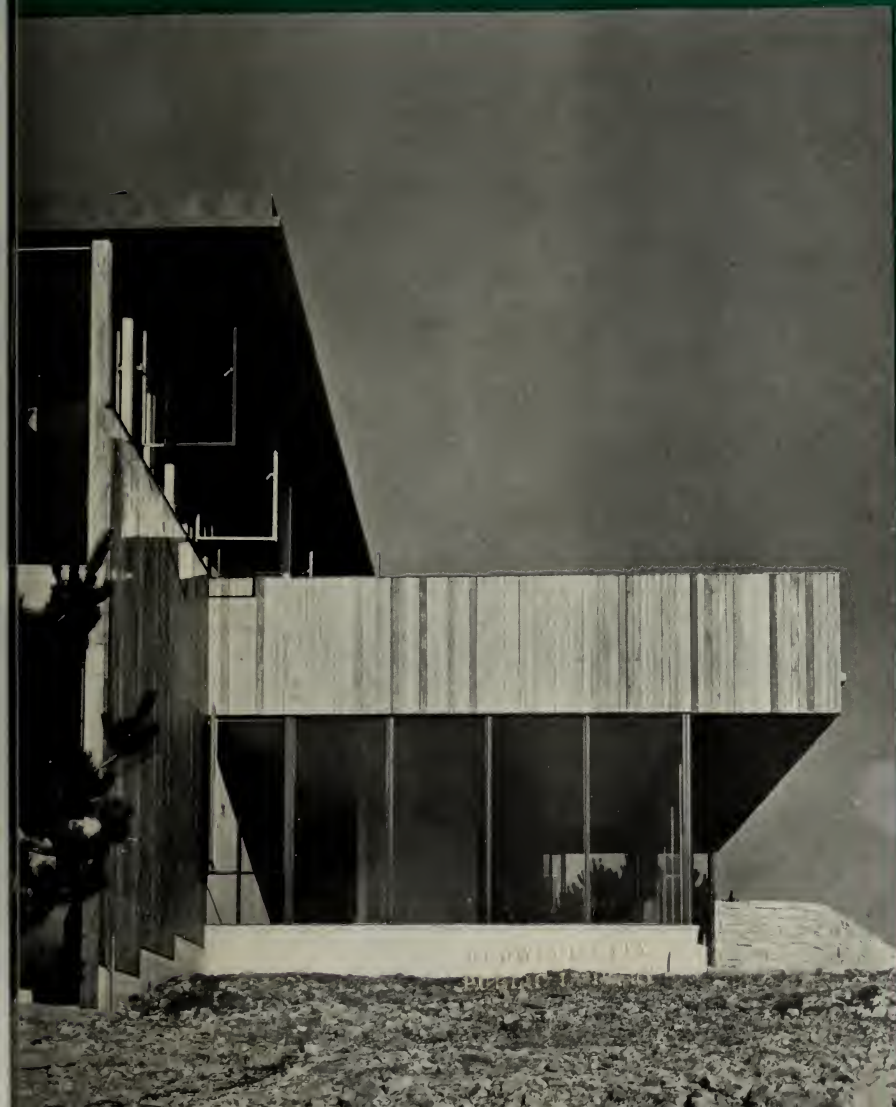


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BOOKS

JAPAN UNMASKED, Hallett Abend; Ives, Washburn, Inc. (\$3.00)—Timely as a news broadcast is Hallett Abend's *Japan Unmasked*. Nearly half the book is about the Malay Peninsula and the Dutch East Indies: their state of fortification and their state of mind. Abend's news of both is optimistic. His chief concern, early in 1941, was that no form of alliance existed between Britain, the United States, and the Indies, though the Island Dutch were "ready and even eager for anything from a general defensive alliance to an elastic understanding."

"Today," writes Abend, "the whole life, effort, and thought of the Netherlands East Indies are devoted to three aims: first, to make their islands defensible as quickly as possible; second, to mine and prepare to destroy everything of any value to any conqueror on any island upon which the Japanese may effect a landing; and third, to develop production and expand trade as greatly and as rapidly as possible—not for their own enrichment but to aid their exiled government in London, and their ally, the British government, in the acquisition of more and ever more foreign currencies with which to help finance essential war purchases in the United States."

Rich in tin, rubber, and oil, the Indies are indispensable to the war effort of England, to the defense program of the United States. Ninety-six per cent of our rubber comes from there. Wars cannot be fought without rubber any more than they can be fought without oil. Capture of the islands by the Axis powers might well precipitate an Axis victory. It is reassuring—to a degree—to read that the 63,000,000 inhabitants of the Indies, white and Malay alike, are fanatically determined to resist Japanese invasion, and to make it fruitless if it is effected.

"The one issue over which Batavia will openly defy the Queen's government," says Abend, "is that of appeasement toward Japan. In Batavia it is feared that some cautious members of the government living in exile in England would rather yield to Japan's economic demands than to run the risk of hostilities that might deplete the riches of the Indies and curtail production and dividends for years. Those far-off government members look to the wealth of the Indies to pay, in large measure, for the rehabilitation of Holland after the war. They do not want the oil wells dynamited, for instance. But Batavia is grimly determined that Japan shall not gain a dangerous economic foothold on the islands...."

Of Japan itself, Abend writes without illusion, but without rancor. He names the Japanese army party as prime offender. The navy party, accomplice in crime, has nevertheless managed to maintain some of its traditional standard of honor and ethics. Abend likewise makes understandable the gap that exists between the decorum, the industry, the gentleness, and the beauty of Japanese common civilian life, and the military brutalities in China.

His reports of Manila's defenses are not cheerful—at the time he wrote, the city had no air raid shelters, and seemed woefully undermanned. But his account of the strength of Pearl Harbor restores some of the confidence in America that may have been weakened under warnings of those who tell us we have no other recourse than to get right with Hitler.

Japan Unmasked makes no pretense of being a documented reference book on Far Eastern affairs. At the same time, it is the work of a trained news gatherer who knows his facts, and who has a keen eye for the significant.

MEN AND POLITICS, Louis Fischer; Duell, Sloane, and Pierce, Inc. (\$3.50)—Louis Fischer's *Men and Politics* leaves you with the sheepish feeling that the much-headlined Communist Menace that's been scaring the Butter-and-Egg men into a batter has been just a Jack o' Lantern at the window; and that the boy holding it up on the end of a stick was none other than our own little Adolf Schickelgruber.

Not that Fischer is a missionary of Bolshevism. On the contrary, fourteen years of residence in Russia (1922-36) failed to make him a Communist, and instead convinced him that the democratic order is, with all its faults, the best to date. But he came to know the Russian people intimately, to like them and respect them in general, and to admire many of their leaders as individuals. He points out that Communism was unable to take over Germany after the first World War, when Germany was weak, and that it was infinitely less a men-

(Continued on page 40)

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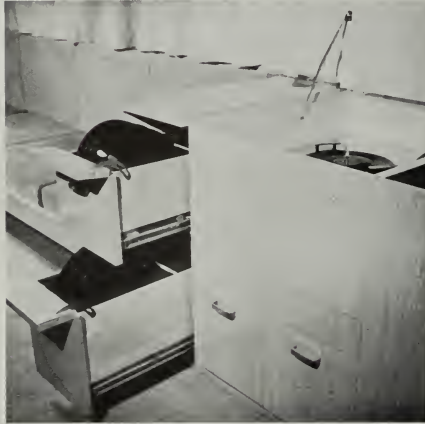
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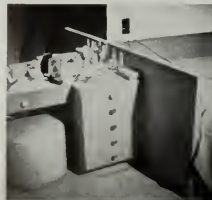
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ART

SAN FRANCISCO

That apparently large section of San Francisco's population which enjoys society portraits is being treated this month to a show called Masterpieces of English Portraiture, from the Edward Stotesbury collection, at the Palace of the Legion of Honor.

Here one can see, if one wishes, the facile brushwork and obvious charm of Romney, Raeburn, Lawrence and Hopper, the glimmer of satin, of pearls, and all the appurtenances of wealth and station; here are lords and ladies and their children, each one carefully posed in the most flattering position; and beside the pictures are cards giving details about the sitters.

There is a picture by Romney, of a boy pensively leaning against a rock on which is a chaplet of leaves; this young gentleman, according to the notes, distinguished himself in literature at the age of seventeen; it is evident from his attitude and expression that he is fully conscious of a high destiny. The children of the period were evidently saintly; also, apparently, somewhat two dimensional, at least in spots; but all most genteel, as were their parents before them.

As contrast to the suave Englishmen there is a show of Uncommissioned Portraits by contemporary artists which includes, strangely enough, a fine painting by Doris Rosenthal called *The Washstand*—a brown nude bathing in a room full of brownish reds, yellow browns and lavenders; and several groups of small figures. There is a good Speicher, *Jean in Costume*; also a portrait by George Grosz, of George Grosz, red faced, intent, painting a picture, against a background of fire and dissolution.

Between the portrait exhibitions is a room full of very amusing English contour prints, notably the edifying series called *Diligence and Dissipation*. In this *The Wanton*, fittingly, dies in squalor with her child, presumably illegitimate, beside her. She is visited at this crisis by *The Modest Girl*, who has by this time succeeded in marrying the master. The moral, or at least a moral, seems to be: Practice the so-called manly art of self defense and you will Get Your Man.

Several more pictures have recently been added to the Williams collection. Notable among these are a Lawrence and a Gainsborough.

Winning sketches in the Treasury Department's recent competition for murals to be placed in post offices of forty-eight states are being exhibited at the San Francisco Museum with a few of the full-sized working cartoons. This is a good opportunity to study various approaches to the problems of mural design, particularly as the Museum has a pleasant way of supplementing its shows with well-arranged study material.

In this case the supplementary material starts with a definition: Mural—being on, in, or against a wall. Webster. This disposes of the layman's question concerning the difference between a mural and a fresco, but leaves the matter of esthetics conveniently blank. Proceeding, on finds reproductions of representative murals from various periods beginning with cave paintings, and including Giotto's, Byzantine mosaics, Baroque and Rococo ceilings, and Diego Riveras, down to recent experimental achievements of the W. P. A.

From all this one can draw certain conclusions. The murals generally considered great today appear to have in common design related in the division of space and the direction of lines to the architectural characteristics of the walls on which they are placed. With this in mind as one of the desirable characteristics of mural painting, it would seem that a majority of the competition sketches fall into the class of enlarged easel pictures, having no relationship to the wall other than the fact of their having been placed on it.

Several which do feel satisfyingly mural are *Railroad Station*, by Paul Sample, *Indian Pony Round*, by Lew E. Davis, and *Threshing*

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Barley, by Charles W. Thwaite, which achieves, at least in the sketch, the difficult feat of showing violent movement and yet retaining a satisfyingly mural quality. It can be said of this sketch, as it cannot be said of certain others, that there are no large holes cut into the background without reason, no huge bulky figures shooting out of paper thin surroundings to terrify the spectators, when enlarged to mural size. Another satisfying sketch is *Lumberyard*, by Barse Miller.

Besides the murals the Museum has a show by Art Association members, small sculptures by Vera Bernhard, etchings and drawings by John Stoll, Victor de Wilde's watercolors, and a large gallery of Disney Drawings.

The De Young Museum presents a large exhibition of the drawings and watercolors which were originally part of the French Art exhibits shown here last winter. They include most of the famous names of French art during the last hundred and fifty years; and are particularly interesting because so many of them are the preliminary studies for well known paintings.

D. W. P.

LOS ANGELES

Ramos Martinez is a little man who is happiest when he has hundreds of square feet of wall space upon which to paint frescoes. Lacking a wall, he does the next best thing and covers yards of wrapping paper with monumental figures. Instead of a sign announcing his show at Raymond and Raymond Galleries, he fills the window with a huge head which says that here is a man who understands how to decorate a large area.

Inside, and filling the main gallery, are designs, Mexican in style, which have the quality of a bas relief hacked out of great blocks of stone.

In a smaller gallery, Martinez illustrates that size is really a matter of understanding scale. His easel paintings have all the bigness that is so characteristic of his murals.

Although the familiar subject matter of Mexican painting, the Indians, village life, the church, builders, flower vendors and market people, is encountered over and over again in Martinez's work, his deep love for the Mexican people and understanding of their life endows each picture with a special quality.

In contrast to the sombre mural sketches and subject pictures, his flower paintings are gay, some in brilliant color, others drawn with a delicate line and painted in subtle tones. Mr. Martinez has recently completed a large fresco in Santa Barbara where he painted directly into the fresh plaster without going through the customary procedure of first making a set of complete sketches.

This is a method which few fresco painters have the courage and experience to try. The Martinez show will be at the Raymond and Raymond Galleries, 8652 Sunset Boulevard, until August 17.

