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arts and architecture



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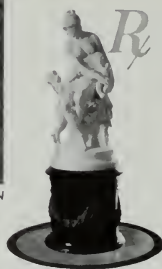
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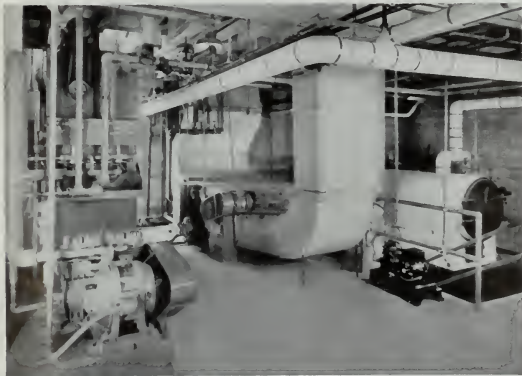


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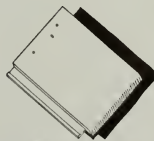
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## ART

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There is a theory that art is creation on an infantile level, the product of emotions which do not properly belong to the adulthood of a race. Certainly psychologists have gone a long way toward proving that the wellsprings of art are found in the vast storehouse of emotion which they call the subconscious, where emotional remnants are stored not only from the individual's beginnings but from the childhood of the species.

That this primitive emotion can be stifled, overlaid, and frustrated to the vanishing point by intellectual conceptions is certainly all too true. For this reason, whenever art reaches a point of extreme sophistication it is likely to turn back for refreshment to its primitive beginnings, hoping by using the outward forms to recapture the force of emotional conviction belonging to an earlier age.

This search for "unspoiled" emotion accounts in good measure for the modern appetite for "primitives," in which one must include the painters of the San Francisco Museum's present show entitled *They Taught Themselves*. Study material under the heading, *They Also Taught Themselves*, contains reproductions of Rousseau, inevitably, and of American Primitives; although in the case of the latter it should not be said that emotion alone dictated their production; they were a commercial product if there ever was one. Most of their charm lies in the ingenious way difficult problems of technique were ignored, and in design.

These are qualities met with also in the show of *Self-Taught Artists*. It is evident that the possession of "emotion" is not enough to make a work of art; one must also, self or school taught, have the ability to project that emotion in terms of painting.

It is interesting to see a device such as, for instance, paint built up plastically to produce instead of suggest form, used by both primitives and sophisticates. Artists of the modern school are apt to use it because the more usual modeling has become boring to them; the *Self-Taughts* build up form in paint because they can give the effect of modeling in no other way. This show has several startling examples.

In Max Hirshfield's *Tailor-Made Girl* the nose is modeled in white paint and protrudes from the canvas a good half inch; the white flowers in the precise bouquet, the tiny hands, the fullness of the "limbs" are modeled in varying depths, with an enameled smoothness; the girl's striped dress is rougher in texture, against a background reminiscent of ermine; she has hair apparently made of mink fur. All of Hirshfield's pictures suggest materials; he was once a maker of cloaks and suits.

Elsewhere there is a forest literally modeled in black paint. Eyes are plastic dots, rounded forms can generally be felt as well as seen. There is much involved allegory, as in the picture portraying the heart of ex-King Edward, complete with Wally Simpson, shadows, and the British Lion being ordered to depart by Love. There are several John Kanes.

The use of three-dimensional paint is again in the one-man show of Arshile Gorky, an evident admirer of Picasso. His canvases are large abstracts which assuredly preserve the feeling of decorating a flat surface; his paint textures are interesting, especially the whites; in one picture called *Nostalgia* the paint is a quarter of an inch thick,

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scraped off in lines to the canvas and hanging in shreds at the edges of crevasses.

There is no doubt that in painting, the end justifies the means; but there is also a danger that the means may become the end.

Fernand Leger shows two large compositions, and a great number of sketches leading to their accomplishment. Here again is a modern painter of the school which looks to primitive art forms for inspiration. Leger's huge canvas of large-limbed figures with red and green parrots is a splendid mural conception, and the sketches are interesting, especially those in which he has studied, over and over, the peculiar floating motion of bodies in water.

Three young artists have a joint exhibition this month. Mary Dumas shows charming watercolor sketches, especially Berkeley Yacht Harbor. Dorothy Grover's abstractions are more successful than her two portraits. James McCray apparently paints a formula, beautifully blended backgrounds of grayed reddish purple shading to green, with angular black foregrounds and bright colored stylized figures.

A different style entirely is that of Mine Okubo, showing temperas in the Art Association gallery. Apparently the sophisticated refinements of Oriental art have influenced her greatly, but she has interpreted this influence in a modern manner.

D. W. P.



The idea of an "All-out Modern" show is still a good one. The idea of the show by that name at the Stendahl Gallery was a fine one up until one got around to seeing the pictures. You would assume from the title that the walls were crowded with brand new work, fresh viewpoints, and experiments that hadn't yet been exposed to the public.

Instead of a fresh and vital group of paintings, one was brought down to earth with a bang on finding that a great deal of the work on exhibit had been seen around town for years and that the "modern look" to the show depended too strongly on a rehash of cubism and some later phases of Picasso.

Standing apart from the cubist finger exercises, jiggly color patterns, Picassoid colors and shapes, and post-surrealist diagrams, were such paintings as Lorser Feitelson's *Artist and Model*, which, despite being painted in 1920, had a freshness and a realization of picture form lacking in the familiar post-surrealist works. Dan Dickey's strongly painted seated figure, a good combination of character and design; Hazel McKinley's *Phantasia*; and the melancholy poetry of Marjorie Morse. Her *Portrait of Lorser* was a fine example of her ability to transpose thoughts to canvas and realize them in symbolic shapes and colors. Let's get together, boys and girls, we need a better modern show than this.

The American Contemporary Gallery followed the Gropper exhibit with a group show by some socially conscious New Yorkers.

Paintings by Mervin Jules, Philip Evergood, and David Burliuk comprise the show. Both Jules and Evergood are interested in portraying the life of the city: painting little shop keepers, laundresses, alleys, and back streets, and environment many painters avoid, because it isn't very pretty. There is, nevertheless, a good tradition for this subject.

Believing that there are plenty of painters and sculptors in Southern California who haven't been given an adequate opportunity to show work to the public, the American Contemporary Gallery, 530 North La Cienega Boulevard, inaugurates this month a competitive exhibit for artists who have never had a one-man show in Southern California. A jury headed by Roland McKinney of the Los Angeles Museum will choose one artist who will be given a one-man show at the American Contemporary Gallery. If there are any hidden gen-

(Continued on page 43)



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## Paintings by David Levine

Ralph Samuels



Paul Park



Frank Elliott



David Levine, a young California-born artist, is known for his technical ability, his subtly defined color and his simplification of form—a perception of the essence of the small and unpretentious, not so much from the objective viewpoint of art as from a rich sympathy and conviction of their value in the pattern of ever-day living.

He won his first recognition through his individual treatment of watercolor, but his recent works in oil and etching clearly indicate his strong ability as a draftsman as well.

