOR THE HOUSE WERE DESIGNED AND EXECUTED BY DOROTHY LIEBES



THE OUTDOOR FIREPLACE IN THE LIVING COURT SERVES AS A BARBECUE



House on a hill

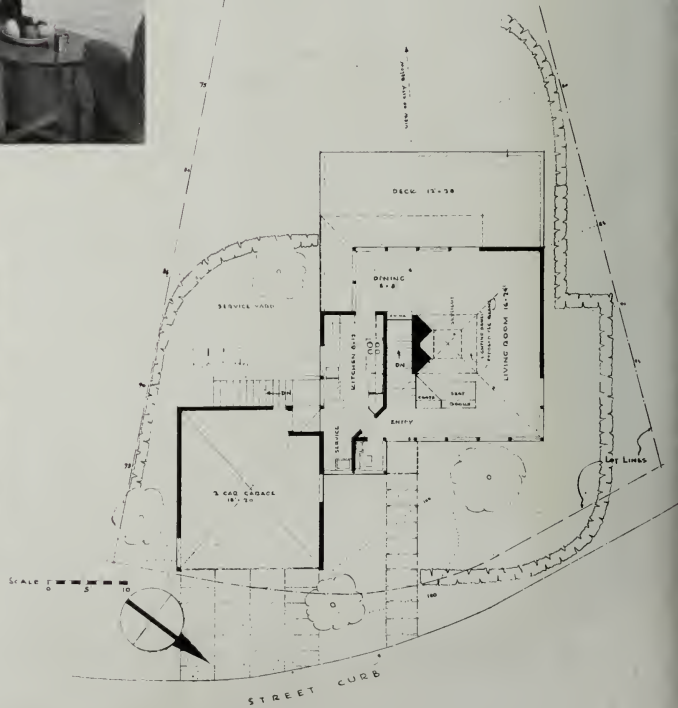
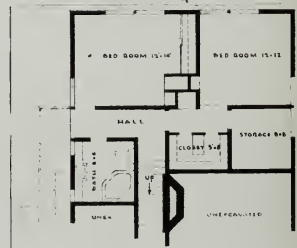
House for Mr. and Mrs. S. Tierman
 Gregory Ain, Designer
 George Agron, Associate



In the center of the pyramid ceiling, adjacent to the exposed brick chimney, is another pyramid—a plate glass skylight, which serves as an indirect lighting source and permits a view of the stars above



Shulman



THE LIVING ROOM, dining bay and entrance hall of this hillside house comprise a single 24-foot-square room, subdivided only by the huge free standing fireplace and plywood cabinets. A narrow band of windows at the ceiling admits morning sun from the street side and allows a view of trees and sky on that side without entailing loss of privacy; on the opposite (west) side of the living room and dining bay, French doors and windows open upon a wide deck (the roof of the bedroom below) toward a view of the city and the ocean. The sloping ceiling of the upper floor, in the form of a hollow square pyramid, was suggested by the tract restrictions demanding a sloping roof. This hipped ceiling, following the roof planes, is similar structurally to a Renaissance dome, inasmuch as the outward thrust of its supporting hips is restrained by a continuous tension band at the base of the roof.

The simple mass of the fireplace can be seen from the entry, rising up from the lower floor, standing free in the twelve-foot height of the living room, and passing through the roof (visible through the skylight) without any change in width or depth.

The bedrooms are on the lower floor and, like the kitchen and living area, are reached directly from the entry, giving maximum privacy within the family group. The bedroom opens upon a terraced garden.



Bookcases and a coat closet which screen the living area from the entry are designed to provide a back for the built-in couches





Building for youth

**Project for National Youth Administration
San Luis Obispo, California
Richard J. Nentra, Consulting Architect**





by Richard J. Neutra

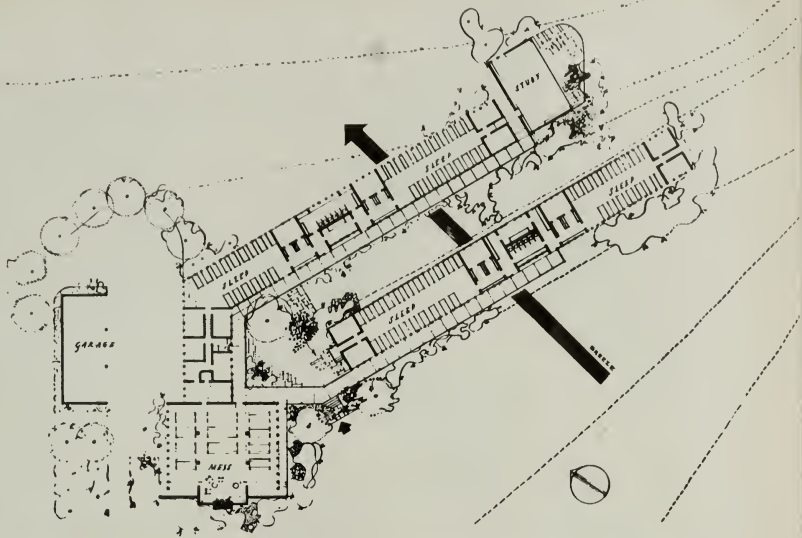
CONCERNED, in general, with the vocational training of young people on an earn-while-you-learn basis, our National Youth Administration had from its beginnings devoted effort to projects of drafting, wood and metal working, and to construction projects in the field. Under the leadership of Robert Wayne Burns, administrator for the State of California, activities concerned with the planning and execution of resident centers and the training shops were greatly intensified, extended, and speeded up, to follow the program set by John Lasher, chief of N.Y.A. work projects in Washington.

In eighteen months I was privileged to help in the establishment of the structural planning and designing facilities, and in the organization of a planning office capable of handling the current building projects in a competent manner. For the steady systematic continuation of this work, I suggested suitable younger men. Peter Pfisterer, who during long and faithful research with me, and later as my collaborator, had gained the required experience; and George Fosdyke, as advisor in engineering matters.

The drafting office staffed mainly with youth eager to learn was speedily guided to an instructive team effort in the all-around planning, drafting, designing, detailing, and specifying of building projects. There was the satisfaction of seeing the planned structures go up successfully, with youth again acting as apprentice working men of the various trades involved. For each trade a qualified foreman directs operations on the premises and simultaneously functions as a practical instructor. Sash, doors, sheet metal work, simple furniture, and drapery-textiles are increasingly furnished by N.Y.A. shops. These shops are headed by men and women capable in their respective crafts.

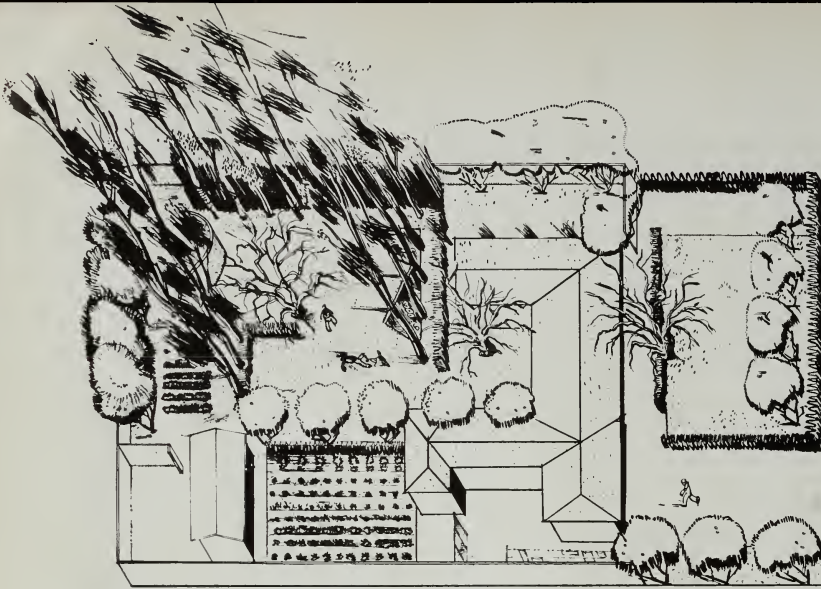
Besides the planning of recreational buildings and work shops sponsored by municipalities and school boards, I had, as architect consultant, the opportunity to design the first two N.Y.A. resident projects in California. These now will be speedily followed by a series of similar building groups in various communities of the state.