Another version of the Mexican Scene will be exhibited by Herman Cherry at En's Gallery, 2521 West Seventh Street, until August 18. Color monotypes of the Mexican people are the high spots of the show. Forced to work directly and simply in this medium, the artist has spontaneously put down a few shapes and colors which capture the essence of Mexican types.

The monotypes are more successful than the oils and lithographs which seem overworked and labored in comparison. Best of the oils is the decorative "Twisted Roots."

Banding together under the name of "The Group of Six"—that many Southern California women took over the Stendahl Galleries during the month of July and proceeded to hang one of the liveliest and most stimulating shows of the year.

Avoiding that bug-bear of most groups, the wordy and usually meaningless manifestos of why we paint thus and so and what to look for in the upper left-hand corner, this group has been content to let the work speak for itself.

In this case the work spoke very well, indeed.

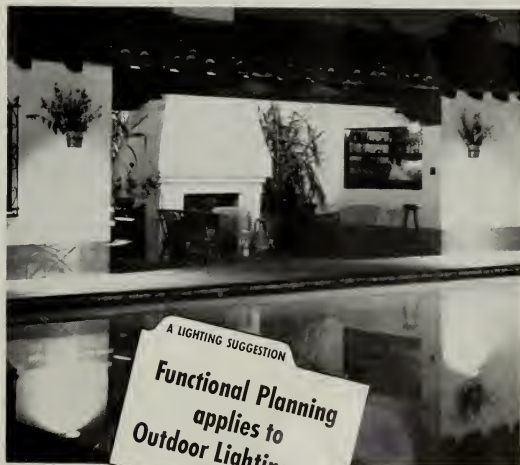
The six proved to be excellent craftsmen in a variety of mediums showing oils, gouaches, watercolors, drawings, and lithographs with a wide range in technique and subject matter. (Continued on page 41)



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THEATER

The road between the origin of an idea and its execution is often a hazardous one. During the process of conception, *Jump for Joy*, last month's major musical opening in Los Angeles, promised to be everything one would want to rave about. In practically every department the people selected to participate in the making of this revue were tops. Personalities such as Duke Ellington, Ivy Anderson, Dorothy Dandridge, Herb Jeffries, Langston Hughes, Mickey Rooney and Designer René should and ordinarily do mean a worth-while evening of entertainment.

Avowedly, a prime idea behind the approach to this show was to avoid its being just another colored musical with crap shooting sketches, ghost blackouts and distorted pictures of racial laziness and deviation. This department joined in the hallelujas and settled back to watch.

It's true we saw no chauvinistic characterizations, but neither did we see a really worth-while show. It missed its mark. The show refused to jump and the audience with it. There may have been something funny about the sketches, but they missed being put over; the songs, pleasant in themselves, somehow acquired a "nice" quality removed from the reality of a typical sophisticated Ellington number. (An interesting footnote was the emotional burst of enthusiasm which greeted the Ellington theme song, *Take the "A" Train*, used as the orchestral curtain raiser.) Settings and costumes fared no better. Pleasing—beautiful in fact—were most of the gowns, costumes and setpieces designed by René Hubert. But colorful and bizarre as they were, the inconsistency of etherealness in the place of fantasy, design instead of mood and stylization where reality was demanded did little to help the show as a whole stand up.

Someone must have jumbled up the production plans.

Though puritans whose theatrical tastes run to high drama and intellectual themes may grumble in their beards over the state of affairs, it's our belief that one of the most promising legitimate cycles in the history of the coast is now in the making. Entertainment pure and simple is the theme, with even the cafe-theaters edging close to the bandwagon. Bawdysm and dour stories of the woes of man have been discarded for clear-cut comedy and objective emotionalism.

No mean example of this trend and the type of men who are molding it is Henry Duffy. Producer Duffy took a ten-year lease on the Alcazar in San Francisco and another on the Blackstone in Chicago, so successful have been trial efforts at the El Capitan in Los Angeles. The *Vinegar Tree*, the last play staged there with Billie Burke in the starring role, had one of the biggest advance sales in the history of that theater. Future plans include vehicles for Miriam Hopkins, Talulah Bankhead, Otto Kruger and Edward Everett Horton.

Popular demand brought back *Cabin in the Sky* to the Biltmore in Los Angeles, where it stays until *Helzapoppin* opens August 11. Following it, *Tobacco Road* gets its annual coast revival. Meanwhile at the Hollywood Playhouse a musical, *Fun for the Money*, is being readied for an early opening.

Interesting and highly entertaining are the programs presented by the Yale Puppeteers at the Turnabout theater in Beverly Hills. Swivel seats permit audiences to view the dolls at one end of the house and living actors at the other. Last month's bill included Elsa Lanchester in the cockney comedy sketches that made her deservedly famous in London.

Responsible for the exciting summer theater series now beginning at Santa Barbara's Lobero is moviemanager David Selznick. John Houseman and Alfred de Liagre, Jr., jointly in charge of directorial duties, plan to preview several Manhattan scripts in the course of the season. Shows will be presented each week, Thursday through Sunday, with the possibility of tryouts of Dodie Smith's *Touchwood, R. A. F.*, by Guy Bolton and Kieth Winters; *We at the Crossroads* after the present run of *Anna Christie* with Ingrid Bergman and J. Edward Bromberg.

The Film Festival at the Hollywood Movie Parade Theater continues with more of yesterday's celluloid epics. *What Price Glory*, the first showing on the August bill, should prove interesting to those wishing to compare present war attitudes with the last one. The original Fairbanks *Thief of Bagdad* comes to the Movie Parade Theater a week later.

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OF MUSIC

THE ROTH QUARTET, ETC.

The first volume of the *Mikrokosmos* recordings has been issued (hail, Columbia!) played by the composer Bela Bartok himself. So we have in one package one of the greatest works for the piano of modern times played by one of the greatest pianists, who is also the composer. Those with an itch to take an active part in music will be wiser to buy the printed music first and go to work on it for themselves. This is music made for playing rather than for listening—music in the great tradition, made to live, incidentally, for concerts, wasted on club audiences and federations and all who don't inherently love music. It is a perfect frost for most of our local critics. Don't look at me; I'm no critic, but an enthusiast.

Several months ago in one of these articles I mentioned the cycle of Brahms chamber music to be performed at the University of Southern California under the sponsorship and with the subsidy of the wonderful Mrs. Coolidge. I remarked sadly that after this series the Los Angeles public probably would sit back and do nothing more about chamber music until Mrs. Coolidge should offer another gift.

Well, I'm happy to have been mistaken. This summer the university has presented another series, without the subsidy of Mrs. Coolidge, a historical cycle of chamber compositions performed by the celebrated Roth Quartet, with the assistance of Dr. Paul A. Pisk of the University of Redlands.

What has been done this time should be done again and again and then repeated. Performances create performances; interest aroused by one such series should not be allowed to dissipate before the effort is repeated. There is no reason why such performances should not become a regular feature of Los Angeles musical life—no reason except indifference. And indifference has been the chief feature of Los Angeles musical life, product of a callous laziness and unawareness.

Recordings by the Roth Quartet are plentiful and on the whole of excellent quality, with a few dreadful exceptions. The style of the quartet is on the lush side, inclining toward an academic stodginess in music which does not lend itself to sweetness. The personality of Feri Roth, first violinist and leader of the quartet, is perhaps too evident.

Recordings of Haydn's music by this group are well worth consideration, though they lack the peculiarly marvelous distinction and brilliance of the series recorded by the old Pro Arte Quartet. In particular, a recording of the quartet in F minor, opus 20:5, is worth possessing. This, the first standard composition in sonata form to have a fugue, is a landmark in the history of music.

For Mozart and Beethoven I do not consider the Roth Quartet outstanding. They are at their best in reproducing the rich surface texture of the middle and later Nineteenth Century music. They have devoted a good deal of earnest effort to the preparation of contemporary music.

One work recently recorded by these performers and already mentioned in this column deserves to be heard by everyone interested in new and particularly in American music. This is the sequence of Four Preludes and Fugues for String Quartet by Roy Harris, the final work presented on the University of Southern California series.

Recordings continue in a flood which promises soon to wash up on the shelves of enterprising collectors practically the entire active repertoire of concert music. Yet the number of important works still unrecorded indicates not so much lack of enterprise on the part of the recording companies as it does a lack of integrated curiosity on the part of those who buy recordings. Listeners, following the fashion set by performers, are still too well satisfied with the active repertoire; they are too content to buy for private listening the same music they are regularly able and accustomed to hear in public.

Where are recordings of the John Field *Nocturnes*, peculiarly important in their discovery of the song-like character of piano tone, compositions as important as any in the development of Nineteenth Century piano music. These are especially to be appreciated in the privacy and quiet of repeated hearings. They are as much more beautiful, in my opinion, as they are more difficult to play than the Chopin *Nocturnes*.

Who has recorded the keyboard *Fantasies*, the unaccompanied vio-

(Continued on page 40)

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Notes in Passing

• The United China Relief is gathering funds for the Chinese war effort by sponsoring a Moon Festival which will be held during the first week in August with a Moon Festival Parade on August 7, 8, and 9. Even if you don't like crowds, you might just as well admit the obligation to lend the support of your presence and your pocket-book. Perhaps you have already done something about all this, but a bit more isn't going to hurt you. There will be a lot of things that you can buy and put away in order to avoid the Christmas rush.

In case you are just too, too tired of it all, you might refresh your mind with a few pictures of recent Japanese bombings, or you might let yourself get enraged and irritated about how insulting the little men of Tokyo are being to dear Uncle Sammy.

However, no one is interested in your motives or by what route your sympathies and tempers are aroused—it is money that is needed badly and fast.

It costs nine cents a day to feed a Chinese child. A few dollars a month will guarantee the life of an entire family.

A great people in the midst of a four-year-long agony of bitter and unprovoked war asks you for medicine and bandages and food. They want something more than sticks and stones with which to fight off the invaders of their peaceful plains and valleys. They want no sacrifice or sympathy; they want merely the help that any decent human being in the midst of the struggle for freedom has the right to ask of another. This is not an appeal for alms—this is a reminder that you can still spend a quiet evening in your home with the people and the things that you love because thousands of miles away human beings with a great unshatterable and heart-breakingly glorious courage are fighting for things like decency and freedom.

• At the Beverly Hills Hotel, the Taylor Galleries have been showing the paintings of Agna Enters, the same who creates small miracles every time she sets foot upon a stage to perform her sweet and sour, pointed and poisonous, portraits of people and things and human attitudes. For years, we have been carefully insisting upon front row seats in the hope that when she does her "Lady Painter" and gives the final result to a member of the audience, we just might be the lucky one. We have oggled and scowled and otherwise made an ass of ourselves to catch her eye, but invariably she has handed the picture down to someone we know couldn't possibly appreciate it. However, we have been able to look and laugh and think and squirm before her excellent collection at the Taylor show. It will be up for a little time yet, and we suggest that you treat yourself to a stimulating afternoon. If you like Agna Enters, you are obviously very good people; if you don't, we don't care much about knowing you.

• If we don't have a good time at *Helzapoppin*, we are going to have our throat cut in a saw-tooth pattern. With everyone else we have been hearing things ever since it exploded in the face of that first night audience in New York. Our best friends tell us that it is loud and funny and magnificently corny. We will welcome an opportunity to slip on any banana peels thrown by Mr. Olson and Mr. Johnson, and we only wish we had an Aunt Minnie so that they could set fire to her hackled-feather boa.

• *Jump for Joy* opened with a bang that landed it right into the critical frying pan. We are told that a lot of work has been done since and that things have been frantically shifted, and yanked, and re-written in order to tighten up the show. We have not been invited to take a second look as yet, but sorry as we are to say it, once is enough. Too many cooks put too many thumbs in this particular soup. Very obviously, no one point of view was given enough authority to shape and form the material into anything that makes sense. Bits and pieces were, of course, pretty good. Given enough good colored performers, nothing is ever completely lost, but on the

whole, the production was tepid as to temperature and very, very confused as to direction. Again we say that we are sorry and perhaps just a bit angry because this is something we wanted very much to like. Hubert's costumes were occasionally dashing and exciting. Denny Winters' work would have been effective if they had had sense enough to let it alone. The cast worked like fury with flacid and completely lifeless material. Duke Ellington, the best in his line, did what he could to keep the show's nose above water, but for us, baby gurgled dismally and sank slowly to the bottom of the pond.

• True-Story-on-a-Stack-of-Bibles Department

A young lady executive, tall, good-looking and with the firm, forceful chin and direct manner of most successful females, met a large and handsome young gent at a cocktail party. She had been lady executing for some time and after a careful appraisal of the man at hand, decided that she might as well devote her vacation to a little fun.