After his recent return from a valuable year spent in Mexico, Levine won critical applause for work shown by him in a one-man exhibition at the Stendahl Galleries in Los Angeles.

Most of the work above was produced during his Mexican sojourn. His steadily increasing prestige has placed him among the more important young California painters.

He has been represented in both invitational and competition exhibitions throughout the West, the latest being the "West of the Mississippi" show, recently held in Colorado Springs. He was a scholarship student in Los Angeles, and later spent a year of intensive study in New York. Levine is at present teaching privately.



# California

## arts and architecture

### THE COVER



Study of a small boat in process of construction by one of America's greatest photographers, Edward Weston

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# BOOKS



**BERLIN DIARY**, by William L. Shirer; Alfred A. Knopf (\$3.00)—They are a sort of "Ring and the Book," these accounts by correspondents of the between-wars era in Europe. Angles of vision differ, but the story is the same: lethargy among the democratic peoples, witless double dealing among the democratic leaders; and between the two the spreading septicemia of Naziism.

William L. Shirer's *Berlin Diary*, written from day to day between 1934 and 1940, has a value all its own—also a quality of dramatic suspense—because its interpretation of events is not modified by hindsight.

He watched, with growing horror and bafflement, the spread of Nazi power in Germany, and beyond German borders. Certain incidents that he found amusing at the time would probably be written in wrath if he were setting them down in retrospect: the hoodwinking of the high-powered American business men who visited Germany during the Olympic Games, who saw exactly what Mr. Goebbels and Mr. Goering set up for them to see, and who returned home with the sturdy conviction that be-God this fellow Hitler, he *had* sumpp! Concentration camps? Nonsense. Hadn't they looked on Germany with their own eyes, and not seen a single camp? A few agitators and trouble makers, maybe; but concentration camps are what they had coming to them.

Or the incident of the Honorable Ham Fish, "who," Shirer writes on August 27, 1939, "seems to have been taken in completely by Ribbentrop . . . arrived (in Berlin) today and struck us very anxious to continue on his way." Mr. Fish, as all but the isolationists will remember, had just helped block repeal of the arms embargo, crying that the prospect of war in Europe was a figment of the imagination of war-mongers. One can grin, a bit sourly, at the picture of Mr. Fish flitting anxiously from the war that wasn't going to take place. "Joe Barnes and I observed him (Fish)," Shirer continues, "talking very seriously at lunch in the Adlon courtyard with Dr. Zallatt, a minor and unimportant official of the Foreign Office who is supposed to be in charge of American press matters here, but whom no American correspondent bothers with because he knows nothing. Later, after keeping the press corps waiting an hour, Fish emerged from lunch and in a grave tone said: 'Excuse me, gentlemen, for being late, but I have just been having a talk with an important official of the German government.' The boys suppressed their laughter with difficulty."

The question arises: if Shirer, and other correspondents, foresaw Europe's toboggan to hell, why didn't Europe's statesmen; and why didn't ours? Why wasn't Hitler stopped before he got started.

Shirer's answer—for Europe, at least—takes form as he follows—literally—the German plunge through Belgium and France. He visits conquered territory a few days behind the German army, while the advance on Paris is still in progress. He is bewildered by what he sees, and reluctant to accept the conclusion that is thrust upon him. After a few days he faces it; records it bluntly:

"FRANCE DID NOT FIGHT."

"D. B. in Paris (Shirer uses random initials to identify certain persons still in Europe and subject to reprisal), having seen the war from the other side, concludes that there was treachery in the French army from top to bottom. And from German and French sources alike I heard many stories of how the Communists had received their orders from their party not to fight, and didn't."

He continues with the picture: Naziism at the top, Communism at the bottom. Between the two, the great body of democracy was sold out, as it had been sold out in Germany.

Shirer traveled over the roads the Germans had followed into France: roads subject to artillery fire, but showing no marks of it. Artillery guns that could have rendered roads impassable were not planted. Bridges were left open, especially over the Meuse. Railroads, which the Germans didn't use, were blown up. Roads, which the Germans used exclusively, were not even mined. A German officer told Shirer: "French tanks in some ways were superior to ours. They had heavier armor. And at times—for a few hours, say—the French tank corps fought bravely and well. But soon we got a definite feeling that their heart wasn't in it. When we learned that, and acted on the belief it was all over." (Continued on page 43)

# THEATER

The summer season of the twenty-fourth year of production at the Pasadena Playhouse ended last month. In that time the organization has progressed from the point where its solvency depended upon a five dollar bill in the boxoffice to its present half million dollar-plus splendor.

In that time, too, the Playhouse has presented more than a thousand plays ranging from the complete dramatic works of Shakespeare to Broadway's latest hit. New plays by known and unknown authors have had their introduction to the theatrical world here. Actors, both students desiring experience and a doorway to fame, and professionals returning to rediscover briefly the intimacy of audience contact and warmth of applause have contributed to the *lived in* atmosphere of the theater. Audiences, once a hardy group of loyal friends willing to brave the draftiest loft now number every theater conscious individual in the community.

A new season starts September 29 with Samson Raphaelson's *Sky-lark*. This column will look forward to it and to the productions that follow. We look forward to seeing students trying their wings alongside returning veterans like Victory Jory, Onslow Stevens, Robert Preston, Gloria Stuart, and a host of others. We appreciate that these two groups can play alongside with butcher, baker, dentist and homemaker only in a community theater.

A marked contrast to the community theater but also embodying all that is good in entertainment aspirations is the Selznick Company which operates for the season at the Lobero Theater in Santa Barbara. The management, headed by John Houseman and Alfred de Liagre frankly admit they aim to make Lobero the birthplace of important contributions to the American Theater. Thus new plays that meet with sufficient audience approval will be taken North and then East. Older plays that have long since proven their right to a permanent place in dramatic literature will also be presented.

Inaugurating the Selznick Company's first season was O'Neill's Pulitzer Prize winner *Anna Christie*. Starring Ingrid Bergman and directed by John Houseman, the production proved conclusively the play's right to a place among the classics of playwriting. Miss Bergman gave a sensitive performance of the world-weary young Scandinavian, while Damian O'Flynn certainly lived up to his name in his portrayal of the inflammable Irish sailor. J. Edward Bronnberg added to his screen reputations as did Only Jessie Busley paragon to past per-Marthy Owen role, that her acting was adequate our mem-Dressler interpreted this depart-Miss Busley with William Cameron housed the mood of the O'Neill story with an unforgettable realism.



ation for fine characters, the entire cast, suffered by camouflages of the Despite the fact much more than ory of the Marie tation of the part ment from judging an unbiased eye. Menzies' sets housed the mood of the O'Neill story with an unforgettable realism.

Opening September ninth at the Lobero Theater is Shaw's *Devil's Disciple*, with Janet Gaynor, Cedric Hardwicke and Alan Marshall. John Houseman directs.

Opening too late for review was *Fun for the Money* at the Hollywood Playhouse.

The Biltmore Theater will see Ethel Waters fulfill demands for her revival of *Mamba's Daughters*.

*The Male Animal*, with Otto Kruger in the role co-author Elliott Nugent made famous on Broadway, opens September 15 for a limited run, after which it will probably go north.