The layout of the resident center of San Luis Obispo is in ac- (Continued on page 46)



Shulman





A GARDEN OF PURPLE PLUMS, EUCALYPTI, PLEACHED SYCAMORES, AND ACACIAS

Drawing by William Burgess

Are You A PLANT SNOB?

by James C. Rose

"What *are* those trees?" asked my client pointing fearfully to the sketch. "Not eucalyptus!" His voice trailed off on a dry wind that swept the valley, and echoed in a thousand homes from San Diego to San Francisco. Not eucalyptus! Please, not eucalyptus. Anxiety gathered in his face like liquid sunshine. All his faith in trees, in landscapes, and in people rested on my answer. But, alas, the trees *were* eucalyptus.

Nothing grows under eucalyptus trees, they say. The bark shreds and the leaves fall. But have you seen the lush gardens of La Miniatura in Pasadena? Or the Shakespeare park on the fair grounds at San Diego? The eucalyptus rises a hundred feet above tropical undergrowth. It doesn't even object to a concrete reproduction of the Globe theater.

Have you ever listened to the eucalyptus in the wind and watched the trunk bend like wire to the ground? Did you know that some two hundred varieties range from solid black to platinum blonde? Why do we see the in-between varieties mainly, instead of rich stands in black and white?

Take the purple plum tree—no one else wants it. The landscape instructor says it is "very difficult, very difficult. The color doesn't blend." It contrasts with the blonde eucalyptus, and along a white wall the effect is stunning. But take care—contrasts are dangerous. They give you a lift.

"All right, all right. You still can't use Italian cypress." The nurseryman eyes the straight rows of pathetic little spikes with scorn and pity. His conscience makes him reluctant even to sell them. They grow too fast in the open field, so he clips them. Then, somehow, they always bend at the top like a cankerous banana, and when you see them spotted haphazardly among variegated pansies and petunias you blame it on the cypress.

Have you seen the gardens of the Villa D'Este? Someone planted the same cypress there, long ago. Hundreds of cypress, and no one complains. But we have never learned how to use the Italian cypress in America.

The professor from Wisconsin has a theory. "Use only plants indigenous with the advent of the white man." Let us maintain the status quo even in plants . . .

When the white man came, he brought a plant. He brought seeds and roots. He even called his ship the Mayflower. A rose bush in Arizona is a scion from a bridal wreath sent from England a hundred years ago.

This keeping plants where they belong is quite a problem. Plants were shifting their positions before the advent of any man. They moved on glaciers, on rivers, and on the wind. What we need is a fence, I tell you. A tall fence and a strong fence to keep a nutshell from floating down the river, animals from moving with burdock in their fur, the birds from flying south, and the wind from blowing milkweed into Minnesota. The professor will no doubt write a book categorizing indigenous plants. It will be easy then to build the fence.

Luther Burbank didn't ask where a plant came from. He used it. He used the method of science . . . The variety of fruits and vegetables we have today comes from this method. Importation, cross breeding, scientific control and development . . . Art is different. Art is exclusive. Even a Mayflower background doesn't guarantee a plant will be acceptable, except perhaps in New England. Art is mysterious.

When a plant is brought in from the wild and used in cultivation, its basic physiological requirements must be satisfied for growth. It makes no difference whether the plant is taken from San Fernando Valley or the hills of China, the change to cultivation requires adjustment. The process has occurred regularly since man first began to use plants for food and medicine.

Better orchids grow in the laboratory than in the jungle; better vegetables under irrigation than in the wild; better fruits in the orchard than in nature. It is a common misapprehension that plants suffer from the change. That they do better in their native habitat. In short, there is a sentimentalism about plants and nature which endows them with qualities they do not possess. It is all a part of the Rousseauian philosophy that swept the world a century ago when it appeared easier to take off one's shoes and return to the wilderness than to master and exploit the developments of science.

Science, however, has freed itself from sentimentalism and superstition by its very method. But art, particularly the garden, still drips a saccharine fluid of elves, associations, and mysterious nights. You can make an evening dress of spun glass or metal fabric or a pair of shoes from alligator skin, but in the garden you must pretend that everything is natural and native.

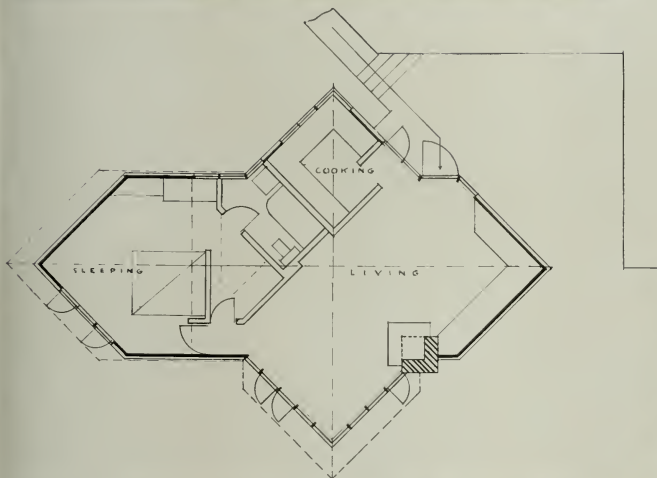
But let's indulge in the righteousness of being practical. Forget that art is mysterious. We have a problem (Continued on page 46)

COTTAGE

**For Mr and Mrs. Norman Springer
Designed by John Lautner**



Gilbert Couper



Springer

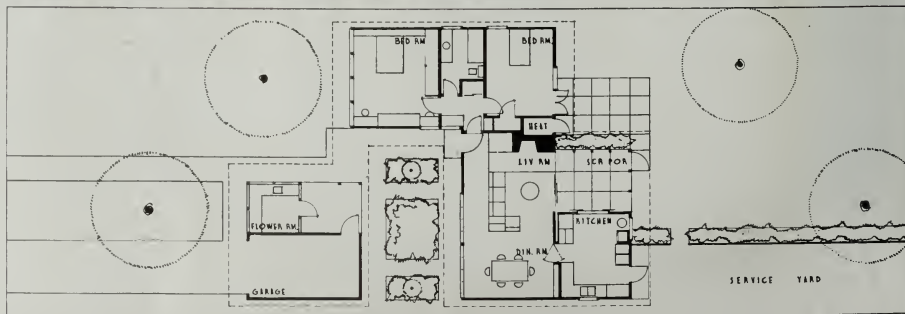


Above: the living room window on the view side and at left the structural frame and completed exterior

Small country house



Garnett





THE CORRUGATED FACING OF THE FIREPLACE ACHIEVES AN INTERESTING TEXTURE

**House for Dr. George L. Coates
Altadena, California
Architect, Whitney R. Smith**

IN GENERAL this house is proof that a clean-cut modern dwelling in California need not have any of the eccentricities by which the public has come to know and date some of the so-called contemporary design. No corner windows or glass brick are necessary to disguise it.

The house is of simple frame construction with all major windows at the front and rear. The bedroom-nursery opens upon a brick play area. There is a garden room in connection with the garage which has screen louvres for ventilation, and there is a practical and usable relationship between house and garden. The house has been carefully placed upon the lot in order to save the stand of fine old olive trees. The garden up-keep has been simplified by the use of a ground cover of wild strawberries.

The entire house is on a concrete slab providing an economical fire-proof and termite-proof floor which is free from squeaking and shrinkage. A screen porch enlarges the living area and provides easy and natural access to the garden. Sliding windows into the kitchen facilitate service in outdoor eating. The house is all-gas, including a forced air heating system.



THE ROOM WITH LOUVRED REDWOOD WALLS, NEXT TO THE GARAGE, IS USED FOR FLOWERS AND GARDEN EQUIPMENT



**Residence for Mr. and Mrs. Dean Kimpson
Long Beach, California
Designed by Raphael Soriano**

THIS SMALL modern house built on a flat inside lot has an excellent view of a lagoon from the first floor and an expanse of the Pacific Ocean from the second. The house has been so placed that the customary backyard becomes a large private garden upon which the lower floor rooms open. Adjoining the living and dining room, there is a spacious terrace which is protected by a wind-break of sand-blasted glass which makes possible outdoor living free from wind.

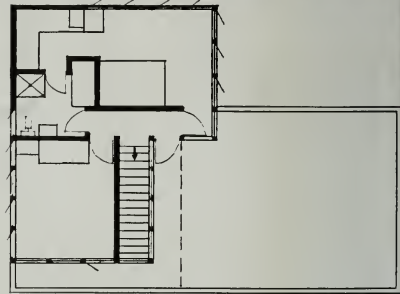
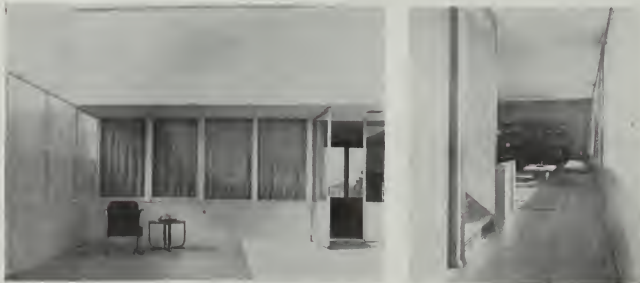
The second floor of the house consists of two spacious bedrooms which open upon a large roof deck. The combination dining and living room is of simple and straightforward design, with an excellent solution of the traffic problems of a small house. The wall adjacent to the dining portion of the room is one-fourth-inch plywood acting as a baffle for the twelve-inch Magnavox speaker. Rubber-cushioned seats have been built in the dining room, and above them is a trough for indirect lighting. The wall adjacent to the living room consists of six-foot book shelves on top of which there has been placed a light trough.



