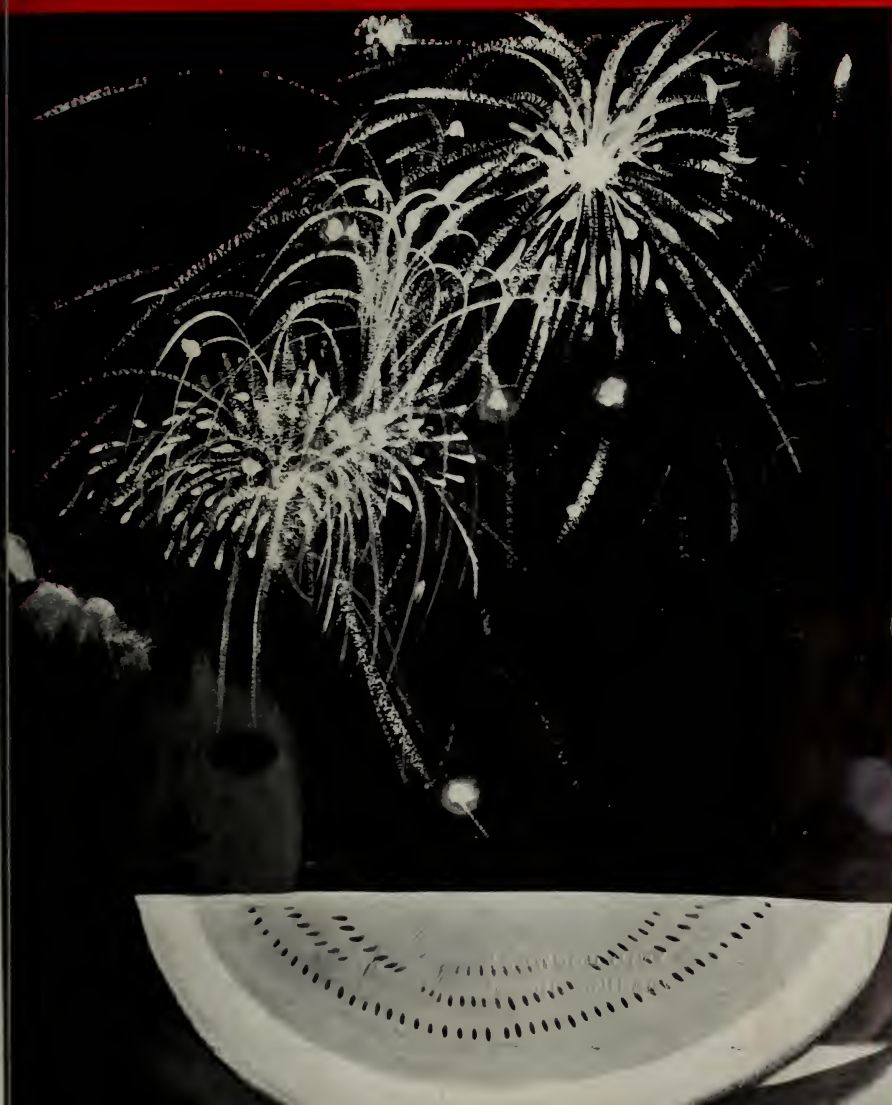


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ART

SAN FRANCISCO

The Good Neighbor sentiment of politics and propaganda is receiving a notable boost among San Franciscans because of the current show at the San Francisco Museum, of murals, mural studies, and easel paintings by Candido Portinari of Brazil. In spite of the absence of purely abstract painting—if there is such a thing—it is a show in which subject matter counts for very little and artistic perception for a great deal.

Candido Portinari has evidently looked on the work of modern European masters and found it inspiring. There are definite traces of canary feathers here and there—and why not? In order to nourish new life one must have food. The important thing is what one does with it. There is a fine freshness and life in these canvases which seldom occurs where there is a lack of artistic vitamins.

Especially pleasing are three large murals done with a bold freedom that suggests, at first sight, enlarged thought sketches. However, in these apparently spontaneous murals every line has definite function, each area and color patch contributes to a well-planned whole, not profound perhaps but full of freshness and vigor as a sail on the bay. This is the surprising result of extremely careful studies, detailed drawings, meticulously planned composition which in someone's else's hands might easily lead to academic dullness. Some of the preparatory sketches are shown; they are of figures done in black chalk; the easy, detailed, realistic studies of a remarkably fine draftsman.

The finished murals are painted in opaque tempera, probably glue or casein, on sanded canvas. The contrasts between brown sails and white blowing garments, the green and blue of large unmodeled areas with their pleasing surfaces of wash and texture and opaque color, apparently so careless and accidental, and certain clear-cut detail, the black, sharp drawing of a rope, embroidery on a woman's dress, are charming and become in themselves a kind of abstract counterpoint.

The easel pictures are more intimately treated, with delicate gradations of color pointed up by black line. Portinari's most important work so far has been eleven frescos in the Ministry of Education at Rio de Janeiro. These, too, were first drawn in careful detailed cartoons; after the cartoons had been approved the frescos were painted in private, gaining in subjective qualities as detail was eliminated and rearranged: history does not relate official comment at this liberty. Evidently Portinari is a brave man. *(Continued on page 39)*

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BOOKS

THE CAPTAIN FROM CONNECTICUT, by C. S. Forester (Little, Brown & Co. \$2.50)—As in *Captain Horatio Hornblower*, C. S. Forester fills the pages of *The Captain From Connecticut* with mizzens-masters and bosuns, and even if you don't really know one from the other, you will find the book good going.

Josiah Peabody, born in Connecticut of pious but tippling parents, captains the U. S. frigate *Delaware* in the war of 1812. This war, according to Forester, came to an end simply because its causes ceased to exist. Such an interpretation credits history with more sense than it has generally shown, but it's a chummy idea, and mighty tactful in an unlimited emergency.

Captain Peabody breaks through the British blockade of American ports, and (as the history texts put it) harries enemy shipping. He captures a British convoy from Jamaica, and at length winds up, together with the British man-of-war *Calypso*, in the neutral waters of Martinique, where they are virtually interned. Peabody and the captain of the *Calypso*, Sir Hubert Davenant, are caught in a tangle of international law and marine codes. They are excruciatingly honorable and everybody is mighty polite, and there follows a series of bowings and bobblings and advances and retreats that suggests the dance of pigeons in a back yard.

The situation is neat. A generation ago it would have been treated as high-spirited romance. But Forester, for all that he has top-galants in his soul, cannot maintain the mental attitude of clipper ship days. His two captains are out to slaughter each other, and it's a little silly of them to be so noble about it. Forester, perhaps in spite of himself, begins to snicker.

The Captain From Connecticut is a good yarn, full of brine, galantry, and gore; the heroine is as little of a nuisance as the heroine of an adventure story can very well be, and the writing is crisp as a sea breeze. The book is the equal of *Captain Horatio Hornblower* in everything but length.

WALKING THE WHIRLWIND, by Brigid Knight (Thomas Y. Crowell & Co. \$2.75)—*Walking the Whirlwind* is a long, long novel about the inhabitants of Cape Town, South Africa, in the reign of the good Queen Victoria. The novel is as Victorian as its period; at times it is difficult to believe that the book was not written in longhand by a lady in a haste. A little analysis, however, reveals that author Brigid Knight, though obviously influenced by *East Lynne*, has been equally influenced by Metro-Goldwyn-Mayer. *Walking the Whirlwind* is a natural for the cinema. And now that the worst is said, let it be added that if you start the book you'll probably follow through to the last page. It is always gossipy, frequently phony, often exciting.

THEY CAME TO A RIVER, by Allis McKay (The Macmillan Co. \$2.50)—In Allis McKay, the Pacific Northwest has at last found an authentic chronicler. *They Came to a River* follows twenty years in the life of Christine Hallowell, who lives in the Big Bend country of central Washington, just above Wenatchee—the region that became the most famous apple country since the Garden of Eden.

Christine—called Chris—is eleven years old when the story begins, in 1901. The author follows her through adolescent romance, through marriage, motherhood, widowhood, and eventually new love. The story is evolved for the most part from the materials of life in a small area along the banks of the Columbia. It proceeds garrulously, but with such richness and accuracy of detail that the wordage is justified.

The author writes without self-consciousness. Her style is feminine, excitable, emotional; full of sensory perceptions, full of intimate knowledge of the ways of women in a pioneer country. The planting and fostering of orchards, the perils of flood and drought and forest fire, the coming of the railroad, the intimate comedies and tragedies of the river country—all are reported with intense concern; with wisdom rather than with sophistication. The interlude of the traveling dramatic company that visits Wenatchee falls below the quality of the rest of the book, though the picture would hardly be complete without it. No better document of American life has appeared since Willa Cather wrote *My Antonia*. (Continued on page 36)

OF MUSIC

Roy Harris and Heitor Villa-Lobos are both indomitable personalities. Their genius is, at its best, 90 per cent determination and 10 per cent academic polish. Determination speaks a native language: both composers were admitted to genius by their countrymen before their musical talent was more than slightly recognized by fellow musicians. Both men made their own way to performance, Harris by his North American gift of salesmanship and Villa-Lobos by his South American bravado and assurance which overnight can turn one insurgent into the leader of an army.

Both had something to say before they knew how to say it. Neither had any doubt that what he had to say was substantial enough to demand hearing. Hammering their material into forms too native to be academic, they also hammered into the hearing ears of their own countrymen the forms they had to speak with. Both still find the chief resistance to their music among that class of professional performers who believe that artistry has something to do with the ability to play an instrument. Popularity, if it is the sort of popularity which has brought Harris and Villa-Lobos recognition, is still considered by many sensitive spirits a species of vulgarity. Music that inspires such popularity is not box-office. It is not polite. It is not pretty. It is not made for twenty encores. But it sells. And because it sells, the professional performers have to play it.

Villa-Lobos is the older of the pair; he is now a member of the Brazilian government, national director of Brazilian music. Music, which has poured from him in a flood, is only beginning to be recorded. Only two albums containing a small fragment of his many more than a thousand compositions are available to the general public—on second thought, I remember having heard a strong quartet.

These two albums, both recently issued by Columbia, were recorded under the supervision of an internationally minded American, Nicolas Slonimsky, now of Boston, a composer, conductor, and pianist, who has devoted most of his extraordinary ability to the work of propagating other men's contemporary music. Outstanding among the several compositions recorded in these two albums—and they are, so far as we know, outstanding examples of music by Villa-Lobos—are two *Choros* (a native Brazilian form that Villa-Lobos has adopted), one for violin and violoncello, the other for piano solo, and a *Bachianas Brasilieras* (Bach in the Brazilian idiom) for eight violoncellos. This *Bachianas* was recently given a crack performance in Los Angeles under the auspices of the Theater Alliance.