After neatly fencing him off and labeling him her own private project, she went about carefully sanding down the bright edges of her brisk, chromium personality. Much to the amazement of her associates, she quickly turned flu-flu and feminine around the hems. It all worked beautifully, and the rather naive young man, completely enchanted, stuck out his chest and got himself well tangled up in her neatly spun little web. He was, however, no push-over, and the lady, slightly irritated, found the going not tough but bafflingly pure. At last, however, after backing and filling through the entire repertoire of female wiles, he asked her to come to his apartment on a certain evening "to see his pictures." It occurred to her that the approach was terribly corny, but she was grateful for this small reward for her very hard work.

Before the star-studded evening had arrived she had spent three hundred and twenty-two dollars and nine cents tax on clothes and a very special beauty treatment that left her aching but glowing like a twenty-year-old. Came the evening, and as he opened the door of the apartment, she held her breath and managed a small blush, and looked according to her own objective observation, "Like a Vienna cream pie."

The young man was very gallant. The lights were properly dimmed to a flattering flicker. There was a little fire . . . and a little supper . . . and a little conversation.

Then almost boyishly, as she recalls it now, he took her hand significantly and led her into the study "to see the pictures."

She was too pleased to feel anything but an exciting sense of danger under complete control. For a moment they stood in the darkness . . . as she wondered calculatingly about the best way to swoon into his arms. Before she could melt, however, the pregnant silence was broken as he flicked a switch . . . and BOOM, the lights went up so bright, so bristling, that they whipped her smartly across the eyes. She blinked up at his beaming face and followed his eyes to the walls where she saw, to her horror, that every inch was plastered with autographed pictures of movie stars.

For an awful moment absolutely nothing happened. Obviously, the young man was happily awaiting her first impressed words. She looked at him, torn between a terrible desire to scream with fury, laugh hysterically, or kill him dead.

Then she turned and walked through the apartment, picking up her wrap, her purse, and the odds and ends of her carefully chosen ensemble with what she hopes was a great and withering dignity, the young man fumbling helplessly after her.

The last she recalls was his unhappy, bewildered face at the door, and the words that she will remember down through the years until she is a very, very old lady: "But, look," he said, "you don't understand; it takes ten years to make a collection like this." The end.



YOUTH AND MUSIC

CARNEGIE HALL, Covent Garden, La Scala, L'Opera, the Festspielhaus at Bayreuth—these are the glamorous places where great music is made. These marble palaces, extravagantly appointed and expensively equipped, where kings and princes assemble—these are, we are told, the favorite haunts of the Muse, where great budgets and deficits and subsidies are piled up to do her honor.

By contrast, there is a modest house of no architectural distinction, one of a whole row of undistinguished houses on a quiet street that only accidentally bears the name of an early poet-king of England. Here, too, the Muse is courted, but with sweat and toil and tears. How completely she is won is demonstrated three times a year when Julian Brodetsky and his Chamber Music Ensemble move into the Ebell Theater to give performances that are unbelievably perfect and beautiful.

The Brodetsky house, I have said, is quite plain, not the kind of house



by Lawrence Morton

Music as a cooperative enterprise has resulted in the development of one of the finest ensembles in the country

that would look promising to a magazine or vacuum-cleaner salesman. Nevertheless, to discourage the most optimistic of such unwanted visitors, there hangs on the front door a sign which says, "No Peddlers or Agents." And underneath these words, as if to apologize for their abruptness, a more polite admonition, "Please Do Not Disturb." Actually the household is not as unfriendly as the sign would seem to indicate. But it is an extremely busy household, one not to be disturbed by things less important than the proper evaluation of crotchets and semi-quavers. There is always a music lesson in progress or a quartet in rehearsal. Or there might be four very young cellists working over a difficult four-bar phrase from Gliere. Whatever the activity, it will be serious and intense. "Please Do Not Disturb."

If there is a moment of quiet, it is a quietness that is only apparent. For the very air is charged and everywhere are signs of activity just completed or about to begin. The piano is piled high, and often untidily, with books and music and manuscripts — some Scotch songs by Tedesco, the Bach solo *Sonatas*. Viotti's *Concerto No. 22*, something of Kriesler's, a new biography of Rubinstein. Almost certainly there will be a music stand with four chairs in the center of the floor. On it some music by Shostakovitch or Miaskowsky or Roy Harris. The dining room table will most likely be strewn with ink pots and pens, ditto paper, bills, and receipts, correspondence wanting attention, announcements about to be mailed, drawings for a contemplated band-shell.

If you should arrive with legitimate business at one of these seemingly quiet moments, things will begin to hum as soon as you get to the warm side of the front door. Brodetsky will put down the score he has been studying abbreviate the amenities of greeting and plunge you immediately into lively conversation. His talk will center around the Ensemble but it will crackle with anecdotes about the unpredictability of music critics, with reminiscences about great conductors under whom he has played or whom he knew in Russia, with denunciation of some popular musical charlatan. In a quieter voice he will speak with deep feeling about a word of encouragement or some small kindnesses that have come from an unexpected source.

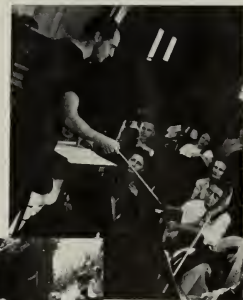
All of this, the studying, the lessons, the talk, all of it is only prelude or aftermath to the real business of the household. To witness this you must ignore the front door and follow a side passage to the rear of the house. Here is another building, a type of structure now forbidden in Los Angeles. Originally built by a painter who needed a north light and plenty of wall space for hanging canvases, it looks like a mosque or chapel, a retreat for a crystal-gazing mystic or, at the very least, a hide-out for a metaphysician. It is not a handsome building, but it is functional. It is the Brodetsky studio and from it come sounds indicating that Brodetsky is wooing the Muse.

With him are a half dozen assorted fiddlers, violists or cellists, depending on what night of the week it is. What they are playing does not sound too interesting, for it is only one strand of a complicated texture yet to be woven. But they play it over and over, twenty times, thirty times, changing bowings and phrasings in search of the most expressive utterance for a pregnant phrase, going over a dozen bars a dozen times until a perfect unanimity of performance is achieved.

On Wednesday evenings and Sundays there is more intelligible music, for then the whole Ensemble is at work. The labors of the whole week are summed up in these sessions, the four individual strands of music woven together. Now, too, there are repetitions, countless numbers of them, and alterations again in phrasing. Now dynamics are tried out, accepted and rejected, measured and re-measured. Now especially comes the job of balancing one voice against the others: the first fiddles are too loud, the seconds too soft, cellos must take longer bows, violas need more vibrato. Too much glissando here, not enough there. At (Continued on page 39)



BOYS AT WORK
IN THE SHOP MAKING
PLATFORMS, MUSIC STANDS



RELAXATION
AFTER PRACTICE IS TAKEN AT THE
PING PONG TABLE



Ralph Samuels

Professional

as a term of musical abuse

THE creative mind has little time to give to the politics of advancement. Young Sondheim, who already floats high in the cirrus of academic eminence, you may take it for a rule, has made a fashion or has been among the first to follow and exploit a fashion after someone has made it. Cultivation of one's superiors is not always the shortest way to eminence; cultivation of new, *liberal* fashions is as likely to dispossess the conservative old stogies, and more rapidly. How many a mediocre talent has risen to remunerative fame by finding this out. A sustained, public ostentation of mother-love; the ability to conduct an orchestra while performing with it; a sedulously cultivated backlot boyhood companionship with the *Rhapsody in Blue* . . .

So the ambitious young person looks about to find or tries to make a new fashion. Nothing deplorable about a fashion, given it has some reasonable aim, may do some good. Every nasty little personal puff, every jump in front of a camera, every little stage mannerism designed to distract attention from the mediocrity itself can find some reasonably cynical aim and good excuse. Musicians and politicians alike grow great via the radio, not by performance but talk.

And in the search for a fashion it is easy to forget the original purpose of the work itself, to make the work all fashion. That's deplorable. That's the way women form charitable organizations in order to give sanctified parties. And since more than a few ambitious persons are, perhaps for that reason, profoundly uncreative, the tendency is not so much to make a fashion as to borrow one and that stale.

Now, the professional performing musician is a good industrious person, no shame to him. But personal advancement is his business. And business as business some time ago began to plug his ears: it began to constipate his joyful mechanism. He is no longer able to recognize his limitations; he only knows his condition. He knows that what once gave him delight now makes him tired. Therefore in desperation and weariness he searches the opportunities of performance to find a marketable novelty; and since novelties in music are not common he soon gives up the search and decides to make no more effort. Bored, he buys a cabin in the mountains and gets away on weekends. He erects on his artistic premises an elaborate ice-palace of indifference and cynicism. Break through the ice and see; he bleeds—watery, but he bleeds!

In this condition what does he do? He begins by trying to justify himself. He finds good excuses for avoiding all those things which he might really want to do and exploits professional reasons for doing any number of things which bore, exhaust, and distress him. He begins to build bad habit into rule. And whenever he has to make music, having no longer personal job to aim at, he begins aim-

ing at perfection. Then his soul is lost, the devil has him by the ears.

Being no longer able to appraise his worth in terms of joy, he sets a money value on himself. He solicits managers, pupils, fees. Having no longer any personal assurance, having lost all conviction, he grows pompous and derides all other musicians, sedulously flattering and cultivating a selected few. His natural enthusiasm for the persons who helped him find his way in music turns into something else, a name-cult of the teacher. To be a pupil of the right name while that is fashionable is worth money and effortless reputation to the pupil. It is worth even more to the teacher. If reputation cannot bring publicity, then turn to publicity for reputation.

The performer's natural desire to incorporate in himself as much as possible of the music he loves, to swallow it whole, to memorize all of it, is distorted into an empty flair, a meaningless school exercise for graduation. Audiences like the illusion; the performer cherishes the delusion of infallibility. A good excuse is found: memorization insures freedom in performance. Whoever has attended any of the countless agonizing exhibitions, where young enthusiasts, cursed with an ordinary memory, try to preserve the joy of music while struggling with the vanishing fragments of lost bars, will understand—or should understand—one of the principal reasons why music has gone professional with a curse.

Stock repertoire, illiterate inability to read whatever has not first been worked out in drudging practice, all freshness practiced out, each performance blighted with the same sweatshop trademark; nothing is left but an external idiosyncrasy like a slave girl's wriggle. Curiosity disappears. Everything that is played at all is played too much. Every new effort is blueprinted by a previously heard performance. Every new performance is gauged against a shopworn, stale perfection. Some great performers are worth imitating, but the easier popular mannerism of a fashionable style is more seductive than the resolved problems of the great. Every performer apes a technical ease which masks a technical indifference. A cheapness, a sameness that is like a smell, an unawareness of creative difficulties that amounts to real illiteracy, make bare and useless the would-be artistic effort, ignorantly flatter and falsify the creative act of performance. This is exactly the immature and nonchalant perfection of child prodigies, the silly effectiveness that wins a music competition. When a prodigy grows up he must grow out of it or bust: if he busts, he is a professional.

Perfection as a rule was not the aim of those great artists who set the modern fashion of public playing. If those great artists who set the style of playing from memory could have seen the consequences of their ability, they would, like Mozart, have set up at least a sheet of blank paper on their rack. But the devotion to music of men like (Continued on page 42)

by Peter Yates

by Katherine Dunham

THESIS TURNED BROADWAY

A lady, "gentleman, and a scholar" blazes across the horizon of show business, making the musicals in which she appears a little better than the best

IN THE great raft of publicity which, in the past few months, has appeared in connection with my role in the Broadway show, *Cabin in the Sky*, I find myself referred to, and on the very same day, both as "the hottest thing on Broadway" and "an intelligent, sensitive young woman . . . an anthropologist of note." Personally, I do not think of myself as either one of these extreme phenomena. But eager reporters, confronted by the simultaneous presence of two such diverse elements, have often failed to grasp the synthesis between them; they have chosen, instead, to account for effectiveness by an exaggerated emphasis upon either one or the other. Then there is always the fact that the attempt to relate the dignified and somewhat awesome science of anthropology with the popular art of Broadway dancing and theater works the interviewer back to the question of which came first. Actually, that consideration is as unimportant as the chicken-egg controversy. Now that I look back over the long period of sometimes alternating, sometimes simultaneous interest in both subjects, it seems inevitable that they should have eventually fused completely.