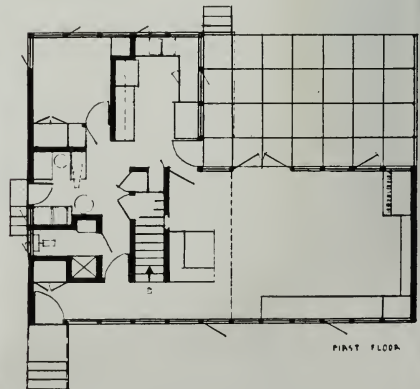
Sholman



STEEL DOORS AT THE RIGHT OF THE LIVING ROOM OPEN INTO THE PROTECTED OUTDOOR PATIO



SECOND FLOOR



FIRST FLOOR



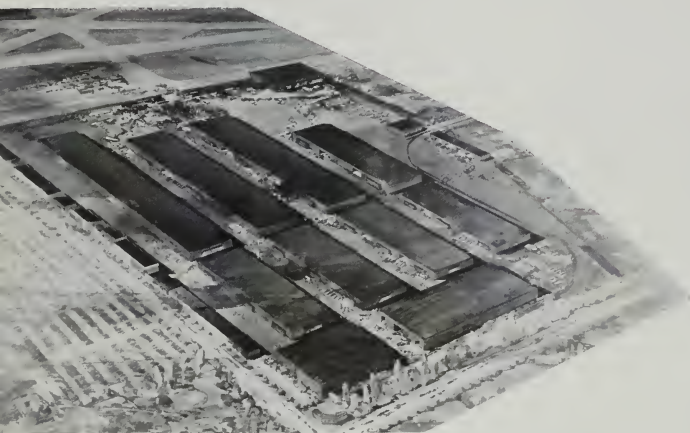
Lawrence Kronquist

A **ERICA'S MOST MODERN AIRCRAFT PLANT** is rapidly taking shape at Long Beach, following a plan mapped carefully and scientifically under the drive for aerial security. It is the \$12,000,000 "blackout" plant of the Douglas Aircraft Company, which will occupy a 200-acre site and which will be a key factor in perfecting air defenses when it is completed this summer. From its production lines will roll formidable bombers and transports for the Army and Navy. Most spectacular project yet launched under the

National Defense Expansion Program, the plant is designed for production of the largest possible number of planes in the shortest time. This is to be attained by using construction techniques, production systems and defensive arrangements never before employed in an aircraft factory in this country. Totally invisible at night from the air, all structures will be artificially lighted, fully air conditioned, carry duplicate utility services, have underground storage for supplies, and provide bomb-proof shelters for personnel.

Douglas Aircraft Company, Long Beach
Division continued on the following page

Douglas Aircraft Co., Inc., Long Beach Division (Continued)



AN ARCHITECT'S CONCEPTION OF THE HUGE NEW LONG BEACH PLANT FROM THE AIR



ON A TRACT more than one-half mile square adjoining the Long Beach Municipal Airport, the eleven buildings which will comprise the new Douglas plant are rising rapidly, providing a total of approximately 1,400,000 square feet of production space. Included are a three-story administration building, a one-story personnel building, and a one-story employees' welfare and restaurant unit. These buildings are to be reinforced concrete construction, with the concrete exposed and architecturally treated. Behind them will come two fabricating buildings, two final assembly units, a raw stock storage structure, shipping and receiving, paint storage, and a large garage. These will be one-story in height, and built of structural steel, covered with a specially designed and insulated iron. All walls and ceilings are treated against damage by bomb fragments, heat, cold, sound, and fire danger. Every feasible defense feature is to be installed. Completely windowless, lacking even skylights, the buildings will always be as bright as day inside, but no gleam of light will escape at night. Light traps are provided for all entrances to complete the "blackout" and render the plant invisible from the air, and almost so from but a few yards away on the ground. To make the structures less visible by day, all are flat topped, offer no light-reflecting surfaces, and are colored to match the area's special paving in order to blend into the landscape. In the event of air attack, further safety is provided by separation of the buildings, so spaced as to offer a maximum of protection from shell fragments. All entrances can be bomb-proofed. Oil and gasoline supplies and strategic production materials will be stored in subterranean vaults, while provision is made for underground bomb shelters for personnel. Utilities will be underground and duplicated. Glareless and shadowless illumination will be provided in all buildings 24 hours a day, and air will be controlled in temperature and humidity by a completely automatic air-conditioning system. Considerable supplementary work is being occasioned by the factory. Near it will be a 60-acre employee parking area, sufficient for many thousands of automobiles. Tunnels from this area will lead under the boulevard directly into the plant. To speed the flow of materials, a railroad spur has been built, and tracks will run into the receiving and other buildings through double light-proof doors.



Architects and Engineers, Edward Gray Taylor and Ellis Wing Taylor
Plant Engineer, L. N. Davis
General Contractor, Walker Construction Co.

The erection of steel work on the project was done with spectacular speed. With ground tested and foundations sunk, networks of steel rose rapidly.



Working against definite time specifications, workmen are rushing the installation of corrugated steel siding for production buildings. All phases of the construction are synchronized, so that crews of men working for various subcontractors do not interfere with one another. Production will begin this summer.

PRODUCTS AND PRACTICES

DOUGLAS CONSTRUCTION DETAILS

America's new symphony of defense resounds in Long Beach to the tune of rising steelwork and pouring concrete as the nation's most modern aircraft plant swiftly takes shape. Most spectacular project yet scheduled under the National Defense Expansion Program, the new \$12,000,000 "blackout" factory of the Douglas Aircraft Company is destined to be a key factory in perfecting national aerial security, and, together with Army and Navy bases, already in the area, will increase the importance of Southern California in national defense plans.

Large crews are rushing construction under a schedule which calls for full operation early this summer. Designed for "production of the largest number of the finest possible planes in the shortest possible time," the plant incorporates defensive arrangements, construction techniques and production systems never before employed in an airplane factory on this continent. The project is in charge of Edward Gray Taylor and Ellis Wing Taylor, architects and engineers, and the Walker Construction Company, the general contractor.

In drawing the plans for the huge project the architects could hardly settle a detail without taking into consideration problems created by the importance of the undertaking and the ends to be obtained. In addition to assuring a plant incorporating the best in arrangement and production facilities, they had to take into consideration protection factors. For instance, the use of Therman in the new plane and engine plant is an example of careful selection of a product to give the utmost in service at a reasonable cost.

The architects, in designing the building for this plant, faced many problems. The plant is designed without windows as protection against air raid and bomb attacks. Thus the problem of ventilation was introduced, and it was decided to use refrigerated air conditioning. Air conditioning required that the walls and roof be thermally insulated. In selecting a product to accomplish this end, the architects also considered the fact that the same product could well reduce the noise level, ordinarily high in such a plant, and thus decrease the likelihood of mistakes and spoiled work.

Likewise, consideration was given to fire insurance premiums, which are fixed by the building construction, and apply to both building and equipment and products. And economical maintenance was a factor. The requirements of all these considerations were met by lining both the walls and the roofs with Therman structural insulation. This made a wall and roof construction of light weight material which will not shatter into heavy, death-dealing, machinery-destroying fragments under the force of direct bomb hits, or concussion from nearby exploding bombs.



Therman ready to be installed at the Douglas Aircraft Company plant at Long Beach. Approximately 2,000,000 sq. ft. are being used.

The roof deck is constructed of two-inch tongue and grooved lumber, to which Therman is nailed on the underside with large-headed nails. The Therman here both provides the necessary Thermal insulation and sound absorption qualities. Because the product consists of shredded fibres bound together with a cement binder, and bears the Underwriters Label as a fire resistant material, the roof decking is protected from the spread of fire beneath. Thus the lowest fire insurance rates were obtained.