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# MUSIC

## AN EARFUL OF LARGE SYMPHONIES

Some of us like to go for those old boys and some of us like to go for what is called momentarily the moderns. Some of us are classic specialists; some find in one composer sufficient delight; some prefer whatever is unusual or unknown.

Nowadays it's easier than it was even ten years back to develop a truly catholic interest. A multitude of large works the performance of which ten years ago was a very special matter are now generally available in excellent recordings. One period in particular, the late nineteenth and very early twentieth century, is beginning to open up its music for us: Bruckner, Mahler, the larger Strauss. Through knowledge of their music the transition from romanticism to Schoenberg is made easier, understandable, necessary.

Eugene Ormandy has had a good deal to do with this. Three of his recordings out of this period are worth consideration. The first is the Mahler *Second Symphony*, orchestra, solo voices, and chorus, on a kind of transcendental ground-plan. Unfortunately, this recording was not made under the best of circumstances and lacks the real power as well as the vast tonal range of the symphony, as we heard it when Klemperer first played it here for us. (It's about time some of us acknowledged our real debt to Klemperer: he gave us this symphony as it should be played; he gave us the *Song of Earth*; he gave us the *St. John Passion* with Bach's own sufficiency of flutes.)

The second is Bruckner's *Seventh Symphony*, a fine intelligible performance. Themes out of this symphony stay with you, but the whole is far from our taste. The classic relationship of fast to slow, the accustomed rhythmic structure of the classic symphony, was lost during this period. These composers had grown by the discovery of late Beethoven, but they lacked the long structural apprenticeship which led up to that. Their pace usually runs between an *adagio* and an *andante*, in a *piano* dynamic with *fortissimo* outbursts. Some of their work, for instance Bruckner's *Eighth Symphony*, seems to lack elementary significance. Some of it, like Mahler's *Eighth Symphony* (the *Symphony of a Thousand*, so called because of the number of required participants), seems just overgrown, like a creative fungus. Schoenberg in his two *Kammersymphonies* produces a richer variety, an equal or even superior quality and vol-

17 instruments.

*Symphony*, with its above these composer armed with con-bolts. Brahms, like a what he wanted and nessed, after he had it. Sibelius appears to to release his eighth really exists. Liszt ly in his *Faust Sym-* the Paris Symphony, witz. In this, as in his rectly learned from

Beethoven's *Ninth* choral movement, layers like a critical Juscientious thunder-sensible burgher, took went about his busi-made up his mind to be waiting for death and ninth, if a ninth faced the issue direct-*phony*, recorded by with Selmar Meyro-piano Sonata, also di-Beethoven, he made a distinctive and powerful, if decadent, formal advance. Dvorak's *Ninth* became his *Fifth* (the New World).

Bruckner's *Eighth* is like a vast prelude to something which will never come off. But unexpectedly it did come off: in the two finished movements of his incomplete *Ninth Symphony* he rises to a level with Beethoven. As never before, and then only, he discovered his creative reason for existence. This symphony should be shared by lovers.

Comparison of composers must include not only quality but range. Both Bruckner and Mahler may be thought to have equaled the quality of Beethoven's *Ninth*; they lacked the range which could also produce Beethoven's *Eighth*.

I have not heard Mahler's *Ninth Symphony*. But the ninth of his symphonies in actual order of composition is the *Song of Earth* for solo voice and orchestra, which he appears to have considered not a symphony. This tragically felt and luminous song cycle, as recorded by Walter, Thorborg, and Kullman with the Vienna Philharmonic—how far those days are now, and how prophetic of what we know in this music! This is among the recordings everyone should know and many should have to live with. All-embracing sadness, in itself shared and consolation.

PETER YATES.



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# Notes in Passing

• Roland McKinney's Regional Planning Show will soon be open to the public at the Los Angeles Museum. The preliminaries are all completed and we understand that construction already has been started on some of the rooms. From where we are sitting we think that this is likely to be one of the most exciting exhibitions of Mr. McKinney's exciting career as director of the museum. In times like these it is pretty heartening to find people who are deeply concerned with the pressing problems of community living. This region, and the conditions of life we impose upon it and ourselves, inevitably becomes the criteria on which we are to be judged as liberal and democratic human beings. It is the cooperative effort of people in communities and regions and nations that set up the standards of life for which most of the rest of the world is now fighting to win and maintain. It seems, therefore, of vital importance that the people are going to be given an opportunity to see and judge what they can do now and what they can have in the future by careful planning within the region in which they live.

• A former student and protégé of Charles Eames, wanting to please teacher and add to the gaiety of nations cooked up a neat little tinkerto that whiled away most of our last Sunday afternoon. It was, believe it or not, a one-fly power airplane designed to within an inch of its life.

Procedure: Catch fly (preferably noisy and belligerent); place fly in ice box till properly cooled off; then remove gingerly between thumb and forefinger and without more ado glue his behind to a spot marked "x" on the airplane. Then, holding everyone's breath in one hand and the infernal machine in the other, let go and see what happens.

We all felt a little like the pioneers at Kitty Hawk, and of course no one really believed it would work. But the moment arrived and the flying machine tore around the room doing dips and nips and Immelmann turns like a crazy thing. Next time we are going to turn it into a tri-motored job and see what happens. *Note to the S.P.C.A.:* The fly loved it!

• Ray Scott's *Kukan* is a documentary film that tells the story of a road. Not a very good road when compared to the carefully streamlined highways that carry us to our work and to our pleasure in this part of the world. But it is perhaps the most famous road on earth and surely one of the greatest. Throughout its long, tortuous passage over some of the wildest and weirdest of mountains it sings a great song of courage and sacrifice and human dignity.

## *The Burma Road.*

One has read of it in the news dispatches, heard of the battles and the bombings and the diplomatic tricks that have hovered over it for the last few years. But it has remained a rather romantic name in the minds of the public with a little of the flavor of a motion picture title.

## *The Burma Road*—lifeline of a struggling nation.

As Scott's camera begins its long journey north, one is a little annoyed and worried that it might all turn out to be another Burton Holmes' travelogue. Mr. Scott talks a bit too much and dallies with the trivial like an old hack story teller who underestimates his listeners.

But quite suddenly the whole thing begins to come alive all by itself. A few bare facts are stated and one begins to realize that this long, dusty, winding road, struggling insanelly up and over the mountain terrain was literally built little piece by little piece with the blood and the sweat of thousands of human beings driven by the frenzy of desperation.

With no road building machinery to be had, no mechanical short-

cuts possible, every torturous foot was pushed forward by hand labor, an unbelievable feat of human endurance and patience and pure power of will. Little groups of Chinese workers sit pounding stones into gravel that will make a surface for the trucks that will bring the desperately needed supplies of food and ammunition to the struggling government at Chunking.

It is hard to say how a motion picture of a highway can convince anyone that a miracle has been performed, but some strange magic that comes from the faces of the people and out of the dust of the earth itself makes one realize that here human beings have done a great, a magnificent thing. In the service of a bitter struggle for justice and decency in the world.

