

# California

arts and architecture



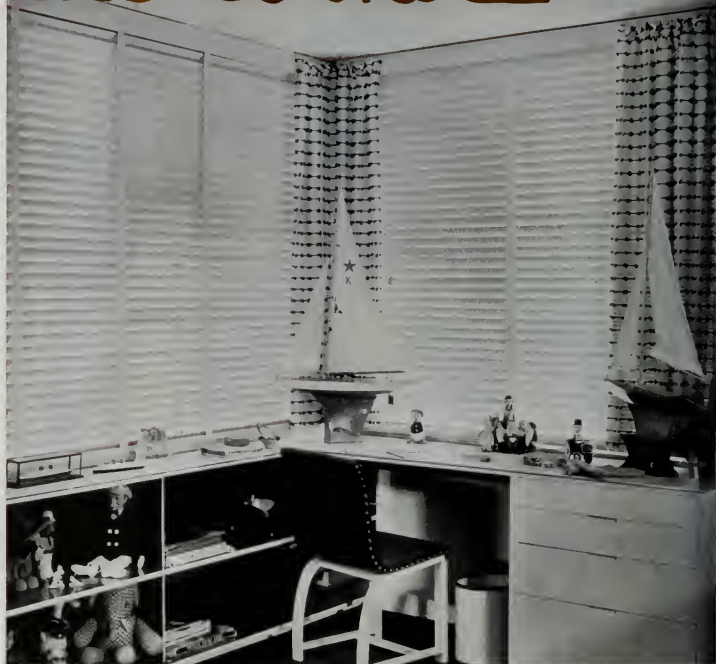
MAY

CHERMAYEFF  
RENE SARDEAU  
THREE SMALL HOUSES  
MUSIC YOU MUST HEAR  
JUBILEE

1941

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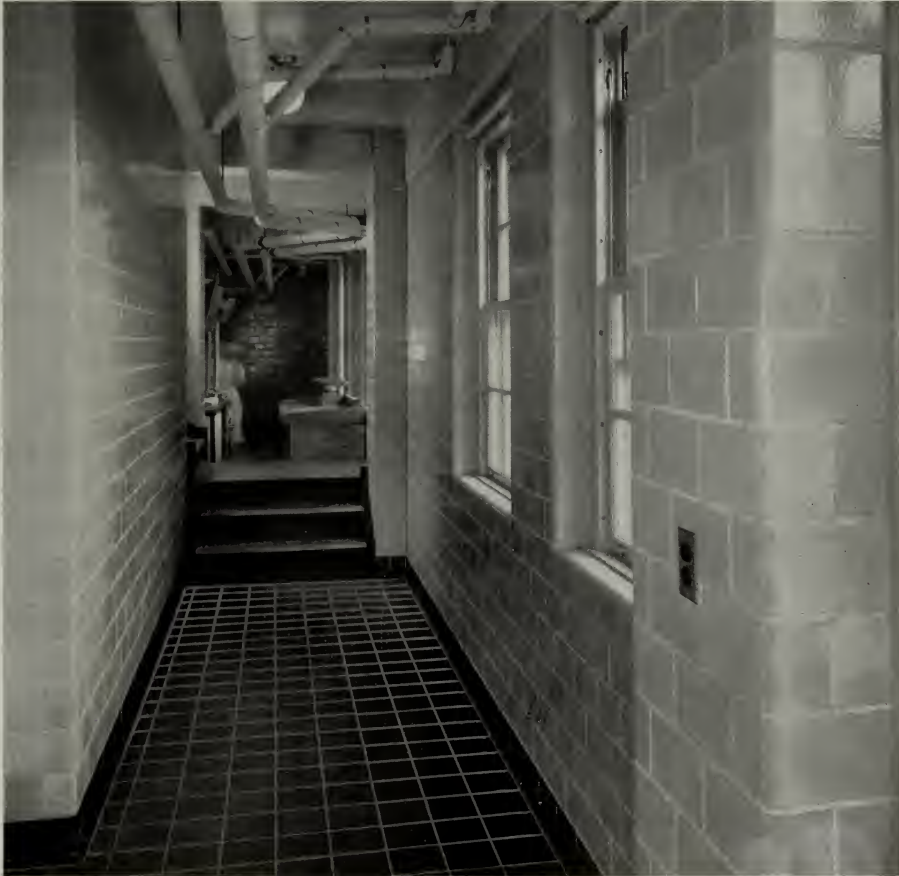


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# ART

## SAN FRANCISCO

The San Francisco Museum offers this month a large room full of commercial art, with layouts, lettering, color prints, original drawings, and paintings, including a painting of a pineapple bud by Georgia O'Keefe and a back-drop by Covarrubias; everything from idea to finished advertisement, culminating in a crescendo of twenty-four sheet poster complete with lattice frame and artificial grass plot.

There could be no more definite demonstration of the essential difference between commercial and fine art than to put this show, top-notch example of what it's sponsors label Art at Work, next door to the delicate, personal, sensitive output of Paul Klee, in the Museum's memorial exhibition.

Paul Klee's art exists for itself, an expression of the man who made it and of his adventures in feeling and seeing and thinking. It sells no apples; it fulfills its function by giving delight.

These pictures remind one at first of the work of children. That Klee, the sophisticated artist, the product of European culture, should work with the primitive symbols is not so strange as one might think. Psychologists say that we hold within us the impulses, the memories, the conceptions proper to the mental lands inhabited by children, buried deep beneath the concepts and the conventions of civilization. Here is an adult artist highly trained in the ways of the world, who has succeeded in peeling back the wrappings of tradition and of representational convention, meaningless from long misuse, until he approaches again the deeper layers of the mind, the place where the more primitive emotions are stored.

To see his pictures is like revisiting, as a mature person, a land known as a child but long forgotten and difficult to recognize, a still, mystic, emotional land.

Beginning with an etching printed in 1903, the meticulously done but extremely dissatisfied looking Virgin in a Tree, one can trace Klee's progress into this mystic world. His drawing becomes more and more abstract, his color more subtle, his design more imaginative. These later works have a great surface richness, achieved by means of texture, by mosaics of small color squares, by thin, delicate forests of tiny lines only perceptible at close range. These pictures are full of sexual signs, at times almost anatomical diagrams, the symbols of dreams.

Earlier in the month Frede Vidar had a large show, chiefly paintings in a series called The American Allegory, a strange mixture of Currier and Ives, surrealism and cartoonery. Almost every spot in the picture was an interesting bit of paint, a subtle or surprising color blend, but the complete picture generally succeeded in being jerky and uneasy—perhaps because of the conflict between virtuosity and anecdote.

In contrast the watercolors of Arthur Murphy were full of Oriental calm and the power of suggesting things not seen, as when a smudge evokes wooded mountains covered with mist, ranges and peaks and fog filled valleys; or when slanting lines make a pattern of rain in which a group of horses huddle, dripping. The few large oils shown were almost aggressively uninteresting.

Edward Hagedorn shows gouaches in the Art Association Gallery, mostly variations on the same theme: mountains in jagged accordion pleats with heavy black outlines and brilliant color, above a narrow horizontal foreground. Several of these mountains are volcanos with red and magenta eruptions, powerfully decorative like good child art. Interspersed with these are large nudes in design fragments somehow reminiscent of Edward Weston's bell peppers.

## JAMES VIGEVNO GALLERIES

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Dick O'Hanton's exhibit of small sculpture has several fine things, notably the animals carved from boulders, in which the form of the stone is retained, as in Buffalo, and Rabbit, and the small bugs and frogs cut roughly out of lava and serpentine. A small model of a bear mother and cubs, for a fountain, is well designed.

As to the annual watercolor show—it is becoming rather difficult to distinguish the individual from the school. There seem to be four widely practised ways of doing watercolors at present—one, in which sensitive color is arranged more or less arbitrarily and overlaid with pattern—the pattern of bricks, of shingles, of grass, of pebbles—very charming, very sophisticated, very well done. There is the style in which color is applied vigorously in broken areas with lots of white paper between, a style of vigor and virtuosity or messiness, depending on ability. There is the group which copies with more or less fidelity the appearances of nature; and the abstractionists.

Here and there a picture stands out sharply because it falls into none of these categories; but these are in the minority. All the things in this show are either good or mediocre. It would be a distinct pleasure to see, here and there, a few violently bad watercolors; as Heaven would probably be a more interesting place with one bright red sinner to point up the population.

#### LOS ANGELES

D. W. P.

Einar Hansen moves in to the spotlight at the Los Angeles County Museum this month to show some recent oils as well as work selected from his output during the last five years. This makes a colorful exhibit, since Hansen likes to paint large still lifes, figure studies and portraits, with a vigorous brush and palette knife.

Hansen makes an excellent portrait painter because he neither flatters his subjects nor forces them to fit a style, but goes after the character of each individual he paints. The painting of Spencer Tracy's son is a good example of his ability to catch the spirit and character of his model. His portraits are not only good likenesses, but more important, good pictures as well.

The show as a whole gives an impression of strength and vigor. One feels that Hansen has a good time with brush and pigment and pushes it around until he can make it behave. Although this rough and impatient handling results in some empty spots and unconvincing passages, Hansen usually succeeds in conveying a direct and complete statement to the observer.

Rubin, a painter who makes his home in Palestine, is showing recent work from May 7 to 31 at the Dalzell Hatfield gallery. Although he is well represented in Southern California collections, and is well-known as an exhibitor in New York, this is Rubin's first major exhibit in Los Angeles.

Movement, impasto and rich pigment characterize these new canvases of Rubin's. The landscapes are on the poetic side: olive trees shimmering in bright light, hills and sky fading in and out. More impressive than these charming landscapes are the figure studies and compositions inspired by Bible Stories. Rubin's use of movement is well handled in the "Flute Player" in which the very arabesque which winds in and out suggests the melody the young musician is playing. In all of his pictures, the artist makes design and technique play a part in creating the mood of his subjects. Thus the nervous energy of Sam Jaffe, the actor, is depicted in quick slashing brushstrokes. In contrast, the naiveite of the "Little Girl from Venezuela" is suggested by direct, unaffected drawing.

Mexico, paradise for painters, was the subject of David Levine's recent exhibition at the Stendahl gallery. As more and more painters are turning south for their inspiration, we are becoming used to their bringing back work which is strongly suggestive of the masters of the Mexican movement. However, much as Levine may have been impressed by the work of the Mexicans, he has managed to keep his own personality intact and to continue his own way. He has come back with a group of watercolors, oils, drawings and

(Continued on page 41)

## NOBLESSE OBLIGE

In the days when the phrase "Noblesse Oblige" was coined, it was taken for granted that members of the nobility owed certain obligations to those of lesser rank. Of course, we have no such class distinctions in America, but we do have the learned professions and the doctrine of Noblesse Oblige applies just as much to them as to the nobility.

Clients trustfully take for granted that a doctor or an architect is omniscient at least in his own field, and few would question his judgment.

Justifiably or not, a client loses his complete faith in his architect's abilities if he finds, for instance, that the architect has neglected detailed plans for the electrical service.

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# OF MUSIC

### SOME PIANO RECORDINGS: GIESEKING AND RUBINSTEIN

Piano recordings remains an unsolved problem. A good piano recording appears to be merely a fortunate coincidence of unpredictable events. Such fortunate coincidences are becoming more common and enable us to express some opinion of the pianists.

Two of the most inflated warhorses now pawing the keyboards are Walter Gieseking and Artur Schnabel. Sold at their own estimation their worst art is a little better than anyone else's best. Indeed they are so sure of this that they do not fear to intimate through publicity and personal interviews that they are each quite capable of feats beyond the capacity of any other digital technician or athlete. So much may be true: Gieseking may be the world's greatest living pianist, the world's greatest Mozart player, the greatest living performer of Debussy. Undoubtedly he plays the little Schumann *Prophet Bird* better than any other pianist in my experience. As for Rubinstein: it may be true that the composition *Rudepoema*, written expressly for and about him by Villa-Lobos, the great Brazilian, is the most difficult music ever written for the keyboard. The art of Villa-Lobos is an ironic instrument.

What do they accomplish, these two traveling vaudevillains, the magician and the lifter of prepared weights? A certain amount of conscientious public pleasure, well rewarded—a dissemination of the classics. Is it a good influence? No.