The sidewall construction is of Therman attached with special clips to the outside steel girts, forming the framework of the building. Over this was applied Robertson's asbestos protected corrugated metal siding. The siding was bolted through the Therman to the framing, and secured to the siding with bolts and washers, the structural strength of the Therman making this possible. Partitions in the Administration building are constructed of Therman plastered on both sides, which results in a thin partition saving much useful space and giving excellent sound resistance. There are also hollow partitions where Therman is used as a plaster base for high sound resistance and convenient pipe space.

The architects gave considerable study to sound absorption as a contribution to the efficiency of the plant by the absorbing of the sound of motors, gears, the rumble of machinery and the terrific noise made in the riveting of plane parts. The introduction of large areas of highly absorbing materials in industrial plants is comparatively new, although not untried. However, this is one of the largest areas ever installed in a single plant, approximately 2,000,000 square feet of Therman being required.

Plant layout and operation arrangements are handicapped frequently by the necessity of separating skilled operations from noisy departments, but with the Therman lining in the new Douglas plant this will not be necessary. With a little localized sound control, it will be possible to place accounting departments right in the shops. Loud speaker systems for the direction of work are practical only where noise is thus controlled, in most cases.

Capitalization of noise reduction in industrial plants reveals some interesting figures. Dependent on the nature of the work, that is, the noise level, skill re-

quired, rigidity of inspection and quality, etc., sound reduction is worth 5% to 10% of the payroll, or 20% to 40% of rejected work. For instance, an industrial plant employing 1,000 men at \$35 a week has an annual payroll of \$1,800,000. If its money is capitalized at 25%, installation of new equipment costing \$136,000 to increase production by 5% would be good business. Such a plant might require 133,000 square feet of Therman for sound quieting to obtain this 5% increase at a cost of from nothing to \$20,000, depending on whether or not Therman replaced a material which did not have sound absorbing qualities.

Therman is a product of the Celotex Corporation and the Douglas order was placed through the George E. Ream Company of Los Angeles.

During negotiations preceding the purchase of the Long Beach site, the architects requested Dames & Moore, Los Angeles civil engineers, to conduct a reconnaissance of it to estimate the probable foundation conditions for purposes of comparison with other available sites. Subsequent to the purchase of the property and prior to the start of design, a preliminary investigation accompanied by eight exploration borings and scattered tests were conducted in order to furnish pertinent information so that in planning and location of various plant structures all possible advantage might be taken of foundation conditions.

As the project reached the design stage, this was supplemented by comprehensive soil and foundation investigations, covering the area to be immediately occupied with buildings. Explorations and tests were conducted to determine the variation in supporting capacity of soil over site and with depth and the variations thereof with changes in soil moisture. The analysis of the physical data then enabled the selection of optimum depths for the foundations. The investigations also indicated the desirability of compacting all artificial fills to be placed for the support of building floors and roadway areas. By compacting these fills, the initial costs of the floor slabs were reduced and future maintenance occasioned by settlement will be eliminated. The proper placing of this fill depends on accurate laboratory control and this work is in progress at present.

The Master Builders Company of Cleveland, Ohio, furnished several of their products for the Douglas plant as follows:

1. Metallic Hardner for the cement floor finish. All of the cement floors are finished with this material which is applied to the surface of the floor as it is being finished. Floated and trowelled into the surface, this product produces a metallic concrete floor armored with iron against abrasion. Pure iron such as manufactured by The Master Builders Company in their large plant at Buffalo, N. Y., is more ductile than brittle and will not break down under impact as will stone aggregate. A metallic concrete floor like this will outwear any other industrial type of floor.

2. MasterKure to cure the cement floors. To obtain a first class cement floor it must be thoroughly cured. MasterKure is a liquid material which is sprayed onto the surface within a few hours after the final trowelling. It dries within a few minutes and tightly seals in the moisture essential for proper curing. MasterKure when dried is tough and is impervious to water. It acts also as a filler and a splendid base for paint.

3. Pozzolith for mass concrete. This material is added to the concrete mix to reduce shrinkage in the concrete and, therefore, to reduce cracking. In this job Pozzolith was used in all of the concrete in the walls and floors of the Administration buildings. Pozzolith allows the concrete to be more easily placed as it adds to the workability and makes the mix more cohesive. By making the concrete easier to place, it is possible to obtain a beautiful smooth finish for architectural concrete. This material contains a dispersing agent which disperses the cement particles in the mix thereby making use of all of the cement.

4. High Early Pozzolith for mass concrete. This was used for the floor slabs to give all of the advantages of the standard Pozzolith, and in addition to secure greater strength at early ages so that the floors would be strong enough to allow the erection of steel in a hurry. It gives 7 day strength in 3 days and 28 day strength in 7 days when added to standard Portland cement.

5. Embeco and Metallic Waterproofing for the walls of all pits below grade. These are both iron materials treated chemically for proper oxidation. They have been used on pit walls to thoroughly waterproof same so that no moisture will permeate to the inside of the pits. They are the most efficient waterproofing of concrete and it is possible to stop a head of water with their proper application.

The metallic hardner was used in approximately one and a half million square feet of floor; the Pozzolith in 5,500 cubic yards of concrete; the High Early Pozzolith in 10,000 cubic yards of concrete.

An interesting feature in the Douglas plant is the installation of drop hammers, which are isolated against vibration with steel spring resilient mountings made by the Korfund Company, Inc., of Long Island City, New York. The mountings make it possible to install drop hammers anywhere in the plant without interference with precision machinery nearby. The advantages of this flexibility in plant layout are obvious and their importance cannot be under-estimated for speeding defense production.

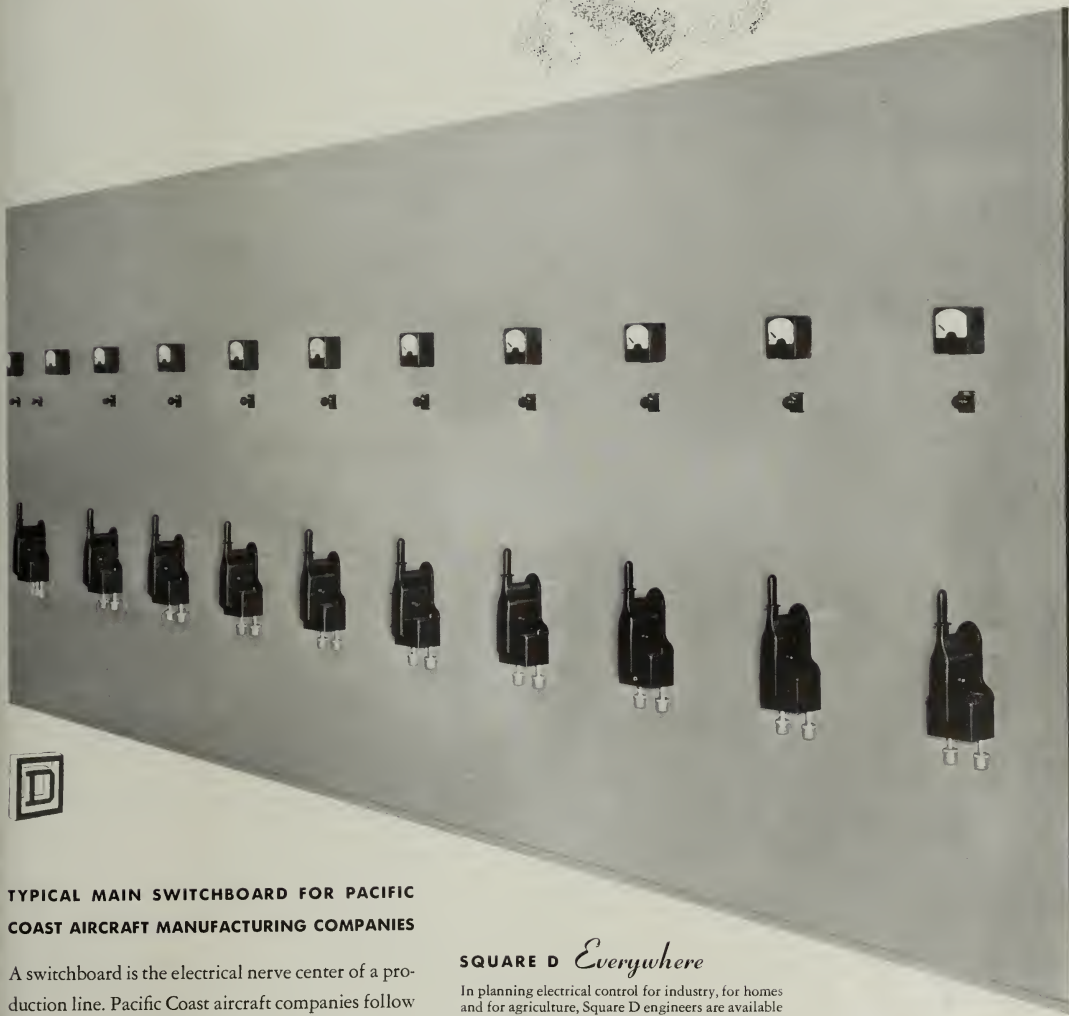
Korfund steel spring Vibro-Isolators are now in successful operation in such leading aircraft factories as Douglas, Consolidated, Lockheed, Cessna, Beach, Stearns, McDonald, and Vultee. Active reports are that there is a lower waste in finished products. Precision tools or testing equipment are not disturbed by the hammers, due to properly designed mounting, resulting in efficiency of production. The hammer installations at Douglas are one of the outstanding features of the gigantic Long Beach plant.

