

# California

## arts and architecture



**JUNE**

**PAUL KLEE  
MUSIC**

**JOSEPH SINEL  
ANTONIO SOTOMAYOR  
ERNEST BORN  
SUMMER GARDEN**

**1941**

**PRICE 25 CENTS**

*A Volcano helps build a home*



**MONOLITH TUSA CEMENT, ONE OF NATURE'S  
MIRACLES, HELPS MAN MAKE REAL STONE!**

The "INSUL-STONE" house at 12200 Riverside Drive, Los Angeles, is remarkable for its comfort and durability as well as charm. The Monolith *Tusa* cement used in the man-made "stone" walls comes from an exclusive source of a natural puzzolanic formation, a veritable mountain of active silica rock that was heated beyond comprehension by volcanic action centuries ago. In addition to the qualities of ordinary cements, *Tusa* never stops hardening. It gives unheard of strengths that defeat the wear of time. Also *Tusa* is one of the few cements that successfully resist the attack of alkali soil, water and aggregate so prevalent in Southern California. Another important consideration is that *Tusa* costs no more!



**MONOLITH**

215 WEST SEVENTH STREET • LOS ANGELES, CALIFORNIA





## *Simple and "Homey"*

### **LIFETIME Steel Slat Venetian Blinds Give Rooms That 'LIVABLE' Atmosphere**

*For your protection,  
look for this mark  
of quality. Beware of  
inferior imitations.*

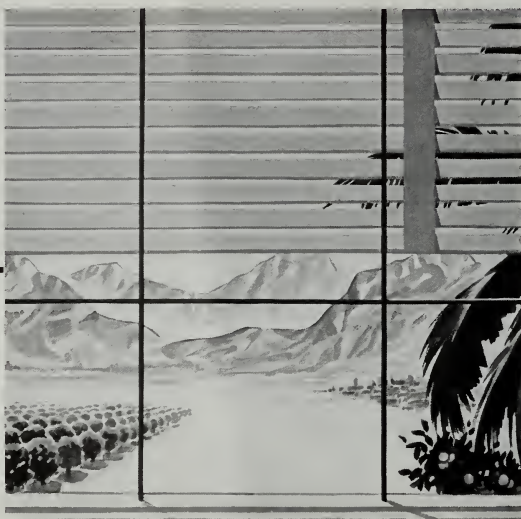


Large, cheery windows in the living room are the dream of every home planner. But how to control so much light without giving the room a formal, stuffy feeling is a problem. LIFETIME steel slat Venetian blinds eliminate the glare from sunlight and actually ENHANCE the beauty of any room, no matter what style of interior decoration is used. LIFETIME flexible Venetian blinds are available in 24 eye-pleasing colors to fit your particular decoration scheme, and the finish is protected by an exclusive STA-WAX process. Venetian blinds made with LIFETIME flexible steel slats may be purchased from better Venetian blind dealers and manufacturers in your community.

# **LIFETIME**

REG. U.S. PAT. OFF.

**PRODUCTS CORPORATION**  
631 East Florence Ave. • Los Angeles, Calif.



## Have California's Best Climate

June 16 to 20 the heating and air conditioning industries will exhibit the latest equipment developed for your greatest comfort, living and working. The place is the Exposition auditorium at San Francisco. Whatever your interests . . . contractor; builder; industrial, commercial or service establishment executive; public official; real estate operator; or otherwise interested in heating and air conditioning . . . don't miss this outstanding exposition.

***Note the Place and Date...***

***You Are Cordially Invited***



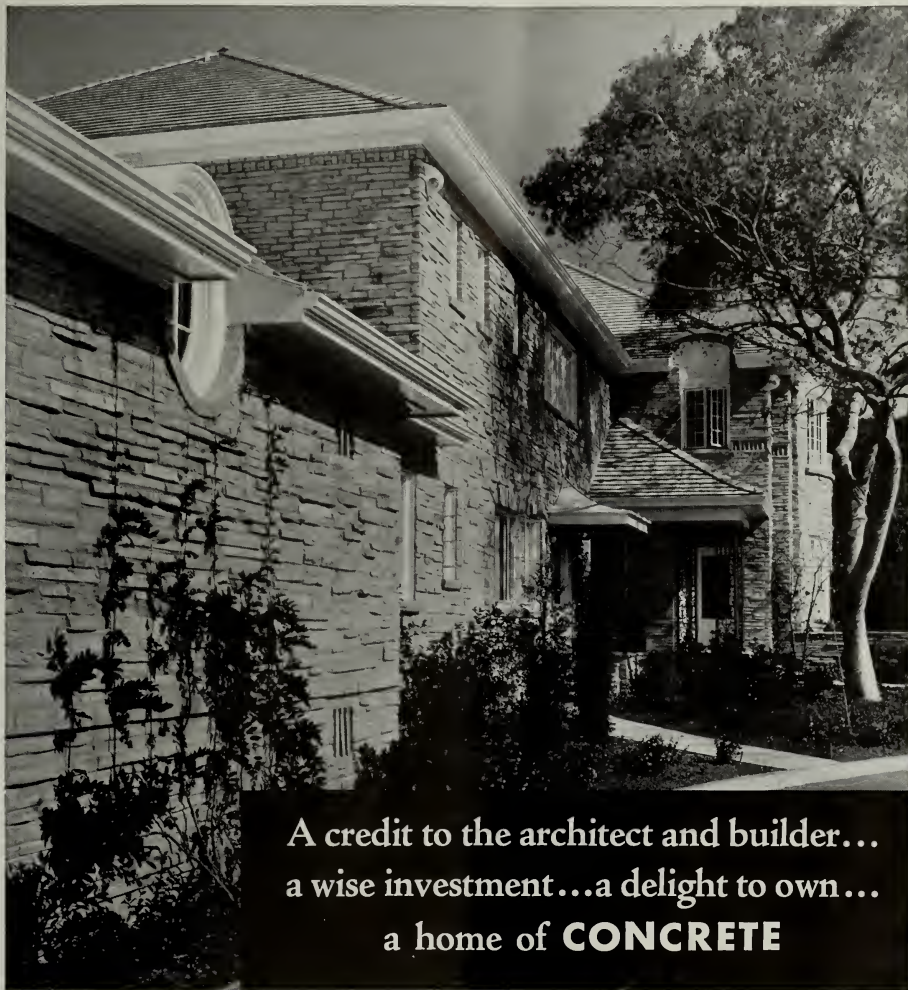
### **PACIFIC HEATING & AIR CONDITIONING EXPOSITION**

*Under Auspices of the American Society of Heating  
and Ventilating Engineers*

**EXPOSITION AUDITORIUM, San Francisco**

**JUNE 16-20, 1941**

**MANAGED BY INTERNATIONAL EXPOSITION COMPANY**



A credit to the architect and builder...  
 a wise investment...a delight to own...  
 a home of **CONCRETE**

Concrete masonry creates a pleasing wall texture in the residence of Mr. and Mrs. William F. Palmer, Beverly Hills, California. James F. Dickason, builder.

The good word is spreading fast among home buyers that attractive concrete homes offer many extra advantages without extra cost. For concrete homes are firesafe, resistant to storms, termites and decay. They are snug and dry in winter, cool in summer. Yet first cost is little or no more than for ordinary construction, and *annual cost* is very low because of reduced upkeep and high resale value.

People *like* concrete. More and more they regard the men who feature this modern, fast growing type of construction as leaders in the home building field.

Write us for literature covering all types of concrete home construction.

**PORTLAND CEMENT ASSOCIATION**  
 Dept. 16-9, 816 W. Fifth St., Los Angeles, Calif.

A national organization to improve and extend the uses of concrete . . . through scientific research and engineering field work



# GARDENS



## WITHIN



There's the daylight garden with the impartial sun, lighting every blade of grass, every flower, shrub, and tree alike.

There's the moonlight garden with the moon's soft rays revealing only a faint hint of the flowers' glorious colors.

Sunlight and moonlight each reveal in its own way a garden's beauty. But they by no means exhaust the possibilities. In fact there are dozens of different gardens within your garden to be revealed at your desire, with light under your control. Darkness of night makes a curtain against which you can create any effect you may wish. The lily pool will glow with soft radiance—an entirely new effect because the light comes from within and because the surroundings are blotted out and the pool alone has the "spotlight."

NORTHERN CALIFORNIA ELECTRICAL  
BUREAU,

447 Sutter Street, San Francisco  
Dept. E-641

Please send me your free leaflet on garden lighting.

Name.....  
Street.....  
City.....  
State.....



# GARDENS

When that bed of choice iris or phlox or that carefully planned mixed planting is at its best, it alone can stand out from the surrounding darkness in all the glory of its colorful beauty.

As the season progresses, each planting can be revealed in its turn, leaving the less lovely areas in darkness. Daylight is gone by the time most of us have leisure to enjoy our gardens. Moonlight is fickle and is at its best only a limited number of evenings. But electric light you can command—it will make your garden a thing of loveliness at any hour.

Even when the weather is unfavorable you can still enjoy your garden from the windows of your home if it can be lighted at the touch of a switch.

This coupon will bring you "How to Light Your Garden and Make It Lovely and Livable at Night." Send for it now.

NORTHERN CALIFORNIA  
ELECTRICAL  
BUREAU

## Theater

Nothing in the theater makes one so aware of the changing tempo of the times as light operas. They are so far removed from today's footlight sophistications with their psychological themes and thought provoking comments that the very titles *Chocolate Soldier*, *Desert Song*, *Show Boat*, *Naughty Marietta*, and *Rio Rita*, are enough to induce nostalgic yearnings for yesterday. The fact that most of us can recall these yesterdays increases our awareness of this change.

*Rio Rita*, the first Los Angeles Light Opera Festival offering, steered a neat and satisfactory course between the 'corny' song and dance sentimentalism of the recent past and the streamlined wisecracking typical of today's musical show. Although the operetta remained essentially the same, its hem was raised to 1941 style by the addition of new music by Mr. Ward and Milton Lazurus' timely gags.

Biggest change in the revamping of *Rio Rita* was the placing of greater emphasis on the dialogue in the new version. Music, though still an important part of the whole, was given a secondary position. Then too, the uniform mediocrity of the singing voices helped to make one feel no pangs for the good old days of light opera.

More important than the music was the innocuous but funny story of the Good Humor man who comes a-honeymooning south of the border only to find that he is still married to his first wife, Peter Lind Hayes as the unintentional bigamist and Joe E. Brown as his loud mouth lawyer teamed up to give the audience some of the best comedy scenes of the season. They, Mary Healy (the second wife), the colorful sets and costumes, and the pleasing dance numbers choreographed by Aida Broadbent, made this latest performance of *Rio Rita* worthwhile.

Second in the series of light opera to be shown was *Naughty Marietta*, which opened the San Francisco program. The *Chocolate Soldier* follows into the Philharmonic Auditorium on June 2, and opens a week later in the Bay City with John Charles Thomas and composer Oscar Straus as guest artist and conductor respectively. To complete the season the Los Angeles Civic Light Opera Association presents Ethel Waters in *Cabin in the Sky* beginning June 9 in the south and June 23 in San Francisco. The current New York production will be brought here in its entirety giving coast fans their first opportunity to see dancer Katherine Dunham, the newest sensation of the theater world.

Less sentimental and more thought provoking was the *New Pins and Needles* which also appeared here during the past month. A new edition of the garment union's successful revue of a few seasons back, the show is many an ell away from the high standards of the original. Though the subject matter was timely, writer Joseph Schrank seemed to shy away from actually making any conclusions.

Tops in entertainment were the Red Mikado, a parody on Gilbert and Sullivan, and G-Man, a takeoff on policeman Edgar

Hoover by Berni Gould. Hoover isn't the only one ex-cloakmaker Berni Gould libels. He's Bob Reynolds in the Harmony Boys team of Coughlin, Kuhn and Reynolds; Hitler in the International Poker Game between Mussolini, Hira hito, Stalin and der Fuehrer; Ted Trueblue in Bertha the Sewing Machine Girl; and a pathetic Brooklyn cowboy who sings hymns of hate about the lone prairie. These are only a few of his many sidesplitting characterizations. It's been a long time since Hollywood has had the opportunity to 'discover' so adept a comedian.

It's a bull season for musicals and we're getting our share. *Jump For Joy* is the latest venture slated to be premiered in Los Angeles. It will open the end of the month. Duke Ellington writes the music and stars. It's bound to be good.

Summer may be approaching but the season is just beginning to move in California. Outstanding New York attractions scheduled to come here during the next three months read like a Burns Mantle 'best' list. *Claudia*, the simple story of a girl, her mother, her husband, a few days in their lives, is the first to arrive. *Hellzapoppin*, the Olsen and Johnson rowdy revue that goes on and on, follows. Other Broadway hits forthcoming are: *Du Barry Was A Lady*, *My Sister Eileen*, *Arsenic and Old Lace*, and the Helen Hayes. Maurice Evans presentation of *Twelfth Night*.

Pasadena Playhouse's Seventh Annual Mid-Summer Drama Festival will be a review of modern American comedy with George Kaufman as the featured playwright. Starting June 23, eight plays will be shown consecutively in as many weeks. *Beggar On Horseback* with Marc Connelly as collaborator and *George Washington Slept Here*, the current Kaufman-Hart Broadway show will be the first two plays presented in the series at Pasadena.

## Announcements

Stendahl Art Galleries, 3006 Wilshire Blvd., announce the following exhibitions: Boris Aronson until June 28; paintings by Carlos Merida, until June 28; paintings by Hari Kidd, June 23-July 5; George Chann, July 7 to 31; The Group of Six, July 7 to 31.

James Vigeveno Galleries present an exhibition of Early Chinese Pottery, June 7-30—160 Bronwood Avenue, Westwood Village.

Raymond & Raymond Galleries, 8652 Sunset Blvd., announce A Garden Fantasy, an exhibition of sculpture, ceramics, glass, furniture, and landscaping.

The California Palace of the Legion of Honor in San Francisco has announced the acquisition of three paintings for the Mildred Anna Williams Collection.

The first, "Portrait of Giulio Gilardi," by Giovanni Battista Moroni, Italian School of Bergamo (1510-25-78).

The second, "Portrait of a Child, said to be the Artist's Son," by Louis Leopold Boilly, French, 1761-1845.

The third, "Still Life With Musical Instruments," by Bartolomeo Bettera, Italian (1639-c. 1699).

# Surveys show 9 out of 10 California ARCHITECTS use REDWOOD in building their own homes!

Architects have the same aim you have in building a home. Like you they want the most in style, beauty, comfort and durability for their housing dollar. Hence it's no surprise that most California architects specify Redwood extensively in constructing their own homes. For the more you know about building materials the more likely you are to use Redwood.

Its "stay-put" qualities, high insulation value, low re-paint and repair costs add to the life-long economy and comfort of a Redwood home.

Send for illustrated literature on Redwood. California Redwood Assn., 405 Montgomery St., San Francisco; 5th and Figueroa Sts., Los Angeles.



★ Beautiful home of Kenneth S. Wing, Architect, Long Beach. Mr. Wing says: "Redwood was selected for the exterior of my residence because of Redwood's proven lasting qualities."



★ Redwood home of J. W. Plachek, Architect, Berkeley, California, who says: "The exterior and two rooms of our home are of Redwood. It provides an artistic and practical finish as there is no worry about shrinkage."



Free: Cabin book, describing 12 attractive, easy to build, low cost cabins for seashore, lake and mountains.

# Redwood

... the Architects' wood

Experience says... You can do it Better with Redwood!





RESIDENCE OF MR. AND MRS. A. A. MAXFIELD, JR.  
Pasadena ☆ Architect, Richard H. Plegler

Outside, this two-story home blends harmoniously with the conservative, "built-up" neighborhood. Inside, all-gas planning creates a new departure from old-fashioned homemaking. A modern gas range, gas refrigerator, gas water heater and gas furnace—these are things that make the difference!