Recordings of works by Harris occur as regularly as new compositions. No other contemporary composer is so thoroughly documented. His piano trio, his piano concerto—which in a single broadcast brought him national recognition; his piano sonata—played by his wife, Johanna Harris; his symphonies and orchestral works—performed principally by the Boston Symphony; his many chamber works of various sorts—all are to be had by anyone interested. And many are interested: only a broad continuing interest could have justified the recording of so many compositions still scarcely tested in performance. The latest to be recorded is the new third quartet, played by the Roth quartet, consisting of four preludes and fugues, each prelude in a single mode succeeded by a fugue contrasting the first mode with a second. In some ways this sounds less like American music than like Hindemith. But Harris from the beginning has fought his battle with fugues, and it is possible that in this form he may be remembered as most characteristic. We will look for it.

PETER YATES

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Paintings by Theodore Polos

By Dorothy Puccinelli

PHOTOGRAPHS in black and white do not convey the essential characteristics of Theodore Polos' paintings, the pervasive, melancholy, emotional charm of his low-toned color, like bright hues seen by moonlight. Recently Polos has heightened his key somewhat, more from intellectual conviction than emotional necessity—the truth is, really bright colors are not pleasing to him.

He paints with a limited palette: five or six colors only, black, white, red, blue, green, and one or two of the red or brown earths. These are put on the canvas in a comparatively pure state, then modified, toned down, grayed, until they seem to swim in a strange shadowy world of their own. Polos paints swiftly and very emotionally. A picture will be done in perhaps an hour; then there will probably be a pause for contemplation of two hours more; at the end of that time a complete repainting. The final canvas may be the result of as many rebuildings as the city of Troy.

Theodore Polos came to this country from Mitylene in Greece when he was fourteen, mainly to escape an ecclesiastical education. At twenty-four he decided that he wanted to be an artist, and ever since then has been leading a double life, working for a living, painting when he could. He is largely self-taught. Three years on WPA allowed him to paint regularly while continuing to eat; then a traveling scholarship gave him five months of Arizona, New Mexico and Old Mexico, the priceless stimulus to an artist of new scenes, new impressions, new vision.

In spite of the difficulties of maintaining two jobs simultaneously, as it were, Polos the painter has collected many awards, had various important one-man shows of both oils and watercolors, and has achieved a definite place of honor among California's fine artists.



NEW MEXICO LANDSCAPE

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NIGHT WAITRESS



THE COVER



"Fourth of July," a new painting by Dorr Bothwell. The work of this brilliant Californian will be shown with that of the "Group of Six" at the Stendahl Galleries in July.

California

arts and architecture

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THEATER

The world we are now so busy remaking may not have much time to give to the more trivial things in life, but it still can and does have time to shout with joy over shows like *Cabin in the Sky*.

It's one musical that talks of serious things yet is without sobriety; sings with easy-to-listen-to music and yet won't be moon-spoooned to death over the radio; jumps with toe-tapping dancing and yet can't be destructed on the dance floor.

Cabin in the Sky is a fable set to music. It is the story of devout, hard-working Petunia's efforts to save her shiftless, happy-go-lucky, gambling husband from perdition. On his deathbed, Little Joe is claimed by Lucifer Junior only to be foiled by the Lord's answer to Petunia's pleas. Joe is allowed to live for six months more, during which time he may or may not redeem himself.

The story continues from there to bring to a climax the opposition of the factions of good and evil. Lucifer Junior, with the help of Georgia Brown, tries everything in his idea men's bag of tricks in an effort to win Little Joe back to his former mode of living, while the Lord's General helps Petunia keep him in line. The six months are almost up and it seems as if Little Joe will be one of the best amen shouters in the community. Petunia and the angels are happy but not so Lucifer Junior. His papa's reputation is at stake and with it Junior's job. So he frets and frowns, connives and schemes and comes up with one last plot: Joe will win a sweepstake prize and the resulting money will take him straight to hell. Naturally.

All this happens. Little Joe runs off with Georgia Brown and becomes the sepia Tommy Mansville. Petunia's meekness and patience wear thin and she follows him to his favorite night spot. They both are killed in a brawl and once again the Lord's General and Lucifer Junior meet to claim their world's citizens. This time Little Joe is doomed to hell and no procrastinating. Even the Lord's emissary admits it as he tries to console Petunia.

But things have a way of working out. In fable and fantasy more than anywhere else. Again the Lord interferes with a special ruling that is as reasonable as is any fantasy: Georgia Brown, the siren who has tempted Little Joe and been the cause of all his misdeeds, has repented and joined the fold. Not only that, but she has also given all her money to the church, and since her possessions were gifts from Little Joe, it is to be credited to his account. All of which means, the keeper of the records reports, that Little Joe is now two cents to the good and by that margin makes the grade to heaven.

Equal to Lynn Root's story were the other departments of the production. John Latouche of *Ballad for Americans* fame did the lyrics; the music was by Vernon Duke; sets and costumes by Boris Aronson; and the staging by George Balanchine.

Performing honors were well distributed. Ethel Waters plays the part of Petunia with devastating effect on her audience's emotions. Little Joe as characterized by Dooley Wilson became the lovable rascal the role demanded. Rex Ingram's dynamic personality gave a highly dramatic quality to the satanic part he portrayed. Katherine Dunham, as temptress Georgia Brown, combined the modern ballet with the primitive to give to the musical play a new and exciting dance form. Her talents, however, were not confined to terpsichore. As the coquettish enticer, Miss Dunham revealed that she has both dramatic ability and appeal.

The show closes its run with the final curtain this month in San Francisco.

Hollywood's first Film Festival began last month, giving students and sentimentalists alike a golden opportunity to see the movie masterpieces of former years. Arranged by Donald Gledhill, executive secretary of the oscar-awarding Academy of Motion Picture Arts and Sciences, and jointly sponsored by that organization and the Movie Parade, the cavalcade of films is being shown at the Academy Review Theater in Hollywood.

Intolerance, the opening feature at the Review Theater, was interesting for its revolutionary influence upon motion picture technique, although one wonders if the story was any easier to follow twenty-five years ago. *The Son of the Sheik*, selected as the vehicle for showcasing Rudolph Valentino, also gave audiences a chance to appreciate the early scenic work of contemporary William Cameron Menzies. July revivals scheduled are: Lon Chaney in the *Unholy Three*;

(Continued on page 39)

Shop-wise

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Notes in Passing

• We know a dear lady who has been knitting her little fingers to the bone whipping up bundles for what she calls, "across the water." We saw her the other day and her whole world is one of confusion and strange unrest. It all came about because dear Mr. Churchill mentioned "those Russians" in a recent speech that left her in a state of flabbergast. She is not a very realistic lady and we are afraid that she hasn't a great deal of sense, but we are convinced that she is an excellent knitter and it does seem a shame that her deft fingers are being slowed down and tangled up in what is perhaps the first troubled thought she has permitted herself since come last Michelmas. We agreed that things were certainly getting pretty confusing and that one didn't know what to believe these days but didn't she think that she might just as well finish turning the sleeve in her latest sweater and try to let matters take care of themselves. She said she would certainly try but that she felt like the chicken that had known perfectly well why it wanted to cross the road and then suffered a lapse of memory half way over.

We told her that she had better pull herself together and make up her mind which way she wanted to run because it looked as though there might be something coming down that road that would nip her pretty tail feathers to the bud.

She has decided to go back to a bedspread that she left half finished almost two years ago and just wait for things to blow over. Not that she isn't pretty sure that all will be well in the end, but right now the very thought of "Britannia (her very own words) joining hands with the Asiatic hordes made her simply bilious."

Under the circumstances we couldn't think of anything to say but we were able to remind her that, after all, a stitch in time saves nine. She did not seem to feel, however, that that made much sense under the circumstances. We were very unhappy about the whole thing but before we left she promised to let us come and see her again after she finished the bedspread. Maybe, by that time, she will have figured out what all the "knitting's for," and her expensive little world will be nice and turvy-topsy again.

There is no use pretending that our own mind is so smugly settled and sure of itself in the midst of what seems to be going on. In a way, we suppose we are just as much a scared chicken in the middle of the road as anyone else but we do go through the motions, however, of trying to make some sense out of the pieces of the things that are exploding in our face, and right now we are mighty horrified to see what's really behind the life masks as they are dropped by certain of our so-called leaders of public opinion. Forced, at last, to make their real intentions quite clear they seem to be doing so without the slightest regard for an audience that is just beginning to ask how the rabbit got into the hat in the first place.

The boys are coming out of the back room to meet the people. It is a pretty brazen performance and one has the right to suspect that there might be a few strychnine crystals in the loving cup they seem so anxious to pass around.

Maybe it's all sweetness and light, but forgive us if we seem a bit reluctant. We are just not having any at the moment, thank you!

Be sure to hold on to your hats ladies and gentlemen while the boys are getting fitted for their halos. They are off to the crusades and we just might find ourselves right smack up against the *Middle Ages*.

In the words of our own dear elegant Mr. Randolph of Virginia there is something about all this that is like "a dead mackerel in the moonlight that shines and stinks."

• Women in art are still slightly under the suspicion of being more suited to china painting. It is still considered the highest praise if it can be said of one of them that she "paints as well as a man." Of course, all that is sheer nonsense and to prove it several of the best

of them have banded together in an association formed for the purpose of showing their work in galleries and museums up and down the coast. They will call themselves simply, "Group of Six." It all sounds a little ominous, like six lady assassins come out of the east to put steel eating termites in our battleships. However, we are assured that it is merely an attempt to prove their merit as first rate artists. We have seen some of the work in process of hanging at the Stendahl Galleries and the point has been well made and thoroughly proved. There is a wide variety of subject matter and method. When the show is finally put together the public will see landscapes, figures, still lifes, and portraits in oil and water color, and a fine collection of prints and drawings. The "Six" of this brave and first rate band are, Burr Singer, Dorr Bothwell, Denny Winters, Eula Long, Martha Simpson, and Marian Curtis, all of whom are now living on the West Coast. The first showing which will open at Stendahl's on July 7 and continue until the 31st is going to be a brilliant beginning.

• The new musical review, *Jump for Joy* is shaping up as more than a brilliant and exciting promise. Matters are well in hand and some of the rehearsals have definitely indicated that a "hit" musical is on the way. Duke Ellington and Hal Borne are doing the music. Paul Webster has whipped out some of the neatest lyric of the season, and the dances by Nick Castle with settings and costumes by Rene Hubert are going to be sensational. There will be a cast of sixty people with too many first rate entertainers to be mentioned here. Our favorite, however, is a little man we have never seen, who (God love him) calls himself "Wonderful Smith." The show has a promised opening at the Mayan Theater in Los Angeles. Where it will go from there is quite obvious.