If there is anything in creation that the art of music needs at the present time, it is modesty in performance, a reawakening of the direct musical experience. Such an experience can be obtained in concert halls; it can be obtained through recordings.

The direct musical experience is that experience during which the listener feels himself a direct participant in and often with the music. He does not listen to the performer; he listens to the music. No longer is he separated from the music; no longer does he merely appreciate it, remarking with more or less discrimination how well it is being played. For the direct musical experience unnecessary speed, unnecessary brilliance, unnecessary inflation of simple things, unnecessary pedantry in the speaking phrase are vulgarities and un-musical excrescences. It is not that they alone among eminent pianists are guilty of such things; rather that they more noticeably than other pianists make a parade and boast of them. Like the solemn hack who vowed he could play a Hungarian Rhapsody in less time than Paderewski, they make a quality of what is without significance.

Nobody would deny that both Gieseking and Rubinstein are capable of making great music. In certain types of simple ornamental music, a Beethoven *Bagatelle*, a Debussy *Prelude*, the *Childhood Scenes* of Schumann, Gieseking is unexcelled. I have heard Rubinstein play a varied program with an unflinching intensity of experience.

But when the ornamental mannerism and pedantry of Gieseking descend upon a major work of Beethoven, the deep and opposed sculptural contours by which art establishes its finality of form and its significance become nervous angles and febrile delicateness, without meaning, only remarkable for the note by note distinctness and elegance of the playing. Gieseking as well as any man can snuff the flame of Mozart and renew examples of the high-speed finickiness of bad Bach showmanship. He plays the *Barcarolle* of Chopin like a liner looking through a fog. As for real technical difficulties: his pathetic engagement several years ago with the *Third Concerto* of Rachmaninoff reaffirmed the real technical ability, in regard to external difficulties at least, of Horowitz.

Bruno Usher has recently said of Rubinstein that he approaches the music of Chopin with the competence of a steamroller going about its business. To hear a Nocturne played by Rubinstein after hear-

(Continued on page 42)

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# BOOKS

**H. M. PULHAM, ESQUIRE**, by John P. Marquand (Little, Brown & Company; \$2.50) There was once a time when everything stayed put. H. M. Pulham, Esquire, hero and narrator of J. P. Marquand's latest, was moulded from childhood to fit this era. Then a Croat threw a bomb in Sarajevo (A. D. 1911), and after that nothing stayed put with the exception of H. M. Pulham, Esquire.

He went from Harvard to the wars (via a brokerage office), and came back a period piece. For a while, a girl named Marvin Myles threatened to streamline him; but Boston got him back, and thereafter the world continued to change while Pulham continued not to.

Marquand lets Pulham tell his own story, which was not such a good idea. To make his point, the author occasionally must pop in and wink over the narrator's shoulder; at which moments the humor becomes faintly Saturday Evening Post. Also, Marquand finds himself rather put to it to get Pulham to tell of his wife's philandering without himself suspecting it. The author handicaps a distinguished novel by using a narrative method destined for the second rate.

Pulham gets a start in life that is, for Hohenzollern days, utterly right. He is born in the right part of Boston's Back Bay area. His parents, while not very very, are at least very. He goes to the right preparatory school. At Harvard he is absorbed in the contented group of young men who are aware of no one but themselves, and of whom no one but themselves is aware. He is graduated (without distinction, of course) and turned loose to sell bonds. If Europeans hadn't started throwing things, H. M. Pulham would have slid through life in a comfortable groove, complacently sure that he was important in a world that actually wouldn't even have known he was there.

Returning from service in France, Pulham dallies in New York long enough to have one of those intense love affairs which to heroes of novels of the Twenties are as obligatory as a Mecca pilgrimage to a Moslem. Marvin Myles is the girl, and she does nicely at it. Pulham's friend Bill King gets him a job in an advertising agency. Bill King, through a classmate of Pulham's, has never had any high opinion of the right way of life. He is gleefully cynical, he is witty, he is diverting. He plunges ebulliently into the post-war current, he is a jump ahead of the contemporary.

When affairs of estate call Pulham back to Boston, he is eventually wangled into matrimony with Cornelia Motford, of his own Back Bay set. Marvin becomes a sentimental memory. Bill King eventually does some carrying on with Cornelia, but Pulham is too noble to suspect anything, and Bill and Cornelia, touched by his nobility, call the whole thing off.

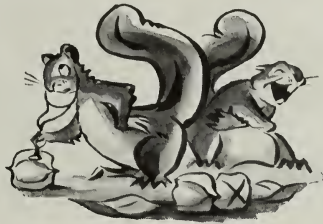
Through these routine episodes Marquand reveals in Pulham a type habitually shown only in caricature. Marquand does not minimize his character's stiffness, his lack of humor, his paucity of imagination. His intransigence, in a world of flux, makes him frequently ridiculous. But little by little you find that you like him while you laugh at him; that he makes out a better life than the brilliant Bill King. He has the odd New England ability to be stiff-necked about himself and tolerant about others. He likes people—even Bo-Jo Brown, a gratifyingly merciless picture of the perpetual collegiate who never finds out that the football game is over.

You get to thinking about Pulham. He's a stuffed shirt, and he'll never set the world on fire; but he'll come in handy when we start yelling for someone to put out the blaze.

**HOLD AUTUMN IN YOUR HAND**, by George Sessions Perry (The Viking Press; \$2.00) If you think you can't get your feelings worked up over a mess of garden sass, just read *Hold Autumn In Your Hand*, by George Sessions Perry. In fact, you'd better read it anyway.

It's about Sam Tucker, who knows how to wrest a living for his family from the Texas bottom land, from the streams, from the trees, from the bushes. His struggles focus in an attempt to get enough vegetables canned to keep his two children from a recurrence of pellagra during the coming winter. He wins out, and you take your hat off to Sam Tucker as a man who can return life's toughest serve.

(Continued on page 42)



## The Fable of the Two Squirrels

Once upon a time there were two squirrels who had taken apartments in adjoining trees. Their names were Mr. Hasty and Mr. Tasty.

When the nutting season opened, Mr. Hasty dashed around like mad all day long with his cheeks full of nuts. Mr. Tasty didn't seem to work nearly as hard. He would sniff each nut critically—look at it from all sides—heft it in his mouth. Once in a while he would find one that exactly suited him, and only then would he store it away.

In no time at all Mr. Hasty had his storeroom full. He sat on a high branch, watching his neighbor still poking around, and said to himself, "You mark my word, before the Winter is over that fussy Mr. Tasty will be over here borrowing nuts."

But he was dead wrong. It worked out the other way.

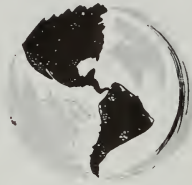
What happened was that most of Mr. Hasty's nuts were wormy, and a lot of them were nothing but empty shells with the kernels all withered up.

Mr. Tasty didn't get his hollow filled till snow flew, but what he had were *The Nuts*.

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INTO THE MOUNTAINS



THREE SAGUAROS

# Paintings by Palmer Schoppe



FLIGHT

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BELOW THE BRUSH



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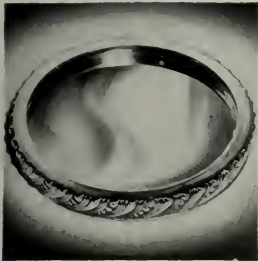


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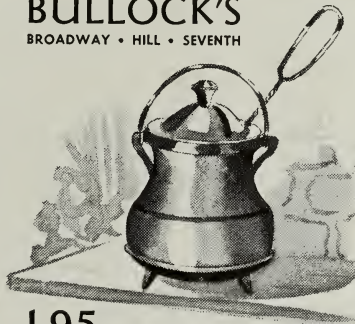
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# THEATER

Next to articles on the pro and con of the dying state of the theater, Saroyan the playwright and Man is probably the most discussed subject in the acting world.

That is as it should be. The Elmer Rices can take indignant exception to critical commentaries. So can the Maxwell Andersons. And all the rest of the accepted writers for the stage. But not Saroyan. The very second he does take up arms in his own defense and try to justify his thoughts and their form of presentation his doom will be sealed. Hollywood will hire him. He'll marry and divorce a movie star or two. Everyone will understand his plays.

So far Mr. Saroyan's attitude towards critics has been exemplary. Despite his smug superiority he seriously accepts all criticism. He even thrives on it.

We understand Saroyan. (During the long time it took us to find that out we alternately damned, praised and blasphemed.) The process began two years ago with the premiere of *Time of Your Life*, and has just ended with our second viewing of that play during its recent coast tour.

Originally we liked the play but had to admit (privately, of course) that we weren't too sure what it was all about. *Love's Old Sweet Song*, our second Saroyan adventure was easier to take. We were sure then that the author was repeating himself and saying that man has a tremendous need for the love of man. Again with his world premiere of his latest effort, *Across the Board On Tomorrow Morning*, the brotherhood of man seemed to be the theme.

So with the prospect of seeing *Time of Your Life* again we found ourselves arguing passionately with dissenters and those who "don't like the plays because they don't know why they like them" (Saroyan's words). The closest we got to winning in these verbal disputes was the grudging concession: "All right, so he does say that man should have a greater love for his fellow man, so what. Is that anything new? Is that all the guy has to say? Is that in itself so damn important?"

Squelched and in a turbulent state we went to the theater. For two hours we sat and watched *Life at Nick's* Pacific street saloon in San Francisco. Characters more typical than the real thing went through the business of wrestling with their personal problems. The lovesick young man who has difficulty telephoning his girl; the boy with the one-track mind happily absorbed in a pinball game; the piano player and the dancer who beg for a chance to perform in Nick's dive; the braggart Kit Carson who never does get around to telling about the time he made love to a midget weighing thirty-nine pounds—all these and many others go through the motions of trying to live happily while Eddie Dowling as Joe, the philosopher, buys newspapers and liquor and toys. The toys he buys are for Kitty, the prostitute, who is in love with Joe's helpless loafer pal. Toys are, Joe explains symbolically, designed for human happiness "a noble gadget—ininitely nobler than any other I can think of at the moment."

All this is very sad to watch. Why, we don't know. Maybe it's because it is all too simple a picture of how easy it could be to live and cope with the problems of love and economics if we only knew it. Maybe it is because we are puzzled by the poetry and confusion of living. Maybe it is sad because it all looks so simple and yet we as an audience know it isn't at all. Even Saroyan admits it when he introduces Blick, the vice squad detective, who is one of those rats who hurt people for no good reason. Blick is one of those righteous people who want to change things to conform with their ideas of right and wrong. And of course all he does is make trouble. Krupp, the cop has to do things that he doesn't like:

"I think we're all crazy. Here we are in a wonderful world full of wonderful things—here we are—all of us, and look at us. We're nuts, we're crazy. We've got everything but we always feel lousy and dissatisfied just the same."

But Officer Krupp's lament doesn't change things. Blick continues his purity campaign. He tries to arrest Kitty, beats up the negro piano player and threatens all who object to his actions. The play is ended with braggart Kit Carson shooting Blick.

(Continued on page 38)

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# Notes in Passing

• Comes now the Spring of the year in a world still busily intent upon blowing itself to pieces. Sardonic commentators open their paragraphs with wispy bits about the first crocus pushing up its innocent little head outside Mr. Schikelgruber's window, or dwell pointedly upon the fact that the pines of Rome are a-whistle with the songs of nesting birds.

It's all a pretty little adventure in sadly obvious irony, but somehow, as the whirlwind gathers force, and catastrophe, instead of prosperity, lurks around every corner, our mind persists in going back to the beginning. The present madness does not shock us as much as the criminal neglect and contemptible compliances of the boys in the back room who should have been doing something about the darkness that has come over us when it was still a small menacing spot on the horizon.

Of course, like everyone else, we live within the limits of our own small concept of time and each day we are jolted into misery by the headlines even though we know that they are doctored to sell papers faster and raise our blood pressure higher. We could wish that the nation's news organs would consider the obligations that go with the precious freedom of the press and realize that what is going on is not a tabloid murder staged for the benefit of their stockholders.

• In a few months Roland McKinney will give the public a regional planning show that should jolt everyone who sees it into an immediate consideration of the local future and what can be done about it. It is hoped that the average citizen will be able to see and intimately identify himself with the problems that arise from bad and stupid planning in the areas in which he lives and works and has his pleasures.