## a "2-story" true story

### ... OF ALL-GAS PLANNING

Write "all-gas" in the specifications and a true story of modern ease and comfort begins. ☆ No other type of equipment is so readily adapted to every style of home . . . so easily masters the 4 Big Jobs. Cooking, refrigeration, water heating, space heating . . . all are done with speed and dispatch! ☆ Clean and controllable, gas is the high efficiency fuel, yet low in cost. It requires no storage, creates no soot or smoke. ☆ Naturally, such exclusive advantages are not lost on architects, builders and owners. Notice how many homes, new and modernized, are *all-gas* today! ☆ Your Gas Company offers technical consultation without cost.

Note convenient kitchen (left) with gas refrigerator opposite gas range.

# GAS

FIRST CHOICE

4

FOR YOUR BIG JOBS



COOKING \* WATER HEATING \* HEATING \* REFRIGERATION



# OF MUSIC

**BACH: THE MUSICAL OFFERING AND THE ART OF FUGUE, RECORDED**

"Gentlemen, old Bach is here!"

Frederick of Prussia, renowned for military greatness, in this exclamation showed his true greatness. The veteran of music, tired and dusty from traveling, had arrived at Berlin. Frederick, the friend of Voltaire, stained by years of battle and kingship, knew his peers. He sent at once for Bach and himself conducted him around the palace, showing his new Silbermann claviers.

Such courtesy among peers demanded an improvisation. Bach asked His Majesty of Prussia for a theme. Inspired, prepared—one does not know—Frederick played for Bach one of the most beautiful thematic melodies ever written. It is recorded for us at the beginning of the three voice Fugue of the *Musical Offering*, probably the exact fugue that Bach at once there and then improvised.

Frederick had asked for a six voice fugue, but Bach was tired, and besides, the theme itself was not properly contrived for so elaborate an organic development. Bach regretted, but he did not forget; he went back to Leipzig, and there in the fullness of technical genius dovetailed and twisted and condensed and counterpointed the original theme of Frederick into a collection of Canons, Fugues, and a Trio, which until recently have seemed to musicologists of little more worth than the paper they were written on. Very interesting, technically, no doubt, extraordinary counterpoint—of course not musical, not to be heard. But Bach, who had scarcely begun, went on, distilling the theme to its organic essence, to write the musical masterpiece of masterpieces, the collection of fugues and canons now called, but not by Bach, *The Art of Fugue*. This too remained unheard, a curiosity for pedants. One wonders what King Frederick thought of it.

In recent years, very recent years, certain scholars, their ears to some extent freed from narrow harmony by the rediscovery of dissonance—true dissonance which is merely the structural widening, the organic fruit of melodic harmony—have begun not only to see but also to hear the *Musical Offering* and *The Art of Fugue*, to hear them as music.

First, *The Art of Fugue* was transcribed for orchestra by Graeser, not completely. This was within the last 15 years. It was performed and at once admired. Musicians rediscovered the old arrangement for two hands by Carl Czerny; a new and finer arrangement was issued by Sir Donald Tovey. Various other arrangements appeared: for chamber orchestra, for full orchestra, for four hands—most of them incomplete. A complete transcription for two pianos was made by Richard Buhlig and played by him with Wesley Kuhnle in Los Angeles and New York. For myself this arrangement is so far the most satisfactory and carries out the suggestion of Bach himself, who transcribed two of the pieces for two harpsichords. Recording of this performance was begun but discontinued, because of the unwillingness of the recording company to furnish adequate equipment.

Meanwhile Roy Harris, who had heard the Buhlig version, set himself earnestly to work to produce a similar transcription for string quartet, assisted by M. D. Herter-Norton. This new transcription was performed by the Roth Quartet at the Library of Congress in Washington and immediately recorded by Columbia.

The intentions were laudable, the result lamentable. Neither Harris nor the Roth Quartet seem to have known even the most elementary things about performing Bach. In consequence, the recording of *The Art of Fugue*, the only one issued in this country—there is an obscure European issue—, is about as dull and desperately boring as any performance of great music can be dull and boring. After several hearings, following it with the music, I am convinced that only about two-thirds of the notes are able to be heard. The rest are lost, not in harmony, but by confused playing. Oh, well, hear the music—as you must—and argue it out for yourself! As for the rhythms . . .

The first recording from the *Musical Offering* was made by Sir Donald Tovey, the six voice fugue: I have never seen or heard it. The next, to my knowledge, the same fugue, the *Ricercare*, was made by a string orchestra conducted by Edwin Fischer, the pianist. For several years this was considered one of the finest string recordings extant. It is issued by Victor.

(Continued on page 38)



Hand-blocked draperies in original design by Jack Moss for the Peake Home

Jack  
Moss

## SMART INTERIORS

627 North Spaulding Avenue • WALnut 7777 • Los Angeles



Desk and Chair executed for Jack Moss in the Peake home.

Interior Decoration • Paneled Rooms • Antique Reproductions

## FRANK BADEN

FINE FURNITURE

439 S. La Cienega Blvd.

CRestview 12331

Los Angeles

*Where only the best  
is found*

We maintain the largest and finest collection of hand-made reproductions and antiques in the West—18th Century English and French—and modern, too.

◆  
Strictly Wholesale

Western Representative for

Tapp, Inc.  
Old Colony Furniture Co.  
Wood & Hogan

Jacques Bodart, Inc.  
Fashioned Furniture, Inc.  
Plaza Lamp Studios, Inc.

F. J. Newcomb Co.  
Wells & Co., Inc.  
Dillingham Manufacturing Co.  
The Albano Co., Inc.

BRANCH OFFICE  
Robson & Griffin, 442 Post Street, San Francisco



816 South Figueroa Street, Los Angeles • Phone VAndike 9163



*Styled for Today and Tomorrow*

GROSFELD HOUSE presents furniture in intelligent designs for both modern and traditional interiors. Pictured is a sleek commode of selected mahogany highlighted by Classic pulls and scroll feet. From a new group specially designed by Virginia Conner.

**GROSFELD HOUSE**

207 NORTH VERMONT AVE., LOS ANGELES • NEW YORK • CHICAGO

All Purchases Must Be Made Through Decorators and Furniture Dealers

## ART

LOS ANGELES

During the last few years a number of Southern California painters have achieved national recognition. Using easily recognizable styles, colorful subject matter and painting pictures which demand little effort on the part of the spectator, these painters set a new record for the running jump into the spotlight.

In contrast to the glamour boys are a few painters who are plugging along, paying no attention to popular painting styles and subjects, interested only in the formal, classical side of painting. Jerre Murry belongs to this group, and is exhibiting his latest oils and watercolors at En's Gallery, 2521 West Seventh, until June 20.

On view are abstractions, large figure pieces and some amazingly rendered little compositions of bathers which glow like jewels.

In spite of the obvious influences found in these paintings, Murry's personal feeling for color dominates the show. He handles color plastically and with great variety, using it both emotionally and expressionistically as in the "Mask" and "Girl in Yellow," and architecturally as in the abstractions.

Keep your eyes on Murry, he is a painter who is going places. He is not in any great rush, so you may be sure he won't miss anything on the way.

The Foundation of Western Art offered Los Angeles another opportunity to see what western painters are doing by bringing into town a selection of paintings by the artists of New Mexico.

A cross section of New Mexican painting, the show ranged from abstractions to pictures that would be as much at home on a calendar as in a gallery. Common interest in the group was New Mexico: its people, forms and colors.

New Mexico's high mountain and desert country, a land of violent contrast, vivid color and pattern, a place where a mass may be seen as a flat shape one moment, a geometric solid the next, obviously lends itself to an abstract or stylized interpretation.

Best of the abstractions in the show was done by Emil Bisttram. His "Symphony in Red", derived from sandstone bluffs and sage brush patterns, was a good object lesson for those who are unable to use other than the hackneyed shapes of familiar abstract painting.

Both B. J. O. Nordfeldt and Andrew Dashburg contributed canvases that were built up architecturally. Dashburg's "Winter Landscape" was not only carefully organized as to color and line, but had an emotional quality which his more formalized pictures often lack. "Road, Summer" by Nordfeldt had a richness in color and managed to capture the sensation of the sharp New Mexico light without resorting to a factual rendering of light and shadow.

Loren Mozley turned a difficult trick in "Mountain Stream", by successfully stylizing the movement of rushing water amid a counterpoint of thrusting rocks and trees.

The dominance of landscape paintings in the show is probably explained by the fact that man is dwarfed by the magnitude of the mountains and distances. Even when a lot of people were brought together, as in "Valerio de los Manitos", James S. Morris' dramatic rendering of a wake, one still felt the immensity of the landscape and the insignificance of the busy little figures.

Due to the strong influence of peculiarly regional forms and colors which endowed even the more conventional paintings with freshness and interest, the New Mexican show had a vitality and strength matched by none of the recent group exhibitions.

The University of Southern California put on one of the most unusual shows of the month when seven candidates for master of fine arts degrees were given one man shows at the Fisher Galleries. Most art school exhibits are mighty dull affairs. The technique and viewpoint of the instructor usually dominates the show to the extent that

## JAMES VIGEVENO GALLERIES

EARLY CHINESE POTTERY

Exhibition June 7th-30th, 1941

160 BRONWOOD AVE.

ARIZONA 34182

WESTWOOD HILLS

(One block south of Sunset, one block east of Sepulveda)



if you have seen one picture you have seen them all. It is to the credit of Dan Lutz, painting instructor at U. S. C., that this show has all the variety and contrast of a good competitive exhibition.

Ablest draftsman in the group proved to be Miss Tanci Bristol whose studies for a mural based on the story of equal suffrage attracted a great deal of attention. Aside from these well designed cartoons, she exhibited some fine oils and water colors.

Standing out from the other candidates was the work of Michael Frary, whose paintings showed originality and a feeling for pigment and color; and the exhibit by Helen Dedeaux, whose still life was exceptional in its use of texture and rhythmic design.

The Group of Six will open its first exhibition in Los Angeles at the Stendahl Art Galleries, 3006 Wilshire Boulevard, July 7 to 31. This newly organized group of western women will exhibit oils, water colors, and prints in all the principal Pacific Coast cities. The artists are: Eula Long, Burr Singer, Martha Simpson, Marion Curtis, Denny Winters, and Dorr Bothwell. p. 5.

**SAN FRANCISCO**

That period in the history of art and architecture known as the Baroque, in which form, logic and content counted for less than the grandiloquent attitude, is having more attention paid to it recently than it has enjoyed in the last hundred years. Serious people have discovered that it is, after all, responsible for much of the art and even the concepts of modern times—and should we not honor our parents?

At any rate, the large show of Baroque Italian Painting at the Legion of Honor does little to dispel the opinion that the art of this period was mostly gesture. The same could be said, of course, about much of our contemporary art, or indeed the art of most periods. In any age there are a few who speak and many who gesticulate. El Greco and Rubens lived during the Baroque era—and so did the Caracci, who founded an academy devoted to the idea of combining the best qualities of all preceding painters in order to achieve perfection!

Among the large allegorical canvases in this show are a few small portraits, solid and sincere. Solimena's Portrait of an Architect and the Young Man in Polish Costume by Piazzetta, are quiet, restful, well painted. There is a charming simple painting by Longhi of a charlatan showing his tricks. To balance these, one of the galleries has several immense still life paintings complete with mandolins and eye-fooling drapes, and enormous, artistically unrelated groups of people, red-faced men looking at tables full of food, and other works of similar significance. There is the inevitable Carlo Dolci, St. Cecilia this time.

In the central gallery are beautifully painted allegories such as Caravaggio's Chastisement of Love, and Cavallino's Daedalus and Icarus, many Madonnas and Saints. The huge ornate ceilings so much in favor during this time are represented in miniature by a Baciccio sketch—an Adoration of the Lamb in which angels are arranged in astounding profusion. Magnasco landscapes, dark in key with small figures, and some of the large architectural pieces add their bit to a picture of the art of a period.

The Museum this month presents two group shows, of oils and watercolors by San Francisco artists. Outstanding among the oils is Theodore Polos' Mexican Group—a night sky, adobe houses, and women's figures, in a very structural composition. Polos' color is gradually getting higher in key, and his drawing more controlled.

Thelma Streat has a fine picture called Africa, a negroess solidly painted in brown and gold tones reminiscent of some of Maurice Sterne's Balinese studies. William Gaw shows a rich Landscape, Charles Surendorf a rather stark Winter in a Graveyard, Robert Howard two portraits of ladies in a style combining definite drawing with soft, blurry edges, like a watercolor done on wet paper.

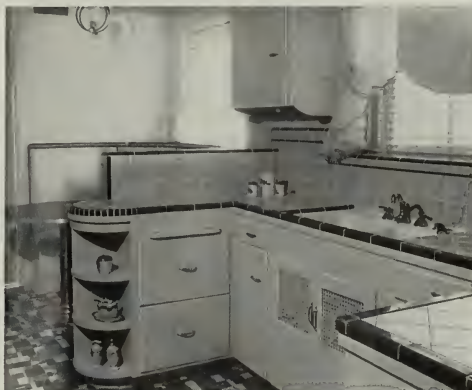
The watercolor show includes Dong Kingman, Victor de Wilde, Robert Bach, Jane Berlandina, Theodore Polos, Leah Hamilton, Tom Lewis, Ray Bethers and Carolyn Martin.

In the Art Association Gallery John Tufts shows his beautiful color and deceptively simple looking design in small oil paintings of landscape and still life.

Ruth Cravath has an exhibition of small sculpture, including the model for one of the fountain figures from the Court of the Pacific at the Golden Gate International Exposition, her charming New Born Fawn, cut in red sandstone, and several heads and figurines in stone and terra cotta.

Adaline Kent's show of sculpture has just closed at the McAvoy Gallery. Her work, whether figures or portrait heads, has a clarity and sculptural unity that is very fine. D. W. P.

Pomona "Space-Rite" Tile



The Perfection of "Space-Rite" Set Tiles

A CHEERFUL, well-arranged kitchen takes the drudgery out of housework. The many beautiful colors in tile offer a wide variety of color schemes from which to choose.

**POMONA TILE MANUFACTURING CO.**

629-33 NORTH LA BREA AVENUE  
LOS ANGELES

Seattle  
6105 ROOSEVELT WAY

San Francisco  
135 TENTH STREET

*We compliment the*

**VALLEY RIVIERA PROPERTIES**

On the Two Homes Constructed by

*G. E. Tucker, builder*

FINANCING by this association is evidence of our confidence in this stone construction.

Loans on substantial properties form the backbone of security for an investment in this conservative Beverly Hills institution with its twelve consecutive semi-annual dividend payments at more than average yield.


**FIRST FEDERAL SAVINGS AND LOAN ASSOCIATION**

9501 Santa Monica Boulevard  
BEVERLY HILLS

R. L. Dunham, Secretary-Manager


Assets \$4,900,000.00





**Barker Bros.**

SMALL HOME  
SPECIALISTS



# FOR SHOP WISE



A TEA TABLE of which you are sure to approve! It is a Greta Magnusson-Grossman design in bamboo with an imported cloudy glass top. While the table will accommodate service for twelve, it is light, strong, and easily moved. The price, \$33. Greta Magnusson - Grossman, 358 North Rodeo Drive, Beverly Hills.

\* **AMERICAN CONTEMPORARY GALLERY** \*

\* Announces its opening \*

\* FRIDAY, JUNE 6, 1941 \*

\* The work of \*

\* **WILLIAM GROPPER** \*

\* On exhibition \*

\* 530 NO. LA CIENEGA BLVD. : HOLLYWOOD \*

A LIGHTING SUGGESTION

**Beauty... and  
Good Lighting, too**



J. E. Dolena.  
Architect

Photograph  
Courtesy  
Hollywood  
Lighting  
Fixture Co.

Added charm is brought to new designs of crystal chandeliers by incorporation of the principles of good lighting to prevent glare and beauty-stealing brightness. An example is the beautiful chandelier pictured in the home of Mrs. Hilda Boldt Weber in Bel-Air. At three points on the main stem of the fixture are indirect bowls holding lamps and directing their light upward. Crystal dishes for the real wax candles also use indirect lighting, and each candle is topped with a tiny lamp giving about as much light as a candle flame. Investigate the new trends in home lighting. Southern California Edison Company Ltd., 601 West Fifth Street, Los Angeles.