• The *New Music Forum* has dedicated itself to the performance of contemporary music, and will attempt to clarify the relationship between the composer, the performer, and the oftentimes confused audience. The general idea is to present the composer as a functioning member of the community and to provide a forum for the interchange of musical ideas. The organization, thank heaven, has realized the necessity for a thoroughly realistic approach to the problem of function and distribution in terms of what is happening in modern music. To this end, a Composers' Workshop has been expanded to include audience participation in general discussions. For its first concert, the *New Music Forum* presented a *Quintet for Oboe and Strings* by Bernard Kaun and a *Sonata for Violin and Piano, Number 3* by Charles Ives, brilliantly performed by Sol Babbitts and Ingolf Dahl. The Ives is a straightforward and refreshing work which was written somewhere back in 1903 when most of Europe's composers were busily making twigid sounds with their overstaffed orchestras and pointing the cultural parade toward the first World War. The third work, a rondo for piano, by Ingolf Dahl was performed by the composer and John Crown. The thing was very pithy and Hindemithy and had great vitality and excitement. George Tremblay closed the concert with improvisations in the manner of the masters of that rare art. Beginning with a two movement sonata in his quite advanced idiom, he satisfied two requests at once by improvising on the last four notes of his own sonata in the style of Bach. Tremblay is that very special and wonderful bird, an instinctive composer with a thoroughly sound musical background. Everything added up to a mighty satisfying evening of modern music, and the general approach, the obvious sincerity, and the informality left one with a feeling that the *New Music Forum* is likely to develop itself into an important center for the performance and the understanding of the music of our time. David Raksin, Chairman Pro tem, will issue announcements of future plans and meetings. In the meantime, we will be very glad to relay whatever information we have on hand to anyone who cares to call. We advise an early arrival at wherever future performances are to be given because an official count of the standees was fifty noses.

the "Natzlers"

*One potter calls another good,
and gives excellent reasons why*

by Laura Andreson



THE true strength of a potter's creative work lies in his ability to record his personal feeling toward his medium, clay, to be sincere and original in his effort, to create a functional form and to have in his grasp, that most important quality of all, a sensitiveness to fine form and the appropriate use of color and texture.

Gertrud Natzler is essentially the potter. It is in her strong sensitive hands that the clay takes form on the wheel and is transformed into a delicate thin, beautiful shape. The Natzlers are perhaps the first potters in Southern California whose pieces are entirely thrown on the wheel, a technique which retains the feeling of the hands and not the mechanical hardness of a metal tool. Even their notched tea cups and saucers are made by this method. Ideally, this is the only way to feel and create a plastic form. The rhythmic movement of the spinning wheel and the soft plastic clay under the perfect control of the craftsman's hands is as creative and as vital as a dancer's expression of movement and form.

As a result of Gertrud Natzler's highly developed technical skill and innate sensitiveness, her pieces have the thinness of porcelain and the simplicity and directness of the finest Korean pottery.

Pottery without glaze is neither practical nor decorative so it is Otto Natzler who gives the final beauty to their work. Being an experimentalist, he is constantly striving for new colors and surfaces. He has produced glazes ranging from pale delicate hues to strong vital ones—from smooth satin surface to rough coarse ones. One glaze, which kinesthetically may not please everyone, resembles molten grey green lava. This type is generally found on the larger pieces. His glaze not only gives their work color and individual character but it also strengthens materially the delicate hard red clay body. Some may object to using earthenware clay for such thin forms but if properly fired and glazed the delicate quality is practical and functional.

Each potter, if he is truly sincere and creative, puts some of his own personality into his work. This distinguishes studio pottery from commercial ware and one potter from another. The Natzlers have given to the potters of California a new expression of refinement in form and a type of glaze which is distinctively "Natzler." Their personality is so strongly expressed in their creative work that one can always recognize at a glance a piece of their pottery. This is as it should be—for we do not confuse a Van Gogh with a Cezanne—a Renibruck with Lachaise—and so it should be in the field of ceramics.

Both Gertrud and Otto Natzler have been giving generously their knowledge of "throwing" and the science of glaze making to unskilled students. The great danger of this generosity lies in the weakness of the unimaginative student who fails to be original and creative, merely making slavish copies of his

(Continued on page 41)





AFTER TEN YEARS OF HARD WORK THE NATZLERS WERE RECOGNIZED AS TWO OF THE BEST ARTIST POTTERS IN AUSTRIA. IT IS GERTRUD NATZLER'S CREATIVE HANDS AND OTTO NATZLER'S PATIENT EXPERIMENTS IN SUCCESSFUL GLAZING THAT PRODUCES SUCH OUTSTANDING CERAMIC PIECES

Ralph Samuels



"CITIZEN (ORSON WELLES) KANE"

Out of the mouth of the most fractious babe in the Hollywoods comes a statement in terms of the motion picture that has set the ears of the moguls ringing.

by Herbert Drake

ORSON WELLES has always been at once celebrated and an object of suspicion because of his iniquitous attitude toward the arts. He forced his own rules on the theater and the radio and it was only to be expected that he should pursue the same iconoclastic behavior when he went to Hollywood.

However, he found it much harder to have his way in the temple of mediocrity. Always ready to kidnap any new talent, Hollywood made Welles gold-plated offers for several years before he arrived at R-K-O. He had steadfastly and even arrogantly refused to make a picture until he had his own terms. The story of his success with his first film, *Citizen Kane*, is the story of perseverance in wading through the molasses and red tape of official resistance. He was compelled to dominate and battle the industry in general and those elements in his own studio which sought to constrict his talents into the familiar and comfortable molds of the standard Hollywood product.

Welles has been duly hailed in the press as being the first man to possess a film contract giving him absolute control over his film destiny. He went to Hollywood, secure in the knowledge that he would be resented and therefore willing to flaunt his outrageous contract in the faces of his positive enemies. Even before he arrived, printed and private comments started over the legal document which authorized him to be the master of his own artistic fate, and therefore master of the finances, writing, acting, directing and allied departments of the collaborative art of film making.

The first two or three weeks (August, 1939) saw Welles as the prominent quarry of a typical industry social lion hunt. But, as soon as it was discovered that he really meant what he said and that he really had the authority as announced, he was dropped from the Hollywood social register and has never reappeared. Especially not after he crowned his insult with injury and produced the best film in years and years.

At his first big Hollywood party he was told he would never succeed in films because he "had no breeding." But the real thrust began in the press.

Reading the minds of their superiors, a large section of the local press agents began to supply wise cracks to the spoon-fed columnists. They had detected a feeling on the part of the old-line producers that Welles was a subversive influence, a danger to what a producer, once pressed for a definition of his function, defined as the "mystery behind the medium." Welles' oft and loudly expressed opinion was that the producer merely interfered with the production and that the director should have the authority.

There was not much Welles could do to prevent the hue and cry but sit down and wait until he was ready to begin. He sat down for almost a year, during which time he wrote three scripts (two of which were and still are postponed), appeared weekly on the radio, made a lecture tour of the Midwest and recorded one of his series of Shakespearean plays. It was not until July in 1940 that he began actual filming of *Citizen Kane*.

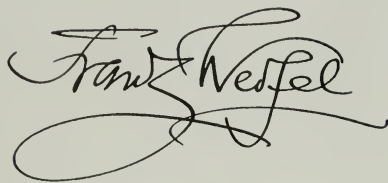
Typical of the attitude toward the making of the picture, or any picture by Welles, the first fourteen days were actually shot as tests and it wasn't until the two weeks were over that his own studio was aware that "Kane" was under way. They had been delaying Welles by announcing that they had no free stages. Welles traveled out to the old Luce Studio in Culver City, ostensibly to make tests and shot those scenes which included himself and the leading lady. No scenery was available, since official shooting had not begun, but scenery was improvised for the tests and the tests stayed in the final picture.

Charging ahead without official sanction was an old trick played up by Welles when he was a Federal Theater Project producer and found it easier to work all night on the radio so he could have enough money to personally (Continued on page 37)



Courtesy R-K-O Studios

"VERY SINCERELY YOURS"



WHENEVER I am asked to speak or write in this country, I am confronted with the very simple and yet very difficult task of expressing my thanks to the United States. How could it be otherwise with a man who only a few months ago found himself amid the European purgatory? Well, I have escaped with the help of several committees of guardian angels who have brought me safely to heaven—that is, to America. My thanks to this country are sincere today; they have been close to my heart for many years.

American friends and reporters have often asked me what American writers have most influenced my intellectual development. They expect to hear the names of the great American novelists, contemporary or classical. For today, to all appearances, I am primarily a novelist because I have written several thousand pages of narrative prose. In truth, however, I begin to suspect that I am not really a novelist at all. Apart from inspiration and artistry, how much reason and energy, and how many hours of regular hard work go into the writing of a genuine novel! I am far too wanting in those lofty virtues. I am lazy and irregular. To this day I marvel that I ever get done with a book. In the company of real novelists I feel like a windbag among serious people, like a sluggard among hard workers, like a truant among scholars. My irregular habits of writing are due to the fact that I did not begin to write books in prose until relatively late in life; and that during the years when most men serve their apprenticeship in this serious trade, I was preoccupied with more frivolous matters. To put it briefly, I used to write poetry exclusively, and I still write it today, though no longer exclusively. Poetry is perhaps the only art form that depends for its creation less upon hard work and energy than upon the chance of the hour and the atmosphere pressure of the emotions. Just as there is absolute music, so there is absolute language, crystallized language—and that is true poetry.

But I do not wish to lecture on prosody. I shall not even complain about the bitter lot of "untranslatability." All I wish to do now is to speak of certain decisive intellectual experiences that a young European, between 1900 and 1910, owes to this country.

I was seventeen or eighteen when Walt Whitman's *Leaves of Grass* fell into my hands. I can never forget those intoxicating days when my mind was inundated by this Mississippi of poetry. Until that time I had believed that there was an aristocratic hierarchy of objects suit-



FRANZ WERFEL, NOVELIST

able for poetry. But Walt Whitman taught me and my generation that in the realm of reality nothing is commonplace; that in the simplest work the commonest recognition, the most shopworn idea there lies hidden an explosive poetic force surpassing a thousand-fold that which is esthetically sanctified. Walt Whitman, this prophet of a cosmic democracy, taught us far more; that a mysterious, a divine stream of love fills the universe—a stream in whose embrace all creatures alike receive their religious value. And through his own mighty example he showed us that the poet can be the antenna of the stream. The example of this Homeric American continues to work upon a future yet unknown.

One year after I read the *Leaves of Grass*, I came upon the poems of Edgar Allan Poe. This encounter, too, was a powerful and determining influence in my intellectual life—*Annabel Lee*, *Utalume*, *The Raven*, *The Bells*.

If Walt Whitman is the most expansive of all poets, Edgar Allan Poe is the most intensive. If the hand of Whitman touches the whole surface of the earth in benison, the hand of Poe explores the earth's inside. The one is the Mississippi, rolling down vast plains; the other is one of the subterranean rivers whose melancholy waters, winding through caves and grottoes and rocky domes, have never been beheld by mortal eye.