Another interesting chapter is being written at Douglas in the "Forward March with Wire" of the John A. Roebling's Sons Company. More than ten carloads of Roebling's electrical wire and cables are being used on the project. This association with the Douglas Aircraft Company continues a long business relationship between the two companies. Considerable wire cords and cables of all types have been used in Douglas planes for many years.

Thus Roebling, which has long been keeping pace with the improvements in plane construction, now has a part in the building of a production plant. With

(Continued on page 10)

SQUARE D PRODUCTS CONTROL AIRCRAFT PRODUCTION LINES



TYPICAL MAIN SWITCHBOARD FOR PACIFIC COAST AIRCRAFT MANUFACTURING COMPANIES

A switchboard is the electrical nerve center of a production line. Pacific Coast aircraft companies follow the lead of other industries in looking to Square D as their source of supply for electrical control equipment.

Each section of this ten-section switchboard includes a 400 Amp. 2200 Volt circuit of the oil circuit breaker type. It is typical of Square D switchboard control; currently being installed in aircraft companies up and down the Coast.

SQUARE D *Everywhere*

In planning electrical control for industry, for homes and for agriculture, Square D engineers are available for the kind of designing and engineering cooperation you can count on. Call on us today.

SQUARE D COMPANY

LOS ANGELES - DETROIT - MILWAUKEE
SQUARE D COMPANY CANADA LTD. TORONTO, ONTARIO

Scaffolds . . . at Douglas

THE PROPER USE of Light Weight Tubular Steel Scaffolds has much to do with the progress and safety record on the Douglas Long Beach project.

SAFWAY STEEL SCAFFOLDS

both portable and stationary, were used on the job by the following:

WALKER CONSTRUCTION CO.
Plumbing Division - Electrical Division - Insulation Division
BARNARD ENGINEERING CO.
Sprinklers
BETHELEHEM STEEL CO.
Steel Erection
J. P. CARROLL CO.
Painting
W. S. KILPATRICK & CO.
Air Conditioning
WESTERN AIR REFRIGERATION, INC.
Air Conditioning
YORK ICE MACHINERY CORP.
Air Conditioning

Manufacturers of Special Tubular Structures

The SAFWAY STEEL SCAFFOLDS CO.
225 North Madison Ave. Los Angeles

Scaffolds for Every Purpose—For Sale, Lease, Erected

DROP HAMMERS

ISOLATED AGAINST VIBRATION SPEED AIRCRAFT PRODUCTION

★ With Korfund steel spring resilient mounting, drop hammers can now be installed anywhere in your plant without interference with precision machinery nearby. The advantages of this flexibility in plant layout are obvious and their importance cannot be underestimated for speeding defense production.

★ Korfund steel spring Vibro-Isolators are now in successful operation in such leading aircraft factories as Douglas, Consolidated, Lockheed, Cessna, Beach, Stearns, McDonald and Vultee. Your inquiry will be forwarded immediately to the Korfund representative in your vicinity.

THE KORFUND COMPANY INC.

48-33 Thirty-second Place • Long Island City, New York

PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 38

the greater speeds and more gruelling tactical requirements of planes built for today's National Defense program, the importance of wire cords and cables has grown. In the same manner, the electrical control of manufacturing plants has grown in importance. Thus Roebing now figures in two important ways in connection with the Douglas organization.

John A. Roebing, founder of the Roebing company, was one of the pioneers in the fabricating of wire rope and cables, and during his lifetime engineered such innovations as suspending bridges from cables, and has helped in building some of the outstanding bridges in the country, ranging from the Brooklyn Bridge to the Golden Gate Bridge. The company has had an active part in the development of wire cords and cables for use in planes.

One of the outstanding innovations on the Douglas project was the wide use of lightweight steel scaffolds in the steel construction work, done by the Safway Steel Scaffolds Company of Los Angeles. The scaffolds, both portable and stationary, were used on the job by the Walker Construction Company, the Barnard Engineering Company, the Bethlehem Steel Company, the J. P. Carroll Company, the W. S. Kilpatrick Company, Western Air Refrigeration, and the York Ice Machinery Company.

The scaffolds are easily and quickly erected and are quickly adjusted to pass under overhead construction where necessary. They are of particular importance on a project such as that under way at the Douglas plant, due to the need for speed. The Safway company provides scaffolds for every purpose—for sale, lease, or erected.

The Square D Company of Detroit, with a branch in Los Angeles, installed switchboards in the new Douglas plant, thus extending its service to Pacific Coast aircraft companies. Its installation of electrical control equipment is vitally important, inasmuch as a switchboard is the electrical nerve center of a production line. Each of the ten sections of the main switchboard includes a 400-amp., 2200-volt circuit of the oil circuit-breaker type. It is typical of Square D switchboard control, currently being installed in aircraft plants on the West Coast.

Roof area to cover over one million, five hundred thousand square feet, requiring over three and a half million feet of sheathing, which is being supplied in 2 x 6 Douglas Fir, Tongued-and-Grooved, and Kiln Dried.

This material is being supplied by the San Pedro Lumber Company, and 75% of it is being kiln dried and milled at their San Pedro plant.

This is the largest quantity of this type of sheathing supplied on any project in this area.

Kiln dried material was specified by the architects because of the fact that on many recent jobs difficulty has been encountered in the shrinking of the sheathing to such an extent that breakage of the composition roofing occurred, permitting further damage from wind and rain.

By processing this lumber in Southern California, it was possible to furnish a finished thickness of one and three-fourths inches, instead of the usual one and nine-sixteenths inches, giving additional strength to the roof structure.

The tempo of the National Defense program should not impair building standards, declares a bulletin of the Producers' Council, which is affiliated with the American Institute of Architects. The situation presents a challenge not only to the producer of building products, but to the architects and engineers as designers and specifiers, it is pointed out. This challenge has been met on the Douglas project.

"While some portions of the National Defense program are admittedly for temporary use only, consideration should be given to the possibility of the need arising for a longer period of usefulness," according to the bulletin. "Structures other than of the most temporary character call for the maintenance of standards of quality necessary to insure continuing lowest possible maintenance and operating costs. Notwithstanding the pressure of defense construction requirements, every effort should be made to maintain the standards of quality which have been developed over the years by the architect, engineer, and producer, and which are essential to sound building construction."

Architects and engineers consider the quality of materials and equipment with which structures are fashioned as of first importance, the bulletin continues, and they constantly endeavor to secure not only stability and durability of structure, but economies and operating costs which may be more than first cost in determining the soundness of the investment. The use of quality products becomes of increasing importance if, as is usually the case, the amortization of a building investment is extended over a long period of time. Producers of building materials and equipment are devoting increasingly larger appropriations for experimentation and research to improve existing materials and equipment and to develop new products. Technical organizations, such as the American Society for Testing Materials, American Standards Association, and the National Bureau of Standards, cooperate in the formulation of standard specifications and other forms of authoritative and informative guidance applying to materials, equipment, and techniques of construction. Educational institutions, by means of laboratory research and tests, are making valuable contributions in determining the quality of products. The National Bureau of Standards has undertaken a comprehensive research program to determine the quality of products suitable for use in the development of low-cost housing.

Other companies which are working with the Walker company, as the general contractor, on the Douglas Long Beach plant are the Barnard Engineering Company, sprinkler work; Western Air Refrigeration, Inc., York Ice Machinery Corporation, and W. S. Kilpatrick & Company, all on air conditioning and heating and ventilating; Bethlehem Steel Company, structural steel; Cyclone Fence Company, fence; Smith-Emery Company, miscellaneous tests; Melony Roofing Company, roofing; Kyle Steel Company, top hung and bottom roller doors; National Cornice Works, sheet metal and world emblem; A. J. Bayer Company, miscellaneous ornamental metal work and miscellaneous steel and iron work; Figuson Door & Awning Company, Ltd., hangar doors; Probert Manufacturing Company, Kalamein type doors; California Portland Cement Company, cement.