The object, we suppose, will be to help everyone realize his responsibility for in the goodness or the badness of things like traffic systems, working and living areas, recreation facilities and those countless things that man builds upon the earth to ease (but in most cases to obstruct), his way through life.

In all cases of badly organized regions, the real villain in the piece is public apathy, which is, of course, very useful to those venal promotions that blight one area after another in pursuit of bank balances.

A sense of public responsibility is a difficult thing to arouse, especially when it has to be done with maps and graphs that spring from the minds of earnest souls who solve life problems for the masses on paper and become furious when they are not understood.

Certainly a well organized and positive movement on the part of an intelligent and informed citizenry is the best expression of action under a democracy. People have an amazing ability to move forward if they are allowed to see and to feel and to understand the facts that condition their lives. Given a free mind and the right to choose, the future is safe in the hands of those who are destined to live it.

People do not live in slums because they prefer slums. People do not prefer ignorance when they are given an opportunity to educate themselves. People want and need and will use everything created for the good life if they are given an opportunity to understand it. That's why it seems very important just now that the people are to be given an opportunity to see what has happened in their immediate physical world and to understand what *can* happen if they want it badly enough.

Our guess is that they will want it very much and only lack the full knowledge that it is theirs for the asking, always has been, and by the grace of their own good will toward one another, always will be.

• Martha Deane and Robert Lee of the University of California at Los Angeles are now preparing their *Dance Recital for 1941* which will be all whipped up and knitted carefully together for presentation in May on the 15th, 16th, and 17th at Royce Hall on the University Campus. It is well worth anyone's time to worry one's self and best friends across the lawns and up the steps and down the walks to the

box office. For those who get lost in the pilgrimage, we understand, the University officials will send out dog-teams.

The Recital will be divided into three groups, each treating a different theme. Beginning with South American folk dances, the Recital will trace the characteristic dance movements beginning with the very primitive and ending with the extremely modern.

The second group will present interpretative dance through various phonographic recordings including the overture to *Die Fledermauss*, *Night Soliloquy* by Kent Kennan, and four other symphonic orchestration.

The third and last part of the program will be given over to a dance interpretation of an original script, *Pecos Bill*. It seems that Pecos Bill was a western cowboy very much in the Paul Bunyan tradition. The dance is to be accompanied by the voice of a commentator.

Personally, we can get very excited about what is happening under the steady hand and imaginative eye of Martha Deane. Around her, there is developing an amazingly fresh and original group of people who are shaping the modern dance into a broad interpretative adventure. The fine balance, excellent taste, and great good sense of these presentations have become a source of pride and excitement to all those who have been bored to death by the smug, academic, and often, chi-chi approach to the dance as one of the creative arts.

• A new story that tickles us concerns a telephone call to one of the most exclusive of all New York hat shops specializing in nothing less than bonnets at one hundred and twenty-six dollars with nine cents tax.

Would they, said the voice on the phone, please send twenty or thirty hats for selection by Madame C., a French lady bearing the name of a great perfume family? The gent, speaking for the hat shop, was pretty much annoyed by the request and, sitting high on his dignity, he reminded the caller loftily that this was "so and so's" and definitely *not* Gimbels—they were not in the habit of *sending* hats anywhere. *Most* people came and *got* their own hats, and felt pretty grateful about it.

The voice suggested, in that case, he must speak to Madame. Came the explosion of that irate lady, who screamed at the top of her lungs that the biggest and best houses in Paris felt privileged to send her whatever she cared to see. The little man rushed into a huddle with the management. It was decided that in just this one case they could make an exception. After all Madame *did* have a big name, *would* be a prestige customer, and so forth, and so forth.

So the *best* salesman and the *best* model and thirty or forty of the *best* hats made their pilgrimage to the Sherry-Netherlands where they found Madame not just a part of, but the entire seventeenth floor.

Salesman, model, and hats trekked through halls, drawing rooms, reception rooms, dining terraces, and ended breathlessly impressed, in what was called the "fitting room:" A little cavern, done in mirrors, and seventeen miles across as the crow flies.

There they encountered Madame.

The dainty model sat down. The salesman lifted a milliner's dream from its little plush coffin—and Madame screamed and snorted and gave off living fire. Never had she seen anything so too, too horrible. In Paris, she would not let her *cook* be seen in such an atrocity.

She swooped on the model, snatched at the hat and threw it, crumpled and bleeding, on the floor.

The little man tried again. Ten times he tried. Ten times Madame flew into a rage, snatched at the head-gear and tore it to pieces. The model sat stiff with terror. The little salesman was dying. Twelve hundred and sixty-two dollar worth of his best models lay like dead butterflies on the floor.

Madame raged and shrieked, huffed and puffed, then collapsed into the arms of the astonished model, crying pitifully, "Oh! My dear, you will never know what a terrible thing it is to be a refugee!"

# Helene Sardeau



The slave

Donald J. Bear evaluates a fine artist at work in California

ADDED to the constantly growing list of new creative artists making their appearance in Southern California is the name of Hélène Sardeau, well-known American sculptor. Last year, after an extended trip in Guatemala and Mexico, Hélène Sardeau and her famous painter husband, George Biddle, established residence in La Cañada, having formerly resided at Croton-on-Hudson, New York.

Since coming to California, Hélène Sardeau has been doing an interesting series of studies in terra cotta and has also been cutting directly in stone. As a craftsman and artist, she is extremely versatile and approaches her subjects in a variation of media. She is the antithesis of the glib and the clever in the superficial technical sense, and each piece that she models or carves is produced through a sensitive realization of slow, thoughtful and deeply human feeling.

She says "sculpture should have organic quality in the truest architectural meaning. It should grow from the earth. It should take life which is sprung from the inner core of the conception, and the inner core of its physical structure. A personal technique is as personal as one's emotional reactions, but after discipline the technical approach comes almost as a matter of reflex." Among her best known works, the monumental limestone figure of "The Slave" in Fairmount Park, Philadelphia, and the formal but tender interpretation of "Saint Joan" verifies the full realization of her aesthetic conviction.

One feels that each work expresses the tension of dynamic power according to the emotional content implicit in the subject matter. For example, the aforementioned monumental figure "The Slave" reveals the tragedy of the Negro, and also results in a truly magnificent portrait. "Saint Joan" is a precise example of Sardeau's lyrical handling of formal and architectural qualities in sculpture, and here she has given play, but with restraint, to a variation of values which are imaginative and human in a most subtle, intrinsic way. One feels throughout that there is a certain time element in each figure—that Hélène Sardeau abstracts a moment of life, but this moment is held and registers the fullness of its complete processional. *(Continued on page 38)*



Inardt



Kneeling figure

*Imandt*



*Hess*

Joan of Arc



Mother and child

*McKillop*



Girl's head



Negro spiritual singer





# JUBILEE

Sam Hume announces very special events for May

OVER a thousand participants, supported by the entire community, have been organized to present the great Festival which will be given in Berkeley's Greek Theater during May and June, commemorating the seventy-fifth anniversary of the city.

A notable aspect of the community effort is the opportunity it will give for a number of ambitious young people to work with established artists like John Charles Thomas, Elena Miramova, Lois Moran and Gilmor Brown and under the distinguished direction of Dr. George Altman, Barbara Horder, Walter Herbert, Arthur Fleischer and Nicholas Goldschmidt.

Opening the series—which will be held on six Sunday afternoons starting May 4—at three o'clock precisely will be the oratorio *Elijah* with John Charles Thomas as the guest soloist. The Claremont Oratorio Society, including 300 voices, the Berkeley High School Girls' A Capella Choir and the Festival Orchestra will support the soloists. The entire production will be directed by Lawrence Reeder.

We are fortunate in having for our second production the San Francisco Opera Ballet, with William Christensen as director and choreographer. This brilliant young group will appear for the first time in the Greek Theater on Sunday afternoon, May 11. A program of three ballets will be presented: *In Old Vienna*, *Romeo and Juliet*, and *Chopinade*.

On Sunday, May 13, we will present a special new English version of Offenbach's gay travesty of the private life of the gods, *Orpheus in the Underworld*, which is being given its first western production since it was the Christmas attraction at the Tivoli in San Francisco in 1905. Vera Schwarz, who made her California debut in Los Angeles recently, has the leading role; former chief conductor of the Vienna Volks-Opera, Walter Herbert, now a member of the Mills College faculty, will direct, with Arthur Fleischer as stage director and Nicholas Goldschmidt as chorus master.

In connection with *Orpheus*, a special feature has been added to the Festival program. For the benefit of the students of the Bay Area, a Saturday matinee performance has been scheduled for May 17 (Saturday). In pursuance of the Festival's educational objectives, two other Saturday matinees will be offered, *Saint Joan* on May 31, which will be free to California school children, and *Twelfth Night* on June 7.

Bruno Walter, the eminent conductor, will lead the San Francisco Sym- (Continued on page 40)



# Music you must hear!

Saturday, May 24, 1941, afternoon at 4:00, evening at 8:00—Modern Music Festival, presented by the Cathedral Choir of the First Congregational Church of Los Angeles under musical direction of Arthur L. Jacobs

DAY

Hindemith, *Trumpet Sonata*  
Charles Ives, Hawthorne movement from the *Concord Sonata*  
Bartok, *Bulgarian Dances* from *Mikrokosmos*  
Poulenc, *Organ Concerto*  
Two contemporary choral works

NIGHT

Roy Harris, *Choral for string sextet*  
Sowersby, *Chaconne for tuba and piano*  
Holst, two *psalms for chorus and orchestra*  
William Schuman, cantata, *This is Our Time*

EVERYBODY wants publicity. Some deserve it; some don't get it. Here, in the most noticeable way that we can give it, is free publicity for what is perhaps the most effective musical organization in the West.

The Choir of the First Congregational Church of Los Angeles—it calls itself a Cathedral choir, but don't pay any attention to that—is not the same choir it was when John Smallman first brought it in a big way before the public, seven years back. The personnel is changed; the organists are changed; John Smallman is dead. But what began then, though sadly changed, was too well made to fall. Last fall the choir opened the season with its seventh annual, two-day, four-concert Bach Festival. This spring it is winding up the season with its third annual, two-concert Modern Music Festival. During the interval it has carried on its perennial routine of *Messiah*, Brahms *Requiem* or Mozart *Requiem*, organ concerts and recitals, Easter Festival, as well as doing its regular duty by the church services.

Back in the days, seven years ago, when I was musically a little fellow—I heard my first symphony in '29 and wondered what the hell—I was quite aware of the fact that nobody in the world had so complete an understanding as I did of the music of John Sebastian Bach. At this time John Smallman and the Cathedral Choir announced the first, or perhaps it was the second, of their Bach Festivals. Full of enthusiasm, and armed with my india-rubber discrimination, I attached myself to the man, the musicians, and the Festival like a cur dog to a crowd. I wanted to be there; I wouldn't be shooed; and I wanted everybody to know how much I wanted to be there.

Presumably, I wasn't then and certainly I am not now the only one who has ever felt this way about the Bach Festival. The big church—Cathedral—at first half empty, year after year became more crowded. Performances, at first dutiful, became steadily more inspired. For me there were two great moments.

The first came in the middle of the Art of Fugue, played by Buhlig and Kuhnle. During the intermission the baskets had been passed, the collection counted; it was not enough. Smallman came out, "Ladies and gentlemen," he said—or words to that effect, "the collection has been taken; it is not enough. We are going to pass the baskets again. If we don't raise enough money to pay our performers, the concert cannot go on." The baskets were passed; the Festival met expenses. Since then it has never failed.

The second came when John Smallman agreed with my insistent demand that the B minor Mass is a sacred, not a concert work, spired like a church, with the *Sanctus* in the middle; it must be sung like

that. To put the *Sanctus* at the end, as a rousing finale, is an artistic and spiritual, shall we say, ambiguity. Granted that the work is long; granted that to sing the three great choruses, *Sanctus*, *Confiteor*, *Hosanna*, in succession taxes any chorus to the limits of its endurance. That's the way it is, the way it should be, has to be. John Smallman saw it that way, put aside excuses, and it was done. The last two performances of the Mass under his direction, despite brief cuts, were complete in shape, complete in spirit. They were perhaps the two greatest musical performances that have ever happened in Los Angeles.