**It Pays to Buy Your Rattan Furniture**  
from the pioneers of Tropical-Mode Furniture

**RATTAN MANUFACTURING COMPANY**  
1810 WEST PICO BLVD. FITZROY 1000 LOS ANGELES  
*The Factory That Makes a Complete Quality Line*

## A GARDEN PHANTASY



LEON SAULIER, *Sculpture*  
BEATRICE WOOD, *Ceramics*  
HENDRIK VAN KEPPEL, *Furniture*  
DOROTHY THORPE, *Glass*

*Exhibition  
Opening June 2*

**RAYMOND & RAYMOND GALLERIES**  
8652 SUNSET BOULEVARD • LOS ANGELES • Phone BRADSHAW 22031



# CALIFORNIANS



BARKER BROS. recommend this covey of mallards as a fine gift for your sportmen friends. Gemine wood carvings, beautifully colored and a handsome adornment for a den or play room wall. The four, only \$14.95. First Floor BARKER BROS., Seventh Street, Flower and Figueroa.



## STRUCTON

308 N. Kings Road  
Los Angeles, Calif.  
Y O r k 4 7 4 8

*A new organization dedicated to modern architecture. Craftsman construction and efficient building*

- S Lots
- R Planning
- E Landscaping
- V Loans
- I Building Dept.
- C Contracting
- E Decorating

**EVERETT SEBRING**

Interiors

170 East California Street  
SYcamore 6-2546 Pasadena, Calif.

Everything for the FIREPLACE

A specialized service for decorators, architects, and their clients.

VISIT OUR NEW PERIOD MANTEL DISPLAY

**COLONIAL SHOPS**

DISTINCTIVE FIREPLACE FIXTURES

3350 W. First St. cor. Commonwealth  
Los Angeles DReXel 8175

W. JAY *Saylor*

FURNITURE  
ANTIQUES... REPRODUCTIONS

Interiors

Bradshaw 2-3091 Crestview 6-1972  
8752 Sunset Boulevard  
Los Angeles, Calif.

**RALPH SAMUELS**

Photography

2415 North Alvarado  
Los Angeles OLYmpia 0639

ARCHITECTURAL PHOTOGRAPHY  
By **baskerville**  
LOS ANGELES, CALIF.  
PLeasant 18973

Who do you know . . .

. . . who would enjoy keeping up with the arts and crafts and architecture by reading California Arts & Architecture? Why not subscribe for them as a gift—the cost is \$2.50 the year, \$4.00 for two, \$5.00 for three.

Only **\$15.00** Complete



**"OUR SKUTTLE VENTILATOR IS THE RIGHT SIZE AND PRICE FOR OUR HOME"**

● After you see this popular priced Skuttle ventilator you'll agree with thousands of housewives that it is the only kitchen ventilator on the market that is so low priced yet is silent and economical in operation. It comes completely mounted on panel with toggle bolts, lead-out ducts, rust-proof outside flapper opening (closes and opens automatically as blower is used) with 8 ft. of electric cord and plug for quick and easy installation. Delivers 150 c.f.m.'s. Available in 5 color combinations. Write today for complete literature!



**SKUTTLE Sales COMPANY**  
*Air-Conditioning Equipment*

999 FRANKLIN STREET

DETROIT, MICH.

VISIT OUR BOOTH, No. 515  
at Pacific Heating and Air Conditioning Exposition

**MICHAEL'S ARTISTS SUPPLIES**  
*Ten Years in Hollywood*

*Lowest Prices—High Quality*

**ARTISTS' MATERIALS—PICTURE FRAMING**

1610 North Cahuenga Boulevard

Telephone GRanite 4330



**AMERICAN  
INSTITUTE of  
DECORATORS**

Southern California  
District Chapter

*Carroll  
Sagar*

A. I. D.

•  
*Decorator*

•  
7421 BEVERLY BLVD.  
LOS ANGELES

**SIMANK-SEARCY**

Members American  
Institute of Decorators

3117 West Sixth Street  
Los Angeles

•  
*Interiors*

*Interiors of quality for over three decades*



**CHEESEWRIGHT, MASON & CO.**

347 N. RODEO DR. ★ BEVERLY HILLS ★ CR. 1-5174

**BEULAH G. SPIERS**

**Distinctive  
Interiors**

A. I. D.

649 SOUTH BERENDO STREET  
LOS ANGELES

*Interiors*

•  
**Mary E.  
BURNS**  
A. I. D.

•  
649 SOUTH BERENDO  
LOS ANGELES

*Interiors*

•  
**Mary MacMillan**

A. I. D.

•  
617 SOUTH BERENDO  
LOS ANGELES

**CLOTILDE FATMAN, A. I. D.**

**INTERIORS**

138 NORTH WILTON PLACE

LOS ANGELES

**BOOKS**

**FRANK LLOYD WRIGHT ON ARCHITECTURE**, selected writings 1894-1940. Edited by Frederick Gutheim (Duell, Sloan & Pearce, New York, \$3.50)—This is the first of a series of three books on Frank Lloyd Wright to be published this year—second the "Autobiography" revised and added to—third "In the Nature of Materials" plans and photos by Henry Russell Hitchcock. All bound the same, they will make a handsome trio not to mention treatise. For those unfamiliar with Mr. Wright's writing it might be wise to read the "Autobiography" first, as he writes as he talks and when you get the flow of it, it is simple and direct. Then the selected paragraphs in this book can be read into more fully. (A detail but a stumbling block for academics).

To have these writings in one volume is a luxury in the field of Architectural books. It is amazing, simple, thought applied in American Architecture written from time to time over fifty years. While at Taliesin I was often worried that these writings might be lost and I would try to get a copy, or wish that I could take shorthand as the best is never published—so thank Mr. Gutheim for this selection.

If you think as I always do while reading 1894 to 1910 of the horse and buggy, gas lights, red velvet, horse hair, wood lace, you marvel and cannot imagine this thought at that time—just 40 years ahead all the time,—pounding away all alone knocking the thoughtless fake out of Architecture and Life. Putting joy, light, space, reason into the atmosphere. (Read Wright and Learn How to Live Naturally). In editing, this book has not been glamorized for popular consumption so I would recommend going to the country to read F. L. W. as he is so far from the city where life has become a "speculative commodity"—the contrast is too much.

For those looking for definitions to catalogue or formulate—this will be disappointing. I remember a time we went to a university with Mr. Wright where he was to speak on "Beauty"—they all had their notebooks—but Mr. Wright read a fairy tale "The Nightingale" (Capture it and it is dead)—here's life!

JOHN LAUTNER

**FOREVER YOUNG**, by Zoe Akins (Charles Scribner's Sons, \$2.50)—Synthesis of a lost world is "Forever Young." Zoe Akins has set down, as if for the record, the patterns of thought and behavior that were the standard for young girls at the turn of the century.

1901 is the year of the story; it is also the chief character. There is a plot, with love interest and conspiracy and sex and the rest of the ingredients; but it would not be a plot if it were removed from its era—the interval just before the accumulated forces of the nineteenth century exploded, and become irretrievably the twentieth.

Miss Akins has framed her story strategically. A mature woman in California gets an invitation to a ceremony at Huntly, the school she attended as a girl. She recalls Huntly and her first encounter with it; and presently there unfolds in her memory an episode that impressed her romantic sensibilities as a precocious child of twelve.

Through the child's eyes the events are reviewed. To little Ruth Nesbit these events are of life-and-death importance, and the reader finds himself interested in them less for their own sake than for Ruth's.

Huntly is conducted on a plane of high idealism by its Bostonian principal. The adolescent fervors of the girls are canalized into a sort of competitive nobility. But Minnette Kerby persuades a rich admirer to get her into the school for a year, and the schoolgirl Eden is invaded. Minnette is an enterprising little tart who wants the *cachet* of Huntly, but none of its strictures. She dallies with gin and sin, precipitates a scandal. It is the essence of the story that Minnette's skulduggery finds sustenance in the period's romantic feminine equivalent of chivalry. A little of today's procedure of calling things by their first names would have set matters straight at any part of the story. But that's the point of the whole narrative: this was Huntly, and this was 1901.

The love story between the pale Rossetian French teacher, Mlle. de Thal, and the sculptor Richard Stockton, becomes a glorified Arthurian legend in the twelve-year-old's mind, and sets the tone of the era: humorless but gracious, as sweet to remember as it would be hard to live in again. Miss Akins has crystallized it with subtlety and knowledge.

(Continued on page 41)



# California arts and architecture

## ARTICLES

Music for One's Self . . . . .	19
Paul Klee . . . . .	20
The Caricaturist and His Art . . . . .	22
Joseph Sinel . . . . .	23
Murals by Clay Spohn . . . . .	16
Exhibition of Residential Architecture . . . . .	25

## ARCHITECTURE

The Gretna Green Apartments Designed by J. R. Davidson . . . . .	26
House for Dr. and Mrs. Hiatt Architect, Gardner A. Dailey . . . . .	29
Hillside House Designed by Paul Laszlo . . . . .	30
House of Mr. and Mrs. Alexander Hural Designed by Gregory Ain . . . . .	32
Showroom for Klearflax Linen Looms, Inc. Designed by William Wagner . . . . .	35
Residence of Mr. and Mrs. E. W. A. Peake Interior by Jack Moss . . . . .	34

## GENERAL FEATURES

Art Reviews . . . . .	10
Theater . . . . .	6
Of Music . . . . .	9
For Shop Wise Californians . . . . .	12
Books . . . . .	14
Notes in Passing . . . . .	17
Products and Practices . . . . .	36

California Arts and Architecture is published by the Western States Publishing Co., Inc., 3305 Wilshire Boulevard, Los Angeles, California. Price mailed to any address in United States, Mexico or Cuba, \$2.50 a year; to Canada and foreign countries, \$4.00 a year; single copies, 25 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. Three weeks notice is required for a change of address or for a new subscription. In ordering a change give both the new and the old address.



Study for restaurant in the new terminal building of the Municipal Airport, Los Angeles. Lloyd Aldrich, City Engineer, John Austin and Sumner Spaulding, Consulting Architects. Drawing by Lyle Wheeler.

EDITOR: JOHN ENTENZA

ART EDITOR:

Margaret Keefe

EDITORIAL ASSOCIATES:

Patterson Greene, Books  
Ramsay L. Harris  
Dorothy Wagner Puccinelli  
James C. Rose, Gardens  
Frances Case  
Palmer Schoppe

STAFF PHOTOGRAPHERS:

Ralph Samuels  
Harry Baskerville

ADVERTISING OFFICES

ADVERTISING MANAGER  
Robert Cron  
3305 Wilshire Blvd.  
Los Angeles

SAN FRANCISCO:

Malcolm Deweese  
580 Market Street

NEW YORK:

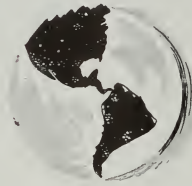
William A. Wilson  
415 Lexington Avenue

CHICAGO:

William H. Henkel  
407 South Dearborn Street

EDITORIAL ADVISORY BOARD:

Dr. Grace L. McCann Morley  
Dorothy Liebes  
Roland McKinney  
William Wilson Wurster, A. I. A.  
John Byers, A. I. A.  
H. Roy Kelley, A. I. A.  
Palmer Sabin, A. I. A.  
Edgar Bissanz, A. I. A.  
Sumner Spaulding, F. A. I. A.  
Gordon B. Kaufmann, F. A. I. A.  
William Schuchardt, F. A. I. A.  
Gregory Ain  
Harwell Hamilton Harris  
Paul T. Frankl  
Harold W. Grievie  
Ralph D. Cornell, F. A. S. L. A.  
Charles Gibbs Adams



## the Americas

Discerning people in both the Americas read the magazine of western arts, crafts, and architecture. California Arts and Architecture presents the best examples of the work of western artists, craftsmen, architects, designers, and decorators.

To California Arts & Architecture,  
3305 Wilshire Boulevard  
Los Angeles, California.

Please enter my subscription to the magazine of western arts and architecture for one year. I enclose \$2.50 in payment.

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_



"Fireman Save My Child." Carmel Volunteer Fire Dept. Copper Repoussé.

## Murals by Clay Spohn

by Dorothy Puccinelli

Three photographs courtesy Northern California W.P.A. project



Detail of cartoon for projected mural in officers' quarters, San Francisco Presidio

IN THIS day when the fashion in art is emotional expression almost regardless of other factors, it is rare and satisfying to find an artist who clothes his emotions in a fine technique. Clay Spohn is that even rarer person, a fine technician who can use his craftsmanship to convey distilled emotion.

Not one of Spohn's pictures is ever sloppy in the smallest degree. His artistic integrity is such that he would undoubtedly suffer agonies rather than turn out a picture in any way inferior to the best he can do; and his best is very good indeed.

There is a good deal of surrealism in Clay Spohn's work, all the more authentic because he does not feel that he is a surrealist at all. He would probably call himself a realist if forced to choose a label. Nevertheless he is rarely content to paint appearances, preferring to use forms and colors in such a way that they become the suggestive symbols of a deeper reality. This reality often has to do with the world of primitive myths and beliefs which still live, according to the psychologists, underground in the most civilized of human beings; and that is why, perhaps, there is in some of Spohn's paintings the reality not of ordinary life but of concept and dream.

Indian legend of New Almaden, Los Gatos Union High School



Early California fiesta procession, Montebello P.O.

U. S. Treasury Dept. Section of Fine Arts





# Notes in Passing

• As for *Pins and Needles*, we were delighted all over again. There is the same pleasant approach to the subject matter that is usually treated with a stuffy art theater touch; there is a vigorous flavor that makes one feel that things in the hands of such people might remain pretty safe and honest and American, after all.

Everything is just a bit smoother, a bit more professional than it was in the first version. And, though we have moments when we are not sure whether suavity in this sort of thing is to be too ardently desired, nevertheless the spirit and bounce is still very much in the production. The first half roared along with the crackle of a blazing house.

One of our friends was very much upset about the skit having to do with the plays of Clifford Odet, but to us it was hilarious and rang joyous bells. The Red Mikado was a neat bit of juggling and we particularly liked the "three little D. A. R.'s are we." We would give anything to have them stuffed and hung up in our living room.

We liked *Pins and Needles* least when it stopped kidding itself and the general social scene. Its comments on our ways in the world are pointed and effective and enormously provoking when the approach is at the best level of the production's great, good humor.

Despite the protests of some of the people we know, we hope that *Pins and Needles* is here to stay. Such things are the best proof of the good faith of what we call our Democracy. When they can no longer be freely presented, we intend to gather our little tent up, buy an extra upper set and hit out for the hills.

• We have been getting pretty excited about the picture *Citizen Kane* and what it is likely to mean to the development of the motion picture. At the moment, we are not quite sure whether it is the best piece of cinematic story-telling we have seen in many a day or whether we were blinded by as dazzling a set of technical tricks as ever came out of Hollywood.

Certainly, Orson Welles and his boys have cooked up a very solid and exciting evening for anyone interested in what happens to a man with a lot of money and a lust for power. Somehow Kane himself never quite emerged, never quite achieved complete dimension as a personage or as a human being. It was the people about him that stood out sharp and clear in their relations with the man who shaped the pattern of their lives and pulled the blood out of them until they remained as nothing but echoes of his rather pitiful struggle for greatness.