H. H. Robertson Company, corrugated steel siding; San Pedro Lumber Company, tongue and groove roof sheathing; Union Oil Company, gas, diesel fuel, lubricating oil and greases; Crane Company, lubricating plug cocks, pipe fittings, brass and iron body valves and soil pipe and fittings; Pacific Clay Prod-

(Continued on page 42)


National Defense and Roebing



Another interesting chapter is being
written in Roebings'

**"FORWARD MARCH
with
WIRE"**

in the National Defense program . . .
more than 10 carloads of Roebing
electrical wires and cables are being
used in the new Long Beach plant of
the Dougals Aircraft Company.

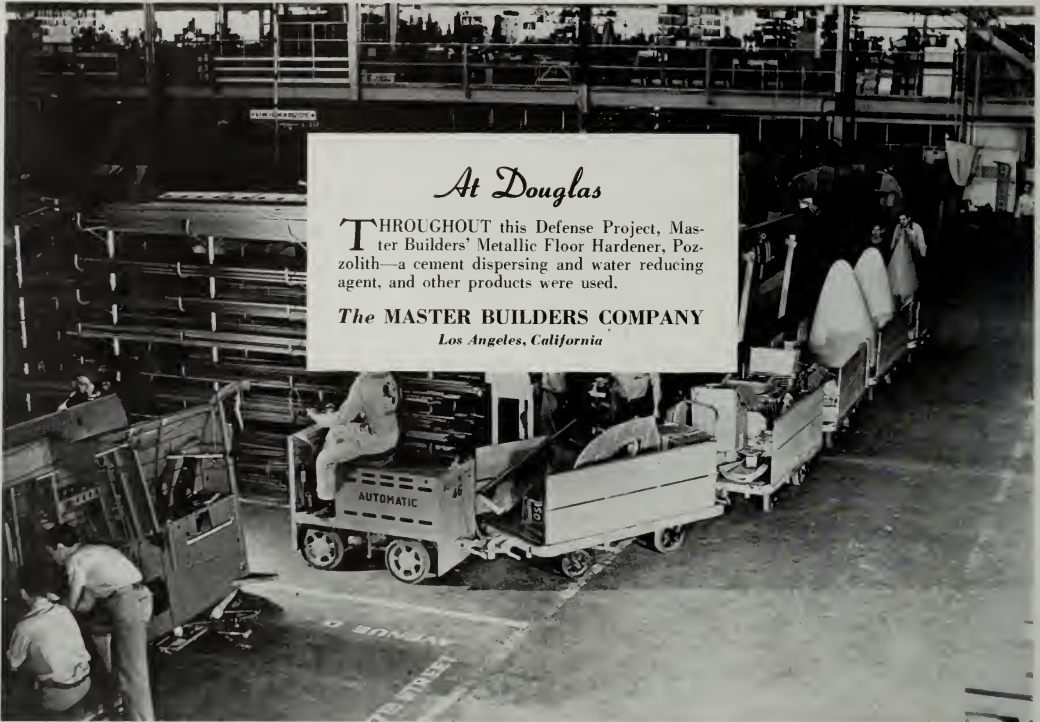
OVER 60 TYPES OF
ROEBING  ELECTRICAL
WIRES AND CABLES

JOHN A. ROEBLING'S SONS CO.
Trenton, N. J. Branches in Principal Cities

IF IT'S ELECTRICAL WIRE OR CABLE **ROEBLING** HAS IT!

JOHN A. ROEBLING'S SONS COMPANY OF CALIF.

Los Angeles • San Francisco • Portland • Seattle



At Douglas

THROUGHOUT this Defense Project, Master Builders' Metallic Floor Hardener, Pozzolith—a cement dispersing and water reducing agent, and other products were used.

The MASTER BUILDERS COMPANY
Los Angeles, California

PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 40

ucts Company, vitrified clay sewer pipe; Okonite Callender Cable Company, primary cable; Graybar Electric Company, Delaheston wire and mercury transformers; Incandescent Supply Company, mercury lighting fixtures; Youngstown Sheet & Tube Company, conduit and fittings; American District Telegraph Company, policing system; J. P. Carroll & Company, painting, and Hydraulic Press Manufacturing Company, hydraulic presses.

SO YOU'D LIKE TO REMODEL!

"Storage in the Modern Manner"—in our humble opinion, the most important single feature in the modernized or modern kitchen. There is probably no single item in the entire kitchen which has remained so antiquated for so long as the storage facilities. The most we seem to have accomplished, in the past twenty years, is the ability to paint the inside of the cabinets (usually, for no apparent reason, a Chinese red) and to find a few superior substitutes for wooden drawer pulls. Now at last comes the steel kitchen—not that steel kitchens are 1941 innovations, quite to the contrary, they have been available for several years, but, unfortunately, only to a chosen few. Cost has been much too high even to be considered by the average home builder or remodeler. Of course, there has been a reason for this, as there usually is. Steel cabinets have been a custom-built item, made more or less to order. The volume was insufficient to warrant their being made in any other way.

Now, let's stop a moment here and consider some quite similar conditions in other home equipment. Remember the wooden ice box? The black iron or tin stove and the old wooden washing machine? Sure you do. You may even remember the public's reaction when first these were available in an enameled or porcelain steel. But, now honestly, would you buy a wooden ice box? Of course not. Do you see what we are driving at? We sincerely believe that within a very short time a housewife would no more consider a wooden cabinet in the home she is building or remodeling than she would a wood-burning cook stove.

We have found a manufacturer who has sufficient faith in building progress to set up an enormous plant to manufacture steel cabinets on a mass production basis—the Youngstown Pressed Steel Company, Division of the Mullins Manufacturing Company, of Warren, Ohio. The result—a better steel cabinet than the market has seen before—stronger, better finished, in fact "Storage in the Modern Manner," and as they so proudly point out, "Steel kitchen for the price of a good refrigerator." That seems to be the case—at last an all-steel kitchen for a price very competitive with a good quality wooden one.

We rather imagine the man of the family will welcome a kitchen cabinet which never needs the drawers planed down so they will close, and never needs call upon his ingenuity as a structural engineer and linguist to open a stuck drawer. He may even be pleased at the lack of hills for repainting every few years.

We most enthusiastically recommend that you examine the Youngstown pressed steel kitchen. Notice particularly the streamline design, the many features, such as a special sliding shelf for your electric mixer, flour bin, bread box and a cutting board that is right at your fingertips, but never in your way. We were impressed, particularly, with the little things like lining the cutlery drawers with battleship linoleum, the brass glides on the drawers and the drawer catch that really catches.

The sink cabinets are a piece of equipment to be really proud of. The thought which has been given to the design from both the practical and beauty standpoints is very evident. We understand several thousand housewives were interviewed to find out just what was required, and where, before the designing was started. So it's little wonder to us that Y.P.S. kitchens have the complete approval of the Good House-keeping Institute and have even been seen in several recent movies as props in ultra modern kitchen sets.

By all means, check steel kitchens if you are building for tomorrow.

If any additional information is required on this or other subjects pertaining to remodeling, just drop us a line. Technical Editor, CALIFORNIA ARTS AND ARCHITECTURE—W. E. Ballard.

LIVELY INTEREST FOR EXHIBIT

Business groups representing many varied activities on the West Coast are taking a lively interest in the Pacific Heating and Air Conditioning Exposition, to be held June 16-20 in the Exposition Auditorium, San Francisco, under the auspices of the American Society of Heating and Ventilating Engineers. Inquiries received by the International Exposition Company, which is organizing the comprehensive display of new systems and equipment, reflect the importance that is attached to heating and air conditioning during the current upturn in building construction, according to Charles F. Roth, president of the management.

The nature of the information requested indicates widespread activity not only in industrial plants and public and private housing projects already announced, but also a heavy volume of new building and remodeling in prospect from individual sources, running many months ahead. This movement reflects the general business expansion induced by defense production and the tremendous aggregation of public works to which the entire coastal region has fallen heir. It is the counterpart of expanding employment at industrial pay levels.

Heating and air conditioning is essential in many of these new undertakings, while its general uses for comfort are spreading rapidly in many directions. It is vital to industrial operations where materials must be protected from contamination or processed under controlled atmospheric conditions. Among these are airplane factories, shops where fine instruments are produced and establishments where munitions are manufactured or stored. Air conditioning is equally useful in many of the more stable industries. The list includes: baking, biologicals, brewing, preparation of cereals, storage of drugs, eggs, fruit, and so on through several hundred items to the end of the alphabet.