Then John Smallman died, where he belonged, conducting his choir in the Christmas performance of the *Messiah*.

The choir came to pieces. Most of us looked for the end. Arthur Jacobs came out from the East to take the place of Smallman; the Bach Festivals continued; but it would never be the same. Yet year after year as we went back, dutifully, we saw the big church filled. The best musicians in Los Angeles were there; but what was better than musicians, the place was full of kids, high school kids, junior college kids, and younger, who came in enthusiastic groups and by themselves. Something had been established; this great music was appealing to a crowd many of whom never attended the big, publicized, subsidised performances.

Opera always draws its crowd from society; and every city should support a symphony orchestra to go the round of the classics. But it isn't this tin-cup, subsidised musical routine that makes a city musical. What must be there is real enthusiasm, the feeling in each one present that he is part of the thing itself.

John Smallman started it; now Arthur Jacobs is carrying it ahead. To the Bach Festival he has added the Modern Music Festival. Every year music of our own time, some of it never before heard in Los Angeles, is offered with the same enthusiasm that made the Bach Festival.

The first year the crowd was small, discouraging. Last year the crowd was reasonable. This year—well, I don't think it can fail.

As for the program this year, look at it. Not just one American composer politely stuck on to a program of music by Frenchmen, Russians, Germans, Hungarians. Instead, four great Americans, the major part of the music, to whom are attached for reasonable variety one German, one Frenchman, one Hungarian, one Englishman.

Who are these great Americans? They are great; they are not window-dressing. The music they have composed is a part of the great music of the world. Three of them—Harris, born within a buzzard's view of the Congregational Church, Sowersby of Chicago, Schumann of New York,

(Continued on page 38)





# ARCHITECTURE

ALL architects interested in contemporary work get the same feeling when they pick up a foreign publication. That the only place where modern design is really appreciated and understood, where an enlightened administration makes experiment and progress possible, is abroad. Only after many years of friendly contact with architects on the continent of Europe and long hunts over the face of it in search of their work, I learned the fallacy of this idea as applied to the Old World.

In spite of this disillusionment I retained a half-wishful belief that America would realize the promise its publications held out. That because of its youth, its courage, its technology it would prove to be the vast uncompromised exception. I hoped that the ball which had been tossed across to Europe by Sullivan and Frank Lloyd Wright had been hurled back by the European pioneers of the new movement with sufficient vim to leave no doubt as to its real character. That on arrival I should find it a baseball being pitched gloriously into the future to the plaudits of the multitude. Frank Lloyd Wright's genius continues vigorously but he plays alone. Otherwise I found a trembling notehball team playing to empty benches.

Americans are apparently a very romantic people about art generally and architecture in particular. Public reaction to contemporary design which is not directly identifiable with unadorned engineering or streamlined industrial products is as obstructionist here as it is elsewhere.

I learned this after I had seen a map published in one of the numbers of *Twice a Year*. This map of outstanding examples of modern architecture in America is composed of dots, each representing an individual building. It shows a close cluster of dots around New England, thinned out a good way south along the Atlantic Coast, another cluster in the northern Middle West, almost a complete blank all the way to the Rockies, in spite of the development of towns like Houston, and then once more two formidable clusters centered on the Bay Area and Los Angeles.

The number of the western dots represents a surprisingly large percentage of the total. This numerical weight recalled the astonishing preponderance of work from California, illustrated in the American architectural press.

I came to see it at first hand and to try to make a fair estimate of what all those dots on the map, the plans and pretty pictures in the magazines really added up to.

Whether it is because the relative remoteness of the West has continued its feeling of self-reliance or because the prevailing view in America is that the future development of a sane architecture must be a regional one, I kept on meeting with the claim, both in and out of California, that this was precisely what California was doing.

Obviously, any positive regional or local characteristics in a contemporary architecture could spring from two sources: either from an eclecticism which draws on local historical precedents, or through a clear view of contemporary needs and possibilities, which are translated into a real indigenous "from the ground up" architecture.

Under the first head come the Spanish Missions, the Californian ranches of the early 19th Century, among which is to be found the noblest building in California of any period—the Vallejo farm near Sonoma—imports from New England and finally the Victorian, which in San Francisco produces a curiously satisfactory blend of merchant pomp and ship's-carpenter simplicity. This last and finest tradition survives only in house backs. The fronts have long been mangled beyond retrieve by the romanticism of the speculative builder. These noble backs of a real building tradition and the few isolated buildings of the same school scattered up and down the Coast, recall-





# AND A NEW WORLD

By Serge Chermayeff

ing the best Georgian, appear to have inspired few designers than the more romantic and showy Mission style. The still later Beaux Arts and the Commercial Classic appear confined, for inspirational purposes, to "monumental" buildings on campus and in civic centers.

As far as individual houses are concerned, the ranch house is the most common prototype, probably because of its romantic appeal and certainly because it is based on timber, which still remains the staple Californian building material, as indeed elsewhere in the States, for all but the larger buildings.

In connection with later developments, it is interesting to speculate the extent to which the ranch influenced Frank Lloyd Wright, before he in his turn let loose the flood of imitators which persists to this day.

Tragically, the work of a true native genius, Maybeck, which is contemporaneous with Wright's early work, mostly to be found in the Bay region, seems little known and has produced no followers. Yet his inventiveness, sense of material and space, make him certainly one of the outstanding architects in America.

Under the second head of influences of regional characteristics, which most obviously could direct the emergence of a native architecture, apart from the ubiquitous building material timber already mentioned, are the climate, which makes outdoor living possible all the year round, the integral part played by the automobile in the development of California, and the progressive educational system which has stimulated research in school building and developed a number of interesting types. In this field Neutra's work has undoubtedly provided the basis and the best examples.

The effect of these various positive influences on the emergence of contemporary architecture in California cannot be gauged without reference to the negative ones.

Development everywhere has been slowed up by opposition. Here, perhaps to a greater extent than anywhere, contemporary architecture has had to fight, on the one hand, the imported classicism of the Beaux Arts system, entrenched in the majority of schools, practitioners who have deliberately minimized the importance of the new movement, and the somewhat self-conscious preoccupation of their opponents with the production of a native style.

One of the unfortunate results of the latter has been an antagonism among progressives to the work of such men as Neutra, as in the East they are hostile to Gropius. The inability to recognize the philosophy behind the facade reveals an inability to understand the basis of a healthy architectural growth out of needs and means, a principle of ever-increasing universality, which makes such labels as "International Style" a travesty of the truth.

The confusion about the main issues with which architecture is concerned has produced an astonishing lack of interest in design problems and a lack of perseverance necessary to overcome the obstacles of both reactionary opinion and obsolete practices.

Research and experiment in industrial technique and material possibilities of our age are negligible. The line of least resistance is followed.

A majority of architects are creating new shapes and little else. They are forcing the wine of traditional materials and construction into the new bottles of their buildings, and are reversing the process, so to speak, in their cities. The same inertia, when applied to problems of planning, has been responsible for the continued sprawl of Los Angeles and the congested chaos of San Francisco, which are being carried to the surrounding hills, released for spoliation by the new automobile (Continued on page 38)

parts of places is indicated by  
of 100, approximately, as follows.

Over 1,000,000 inhabitants	NEW YORK
200,000 to 1,000,000	Buffalo
100,000 to 200,000	Denver
Locally important Cities	Holona
with less than 100,000	

# THREE SMALL HOUSES



HORIZONTAL REDWOOD SIDING GIVES AN EXTERIOR UNITY TO THE GROUP

THREE individual owners decided to build together for neighborhood protection and harmony. As a site, they chose an old orchard. Private garden plots were planned and segregated by hedge planting while the optimum orientation made parallel exposures desirable for all the units.

The two larger houses consist of living quarters with fireplace, dining space, and a roofed outdoor sitting area. Adjoining each of the living quarters is a compact kitchen with service porch and a bedroom suite with bath. The smaller house has a living room and bedroom combined, a kitchenette, and bath. The interior color schemes differ in all three houses.

Horizontal jointed redwood siding, oiled to a rich brown, gives an exterior unity in grouping. The construction is standard unit timber chassis with steel sash fitted into milled structural members. Interiors are insulation panels four feet wide, eight feet high which have been used in two integral colors; oyster on the general walls and ceilings; deep brown in corners adjoining fireplaces. The flooring is plain battleship linoleum.

The owners, by purchasing the site together, were able to secure a lovelier setting and having the houses built simultaneously reduced costs. By varying the orientation of the houses the "identical twin" appearance is avoided and the group retains the air of individual dwellings.

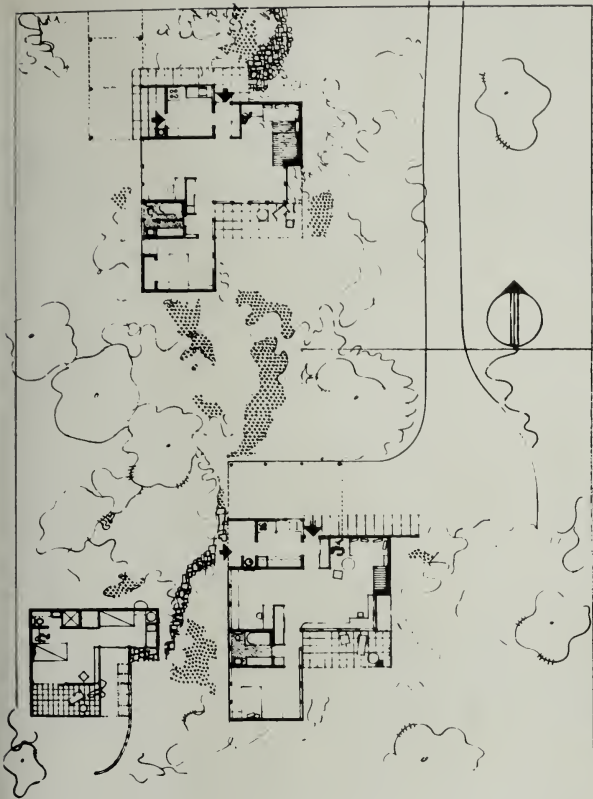
**Location,**  
**Palo Alto, California**  
**Architect,**  
**Richard J. Neutra, A.I.A.**  
**Collaborator,**  
**Otto Winkler**



THE COOPERATIVE PLAN HAS RESULTED IN A HAPPY SOLUTION FOR THE PROPER ORIENTATION OF THE SMALL HOUSES







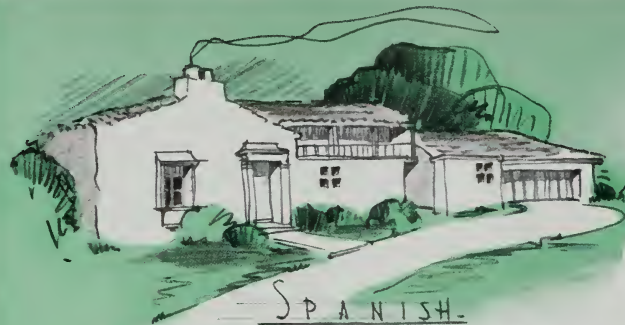
THE PRINCIPAL LIVING AREA IS EXTENDED BY THE DINING SPACE



ONE OF THE LIVING ROOMS SHOWING FIREPLACE AND WINDOW GROUPING



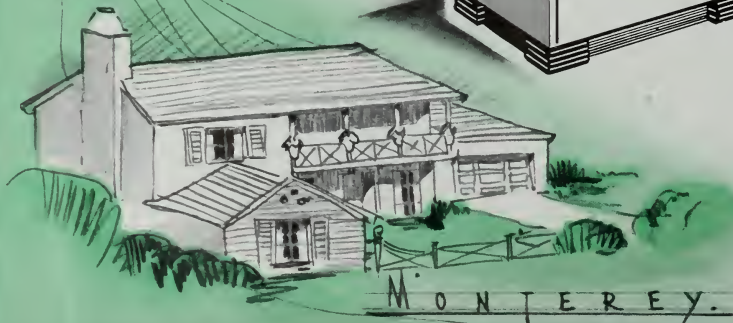




SPANISH



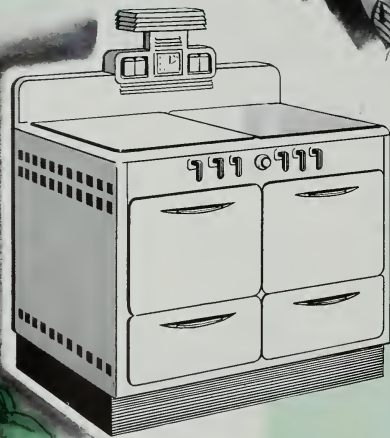
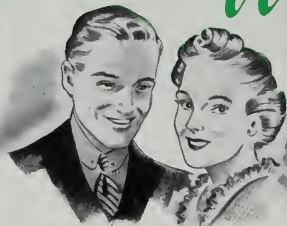
FRENCH PROVINCIAL