Photographically, the picture is magnificent. We don't know exactly how it was done, but we have been told that Welles let the technicians try anything that came into their little heads with no holds barred. The result is a beautifully composed, moving narrative told by a camera with an amazingly penetrating and honest eye. Welles himself is smooth and faultless and carefully tailored to the measure of the story he has in mind. For us, however, it is in the work of the others that the picture achieves its pointing up and astonishing sense of actuality. Comingore, as the second wife, gave as fine and moving performance as we have ever seen on the screen. Cotton, as Kane's oldest friend, was a beautifully balanced and rounded character. A brilliant cutting job kept the complicated pattern of the entire production clear and moving. Whatever anyone says, *Citizen Kane* is a fine, provocative job. The least that can be said of it is that it might be called a fine experiment in the form of a cinema. That it took courage and talent and great, good sense; that it took

honest craftsmanship and a clear understanding of the available materials within a great creative medium is more than enough to justify the time and money and energy that went into its making.

• We were dragged by the ears to the Congregational Church all prepared for a rather stuffy afternoon of holy music, and got neatly knocked out of our pew by some of the best music we have been privileged to hear in months. Some of the choral work found us trying to count the pieces in a stained glass window, but we were brought up sharply by six dances for piano from Bartok's *Mikrokosmos*, beautifully played by one Frances Mullen, who later performed a Charles Ives piano sonata up to the hilt. We rushed back for the evening program to a Shostakovich quartet for strings, a Roy Harris Chorale, beautifully played by the Brodetsky String Quartet, and a cantata for chorus and orchestra by William Schuman from *This Is Our Time*, a fine poem by Genevieve Taggard. We had expected a great deal from two interpretations by Claude Sweeten and his radio band, but found the swinging of *Onward Christian Soldiers* rather pat and obvious. If you are one who can be shocked by the idea of a swing band in a church, then such a performance might be exciting, but we've heard too many fine colored choirs bring the simple spirit of fervent people into places of worship to be shocked or pleased or very interested in anything that was so obviously presented for sheer novelty.

To us, however, the fact that such an excellent program is being given under the auspices of a church is encouraging and exciting. The fact that it can be given only once a year makes us sad. Any group of people willing to go through the trouble and the hard work necessary should be supported handsomely not for one but several performances of first rate new music.

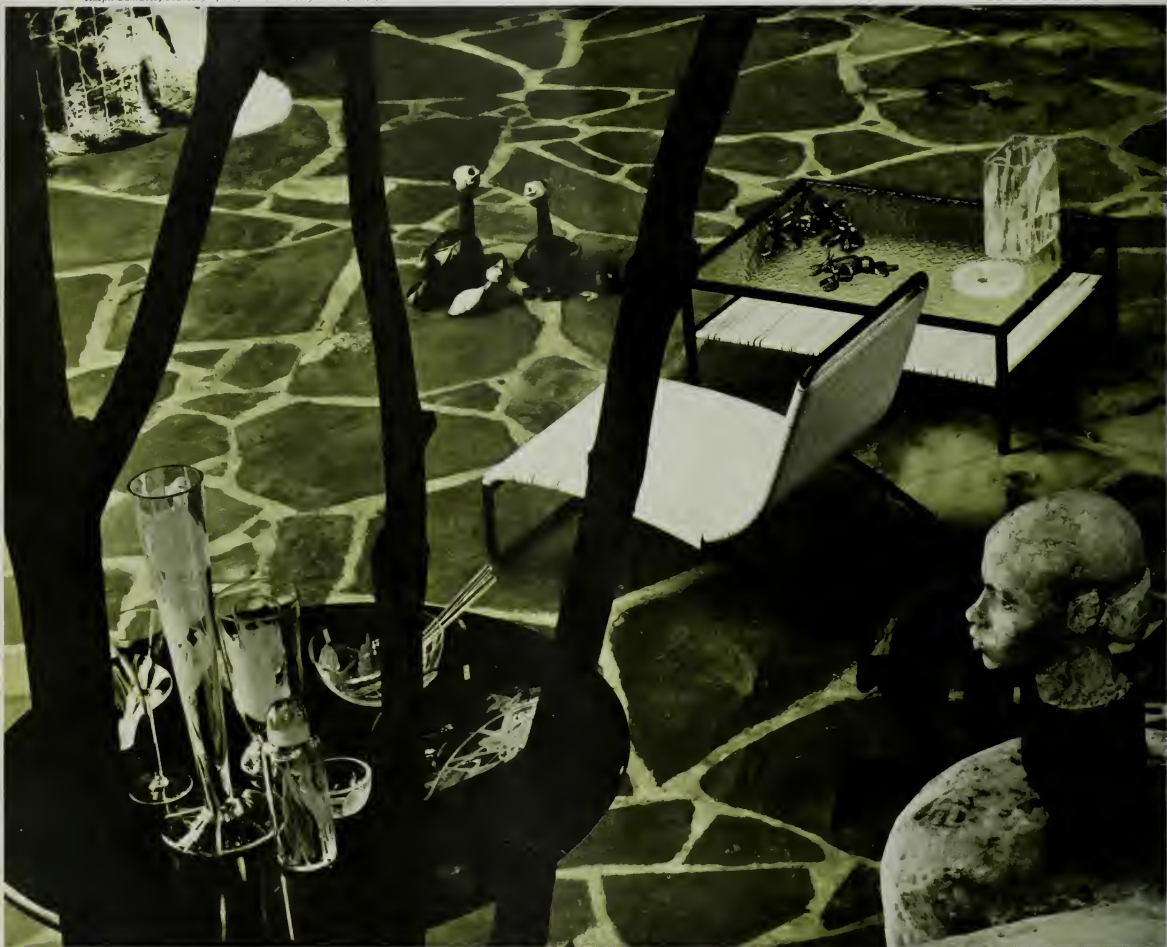
• This summer on the Coast looks very promising. Del Monte is even now ablaze with the activities of California's first real summer theater. No less than Judith Anderson will lean out of her golden bar of heaven and do *Family Portrait* and possibly *The Tower Beyond Tragedy*, which in the script at least, is a vast and craggy mountain of theater fare. At the moment, Helen Cahagan is in the midst of an interesting performance and the theater's plans for the rest of the season are worth marking out a few "must" week-ends on your calendar.

• There are rumors that a colored review is in preparation in Los Angeles. We cannot make much that is too definite out of the bits and pieces of information that are drifting our way, but we do know that Denny Winters has been commissioned to work with the scenic designers. Any producer with the imagination and intelligence to secure the services of this brilliant young painter has probably more than enough good sense to whip up a musical that will have us hanging on to our hats.

• Among other things, the show on Residential Architecture, designed by Ernest Born and on view at Gump's Galleries in San Francisco, is probably the best thing of its kind ever done in this part of the country. Born's exhibition techniques have taken the first rate material on hand and created a swift, lucid presentation of the work of some of the best of California's architects. The whole shebang should be mounted on moving platforms and we would feel privileged to pull the thing up and down the Coast so that people might see what really good architecture is all about.

# Summer Garden

Ralph Samuels, courtesy of Raymond and Raymond Galleries



On the table, bowls, dishes and a red lobster; on the ground pottery ducks all by Beatrice Wood. The sculptured head by Philippa Brooks

Simply designed cocktail and highball glasses, fruit and ice bowls that have been sand-blown with smart patterns by Dorothy Thorpe

A table in metal and glass; chair in metal with cord upholstery by Hendrik Van Keppel. The colors; lobster red and grapefruit yellow.



# Music for One's Self

*Great music is no longer inaccessible to the general public. Actually, it is at the fingertips of anyone who cares to reach for it.*

*by Peter Yates*

SUPPOSE I were on a desert island. And I had with me only my Steinway—or a Bechstein had washed up on the beach. And I had my choice of music. Precisely the situation of an ordinary person in the parlor of an evening. What music should I choose?

Well, since I am not on a desert island, not really, I have a great amount of music to choose from. Apart from my own loaded shelves—or, if they are your shelves, they may not be so well loaded—I have the Los Angeles Public Library to draw on. And here a digression in regard to that.

The Los Angeles Public Library is not famous for the amount of research carried on by the members of its music section—they are too busy serving the public in the music section. It is not famous for the number of its rare manuscripts and musical incunabula—it may not even have a first edition of Friml. Indeed the music section of the Los Angeles Public Library is not famous for anything that I can think of. But it is one of the most serviceable places an amateur can go to, if he wants to look for music. The same is true for professionals, but I am never sure how much music a professional ever goes to look for. Some professionals are also amateurs like you and me: a sure indication of such pro-amateurs is the frequency with which they may be observed climbing like monkeys among the files of any public library. They can find their way among the limbs and foliage of the fruits of music.

Given, then, that I am an amateur with a fistful of thumbs, sick of playing bridge and listening to *Information Please*, chock-full to the point of exasperation of hearing second-hand music, having heard all the music that other people care to work up and play. What shall I do with my fistful of thumbs?

I will naturally first of all get out that picturesque copy of the Chopin *Nocturnes* that belonged to my grandmother when she was a girl. That will last me a few days: I will enjoy these *Nocturnes* until I have begun to appreciate their difficulties; and then I will realize that they are music only for the most finished and sophisticated of artists—not professionals—music for the amateur of linear rhythm and tone; they are not for my fistful of thumbs. I will go out and buy Godowsky's most subtle and exquisite recordings of them. Myself I will go on to something else.

First I will go on to reading all the music other people play. This, of course, will not satisfy me, it will only exasperate, because I have already heard this music as it should be played. So I will be desperate. Then I will go to the public library. And there perhaps somebody will place in my hands an article exactly like this article, saying, "Here is something written for persons exactly like yourself by one man who has already inhabited and begun to furnish his own desert island."

No one can become an angel by purchasing a set of second-hand wings, or a songbird by whistling like a cuckoo. But anyone with some patience and a good deal of determination can begin by playing Bach, the simple music John Sebastian wrote for the pleasure and education of his wife and children. Anyone, allowed to take out five books at once can outfit himself with the *Little Preludes*, the *Anna Magdalena Book* and the selections from the book written for Bach's son Friedmann, edited by Guy Maier, the first volume of Schweitzer's *Bach*, and a strong-flavored detective novelette.

Keeping the novelette within reach this strong-minded amateur will then immerse himself in the pages of the Schweitzer *Bach*, particularly those pages which have to do with the proper playing of Bach's keyboard music. Then, novelette at one side and Schweitzer's *Bach* open at the other side, the heroic amateur will begin applying himself, his patience, and his fistful of thumbs to the proper interpretation of Bach's keyboard music.

If he is really strong-minded, he will then do one of two things. Either resign himself with fury to the novelette—in which case he has no further need of this article or of the public library's music section.

*(Continued on page 38)*

# Paul Klee

*A former Director of the National Galleries in Berlin who was the first to arrange a public exhibition of the work of Paul Klee states the credo of a great modern artist*

*by Dr. Alois J. Schardt, Ph.D.*

IN VIEWING a work of art aesthetically one point must always be borne in mind. Art does not belong to the realm of the intellect and consequently is not obliged to follow its rules. The intellect has by means of comparing similar with dissimilar, like with unlike, to fix notations or ideas. In this way it becomes acquainted with all kinds of ideas, such as house, men, animals. Perceiving something the intellect compares what it has seen, heard with ideas previously collected, and calls it accordingly—house, tree, animal, or it asserts the negative: that it is not house, tree, etc. Ideas that habitually follow each other, as water becomes hot exposed to fire, or the thunder-clap follows the lightning-flash, or an apple loosening on the branch always falls, not heavenward, but downward, we attribute such regular successions to the law of cause and effect. In this and similar ways we reduce all events to natural laws. Suppose, for instance, someone affirms something to be true, you compare this statement to those laws, whether he is right or wrong according to whether his statement agrees with these laws or not.

But when you pronounce the word "beautiful" you are in quite a different world, because the judgment of the beauty of the object is not based upon the laws stipulated by the intellect. Moreover, if you use the words, "wonderful," or "marvellous," you express your astonishment at events expressly surpassing the boundaries of natural laws. For those words cancel Newton's law. We say men are beautiful, not because their collar-bones are in the right place—the place in which the anatomist expects them to be, but because of how they are placed and how you find them arranged with other parts of the human body, and how all these parts are composed into one self-contained and self-acting organism. Stepping out of your house in the early morning and entering your garden you look in astonishment at the flowers that bloomed during the night. You don't think of any classification beyond your delight that there all of a sudden, such an organism as a calyx stands before you. You admire exactly that which no scientist is able to explain: the wonder of the organism. All these words expressing admiration tend toward the vital functions of powers expanding into one self-sufficient organism,—a small kingdom within the great and powerful kingdom of the universe—once created in about the same way.

This creative life is the realm of the artist. His is not to cope with results and matters of fact fixed by the analyzing intellect. His subject matter originates from amazing life itself. The intellectual man has to undo all movements, and having dissolved them into their component parts he can reassemble them to form a whole. His highest effort results in the expression of his world in numbers, figures, ciphers. The artist, on the contrary, has to resuscitate lifeless things. Lifeless nature to him is still life. His highest effort must be directed upon a world in an everlasting current of life.

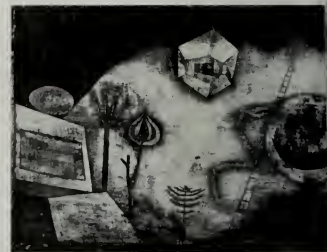
Now, obviously, the world of the past few centuries stood under the predomination of the intellect, and so stands for a great part nowadays. This means that most people are accustomed to looking at this world from the viewpoint of cause and effect. This goes so far that even works of art created during this epoch are viewed—as in some way painted representations of natural laws. Moreover, our criticism of all works of any epoch is based on similarity to the object represented and fidelity to natural laws. Since the artists—Raphael, Durer, Michelangelo, up to the French Impressionists took their subject matter from that sensual world of Kepler, Gallileo, Newton, it follows that every artist of every epoch takes the greatest interest in the common themes of his surroundings. And because the natural laws were the most obvious matters of interest since the Fifteenth Century the artists accordingly shaped the world as our physical senses conceive them. But the very first glance at one of their paintings, even at one single stroke of their brush, informs us how they retranslated those matters into life. From this it follows that many people look at those works in a wrong way, because



ORGANIZATION, 1918



CHILD CONSECRATED TO SUFFERING, 1935

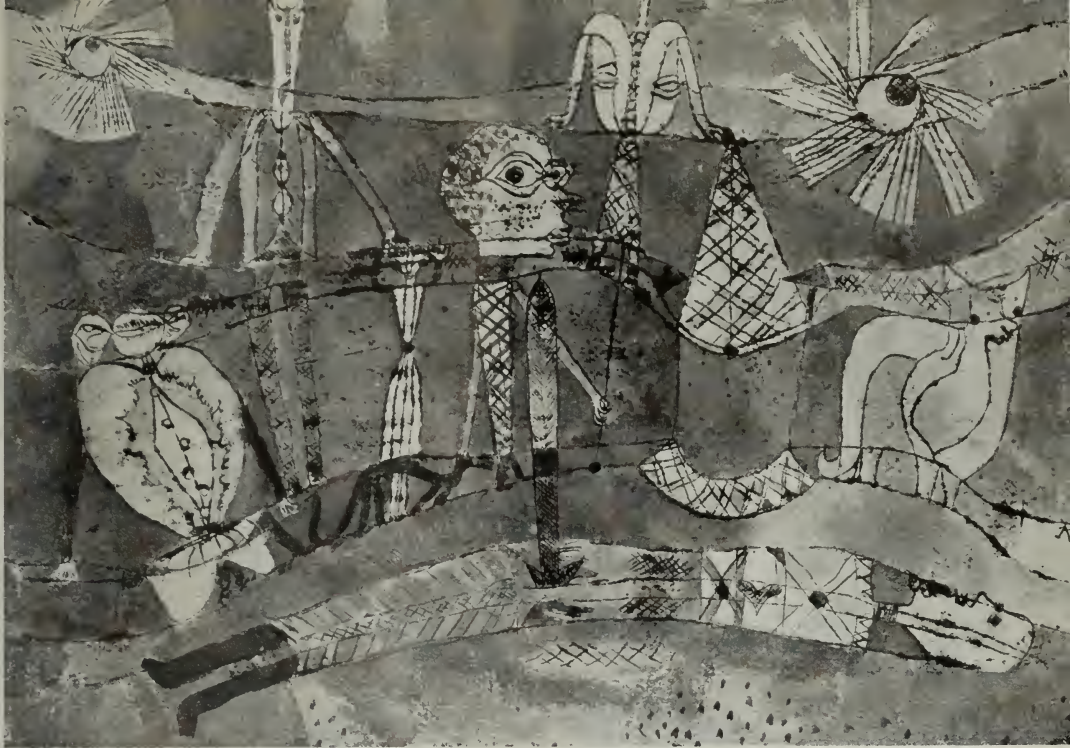


SERPENT ON THE STAIR, 1929



THE SHEPHERD, 1929





END OF THE LAST ACT OF A DRAMA. WATERCOLOR. 1920

Buchholz Gallery



MAID OF SAXONY. 1922

they are to be looked at not with squares and an anatomical knowledge, but with the same wonder as that with which you view a Gothic cathedral, an ancient temple or even so-called primitive art—with the astonishment at the creative power of man, based upon the spiritual world unfolding into the realities of life.