Whitman sings his broad, carelessly enthusiastic verses as though he were Nature's fertility personified. Poe is the greatest architect of lyric poetry that ever lived, a magic architect. He knows the cabals of the consonants and the demons that dwell in the vowels. From them and with them he rears his intertwined verses. Despite the most artfully wrought alliteration and interior rhyme, each line throbs with a dull pain. Whitman's verses resound with the joy of the creative Godhead. Poe's verses resound with the sadness of the creative Godhead, the tragic *tristitia post creationem*. It is American literature and no other that has brought forth contrasts of such range as are represented by those two poets. When I was young, Walt Whitman and Edgar Allan Poe had a determining influence upon my inward destiny. Now that my outward destiny has led me, at the age of fifty, to the shores of their continent, I feel the deep need to bow down before these great ones and to bless their memory.

DEMOCRACY IN ACTION

By JOHN EVARTS

CONVERTING the impossible into the actual has always been an American tradition. It has been the challenge which has spurred on pioneers in all fields and it has usually been accountable for the most significant accomplishments in art, industry, and even in education. Somehow or other, in spite of hell-and-high-water, in spite of financial depressions and crises at home and abroad, imagination and determination, strengthened by cooperation, have been able to convert the impossible into a four-square reality.

A case in point is Black Mountain College, a pioneer in modern, democratic education, situated at Black Mountain in the magnificent Craggy Mountains of North Carolina, not very far from Asheville. This small coeducational institution of 75 students and 20 teachers was faced with a serious dilemma last year. They learned that the buildings which they had rented since the college began in 1923 would not be available after June, 1941. One course of action was simply to close the college. Perhaps the practical man would have said that it was the *only* thing to do. The alternative was to renovate the summer buildings on the nearby 700-acre tract of land which the college had recently acquired, and build an additional building for studies and class rooms. But there were no funds available to have this done, and with the war making demands on everyone the chances of raising money looked rather dark.

A year ago, in May, there was a general meeting of students and teachers (a usual procedure in discussing problems of general importance to the college). The whole matter was discussed at length and a unanimous agreement was reached: to raise sufficient funds during the summer to buy at least some of the materials, to find an architect to design an inexpensive studies building, and in the fall to organize a work program by which both teachers and students, under expert direction, could themselves construct the building.

And this, in effect, is what actually happened. Or almost. Only a small part of the necessary funds was raised during the summer, so that both students and teachers spent most of the long Christmas holidays in trying to raise more support. During the summer, though, the college aroused the interest of A. Lawrence Kocher, the well-known modern architect and one-time editor of the *Architectural Record*; he designed the building, and in September of last year joined the college faculty. Ground was broken in September and work was begun on the first unit of the building plan. Students and teachers (depending on how heavy their academic schedules were) volunteered their services from one to four afternoons a week. A professional builder and two assistants were employed to work full-time and to supervise the work of the amateurs when necessary. Mr. Kocher, in addition to teaching classes in architecture and industrial design, supervised the whole undertaking.

Every afternoon an average of 25 or 30 students and teachers drove over to the property and worked from 1:15 to 5:00. Boys and girls, men and women, learned how to build masonry and dig drainage ditches; they cut down a hillside, mixed and poured concrete; they hauled rock for the walls from the mountainside and foundation rocks from a nearby creek; they put up joists and built sub-flooring; and they cut down oaks to provide the lumber for flooring. And they worked well and with enthusiasm for what they were doing. There was a crisis

(Continued on page 36)





EDUCATION IN OUR TIME IS PLACED UPON A TRULY DEMOCRATIC AND COOPERATIVE BASIS

Photographs by students of Black Mountain College



House built for View

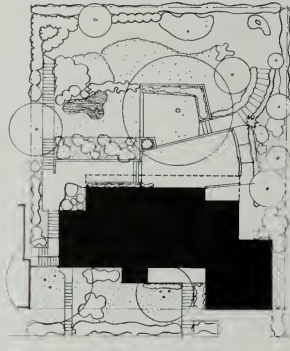
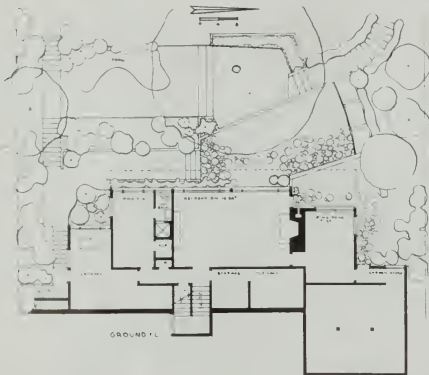
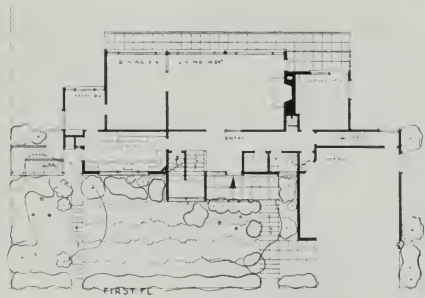
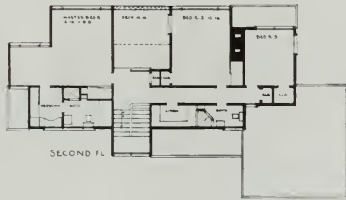
OWNER, Ferris Bagley

LOCATION, San Francisco

ARCHITECT, John Ekin Dinwiddie

ASSOCIATES, Albert Henry Hill, Phillip E. Joseph

LANDSCAPE ARCHITECT, Garrett Eckbo

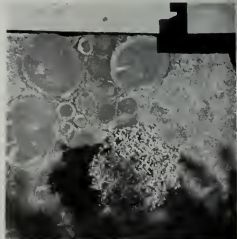


PLOT PLAN

Swithin Chandler



Swithin Chandler





Photographs by Roger Sturtevant



THE problem involved a steeply sloping lot with an owners' requirement that every room have a view of the ocean and a view of the garden. The entire west wall was framed in steel which made possible a ribbon of windows with an uninterrupted view.

Service, baths, and circulation were confined to the east side of the house so that the entire living space might look out upon the garden and the sea.

The end walls of the living and dining space and study are of bayott with other walls of plaster, canvas, and paint. The mantel of the fireplace is glass with travertine facing. A large recreation room is finished in redwood plywood.

The lower level of the house opens naturally into a well planned garden, the structural material of which blends with the general character of the house.

In general plan, the entire design solves the difficult problem imposed by both site and client, the various levels of the house with their balconies to the west taking full advantage of the magnificent view.

TWO HOMES PLANNED IN COMBINATION

ARCHITECT, Richard J. Neutra, A.I.A.
LOCATION, Glendale

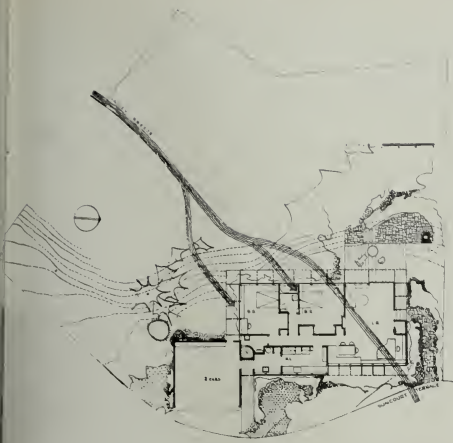


DRIVE-IN COURTS BETWEEN UNITS



HOUSE NUMBER ONE





Luckhaus



BOTH houses are situated on a hill ridge with unobstructed views into the two adjoining valleys covered with typical California elfin forest, and south toward the abrupt ending of the ridge. The level building grounds are restricted and the slopes are steep. This configuration of ground and the conditions of view and exposures prompted a longitudinal development of the floor plans. The relative position of the houses is such that the traffic court or *cul de sac* is placed between their garages and service entrances so that they interfere with each other as little as possible.

Both houses are constructed of a douglas fir, unit-type, timber chassis. The natural color of the exterior redwood surfacing is enriched and permanently retained by a varnish finish. This reddish brown tone and the invigorating blue of the sky reflected in the continuous window rows prove an exhilarating color scheme.

All of the vents are of the side-hinged, outswinging type, and their arrangement is so planned that most of the glass is accessible for cleaning purposes from the inside.

The basic interior finishes in both houses are as much alike as their outward appearance. The walls are of smooth plaster. Also each house has a small area of redwood plywood wainscoting finished naturally. However, just as the plans differ according to the needs of the owners, so the color schemes differ according to the temperament and taste of these people. The baths and kitchens are enamel painted. The other walls and ceilings are finished with washable paint.

Owners of both houses are young couples of the teaching profession and with much interest in the enjoyment of an undisturbed, well-landscaped neighborhood of their own.

Small Town House

OWNER, Griswold Raetze

DESIGNER, Griswold Raetze

LOCATION, Los Angeles

BUILDER, George M. Holstein, Jr.

In order to attain an open plan combined with necessary privacy, this house was designed around an open court or patio. Avoiding the conventional patio plan in which the living room becomes a hall between bedroom and service wings, the living room was placed on the north wing with the entrance hall and dining room becoming the connecting link to bedrooms and kitchen.

Glass was used on the entire side of the south wall of the living room and glass doors from the entrance hall and dining room give access to the patio. All walls facing north become blank walls except in the maid's bathroom. The dining room is separated from the entrance by a bamboo screen.

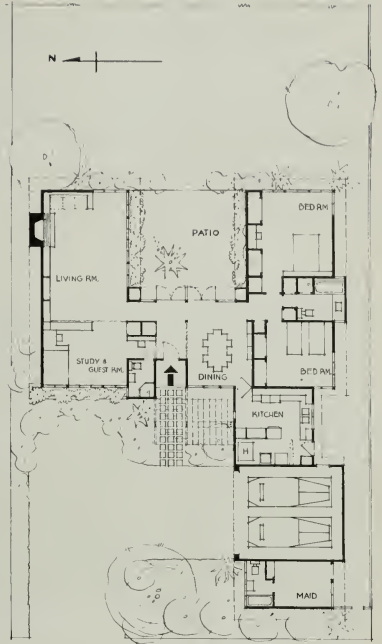
The entire house is built on a water-proofed reinforced concrete slab with asphalt tile and linoleum as a finished floor. A dura-clay tile floor was used in the central portion of the house to carry the feeling of an exterior material inside and to harmonize with the brick patio.

Window areas have glass set between posts and wood stops, with steel casements as vents. Windows and walls are protected by an overhang with a two-foot wide plywood soffit, avoiding the necessity of gutters and providing ventilation and an opportunity for lighting. This detail also lends a feeling of solidarity to the exterior.





CURTAINS HUNG FROM THE CEILING CAN CONVERT STUDY INTO GUEST ROOM



THE EXTERIOR IS A LIGHT GRAY WITH WHITE TRIM AND BLUE-GREEN SOFFIT



GRASS CLOTH COVERS THE DINING ROOM



Julius Shulman

MODERN HOUSE

OWNERS, Mr. and Mrs. Robert C. Gamble

LOCATION, Fullerton

DESIGNER, Cecil C. Randall

CUSTOM-BUILT FURNISHINGS, Barker Bros.