Air conditioning is also essential to the welfare of the workers, promoting

health and efficiency, not only in the new windowless plants, such as the Douglas-Long Beach plant, but also in many occupations which must be safeguarded against the harmful effects of dust and fumes. The newer and even more rapidly spreading applications of heating and air conditioning are in the field of human comfort. Public auditoriums, theaters, hotels and hospitals were among the first to make use of tempered air for ventilation, but this use is now permeating the entire field of business establishments. Installations in restaurants, stores, and office buildings now greatly outnumber those in public institutions. Chain stores throughout the United States are estimated to have laid out more than \$7,500,000 in air conditioning last year alone. This represents six per cent of the \$126,000,000 modernization program, thirteen per cent of all new and remodeled stores having been air conditioned.

Retailing establishments in general, from department stores down to small specialty shops, have found that air conditioning contributes better preservation of stocks, more efficient sales personnel, and an improvement in patronage, often reflected directly in increased sales. Restaurants, for example, have experienced an increase of as much as twenty per cent in the average summer food purchase after air conditioning. Packaged heating and air conditioning units are now available in many forms and sizes, affording the widest flexibility in the selection of method and equipment, as well as in cost. The list begins with air conditioned and cooled or heated display cases and runs on through many combinations up to the complete, self-regulated air conditioning of large spaces, with centralized or unitary control of separate rooms, as may be required.

Many of the most modern developments in the field are to be revealed at the Pacific Heating and Air Conditioning Exposition for the first time. This will be the first display of its kind to be held on the Pacific Coast and space reservations promise good representation by eastern manufacturers, as well as by those domiciled on the Coast, several of which are operating in new plants.

Among products to be exhibited are: Air filters, draftless diffusers, humidifiers for offices and homes, temperature and humidity controlling devices, air flow regulators, safety valves, flame detectors for furnaces, electric and pneumatic systems for regulating the operation of remotely located machinery from the spaces to be conditioned, hot water heating appliances, window ventilators, window coolers, floor heaters, closet and basement heaters, and many others. One substantial group of exhibitors produces specialties for assembly and installation in other manufacturers' products. In this group are included instruments of control, including several types of thermostats, fuel, oil and coolant pumps, fan blades and blower wheels, ignition transformers, oil burners, and various kinds of instruments, valves and fittings.

Plans submitted by exhibitors reveal that the exposition will be highlighted by many animated displays, dioramas, charts, drawings, photographs, and other stimulating background material. There will be sample units in assorted sizes and types, complete model set-ups, working models, cut-away sections showing the arrangement and relations of internal parts and working models made of transparent material, demonstrating how the parts function under actual working conditions.

The exposition is of professional and business interest to architects, engi-

neers, industrialists, executives, contractors in all lines of building construction, dealers in equipment and supplies, home owners present and prospective, managers of buildings and estates, renters of real estate properties, managers of offices, stores, and service businesses, especially those whose patronage is either sensitive or responsive to the comfort control of their surroundings.

An effective background for the exposition will be formed by scientific papers, reports of committees, and professional discussions presented at the summer meeting of the American Society of Heating and Ventilating Engineers and the annual meeting of the Heating, Piping and Air Conditioning Contractors National Association. These meetings have been planned especially for the benefit of members resident in the eleven western states, from which a heavy and thoroughly representative attendance is expected. Arrangements are also being made to stimulate attendance of members from central and eastern states, with travel and vacation inducements included, and a noteworthy gathering is in prospect.

During the entire exposition, engineers, contractors, executives, and others directly associated with heating and air conditioning activities will be admitted by invitation. Arrangements will also be made to place the educational advantages of the exhibition at the disposal of the public during stated hours on several days.

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FILL OUT AND MAIL THIS INFORMATION BLANK

BUILDING MATERIALS

- | | |
|--|--|
| <input type="checkbox"/> Brick | <input type="checkbox"/> Painting |
| <input type="checkbox"/> Cement | <input type="checkbox"/> Paneling |
| <input type="checkbox"/> Concrete | <input type="checkbox"/> Plaster Board |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Roofing (Tile) |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Roofing (Composition) |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Slate) |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Shingles (Wood) (Tile) |
| <input type="checkbox"/> Glass | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Interior Woodwork | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Waterproofing |
| <input type="checkbox"/> Lumber Preservatives | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Marble | <input type="checkbox"/> Wrought Iron (Gates) |
| | <input type="checkbox"/> (Grilles) (Rails) (Lamps) |

HOME BUILDING EQUIPMENT

- | | |
|--|--|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Ranges |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Refrigerators |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Sinks and Drain-boards, Metal |
| <input type="checkbox"/> Casement Windows (Wood) (Metal) | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Dishwashers | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Electric Lighting | <input type="checkbox"/> Refuse Receptacles |
| <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Garage Doors | <input type="checkbox"/> Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Hardware, Finish | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Heating | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Deadening | <input type="checkbox"/> Weatherstrips, Metal |
| <input type="checkbox"/> Incinerators | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Kitchen | <input type="checkbox"/> Windows |
| <input type="checkbox"/> Fan Ventilators | |

GARDEN EQUIPMENT

- | | |
|--|--|
| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Garden Art (Statuary) |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Swimming Pools |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Flagstone |

INTERIOR FURNISHINGS

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Cork Tile |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Radios |

HOME FINANCING

- | | |
|---|---------------------------------------|
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Surety Bonds |
| <input type="checkbox"/> Fire Insurance | |

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 Construction (Brick, Frame, etc.).....
 Number of Rooms..... Cost (Approx.).....
 Date of Building (Approx.).....
 I will will not require architectural service.
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 Street Address.....
 City..... State.....

IMPORTANT: We can serve your needs best if you will check the classification to which you belong.

- | | |
|--|---|
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| <input type="checkbox"/> Home Owner | <input type="checkbox"/> Contractor |
| <input type="checkbox"/> Modernizing only | <input type="checkbox"/> Building Materials |
| <input type="checkbox"/> Architect | <input type="checkbox"/> Real Estate |
| <input type="checkbox"/> Student Architect | |

DENNY WINTERS

CONTINUED FROM PAGE 11

had some personal business to attend to at headquarters of the Federal Art Project. While he went about his business, I found myself alone in a room in which hundreds of canvases were tucked in cubbyholes. I began pulling them out, to pass the time. I wasn't every excited until, by accident, I saw for the first time, paintings signed Denny Winters. I didn't know the name. I didn't know whether Denny Winters was male or female, young or old. But I got excited. Here was color—dynamic and vigorous color, appley with emotion and imagination.

So I have been watching Denny Winters. To my delight, I find that her painting, "The Gentle Rains," was among the best shown at the Pennsylvania Academy of Fine Arts Spring Show this year. I discover that her water color, "Rocky Mesa" was among the purchase paintings chosen from 10,000 submitted in the government sponsored competition. I learn that her lithograph, "Rape of the Earth" won the purchase prize at the San Francisco Print Show a few weeks ago. And I have made two trips to the Museum to see her "Flowersape" which, according to my notion, is one of the best things at the current exhibition of Los Angeles artists, although it is not among the awards.

Denny Winters is a young woman who studied in Chicago and since coming to California has responded to the vast spaces, the distant horizons and limitless skies. She has been here four years after exhibiting in the Middle West for five years. Her palate has brightened and been enriched, and there is greater breadth and depth to her canvases as her conceptions respond to this environment. Her work has character and strong integrity.

During the last year, Denny Winters worked with her husband, Herman Cherry, on the government sponsored pageant celebrating the 400th anniversary of Coronado's Conquest of New Mexico. Together, they reconstructed the Indian designs of 1540, painting them on costumes, ollas, ceremonial dance masks and Aztec head-dresses. This work provoked a desire to go to Mexico, where they made many sketches in remote villages, and it will be interesting to observe the creative work that will evolve from all this travel and study.

BARTOK

CONTINUED FROM PAGE 22

music, of which he has recorded several thousand examples. Only within the last few years has his reputation as both composer and pianist made him a place among the greater names of music. At present, a defiant enemy of Nazism, he shuttles back and forth between New York and Budapest, regardless of dangers, playing, composing, teaching. Last season and this he has been making his music better known throughout this country by touring to give lectures and many concerts, including performances of his early *Rhapsody* and later two *Concertos* for piano and orchestra, his violin music with Szigeti and other violinists, his unique piano *Sonata*, and *Mikrokosmos*. He has also played with his wife, Ditta Pasztory, a new Sonata for two pianos and percussion and both played and recorded with Szigeti and Benny Goodman a work called *Contrasts* for violin, clarinet, and piano. His *Music for Strings, Celeste, and Percussion* and *Divertimento* for strings have both received distinguished performances. Two of his six quartets, the first and second, are recorded; all of them command the admiration of musicians and are slowly entering the permanent repertoire of chamber music. He has even received a degree *honoris causa* from Columbia University, like the employment of Stravinsky at Harvard or Schoenberg at University of California, Los Angeles, a rare example of the tentative appreciation of music by educators. With rare wisdom, Columbia has now supplemented this degree in a practical manner by establishing a fellowship for research in American folk music, to be carried out by Bartok in the manner that has already won him a foremost position in this field of scholarship.