Arriving at Chunking Scott shows us the busy heart of the Chinese republic. He shows us the people, the workers, all creating anew the greatness of Chinese civilization, the little people struggling with not much more than their bare hands to forge the weapons of defiance, to give strength to the struggle against the whole machinery of ruthless destruction.

Chunking is a city built upon the banks of a river. It is the center and the meeting place of all China's amazing war effort. Its factories digesting the vital materials which have come over the Burma Road produce the slow, small stream of weapons with which the people fight off the ruthless Japanese. Naturally, it is the target of the enemy's fiercest air attacks, and it is during one of these bombardments that Scott has succeeded in getting one of his most remarkable pictures.

At the first alarm a great lantern is raised so that the city might know of the impending danger. Two lanterns mean that the raiders are only a few hours away. The third and last announces that hell is about to be released on the city's head.

At the first warning people slowly gather together their little possessions and walk wearily toward the shelters which are great, stifling caves in the side of a hill. These airless holes are the only protection which thousands of human beings can find against the bombs.

At the second lantern there is more hurrying, which develops into a rush of humanity crowding the last available shelters. Some of the people go to the boats on the river, which will try to take them to the opposite bank for safety.

Scott's camera is now across the river and the city lies still and waiting. Then we see the attacking planes like silver knives in the blue sky. And then we hear the crash of the first bomb.

A plume of smoke rises into the still air and hangs absolutely immovable. As the following crashing explosions shriek in one's ears, soon a forest of smoke pillars stand rigidly over the city. In the midst of the unholy racket the sirens begin to wail and we are shown whole sections in the struggling city being consumed by raging fire. Dim figures are seen running against the flashing curtain of flames, and then one realizes with horror that hundreds of people are milling about in the midst of this devastation carrying buckets of water. Little people with pitiful little buckets trying to put out this raging holocaust of insanity and blind hate that has been released upon them.

A great many people should see *Burma Road*. Perhaps the sight of other human beings standing up against such a terrific and senseless destruction would bring the furious, raging tears of protest to their eyes as it did to ours.

People can be told about death and destruction and the fury and the agony of war, but seeing it is another matter, and watching the heart-breaking bravery of little people fighting against it makes one acutely aware of the fact that whatever is the matter with the world is as much our concern as it is anyone else's.



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A French editor speaks for the artists and intellectuals forced into exile  
by the darkness that has come over one of the world's great cultures

## FUGITIVES INTO DREAMLAND

by Pierre Lazareff

SEVERAL years ago, when I was head of the editorial department of *Paris Soir* in Paris, three outstanding reporters—three of those wandering knights who are always on the job when something happens in the world—found themselves reunited around the same table.

The first started out by saying: "I was present at a tornado in China . . ."

And the two others exclaimed: "Oh, no, old man! . . . That does not interest us! We have seen much better than that. A cyclone in the Caribbean Sea, the eruption of Mount Vesuvius!"

The first reporter said no more. The second took advantage of the lull to say: "I have interviewed Hitler, Mussolini, Stalin, Roosevelt, Chang-Kai-Shek . . ."

And the two others then exclaimed: "Oh, no, old man. That's not interesting! Why, *we* have interviewed Clemenceau, Einstein, Freud, Al Capone, d'Annunzio!"

Finally, the third began to say: "I just returned from Hollywood."

And the two others put their elbows on the table and silently listened to him with their mouths wide open.

To all the best-informed Frenchmen, as well as to all Europeans, Hollywood seemed more than a *mirage* city, a city of legends. Hollywood was the *creating* place for *all* the mirages and for *all* the legends of the world. For isn't it in Hollywood that Sheherazade nowadays tells the story of *The Thousand and One Nights*?

I was consequently deeply moved when, getting out of the plane, I set foot on the soil of Burbank. I, too, was in Hollywood! Naturally, I was well aware that it would take several years before I could make my friends in France marvel at the wonderful stories I would bring back with me. Anyway, I was entering *Dreamland* with my eyes wide open.

To the friend who came to meet me with his car I said right away: "Show me Hollywood!"

We drove for a long time along shady wide avenues, covered with flowers and dotted with charming cottages. From time to time my friend would point out:

"This is Los Angeles . . . There is Beverly Hills . . . That's Bel-Air . . . This is Westwood . . ."

"But," I said, "Hollywood—where is Hollywood?"

"Here are some studios," said my friend, "but I'd like to point out that these studios are no longer used to shoot moving pictures. The most modern studios are no longer in Hollywood proper."

But those cold facts made no difference to me! I wanted to see the *Hollywood* studios and I saw them. They had been turned into old deserted sheds, half of them changed into bowling places or laundries, and even into garbage yards! But in their forsaken spaces, covered with weeds, old sets appeared here and there which had survived the ravages of time. And suddenly I recognized the set of one of the

scenes of *The Four Horsemen of the Apocalypse*. Immediately the set seemed filled with ghosts, these same ghosts that haunted my youth! First, the ghost of Rudolph Valentino, then of Max Linder, of Douglas, of the Mack Sennett bathing beauties . . . I felt both gloomy and happy. I was really in Hollywood . . .

Since then I have realized that Hollywood was not at all like that, or rather, that Hollywood was not only just that!

For a phenomenon took place. The fury of a wicked man has, for awhile, returned a large part of the world to barbarism, and most of the thinkers and the artists who wanted and succeeded in saving with their skin a part of civilization came as if drawn by a magnet to Hollywood. In the midst of this upheaval they wanted to find a reason for hope against death by living once again the happy scenes of their childhood; or to find a reason of hope against reality by living in the city of "make-believe."

In California, as well as in the other states of the Union, these intellectuals and artists received from their American colleagues a hearty, unforgettable welcome. They have not been greeted as foreigners. To receive them, the family circle was enlarged. Thus they feel somewhat at home since that privilege was granted them. But you can rest assured that they have at the same time willingly accepted the duties dictated by such an hospitality. If tomorrow the family which welcomes them were threatened and had to defend itself, they would begin to fight again, and this time at the side of their American friends.

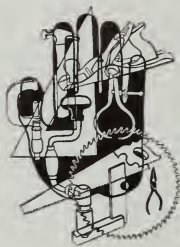
Right now they are happy to be able to bring to the American community the gift of their genius, of their talent, their personality, and their efforts.

We who come from France, the country which for so long has been proud, and rightly so, to be the haven and the meeting place of the great minds of the world . . . we, the French people, know the substance brought to us by these great intellectual and artistic tides. Having been able to understand its importance, we knew how to profit by these advantages.

Today, for a time which we all hope will be of short duration, darkness has fallen on poor France. The invader, like all gangsters, feels at ease only in the dark. Germany, Austria, Italy, countries which were so rich in writers, philosophers, musicians, and painters, up to the advent of Hitler and Mussolini, no longer have anything but pen and brush officials. Who can give us a name, a single name of a real writer, of a talented artist, produced in the Nazi or Fascist regime? Consequently, they are always (Continued on page 42)

**Opposite: Mother and Child, a Pre-Columbian figure from the collection of Stendahl Galleries, Los Angeles**

# DESIGN TODAY



presents the same problem as it always has. The need has changed but the equipment necessary to solve the problem is still the same. The designer should be capable of forming in his own mind a clearer conception of the NEED he is to fill and he should possess a vocabulary of facts regarding materials and techniques adequate enough to enable him to fill the need appropriately and with feeling. It seems obvious that he should possess these facilities and yet the classic training, which many claim deals with the fundamentals and common denominators in creating art, often forces upon the young designer a system of sterile formula, or makes him so conscious of self-expression that he ignores completely the help he can get from physical and natural law.