Proceeding from this determinator, common to all works of art, you may comprehend the works of Klee also. He takes his *subjects* not from the realm of sensual nature, but rather from that of psychic emotions. His doing so is not very surprising. The interest in psychic things has grown more and more during the last decenniums—perhaps because many people did become doubtful about the value of facts—perhaps because mankind so exclusively involved in facts began to forget that there is a thing called the human soul which is regarded as of some value to human life. Ironically, and paradoxically, almost the very first men interested in psychological occurrences were the men of facts themselves—the business men. They came to want a successful business man to have some knowledge of psychological coherences. That is, he must be able to recognize the psychic motives from which originate buying and selling. By means of this knowledge he shall be able to influence his patrons psychologically. Without doubt the main psychic movement does not originate or run in business matters—quite the contrary. But from this you may recognize how this psychic movement is expanding.

As to the *form* of a work of art, it is of importance to realize that it is related to the nature of the subject matter taken as a part of the artist's epoch and surroundings. The idea of God—for instance—as the very core of all medieval thought and conception, effected a quite different artistic form from the influence of sensual nature during the Renaissance, Baroque Period, and the Nineteenth Century. In the same way the general form created by Klee in harmony with his subject matter must be quite different from the form of works in which the point of view of reality is appreciated. Because the two worlds are very different. Assuming that you are very familiar with this sensual world, let us look more closely at that psychic or spiritual world. As regards space and time in the two worlds; the presentiments of the soul are faster than the fastest movement in the physical world; the flight

(Continued on page 40)

# THE CARICURIST AND HIS ART



AUTHOR JOHN STEINBECK

*A pointed weapon that in the hands of an honest man  
keeps the balance for the good, the true, and the pompous*

by Antonio Sotomayor



DONG KINGMAN, WATERCOLORIST



BENIAMINO BUFANO, SCULPTOR



ARTIST ESTHER BRUTON



MURALIST DIEGO RIVERA

HISTORY is full of caricatures, for humor is as old as man. The earliest-known representation of the human form, the "Venus de Willendorf," was certainly conceived by the cavemen in spirit of caricature, and not to commemorate some esoteric religious rite, as the scientists would have us believe. Everyone likes to laugh and there is no reason to suppose that the cavemen shared our cultural tradition that everything which is either amusing or enjoyable has a dubious moral value. The art of Egypt, the ancient Orient, Greek vase-painting, art of Ancient America, and even the religious art of the Middle Ages, all abound in personal caricatures. Leonardo da Vinci, Hans and Lucas Cranach, Pieter Brueghel, and Holbein applied their technical skill as draughtsmen to caricature. The works of Callot, Hogarth, Daumier, and Toulouse de Lautrec are testimonials to the heights of artistry to which caricature can attain.

Caricature has often been a dangerous and devastating weapon for the correction of political and social evils. Holbein and the Cranachs, father and son, directed their satire against the pomp of the Church of their time. Daumier and his fellow artists, Philipon and Gavarni, used their artistic abilities to expose the hypocrisy and abuses of the reign of Louis Philippe. Philipon's famous caricature of that monarch, demonstrating his majesty's resemblance to a pear, made the bourgeois king so ridiculous that it played a large part in undermining his prestige and causing his subsequent downfall. The French sympathizers with the Boers ruthlessly lashed at Queen Victoria with cruel caricatures. Satirical drawings played a large part in the World War. And only a few years ago we can all remember the international incident, brought about by Gropper's derogatory drawing of the Japanese Emperor, that was published in *Vanity Fair*. Even today in Europe there are laws prohibiting the publication of caricatures of the heads of state.

The word caricature derives from the 17th-Century Italian verb *caricare*, meaning to pack or to load. So that caricature might be called briefly "overpacked representation," or perhaps "overstatement." The term was applied originally to personal portrait-caricatures of individuals. In the later 18th Century, when Europe rediscovered Greece, the vogue arose for classic art, and European society became intolerant of any digression from this type of "legalized" beauty. Any such divergence was considered grotesque, and the term caricature was used to designate the grotesque in graphic representation. The 19th Century again saw a different interpretation of the word—its meaning was enlarged to include any pictorial or graphic satire—political or otherwise, whether exaggerated or not. Recently, popular art, as exemplified by cartoons, has branched out and become an industry, and the word seems to be returning to its original usage—the portrait-caricature.

Public opinion, however, still considers any graphic representation, which is ridiculous, comical, grotesque, or exaggerated, to be caricature. Good caricature may have these qualities, indeed it often makes use of one or more of them. It certainly exaggerates, but exaggeration cannot be alleged to be its main aim; and it is possible to exaggerate to excess without achieving a good caricature.

Mere comicality is not the true test of a caricature. There are some artists for whom the ability to make a comical likeness is only a clever trick. The subject has a big nose, so the commonplace artist exaggerates it. There is no penetration, no comment by the artist; it is simply a lampoon. The real caricaturist may feel that the nose, though big, has no significance in regard to the individual's character—some other not-so-obvious feature may indicate the character of the subject better—so he will give that feature prominence and understate the nose. A good caricature is not merely "a face with a long nose"; or if it has a long nose, and it is a good (Continued on page 39)



# JOSEPH SINEL

## *Industrial Designer*

by Dorothy Wagner Puccinelli



HERE are few things more beneficial to human consciousness than art in its various forms, and few things more difficult to sell. Once established, however, the taste for beauty is generally lasting and creates a powerful demand. Thanks to Mr. Sinel and other pioneers who carved their way through a hostile wilderness of bad design with hostile manufacturers lurking behind every product, it is possible now to buy machine-made articles of beauty and distinction; it has been demonstrated that beauty pays.

Joseph Sinel is really the Adam of his profession. When he arrived in this country, a young New Zealand artist with some experience in lettering and typography acquired in England, the world of American machinery and machine-made products was a jungle, unexplored and untouched by the artist designer. Sinel observed a need, decided that here was a career waiting to be domesticated, named the career Industrial Design, mastered it and became its champion. He has written articles about it, given lectures and made speeches, besides distinguishing himself in most of the various branches of his profession. His beautiful lettering and typographical layouts are well known. He is the author of a book on American Trademarks and Devices, and is responsible for the layout and typography of fine editions by the Grabhorn Press and other printers.

A visit to Joe Sinel's studio reveals at least part of the extent of his service to the world. It is a true service. Now, when kinesthetic reactions are recognized as playing such a very important part in our lives, the function of the artist designer who styles the things we live with must be accepted as the potent force it is; and Mr. Sinel's portfolios show that he is responsible for an astonishing number of the articles in daily use whose forms give pleasure to the eye and the hand.

He has designed everything from bottles to distinguished interiors, inclusive. We are more than likely to weigh ourselves on Sinel designed scales, make our toast on a Sinel toaster, improve our hearing with the Acousticon, drink wine from bottles whose form and labels he has styled, receive our orchids—if any—in Sinel containers delivered from a Sinel designed automobile. Baked beans and canned salmon sport labels and trademarks by Sinel, clear, simple, easy to read and to remember. The impact of all this on public taste is considerable. If useful, beautiful and inexpensive articles for daily use are available, is it too much to hope that sooner or later the buying public, accustomed to these things, will refuse to tolerate the ugly, the cluttered and the confused?

Two things, Mr. Sinel thinks, are postponing realization of this Utopia. One of them is the scarcity of really good artists trained for industry; the second, reluctance of manufacturers to use the results of such talent. The industrial artist, says Mr. Sinel, almost invariably

has the task of converting the client as well as of creating the design.

A top flight designer, such as Mr. Sinel, of necessity combines in one person the skills of a staff of experts in several fields. In addition to being an artist of no mean ability, he must be able to sense why and what the public will buy, and relate this knowledge to the client's product. Often he can suggest improvements in the product itself. He must design a "dress" for it which will proclaim its superior qualities; and have a sufficient knowledge of the processes of manufacture to be sure that this dress can be produced cheaply and efficiently. Mr. Sinel believes that the function of the artist in industrial design in this respect is really an extension of the work of the engineer. That is, he takes the forms the engineer designs, if necessary modifies them to express their function more fully, and interprets, or dramatizes, their superior qualities to the consumer.

Sinel generally achieves this by the justness and distinction of his design. These qualities, rare enough in any milieu, are positively startling in a commercial product on, let us say a grocer's shelves; or, for that matter, in a director's office. Clean form, stripped of non-essentials and perfectly adapted to its function, is always arresting. It is also good business.

The Sinel San Francisco studio is in a house by Richard Neutra. Of course it is simple, modern and intelligently planned. Here and there are reminders of jobs completed or in production. In one corner is an elaborate model of an aquarium representing the Great Barrier Reef, designed for the Australian Building at the Golden Gate International Exposition with what appear to be thousands of fishes swimming in gauze depths. On the mantel, beneath a watercolor of New Mexico, are strange geometric shapes in wood, byproducts of one stage in the designing of a bottle form.

Such apparently disparate projects as the designing of a florist's box and the redesigning of a department for a leading store are handled with equal attention to design principles. Each problem is just another opportunity for industrial design to be useful, according to Mr. Sinel, who regards his profession as an acceptable way in which an artist can make a living and fill a useful place in present day society, rather than as a crusade. He much prefers to discuss the future of industrial design to talking about his own part in its development.

Sinel himself is a modest and soft-spoken man with a sense of humor to match his eyebrows, which verge more than slightly on the diabolical. One never knows just what will happen next. He is happiest out of doors. The fact that San Francisco can now claim him as a resident is due to his finally deciding that New York City was too far from the country; and whenever it is possible to leave his studio to its own devices Joe Sinel loads camp equipment and bed into his trusty station wagon and heads for the high Sierras.





# EXHIBITION OF RESIDENTIAL ARCHITECTURE

by Ernest Born

**E**XHIBITIONS of Architecture should be held often. Large Exhibitions, small Exhibitions,—uptown, downtown, here, there and everywhere, especially in the schools.

This is a small downtown Exhibition, supplemented with a lecture program.

Here is an attempt to bring together a group of really distinguished homes, all designed by registered architects. All of them are worthy of study, particularly in the matter of planning, site adaption, and handling of materials and spaces.

Trends? There is still too much uncertainty in the world of today to be sure of the direction of a trend. However, the most distinguished work shown here has, at last, gotten away from being historically authentic this or that "style." Less and less do we see fake half-timber work or pigeon cotes over the garage in the "manoir" fashion, or a forced perpetuation of the American revolutionary scene.

Yet, the question, "what style is your house going to be," is still being asked. As long as such a question is asked we can be certain that we are still blindly groping in quest of a national expression of our culture.

If there is any trend, it is toward simplicity in all things, planning, design, construction—all based upon a simplification in our manner of living. Ostentation has become distinctly unfashionable. Gardening has become a kind of national craze. This is good.

However, there is a certain overdoing of this simplicity and gardening business. I am thinking of two young people I know who spend all their spare time as slaves to their garden—spraying, watering, cutting, and much else. They pretend they love it, perhaps they do. But I think that before long they will "brick in" a large part of their garden, and just sit in it, letting the rest take care of itself.

There is also a self-conscious overdoing of certain things—horizontal lines, glass areas, so-called "functional features". This suggests that there is a long way to go before we achieve a regional style, and longer before a national style will emerge, if it ever will.

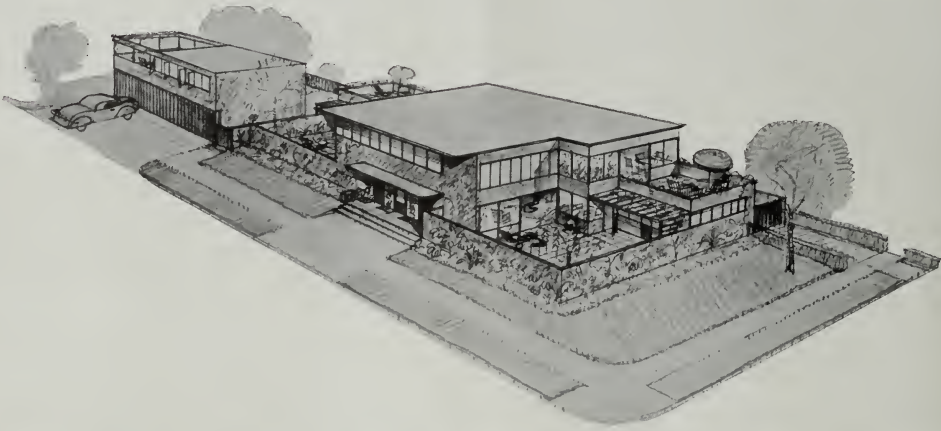
California is leading the nation in the development of a viewpoint toward the residence. Perhaps this is because we are the first to "find ourselves" as to the way we want to live as a group, coupled with the extraordinary good luck of having a highly talented group of architects living here to interpret and give life to a regional viewpoint.

Photographs by Esther Born

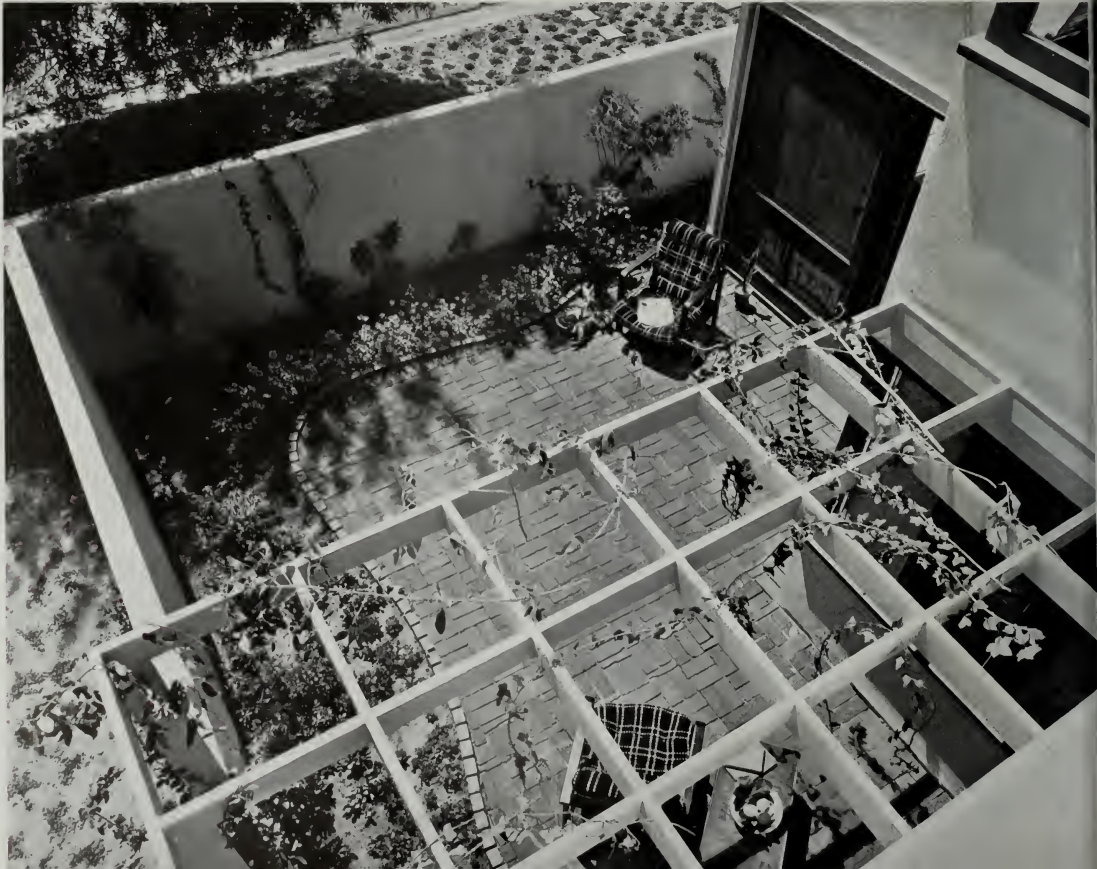
Roger Sturtevant

Material from an exhibition of residential architecture at Gump's Galleries, San Francisco. On the facing page, an apartment by William Wilson Wurster. 1, Hervey P. Clarke. 2, C. Baltan White. 3, Henry T. Howard. 4, Fred Langharst. 5, Edward B. Page. 6, Clarence Mayhew.