For the amateur who tries to make good use of his hands the unique glory of Bela Bartok is that he has written much very simple music, from playing which the amateur can derive a large part of the same satisfaction that he gets from hearing other great compositions that are beyond his technical command. Whoever dedicates some of his spare hours to playing *Fur Kinder* or *Mikrokosmos* has left dilettantism behind him: he has become a musician. His reward will be

more than surprise or pleasure, more than the esthetic: he will begin acquiring a positive and dependable keyboard technique. He will be finding out something of the future.

PETER YATES

PLANNING FOR THE REGION

CONTINUED FROM PAGE 23

sion of urban and interurban rail lines earlier in the century encouraged the scattering of population over a wide area. While the trains and street cars served these people no serious problem arose, but the greater convenience of the private automobile led to its replacing in great measure the rail lines. As a result, highways have become so congested and parking facilities so limited that people are turning again to rapid transit only to find that due to competition and lack of patronage the rail companies are offering service inadequate to meet the new demands. We find ourselves caught in a chain of circumstances that grows steadily more costly—it has been estimated that congestion in the Los Angeles metropolitan area costs motorists the staggering sum of \$50,000,000 annually, and we may appreciate the economic loss to the citizens of San Francisco when we realize that 40 per cent of travel time in the central business district is spent in stops which average more than one a minute for each driver in peak hour traffic.

Certainly, this is a problem that affects everyone, both in loss of time and money, and in the higher cost of living. Certainly, too, it is a situation that will not respond to piecemeal remedy. What value is it to a city, for instance, to construct adequate traffic arteries if bottle necks exist just beyond the borders? Again, it is of little avail for a county to decide that a certain route is the logical one for an express highway if a neighboring county is encouraging growth and development in an entirely opposite direction. It is manifestly useless for the state to step in and construct new highways in open country if each city immediately moves over and appropriates the highway for a business street with the accompanying hazards of cars parking and turning and pedestrians crossing and recrossing the thoroughfare.

It is needless to continue with such examples. We are all too painfully aware of them. It is in the solution of problems such as these that the coordinating powers of a regional planning commission become not only useful but indispensable. Such an agency could make studies throughout all the cities and counties in a given region to determine the needs for highways, street and interurban railways, and terminal facilities, it could study population growth and trends to determine how these needs might be expected to change in the future; it could lay out long-term plans for improvements so that each new bridge, new street alignment or railway depot would contribute to an integrated transportation network; and finally it could, through zoning, setbacks, and future highway lines, protect the investments already made and substantially reduce those which will be necessary in the future.

The benefits of regional planning in solving the transit and transportation problem can be repeated in the case of water supply, sewage disposal, recreation development, soil conservation, and flood control, to name but a few of the problems that baffle our individual cities and counties.

In conclusion it should be pointed out that regional planning has evolved to fill a need not met by city, county, or state planning. Each of these last is limited by an artificial political boundary which seldom has any relation to the economic and social forces of modern life. Because it is responsive to these forces and is not hampered by political boundaries, regional planning is the most significant new development in the whole field of planning. It should be a challenge to those of us who take an intelligent interest in the welfare of our communities to know that the legal machinery for this valuable work exists now in our state government and will be put into action only as soon as there is compelling public demand.

ART

CONTINUED FROM PAGE 9

Shows which opened too late to be reviewed in this issue but which promise to be of interest: Recent work of Charles McKinley at Jake Zeitlin's Book Shop from April 2 to April 16. Charles McKinley, who has been identified with an up and coming group of young New Orleans painters, shows a group of drawings and freely brushed watercolors. The figure drawings in brush and ink are deftly conceived. Following this exhibit at Zeitlin's will be a show of watercolors and gouaches by Hazel McKinley from April 16 to

(Continued on page 46)

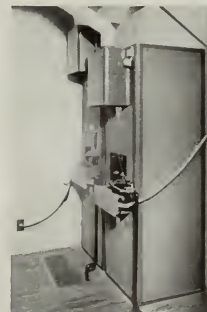


Residence of
Mr. Edwin J. Loeb, Los Angeles
Summer Spaulding, Architect
Sidney Weisman, Builder

LONG ON COMFORT

DESIGNED for pleasantly formal living in the city, the residence of Mr. Edwin L. Loeb is in the spirit of California although it in no way resembles the "relaxed" hacienda, nor does it conform to any architectural period. ★ Two one-story wings stretch far out to enclose a large open court; but their heating was no problem as it would have been before the advent of forced-air heating. An abundance of filtered air warmth is supplied by automatically controlled "Pacific" Forced-Air Gas Furnaces. One furnace serves the dining room and game room wing; another serves the opposite wing. These furnaces are housed side-by-side in a closet on the ground floor. A third furnace of proper size, installed in a basement, supplies warmth to the two-story part of the house. It is an ideal arrangement for operating efficiency. Ever-circulating warmth at constant temperature is maintained in cold weather; while in hot weather the quiet multi-blade electric blowers may be used alone for refreshing circulation of filtered air. The high efficiency of this "Pacific" System is enhanced by use of ceiling-high warm air registers which do not interfere with furniture arrangement, together with floor level registers for return of cooled air to furnaces for economical reheating. It is eminently satisfactory comfort assurance!

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ART

CONTINUED FROM PAGE 45

30. Hazel McKinley, well-known in England, paints charming landscapes and street scenes. She has a delightful sense of color, to which her swirling brush adds a gay, amusing touch. Her paintings, excellent decorations, are full of life and animation. Raymond and Raymond is presenting a retrospective exhibition of the work of Edward Biberman from the 7th to the 26th of April. Biberman, a well-known mural painter, is showing easel paintings selected from his last ten years' work. About a third of these have never before been exhibited. Included in the show are recently completed portraits of Katherine Cornell and Amanda Duff. A benefit for the American Rescue Ship Mission will open the exhibit on the night of April 6.

P. S.

BUILDING FOR YOUTH

CONTINUED FROM PAGE 29

cordance with the most carefully studied and stimulating principles laid down by the N.Y.A. planning office in Washington under the progressive direction of David R. Williams, chief architect, whose earlier educational practice in Texas has constructively influenced an entire generation of young designers and craftsmen. Emphasis is justly placed on the material economy and simplicity of N.Y.A. structures throughout the nation.

Naturally, the conditions of the plot, the relation to the roads and communications, the climatic conditions of California require specific treatment of the project, which now receives a further almost symmetrical extension into the campus of the adjoining Polytechnical College. Two ribbons of dormitories stretching along the contours of the hill slope, wash rooms, laundry rooms and supervisors' rooms, a study hall, a mess hall with large fireplace and sitting space, kitchen and service quarters, and finally independent supervisors' family cottages and garages, constitute the space program of this project. It was executed by youth and dedicated by Mr. Burns last fall to the services of youth busy with most practical studies in the technical shops nearby.

While working on these N.Y.A. building problems I was deeply impressed by the all-around socio-economic significance of the broad N.Y.A. training program and its importance for a future generation of young men skilled and much needed in the various building trades and at the drafting boards of planners and architects. Aubrey Williams, administrator of N.Y.A., in a lucid lecture given in Los Angeles a short time ago, presented a striking analysis of the pressing vocational problems of youth throughout the nation, and he justly feels proud of the unusually cooperative spirit and sound training which such projects impart to young American people.

ARE YOU A PLANT SNOB

CONTINUED FROM PAGE 30

in the garden—a problem very much like buying an outfit. The hat may come from Panama, the coat from Scotland, the shoes from Florida, and the boutonniere from an Australian honey vine in your own backyard. It makes no difference. The important thing is whether the outfit suits its purpose. It would be little virtue and no satisfaction to know that a straw hat was made from California wheat if it were three sizes too large.

And yet, who hasn't seen a garden party of fifty ladies heap adoration on an assortment of cankerous weeds from the desert when a few purple plum trees and a eucalyptus might have given them a garden? garden?

MUSIC

CONTINUED FROM PAGE 7

The truth of the matter is, however, that a few recordings by the old Lener, made well over ten years ago, or by the now almost forgotten Capet group, and one of the last quartet, opus 135, by the Flonzaley, have never been surpassed, for all the improvement in sound technique, by any later issue. Connoisseurs, buying for the music, will do well to ask for these during so long a time as they may continue available.