Every person who has a germ of artistry seeks to recreate and present an impression of universal human experience—to fulfill either human needs or wants. The instrument is the specific art form which may have been chosen; the effectiveness depends upon skill in handling the form and upon the originality of the individual imagination. But the experience which is given expression cannot be either too individual or too specific; it must be universal. In the Greek theater, for example, the importance of the universals was so great that an entire system of formal absolutes was worked out for their expression. Consequently, any effective artistic communication is impossible if the artist's understanding of human experience is limited by inadequate knowledge. Anthropology is the study of man. It is a study not of a prescribed portion of man's activity or history, but a study (through some one of the five fields of anthropological specialization—ethnology, archaeology, social anthropology, linguistics, physical anthropology) of his entire state of being throughout his entire history. In such a survey, the student of anthropology gradually comes to recognize universal emotional experiences, common alike to both the primitive Bushman and the sophisticated cosmopolitan; he notes patterns of expression which have been repeatedly effective throughout the ages and which, though modified by many material circumstances, persist in their essential form; and finally, he acquires an historical perspective which enables him, in the confusion of changing maps and two world wars within a single generation, to discern the developing motifs and consistent trends.

As nearly as I can remember, I have been dancing since I was eight years old and it has been my growing interest to know not only how people dance but, even more importantly, why they dance as they do. By the time I was studying at the University of Chicago, I had come to feel that if I could discover this, not only as it applied to one group of people, but to diverse groups, with their diverse cultural, psychological, and racial backgrounds, I would have arrived at some of the fundamentals, not only of choreographic technique, but of theater artistry and function. I applied myself to acquiring this knowledge and eventually, as a "Julius Rosenwald fellow, student of anthropology and the dance," spent a year and a half traveling through the West Indies in pursuit of this understanding.

In the beginning, I had great hopes of turning out a thesis for the University of Chicago which would take care of the entire field of primitive dance. It was to be entitled *A Comparative Analysis of Primitive Dance*. It was a pretty big subject and I ended up by limiting my thesis to *A Comparative Analysis of the Dances of Haiti: their form, function, social organization and the inter-relation of form and function*. (Still too much for one sitting!) In the West Indies the

(Continued on page 37)



Colby

Valente



KATHERINE DUNHAM



DORR BOTHWELL, BORN IN SAN FRANCISCO, STUDIED AT THE CALIFORNIA SCHOOL OF FINE ARTS, AND WITH RUDOLPH SCHAEFFER. SHE WORKED IN SAMOA FOR TWO YEARS, AND AFTER A YEAR IN EUROPE RETURNED TO THE COAST WHERE HER WORK HAS RECEIVED MUCH ATTENTION, MANY AWARDS



MARIAN CURTIS WAS BORN IN LOS ANGELES AND HAS SPENT MOST OF HER LIFE IN CALIFORNIA. AN INTEREST IN ART DOMINATED HER HIGH SCHOOL DAYS, AND LATER SHE STUDIED AT THE CHOUINARD ART INSTITUTE. SHE HAS EXHIBITED IN PHILADELPHIA, CHICAGO, NEW YORK AND MUSEUMS IN THE WEST, AS WELL AS THE GOLDEN GATE EXPOSITION



EULA LONG STUDIED AT THE NEW ORLEANS ARTS AND CRAFTS CLUB. HER AWARDS INCLUDE HONORABLE MENTION FROM THE PASADENA ART INSTITUTE, SAN DIEGO MUSEUM, THE LOS ANGELES COUNTY FAIR AND THE DALLAS ART ASSOCIATION. HER WORK IS REPRESENTED IN THE ALBERT M. BENDER COLLECTION IN THE SAN FRANCISCO MUSEUM OF ART



MARTHA SIMPSON SPENT HER CHILDHOOD IN WYOMING, COLORADO, CALIFORNIA, AND HONOLULU, AND BEGAN TO STUDY ART AT THE AGE OF 15. THERE WERE LESSONS WITH RANDALL DAYEY AND JOHN SLOAN IN SANTA FE AND LATER TWO YEARS IN PARIS WITH ANDRE LHOE AND MARIA BLANCHARD. SHE HAS EXHIBITED IN PARIS AND THE UNITED STATES



BURR SINGER, BORN IN 1912, STUDIED IN ST. LOUIS, CHICAGO, AND IN TAOS, NEW MEXICO, UNDER WALTER UFER. SHE HAS HAD THREE ONE-MAN SHOWS AND HAS EXHIBITED IN MANY MUSEUMS, WINNING A NON-JURY "FIRST" IN THE LOS ANGELES COUNTY FAIR IN 1940, AND HONORABLE MENTION AT THE SANTA CRUZ STATE-WIDE EXHIBITION IN 1940



DENNY WINTERS, BORN IN GRAND RAPIDS, MICHIGAN, STUDIED AT CHICAGO ACADEMY OF FINE ARTS AND WITH RUDOLPH WEISNER. SHE HAS WON FIRST CHASE PRIZES IN LITHOGRAPH AT THE SAN FRANCISCO MUSEUM AND FOR LANDSCAPE OIL AT THE DENVER MUSEUM OF ART IN

Group of 6

Six women have taken matters into their own

capable hands and are leaving the

"blind mice" of their profession in the battle for recognition of the arts. By Dudley Nichols

DORR Bothwell, Marian Curtis, Eula Long, Martha Simpson, Burr Singer, Denny Winters.

The present writer sets down these names in opening fanfare because they are more important than any words that can be said about them. Here are six painters who need not apologize for being women, even to the most arrogant hominist—if one may coin a word for the antithesis of feminist. Was it Dr. Johnson who said that women writers were like traipned dogs? "The question was not how well they performed but it was astonishing they were able to do it at all." Well, we have come a long ways from the Eighteenth Century. Surely more than two hundred years. We have come to mature women artists who can stand toe to toe with the painters of their time. There can be no more decisive blow against the Nazi and Fascist ideology, with its Nietzschean notions of confining women to the kitchen and the maternity ward, than is struck by the work of these women painters. Women no longer paint china. Denny Winters, who knows her way superbly around any piece of canvas, confesses she wouldn't know how. They are masters (you see, one hasn't even a word for it in this male world; you can't say "mistresses" of their various crafts, working with skill and surety and creative power to record their private worlds. They are out of their ivory towers, fully conscious of the world and people around them, feeling nature and humanity in their own ways and expressing it in paint and crayon. Their art is not strictly revolutionary—why should it be?—but it has strength and sincerity and it is of our and their own time. They are six women with their feet on the earth, and with color and form in their heads, and with the self-discipline and strength of purpose to wrest out their visions on canvas and paper so that we may all share the excitement of their inner living.

FIRST SNOW, BY DENNY WINTERS. OIL

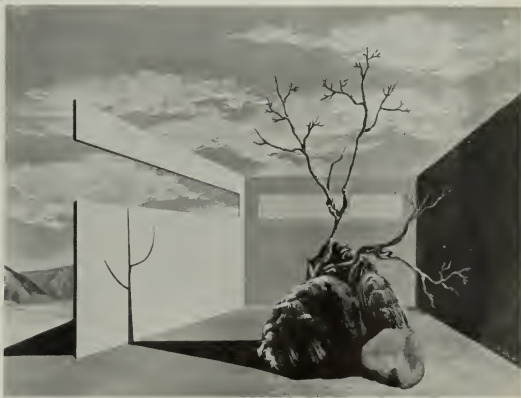


Ralph Samuel



THE BRIDE, BY MARTHA SIMPSON. OIL

DESERT RESORT, BY DORR BOTHWELL. GOUACHE



DE DOAKES, BY EULA LONG. LITHOGRAPH



HAIRCUT, BY BURR SINGER. OIL

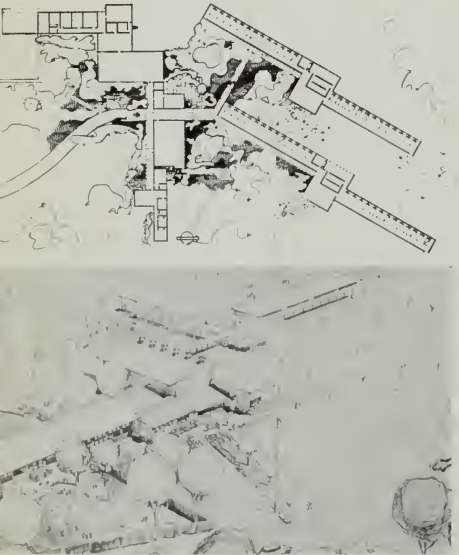
MOUNTAIN TOP, BY MARIAN CURTIS. WATERCOLOR



Governmental
ARCHITECTURE
 in California

by **Richard J. Neutra**

ARCHITECT AND CONSULTANT; MEMBER
 CALIFORNIA STATE PLANNING BOARD



IN an historical moment when everyone is anxiously looking for straws in the wind and prophecies of one kind or other, poke-faced diplomats, crystal gazers and astrologists are being kept working overtime. It is the building activities of a nation that has at all times been especially expressive of current and imminent changes in political and socio-economic trends. Thus predictive comment can well be based on building.

It is so much nearer to earth than the stars which proceed with cool, magnificent superiority, undisturbed by Fascism or war, armament, and the stringencies of human wants.

A critical study of building and style developed after the Alexander campaign to Egypt and India, after the Crimean war, after the Civil War, or the Franco-Prussian and the first World War, may prove most elucidating for realistic prophecy in days like our present ones.

One simple prediction can be made with great assurance: We are in for a wholesale destruction of values all around the globe, and so enter a *period of very much quickened obsolescence*, of building, as of other standards. In such times antiquated city plans and structures speedily dwindle in value.

If we read that Alexandria or London has been blasted by aerial bombs of the newest brand, we must remember that those masses of construction on the ground are of another, much older world, than these destructive bombs. The planes flying overhead represent a miracle of up-to-dateness. For their ingenious design in all detail the most skilled brains are carefully assembled, and only then it is released for production; a mass production on the running belt. Thus such modern instruments of war are in a horrible contrast to the obsolete, unplanned turmoil of slums and substandard structural accommodations, which have tediously agglomerated to fill the largest area in our current cities most anywhere.

Now, it is easy to predict that victory will be with scientific systematics and not with superannuated methods in building, which are incapable to make good the damage wrought in the combat.

Only the most forward-looking plans, and in general only those items which are soundly oriented toward the future will have a chance of survival in what we have called a "period of quickened obsolescence."

Governmental architecture has in some past times set the pace; it will prove abreast of circumstances, or fail by its inadequacy, as the case may be. The entire civilized environment may depend on it for decades.

Three years ago we were glad to follow a friendly invitation of the Association of Federal Architects to lecture to this extensive group of professionals employed by the various departments of the Federal Government.

On occasion of this lecture in Washington, we predicted the great spread which governmental work in the field of architecture and planning might take. We endeavored to show that such a development would not by necessity have to lead to sterile monotony and stagnation as some like to predict, but on the contrary might gain a fertility of its own when supported by available free talent.

The private architect, who at best carries on a precarious existence as a free lance might well be activated as a stimulating collaborator, consultant, advisor in order to achieve the best results. Acting in such capacities for the Treasury Department, the U. S. Housing Authority, the National Youth Administration, the Federal Works Agency, etc., we have ourselves found much amicable cooperation and mutual stimulation. The treasure of experience stored by governmental agencies sometimes may of course accumulate as a dead weight; nevertheless, when viewed with the fresh eyes of a professional who is permitted to use it with initiative, it is a wealth not to be underestimated.

After all, the shining examples of the architectural past, the long-admired Greek and Roman structures, many of the monuments of the Middle Ages, the Renaissance, and the Baroque are creations of architects in the steady service of state and local governments.

(Continued on page 36)





1. F.S.A. minimum shelter is compensated by the social quarters of a community center including assembly, nursery, school, clinic, library, home economics room, and adjoining elementary school. 2. After the typical elements of the center were developed each to serve its purpose best, they are composed to a layout carefully adjusted to site, cooling breeze, orientation, traffic, and landscaping. 3. F.S.A. housing types, eight apartments to each building, each unit with two bedrooms in upper story. These are used at Firebaugh, Fresno, and Yuba City. Vernon De Mars, regional architect. 4. F.S.A. two-story, plywood faced, row dwellings migrant camp at Firebaugh, Calif. Four units with two bedrooms, two units with three bedrooms. 5. F.S.A. co-op. farm dwellings are under an angle turned to road for most favorable orientation. 6. F.S.A. cooperative farm dwelling with carport, Visalia. 7. N.Y.A. residence center, Richard J. Neutra, consultant architect. 8. N.Y.A. center. Covered walks connect the units of the group. 9. N.Y.A. center. Entrance view. 10. Detail from F.S.A. migrant camp, Firebaugh, Calif. Photographs by Rothstein, courtesy of F. S. A.