The first step in design, that of determining the need, is a very hazardous undertaking. It is not simple, even the most sincere can easily confuse actual need with the traditional idea of need and be led off on a hopeless tangent. To face this problem in the complex world of today, we find young designers preparing themselves, not with involved theories, but with all the understanding, facts, and experience that they can obtain. In the manual experience of work, they develop an attitude of feeling as well as proficiency. From tools they learn vital lessons in "fitness to need," balance, and relation of form to the human scale. They discover that the work done with a tool is only as orderly as their attitude while using it. Working with the healthy discipline of economy, in materials and forms, they develop a natural feeling for the appropriate.

It is possible for them while working and designing in a limited variety of materials and media to develop a "habit of approach" that can be applied to virtually any creative work. They may so prepare themselves that they can approach any problem with the least possible loss of energy no matter how new to them its requirements or materials. They will intelligently determine the need, and then fill that need inventively and appropriately.

In the airplane one feels strongly the appropriateness of its streamlined lines and they seem healthy and good. This effect is very different from that of the streamlined vacuum cleaner or inkwell where the designer has fallen into a habit of form and has the mistaken idea that it would be good to streamline everything. People instinctively recognize the goodness in a sailboat, an axe, an airplane or a huge dam and, consciously or unconsciously, get from them a feeling of esthetic satisfaction. The modern designer tries to refine his work until it contains as much of that goodness as possible. In his case it is mostly a conscious effort but the goal is still the same form of goodness that all people sense intuitively to some degree. In it there is no room for pretense or snobbery or for value results by the costliness of materials used. Certainly the future cannot be considered hopeless as long as designers continue to honor the accomplishment of producing a very inexpensive article that can serve well and bring pleasure to a million housewives.



Determining the character of support needed by the body—the first step in designing a chair

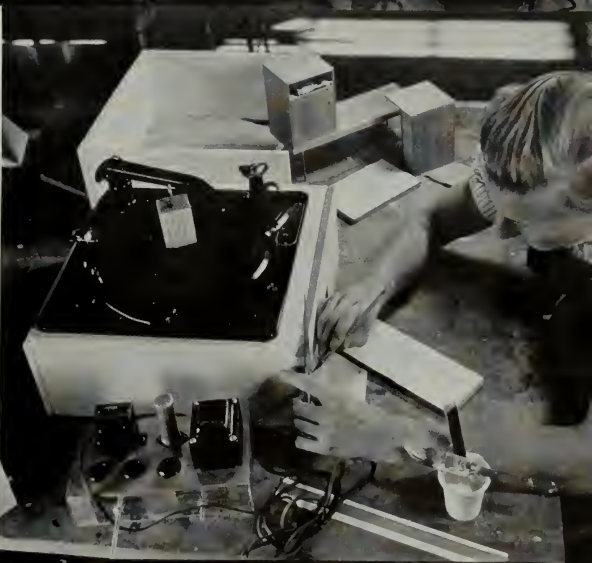
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Photographs Courtesy Cranbrook Academy of Art

**by Charles Eames**

• Charles Eames has come to California from the Cranbrook Academy of Art, where for the last three years he has worked with Eliel Saarinen and headed the design department of the academy. Mr. Eames, in partnership with Eero Saarinen, won the A and B categories in the Museum of Modern Art industrial design competition of last year. An exhibition of these prize winning designs will open at the Museum of Modern Art in New York this month.



# Free, imaginative, and creative children

LIFE is filled with fear. Mutual hatreds eat out the soul of man. Only give the children time to develop freely and, free and alert, they will light up life both from within and without, with the exquisite young fire of their proud souls and the great beauty of their eternal activities.

The future lies in our children.

Children are a work of art in themselves, and true teachers feel it their destiny to develop children in harmony with the living process of self-expression.

Let a child manifest himself—his personal truth of life in all creative activities. In working they learn to master their medium. With the little ones, free expression is their natural gesture. Life has not hurt them and they have not built up resistances. Unavoidably, however, children have to face the complexities of present-day living and many react by boisterousness and aggressiveness or by shyness and reticence. Both to attract attention. All are in need of love and affection, for they are insecure. What can be done?

Make the boisterous child with tantrums feel that whatever he does, you believe in him. You know he has a "golden heart." If you really believe this—see what happens.

With a shy child encourage him. Courage is contagious and you will see him blossom and he will see in the expressing of himself that what he does is true and, therefore, beautiful—is it not so?

Whether or not any of these children will ever become artists is not a question for us. We can leave that trustfully to life itself. Let us build up their rich natures. They will give the treasure of culture for future generations.

Most of us, as adults, have forgotten the creative child in us and we are therefore only half living or destructively living. If, however, we become aware of this fact, a constructive way of life is open to all of us in the process of creative awareness, expression, and growth."

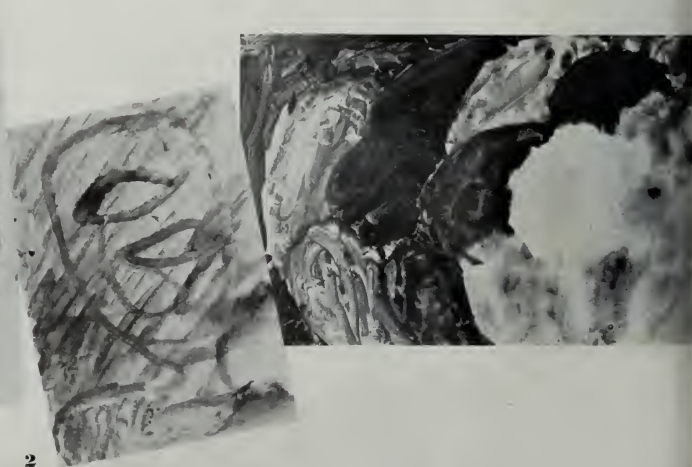
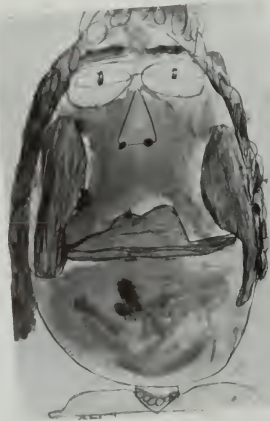
• Madame Galka E. Scheyer, an Oxford graduate, is an internationally known psychologist. She was elected by Columbia University as the American delegate to the International Congress of Art in Prague. From there her children's work was chosen by the American Federation of Art in Washington, D. C., for circuit. Herself an artist, she is the European representative of the Oakland Museum, Oakland, California, and is the American representative of the Blue Four. She is now holding children's classes at the University Training School, Westwood, and adult classes in Hollywood. In California, the work of her pupils has been shown in the Los Angeles and San Francisco Museums of Art.