MONTEREY

Whatever

WE'LL



**Gas COOKERY PUTS THE KITCHEN AND THE BUDGET "AT EASE"**

Today's CP\* gas range makes every day Independence Day—guarantees your right to kitchen liberty, as well as perfect meals at top speed and bottom cost. ★ Self-lighting burners flash from low simmer to high heat at finger-tip command. Automatic oven controls keep an eye on both time and temperature, while you enjoy off-duty hours. Oven heat is sealed in, so the cook stays serenely cool. And "speed without smoke" is the gas password to better broiling. ★ All these advantages—plus true artistry of design and finish—are yours for carefree years at worry-free cost. You save on fuel, on upkeep, on food—less meat shrinkage, no more failures. Introduce your budget to a CP gas range... and see how they take to each other. \*CP—Certified Performance



**Gas REFRIGERATION IS UNIQUE SHOP, LOOK . . . AND LISTEN**

Revolutionary in principle, gas refrigeration gives you all the advantages of other methods—and then goes on from there. Silent as a burning candle, the gas refrigerator is operated by a tiny gas flame. No moving parts. Think what that means in upkeep economy and quiet dependability, year-after-year! ★ Conveniences galore—special shelves and compartments for all kinds of food, all degrees of cold—fast freezing cube trays with trigger release—and cold indicators . . . to name just a few features. Not overlooking, of course, the beautiful, streamlined design. ★ Gas refrigerator owners agree you can count on operating costs as low as 2c a day, or food savings averaging \$8 a month. ★ Terms are cooperative. Shop, look, listen—and compare.

**GAS**

FIRST CHOICE

**4**

FOR YOUR BIG JOBS

COOKING  
HEATING

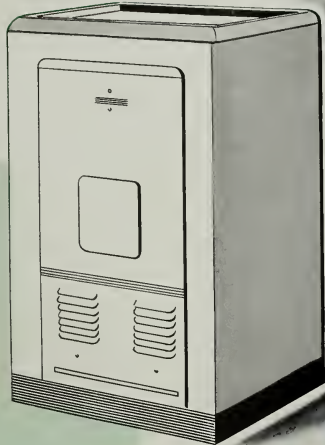
# THE STYLE ... PLAN All-Gas



CAPE COD.

## Gas HEAT... A FINGER TOUCH, AND PRESTO! IT'S JUNE INDOORS

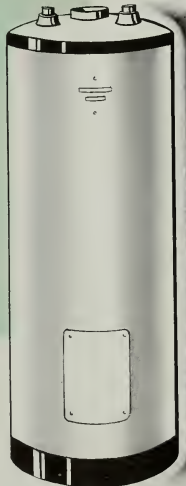
Wipe away the calendar and leave thermometer readings to the weather man. With quick, clean, controllable gas heating, outdoor climate has no relationship to indoor comfort. Automatic control enables you just to *set it and forget it*. Uniform, healthful warmth "takes over"; cold and dampness surrender, and siltily steal away. ★ Smoke, dust and soot just aren't, for gas is the high efficiency "heart fuel" that burns cleanly, completely, without waste. Choose from countless types and models, a gas furnace or unit heater "tailored" to your time. Favorable gas rates bring fuel costs under close budget control. And you pay only what you use, after you use it. *Don't endure moded heating methods. Go modern—with gas.*



COLONIAL.

## Gas WATER HEATING MEANS... HOT WATER WHEN YOU WANT IT

You want what you want when you want it." Would Gilbert and Sullivan have been thinking of hot water when they immortalized this angle more than 60 years ago? Certainly nothing is more annoying than a "hot" faucet that runs cold! ★ But mere wishing, or "teatling," or coddling a broken-down old water won't solve the problem; a modern automatic gas water heater will. ★ Just be sure you choose a reliable make, of ample capacity for your household needs, and have it expertly installed. That's the end of "Hot Water Blues," the beginning of "Happy Days Are Here again." ★ Give your family this modern luxury without a "luxury tax." *Mere pennies-per-day pays the bills, so start today the all-gas way.*



TELL YOUR ARCHITECT OR BUILDER YOU WANT A MODERN HOME, AN ALL-GAS HOME. ★ **WHATEVER THE STYLE OF HOUSE YOU BUILD OR OWN, GAS FOR THE 4 BIG JOBS WILL MAKE LIFE EASIER—AND MORE FUN! CONSULT YOUR OWN GAS COMPANY OR APPLIANCE DEALER.**



CALIF. FARMHOUSE.

WATER HEATING  
REFRIGERATION





Roger Sturtevant

## California country house



**House for Mr. and Mrs. Alexander Donald  
Woodside, California**

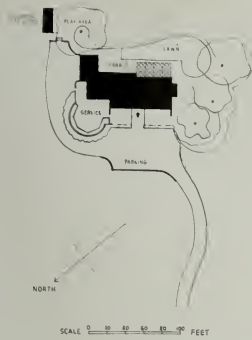
**Architect, William Wilson Wurster, A.I.A.  
Landscape Architect Thomas D. Church**

THE house stands alone on a gentle rise above surrounding fields and oak trees. The approach is from the north with the house itself opening up to the south permitting a free view of the landscape. The sun porch and pergola with glazed window screen provide two well protected outdoor living areas.

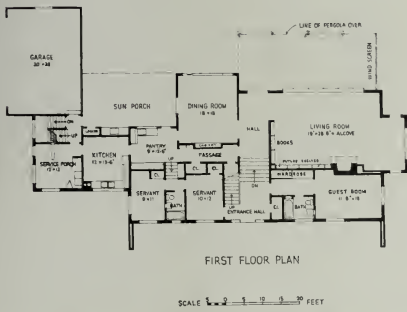
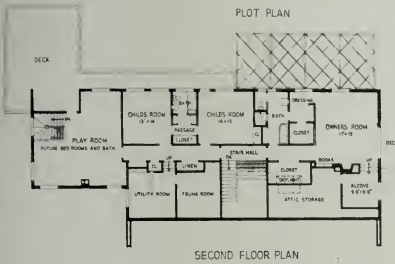
The low appearance of the house from the entrance court is achieved by the use of an intermediate level between the first and second floors which has made possible the higher ceilings in the larger rooms. The service section has been well segregated from the principal living quarters. A large sun porch gives immediately off the dining room and outdoor eating is facilitated by an entrance into the pantry. There are three bedrooms on the second floor and a large play room which can be converted later into two more bedrooms and bath.

The plot plan has been effectively organized and the planting areas give naturally into the semi-open country which surrounds the house.





A SPACIOUS REAR TERRACE FACING AN OPEN FIELD IS SHADED FROM THE SUN



REDWOOD USED IN THE INTERIOR GIVES A SIMPLE UNCLUTTERED AIR



# Residence in Hawaii



ORIGINALLY designed by the architect for his own use as a combination residence and office, the house is divided into three units: the center two-story portion containing the architect's complete living quarters, with a two story living room having music and dining alcoves under the balcony; and on the second floor a balcony bedroom, with a large dressing room and compartment bath.

The opposite wing contains the drafting room and conference room, with bath adjoining. It is to be noted that after removal of the office from the residence, the drafting room has successively been used as a bedroom and as a game room, and the conference room as a study.

The house is constructed of concrete hollow tile and California redwood, with cedar shingles hand dipped in dark blue stain and finished with antiqued copper ridges.

All of the furniture, with the exception of several antique pieces, was designed by the architect. A variety of native as well as imported woods have been used, including ohia, koa and monkey-pod from the Islands, and gum, walnut and mahogany from abroad.

Extensive use is made of sliding glass doors, the openings protected by wide overhangs, thereby affording adequate protection from strong sunlight and frequent tropical showers.





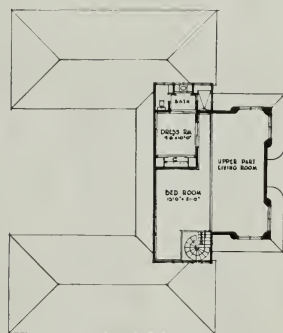
BELOW: IN THE LIVING ROOM FURNITURE IS ARRANGED AGAINST AN ENORMOUS MIRRORED WALL



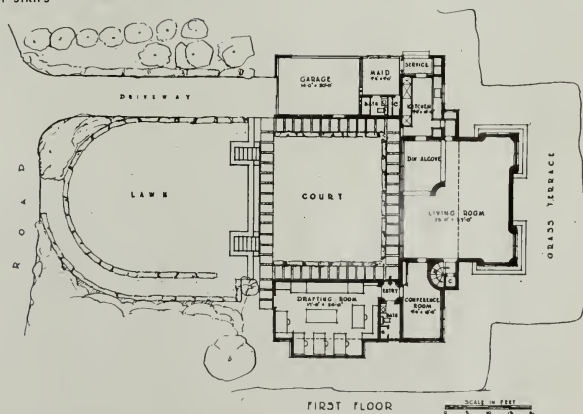
**House in Manoa Valley, Honolulu**  
**Architect, Claude Albon Stiehl**  
**Landscaping, Richard Tongg**



FLOORING IS BLACK RUBBER TILE IN THREE-FOOT SQUARES WITH TRAVERTINE INLAY STRIPS



SECOND FLOOR

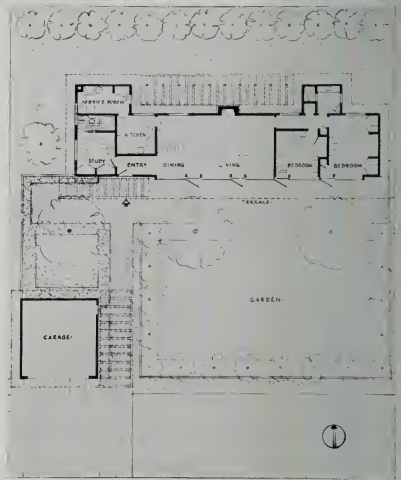


FIRST FLOOR

SCALE IN FEET  
 0 5 10 15 20



**House for Mr. and Mrs. Heckendorf  
Modesto, California  
Architect, John Funk**



THE GARAGE IS CONNECTED WITH THE DWELLING BY FENCE AND TRELLIS



THIS HOUSE is spread freely over the ground and integrated to its site and to the garage by connected walls and fences. The main living quarters are set into and connected with the ground by a plate glass screen across the south side.

Since privacy was desired for both house and garden, the problem was solved by placing the house at the rear of the site and opening it into an ample garden area. Because of the extremes of climate the owner desired winter sun in all the main rooms and shade from the hot summer sun. Also a summer and winter terrace for outdoor living. The house was made one room deep in order to provide for natural ventilation. The garage was placed near the street with a small motor court for off-street parking.

The living and dining rooms have been placed together in order to extend the scale and livability. The furniture is of natural birch designed and executed as an integral part of the house. Bathrooms, kitchen, and service porch floors are linoleum; all other floor areas are carpeted.

The exterior is redwood painted gray. The interior walls are of natural white pine. The roof is solidly insulated to keep the house warm in winter and cool in summer.



Roger Sturtevant

# Valley house

A GENEROUS OVERHANG OF THE ROOF PROTECTS THE ENTRANCE OF THE HOUSE



A DOOR FROM THE DINING AREA OPENS TO THE KITCHEN, FACILITATING SERVICE







## *House against the mountains*

**For Mr. and Mrs. Everett Sebring, Flintridge, California**

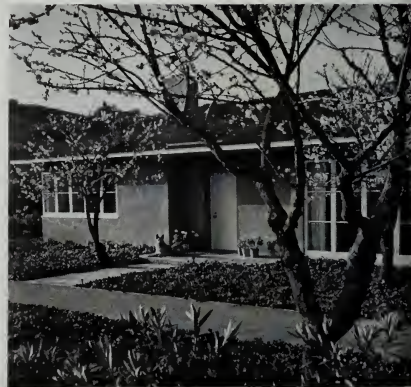
THIS house in Flintridge has an excellent view of the mountains toward the north and an exposure to the sun toward the south. The property is in the midst of an old fruit orchard and slopes down in the rear to a ravine covered with oak trees.