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California canyon house

Owners, Mr. and Mrs. T. M. Abell

Location, Santa Monica Canyon

Architect, T. M. Abell

PRIMARY requisites of the house were—privacy for each member of the family, flexibility for extensive entertaining, areas for craft work and storage of materials, space for owner and architect to do a limited amount of work, yet usable for other purposes, emphasis on close relationship between house and garden from all levels and to view, extreme informality of living and simplest construction to achieve same.

Each sleeping room is regarded as a separate apartment with bath, entirely remote from each other, permitting mother to retire to her knitting and radio, older son to his study, and younger boy to his room and workshop, and parents to lower floor with sleeping porch, pantry, and living room as their quarters. In case of entertaining, the entire lower floor can be thrown together for large groups, with pantry available for serving purposes. Eating is informal, so what normally would be a dining room is used as sitting room with deck, for eating and living on second floor.

The house is so situated that ocean and canyon view is combined with south exposure, and all important living spaces open that way. At the foot of the hill is a small guest house, barbeque and badminton court.

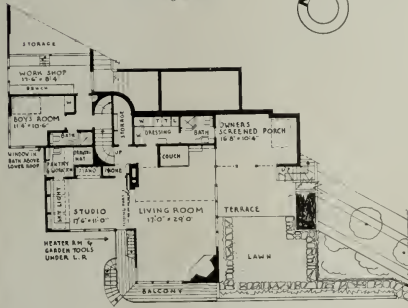
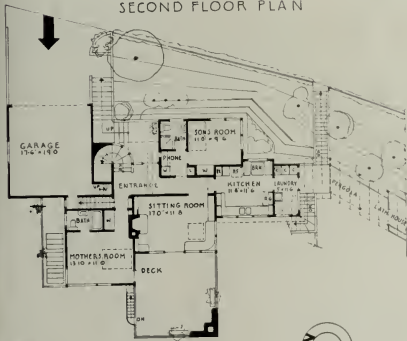




Hareman



SECOND FLOOR PLAN



FIRST FLOOR PLAN



Small shop

Owner, E. C. Bondy Company

Location, Beverly Hills

Architects, W. Asa Hudson and
Gene Brockow

Builder, Miller & Saunders



Maynard L. Parker



The problem in the planning of this building was to create a combined store and showroom providing ample room and effective background for the display of fine wallpapers. Simplicity was needed to give most prominence to such displays. The building was laid out to provide an entrance rotunda and reception room, private offices, an administration office and several display rooms and storage space. The entrance rotunda has walls covered with custom papers, as have several of the other rooms. The interior arrangement makes possible complete privacy for customers making their selections, yet the whole building is closely tied in, room with room, making communication easy. The exterior of the building is red brick and construction is reinforced grout-lock brick.

THIS simple, straightforward California house takes full advantage of the freedom permitted by the climate in coordinating indoor-outdoor living, and the general organization permits ordered movement throughout.

The custom-built furnishings are an important part in the general design and carefully planned interiors.

The dining "L" can be shut off from the living room by a rolling walnut screen. The dining table is placed close to the terrace window for a view of the garden. The table top is of one inch thick glass and is placed upon a well-designed base in Oriental walnut. Extra dining chairs in walnut and upholstered with coral leather serve also as occasional chairs in the living room. The study is paneled in natural redwood. A leather couch is in saddle brown and curtains are banded brown and tan chenille on cellophane. The rugs are beige in specially loomed wool.



Dapprich



Modern Interiors

Owners,

Mr. and Mrs. E. V. Stande, Jr.

Location, Los Angeles

Furniture, Fabrics, and Color

Designed by Honor Easton and

Alyne Whalen



Anisheef



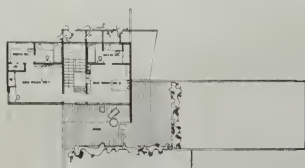
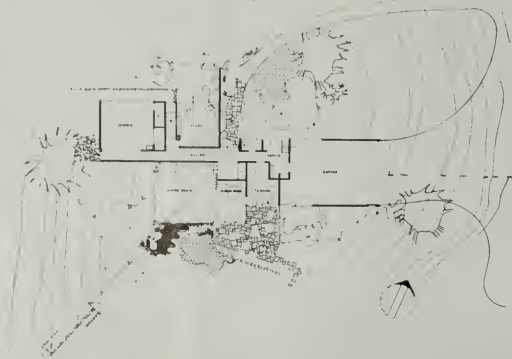
THE house is in the midst of several pine-studded acres which rise to the top of the second highest elevation on the Monterey Peninsula. The panoramic view includes Point Lobos and seal rocks to the west, Monterey Bay with its fishing harbor to the north, and a wooded ridge to the south.

The exterior is of naturally treated redwood with steel sash, metal gutters, and down spouts in dark red oil paint. The patio wall and paving are of random size Monterey flagstone.

All rooms are finished in enamel coated wall fabric and floored with eggplant colored battleship linoleum, with the exception of the living room, which is fully carpeted.

The bedrooms and bathrooms are arranged in two suites which include dressing facilities. An open deck, accessible to both, has been placed on an upper level.

A studio room for painting and a study for writing have been oriented for seclusion on the lower floor. A gallery with soffit illumination serves to connect the entrance hall and porte cochere. This hall also serves to connect a powder room and service quarters to the east and, to the southwest, the living room with its full height windows toward the open sky and ocean view.



The mountains and the sea



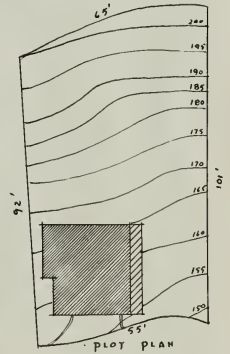
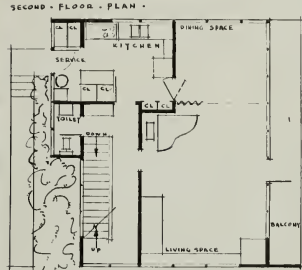
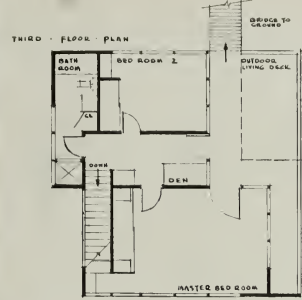
Mr. and Mrs. William Davey, owners
Richard J. Neutra, A.I.A., architect
Otto Winkler, supervisor
Monterey Peninsula, location



House against a hill



Mr. and Mrs. A. J. Polito, owners. Designed by Raphael S. Soriano. Location, Los Angeles



ON a difficult lot with a budget imposing restrictions on extensive excavation and retaining walls, this house was designed against the hill. The house proper actually rests on top of the garage, thus making the design like a square cube. It is three stories high. Each room with the exception of the kitchen and bath face the south. The principal view is to the Hollywood hills and the city.

The main entrance is next to the garage on the first floor of the house and a stair serves all three elevations. Another entrance is reached after crossing a short bridge which gives into a living terrace on the upper bedroom floor. The living rooms are reached by the stair. The second floor with living-dining space and well-designed kitchen facilities has a long living balcony.

Shulman



MODERN OFFICE

Offices, United States Plywood Corporation

Location, Los Angeles

Designer, Gregory Ain

General Contractor, L. E. Shepard & Co.



THE problem involved in the remodeling of this office was to retain the value for display purposes and treat all surfaces seen from any one point in such a manner that the various woods would be properly shown and yet not conflict with the general appearance and working needs of the office itself. The display room, although small, was designed for the dual purpose of a reception room and to give the feeling of a residential living room.

To solve the ventilation problem in the necessarily small administrative offices the ceilings were left open. This also distributes the light more uniformly over the entire area and gives a more spacious appearance to the offices.

The curved plywood soffits running around the top of the partitions involved a fine point in geometry, as they are made of several pieces of plywood cut in such a shape that they could be applied to the curves. The counter top and coffee table top are of sheet plastic material which is both alcohol and cigarette proof and is highly mar-resistant.

PRIVATE HOUSING PROJECT

THIS private housing project, covering eight acres in the vicinity of Slauson Avenue and Crenshaw Boulevard, will consist of 196 units in 26 buildings—128 one-bedroom apartments, 62 two-bedroom apartments, and eight three-bedroom apartments, with 162 garages, parking facilities for 64 cars and with playgrounds for children. It is being built in answer to the growing demand for housing in the better income brackets and is a gesture on the part of private capital toward better housing in Southern California. Of early American architecture, it will be carpeted throughout and equipped with Venetian blinds, electric refrigeration, and tile baths. The buildings will cover 325,234 square feet, or 40 per cent of its site, thus providing for convenient arrangement, plenty of air space and pleasant landscaping. The project, at the present rate of construction, will be ready for occupancy in the early fall.

Management, Consolidated Hotels, Inc.

Location, Los Angeles

Architect, W. George Lutz

Builder, Aetna Construction Company



Details of the Housing Project
continued on the following page



Products and Practices

DATA ON AETNA HOUSING PROJECT

With the rate of migration to Southern California stepped up far beyond its already remarkable flow by the influx of workers in all classes due to defense activities in the area, the need for more and better housing units in the last three years has become acute. Housing projects of all kinds, sponsored and executed by all types of agencies currently are underway or already have been completed.

Because their numbers made their need greatest, most attention has been given to providing extra standard living quarters for workmen in the lower income brackets, resulting in practically automatic slum clearances. Hundreds of families of such workmen already are living in such low-rent housing quarters as Ramona Gardens in Los Angeles and Carmelitos Apartments in Long Beach.

It is only natural that government funds have been used extensively for the construction on such projects. However, in the last few years, and especially at the moment, considerable attention has been given and is being given to the problem of the proper housing for those in the upper income brackets—people who are in a position to pay from \$40 a month and up in rent for living quarters.

Private capital has recognized the need for such housing units, units providing a measure of comfort and luxury not possible in the lower rent mass housing projects. One of the best examples of the work that is being done in this direction is being provided by the Aetna Construction Company of Los Angeles, which, since its organization about three years ago, has erected more than 100 buildings housing such units.

Visualizing those things which families in the middle and upper income brackets want in homes in Southern California, this company, using its own capital, has executed a series of apartment buildings which are a pleasant departure from the usual conception of such accommodations. They are located in park-line grounds, which give ample "air space" or "breathing room" between buildings and full facilities for graceful living.

Interiors provide such practical niceties as full cushioned carpeting from wall to wall, fine wallpaper in bedrooms and breakfast rooms, Venetian blinds, electric refrigeration with plenty of cubic feet, electric heaters in the bathrooms, full tiled baths and premium heating equipment individually controlled. The best paint is used throughout—no practical equipment for comfort has been overlooked.

The latest addition to such projects of the Aetna Construction Company now is nearing completion near Crenshaw and Slauson Avenues in Southwest Los Angeles. There the company is erecting 26 buildings, which will provide 196 more such living units—128 one-bedroom apartments, 62 two-bedroom apartments and eight three room apartments. There will be garages for 162 automobiles and playgrounds for children. The grounds will be beautifully landscaped.

Forty per cent of an eight-acre plot of land will be covered by the 26 buildings, which are so arranged that no one of them intrudes on the privacy of another. Architecture is Early American and when the buildings are completed and the grounds landscaped, the project will have the appearance of a sparkling and prosperous community which might have been found in any large city early in the history of the United States.

Recognizing that it could not work alone on such projects and still generate the speed of construction and quality of product demanded, the Aetna Construction Company was careful in the selection of products and supplies used, as well as in choosing subcontractors. As a result, in the last three years it has built up a "working board" of such companies and craftsmen which is called in to work on each new project.

One of the best examples of the closeness with which the company works with such agencies concerns the supplier of the carpeting, the Alexander Smith & Sons Carpet Company, represented by the Century Carpet Company, its Los Angeles distributor, and A. T. Hughes, the dealer who directly contacts the Aetna company. When it was decided to use wall-to-wall carpeting, these representatives of Alexander Smith & Sons were called in.

The story of the projects was told to them. A new motif in apartment living in Southern California was planned. The object was to create apartments which would bring more than the usual living comforts. Homes were to be provided in multiple dwellings, but with a private-home-like atmosphere, not the old stereotyped four-wall apartment but a home with unobstructed views and with beautifully decorated interiors, designed to the most modern style.

A specially constructed and styled carpet was needed, colored to tie in with the modern trend of the Aetna company's plan. This carpet was designed by Mr. Hughes with the cooperation of his distributor and Alexander Smith & Sons—it was named Imperial Wilshire and reserved exclusively for the use of the Aetna company. Since that time more than 150,000 square yards of it have been laid in the 100-odd buildings the Aetna has erected.

Rigid tests were made to be sure of its long wearing qualities. Thought was given to the color, which are many and varied, so as to have the proper color for each desired decoration—the full advantage was taken of the Alexander Smith & Sons slogan, "Nearly right won't do in carpet colors." The result has been pleasant and in all Aetna buildings the carpet has added a note of luxury not usually found in such quarters.