1

1. The commode is acacia wood paneled in grape tone leather and the lounge chair is upholstered in white textured fabric with green and coral stripes which repeat the tones of the floor covering and draperies. The walls are pale pistachio green.

2. A custom built modern sectional sofa in pearly white doe-pack is used in the window corner of the living room. Rough textured crash draperies are in vibrant coral shade. Lamp shades are of solid limed oak. The coffee table is mirror glass. Lamps have soft gray pottery bases with natural rice cloth shades.

2



3. The exterior of the house is all cement in a cool ice-green color, and rests on pre-cast cement joists reinforced with steel. Every window has tile sills in colors selected to blend with the scheme of each room. Flush lighting is used throughout with multiple switches for various lighting effects.

4. Subtle tones in beige and tan have been used in the simple, straightforward child's room. The walls and floors are beige. The draperies are eggshell with tan trim. The furniture is finished in matching colors. Decorator, Van Hawley.

3



4



BUILDING FOR "DESIGN PROJECT"



DESIGNER, Peter Graham Harnden
LOCATION, Hollywood



STAIR DETAIL



THIS is a transformation of a simple California residence built in 1926. Due to the limitations of the site and the form of the existing building, the redesigning presented an interesting and challenging problem. The object was to create a working place that would function efficiently with maximum lighting for work and exhibition purposes as a center for "Design Project." The main work room is 40x25 feet with an expansion potentially on the lower level of two large rooms 15x40 and 16x40. It was necessary to construct an entrance stair with a rise of 48 feet on two levels with a ramp and spiral.

"Design Project" being a production center for architecture and the allied fields of textiles, layout, and display, it was essential that the general plan be kept simple and extremely flexible. All drafting tables are tractable and can be formed into a single unit. The lighting has a similar quality and advantage. The acoustics have been carefully considered and the space arranged in order that occasional exhibitions of paintings and materials can be given.

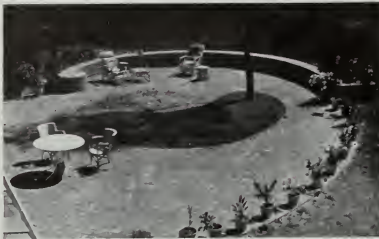
Ralph Samuels



GARDEN DETAILS

A prominent San Francisco landscape architect

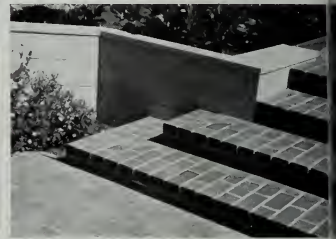
perfects new forms in a modern garden with strong emphasis on utility



2 A GRASS FORM IN SOLID BRICK PAVING



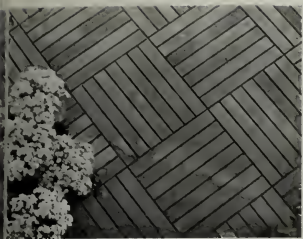
3 DETAIL OF SAME TERRACE



4 SIMPLE GARDEN STEPS

1 GARDEN PATH





5 BASKET WEAVE PATTERN OF WOOD



6 WOODEN ROUNDS FOR VINES



7 REDWOOD STRIPS AND CONCRETE

by James Rose

A few years ago a garden was an expensive luxury. Somehow it came only with mansions and vistas and endless driveways bordered with palm trees and fernery. Most of us just planted a little spinach in the back yard, bit our fingernails and waited. Today, a garden is a part of anybody's house—a space for relaxation, for sunshine, for play.

The essential change is not so much in size or arrangement as in utility. The lush, stylistic gardens of the twenties with their imported statuary and miles of intricate cascades could survive only in the same manner as the elegant chandelier in the drawing room. At the same time we realized that a light was a light, and replaced the chandelier with fluorescent bulbs; we realized that a great display of formal gardens with walks and pavilions and cascades imitating the princely gardens of Italy was about as useful as a hatpin in a beret, and much harder to keep clean.

At this point arose a need—a need for garden designers creative enough to forget the ground manner and realistic enough to plan for utility.

Thomas Church, practicing in the San Francisco region, is one of the first landscapists to depart successfully from the "Gold in Concrete" method of the great Harvard tradition. Hardly anyone has approached his facility in freeing California gardens from the local counterpart of that fatally dull method, the Spanish ox-cart tradition.

Many landscapists try to break from this school, and lapse into a sweet, mystical communion with nature and dolphins glaring into a sun-baked pool. Others still turn their backs on the garden as a place of recreation and utility, and produce little miniatures with rectangular walls and wisteria softening the lines of a Greek rotunda. Then, of course, we always have with us the *savoir faire* school of design that can produce at will Japanese, English, French, and "modern" gardens, or an eerie combination meaning nothing to practically all people.

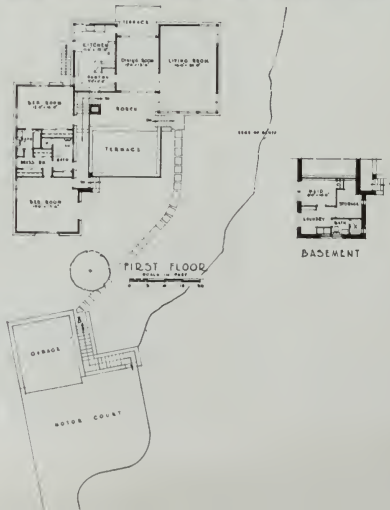
Mr. Church has avoided these pitfalls. An uncommon understanding of form, an appreciation of material combinations, and a sound knowledge of construction assure his gardens of professional interest and respect. His easy, playful ingenuity provides a constant source of interest for the professional and layman alike.

Perhaps the most significant single factor in Mr. Church's work is his attitude toward nature. His gardens are frankly man-made. No niggling reverence. No sentimental attribution of qualities which do not exist in the materials. No romantic playing in the wind-swept moors with the usually foggy asthmatic delights. Mr. Church's gardens are a combination of freedom and common sense—qualities too often lacking not only in our gardens but especially in our buildings and communities. We have chosen a few details of Mr. Church's work to illustrate these points.

1. A garden path showing a view of the landscape beyond. It used to be a favorite theory, in the best publicized tradition, that a garden should "blend" into "nature." The sneak-up-on-nature theory. You had a "formal" garden. Beyond, a bowling green. Then a hayfield, newly mown. Finally, some woodland with a lake, and the gentlemanly sport of range shooting. Needless to say, only the most erudite gentleman of the House of Morgan could possibly afford such a theory.

In contrast, Mr. Church brings nature into the garden, and ends it abruptly where human use is no longer involved, a clear-cut, (Continued on page 38)

House in the Islands



OWNER, Mr. Albert Hoogs

LOCATION, Honolulu, Hawaii

ARCHITECT, Claude Albon Stiehl, A. I. A.

SITUATED on a stony mesa adjoining Diamond Head, this house was literally carved out of its site. The rock, of a generally pale ochre tint, with variegated shadings, was quarried on the property, and used in combination with California redwood siding and cedar shingle roof. Eaves are lined with Masonite.

Designed in two units and on separate levels, the living room, dining room and kitchen occupy the higher level, while the bedrooms, conforming with the contours of the hill, are placed lower and connected by a covered outside stair and gallery. It is also to be noted that entrance may be made directly to the bedrooms through the lower louvered gate.

Unusual for Honolulu is a site facing the mountains rather than the sea, and the orientation is such that the house forms an adequate shelter against afternoon sun, permitting extensive use of the living terrace adjoining the upper level.

The redwood ceiling in the living room is adapted from oriental ceiling treatments. The wall paneling in the dining room is likewise of redwood.

Sliding glass doors and windows, operating with brass sheaves on brass track, are used at all exterior openings, except on the eastern bedroom wall, where prevailing winds and showers made the use of projected (or awning type) windows more desirable.

The use of extremely wide eaves, in this instance, over four feet, is a requisite of the climate, permitting wide panoramas from the interior without excessive glare, as well as allowing all windows and doors to remain open regardless of rain.

THE DINING ROOM IS PANELED IN CALIFORNIA REDWOOD



USUALLY WIDE EAVES PROVIDE PROTECTION FROM THE ISLAND SUN



SLIDING GLASS DOORS AND WINDOWS ARE USED AT EXTERIOR OPENINGS



PUBLIC HOUSING

HARBOR HILLS HOUSING PROJECT

Housing Authority, County of Los Angeles

ASSOCIATED ARCHITECTS:

CHIEF ARCHITECT, Reginald Johnson

A. C. Zimmerman

Eugene Weston, Jr.

Lewis E. Wilson

Donald B. Parkinson

CONSULTING ARCHITECT, Clarence S. Stein, New York

LANDSCAPE ARCHITECTS, Katherine Bashford,
Fred Barlow

GENERAL CONTRACTOR, Harvey A. Nichols



THIS is the second low rent housing project built by the Los Angeles County Housing Authority, and provides 300 homes at a cost of approximately \$1,300,000. Each apartment has a living room, kitchen with dining space, bathroom, and one, two, or three bedrooms. The exteriors are light apricot, light green, soft yellow, and eggshell. All buildings are of reinforced groutlock brick construction. Low-pitched roofs and wide overhangs emphasize the horizontal lines of the structures. Their roofs are poured concrete which eliminates the need for false ceilings in second-floor rooms.

The project is designed to provide living space with a measure of charm and informality for families who previously lived in sub-standard quarters. The buildings have the appearance of well-planned private residences. Seen from a distance, they become a part of the terraced hillside on which they stand. There are gardens in the rear of the buildings, play areas with benches, tree-bordered walks, a spray pool and nursery, and a community building with a social hall and hobby room. The architecture is distinctly western in treatment.



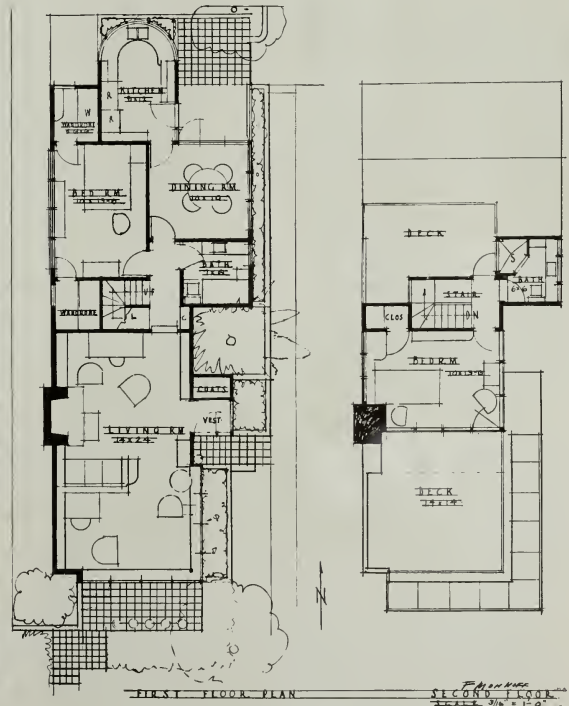
THIS redwood house has its setting in an old garden and a grove of aged trees. It shares its site with another house and studio, but is so placed that neither of the principal houses is visible from the other. The studio forms the south axial feature from the living room window at the end of a lawn panel. The kitchen is placed to the north with a view of a small hedged garden and mountains beyond.