The owners required one large room which would serve as a principal living area and could be so arranged that one end could be used for dining. The screened porch allows the omission of screens on the living room doors and permits the use of large sliding glass panels which connect the two.

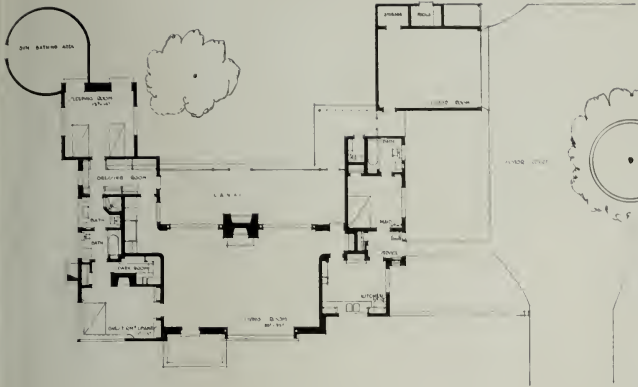
The close cooperation between the architect and the decorator has produced a house that, although small in area, gives an effect of spaciousness. The house was designed for simple country living, and in it modern furniture has been combined and contrasted with fine French Provincial pieces.

The color scheme was derived, for the most part, from nature. Pale straw-colored walls and draperies, dark olive-green rugs, and chamois, dark green, and vermilion upholstery. The furniture is bleached oak and old walnut. Some of the slab doors in the room are painted vermilion.

The exterior of the house is in a color that suggests old unpainted adobe. The trim is white. The general architectural effect, while modern in spirit, is particularly indigenous to its setting.







BOOKSHELVES HOUSE RADIO AND PHONOGRAPH



TWO PAIRS OF DOORS FLANKING THE FIREPLACE SLIDE OPEN TO COMBINE LIVING ROOM AND PORCH IN MILD WEATHER

**Architect,**  
**Roland Coate, A.I.A.**  
**Interiors,**  
**Everett Sebring**





Dick Whittington

# For defense



**Vultee Aircraft, Inc.**

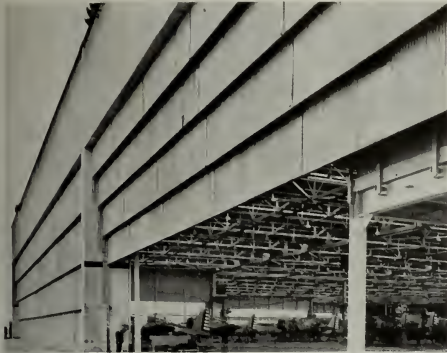
**Downey, California**

**Architect, Gordon B. Kaufmann, F.A.I.A.**

**General Contractor, Ford J. Twaits Co.**

IN a little more than a year—and in nine construction stages—this plant has been expanded 700 per cent to meet the demand for greatly increased aircraft manufacturing facilities as a National Defense measure. When the original plant was laid out speedy additions were anticipated. The original layout was further conditioned by the irregular shaped property and the existing runway. The original office and factory remained as part of the enlarged plant, but several buildings were moved to new locations. The steel construction is unusual, its most notable feature being a clear span of 196 feet in the high buildings. This span is one of the longest in the country and was accomplished by a parallel chord truss. The weight to area in the low buildings is 11 lbs. of steel per square foot floor area, and in the high buildings it is 17 lbs. Ventilation is by a monitor sash in the sawtooth roof. Fluorescent lighting is used





PLANES BUILT IN THE FACTORY ARE ROLLED THROUGH THIS HUGE DOOR



THE CONTROL TOWER WITH A TWO-WAY RADIO COMMUNICATION FOR PLANES



ENTRANCE TO ROTUNDA SHOWING REINFORCED GROULOCK BRICK CONSTRUCTION

under the mezzanines, and incandescent lighting is used in the rest of the plant.

The engineering building is of reinforced grotlock brick and the new office building is reinforced concrete. The factory is of corrugated roof and siding with sash at every other bay. A badminton court and a private dining room for employees are on top of the new office building, which is built for expansion of a third floor if and when it is needed. The new plant covers practically all of the available ground.

The completion of this project increased the floor space of the company from 326,000 square feet to 1,795,000 square feet. It is one of the most modern aircraft plants in the United States, and incorporates a number of architectural innovations of interest in connection with such plants. One of the outstanding features is the huge 200-foot verticle-lift door, through which planes of any size can be moved after manufacture in the plant.



## PRODUCTS AND PRACTICES

### VULTEE CONSTRUCTION DATA

The completion of the expansion project on the plant of Vultee Aircraft, Inc., will put into operation one of the most modern aircraft plants in the United States, and one which incorporates some innovations of marked importance to architects, engineers, and contractors interested in such construction. The architect was Gordon B. Kaufmann, and the general contractor, for most of the plant, was the Ford J. Twaits Company.

For military reasons it is now obligatory to guard the operations in an aircraft plant from the public eye. Therefore, the large openings through which finished airplanes reach the runways must be closed. It is inconvenient to build walls and then tear them down every time a plane is ready to roll outdoors. At Vultee a new type door was developed to close up these wide-open spaces effectively, economically and easily—the Ferguson Vertical Lift Door.

Vultee has two of these doors in its new plant at Downey, California. One of them screens an opening 35 feet high by 200 feet wide—as wide as four average city lots. The other is as high but only 100 feet wide. The larger door weighs 75,000 pounds and is one of the largest one-piece doors in the world. Yet, despite its great bulk, it is handled from a push-button switch by electric motors—a simple operation due to its excellent counter-balance system. All counter weights are completely enclosed and out of sight.

The Ferguson doors are also so designed that when lifted they give clear, unobstructed openings—nothing jutting back into the building or extending out in front of them. If a building is constructed to carry a Ferguson door, there is practically no limit to clear openings. The weight of these mammoth doors is distributed by step cones throughout the full width of the openings so that a minimum of structural steel is required for overhead trusses. Due to design, the truss stresses are constant during all operations of the doors, in all positions of lift or drop.

Distribution of power at 460 volts around the plant, and the use of transformers to step the power down to 230 and 115 volts at points where it is needed allows for much saving in the cost of wire and conduit and resulted in better voltage conditions at all points. The same amount of power can be carried at 460 volts with one-half as large a wire as at 230 volts.

The installation of transformers, by the Jeffries Transformer Company, at the points where some other voltage than 460 is required eliminated the running of another circuit from the main panel, as well as elimination of more than one service from the power company. Use of air-cooled transformers for this purpose means there are no oil levels to watch, no fire hazard from oil, no messy conditions due to seepage or leaking of oil or other liquids. Air-cooled transformers used need practically no attention and operate at the same temperatures as oil or other liquid-cooled transformers.

### LIGHTING AT VULTEE

The new tool design office building of Vultee Aircraft, Inc., is lighted by continuous parallel rows of recessed trough fixtures spaced six feet apart and running full length of rooms.

These fixtures consist of metal housings in which are the continuous reflectors, lamp ballasts, starting switches, sockets, etc.

A finishing flange is provided on all four sides to cover the line where acoustic tile meets the fixture housing.

The lamps used are the new 100-watt five-foot white fluorescent lamps installed in single row and approximately seven feet in centers.

The opening of these fixtures is covered with a ribbed directional glass which is so arranged that this glass will lift and slide over adjoining plate for servicing and relamping.

The distribution of high-intensity light is even over the working levels, and this is one of the first large installations in Southern California using the 100-watt five-foot fluorescent lamp.

C. W. Cole & Co., Inc. are happy to aid the defense program with the manufacturing of this pace-making installation.

### NEW PLASTIC PRODUCT

Due to the priority demands of the National Defense program, the aluminum mills of America are unable to continue the supply of material to fabricators of aluminum products in the commercial fields. In view of this situation, the R. D. Werner Company, Inc. of New York, finishers of extruded metal moulding, recently announced a new line of plastic products under the trade names "Plastikmould" and "Plastiktrim". These new plastic products are manufactured in a wide range of colors in similar shapes and sizes as now supplied in aluminum; also rods, tubes, and other commercial items both flexible and rigid. Mr. P. C. Goodspeed, who has had many years' experience with plastics, is in charge.

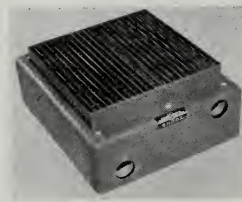
### AN EXPOSITION WORTH ATTENDING

Manufacturers from 18 states, including many on the West Coast, will display their latest products at the Pacific Heating & Air Conditioning Exposition June 16 to 20 in the Civic Auditorium in San Francisco. The ex-

position, sponsored by the American Society of Heating and Ventilating Engineers, is under the management of the International Exposition Company.

All types of heating, ventilating and air conditioning systems will be represented at the exposition, inasmuch as climatic conditions in the 11 western states from which attendance will be drawn chiefly include practically all the variations known in the temperate zone. Special emphasis will be placed on systems appropriate to the milder atmosphere of the coastal region, where building activity is approaching a new peak at the present time.

Keying its product promotion to the defense program with its tremendous volume of plant construction and rehabilitation, the Young Radiator Company, Racine, Wis., will display for the first time its recently announced



line of Vertiflow unit heaters. These additions to the already broad line of Young unit heaters are of the propeller fan type with vertical air discharge and are designed for installation in buildings with high ceilings which are difficult to heat economically with the ordinary type of heating units. Particularly adaptable for factories where overhead space for cranes and power machinery is necessary and where long continuous lines for production are desirable, Young Vertiflow Heaters have been accepted enthusiastically by plant managers, engineers, architects and contractors and many installations

have already been made throughout the United States. Fourteen different sizes and twenty-four models are available to cover a wide range of requirements. In addition to displaying its Vertiflow heaters, Young Radiator will also display allied and representative products from its complete line of heating.

The John Zink Company is exhibiting along with a complete line of oil and gas burners several entirely new burners. The first of these is the Multi-Way Frame Combination Burner built to receive the working parts of the various types of John Zink Burners—Series Y center-fired register type, Series BMY center-fired Bi-Mix Type, and Series BND & Series HBM spider Bi-Mix type. Sizes range from 14 in. to 30 in., with capacities from 2,000,000 B.t.u. per hour to 40,000,000 B.t.u. per hr. Burner is equipped with removable fuel guns and the feather-weight air control door. The second new Zink feature in the exhibit is the "MT" Steam Atomizing Oil Burner that burns oil like a gas burner. That is, the oil burner heat pattern is very similar to a gas burner heat pattern. This steam atomizing oil burner features a multiple tangentially drilled steam nozzle, which not only atomizes but spins the atomized oil. This procedure assures equal distribution of the fuel to all burner tip ports. Wall thimbles or air registers of the proper size can be furnished. The oil sum will pass through standard 2-inch pipe and such pipe can be used as a guide or support to hold it in wall thimbles or other types of burner openings. The third new Zink feature is a Venturi type low pressure heating boiler burner which gives absolutely silent combustion and is ideal for boiler installations where quietness is of paramount importance. Included in the display will be John Zink Conversion Furnace Burners and John Zink Floor Furnaces for domestic use.

An expanded line of gas fired unit heaters for all types of commercial and industrial plants has recently been announced by the Reznor Manufacturing Company, 750 James St., Mercer, Penna. This type of heater needs no water nor steam for operation. It is scientifically constructed to throw heat evenly over large areas. Three types each of which is available in nine sizes to provide from 55,000 to 400,000 B.t.u. per hour input, are included in the line.