Having thus assured itself of a constant supply of good carpeting, the Aetna company consulted with the Century Carpet Company regarding a satisfactory lining to go under it—a lining which would cushion it against early fatigue from heel-to-floor wear. The result was the selection of a 32-ounce waffle lining (cushion) manufactured in Los Angeles by the Oriental Rug Cushion Company. This product was so successful, that it has been used under every square yard of Imperial Wilshire laid.

Officials of the W. C. Stockwell Company were called in and consulted about fine wallpapers to be used in parts of every apartment, with the result that the company has provided all such wallpaper used—wallpaper usually found only in the finest homes. The Stockwell company is an importer and jobber of fine

wallpaper and furniture. The use of fine wallpaper in the Aetna properties lends a note of luxury far beyond the rents charged.

In selecting Venetian blinds, the Aetna Construction Company chose a blind manufactured by the Great Western Venetian Blind Company of Hollywood. Besides providing blinds for all Aetna projects, this company has manufactured them for several other large housing projects, including Thousand Gardens, now under construction by the Baruch Corporation in Los Angeles, Hollywood, the Ambrose Avenue job of the Halper Construction Company, and the Southgate Junior High School.

When the selection of heating units for the Crenshaw and Slauson Avenues project was considered, it was necessary to obtain the best possible heat and still to conserve on heating expense. The choice was the Hammel Wall Console, manufactured by the Hammel Radiator Corporation of Los Angeles. This company has been making heating equipment for more than 25 years, and it guarantees its products against defects in material and workmanship for five years. The same company manufactured the units which were used on the federal housing projects in Los Angeles, Ramona Gardens and Harbor Hills.

On a large project, and especially one which will depend in a large measure on its appearance for its commercial success, the selection of paints and varnishes assumes a premium of importance. Surfaces must be properly and attractively covered and at the same time the coverings must both preserve those things they cover and maintain a brilliance for as long a period as possible. The Aetna Construction Company uses the products of the American Lead & Color Works on all of its buildings.

The American Lead & Color Works is a Los Angeles company which has been in business for many years, manufacturing paints formulated exclusively for use in public works and the building business. By token of the service this company renders to both the architect and building contractors, it has eliminated all guess work as to the final result on any painting project, no matter how big or small. Dealing directly with the painting contractor through the architect or builder, the company's personnel is geared to give each job personal supervision from the beginning to the final inspection. The American Lead & Color Works has built its reputation on the quality of its products, maintaining uniformity of its formulas through a series of pre-testing operations in the laboratory of its plant.

Other companies which have worked with the Aetna Construction Company since it began its wide operations in this field include the Silverberg Plumbing Company, the Kohler Company (sanitary equipment), Floyd Rice (plastering contractor), Los Angeles Lime Company, Security Material Company, Metropolitan Roofing Company, Tile Seal Manufacturing Company, Carter Hardware Company, Vim-Car Steel Sash Company, De Marco Cabinet Company, Hammond Redwood Company, Daniels Glass Company, George Belsey Company, Security Electric Company, J. H. Baxter Company (treated lumber), W. B. Bastian Company (water heaters), U. S. Gypsum Company, La Brea Shade & Linoleum Company, Coffey Garage Door Company, Paller & Goldstein (sheet metal), and O'Keefe & Merritt (stoves).

The Aetna Construction Company is the largest company of its kind west of Chicago, and its idea of mass housing for the middle and upper income brackets is well worthwhile and seems to be running in the van of a movement which is likely to make its mark in the West.

DATA ON U. S. PLYWOOD OFFICE

The problem of remodeling the Los Angeles office of the United States Plywood Corporation, shown in this issue of California Arts and Architecture, involved provision of suitable display of various types of wood without sacrificing office design or working efficiency. The construction in general was based on a 48" by 96" module and all wall and ceiling lines were carried parallel the complete length of the various rooms, both horizontally and vertically.

The structural part of the walls consists of ordinary house framing of two-by-fours on 16" centers, with a narrow furring strip of plywood applied to the face of the two-by-fours and the finish panels then glued to these plywood furring strips. The strips are applied in accordance with a special technique which the United States Plywood Corporation has developed and which holds the expansion and contraction of the joints to a minimum. This permits any type of joint—open, "v," or flush.

The curved plywood soffits running around the top of the office partitions involved a fine point in geometry inasmuch as they are made of several pieces of plywood cut to such a shape that they could be applied to the curves. The counter top and the coffee-table top are of sheet plastic material called Farlite, which is both alcohol and cigarette proof, and is highly mar-resistant. To solve the ventilation problem in the necessarily small administrative offices, the ceilings were left open. This also distributes the light more uniformly over the entire area and gives a more spacious appearance to the offices as a whole. The display room, although small, was designed for the dual purpose of a reception room and to give the feeling of a residential living room.

Being a wholesale business, the personnel is small, but a rather large volume of business is done, which necessitated arranging the office so that architects and their clients would have a place to come for the selection of panels, and yet the office had to be so laid out that the normal routine of daily business would not be interfered with. Therefore the problem of decorating the office in any such manner that the functioning of the office was left intact, yet with good decorative values, was a difficult one. However, more work is being done in the new quarters, due to the increased efficiency of the personnel. Quarters are more pleasant, and both accents and lighting are better.

BARKER'S MODERN FURNITURE

Good Modern is for everyone! That's the premise upon which Barker Bros., over a period of years, have built up, refined and classified their collection of Modern Furniture. Modern is here to stay. It is not a fad, idiosyncrasy of the

age or toy for experimental designers. It is as much a part of the California-American scene as the superbly built modern homes of today are a part of it... and a vital and integral part of both. Consider first the really large modern home... a combination of sweeping curves, dramatic angles and great vistas of floor and wall space. In order to preserve the true feeling of the house the furniture must conform to its lines... and right here is where the prospective owner is apt to protest strongly. He does want the furnishings to be functional,



EXAMPLES OF THE MODERN FURNITURE DEVELOPED BY BARKER BROS. LOS ANGELES. NOTE GRAINING OF WOOD, BALANCED LINES, MOULDING DETAIL, FUNCTIONAL DESIGN AND EASE OF COMBINATION. LINE IS COMPLETE.

closely aligned to the spirit of the house but they must be furniture in the accepted sense and not just a part of the architecture. Barker Bros. have worked out a remarkably successful solution to this problem. Custom built modern that conforms perfectly to its setting, yet maintains a distinctive design and translates architectural principles in understandable terms to the owner. Barker's devote one entire section of their Modern Salon to the display of custom built basic pieces which may be shown in almost endless variation and combination. Decorator, designer and owner have here a starting point from which ideas for the particular home are evolved. A comprehensive study of the house is made, something of the personality, likes and dislikes of the owner noted. Colors and fabrics are thoughtfully gone over and assembled. The result is a personalized home, furnished in complete harmony with the feeling of the house itself architecturally and with the people who will occupy it. For the man who wants Modern, but whose home is not pretentious enough to warrant (or need) custom built, Barker Bros. have a second fine series, manufactured by and exclusive with them, called "Era." Soundedly made of bleached Philippine mahogany in Tweed finish, Era is displayed in groups totalling 75 to 100 pieces from which may be illustrated on the floor almost as many possible combinations. This functional modern can be worked into endless interesting settings for almost any home. Brand new addition to this bracket of modern is a series in chamois finished oak, straight lined and functional yet beautifully detailed with moldings and flawless metal hardware. There are 65 pieces in possible combinations suited to any architectural problem. "Young Home Modern" as the name indicates, supplies the need of good modern for limited income brackets. It is designed for people who want plenty of contemporary style and a certain necessary economy with it. Hardy maple is the wood in a natural silvery finish. Pieces are functional in the extreme, fabrics vivid and young in interpretation. Nor, say Barker Bros., is it necessary to have a modern home in order to indulge in modern furnishings. Good modern design readily makes itself at home. established above reproach by its own authenticity of design.

AN EXPERT DISCUSSES LIGHTING

There is hardly any branch in the building profession which receives less attention and more abuse than illumination, due no doubt to the fact that light, not being a tangible article, cannot be considered as other materials in terms of unit, pounds, etc. The intention in this article is to clarify somewhat this situation, so that the average person can distinguish one type of lighting from another. Lighting, as a whole, can be divided into three different and sharply divided installations—manufacturing, commercial, and period home lighting.

Manufacturing, or productional lighting, is the simplest of all three, as it all depends on putting the right amount of candlepower at the right place and in correct distribution. This can be executed on a definite base. Commercial lighting is more difficult because of a much wider variety of lighting needs. Design and period must be taken into consideration as well as proper illumination. Design and period must be taken into consideration as well as proper illumination. In the third phase of lighting, the residential end of it, the field widens considerably and connects itself not only with proper lighting, designing, and taste, but also has to appeal to the home owner. (Continued on page 38)



General Offices, American Lead & Color Works

Aetna Chose American

The Aetna Construction Company is completing another housing project, near Crenshaw and Slauson Avenues in Los Angeles — 26 buildings, 196 units. Again it has chosen paints manufactured by the American Lead & Color Works.



Rigid Laboratory Tests for All Materials



Where Paints Are Ground



with Modern Roller Equipment



Careful Finish "Coating" Assures Uniformity



Only the Best Pretested Materials Are Used



by Trained Craftsmen

This is significant—it testifies to the excellence of the paint and to the ability of our company to consistently manufacture custom-made paints to meet any requirements imposed by builder, architect or decorator.

When and where American Lead & Color Paints are specified, regardless of how large or small the job, the close cooperation that we are able, as manufacturers, to render the architect, builder and home owner assures the proper finish for every surface, giving the maximum in both

BEAUTY and ENDURANCE

Complete Painting Specifications and Data on Receipt of Postcard

AMERICAN LEAD & COLOR WORKS
LOS ANGELES CALIFORNIA

THESE CARPETS ARE PROTECTED!



Interior of beautiful Washington Gardens, built by Aetna Construction Company

BY ORIENTAL CARPET LININGS

Carpets in an apartment house, where busy people lead an active life must be *tough* as well as *beautiful*. But even the best carpets need protection against the pounding they get—cushioned protection.

★

That is why the Aetna Construction Company again has specified Oriental carpet linings to be laid under every square yard of carpet in its new 26-building housing project nearing completion near Crenshaw and Houson Avenues in Los Angeles.

★

This company in the last few years has purchased nearly 150,000 square yards of Oriental carpet linings to protect the carpets in its many new properties, because the unprotected carpet soon becomes shabby and prematurely aged.

★

Enjoy the luxury and benefits that Oriental carpet linings and rug cushions will give *you*—they are an economy you can't afford to be without. They will double the life of your rugs. Moth-proof, economical, resilient, there are grades made to meet every requirement.

Carpets for Aetna Construction Company Sold and Installed by
A. T. Hughes, Inc., Los Angeles

See Your Dealer—Ask Us Who He Is

ORIENTAL RUG CUSHION COMPANY

LOS ANGELES

CALIFORNIA

"A Pacific Coast Product"

GOVERNMENT ARCHITECTURE IN CALIFORNIA

CONTINUED FROM PAGE 22

A wave of unelastic and too rigid governmental control has at present engulfed countries like Germany and Japan. Before this happened their departments for education, communication, and housing produced some of the best and most progressive solutions. Research institutions and school buildings in the Osaka and Tokyo of a now past liberal era; wholesale markets; public office buildings; and large, socially well-balanced dwelling projects with recreational facilities of all kinds, have introduced possibilities of a wholesome general environment which any architect and planner would approve wholeheartedly. The public owes them not only to governmental initiative but specifically to the continuous labor of planners and designing architects employed with security.

It is in the nature of governmental works of this kind that they are more exposed to criticism and, when approved by the population, they become paradigmatic and exemplary. As a matter of fact, they influence all activity in the field and should help to raise the general standard and the morale of designing. Where they fail to do so they can on the contrary exert a detrimental influence and even, as we have seen, apply pernicious shackles to fertile and useful imagination. It is a significant case in point that Germany—for past decades something like a standard bearer of progressive architecture and housing—has developed a split personality, where historical styles in building are officially stamped, and strangely in contrast with that last word in technical armament.

It has been the privilege of California to make significant contributions not only through private work, but also to United States design and building activity. The influence of such work as that of the Farm Security Administration and of the National Youth Administration in California is indeed felt all over the states and its value acknowledged by the central offices in Washington as well as by local users of the projects.

We have in an earlier issue given some examples of N. Y. A.* work and now amplify that material by further illustrations gratefully acknowledging the opportunity we had to invest our own effort as designer and consultant in assisting N. Y. A. activity especially in this state. The Farm Security Administration has made an equally, if not more significant contribution in developing some of the choicest examples of up-to-date labor camps and rural dwelling colonies for agricultural workers who play such an important part in the production economy of the state.