# *A small apartment*



ENCLOSED PATIO PAVED WITH BRICK WHICH FORMS AN OUTDOOR LIVING AREA IN THE SPIRIT OF CALIFORNIA







THIS four unit apartment near the Santa Monica mountains and the Pacific Ocean was designed for the purpose of giving each tenant the full benefit of outdoor living. The plan is arranged in such a way that every unit enjoys the complete privacy usually found in small individual houses.

Both living room and bedroom open into the patio through large sliding glass doors which when rolled back greatly extend the living area.

The second floor two bedroom apartment has a generous east and west terrace. The unit above the garage, an apartment with dinette, kitchenette, and dressing room, has a large sun deck for living, eating and sleeping purposes.

Each unit has its own service porch, laundry, and separate front and rear entrances.

The exterior colors are pale terra cotta with blue wood work. The interior walls throughout are of egg shell color and all built-in wardrobes and the glass partitions in the living rooms have a pale tint of gray-rose. Tiles in the kitchens and bathrooms are very delicate blue with linoleum floors in dark blue.

**The Gretna Green Apartments  
Brentwood, California  
Designed by J. R. Davidson**

Shulman





OPEN PORCH WITH ENTRANCE INTO THE LIVING ROOM

# HOUSE IN A WESTERN VALLEY

**House for Dr. and Mrs. R. S. Hiatt  
Modesto, California**

**Architect, Gardner A. Dailey, A.I.A.**

**Landscape Architect, Thomas D. Church**

**Decorator, Frances Elkins**

LOCATED in the flat San Joaquin Valley where the summer climate is often severe, this house has been designed with ventilation as its major problem. The rays of the sun have been kept away from the walls and windows by constructing the roof as an overhanging suspended lid, extending outward. Curtaining is loosely woven fabric and on some windows split bamboo has been used in order to give privacy without stopping the occasional summer breezes.

Reflected glare was eliminated by using natural, oiled redwood exterior walls. The trim and roof overhang are painted cream white. The double roof has continuous louvred ventilation entirely around the roof space.

The house divides itself naturally and well into living, sleeping, and service areas. The master bedroom with a private entrance permits the owner, who is a doctor, to go about his professional duties without disturbing the routine of the house.

The living room walls are quartered oak plywood stained light cinnamon brown and waxed. The gallery leading to the bedrooms has a built-in storage space and walls covered with grass cloth. The window sash is designed to drop entirely clear of the openings allowing full ventilation.

The garden has been carefully planned in relation to the house and provision has been made for effortless outdoor living. The court is paved with redwood blocks, and planting has been carefully planned to provide shaded areas.



VIEW FROM ENTRANCE HALL INTO LIVING ROOM. BELOW, LIVING ROOM SHOWING GLASS WALL

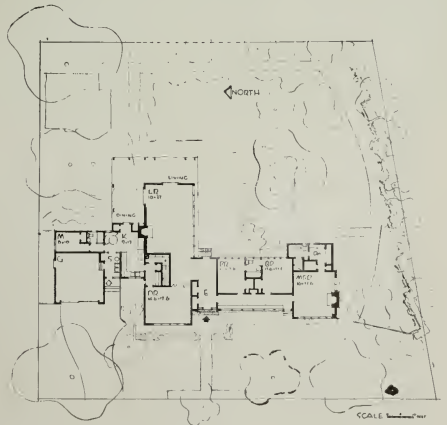






ENTRANCE DOOR AND VISOR OVER GALLERY. GALLERY WINDOWS SLIDE INTO WALL ALLOWING FULL SCREENED OPENING. EXTERIOR IS REDWOOD OILED IN NATURAL FINISH

Roger Sturtevant





THE CANTILEVERED TERRACE ADJOINING THE PLAY ROOM AFFORDS AN EXPANSIVE VIEW OF THE CANYON AND CITY BELOW





# Hillside house

## House Designed by Paul Laszlo

THIS hillside house has been carefully designed and built to fit the contours of a curved property. The full length terrace is cantilevered out and commands a sweeping view of the canyon and city below. An entrance hall serves as an introduction to the patio and principal living room. It extends into the sleeping quarters of the house and permits passage into the three carefully planned bedrooms. The combined living room and dining room is thirty feet long, and opens upon the terrace. A kitchen, service porch and maid's room have been placed in the street side of the house.

The recessed patio is a beamed covered area which gives directly upon a terrace and has access to the entrance hall, the living room, and the master bedroom. The house is beige stucco with natural redwood trim. The entrance on the street side is set into a ribbed glass screen.

The landscaping has been kept simple in order that it might be easily cared for, it being considered that the natural growth of the surrounding country would be best for the straightforward appeal of the house.

Shulman



VIEW OF RECESSED PATIO SHADED BY AN INTERESTING TRELLIS



EXTERIOR SHOWING CIRCULAR SWEEP OF HOUSE THAT CONFORMS TO CONTOUR OF LOT





## Small city house

**House of Mr. and Mrs. Alexander Hural**

**Designed by Gregory Ain**

**George Agron, Associate**



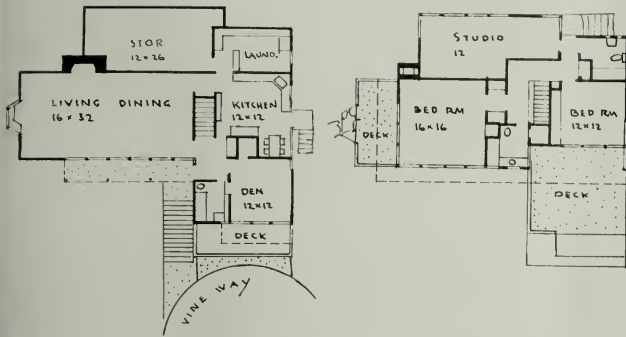
THE site of this house is a small city lot rising very steeply from the street. Hence the garage, on the street level, serves as a foundation for part of the house.

In order to take advantage of the view and of the sun, all principal windows had to face toward the street below; nevertheless, privacy is still maintained, by pushing the rooms back from the balcony walls, and by the use of obscure glass in those living room windows nearest the entrance. On each floor level, the two principal rooms open out upon sheltered decks, and both floors have direct access to the ground. However, all rooms are served by a central entrance hall.

The walls and ceiling of the living-dining room are of light gray painted plaster, and the floor is of oak blocks. The tan split brick fireplace is slightly recessed behind the plane of the wall. The low projecting roof over the entrance terrace interrupts the ceiling-height windows only as a transom bar.

All rooms are provided not only with liberal areas of glass but also with wide unbroken areas of blank wall, giving considerable freedom for arrangement of furniture.





View of the living room showing sandblasted glass panels at entrance and oak block floor. Walls and ceiling are light gray plaster.



# INTERIORS

**Residence of Mr. and Mrs. E. W. A. Peake  
Palm Springs, California  
Interiors by Jack Moss  
Furniture Designs Executed by Frank Baden**



*Dappich*



**A**N EFFECT of quiet restraint has been achieved by the decorator by the careful blending of colors and by the special attention to details. The living room, master bedroom, and dining room are in Spanish modern; the den, guest room, and sun room are in Tropical modern. The color background throughout the house is heightened by specially loomed linen and wool rugs.

A pair of cabinets housing the radio and record player is an essential feature of the living room. The walls are pale green and a large mirror framed in metal leaves, ranging in color from deep blue-green to chartreuse, creates a center of interest. The den is accented by a metal mural in oxidized copper designed in a desert motif and framed in hand-carved bamboo. Bronze lamps with sand-carved glass bases flank the mural. Powder blue walls in the master bedroom with a Baroque design give a cool, pleasant atmosphere for a hot climate. An original weave in the textured bedspreads was designed especially for the room. The rug is peach-biege. Hand-blocked wall paper with a palm frond motif in white and gray against soft green was used in the guest room.





# MODERN OFFICE

Showroom for Klearflax Linen Looms, Inc.  
Los Angeles, California  
Designer, William Wagner



THIS is a practical modern treatment of a display room executed to give maximum exhibition space for rugs and fabrics without the usual commercial atmosphere. The woodwork is white pine with honey stain covered with dull lacquer. Contrasting panels are green and cream. The rug is green linen. The shadow boxes are indirectly lighted, and the display racks so arranged that they do not intrude into the room when in use. The information desk is accented by a background which is a hand-painted mural. The furniture is covered with a special hand-woven fabric. The handling of color, fixtures, and furniture creates an impression of spaciousness far greater than the comparatively small floor area.



Floyd Roy



# PRODUCTS AND PRACTICES

## COPPER ARMORED SISAKRAFT

For a long time architects have wanted a practical, inexpensive material to flash window and door openings to eliminate drafts and stained plaster. Copper has long been recognized for its protective qualities—but the cost of heavy-weight copper made its use in the average home prohibitive. Now through the use of Copper Armored Sisakraft it is possible to get copper protection on every job. For less than 75¢ it is possible to completely flash the average 3'x5' opening.

Copper Armored Sisakraft consists of a lightweight sheet of electro-deposit copper bonded to tough, waterproof Sisakraft. A lightweight sheet of copper is just as impervious to the passage of moisture as is a heavy copper sheet, providing the lightweight copper can be applied without rips or tears. The reinforcing sisal fibres in Copper Armored Sisakraft make it possible to apply a lightweight sheet of copper easily and quickly without rips or tears. Any workman on the job can apply it. Specifying Copper Armored Sisakraft for flashing all window and door openings eliminates all danger of moisture and air penetration and its resulting damage.

Copper Armored Sisakraft is available in a large variety of roll sizes, with copper weighing one, two, and three ounces to the square foot, through retail lumber and building material dealers everywhere. The 1 oz. 6" width is recommended for flashing. Testing samples and suggested architect specifications illustrated with isometric drawings can be obtained by writing this publication or direct to The Sisakraft Co., 55 New Montgomery St., San Francisco.

## GLASS NAILED TO WALL NOW POSSIBLE

Nailing structural flat glass to a wall area with a hammer is now possible. This revolutionary procedure in utilizing glass-faced wall surfaces for dwellings was revealed in the first announcement of such construction methods by G. P. MacNichol, Jr., vice president in charge of sales, Libbey-Owens-Ford Glass Company, before the annual meeting of the Pacific Coast division of the National Glass Distributors Association in Del Monte, Calif., on May 15.

Most important angle of the glass company executive's announcement to the low-income prospective home owner is the fact that he can now have a part of

*An example of the use of Vitrolite, the glass paneling, developed by Libbey-Owens-Ford, which can be nailed to walls. It is easy to install and inexpensive.*

his bathroom or kitchen paneled with colorful, easy-to-clean glass exactly as it is being done in residences of the \$8,000-and-up brackets. This is true because the glass, an opaque product known as vitrolite, can be installed so easily. It is accomplished by taking advantage of prefabrication principles, whereby a slab of the sparkling glass is cemented to the plant to plasterboard in such manner that the backing has an extension to form flanges. Nails driven through the flanges directly into the studding securely anchors the vitrolite panel into position.

Practically as easy to install as hanging a mirror, vitrolite paneling around a tub in the bath, above a kitchen sink or as colorful backing for a lavatory, is installed quickly, thus saving considerable time in labor. Prefabrication, of course, makes it possible to install the product faster and, accordingly, sharply reduces the over-all cost to a point where the small home can have the advantage of sparkling color in the bath in a permanent setting that remains gleamingly beautiful through the years.

## "GLO-BROILER" ON EXHIBIT

Visitors at the Southern California Home Show, to be held beginning June 6 at the Pan-Pacific Auditorium, will be interested in the new "Glo-Broiler," which has been introduced in the new Roper gas range. Perfected after exhaustive factory experiments and field tests, this new broiler is available in several de-luxe Roper gas ranges. "Infra-red" heat provided by the "Glo" burner assures more speed and more intense penetration. Even extra-thick steaks may be broiled more quickly than before. Charred rare or medium steaks are just a few of the possibilities provided by this new broiler. Savings of fuel and time are of particular appeal to the owner of the new Roper gas range.

## PLANS COMPLETED FOR EXPOSITION

Plans have been completed for what promises to be one of the outstanding heating and air conditioning exhibitions yet held in the West—the Pacific Heating and Air Conditioning Exposition, which will be held at the Civic Auditorium in San Francisco, June 16-20, sponsored by the American Society of Heating and Ventilating Engineers and managed by the International Exposition Co.

Exhibits will feature the latest developments in heating and air conditioning, and the emphasis will be on their adaptation to architecture in the western states. Architects, designers, engineers, builders and many others interested in home and commercial construction, as well as those interested in heating and air conditioning problems, undoubtedly will find the exposition of unusual educational value.

One of the outstanding exhibitors will be the Pacific Gas Radiator Co. of Huntington Park, Calif., which will show a complete line of its products. It will especially feature its Thermolator Model 2 TVF Warm Air Circulator, its Model

PF Pipeless Floor Furnace, and its Models A-69 and A-11 Forced Air Furnaces. Full information on all these and other products of the company will be available at its booth, which will be in charge of heating and air conditioning experts.

The Pacific warm air circulator is a new, attractive circulator heater equipped with a fan which increases the flow of warm air, providing more rapid heat delivery and preventing stratifica-

tion of air at the ceiling. In damp, humid climates this vented Thermolator prevents excess moisture on walls and windows. Products of combustion never come in contact with the air you breathe. It is equipped with a new, improved multi-tubular burner and an all-steel heating element, and is fully enclosed in a modern, new style furniture steel cabinet, finished in standard colors of hand-grained walnut or antique white. Special finishes also are available. Model 2-TV is also available without the fan.

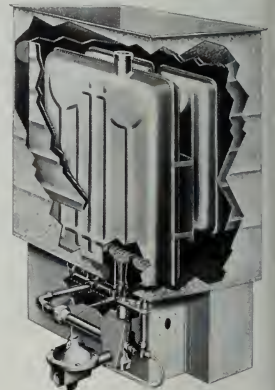
The Pacific Model PF pipeless floor furnace supplies heating comfort to the "average size" home without a basement. It is designed to meet the demand for efficiency and economy of operation. It fits in a floor opening, register flush with the floor. Cold air is drawn off the floor, re-heated and circulated throughout the room or rooms. There also is a Pacific Dual Register Furnace, filling the same general needs, which delivers heat from a single furnace to two rooms separated by a wall, either one or both at the same time. The Pacific Model PS is a single wall register furnace which has only one outlet.

Models PF, PD and PS have diaphragmed (from heavy steel sheets) combustion chambers and heavy-duty radiator sections. They are equipped with draft diverters which insure dependable furnace operation in cases where there are occasional back drafts or excessive up-drafts in the flues. Optional control equipment includes manual controls, automatic pilots and full automatic room thermostat controls. All models provide real furnace heat for small homes, shops, offices, stores and similar buildings.