The general north south shape of the plan was conditioned by two factors: lot space to give both houses ample planting screens, and heavy north wind conditions in winter. The upper bedroom enjoys a view to the south over the hedges to the lights of Pasadena and Los Angeles. The large window unit in the living room commands a composition of garden vista and bamboo screen. Overhang fins with removable weatherproof plywood awnings screen out summer sun. They are painted in soft greens to continue the greens of the living room ceiling out into the foliage. With awnings removed in winter, a ten-foot sun surface warms the linoleum floors and simplifies the heating problem.

Shulman



OWNER, Frederick Monhoff
LOCATION, Altadena
ARCHITECT, Frederick Monhoff
BUILDER, Walter Daniels



FACTORY FOR DEFENSE



NORTHROP AIRCRAFT, INC.

LOCATION, Hawthorne

STRUCTURAL ENGINEER, Niles Werner

GENERAL CONTRACTOR, E. S. McKittrick Co., Inc.

THE building of this aviation plant constituted a unique problem, in that the company had neither a plant nor business when it was formed. Since that time, a little more than two years, it has become one of the major aviation companies in the nation, and the construction of the plant, now providing 500,000 square feet of floor space, had to be kept ahead of expanding business. Late this spring, construction was completed on the last addition which increased the floor space about 150%. The plant is one of the best arranged in Southern California, chiefly because the original layout was planned for expansion on its 73-acre site near Hawthorne. The wisdom of this has been proved by the fact that additions have been in progress almost continuously during the last two years without any interference with production. Construction follows closely the best methods and practices used in the erection of aircraft plants in this territory, and arrangement is good both on the interior and exterior.



PRODUCTS AND PRACTICES

METALICRON USED AT NORTHPROP

The Master Builders Company of Cleveland which manufactures concrete hardeners, waterproofings and masonry treatments and finishes, furnished its Metalicron cement floor hardener for both the floors in the original plant and for those in the addition just completed—a total area of approximately 260,000 square feet. Metalicron was used in the heavy duty specification of 60 pounds to each 100 square feet floated into the surface and finished with power machines.

This makes an iron plate on the surface of the floor to protect it from abrasive wear and impact. The iron, being more or less a ductile material, will stand up under heavy wear and impact, while any natural rock aggregate, even though it might be the hardest known, will shatter and disintegrate. The Metalicron also has another material which is ground with the iron which protects the floor from the ordinary corrosives used in industry and which will etch a cement floor surface unless such precautions are taken. The result of the protection given to a floor by Metalicron is that the life of the floor is extended many times over the life of an ordinary cement floor.

The Master Builders Company is the largest manufacturer of ground iron in this country and has built up a reputation during the last 30 years for high quality and uniformity of materials. Its metallic floor hardeners have been used on more than 5,000,000 square feet of floors in the aircraft industry of Southern California in the last year, in addition to 20 years of service in this community before 1940. It has one of the finest research laboratories in the United States and is constantly attempting to improve its materials.

TREND TOWARD AIR FILTRATION

Intensified by the specifications of the government for more than a half million air filters in the heating units of army cantonments built and being built, to eliminate dirt, pollen and bacteria from the living quarters of men now in training, there is a marked trend toward air filtration. This is a continuation of a general practice in every branch of air tempering, heating, refrigeration and cooling.

For many years most attention was given simply to the heating and cooling of buildings, the filtering of air being of secondary consideration. However, manufacturers now are finding that the efficiency of their heating and cooling units is effected by the use of good filters. This has led to a study of the proper type of filter to use, considering initial cost, the type of air to be filtered and service facilities.

One of the largest manufacturers of air filters is the Air Maze Corporation of Cleveland, represented in this territory by Edmund B. Treidler. This company has made an intense study of the air filter and it is interesting to comment that there is in the Smithsonian Institute in Washington, D. C., an airplane equipped with one of its filters to keep out clouds of dust which otherwise would have shortened the life of the plane's motor, and in some cases might have placed the life of its pilot in jeopardy.

The Air Maze Corporation has reduced the requirements of a filter to one that will meet all of the conditions in any part of the world, whether the locality be in a dry section or near a sea coast, and one which will be of a permanent type—easily cleaned—to give years of cost at an initial cost within the reach of not only large industrial companies but of small business men and home owners.

These problems have been met by the development of an all-metal filter, electro plated and free from all serrated edges. These filters have a unique screen wire filter element because it increases the overall efficiency of the filter. The company has found that the use of this element is most scientifically correct, and reports that it has proved itself the most effective element from every standpoint.

The company's faith in that media design and construction has been more than justified by long experience. Taking one phase of its comprehensive line, during the last five years it has risen from an infant producer to a leader in the sale of air conditioning panels. Its Kleenflo type air filter introduced to the trade three years ago met with acceptance and more than 200,000 of them have been sold in that short time.

The Kleenflo was the first renewable viscous type unit available to the consumer in the medium price range. Its popularity established a market of such volume that the company offers this air filter at prices competitive with the conventional copper gimp, steel wool and "glass wool" units now available. It has even spaced, viscous coated round wires which stop streamlined dust deposits. They have a very high efficiency in stopping dust and grit. Such construction enables large area of media, and therefore have large dust holding capacity.

Being electro-plated, the media offers high resistance to oxidation and alkaline solutions. Wire used in the media are round and therefore there are no serrated edges which might so tenaciously hold dust and lint as to make cleaning difficult. The element of the filter is channeled with crimps. This permits ease of servicing. Individually cutting and crimping each piece of wire screen cloth permits positive control of each square inch of filter density.

NEW CONTROL FOR DOUBLE ACTING DOORS

Recently introduced by Norton Lasier Co., Chicago, Ill., is a new LCN overhead concealed closer for the larger double acting doors in public and commercial buildings. This closer, known in its two sizes as LCN "644 and 666," is concealed in the head frame and top of the door. For maximum power and control the closer employs a double acting lever arm which folds into the door in the closed position. For protection of nearby walls, fixtures, glass, etc., a "back-checking" action slows up the door's opening swing as desired. A hold-open feature (optional) within the closer itself holds the door in the open position, by neutralizing the closing power at source, when that is desired.

To compensate for drafts the inswinging adjustment of this closer may be set independently of the outswinging adjustment. The door is made to close quietly to center; to avoid "flip-flap" as commonly seen in double acting doors; and to maintain the closed position against drafts tending to blow it open. At bottom the door rests on a ball-bearing pivot, furnished with the closer. The pivot may be used with or without a threshold.

(Continued on page 42)



Today more than ever wood occupies an important place in National Defense because of its utility and plentifulness. Timber is harvested when needed. For home, office or factory, wood is available for every purpose. Exteriors or interiors of wood enhance appearance.



E. K. WOOD LUMBER CO.

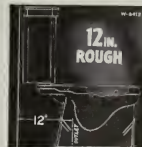
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Ideal for BOTH New Installations and Replacements



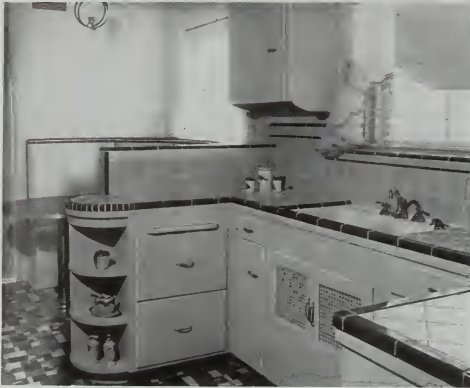
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BOOKS

CONTINUED FROM PAGE 6

TEN HEROES, by David Malcolmson (Duell, Sloane & Pierce, Inc. \$2.50)—David Malcolmson has found ten fundamental story patterns. This exceeds the number to be encountered in current high circulation magazines by approximately nine. But Malcolmson cites examples, and they prove his point. To find them he has ranged through the Arabian Nights, the Bible, and the Paramount scenario department. To evolve his classification, he has excursions still further: through the literature of today, of yesterday, and of the day before yesterday. He presents his theories in *Ten Heroes*, and for once a writer's theories are as interesting as his examples.

Ten Heroes presents shrewd commentary on life and people, as well as on literature. Malcolmson writes with an awareness of the contemporary that includes the comic strip and the radio and the motion picture as mediums of story telling. We find the Cinderella theme appearing in Popeye the Sailor, and the Ugly Duckling motive crops up surprisingly in the film version of *Ruggles of Red Gap*. The book is a blend of criticism, philosophy, and poetry; as stimulating as brilliant conversation, and a lot more compact. **PATERSON GREENE**

DEMOCRACY IN ACTION

CONTINUED FROM PAGE 18

and they were really doing something about it. They believed in the adage about those who help themselves. But there was also an enormous satisfaction to be had from seeing the building go up under their own hands. It wasn't uncommon for people occasionally to gaze lovingly at a patch of the stone-masonry they had built or to admire the fine straight line of a muddy ditch which they had once cursed at, or to reminisce with undisguised pride about "the day we mixed sixty batches of concrete." (That was some sort of a record.)

Furthermore, the academic work did not suffer from the project, but in many cases enhanced by it, and both students and teachers were more alert and alive; they felt physically fit; and the common effort was both stimulating and unifying.

Now, not quite a year since ground was broken, the whole exterior of the 200-foot building is completed and, as funds come in to buy materials (there is still considerable need), progress is being made in finishing the interior and in renovating the other summer buildings on the property. At the end of May all the college belongings were moved over in truck-loads. During July and August the college is conducting a summer work-camp to complete construction. Activities will include five hours a day of all kinds of building and farm work, a few hours of classes in current world problems and other subjects, and informal sports. In September, Black Mountain College will begin the new term in its own buildings and on its own property. An impossibility will have been converted into a stone-and-wood reality, and the cooperative effort will have saved \$25,000 in expenses.

This particular way of meeting a specific emergency is not the only way in which Black Mountain College exhibits a pioneer spirit. The whole set-up of the college is something of a departure from that of the conventional institution of learning. And it was really because of the nature of this set-up that such an undertaking could have been tackled and that such enthusiastic cooperation prevailed in its achievement.