Imaginative and purposeful personalities as leaders, and chief assistants in important departments in Washington, like John Carmody, Aubrey Williams, Colonel Lawrence Westbrook, David Williams, and others, with an imposing record of the past are of great importance for results in the most distant regions. And in California, like Robert Wayne Burns, progressive and ever-active state administrator, with his N. Y. A. staff, so men of the caliber of Dr. Omer Mills, regional economist; F. R. Soule, regional information advisor; Vernon de Mars, district architect of the western states; Herb Halsteen, chief engineer, and all their fine assistants of F. S. A. deserve credit for the careful organizational and planning work which distinguishes their projects done in this state. They have basically influenced rural housing projects such as Casa Grande and Mineral King, Arizona, and others in Florida, Texas, Oregon, Washington, and Idaho.

"The landless American, hewn and tracted out of the Middle West" into California; the "Factories in the Fields," which make it next to impossible for the small farmer to survive within an industrialized order of agriculture; the run-down stage of the average farm building throughout the states, and the shortage of housing facilities for migratory labor, have long called for diversified governmental initiative to, at least, *exemplify* remedies.

Seasonal camps for migrants, subsistence garden homes at eight to nine dollars a month, part-time cooperatives for a more stabilized population, were tentative approaches. Inasmuch as there were no 4,000-acre tracts like Casa Grande, Arizona, available in California, an old prune orchard was purchased in the fertile Kings River Valley. Alluvial soil and a lovely view to the Sierras make it attractive. Ten families averaging three children were carefully selected, and a cooperative farm set up under a capable management. Cotton, alfalfa, and milo maize were the crops. Proceeds from cotton, hay, and corn brought nearly \$30,000 the first year, and after the wages had been paid to the members, a left-over of \$9,000 was invested in Guernsey cows from a Kern County cattle ranch.

Two hundred gallons of milk now flow through the farm's cooling

machines. The family homes designed by Barton Cairns of F. S. A. are frame with reddish siding and white trim, diagonally oriented to the street, each with a sitting room, kitchen, bath, two bedrooms, closets, a large screened laundry, that may serve as a sleeping porch or dining room in the hot summer. Ceilings are insulated with red-wood bark. Reconditioned electric refrigerators, gas stoves, circulating heaters, and washing machines constitute the necessary equipment. A little landscaping, vegetable plots and orchards surround the houses, and as Woodville and other F. S. A. settlements, a community house with recreation hall, and accommodations for foreman and bookkeeper complete a project which has only cost something like \$50,000.

According to the joint survey of the Bureau of Home Economics and Agricultural Engineering, it would cost six billion dollars to put the farm homes of the United States into reasonable repair. Considering such vast investments, the efforts of our F. S. A. are moderate attempts. But they are attempts at most fertile exemplification. Governmental architecture here as in manifold other possible and desirable projects is bound and capable to express socio-economic improvements of true constructive scope.

Building design has been an expression of communal coherence and conscience of a citizenry in some periods of the past. There might be a similar and bright future to hope for in this dark historical moment.

THESIS TURNED BROADWAY

CONTINUED FROM PAGE 19

peasant natives (primarily Negroes of Koromantee, Ibo, Congo, Dahomey, Mandingo and other west coast derivation, mixed perhaps with a little Carib Indian and varying degrees of European stock) think very much and behave basically very much as did their African forbears. Consequently they dance very much in the same fashion. Differences there are, of course, due to the shift from tribal to folk culture, to mescegenation, cultural contact, and other items making for social change. But the elements of the dance are still what, in my analysis, would be termed "primitive." Almost all social activity is dancing or some type of rhythmic motion (it may be the unified movement of the "combite" or work society of Haiti in cutting sugar cane, or a similar activity in the work societies of the Jamaican Maroons, or the cross-country trek of a carnival band). Out of a maze of material from the concentrated fields of study—Jamaica, Haiti, Martinique and Trinidad—one important fact stood out: In these societies the theater of the people ("theater" being practically synonymous with dance activity) served a well-integrated, well-defined function in the community; in the case of the carnival dances of social integration and sexual stimulus and release; in the funeral dance the externalization of grief; in the social dances, exhibitionism and sexual selection along with social cohesion; in the ceremonial dances, group "ethos" solidarity in an established mechanism of worship, whether through hypnosis, hysteria, or ecstasy. And so on through the several categories of dances arrived at.

It was one thing to write a thesis and have it approved for a master's degree. It was another thing to begin earning a living on Broadway. In making use of field training to choreograph for my group, I found persistently recurring in the back of my mind in some form or another "function." It never seemed important to portray as such the behavior of other peoples, as exotics. But the cultural and psychological framework, the "why" became increasingly important. It became a matter of course to attack a stage or production situation in the same way in which I would approach a new primitive community or work to analyze a dance category. As in the primitive community certain movement patterns, which I cannot go into here, were always related to certain functions, so in the modern theater there would be a correlation between a dance movement and the function of that dance within the theater framework. And certainly a broad and general knowledge of cultures and cultural patterns can be advantageously brought to bear upon the problems of relating form and function in the modern theater. Or so has been my theory and so my practice in my own theater experience.

What would be the connection between the carnival dance, whose function is sexual stimulus and release, and almost any similar situation in a Broadway musical—for example, the temptation scene on the River Nile in *Cabin in the Sky*? It would be the similarity in function, and through this similarity in function the transference of certain elements of form would be legitimate.

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PRODUCTS AND PRACTICES

CONTINUED FROM PAGE 35

This field of residential lighting is practically unlimited. Design, fine workmanship, art, and varied materials are all used extensively. It is startlingly true that much of the period lighting is turned more to commercial units in beautiful and well-executed homes and takes away much of the real charm and warmth that the architect has tried so hard to express. Often in English, French, Georgian, Colonial, and other period homes, instead of carrying out the true feeling and charm of each of these individual periods, the rooms are filled with modern ceiling and indirect lamps, which mar all the beauty it is intended to show. If the architects, interior decorators, and designers would adhere to the period, instead of trying to modernize illumination, the beauty of these homes would be greatly enhanced.

The average family has the opportunity of enjoying its home and surroundings during that part of the day when illumination is necessary. Thus the added importance of correct illumination, combined with beautiful and artistic design.

In later articles certain individual periods will be discussed, with an explanation of illumination for these original surroundings, for there is no doubt that efficiency and design may be combined to conform with the period of the architecture.—Leo Dornier.

SISALKRAFT SPECIFICATION SHEETS

The Sisalkraft Company, which manufactures "Copper-Armored Sisalkraft," has issued a new set of specification sheets which is available to architects, designers and others interested. These cover the use of the product for flashing doors and windows against air infiltration and moisture penetration, flashing parapet walls, foundation dampcourse, providing barriers against termites, spandrel beam waterproofing, membrane waterproofing, etc. Pure copper has always been known as one of the most durable, workable and protective of materials. But the use of copper in thickly rolled sheets has been limited because of high cost. However, when applied in a concealed position, the protective value of copper is not dependent on weight, but on intact application. Therefore, a lightweight sheet of copper is just as impermeable to moisture and just as permanent as a heavyweight sheet if applied intact. Copper-Armored Sisalkraft makes it possible to apply a lightweight copper sheet rapidly, easily and surely, because it is reinforced. Copies of the specification sheets can be had by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

WINDOW "WEARS" FOR 150 YEARS

Many thousands of the visitors who attended the Home Show at the Pan Pacific Auditorium in Los Angeles during June witnessed the "moving window" in the Roll-O-Seal exhibit, in conjunction with the San Pedro Lumber Company exhibit, which was a portion of the section devoted to the retail lumber dealer. This "moving window" was actually a Roll-O-Seal unit operated by a motor that caused the sash to rise and fall, resulting in action of 22 cycles per minute. This approximated years of wear on the window over a period of a few days. A counter recorded 102,468 complete cycles, or about 150 years of wear. This is a severe test due to the speed of operation which tended to build up excessive metal fatigue in the operating parts, such as balances and channels.

The balance tape lasted an average of between 24,000 and 25,000 cycles, representing a "life" of 25 or 30 years. However, no ordinary window is subject to 22 cycles of action per minute. This artificial "overloading" caused the tape to crystallize. In average household use, this would not occur in double the time. The working parts of the window itself showed the following wear, after more than 100,000 cycles: Rollers—the outside diameter of the rollers at the start of the run measured .566; at the end of the run, .585, giving a total wear of only .00175. Brass axles—the outside diameter of the axles at the start of the run was .251; at the end of the run, .2505, showing a total wear of .0005. Milled jamb sections—the depth of the middle channel in the milled jamb section at the start was 3/32 inch; at the end, 4/32 inch scant, giving a depth wear of 1/32 inch scant.

From the test it is evident that the mechanical wear on the window was so slight as to be negligible. Actually, the sash, when tested by hand after the run, operated as well as a new sash.

Further details may be had by writing the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

STUDENTS TAUGHT PRACTICAL DESIGNS

In the architectural department of the University of Southern California, Prof. Clayton M. Baldwin practices his belief that first-year students should be introduced immediately to practical designs of present-day structures. This year, for instance, his freshman class of thirty men and two women were given the problem of designing a modern kitchen for a normal family in a five-room house. In an area 18x18 the students were required to provide cooking, cleaning and servicing facilities.

The students were sent out to gather material on up-to-date ranges refrigerators, laundries, kitchen furniture, cupboards, sinks and cabinets. At the same time, the class was required to get reactions from at least three housewives as to the various elements women like to have in a kitchen. Utility experts were interviewed and valuable planning pointers were obtained from the home planning bureau of the Southern California Gas Company.

With all of the necessary information, the students then set about building scale model kitchens, complete to last details. The kitchens were enclosed in four walls, and as an indication of the minute attention to architectural details, the exposed walls were built according to city ordinances, with the proper studding, fire blocking, etc., as in an actual home. Several of the model kitchens are on display in the main office of the Southern California Gas Company Los Angeles. It is interesting to note how the students handled the placement of appliances and equipment in order to get maximum use of the space.

NEW MODEL MOISTURE REGISTER

A new model of moisture register, an instrument for testing moisture content of lumber, featuring a light, durable plastic and chrome-plated metal housing, is announced by Moisture Register Company, 5117 Kings Street, Los Angeles. This instrument determines moisture content in percentage by means of electrode contact, giving instantaneous results by dial reading. It is applicable to all types of woods. Formerly manufactured with aluminum castings, Moisture Register turned to plastic construction in view of defense needs, with extremely satisfactory results in lightness, portability and durability. Weight of the new model, complete, ready for use, is 5 pounds.

NEW PROTECTIVE FENCE CATALOG

A new catalog showing protective fences of the chain link type has been published by the Anchor Post Fence Company. It consists of 40 pages of text with 60 illustrations, showing fourteen different models in various settings such as industrial plants, schools, estates, cemeteries, golf courses, and other locations throughout the United States. An ingenious composite table gives pertinent information about all types and makes it easy to find. Structural details are shown by simple line drawings. Copies may be obtained by writing the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

STORE AND SHOW USES OF PINE

The Western Pine Association, in collaboration with A. E. Hurst, store display analyst, has published a guide to store and shop uses of western pines—Idaho white pine, Ponderosa pine and sugar pine. The guide, in the form of an attractive illustrated booklet, covers such items as the placing of worth-while displays, window backgrounds of western pines, variety with frames and shadow boxes, interest through carved western pines in decorative accessories and fixtures, the color value of western pines, permanent walls with western pines, etc. Copies of the booklet, well worth the reading, can be had by writing the Western Pine Association, Yeon Building, Portland, Ore., or the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

NEW BOOK ON WOOD INTERIORS

The Wood Conversion Company of St. Paul has issued a new book, "The Nu-Wood Color Harmonizer," to aid in the selection of exact colors, patterns and combination for wood interiors. It is a practical help in selecting design and color as cheaply as possible. There is a six-page center section with Nu-Wood interiors illustrated in full color. The pages are cut in such a manner that by interchanging the wall and ceiling sections 54 different interior treatments are possible. Thus new patterns and color combinations to suit individual tastes may be worked out, giving the prospective builder or home remodeler a good picture of what the completed job will look like before the work is begun. For a copy of the book write to The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

TRUE LINE DRAFTING MACHINE

A new true line drafting machine, built to hairline accuracy and embodying the following instruments used to make a drawing—protractor, T-square, scales and triangles—has been announced by the Frederick Post Company. The machine has "Quick Flick" controls and eliminates most adding and subtracting on the board. For further details write to The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

CORBIN ISSUES NEW CATALOG

The P. & F. Corbin Company of New Britain, Connecticut, has issued a new catalog, "Commercial Entrance Hardware," which presents for the first time a complete line of entrance trim for use on every kind of commercial job. Included in it is an entirely new line of push bars and door pulls designed for modern competitive trade. Also included are new thresholds, armored front locks and all other important items for this type of work. A copy of this catalog can be had by writing The Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

BOOK ON DOORS AND WINDOWS

A book profusely illustrated with photographs on the importance of doors and windows in planning or remodeling a house has been issued by Ponderosa Pine Woodwork under the title, "Open House." The book runs 32 pages and is full of ideas. For anyone thinking of building or remodeling, the book is of great value. A copy may be had by writing The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

CATALOG AVAILABLE ON TILE

The Pomona Tile Manufacturing Company of Los Angeles has issued a new catalog on "Space-Rite" tiles and their uses in homes, both new and remodeled. Well illustrated, the booklet shows the best tile usages in kitchens, baths and other parts of the house, as well as details of the various tiles. It is worth the reading. A copy can be had by writing The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

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

HOME BUILDING EQUIPMENT

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

GARDEN EQUIPMENT

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

INTERIOR FURNISHINGS

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

HOME FINANCING

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|---|---------------------------------------|
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Surety Bonds |
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Number of Rooms.....Cost (Approx.)