The Pacific Model A-69 Forced-Air Furnace is a modern and compact forced-air basement furnace with built-in blower for delivering clean, healthful air under positive, uniform pressure in sufficient volume for any heating problem. Because of the handsomely designed and beautifully finished steel cabinet, this gas-fired unit is an ideal addition to a recreation or playroom in the basement. It is made in a variety of sizes, with capacities to take care of every heating and ventilating demand, whether installed in small or large residences, churches, offices or commercial buildings. Minneapolis-Honeywell control equipment, including "heat leveling" thermostat and silent solenoid gas valve, is standard equipment throughout.

Blower and heating units are made in separate cases and joined together securely and neatly with metal trimming which gives the appearance of an attractive one-piece casing. The unit has a Pacific multi-tubular burner, which produces a high flame temperature at low cost. Instead of one large single tube burner, the multi-tubular burner consists of several small individual blue flame burners, each having its own independent air supply mixed in exactly the right proportions for maximum flame temperature and greatest fuel economy.

The American Corporation of America will exhibit a complete line of draftless air diffusers in their Booth No. 635 at the exposition. Large photo murals will illustrate several outstanding installations, while smaller photographs in bound photo albums will show additional illustrations of several hundred other



Pacific Gas Floor Furnace



Model 2-TV Thermolator



Model A-69 Forced Air Furnace



installations. The Anemostat is an air diffusion device consisting of hollow flaring members placed in certain relationship with each other. It assures the draftless distribution of any volume of air at any volume of air at any velocity and equalization of humidity and temperature throughout the enclosure. Complete facilities for actual demonstration will be provided at the exposition.

The General Controls Company of Glendale will present a complete display of modern automatic control equipment, including automatic valves, gas controls, thermostats, relays, etc. This company is one of the pioneers in the automatic control field and several new developments will be presented during the exposition. The advancement in automatic control equipment during the last few years has been such that it is assured its display will be one of extreme interest and educational to all the visitors attending this show. Users of General Controls are additionally welcome at the factory, 801 Allen Ave., Glendale.

Both evaporative air coolers and modern gas-fired heating equipment will be exhibited by Utility Fan Corporation of Los Angeles. Utility air Coolers are built in fifteen models, from 1,000 to 11,000 cubic feet per minute, for all types of residential, commercial, and industrial buildings. The heating line includes forced-air furnaces with the exclusive Uni-therm elements—guaranteed against burnout forever; floor and dual register furnaces, and circulating heaters with built-in fan design. Utility Fan Corporation recently opened a huge new factory for mass production of this line of cooling, heating, and ventilating equipment.

**NEW SYSTEM OF INSULATED CAST STONE CONSTRUCTION**

A new modular system of construction based on prefabrication units of cast stone, with "built in" insulation, now being introduced in California by Gilbert E. Tucker, who for 15 years was a leading manufacturer of stone in the Pacific Northwest. This practical application of cast stone to residential construction is attracting wide attention in architectural and building circles.

Two houses are now under construction in the 12200 block on Riverside Drive in Los Angeles, and will be ready for showings June 1. The houses were designed by Harold Bissen, prominent Pasadena architect, winner of the recent National All-Gas Homes Contest. Both houses will be all-gas. One is French Provincial and the other is California Ranch style.

Several years ago Mr. Tucker and his staff began to develop a method of applying the principles of cast stone construction to residential building. The problem was to create a system of concrete house construction that would be insulated against heat and cold and with a minimum of depreciation—all at a reasonable cost.

Prefabrication offered the solution. By devising a modular unit that could be adapted to practically any architectural plan flexibility of design and individuality in home construction was made possible. The result was a prefabri-



Architect's drawing of one of the two Insul Stone houses now under construction. cated building unit called "Insul-Stone" and a method of utilizing it known as "Insul-Stone System of Construction."

Insul-Stone is made from actual stone. The aggregates—granite, hard marble, travertine, etc., in 1/4-inch, 1/2-inch and 1/16-inch and sand sizes—are selected and carefully screened. These are then mixed with first quality white cement and Tufa cement and poured into moulds, into which necessary reinforcing steel, lifting hooks, etc., already have been placed. These moulds are set on an electric vibrating table and the mix is electrically vibrated for approximately three minutes. This method produces a stone with an average compressive strength of 7,000 to 10,000 lbs. per square inch and a moisture absorption of but 2 to 5 per cent. The electric vibration saves both time and labor, yet produces a more dense stone.

The Tufa cement, manufactured by the Monolith Portland Cement Company, is ideal for the manufacture of Insul-Stone, and imparts remarkable strength to



These pictures show the two sides of Insul Stone blocks—left, showing Thermax lining; right, showing the exterior surface.

it due to a proper combination of active silica with the free lime, liberated during the hydration of the concrete or "stone." Tufa cement is similar to that which was first used by the early Romans for their roads and aqueducts, many of which still are in use. The Monolith mill is located at the source of a natural early strength, and later strength which increases over periods of five years

and more. For these reasons it is ideal for use in Insul-Stone, which, itself, is a guarantee of permanent construction.

After the stones are cast they can be put in a water vapor steam kiln, which ural puzzolonic formation, a veritable mountain of raw Tufa rock. This rock was heated beyond comprehension by volcanic action centuries ago.

The special properties of Tufa render concrete impervious to destructive attacks by acids, alkalines and sulphates. It meets stringent government speci-



Left, an exterior wall detail; right, top bond beam forms.

cations and is being used extensively for post offices. It has a high measure provides a moist warmth which accelerates the curing to the extent that in four days it gives the compressive strength of 28-day "water-lose" cured concrete. This cast stone product is then actually a "chemical stone" and can be worked on with the same tools and in the same manner as natural stone. By the proper selection of aggregates and the proportioning of them in the mixture both the color and texture of the finished product are accurately determined in advance. Innumerable colors are available and are non-fading and as permanent as the material itself. No exterior painting or brush coating ever is necessary.

To make Insul-Stone units, two inches of cast stone is poured around a core box made of 1-inch Thermax, a structural insulating material manufactured by the Celotex Corporation and distributed in Southern California by the George E. Ream Company, eliminating unnecessary solid walls of concrete and providing a dead air space for plumbing, electric and heating ducts. Thus an insulated wall that is economical is created—one inch of Thermax is equal in insulation to 26 inches of solid concrete.

These insulated modular units, which are 30 inches in width and cast with a 6-inch fin two inches in from each end, are set side by side on the concrete foundation, thereby forming a 4-inch by 6-inch hole from floor to ceiling. These are then filled with concrete and reinforcing steel on the job, thereby keying the wall together and creating a lightweight column every thirty inches apart. A bond beam, 14 inches by 8 inches, runs horizontally along the entire length of the structure on the top bed of the stone. The reinforcing steel in the poured column is anchored 2-feet 6-inches into the foundation and connects with four steel rods in the bond beam, insuring an earthquake-proof structure.

Large sheets of Thermax are then used as the inside lining of the walls, attached to nailing blocks left in the poured stud column. This gives another inch of insulation material, which, as a further Thermax advantage, provides an ideal plaster base—no lath or other keying device is needed. By using Thermax as the plaster base for the ceilings, the houses become completely insulated and fireproof. Thus, too, the interiors of the walls can be decorated exactly as the owner may desire.

The French Provincial house, which will have a separate garage with a small apartment in one side for use of guests, is located at 12,156 Riverside Drive. The Ranch House is next door, at 12,200 Riverside Drive. Bullocks will furnish the latter. Both houses are well designed with excellent room arrangements and are extremely livable. Although the openings will not be until June 1, many visitors already have inspected the system, which will be pushed in California. Before going into residential construction, Mr. Tucker and his company executed contracts aggregating several millions of dollars in cast stone on many of the finest office buildings, schools, churches, and apartments in Seattle and Tacoma. The construction and architectural designs of the Insul-System houses were approved by the engineer and appraiser of the First Federal Savings & Loan Association of Beverly Hills. This association also assisted in the financing.

For further information on the Insul-System, write to the Technical Editor, California Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles.—R. C.

**FOLDER ON GARDEN LIGHTING**

Gardners and landscape architects will be interested in a new leaflet issued by the Northern California Electrical Bureau, 447 Sutter Street, San Francisco, on the subject of garden lighting—it outlines a method by which hours can be added each day to the enjoyment of a pleasant flower garden. Its information is both authoritative and practical.

Predicated on a chart which appears on its back page, showing exactly how to use garden lighting specialties, it emphasizes the proper use of night lighting in the garden and warns against faulty use of such lighting. It points out that the well-lighted garden is one in which the lighting is applied with gentle emphasis on smaller details—sun dials, rockeries, lily ponds, etc.

This can be done with ordinary household Mazda lamps and small shields which are so designed as to be inconspicuous. Some of these shields are made in the form of cat-tails which sway in the breeze like the real thing, or in the forms of tulips or other large petaled flowers, etc. In this manner light may be applied in desired places without offensive or unwanted glaring.

Correct garden lighting reveals "gardens without gardens," and takes advantage of the curtain of darkness night provides as a backdrop for emphasizing certain features. Results obtained are entirely in addition to moonlight and sunlight effects on gardens. As the season progresses each new blooming and planting can be highlighted to full advantage.

The folder is well worth the time necessary to obtain it by writing to the Bureau or to California Arts and Architecture. It will make your garden lovely and livable at night.

(Continued on page 42)

# Lumber

## AT THE SOUTHERN CALIFORNIA HOME SHOW



If you want to know more about lumber grades, grains, qualities, finishes, uses—visit the Lumber Exhibit at the Southern California Home Show . . . Pan Pacific Auditorium, June 6-11. Whether or not you are planning to build or remodel, you will find it both interesting and informative.



### Consolidated Lumber Company

122 West Jefferson Boulevard  
Los Angeles

### Hammond Lumber Company

2010 South Alameda Street  
Los Angeles

### Owens-Parks Lumber Company

2100 East 38th Street  
Los Angeles

### San Pedro Lumber Company

1518 South Central Avenue  
Los Angeles

### E. K. Wood Lumber Company

4701 Santa Fe Avenue  
Los Angeles

### Woodhead Lumber Company

4800 West Pico Boulevard  
Los Angeles

## MUSIC

CONTINUED FROM PAGE 9

The most recent, and probably the best recording to date of Bach's music, has been made by a group of instrumental soloists with Yella Pessl, harpsichordist (Victor). I do not know how this recording could have been improved. Throughout all the complexity of the difficult counterpoints scarcely a note is lost: it is all there exactly as one reading might hear it.

The album begins with the original three voice fugal improvisation played, not as it should be on an old piano, but on the harpsichord. No real objection to that. It continues through the amazing series of canons, worked out with results that teach us better how to appreciate Schoenberg, played by various groups of solo instruments. These are tonal abstractions of a beauty almost philosophic, yet made for ears. The long Trio, perhaps a trifle too long because Bach cared to omit nothing, is still not too long to improve with every hearing. The final six voice *Ricercare* (a set form of fugue) is among the most extraordinary examples of instrumental playing in my experience. It is fascinating, not for its richness as in the Fischer recording, but for its very complexity, through which and in which and around which and by means of which and even at the back of—it is like understanding an entire system of mathematics, as simple as the perfect circle Giotto drew to win his commission to paint the church of St. Francis. That is a position in the understanding of art that you and I have yet to reach.

## MUSIC FOR ONE'S SELF

CONTINUED FROM PAGE 19

Or he will take the novelette back to the library and instead take out *The Proper Interpretation of Music of the XVII and XVIII Centuries* by Arnold Dolmetsch. This is the acid test. If he survives this first try and comes back for more, he is a proper amateur: his character is heroic.

He will not at the first try, or indeed at the tenth try, learn very much from fellow-amateur Dolmetsch. If ever a book was confused with a superabundance, it is that book. But there it is: no true amateur ever expects to reach the end of anything. What he has and knows is his; he is ever at the beginning. Wisdom, he knows, cannot be arrived at by an underestimate. The amateur of amateurs is the amateur of gardening: every year, every season, every week-end he has to go to work again. Weeds, slugs, and sowbugs, the small, mindless viciousness of these animate stomachs must be overcome at every planting. But he doesn't quit. And when the small chewed leaves begin to push above ground and to unfold, he has his reward.

So much for the preparation. What about the fistful of thumbs? Well, there is always Czerny. Czerny, somehow, isn't quite the man he used to be. For myself, I should go to the *First Term at the Piano* and the first two books of the *Mikrokosmos* by Bela Bartok. From these I should go on to the four volumes of folk music *Für Kinder*, also by Bartok. With the help of these little pieces not only the fistful of thumbs but what is more important, the ear, will begin learning how to play.

At this point the amateur, having survived so far, like Bunyan's Christian, will find growing up within himself an irresistible conviction. In exactly the same way that the amateur gardener comes to believe himself an authority on the cultivation of dahlias or the propagation of the iris; in exactly the same way that the amateur cook thrusts upon the palates of his friends the martyred good intentions of his roaster; in exactly the same way that the contract-bridge fanatic and the golf-nut endlessly discuss the nerve-racking minutiae and technicalities of their silly labors; so the amateur of keyboard music. Now he will poke into Haydn; now he will first discover, all for himself, the endlessly satisfying strong simplicity of the Purcell Suites—let the professional sneer; he has never bothered to learn

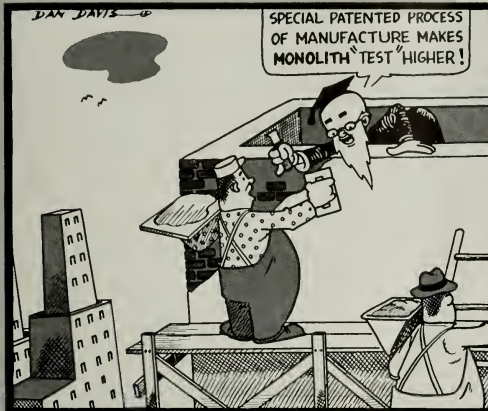
# R O P E R

**America's Finest Gas Range**

**GEO. D. ROPER CORPORATION**

Los Angeles, California





*A superior building material!*

Without admixtures on the job this Waterproof-Plastic Cement is easier to work. In tensile, compressive and adhesive strength it tests higher. As both mortar and concrete it gives superior protection against water pressure and heaviest rains. Always specify Monolith!

*Low Magnesia*

# MONOLITH CEMENT

A "TAILOR-MADE" CEMENT FOR EVERY PURPOSE!



how to play them. Now he will stagger among the heavenly ways of the Bach Organ Chorale Preludes. Now he will dutifully consider the unsatisfying difficulties of the Schumann pieces for children. Now he will explore an entire world of music for children written by composers now living, Randall Thompson, Stravinsky, Gretchaninov, Ornstein, Pinto, a whole collection of Europeans and North and South Americans.

Meanwhile he will have gone not only forwards but backwards, into the heart of that era of keyboard music which ended at the time of Bach. He will know Purcell, Froberger, Frescobaldi, Farnaby, Bull, Rameau, Alessandro and Domenico Scarlatti. Still just a beginning. Now he must fight his way to an understanding of Couperin, "the eternal contemporary"; of Byrd, Shakespeare's only artistic rival among the Elizabethans; of the very ancient world of Cabezon, Scheidt, Gabrieli. Then he will discover the *Cosyn Virginal Book*, and through this push backwards still further with the *Fantasies* and the *In Nomine* of Gibbons towards the medieval world of choral music. He will discover the extraordinary artistry of John Dowland, the greatest of lutanists—Peter Warlock's transcriptions. He will live in an ever-expanding world, following a multi-dimensional chase. What a world to live in!

## THE CARICATURIST AND HIS ART

CONTINUED FROM PAGE 22

caricature, it will have the beauty of Cyrano de Bergerac's poetic tirade on his own nose.