The fan type heater is equipped with a four blade electrically driven propeller fan. This fan, situated behind the heater cabinet, drives the cool air of the room over the specially constructed streamlined heat exchanger section thus being heated in this process. Because of its streamlined design the heat exchanger reduces air noise to a minimum and provides almost perfect heat transfer. The products of combustion are carried from the combustion chamber into the flue chamber and then to the chimney flue and never come in contact with the air being heated. Blower and duct type unit heaters correspond in design and operation to the fan type heater except that the blower type is equipped with a blower instead of propeller fan and the duct type depends upon some outside source for its air moving power. The blower type is indicated where the installation must be in conjunction with the duct system because of the irrisistance encountered in such system. The duct type heater is especially designed for use in a system where the air is supplied by a remotely situated blower of proper capacity for the total number of duct unit heaters employed. All the heaters can be furnished to burn natural, manufactured or liquefied petroleum gases and are completely equipped with automatic controls for safe, efficient operation. The manufacturer will be pleased to supply complete information upon request. (Continued on page 36)



# 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

With California's nearly 60 different mineral substances in commercial production the State Division of Mines has an important job to inventory and disseminate data on the state's mineral resources and industries. Economic and geological reports and maps are the media for spreading this knowledge. Specimen maps, bulletins, and reports of the division will be shown in the exhibit, and an attendant will be present to answer questions relative to California's resources. Over 80% of this state's annual mineral production value is credited to petroleum and natural gas, in which the heating engineer is concerned. California also has resources in building materials, which interest the architect and structural engineer.

The Pacific Scientific Company of San Francisco will display appropriate products of several eastern principals for whom it is Pacific Coast representative. Refrigeration and air conditioning controls and heating controls manufactured by the White-Rodgers Electric Company of St. Louis; typical automatic valves for use with refrigerants built by the Alco Valve Co. of St. Louis; certain of the controls, indicators and recorders for humidity and temperature by Julien P. Friez & Sons of Baltimore, together with their "tools" for the air conditioning engineer such as the well known hand aspirated Psychrometer, air filter gauges, etc., etc.; and information on others of our lines including test and industrial thermometers; and condensers, heat exchangers, etc.; and finally, weather instruments will be exhibited by the company.

A duplex set of "Flush-Kleen" Sewage Ejectors with glass piping and strainer chamber to show how the pumps operate will be on display in the Chicago Pump Co. booth at the exposition. The pumps are equipped with strainers that intercept the coarse matter in the sewage, which is then automatically back-washed to the sewer. The glass piping permits you to see how this is done while these remarkable pumps operate. Towels and croquet balls put in the inlet will be seen to pass through the inlet piping and stop in one of the strainer chambers, while the water can be seen flowing around the towels and balls in the strainer chamber and through piping to the basin. When the pump operates, the towels and balls will be seen to move up through the discharge line.

**WEBSTER ELECTRIC TWO-STAGE FUEL UNIT**

At the Webster Electric Company's Booth No. 818, Pacific Heating and Air Conditioning Exposition, you will see their fuel unit and ignition transformer, widely used on burners using Diesel oil. To exhibit these in the most interesting manner, a huge wooden model has been built of the two-stage fuel unit, so that it can be turned by hand, and also taken apart piece by piece.

The story of ignition transformers will be told by means of sectioned parts. You will also see a transparent plastic full-size model of a Webster Electric two-stage fuel unit actually in operation.

**REFINEMENTS IN GAS APPLIANCES**

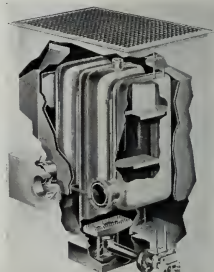
Refinements in gas appliances have realized what might almost be called the "golden age of planned home comfort and convenience. Clean, instantaneous heat, fast, controlled cooking, finger-tip hot water supply, and silent refrigeration are available now as never before. In California especially, there are so many "all-gas" homes that they have ceased to be a novelty.

Small and medium sized homes tell the story of these improvements. There was a time when the small home builder, confronted with a dearth of properly sized and designed equipment, and with the high cost of such equipment as was available, was forced to leave the matter to the ingenuity of the occupant. Permanently installed heating equipment of adequate capacity was considered not only beyond the means, but beyond the dreams of builders in the low and medium cost field.

It is entirely different today. Spurred by a great demand for better heating facilities and by the availability of an abundant supply of inexpensive natural gas fuel, engineers have made a concerted attack upon the problem of heating for homes of all sizes. The result has been the production of various types of heating equipment to meet a wide range of requirements, not only as to price, but as to style and capacity as well. And F.H.A. specifications, recognizing the need for adequate sizing and venting, now require the American Gas Association-approved appliances permanently installed and vented to the outside atmosphere. From small floor furnaces to heat one or two rooms to unit gravity and forced air furnaces to heat any part of or the entire home, or for all-year air conditioning, modern gas equipment can be tailored to any home or building.

When a basement is not provided, it is possible to have the full advantages of automatic gas heat through floor furnaces. Floor furnaces are small gravity type furnaces suspended through the floor with heat outlets either in the floor or in the wall. They can be obtained in various sizes and capacities and, like the regular basement type, can be controlled either manually with a push button, or by an automatic thermostatic control. When the details of sizing and locating have been correctly planned, each floor furnace will heat two rooms adequately. Best of all, they can be specified in the most modest of plans because of their low initial cost.

A recently designed gas floor furnace provides an outlet for bathrooms. A



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furnace of this type, located in a bedroom or hallway adjoining the bathroom, may be installed in such a way as to carry heat into the bathroom through a register placed at a convenient point in the wall. Many small home builders are finding this a simple, inexpensive and effective answer to the bathroom heating problem.

In plans which provide a basement, a gravity warm air furnace is always an excellent choice. This type of installation has many advantages—low first cost, economical operation, clean, fast heat, and an adequate supply of heat to one, two or all rooms of the house as desired. A modern gravity furnace, properly installed, will give many years of satisfactory heating service and, like all gas heating appliances, it can be installed with push button or automatic thermostat control which may be installed to turn on and off at predetermined times.

The forced air gas unit, although slightly higher in first cost, provides faster heating and makes possible accurate control with slight temperature variation. In warm weather the blower can be used to circulate the cooler air from under the house which provides ventilation and may reduce room temperature. Because of forced air operation, it is unnecessary to install this type of furnace in a basement. It can be located anywhere in the house, a small closet usually being adequate to contain the average sized furnace. Small forced air furnaces, adequate to heat an average five-room house, can be located in the attic; a furnace has been designed expressly for this type of installation. However, the location should be selected so that an adequate supply of air for furnace operation is assured.

Another advantage of forced air units is the utilization of filters to remove dirt, dust, and pollen which are contained in air and are common causes of nose and throat irritation. The ultimate in gas comfort service, of course, is the year-around air conditioning unit which makes possible a positive control of temperature and humidity in winter cold or dry summer heat. This is done with one simple compact unit which cools or heats, filters and humidifies the air. This combination year-around air conditioning unit employs the famous Servel method of silent gas refrigeration.

Heating a home, large or small, is a job that can now be done with mathematical exactness, and the home builder does well to call in a heating specialist to figure the size, location, and type needed. Adequate sizing of heating equipment is essential to provide sufficient heat for the coldest weather which may occur in a given location. Many gas companies provide this service at no charge to architects and builders.

The economies of gas fuel recommend it for other jobs in homes where permanent convenience is planned from the start. The architect is also concerned with water heating, which is usually included in the plan. For this service, approved automatic gas water heaters fit all requirements. While cooking and refrigeration are not usually included, many architects are recommending gas for both uses. The gas refrigerator that freezes with no moving parts is a splendid companion to the modern, automatic, clock-controlled "CP" gas range.

The Cole-Sullivan Engineering Company of Minneapolis, Minn., will exhibit the Cole Draft Governor, which is designed to save from 10 to 35 per cent on the cost of fuel for heating and power plants. It is based on the engineering knowledge that the greatest fuel conservation is gained by means of more perfect combustion attained by the proper balance of fuel and air supply and that properly controlled chimney draft is the greatest factor in maintaining this balance. The Cole Draft Governor is built and operated on sound engineering principles, regulating the draft by throttling down the flue gas travel. This is accomplished by automatic operation of the stack damper without taking heated air from the building.



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## MUSIC YOU MUST HEAR

CONTINUED FROM PAGE 17

are still writing, may yet write their most enduring music. Harris and Sowerby, in middle age, are well established; their music is played wherever people play contemporary music. Schuman is younger, less known, well on his way. A trifle more conventional, more archaic in taste than the others, but full of promise. His cantata, *This Is Our Time*, may be a memorable experience. We don't know; we've got to go and hear it.

Recently this magazine published an article about Charles Ives, an older man, no longer writing. In my opinion, Charles Ives is one of the four preeminent composers of our century. Another is Bartok. Lawrence Gilman called the *Concord Sonata* the greatest music yet composed by an American.

Here is some good music. You ought to hear it.

PETER YATES.

## HELENE SARDEAU

CONTINUED FROM PAGE 14

Her studies of dancers are organized to capture the changing pantomime of spiral motion in space. Her portraits realize a turning, strong, almost nervous sequence of lineal contour, modeled into the personality and satisfying reality of the subject. Miss Sardeau seldom sculps directly from the figure, but she often draws from the model. Working in this way, she experiences constantly changing forces of volume and plane which she translates into the passages of her modeling.

## THEATER

CONTINUED FROM PAGE 12

The staging of *Time of Your Life* has come in for as much divergence of opinion as has the play. Directed by Eddie Dowling and the author it loses none of the ultra-realistic quality of the written lines. Mr. Dowling thinks the direction is different and we agree with him. His idea of having all the characters on the stage dominate at the same time makes for an unusually well fabricated story sequence. It's like an orchestrated tone poem with the actor-instruments playing melody, counterpoint and obligato according to the dictates of the score. Julie Haydon is excellent in the difficult part of the prostitute who dreams about life on a farm. Eddie Dowling underacts his role to an amazing advantage. The whole cast was better than adequate. Housely Stevens Sr, as the phlegmatic Arab ticked our spine with his one long speech. As the program rightly notes, Reginald Beane, the colored boy, plays a mean and melancholy bit of original boogie-woogie piano. As for Arthur Hunnicutt, his portrayal of the beer guzzling old Indian fighter, Kit Carson, is something we'll remember as long as that beverage exists.

## ARCHITECTURE AND A NEW WORLD

CONTINUED FROM PAGE 18

roads. The formidable array of dots on the map therefore resolves itself into exhibitions of individual ingenuity, the larger number of dots representing expensive private homes.

On closer examination, one finds that the California integration of outdoor and indoor living space, one of the characteristics of a modern plan, has not only grown quite naturally out of the local conditions but also that it has been attempted rarely. Where such attempts were made, they were derived second-hand from the theories and examples of far less happy climes.

It can be said however, that the climate has made the acceptance of a modern plan more general here, and it will at least make it possible for the Californian of the future to escape from the imprisonment of walls to the enjoyment of space and nature rather sooner than for those to whom the maintenance cost of fuel remains a large item.

The combination of climate and the automobile has produced a definitely original contribution to building types of the "Drive In" markets and cafes, and the super gasoline station. So far, unfortunately, no good designer has had the opportunity of carrying these building types to their logical conclusion of making them into good architecture.

After all these observations and reflections, one is unwillingly forced to the conclusion that in spite of the large number of modern

*(Continued on page 40)*



## AMONG OTHER THINGS

**Serge Chermayeff** was born in the Caucasus and came to London and began a career in architecture which made him a leading figure in a group of modern thinkers in the profession which rapidly gained for itself international attention. He worked for a time in partnership with Mendelsohn and created personally, and in collaboration, several of the best things in modern architecture. He is a thoughtful and original thinker who cuts through the fat of convention and arrives at comment which is pointed and firm and uncompromisingly honest. He has recently come to the United States and is now making his headquarters in Berkeley.

**Palmer Schoppe** is a young man who is receiving considerable attention from those who like to discover good artists on the rise. He is California born, receiving most of his education here. Later he studied at Yale where the professors were honest enough to say they had nothing more to teach him, then he went on to the Art Students' League in New York. He went through the usual routine of hall bedrooms, cafeteria food, and occasional jobs on the side. For three dreary months, he paid his room rent by painting absurd Indians for a shoe display department of a store in Brooklyn. Back on the Coast he has, for the last few years, alternated between teaching and painting. At last he has assembled material for his first exhibition which when seen, leaves one with a definite impression that a first-rate talent has finally arrived at its own form and content with a sense of place and dimension and creative intelligence.