MARGERIE AGE THREE. "IN THE WOODS"



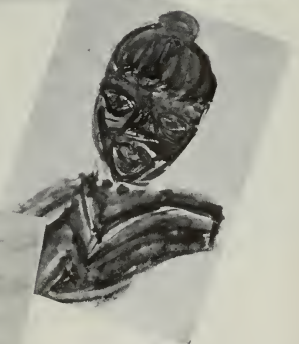
CYNTHIA AGE TEN. "THE DINOSAUR IS HURRYING HOME BECAUSE IT IS RAINING"



*These are not titles but the spontaneous*

*utterances of the children while painting*

**1.** Dorothy age seven. "My aunt is sour-looking most of the time." The girl's mother had come to ask for advice about the relationship of her sister and her child. It seemed the aunt was constantly discouraging the child, especially in her painting. So on the next occasion portraits of father, mother, aunt were suggested. **2.** Joel age eight. "This is the way I feel sad, sad, sad. She doesn't want to sit by me." Joel, usually showing off as a "tough" football player, is really a very sensitive boy. In the painting he expresses his sadness in a face without a face, just by tying up two empty eyes with a line. Through this reduced expression of the face there is the suggested vast space of a landscape in which is written his sadness. Only the essential of the eyes somewhere in loneliness translate what he feels. **3.** Joan age five. "The light swings into the dark." Without objects the child expresses a complete mood with soft richly condensed colors and shapes. This is a painting where color is the only language. **4.** Joan age nine. "I don't want to be loved. I can't want to be anything. I am not supposed to talk about myself." When Joan was six she painted spots and lines as "the mists in the heavens . . . night and morning is spreading," etc. At the age of eight, human trouble began in her life. "I wish I were magic. If I were magic I would get it over with." At nine when she was left in the hands of strangers, she painted pictures of the above type whispering to herself. Through painting her griefs, she will outgrow them more easily. **5.** Joan age ten. "The man died and all the animals mourn him. His pet horse, his darling dog, the deer from the woods and the squirrel from the fields, all mourn him. His wife felt lonely and died, too . . . see their two spirits." This is Joan's conception of death. Human and animal figures are in movement around the static center. **6.** Timmy age eleven. **7.** Clemence age four. "When I am five I am a man and when I come to this painting class I am a man." A delicate boy of four whose painting had been hitherto lyrical and shy, in winning confidence in himself for the first time, swept vigorously energetic colors, all over the page. The next time, he painted a flat, pale page, saying: "This is a pale one for me. I am not going to be a man when I am five, I must be twenty-one." Some adult had explained matters to him and he regressed to babyhood. He was assured that when he was five he *would* be a man and could come to the painting class as a man. Clemence said nothing for a while, painted eagerly and beautifully, speaking incessantly: "I am making a man. I am making a moon. Everybody is to be happy." A poetic but rather reticent child socially, in his assertion and joy he included all the others for the first time. **8.** Steve age ten. "He has a cold. I won't have a cold next Friday when we have a painting class." There is often an impulse in children to overcome illness when matters vital to them are concerned.



Photographs by Ralph Samuels



- Q. What does V and W stand for?  
 A. V stands for VOSKOVEC, W stands for WERICH  
 Q. Why do they call themselves V and W?  
 A. They didn't start calling themselves V and W; their audiences did  
 Q. Where?  
 A. In Prague, Czechoslovakia, where for twelve years V and W ran their own theater  
 Q. Why did they come to America?  
 A. Their plays were never nice to Hitler and Hitler wasn't nice to them when he occupied their theater  
 Q. Have they appeared on the radio?  
 A. Yes, they have and they still do. They are making records of their programs for the British Broadcasting Corporation which are being broadcast daily from London to Czechoslovakia  
 Q. Do they like to perform on a bare stage without a supporting cast, props, scenery, corps de ballet and a forty piece swing orchestra?  
 A. No

# AMERICA

"A" AND "B"

by V and W

• The average European knows much more about America than an average American usually thinks he does. The average European goes to movies, mostly to American movies. As a matter of fact, it seems to be a rule that Europeans prefer American movies, while Americans often are crazy about European movies. Both continents are sending the cream of their film crops to each other, leaving the junk for domestic consumption. The result is that mutual cinema admiration.

You cannot blame the average European admirer of American movies for forming his opinion about America according to what he sees on the screen. He has enjoyed miles of celluloid American love and life stories, and consequently he's no greenhorn. He knows that the United States are inhabited mostly by happy couples of glamour boys and glamour girls. He knows that besides being physically perfect, these young people usually display a spotless character as well. Middle-aged Americans appear to the European movie goer divided into two categories: the good ones are G-men, the naughty ones racketeers or fifth columnists. As far as the old folks of America are concerned, the European knows that all of them have snow-white hair, are soft-hearted, retired and secure in their own cozy little houses. All American children are cute, the little boys are freckled, the little girls are curly; and every single one of them knows how to do something unusual; they're either tap dancers or trombone players; in any case, they all go early to bed.

This approximates the picture of America which an average European gets from American movies. There are of course no limits to the curiosity of those who are above the average. An inveterate movie goer can even visualize the faces of the people of the American continent. The American moving picture industry displays before the eyes of Europe a sort of an anthropological map of Northern America. This map shows that the East is inhabited partly by the melodrama type, partly by the sophisticated comedy type. In the pent-

houses of Manhattan live Melvyn Douglases and Herbert Marshalls who spend their time weaving the fragile cobwebs of their cocktail adventures with Carole Lombards and Rosalind Russells.

Penthouses don't suit so well the melodrama type. The melodrama type feels much more comfortable with boat sirens in the fog of the East River. The wet pavement, the shadows of the elevated, the smoke of the beer joints near the piers of lower Manhattan, that's the right setting for a population of the Spencer Tracy, James Cagney, Ida Lupino, Sylvia Sydney type.

But the European movie goer knows very well that New York is not America. He is positive that if he started inland, when he reached New Jersey or Pennsylvania he would bump into earthy Walter Hustons, he would admire huge estates of pony-riding and golf-playing Katherine Hepburns and Robert Youngs. The nearer he would approach the small towns of the Middle West, the thicker would grow the crowd of Lewis Stones, smilingly watching the little troubles of their Mickey Rooneys and Judy Garlands.

Our traveler would make a detour around the Windy City, where gangs of Edward G. Robinsons and George Rafts let their tommy guns bark at gangs of Humphrey Bogarts. Instead, he would rather proceed farther west, where from Wyoming down to Arizona he would be meeting the soft-singing Gene Autreys, these new varieties of the old Harry Careys, Bill Harts and Tom Mixes.

Of course, he wouldn't dare to climb the Rockies, for he knows darn well that up there, where the owl howls and the wind whistles, there is a sinister ruin through which staggers the mad doctor Boris Karloff, next door to the vampire Bela Lugosi.