So, then, if caricature is not merely the emphasis and exaggeration of the individual's obvious characteristics to give a comical or ridiculous effect, what is it? The true caricaturist makes use of exaggeration and distortion as the tools with which to show the outward physical signs of the inward spiritual character of the subject. And the intensity of his exaggeration will vary according to the qualities he wishes to show. He will use just enough overstatement to reveal, without ridicule. His caricature will be quick with significance; and he will replace the unrestrained lampoons of the pseudo-caricaturist with subtle irony. He will be a skillful draughtsman, for high artistic

(Continued on page 40)

## MIRACLES TODAY?

**YES!**



This Miracle Pressure Cooker cooks meals far better in *one-third the usual time*—peas superbly in 1 minute! Conserves all natural garden colors, flavors, vitamins and minerals; foods look better and taste better. Split-second speed saves fuel. Cast aluminum with stainless steel tops. 2-qt. size \$9.95; 3-qt. size \$11.95; 4-qt. size \$13.95. Timer, \$2.95.



Save time spent packing clothes away in moth balls. Save your clothes! Vapo-ball (electrically heated) used for an hour in each closet once a month quickly kills all moth life. Leaves no clinging odor. With 2 refills, \$1.78. Extra refills, each 40c.



Increase your closet shelf space by filing plates and saucers in this rubber-coated plate rack. Holds 10 to 12 plates in each of five divisions, sorted by size and arranged for easy choice. Does away with plate piling and prevents plate chipping. Ivory, red, green, or blue with matching dust cover, \$2.00. Rack alone, \$1.25.

Sent for Free Illustrated Spring Catalogue

**LEWIS & CONGER**

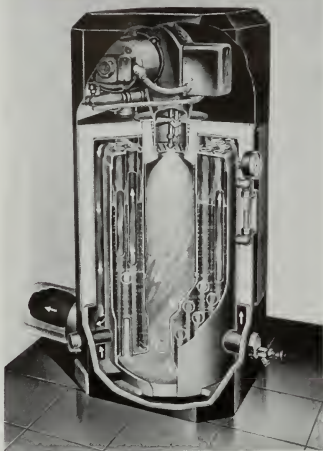
New York's Leading Hardware Store

Sixth Ave. at 45th St.

New York City



# The ECONOLUX



Available in Nine Sizes

## S. T. JOHNSON CO.

940 Arlington Ave., Oakland

401 N. Broad St., Philadelphia, Pa.

**Y**OU learn a lot about oil burners in 37 years!

And those 37 years all contributed in some way to the ECONOLUX Boiler Burner Unit shown here in cutaway view. Its reception by architects, contractors, and consumers alike proves beyond doubt that the ECONOLUX is something they have wanted. It will give a lifetime of comfort; is dependable, economical, and clean; small in size and engineered to fit the job.

See this remarkable new member of a famous line in operation—BOOTH 439—PACIFIC HEATING & AIR CONDITIONING EXPOSITION—CIVIC AUDITORIUM, SAN FRANCISCO, June 16-20, 1941.

No Air Conditioning System Is Better Than Its Air Distribution

## ANEMOSTAT DRAFTLESS AIR DIFFUSERS

ANEMOSTAT CORPORATION OF AMERICA

10 East 39th Street

New York, N. Y.

See Our Exhibit at

Pacific Heating & Air Conditioning Exposition



A Complete Line of

AUTOMATIC VALVES, GAS  
CONTROLS, THERMOSTATS

GENERAL  CONTROLS

## On Display

... See our expanded line of gas-fired heaters of all types at Booth No. 512 at the Pacific Heating and Air Conditioning Exposition at San Francisco, June 16-20.

REZTOR MANUFACTURING COMPANY

750 James Street

Mercer, Pennsylvania

Evaporative Air Coolers

Gas-fired Forced-air Furnaces

Floor Furnaces - Blowers - Exhausters

UTILITY FAN CORPORATION

4851 S. Alameda St.

Los Angeles, Calif.

## PAUL KLEE

CONTINUED FROM PAGE 20

of light. The spiritual power of wishing and willing surpasses all muscular strength and prowess. The Bible tells that faith may move a mountain. Even the bounds of time disappear before the piercing eye of the soul; its visions are essentially different from the image used by physical eyes. The soul is able to originate colors so intense and translucent, that in comparison to them, even the colors of stained-glass windows seem to grey. The soul looks at things still lying folded together in the germ of their future development, and yet may follow up the gliding spirit already redeemed from the bodily frame. The soul is wise with the wisdom of the fairy-tale, reviewing for us events as old as the hills that have already forgotten time and space,—so old that only children and child-like people can understand their meaning. The tales of the soul are fairy-tales, the figures of which are so very remote that they throw only their gigantic colored shadows across the earth like phantoms whose bodies are gone and whose sun has set long ago. Not obliged to linger in the mazes and round-about ways of physical cause and effect, the soul may instantly join primeval cause and ultimate effect in prophecy of things to come. It looks at the world as a thing not of facts, but of symbols. It grasps in the warbling of the nightingale the longing of all creatures and sees in the discolored leaf falling from the tree in autumn the circulating current of all material things. In this spiritual world the moon, heavy and golden, hangs low over the earth, cleaving men to the heart. Colors change into sounds, and sounds drop heavily as the night falls back into dark blueness—or rise and glitter like silver stars and sparkling jewel-drops. Individuality—the greatest development of the material world—is of no importance except as it houses the soul. The soul does not need two eyes, because the ambiguity of bodily things does not exist to it; it does not need two legs nor any such forms of bodily life when entering this world of gravitation.

Everyone knows of these psychologic things, or at least would know but for over-looking them. The most familiar are the activities of the soul during sleep. At certain times dreams were thought very important because people tried to find out the intentions of the spirit-will that—unmolested and not threatened by the body and all its world—was expected to state the soul's right, true and uninfluenced will. The strangeness, even ugliness or perhaps weirdness of the soul's dream-like forms should not prevent us from looking at them and investing in them that attention which they deserve. Because from such roots the external facts grow. Even when you notice them only for the sharpening of your senses exposed to this material world in which facts are not mere facts but only walls behind which are hidden the true realities of ghosts and spirits.

These outlines will not state anything about the value of the world of Klee. They should only indicate: first that art does not belong to the realm of the intellect at all, but to that of imaginative power. Second, they will indicate from what peculiar kind of world Klee has taken his themes and motives. This second point is the first part of criticism if you take the word in its original and real meaning—namely, division. Without having discriminated and pointed out the relationship of any work of art and from which it takes its particular subjects, one should not begin with the second part of criticism which is the judgment of its values. Failing which, one may come into the strange situation of that Frenchman who did not know that there were many foreign languages all over the world and thinking them all French he criticized them accordingly.

## THE CARICATURIST AND HIS ART

CONTINUED FROM PAGE 39

excellence is necessary to express his approach to his subject. His caricatures will be beautiful as pictures—they will have design and formal coordination.

It was Whistler who remarked that a portrait is a picture with "something wrong with the mouth." In caricature there is always "something wrong with the mouth," with the eyes, with the neck; because they are not realistically copied from the subject. A portrait is seldom interesting unless it possesses (like the portraits of Goya) some of the subtle qualities of caricature—the understatement of irrelevant features and the overstatement of pertinent ones. A portrait generally exhibits only one aspect of the sitter, while a good



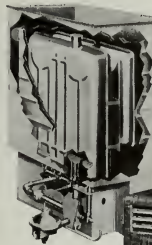
# Here's Efficient Heating

## KEYED TO MODERN PLANNING

★ A good home deserves good heating and ventilating equipment. And . . . for greatest comfort and satisfaction, this should combine maximum heating performance with **up-to-the-minute design**

In **PACIFIC** equipment you get not only top heating efficiency, but also a choice of types, sizes and models to meet **any** installation requirement . . . to blend with **any** architectural treatment.

For 28 years, **PACIFIC** has meant **quality** in the heating and ventilating field . . . is nationally known and enthusiastically recommended by thousands of satisfied home owners. So, for a lifetime of heating satisfaction, **make sure your plans specify PACIFIC!** Consult your architect, your nearest Pacific dealer, or write us direct for literature and free estimate.



Above: Cutaway view of Model "PF" Pacific Floor Furnace, showing streamlined heating elements, scored inner and outer casing, and improved multi-tubular burner.

BELOW: Pacific Thermolator Model 2-TV features a gas-sealed combustion chamber, famous multi-tubular burner, all-steel radiation and outside venting



ABOVE: Model A-49 Pacific Forced Air Furnace for winter air conditioning and summer ventilating, incorporates multi-tubular burner and round, all-steel heating element.



caricature portrays the sum total of the principal aspects of his personality. The many caricatures of George Bernard Shaw are well known—and he is certainly more Shavian in his caricatures than he is in his formal portraits.

The Art works which are encased in beautiful heavy frames often have some of the characteristics of caricature. If exaggeration were the only criterion of caricature, then the paintings of Modigliani with their giraffe-like necks would be called caricatures. And Picasso's free disintegrations of the human figure into cubes or protozoic shapes as exemplified by his "Portrait of Kahnweiler," or the "Man With a Lollipop" (in the Chrysler Collection) would then also come into the category of caricature . . . not to mention the realistic distortions of Benton—whose people all look as though they had got into an ants' nest and been stung badly. If comicality were the criterion, the circuses of Seurat or the odalisques of Matisse—to say nothing of the surrealists, or the rectilinear fixations of Mondrian—would be classified as caricature. And if grotesqueness is caricature, then what of African sculpture, or the works of Epstein?

In conclusion, caricature, like any other specific term, overflows its boundaries: there is much of caricature in *fine* art and there can be much *fine* art in caricature. After all, it is not the medium in which it is executed, but rather its quality of excellence that makes a work of art.

### BOOKS

CONTINUED FROM PAGE 14

**IN MY FATHER'S HOUSE**, by James Street (The Dial Press, \$2.50)—The South is with us again in "In My Father's House." It is less violent, less heroic, and less bloody than the South James Street wrote about in last year's "Oh, Promised Land!" His new book is gentle of tone, it focuses closely upon a single family and a single domestic situation. But the South remains the same South, where spiritual magnificence couples with plain pig-headedness; where pioneer

codes survive to raise merry hell long after they have outlived their usefulness.

It's the old story. Hobson Abernathy's daughter Teena gets herself seduced by young Woody Martin. Abernathy, though a "fittin' man and moderate," and fully aware that it takes two to make a seduction, fires a flock of bullets into Woody. It is a revolting murder: Abernathy is unreasonable—even the devoted Lawyer Walters can make no case for him. Yet even while you are queasy with disgust, you feel that you understand Abernathy, and that perhaps you understand some of the paradox of the South. This is Street's skill as a narrator: he justifies the man without justifying the deed.

The author speaks for himself in the preface. Of the characters in the story (the setting is northern Mississippi) he says: "They are fiercely independent, intensely moral, and loyal to their way of life. They appreciate sympathy and want understanding, but never pity."

Then Street turns the story over to Hobson Abernathy Jr.—known as Little Hob: a boy verging upon change of voice, who gives a straightforward account of the whole affair, in the decorous idiom of the deep South, with its trace of Elizabethan richness and music. He is sober and sensible, but enough of a kid to say and do the fool thing at the critical moment. His excursions into the details of the daily life of the Abernathys make up the greater part and the greater interest of the book. The ramblings are by no means irrelevant—the poignant episode of the pet racoon, for instance, advances the story, foreshadows the catastrophe, and partly explains it.

There is a significant touch at the close. Little Hob has been shaken by the tragedy; but it has not once occurred to him that his father might have done otherwise. The code remains. If Little Hob grows up to find such a situation again, he will do as his father has done: regretting the necessity, but never doubting it.

And if you think this is just the South, look at the headlines. We're still fighting wars, aren't we? The song has it that even Hitler had a mother. No doubt even Hitler had a code, too.

### VULTEE VENTILATING PLANT DATA

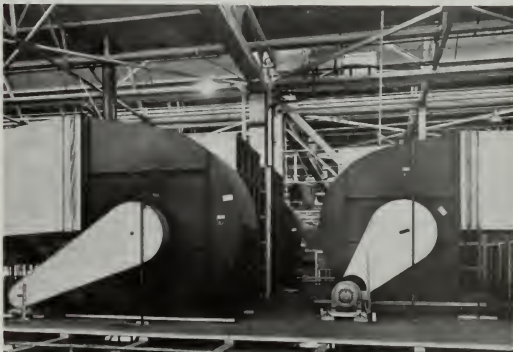
Because of its largeness and the rapidity with which it was installed, the heating and ventilating system for the paint department of the new Vultee Aircraft, Inc., plant at Downey, Calif., is one of its outstanding features. According to C. T. Newman of Los Angeles, who installed the system, it required 30,000 pounds of sheet metal which was fabricated on the job in record time by the use of three eight-hour shifts a day.

Once the work was started it was carried to completion without a stop, and part of the time the paint department was under operation. The plant essentially consists of a heating and ventilating system utilizing all fresh air, which is drawn in through more than 200 of the permanent and cleanable type of air filters supplied by the Air-Maze Corporation by means of large fans and forced through direct-wired gas furnaces into the duct distribution system. The air is then carried into the paint room and discharged at the most desirable temperature. The temperature control system is of interest because it is of the modulating type. Modulating gas valves are operated directly by the room thermostat and regulate the flow of gas in proportion to the heat requirements of the furnaces. This is important in such a paint room, inasmuch as some operations demand a temperature between 80 and 90 degrees—and if there is a variation the work being done will be spoiled and rejected.

One of the chief requirements of such a plant in a paint room is efficient filtering. The Air-Maze Kleenflo type filters used are all metal, being made of galvanized steel wires and heavily galvanized enclosing frames. This type filter employs the baffle impingement principle, resulting in more than 99 per cent efficiency of dust arrestance. Backward-turn blade fans are used, with a total capacity on the job of 150,000 C. F. M. These fans are belt driven by means of Sterling Electric Motors, made by Sterling Motors, Inc., of Los Angeles.

There is an electrical temperature control system using modulating type controls which work in conjunction with the regular furnace control. The furnaces, A. C. A. approved, are of the duct type, made by the Pacific Gas Radiator Company of Los Angeles, with an approximate total capacity of 12,000,000 B. T. U. The plant has been in operation long enough for operation observation under all outside conditions and the maintenance of the desired conditions has not placed any burden on it which could not be met.

This means that paint work of all kinds can be carried on 24 hours a day without deferring to outside weather conditions. The quality of work done in the paint department has improved due to efficiency in temperature control and filtering, both done automatically. The excellence of the system has made the delivery of large quantities of air economical in the operating cost of the motors driving the fans. It also has made it possible to get good distribution of air over the entire paint department, keeping it clear of explosive and dangerous gases caused by painting processes.



Two views of the heating and ventilating system in the paint department of the new plant of Vultee Aircraft, Inc., at Downey, Calif. Taken from opposite sides, they show the bell-driven motors, batteries of air filters, and parts of the huge gas furnaces.



## C. T. NEWMAN

### Correct Ventilation

ENGINEERING AND CONTRACTING  
HEATING • VENTILATION  
AIR-CONDITIONING



2729 Hooper Ave.

Los Angeles, Calif.

ADams 3982

*At Vultee*

## STERLING MOTORS

*power the efficient heating and  
air-conditioning system*

ACAPABLE and experienced engineering service is maintained to cooperate with executives, manufacturers and engineers in the practical working out of their problems. This service is based on years of experience—suggestions, sketches, samples, price, etc., are gladly furnished.

*Sterling Is the Greatest  
Electric Motor Value in America*

### STERLING ELECTRIC MOTORS, Inc.

MAIN OFFICE: 5401 TELEGRAPH ROAD, LOS ANGELES  
*Representatives in All Principal Cities*

## AIR MAZE FILTERS

It is significant that the new plant of Vultee Aircraft, Inc., is protected with

### AIR-MAZE Permanent All-Metal Air Filters

Likewise, it is significant that the powerful engines used in Vultee planes also are protected with

### AIR-MAZE Aircraft Air Filters

There is an Air-Maze all-metal permanent air filter for every purpose.

*California Representative*

**EDMUND B. TREIDLER**

2566 San Fernando Road

Los Angeles, Calif.