At Black Mountain, the community of the teachers and their families and the students functions as a small democracy. There is no endowment, no outside board of trustees, no president. The faculty elects a chairman or rector each year from its own members. The college is financed by student fees and individual gifts. The student officers, elected by the students, attend most faculty meetings, and the chief student officer is a legal member of the governing board of the college. Thus, responsibility for the college rests entirely *within* the college, and there is opportunity to learn first hand both the advantages and the difficulties, the privileges and the duties that go with democracy. Students are given great freedom and as much responsibility as possible. Intelligent use of freedom and development of self-discipline (rather than depending upon the dangerous crutch of constantly imposed discipline) are criteria of the educational program.

Through the sharing of various community responsibilities, participating on different committees (such as admissions), directing



At NORTHROP • Hawthorne, California

260,000 square feet of Master Builders' Metalicron Floors are doing their bit to speed defense.

THE MASTER BUILDERS COMPANY

LOS ANGELES, CALIFORNIA

much of their own work, the students gain valuable experience. They acquire a more responsible and cooperative attitude; they grow in a greater awareness of themselves and their own capacities and a greater awareness of other people and of the community as a unit. In spirit the college is as much the students' as it is the faculty's. It was because of the reality of this spirit and the common belief in the general aims of the college that such a building program was at all feasible. And the actuality of the building showed themselves and others that a small functioning democracy was not just a pretty theoretical idea but an effective force in action.

Black Mountain seeks to develop the whole person—not the intellect alone. Training of the imagination and constructive abilities is considered just as important as the acquisition of knowledge, and the fine arts are consequently given some emphasis. Music, drama, and art, as well as architecture and textile design, are offered as an important part of a general education. For the most part, the teaching of these subjects is more through participation than by mere "appreciation." Voluntary outdoor work takes the place of organized athletics, though of course there are informal sports. There are no fraternities or sororities.

The 75 students at Black Mountain come from all over the country—from 25 states (seven from California), Hawaii, Spain, Austria, and Czechoslovakia—and there are several distinguished teachers on the faculty who held high positions in Europe before Hitler came into power. In keeping with the democratic aims of the college, there is a sliding-scale fee which varies from \$400 to \$1200, depending upon the ability of the family to pay, and there are representatives from a large variety of backgrounds, some well-to-do, some poor, and many in between. No one "works his way" through Black Mountain. Everyone is expected to do his share, and once a student is accepted he has every advantage and opportunity that every other student has.

The academic standards are high and graduates recommended by the college are accepted in recognized graduate schools in the country. Candidates for graduation are examined by professors from other universities; the latter have come chiefly from Harvard, Yale, Columbia, Duke, and the University of North Carolina.

Once established on its own property, with the opportunity to cultivate and manage its own farm, with the possibility of expanding to include 125 students (that is to be the maximum), Black Mountain

hopes to make itself as nearly as possible self-supporting. There's a good chance of its becoming so.

People frequently say that American education must adapt itself to a fast-changing world—to a world in crisis—by successfully combining practical and theoretical education and by preparing resourceful citizens with democratic conviction in their bones. Black Mountain is moving in that direction as "a living example of democracy in action" (as John Dewey once described it). And certainly, after constructing a building on free afternoons during the year, almost anything *should* be possible.

"CITIZEN (ORSON WELLES) KANE"

CONTINUED FROM PAGE 16

finance his W.P.A. productions. The result of the "tests" was that interference disappeared at the studio and Hollywood generally was reconciled to the fact that Welles had begun.

A large part of his protection during the early days was that Welles brought his own staff with him, from actors to press agent. He acquired an art director of enormous talent and, of course, the celebrated cameraman, Gregg Toland. These all lived in a little house on the Culver City lot and defied all comers. The happy ending is that those who interfered with the production are now either gone or in subordinate positions.

Typical of the stories told about the production is the one about the day two executives (who were barred from the shooting and the daily "rushes" by contract) decided to chance a sneak visit to the set.

The guard at the door saw them come in and whispered to Welles. "I'm sorry, Mr. Welles. but two men from the studio are here. They are over against the walls watching."

Welles put down his quart-sized teacup, mounted the camera platform where the crew was making ready for a shot, and announced that he was bored again and that only an immediate game of baseball would restore his flagging genius.

The game was organized and the executives, their worst fear realized, fled panting back to their offices and dictated bitter memoran-

(Continued on page 38)



Aerial View of Northrop Aircraft Plant

Engineered and Built by

E. S. MCKITTRICK COMPANY, Inc.

Designers and Builders of INDUSTRIAL BUILDINGS

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"CITIZEN (ORSON WELLES) KANE"

CONTINUED FROM PAGE 37

dums. It was all they could do, since they had already lost their early battles to control him despite his contract, and more significantly—and here is the real reason "Kane" was possible—they had lost control over their own studio technicians. These men, who actually make the film, were the trump cards held by the sabotage block. The men's first loyalty was theoretically to their studio pay check, but Welles had won them over.

He started with his photographer, Gregg Toland, who was the only cinematographer with the courage to go along with Welles. He came to see the producer-writer-director-star soon after the script of "Kane" had been completed and casting was in process. The two saw lens to script instantly and Toland became Welles' man when he offered no objection to any of Welles' experimental ideas. "Of course," said Welles, "I'm going to have to have ceilings on every set." Toland merely gulped and said, "Why not?" and a new directing-cameraman team was born.

Scenes, similar in general if not in detail, occurred between Producer Welles and others of his staff. It took considerable time to convince the men that they were not to be supervised by anyone but Welles. With the industry in control of the bookkeeping department, experiment has always been forced upon rather than welcomed by the films. The technical crews in all studios have always been fearful of introducing new ideas because their accomplishments are measured by the cost rather than the result. Failure was final and disastrous.

One of Welles' most frequent attacks has been his scornful emphasis that the films, alone of the great industries of the country, are alone in providing no funds for research and investigation.

To his property men, to the camera crew, to the sound engineers and the special effects department, Welles said: "I want experiment, wild, hair-raising experiment, with sets, film, sound. If everything works I will know that you are not giving me the full measure of your skill and, believe me, something had better fail now and again." His guarantee was that the studio executives would never see any-

thing except the completed picture. The result was that everything the technical boys had been thinking about for several years was brought out and tried on the dog. Occasionally no sound would be heard and occasionally the film came up blank but nearly everything worked.

The result is now well known. The critics were as unanimous in their praise for the masterly technical work as they were for the story and the acting.

Everything was new. Ceilings were used on all indoor sets. The ceilings were of muslin so that the microphone could pick up the dialogue. The lighting was done with the great arcs used for technicolor work. The actors, without film experience, were imported from Welles' Mercury Theater in New York. The writing was novel, to say the least. The lenses were the new coated lenses which allow great depth of focus. In fact, the whole screen is in sharp focus at all times. This meant a new attack on the writing, directing, and acting, since focusing attention by the camera alone, by blurring backgrounds or foregrounds, was not possible. The action had to be so valid and good as to compel attention by itself.

Last of all, the positive film used in the prints which are used in the projection machines in the theaters was something brand new, fresh out of the Eastman laboratories. Characteristically, there was objection to its use, but Welles and Toland, now hardened veterans, plowed right through the red tape. You may now see *Citizen Kane* projected from the very finest, richest black and white positive film available.

GARDEN DETAILS

CONTINUED FROM PAGE 28

logical, and realistic approach which must certainly endear the client who is left forever afterward to pay the maintenance bills.

This does not mean that nature, in itself, is ignored. Notice how the free form of the low walk relates to the rhythm of the hills beyond. The foreground tree and planting serve as a perspective yardstick from which the eye can measure distances. The only distinction between the garden and nature is that the garden is developed for

human use. It comes to the end, and then stops.

2. Here Mr. Church uses a free form of grass in brick paving to divide the terrace space. This serves as a functional planting space for a tree, and texturally relieves the barren effect of solid paving.

3. A detail of the same terrace. Mr. Church achieves a stark and interesting effect in form, texture, and shadows.

7. This unusual handling of concrete paving is characteristic of Mr. Church's work. The diagonal pattern of redwood strips, used as forms for the concrete, are left after the concrete is set. The surface is then given an acid wash which removes the top film of concrete, revealing a colored aggregate beneath. The result is a rough-textured and colorful pattern especially suitable for a skid-proof terrace.

5. Another characteristic paving treatment is this simple and effective handling of wood—the regularity of a basket weave pattern combined with the free form and textures of plants.

4. This detail of garden steps and wall is unique in its simplicity and unromanticized treatment. A combination of line, form, and textures inherent in the material.

6. The decorative treatment of a wooden wall. A simple, inexpensive wall with inch and a quarter rounds in high relief. A suitable growing surface for the bold texture of a grapevine.

THEATER

CONTINUED FROM PAGE 10

the Chevalier-MacDonald *Love Parade*; von Stroheim's *Greed*; Harold Lloyd in *Grandma's Boy*; Garbo and Marie Dressler in *Anna Christie*; and *What Price Glory*.

Too late for comment were the *Vinegar Tree*, the Paul Osborn play starring Billie Burke at the El Capitan in Hollywood, and *Beggar on Horseback* and *George Washington Slept Here*, the first two of the Pasadena Playhouse Modern American Comedy Series. The Kaufman-and-collaborator series will continue through the month with: *Dinner at Eight*, *Minnick*, *Once in a Lifetime*, *You Can't Take It With You*, and the *Royal Family*. Definite opening date of *Jump for Joy*, the Duke Ellington musical coming to the Mayan Theater in Los Angeles, is July 10.—

SYLVAN PASTERNAK

ART

CONTINUED FROM PAGE 5

As different as possible is the show in the next room, the output of nine authentically famous artists who were shipped to Hollywood to paint scenes from *The Long Voyage Home*. It was no doubt excellent publicity.

Eleanor Bates, who has a one-man show of oils and drawings, is a young painter with a fine feeling for color and solid, convincing form which shows itself especially well in two portraits, Nellie Wong and Mrs. Little.

Two other one-man shows are Charles Surendorf's linoleum cuts in the Art Association Gallery, and Sigismund Szevich sculpture. Surendorf's prints have a nice line pattern and light-flicker. Some are quite objective, as *From Belvedere*, an assortment of things found on beaches at low tide, very well done; in some the literary element overwhelms the artistic, as in *The Hero*, a maimed man escorted down a path by skeletons in black robes. Some combine emotional quality with graphic values; most successful, probably, of these is *Dust Storm*.

The Szevich sculptures are chiefly small wood carvings, although there are two reliefs of nudes, done in lead, which are among the nicest things shown. Most of the figurines have been seen here before. A standing figure in dark wood has a strong emotional quality as well as sculptured validity; several of the earlier wood carvings remain merely wood.

People whose mouths water at the sight of fine old bindings will have a lovely time browsing through the items in the current show. There are bindings in embroidery and pierced silver over velvet, austere leather, cut vellum bearing the arms of Queen Elizabeth, modern bindings, even a pair of tiny books bound with a side in common, like Siamese twins. Other rare things include the first dated book by the Aldine Press and very early examples by famous binders.