The film map further tells us that the Old South, home and haven of all Rochesteres, is wisely ruled by irritable but soft-hearted colonels of the Lionel Barrymore type to be inherited by their granddaughters Shirley Temples, and south of the bor- (Continued on page 43)



The textured wood utilizes the play of light and shadow at juxtaposition of the surfaces



Ralph Samuels



## *New furniture designs*



PAUL T. FRANKL, designer, and David Saltman, pioneer Los Angeles manufacturer of modern furniture, have combined to create a new line of furniture of good design, simple form, and good workmanship. The pieces in the new line received much favorable recognition at the recent furniture markets in Los Angeles and San Francisco. It includes living, dining, and bedroom suites. The line is both American and modern in conception, with an essence of beauty reminiscent of the Far East. It derives its character from the material from which it is made—combed wood, a new type of plywood with deep, irregular grooves cut into its surface through a patented process. This brings a new wood texture which subtly but forcefully complements the excellence and simplicity of its design. Combed wood has a texture of its own, different from that achieved by sandblasting, steelbrushing, or other processes.



Vyholm





# SMALL HOUSE

Walnut Creek Residence

John Ekin Dinwiddie, Architect

Garrett Eckbo, Landscape Architect

• The house was built on a slight knoll overlooking thirteen acres of field with a panoramic view of Mount Diablo to the east. A giant oak with a spread of eighty feet grows slightly to one side of the knoll and accents the beauty of the site.

The plan combines openness with privacy and all areas have privacy from the entry. Entry, living and dining spaces are separated by a glass screen and curved wall.

The northeast screened terrace off the dining space and pantry is for use in summer, while the open south terrace is for use in winter.

Cedar siding has been used on the exterior and has been stained a gray gold. The trim is oyster white with sash and mullions of olive green. The front door is lime yellow. The interior living walls are soft blue and the curved wall is a gray-tan.

Preliminary plans and final drawings were carefully studied with the landscape architect in order to closely integrate the indoor and outdoor spaces.



THE ENTRANCE IS PROTECTED BY AN EXTENDED EAVE



THE LIVING AREA IS EXTENDED TO THE OUTDOORS BY LARGE GLASS PANELS



# House in the Northwest



Owners, Mr. and Mrs. Wilson B. Loomis  
Architect, Van Evera Bailey  
Location, Portland, Oregon



*Photographs by Erven Jourdan*



BUILT ON A SLOPPING SITE  
THE HOUSE HAS A SWEEPING VIEW OF  
THE CITY AND THE SURROUNDING  
COUNTRY. THE WIDE EAVES  
ELIMINATE ALL GLARE FROM THE WINDOWS



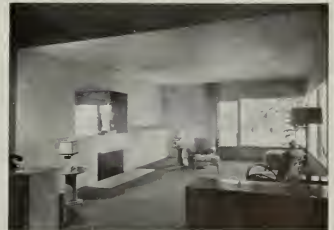
BUILT on the West Hills of Portland, this house has a sweeping view of the city some two miles distant, with the Columbia and Willamette rivers and four mountain peaks in the background.

The site, which slopes in two directions, offered ample width but limited depth for placing the house. By designing with two stories at one end and one story at the other, a "correction" was accomplished, permitting a long level terrace the entire length of the lower floor. This method placed the garage on the upper floor at the "blind" end of the house, and the entrance on a middle level, with no view, but with easy access to the driveway.

Under this section were located laundry, fuel, and furnace rooms, the only parts of the house not having complete views of the valley.

The brick-paved terrace adjoining the living and dining rooms is covered by wide overhanging eaves which eliminate all glare from the large plate glass windows.

Construction throughout was conventional. Interior walls are painted plaster, and all living rooms are fully carpeted.



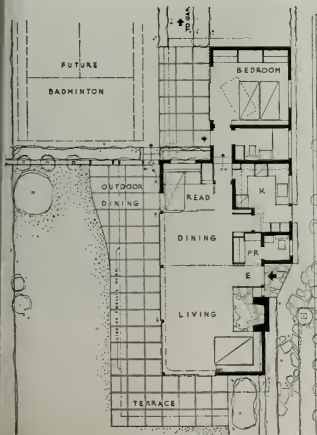
# SMALL BEACH HOUSE



Owners, Mr. and Mrs. H. W. Georgi  
Location, Laguna Beach, California  
Designer, Boyd E. Georgi  
Associate of John N. Douglas, Architect  
Furniture, Hendrik Van Keppel  
Landscaping, K. T. Wilcox & Son



Photographs by Julius Schulman



**P**LANNED to accommodate owners accustomed to a large conventional inland home, the house fully utilizes the limited site for outdoor living. Virtually the entire living area may be extended to the surrounding terrace by means of full-length glass doors which slide back, one of which slides around at right angles at one end of the terrace for use as a shield from prevailing breezes.

The dining area and terrace are served by a complete and compact kitchen. Sleeping accommodations for six persons are provided by the bedroom, the conversion of lounging pieces in living and reading areas, and an overhead bunk in the reading portion. The living area may be subdivided for dining, study, or sleeping by means of drapes and sliding slab doors.

The house sits on a concrete slab, level with the terraces, and finished with a sage-green duralite topping which insulates it from ground conditions. The exterior is of natural horizontal tongue and groove California redwood, with trim painted a sage-green. The roof is built-up composition framed to drain toward areas which do not trap water. The short eave projection on the long side of the house as a result of this design permitted the house to be built close to the upper property line, thus freeing a larger portion of the lot for living purposes.

# California country house



• The lot is a narrow shelf in the hillside overlooking typical rolling hills. By orienting the residence parallel to the contour lines of the hill, both a harmony with the landscape and an economy were effected. It will be noted from the plan that the usual excavation of such a hillside location was saved by using concrete slab along the entire upper section of the foundation, thus minimizing the amount of cut and foundation support.

The open and usually browned hills suggested a natural redwood exterior and the shake roof gives greater scale and texture to the house in such "large scale" surroundings.

The outlook over the hills, of course, immediately called for view windows looking toward the south and west. This in turn called for protection from the afternoon glare, which accounts for the great roof overhang on this side of the house.

The plan itself is very direct and simple, but it will be seen that a southern exposure is afforded all bedrooms, and a three-way exposure is afforded the living room. Circulation is effective. There is direct and easy access to both the living room and bedrooms and kitchen from the front hall, and there is no through traffic within the living or dining areas.