**Helene Sardeau** was born in Antwerp, but her first formal study was at the Art Students' League in New York City. Before doing sculpture, she did a series of portrait dolls which she regards as the practical step which led her to study sculpture seriously. She took her first work with Mahonri Young and later continued by herself in Paris where she received occasional criticisms from Despiau. Deeply interested in what she terms "imaginative, human, figure sculpture," Helene Sardeau realized her most significant influences from a year spent in Italy and a visit to Greece. It was before embarking to Delphi that she executed in New York the masks used for the Delphic festival.

Through her study and research, and her many accomplishments in this country, Helene Sardeau has taken a front rank place, and her work is a definite contribution to the advancing tradition of American sculpture.

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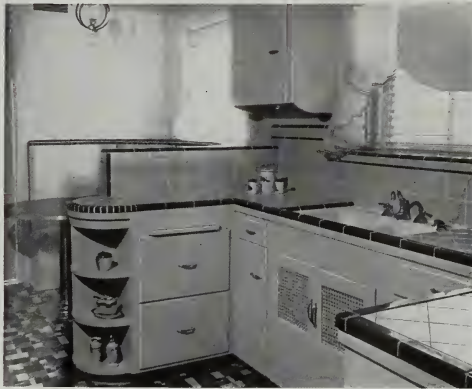
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## ARCHITECTURE AND A NEW WORLD

CONTINUED FROM PAGE 38

buildings, and in spite of their individual interest, California has not so far made a very important contribution to the idea of modern architecture either in its general or regional sense.

The gloom engendered by this thought is not mitigated by the further reflection that the larger proportion of the total is made up of relatively costly private homes.

I do not mean to suggest that the individual house as such is an irrelevant subject for experiment, nor do I wish to belittle the exceptional talents responsible for modern California architecture, but rather to suggest, quite objectively, that really the total effect is disappointing precisely because the talents of such high quality might have been used to better purpose.

Modern Architecture has at this moment more important tasks to perform than those of either "Drive Ins" or relatively expensive homes. It must be saved from its present deadening association with luxury Art and become a popular Art.

Its primary task today is to find its expression in the solution of vital social problems, in immediate and future Planning, Housing, through industrial techniques and materials. The presence of beautiful homes affects little the problem of clearing away chaos and of substituting an ordered, decent, and satisfying environment for the great mass of the people. The exclusive character of beautiful homes does not bring any nearer to the community as a whole the benefits of psychological and spiritual welfare which it might derive from a Living Art which is part of the whole social pattern.

The measure of the Californian contribution to contemporary Architecture is not to be found among Beautiful Homes but among things which have, until quite recently, received only little publicity:

Among the schools already mentioned. The children moving about in such surroundings will develop a consciousness about Architecture which even revolutionary education will find it difficult to dissipate in the future.

Among the various Camps, Labor Homes, Farms and Community Buildings, designed in the Western Branch of the Farm Security Administration centered in San Francisco, up and down the Coast. This work, un-selfconscious and uneclectic, is the really vital and original contribution that the West has made,—and the one that will most affect future development in the United States.

Among the young students and architects who see the problems of modern design with increasing clarity.

It is in this group that the effective opposition to reaction and complacency is being built up, and it is in the work of this group that one sees the emergence of a vital contribution. Although most of them are far less happily placed than some of the successful practitioners in regard to research, they are nevertheless tackling it. Groups of this kind, "Telesis," in San Francisco and Los Angeles have staged and are preparing further exhibitions dealing with problems of city planning and housing, which demonstrate far more clearly than any individual building the purpose behind contemporary design.

That such exhibitions are possible is perhaps the most significant and promising fact. A design demonstration is being prepared here. No demonstration on a comparable scale is possible in Europe, it seems less probable in the more congested East. The West has an opportunity to make good its claim: an indigenous new Architecture, expressing the needs of the community, with materials and techniques which belong to today and to make this Architecture an integral part of their culture.

Notes Reading over the article, I find that I have omitted all mention of the "Movies." I hasten to correct the error. I feel that whatever influence these may have had on the physical pattern of Los Angeles, Hollywood, Beverly Hills, etc. this belongs more properly to the realm of Sideshow and that an Architect is perhaps less qualified to discuss it than say a Billy Rose or an equally distinguished specialist in millinery.

### JUBILEE

CONTINUED FROM PAGE 16

phony Orchestra in a concert on Sunday, May 25. The program includes Weber's *Oberon Overture*, Schubert's *Symphony in B Minor* (The Unfinished), *Death and Transfiguration* by Richard Strauss,



Overture and Bacchanale from Wagner's Tannhauser, Debussy's *Afternoon of a Faun* and Johann Strauss' *Tales of the Vienna Woods*.

Barbara Horder, English actress who directed her own theatre in St. James' Wood for a number of years, will direct George Bernard Shaw's *Saint Joan* on Sunday, June 1. Elena Miramova, who played the role of the dancer, Gruzinskaja, in the London production of *Grand Hotel*, as well as many Broadway successes, will have the leading role. Reports are spreading from rehearsals that Miss Miramova's Joan appears likely to surpass in depth, range, and appeal any previous interpretations.

Closing the Festival series is a new production of Shakespeare's *Twelfth Night*, one of the most delightful comedies ever written. Gilmore Brown, Founder and Director of the Pasadena Community Playhouse, playing Sir Toby Belch, is making a homecoming pilgrimage to the Greek Theatre, where he scored one of his earliest successes as Falstaff in the first American production of the Falstaff trilogy.

Lois Moran, former star of pictures and the Broadway musicals *Of Thee I Sing* and *Let 'em Eat Cake*, has returned to the theater to play the part of Viola. Barbara Horder, who is also directing *St. Joan*, will play Olivia. Dr. George Altman will be the director.

In addition to the extra performances of Festival attractions arranged for California school children, the Berkeley Young People's Symphony Orchestra under the direction of Jessica Marcelli will give a concert free to the general public Saturday afternoon, May 10.

The Berkeley Festival Association is a non-profit organization set up to integrate the various groups interested in arranging this celebration of the Diamond Jubilee. Its Board of Directors include representatives from the businesses, professions, and educational institutions in Berkeley. The people of Berkeley are doing the work, not only taking part on the stage in the productions, but also working behind scenes making costumes, designing and building scenery, conducting the ticket campaign, performing the routine clerical tasks—all the unglamorous necessities in order to insure a brilliant tribute to a glorious past and a promising future.



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### ART

CONTINUED FROM PAGE 5

prints: the result of a year of painting in Mexico. Known primarily for his excellent watercolors, Levine made his best impression in this show with the prints. These revealed a strength and maturity which is lacking in the oils and drawings. Especially fine was an aquatint entitled "Meditation." One of the watercolors, a painting called "Pottery," suggested that Levine may be starting off in a new direction. This semi-abstractness contained some very choice colors and interesting patterns.

Also at Stendahls, was a group of French paintings collected together under the title of "From Courbet to Vlaminck." As a matter of fact, the Courbet might have just as well been hung alone in the room. Not that there were not some excellent pictures on view: a fine Degas pastel of two dancers, a Gauguin of the Brittany period, a cool shimmering portrait by Toulouse-Lautrec, two fine Vlamincks and paintings by the modern French masters. But the fact remains that the Courbet so dominated the room that it is almost impossible to remember the others. Masterpiece is a word that is thrown around rather casually, but Courbet's painting of a young girl arranging a huge mass of flowers is certainly entitled to be called just that.

An exhibition of fourteen Van Gogh originals opens at J. W. Robinson Company May 5, and will be on view for a limited time. The show will be hung in the tea room foyer on the seventh floor and will be open to the public. These paintings, by one of the greatest modern masters, should do much to make up for the fact that Los Angeles missed the Van Gogh exhibit which toured the country a few years ago. Included in the collection are many well-known paintings: "Van Gogh's House at Arles," "Field Under Stormy Sky," "Cypresses" and one of the self portraits. The exhibit was brought to Los Angeles from the San Diego Museum.

The Raymond and Raymond Galleries announce a showing of Arizona Desert water colors and gouaches by Palmer Schoppe from May 2-17.

The James Vigeveno Galleries announce an exhibition of paintings by William Thoeny from May 15-31.

P. S.



A pleasing adaptation of lighting to modern architecture is made by Architects Erle Webster and Adrian Wilson in the Beverly Hills home of Mr. and Mrs. John H. Trebler. Lumiline lamps concealed in a cove along one side of the dining room and living room provide comfortable illumination in a manner that is an appropriate and integral part of the home's design. For information or assistance on the electrical appointments of any home on Edison lines, ask at any Edison office. Southern California Edison Co. Ltd., 601 W. Fifth St., Los Angeles.



## BOOKS

CONTINUED FROM PAGE 7

You leave him in a God-forsaken shanty that his cantankerous old mother calls a sow's nest. But you aren't sorry for him; he isn't sorry for himself. He can make out, one way or another. To his family he is a nebulous hero, on the Paul Bunyan scale—who makes sorties for provender, and always returns triumphant. There just isn't the capacity for defeat in Sam. He doesn't need any of Mr. Steinbeck's Rollo Boys in Red to cheer him on with news that the Cause is about to pop. Sam stands on his own feet, fights with his own fists, minds his own business, rebounds by virtue of his own teeming vitality.

There's a quality in Sam that is new, yet vaguely familiar. Presently you remember: it's the quality that used to be standard equipment for the American hero. It went out, just about the time bathtub gin came in. Now we've got rid of bathtub gin—maybe it's time to bring back Sam Tucker.

Perry's style is zestful, compact, extrovert. You will like Sam. You will like his plodding wife Nona, who without anger or malice takes a meskeet switch to Granny when the old girl threatens to undermine the family morale. You will like Granny, too, incorrigible pest that she is. *Hold Autumn In Your Hand* emerges from the sea of socially conscious novels—wet from the plunge, but definitely alive and definitely on its own.

**WE ESCAPED**, 12 personal narratives of the flight to America, with an introduction by William Allan Neilson (The Macmillan Co., \$2.00). Anyone troubled by sleeping too well at night should read *We Escaped*. It is more harrowing than *Out of the Night*, if you're in the market for a harrow or two. Jan Valtin got it, of course; but he asked for it. The narrators of *We Escaped* (vouched for by the reputable Macmillan Company) didn't ask for it, but they got it anyway.

Nationalities, races, professions, and religious creeds are thoroughly mingled among the witnesses. They are Dutch, German, Czech, Polish, Norwegian, Austrian, Spanish. They are Protestant, Catholic, Jewish. But they have a common denominator: they are persons of tolerance, intellect, moderation, and peace. As such they have no place under the swastika.

In reading their stories, taken down as nearly verbatim as possible by Caroline Nelson, one is reminded always that these are the lucky few who escaped. Millions of their kind are still in Europe. All that is best in Europe is now living in terror, and more often than not in acute physical pain. The process began in Germany itself, then spread wherever the Nazi went. *We Escape* traces its course. The narratives are singularly temperate, but not more reassuring on that account. The book is like the war news on the radio: you can't stand any more of it, but you can't turn the darn thing off.

PATTERSON GREENE.

## OF MUSIC

CONTINUED FROM PAGE 6

ing the recording by Godowsky, or a Valse by Rubinstein after hearing the recording by Kilenyi, is to come down from direct experience to professional resume. Yet Rubinstein has undertaken to record the entire works of Chopin.

Why are such eminent men so often guilty of bad taste? How do such merely competent performers arrive at such an eminence? The fault I believe has to do with the mass production of commercial music, and that is a subject I hope to have more to say about one of these days.

Gieseking and Rubinstein have both recorded a considerable volume of good music, some of it not otherwise available on recordings. *A Mozart Concerto* (K 271), *A Mozart Sonata* (K 570—usually published in an anonymous arrangement as a Sonata for violin and piano), the *Beethoven Sonata*, opus 101, recorded by Gieseking, are the only available general issues of these valuable works. To Rubinstein we should look with hope, not for more repetitions of the well-known classics, which do make money for him, but for unduplicated recordings of certain works by contemporary composers, the *Petrouchka Sonata* by Stravinsky, the *Sonata Boetica* by De Falla, the *Rudepoema* by Villa-Lobos, commissioned by him and expressly written for him. These are the good deeds that justify his musical existence.

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