LOS ANGELES

Accustomed to searing art drop into a good old-fashioned siesta for the summer, Southern Californians will have to forego some of their (Continued on page 40)

A BEAUTY SPOT AT HARBOR HILLS HOUSING PROJECT

ALL ARCHITECTS who believe in the durability of good architectural designing should visit Harbor Hills.

They will find that the Reinforced Groutlock Brick Masonry walls are free from the defects of volume change and all of our claims for the textural beauty of Groutlock walls are substantiated.

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ART

CONTINUED FROM PAGE 39

customary sun-bathing if they expect to get around to all of the fine exhibitions which are to be offered during the coming months. Top-notch painting is on view in every museum from San Diego to Santa Barbara, and galleries seem to be opening up on every corner.

Santa Barbara takes its place as a nationally important art center with the opening of the Santa Barbara Art Museum. Its opening exhibition, entitled "Painting Today and Yesterday in the United States," should be on everyone's "must see" list. The show, on view until September 1, was assembled by Donald J. Bear, director of the museum, and comprises 140 paintings. One-third of these are by important contemporaries.

Another excellent Santa Barbara attraction is the display of contemporary California painting at the Faulkner Memorial Art Gallery.

San Diego puts in a bid for attention with a National Watercolor Exhibition in the Fine Arts Gallery, Balboa Park. On view from June 23 to September 1, this promises to be one of the most stimulating watercolor shows of the year, attracting the nation's top-notch specialists in this medium.

The show of the season for Los Angeles is, of course, the magnificent display of French painting at the Los Angeles Museum. In reality, two separate exhibitions, a traveling show, "Painting of France Since the French Revolution," which has been viewed in San Francisco, New York and Chicago, and the Mr. and Mrs. Edward G. Robinson collection, they present together the most comprehensive survey of French painting ever seen in Los Angeles. All the great names of French painting from Ingres and Delacroix to Derain and Rouault are represented by masterpieces. These two exhibitions will be on view until the end of July.

Oils and lithographs by William Gropper are on view at the recently opened American Contemporary Gallery, 530 North La Cienega Boulevard, until July 26. Gropper, long known as a fine draftsman, able caricaturist, and one of the country's top black and white artists, shows for the first time on the coast a comprehensive group of paintings. In comparison with his lithographs, these are disappointing. The color has none of the spark of his black and whites and the

figures are wooden and unconvincing. The lithographs of congressmen and senators in action have all the power and drama one misses in the paintings. The American Contemporary Gallery promises to be a stimulating addition to the growing list of art galleries. Of special interest is its program of exhibiting work of American contemporaries.

On the calendar are exhibitions by Joe Jones and Philip Evergood and demonstrations and exhibits of the silk screen process.

With an exhibition of prize-winning paintings selected from annual exhibits of various California museums and art associations during 1940-41, the Foundation of Western Art continued its valuable service of surveying western painting.

Most notable was the fact that few paintings in the show had the lift and impact one expects from prize winners. Exceptions to the uninspired level of the group were Mathew Barnes' *Lake Merced*, Leah Rinne Hamilton's *An Old Orchard*, Ejnar Hansen's *Cello Player*, Phil Paradise's *Indian Threshing*, and Marian Simpson's *Roofs, Mexico City*.

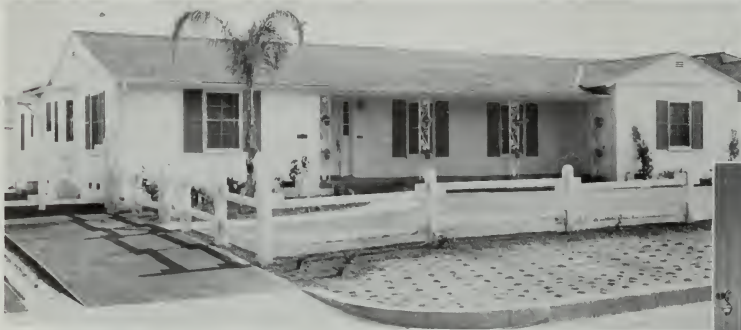
Choice color, strong design and expressive handling characterized the watercolors and drawings shown by Bob Holdeman at the Tone Price Gallery. His landscapes, rendered with an economy of means, and utilizing color to achieve a sensation of depth, possessed a lyric quality that marks Holdeman as one of our more sensitive California painters.

Peter Graham Harnden, enterprising young designer, introduces his Design Project to Los Angeles with a showing of paintings by Martin Kosleck.

The project, a combination of gallery and studio, is a center for modern design in architecture, furniture, textiles, layout, display, landscaping and exhibitions.

Kosleck's paintings, on view until July 20, are a condensation of extremely personal and sensitive experiences. His world is a world of introspection and fantasy, colored by a deft and whimsical sense of humor.

Carlos Merida, master of design and color and thoughtful interpreter of Mexico, showed his new paintings at the Stendahl Art Galleries. Known for his abstractions based on the color and forms of



Residence of Mr. and Mrs. Dorance D. Bolton, San Marino, Calif. Noble E. McIvain, Designer and Builder, Los Angeles, Calif.

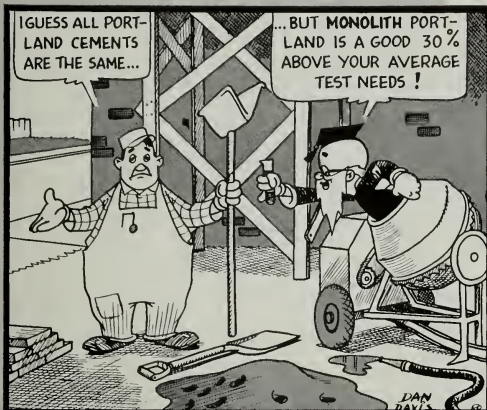
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Mexico, Merida has turned to representation in these latest pictures in which little figures based on Tarascan sculpture seem to move with a curious dreamlike reality against brilliant planes of color.

Also on view at Stendahl's was the work of Boris Aronson. With a swift, sure brush Aronson catches the movement and color of circus life, the swirl and stamp of jitterbugs. Aronson knows the circus from inside out and does his best work with subjects drawn from the big tents. Especially fine were the paintings in which he defined the movement of ring horses with a plastic and rhythmic design.

The Screen Cartoon Guild is having an exhibit of the work of artists in the animation industry. Prices are from 10 cents to \$10. The work includes oil paintings, watercolors, drawings, ceramics, puppets, photographs, sculpture, and wood carving. All this at 3275 Wilshire Boulevard.

THE "NATZLERS"

CONTINUED FROM PAGE 11

master. This unfortunately is the problem of all those who create as well as teach. Fortunately, imitation is not virile and soon dies from its own sterility.

We are indebted to the present European crisis for many of our creative artists and we are most fortunate that the Natzlers are here in California. After ten years of hard work they were recognized as two of the best artist potters in Austria. On the day Hitler rode into Vienna, the Natzlers received word that they had won a silver medal at the Paris World's Fair. Since their arrival in Los Angeles they have won the purchase prize at the Eighth National Ceramic Show at Syracuse, and last year won the Katherine Payne Memorial Award at the Ninth National Ceramic Exhibition. They were also represented in the Industrial Art Exhibit at the Metropolitan Museum, New York, last summer. In fact, their work has been exhibited in the leading museums from the West to the East Coast.

It has been gratifying to them as well as to those of us in the field of ceramics to know their work is greatly appreciated by the layman as well as fellow artists. It is Gertrud Natzler's creative hands and sensitive vision and Otto Natzler's patient experiments and successful glazing that create this ideal combination which produces such outstanding pottery.

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PRODUCTS AND PRACTICES

CONTINUED ON PAGE 35

The new closer is equally adaptable to wood or metal construction; and its door parts are designed particularly for installation in the top and bottom fittings of the newly popular "all-glass" doors.

GROUTLOCK AT HARBOR HILLS

The architects on the Harbor Hills Housing Project wanted a permanent type of wall construction that would not be subject to the defects of volume change and unsightly shrinkage cracks as well as being resistant to earthquakes, fire, termites and high upkeep costs. After an investigation of the different types of wall construction available, reinforced groutlock brick masonry was found to have all these qualities as well as a very low initial cost and was chosen for this job. The Simons Brick Company is the manufacturer and distributor of groutlock brick in the Los Angeles territory, the Union Brick Co. in the San Diego territory, Bakersfield Brick Co. in its territory and Hancock Brick Co., in Riverside.

CON-ALLOY AT HARBOR HILLS

Con-Alloy, a modern double duty concrete alloy that waterproofs as it plastifies, was chosen for use on the \$1,300,000 Harbor Hills Housing Project for its workability, economy and waterproofing. It was used in the concrete by Harvey A. Nichols, the general contractor, in the cement plaster by Carroll Duncan & Co., the plastering contractor, and in the brick mortar by J. A. Powers, the general brick contractor. Con-Alloy is a powder containing no insoluble oils or fats.

NEW CATALOG OF MODERN FURNITURE

Of particular interest to architects engaged in contemporary designing is a new catalog of American modern furniture recently issued by the Herman Miller Furniture Company of Zeeland, Michigan. The company has one of the largest and most comprehensive lines of pure functional American modern furniture in the country, including complete groupings for the bedroom, dining room and living room, with many occasional pieces and utility groups for large and small homes and apartments. The catalog, which has nearly 100 pages, can be obtained by writing to the technical editor of CALIFORNIA ARTS AND ARCHITECTURE, 3305 Wilshire Boulevard, Los Angeles, California.

THICKER BALSAM-WOOL ANNOUNCED

A new balsam-wool said to have greater efficiency, greater thickness and greater moisture protection than ever has just been announced by the Wood Conversion Company, St. Paul, Minn. This new product, available in "Standard" (formerly 1/2-inch) and "Double Thick" (formerly 1-inch) in widths to fit 16-inch and 24-inch framing members, is now available for immediate shipment. Although the thickness has been increased and other improvements have been made, there is no increase in price.

NEW MASTER-DRAFTO MODEL



A new four-page folder describing its recently developed low priced drafting machine, has just been issued by the Drafto Company, 129 Walnut Street, Cochranton, Pa. This folder contains information as to construction, operation details and prices of the "Master-Drafto" Model No. 60 drafting machine. The machine, for center mounting on a drawing board or table, takes a maximum size drawing sheet 24 x 36 inches. It features scale blades designed to hold any standard size scale, and the protractor device, which has a convenient latching spring for locking the scales at the more commonly used angles, can be set for 1/2 degree readings. Copies of this new literature will be furnished gratis upon request.

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Air filtration—to remove dust, dirt, pollen—now is recognized as vital to proper air conditioning. Complete safety is assured when AIR MAZE KLEENFLO filters are specified. Used in huge quantities on government projects, they are scientifically right (and priced right) for use in homes, offices and industrial plants.

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