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| <input type="checkbox"/> Modernizingonly | <input type="checkbox"/> Building Materials |
| <input type="checkbox"/> Architect | <input type="checkbox"/> Real Estate |
| <input type="checkbox"/> Student Architect | |

BOOKS

CONTINUED FROM PAGE 4

ace in subsequent years when Germany again grew strong. Communists developed little more than a nuisance value in France, and they were only a troublesome minority in the Spanish Republican government. However, Fischer uses the term "Communism" accurately. The view-with-alarmists have lumped all popular movements as Communism, and they have suspected the Moscow touch every time the hired girl asked for a raise in pay. All of which was right handy for Adolf.

But the Russian experiment is only one part of the book. Equally convincing is Fischer's reduction to order of the chaotic events that brought the Nazis to power in 1933. Hitler's now-you-see-it-now-you-don't opposition to Communism was but one of the guises he could assume at a moment's notice in his campaign speeches.

"To the peasantry," Fischer writes, "Hitler said, 'The peasantry is the foundation of the people. The German people can live without towns; they cannot live without peasants.' To the workers, Goebbels said, 'You are the aristocracy.' To the little man who had lost his savings, Hitler ranted against the bankers. To bankers, Hitler promised measures against their Jewish competitors. He offered the small storekeeper support against the chain stores and the monopolists, but addressing the monopolists he declared that 'our big industrialists have worked their way to the top by reason of their efficiency. In virtue of this selection, which merely proves their higher race, they have a right to lead.' Hitler, himself a Catholic, cultivated the Catholics, but a Nazi agent in Switzerland, quoted in Heiden's biography of Hitler, told Protestants that Hitler was fighting Catholic domination of Germany. All of them he would rescue from Communism and the wicked peace treaty. From all of them, therefore, and from Jews, Hitler could collect money for his party treasury."

Everybody believed Hitler. Everybody thought he was just fooling the other fellow. In the end, with fine impartiality, he cut everybody's throat.

Further, "Big business and others did not subsidize Hitler to prevent Communist revolt. That was the pretext; it made a popular slogan. Rather, they wanted to undermine the power of the mighty German trade-union movement, reduce wages, increase hours, rid themselves of the irksome necessity of bargaining collectively with their working men, cut social security expenditures for labor—and multiply armaments. The Nazis could serve all these ends. The cap-

italists saw the Nazis as a big and growing mass movement of protest. They hoped to tame it, perhaps break it, but in any case bend it to their purposes."

So, just as Hitler and his party seemed down and out, the Big Boys went down into their pockets for campaign funds (after a meeting on January 4, 1933, in Duesseldorf) and got their good, sound business man into office. Now business and labor are finally together—in the concentration camp. The wave of the future rolls on. Sieg Heil!

From the Nazi revolution in Germany, Fischer turns to the Nazi invasion of Spain, and the establishment of the puppet Franco regime. Fischer was in Spain during the greater part of the war, and for a considerable time he was in the Spanish army. He writes of the struggle temperately, accurately. It's better reading than Hemingway.

Tracing the drift of Europe into complete war, after the totalitarian conquest of Spain, Fischer supplies no new facts, but he makes cause and effects from facts already known. The fantastic game of cross and double cross whereby France and England played into Hitler's hand is traced ruefully but ruthlessly. In Fischer's account, the prize stinker of the era was not Laval but Bonnet.

Unfortunately, the honeymoon between Hitler and Stalin came to an end after Fischer's book was in print. *Men and Politics* explains the alliance between the two better than it explains the subsequent rift. Events of the past month, added to the events chronicled by Fischer, would require some readjustment in the evaluation of Stalin.

Men and Politics, 657 pages long, is condensed reading, and in spite of the clarity and ease of its style, it cannot be taken too rapidly. But it should be taken. It's an exciting, almost definitive account of a fabulous era of hope, tragedy, and stupidity.

OF MUSIC

CONTINUED FROM PAGE 13

lin *Suites* of Telemann—indeed, who plays them in this country? Works of a sharpness and brevity ideally adapted to fill out a single side?

Mozart's music has been the chief discovery of the last five years of recording. We are rich with it. But where are the great four-hand *Sonatas* and *Fantasies*, the latter among the supreme experiences in music? Where are the many glorious sets of variations for piano or piano with violin?

(Continued on the following page)



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There is Bach: still much, still most of Bach's music is not actively recorded. *Actively*—by that I mean that a number of recordings in the "grand manner" now being outmoded by the increase of intelligent public appreciation of real Bach style have recently been dropping from the available list. These are slowly being replaced by recordings worth preserving. Yet the *Inventions* (there is a set of recordings by Brailowski), the *Suites* (the *Second English Suite* in Samuel's version is still worth having), *Partitas* (Samuel and Landowska have done well by the well-known *First*; Gieseck has raced the great *Sixth*; Wolff on the harpsichord has done much better by the huge *B Minor*), the *Duets*, the accompanied violin *Sonatas* (they are also being done hit-or-miss), most of the *Chorale Preludes* (though Schweitzer, Weinrich, and Biggs are hard at work), the vast *E minor Organ Prelude*, the vast *St. Anne Fugue* (issued to my knowledge only in an ancient performance of Schoenberg's transcription for orchestra) are still for the most part bungled or neglected. Landowska and Cumpson have each missed fire in a *French Suite* (the *Sixth* and *Fourth*). Scarcely a good recording of the 48—any part of it—is to be heard, though a couple of clavichord versions by Dolmetsch in the *Columbia History of Music* are valuable, if eccentric. The Cohen and Fischer versions combine scholarship with an excess of sentimentality and needless bravura. Schnabel, Pessl, and Moissievitch have attacked *Toccatas* (*D major* and *C minor*).

Well, something is sure to come of all of it.

PETER YATES

ART

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The members of the group are: Dorr Bothwell, whose gouaches, *Desert Road* and *Transplanted*, were beautifully rendered in a semi-Surrealist manner; Marian Curtis, whose *Donna* was perhaps the ablest painting in the show; Eula Long, with a swell little lithograph of a kitten at dinner; Martha Singer, whose *Poker Game* was rich in characterization; Burr Singer, with a group of well-painted versions of the American Scene; and Denny Winters, who took an unusual setup and turned out a dramatic still life called *Spring in the Alley*.

The Art of Tomorrow came to Los Angeles in a traveling show from the Solomon R. Guggenheim collection of non-objective paint-

ings. On view at the gallery of the Chouinard Art Institute were pictures of Rudolf Bauer, Hilla Rebay, Divinell Grant, Vasily Kandinsky, Albert Gleizes and other non-objectivists.

For those who wanted to know what all the shooting was for, inasmuch as a number of our best designers are doing very well with this type of design in commercial and industrial art, architecture, and decoration, there was a catalogue by Hilla Rebay which made it quite clear that the pictures, especially those by Bauer, Kandinsky, and Gleizes, displaying great invention in the use of color and texture, were fun to look at. Important, too, is the fact that some of these artists have had a tremendous influence on modern design and decoration. As for the spiritual message, you will have to decide about that for yourself.

At the Los Angeles County Museum, Mabel Alvarez will have a one-man show from August 1 to 31.

The Otis Art Institute holds its annual exhibit from August 10 to September 14.

Dalzell Hatfield Galleries in the Ambassador Hotel will exhibit French Masters of the 19th Century during the month of August. Included in the show are paintings by Cezanne, Renoir, Manet, Van Gogh, and Senrat which have not been shown before in Los Angeles.

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The exhibition of paintings of Paris and France by Lucien Adrien and Elyse Maclet at the James Vigeveno Galleries, 160 Bronwood Avenue, Westwood Hills, is to be continued through August, together with a recent showing of early Chinese pottery from the Han dynasty.

Five California abstract painters are on exhibition at the Peter Graham Harnden Design Project, 2241 Cahuenga Boulevard, from July 24 to August 24, 1941. The group includes Charles Howard, Knud Merrill, Hilar Hiler, Elise Armitage and Patricia Fudger.

An "All-out" Modern exhibition at the Stendahl Art Galleries, 3006 Wilshire Boulevard, from August 4 until August 23, will feature the work of progressive California artists, including S. MacDonald Wright, Buckley MacGurrin, Lorse Feitelson, Lucien Labaudt, Dan Dickey, Grace Clements, Boris Deutsch, Palmer Schoppe and others.

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YOUTH AND MUSIC

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regular intervals the voice of Brodetsky booms out, correcting errors, pleading or scolding or commanding, exhorting the players to greater efforts, sometimes with hope, sometimes with anger or despair. There is little time for praising a small achievement, for every little success gives birth to a vision of still greater possibilities. And as the Ensemble gains in strength and sureness and pliability, Brodetsky's demands increase. Sweat and toil and tears—with these is the Muse invoked, and from them come those almost miraculous performances at the Ebell.

Brodetsky's Chamber Music Ensemble is the evolution of an ideal. It was bred, of course, in discontent, discontent with the sound of chamber music originally composed for aristocratic audiences of fifty to a hundred listeners, now played in rooms big enough to accommodate today's larger democratic audiences. Brodetsky had heard enough and played enough in quartets to discover how difficult it was to project tone into a concert hall without sacrificing the chamber style.

Gathering his students around him, he began to augment the solo voices of the quartet. Now he has eight to each voice, thirty-two players in all; each group of eight sounds like one, all thirty-two like four—but with a sonority that could only have been dreamed of by composers whose ideas were often too big for the medium of the quartet.

The Ensemble gave its first performance in 1938, after more than a year of exacting rehearsals. Since that time some fifty to sixty young string players have passed through Brodetsky's hands. Many of them, but not all, have been his pupils. Of the present crop, ranging in age from the teens to the early twenties, some are professional musicians, performing or teaching. Some are college students, and others are in the business world as salesmen and private secretaries. What they all have in common is an almost unlimited capacity for hard work, unbounded enthusiasm and a real devotion to music. These they must have to gain admission to the group. What they acquire there is sound musicianship, invaluable experience and some of Brodetsky's passion for perfection.

All of this is his tribute to the Muse. It is no wonder that she sometimes deserts Carnegie Hall—and she does, if we can believe New York's critics—to spend an extra evening in the modest house in Los Angeles.

PROFESSIONAL

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Liszt, von Bulow, Rubinstein—not the living one, Brahms, Busoni, stimulated in their successors the conviction that audiences must come to concerts like a congregation to the priest. Soon every performer assumed a vocation in the artistic priesthood. And because these men could incorporate in their memories a great fund of music and get it out again without noticeable distortion, this vicious necessity became the very center of the performing ritual. Violinists, then and now, were less impressed by the sanctified requirement and for the most part divided in two groups, showmen who demonstrated a fixed schedule of pieces, and chamber musicians who frankly read their music. Only recently has the generality of other musicians begun to make such a sacred fuss about itself. As for conductors...

Professional musicians, abusing themselves for the distinction, have made the name itself a term of abuse. In the old days a professional musician was either a hack or a creator: if he was a creator, he wrote music for himself and knew how to improvise. Written solo music was aimed at amateurs, for whom much of it was written. The distinction between amateur and professional was less apparent than that between the creator and the hack. Now that there are no more theater musicians, there are of course no more hacks. If today a good half of the professional musicians desperately batten on the public as virtuosi could find themselves decent jobs and make music as amateurs in classical jam-sessions, what good it might not do! If they will not give up their professional status, let them at least try to think and feel and make music like amateurs. Let them become musically literate and reasonably curious. What good that may not do!