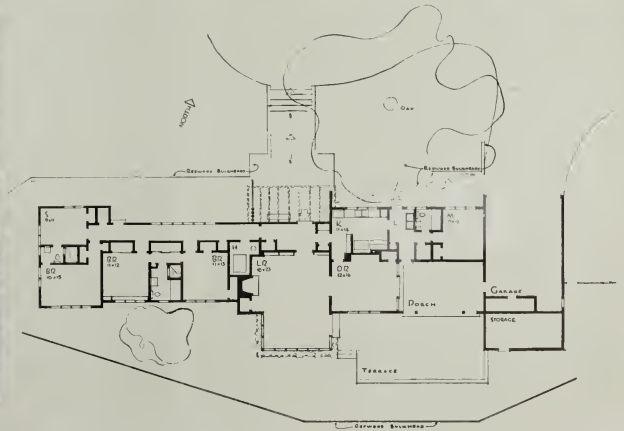
Owner, Melvin Price  
Architect, Gardner A. Dailey, A.I.A.  
Location, Woodside, California



VINE SUPPORT OVER MAIN ENTRANCE



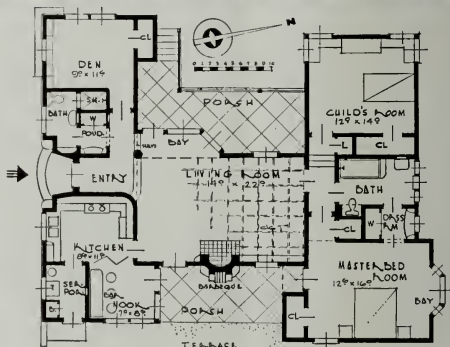
VIEW SHOWING CAR SHELTER AND MAIN ENTRANCE



# Bermuda house



Owners,  
Mr. and Mrs. Darr Smith  
Location, Hollywood  
Ralph A. Vaughn, Designer  
Decorator  
Greta Magnusson-Grossman,  
Dunckley Murray,  
Landscape Architect



Julius Schulman



• The terrain of the site and the requirements for sunshine and outdoor living combined to create an unusual solution for a family of three, and an occasional guest. The lot, 53 feet by 123 feet with a 12-foot sloping terrace below the road, offered an excellent chance to gain privacy and flood control.

The step-down living room has a ceiling of silver and blue, and allows all the sunny effects of California but without direct glare. The informal off-center bay of the west wall is protected by a sun porch in yellow and rattan, and features a 12-inch round post and flower shelves.

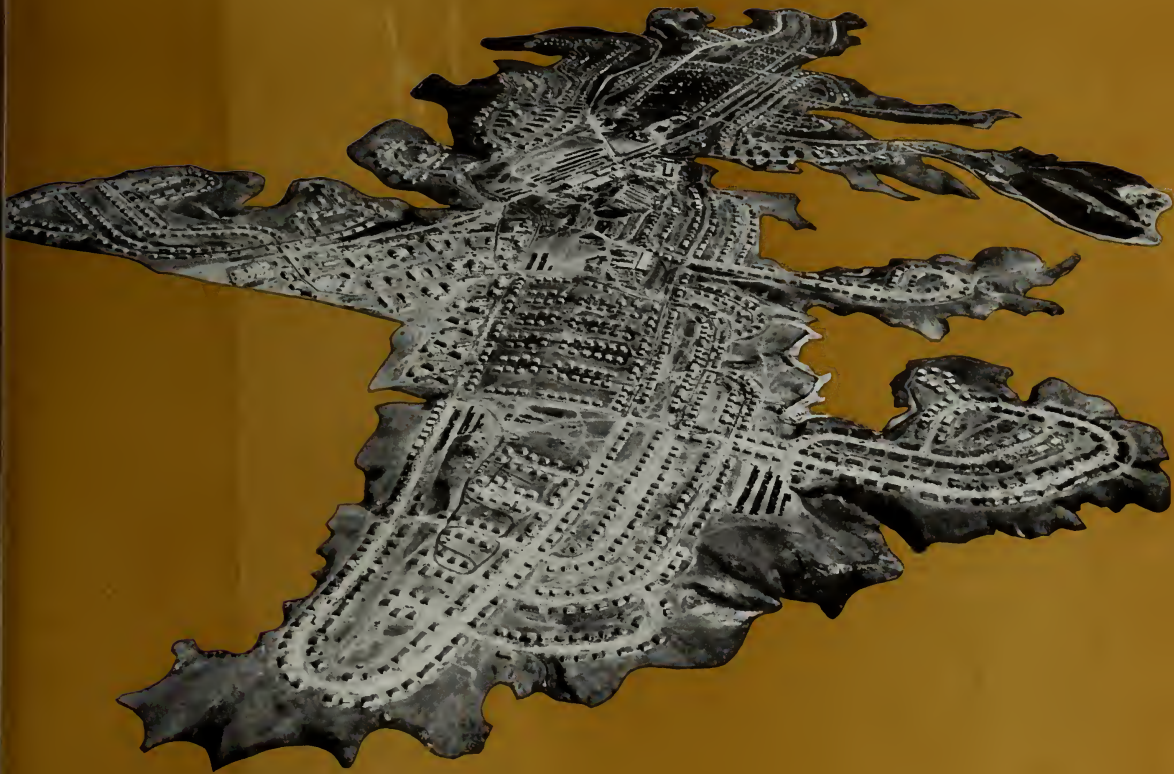
The living room areas separate the sleeping areas from noise and activity. The entry hall removes the kitchen and service from the den and guest room, insuring privacy. The two porches increase the actual boundaries of the living room efficiently.

The exterior entrance is a soft pastel shade of French blue set in a wall of off-white and salmon pink.

All exterior trim and shutters are off-white. The west porch is yellow for reflected sun effects, while the east porch with the barbecue is coffee au-lait. Corner windows and a Dutch door allow unbroken vistas into the bar alcove.



# 3000 LIVING UNITS FOR DEFENSE



## **ON KEARNEY MESA, LINDA VISTA**

A project of the Federal Works Agency,  
Public Buildings Administration  
**JOHN M. CARMODY**, Federal Works Administrator. **W. E. REYNOLDS**, Commissioner of Public Buildings

### **ARCHITECTURAL WORK**

Louis A. Simon, Supervising Architect  
G. S. Underwood, Consulting Architect  
C. D. Persina, Architect  
S. E. Sanders, Site Planner  
E. R. A. Litzau, Architectural Drawings  
J. Stanton, Color Consultant

### **ENGINEERING**

N. A. Melick, Supervising Engineer  
G. S. Barber, Chief Construction Engineer

### **CONSTRUCTION**

McNeil Construction Company  
Zoss Construction Company



# ON KEARNEY MESA

CONTINUED FROM PAGE 33

• Linda Vista is the largest defense housing project in San Diego, California. It has also been called the largest development of its kind in the world because it represents a completely planned community for 3,000 families.

The project was created to provide homes for workers and their families who are being called to San Diego to take jobs in aircraft plants now expanding under the national defense program. Architectural and engineering services were made the responsibility of FWA's Public Buildings Administration. The project is being built directly by the federal government under the Lanham Defense Housing Act.

The project was assigned by Federal Works Administrator John M. Carmody to the Public Buildings Administration in October, 1940. Site plan and housing layout were conceived in eight sections by the architectural design and site plan units in PBA's office of the supervising architect. Preliminary plans were far enough along by the end of January, 1941, to permit the contractors selected to formulate their building operation plans. The construction of houses was started March 5. The project is still under construction with a contract time that runs to December, 1941. Progress report, August 15: 81 per cent complete; 1200 houses constructed.

The Linda Vista project is located on a 900-acre site within the San Diego city limits on the previously undeveloped Kearney Mesa. The site was chosen for its natural advantages as well as its accessibility to aircraft industries and "downtown" San Diego.

PBA site planners have utilized every geographical advantage of the site. All of the houses have been placed so that each unit may share the beauty of the natural vistas. West view from the project is the ocean. On the south is San Diego Bay and the city itself. On the north and east are the San Bernardino Mountains.

The main axis of the project is two miles long and follows the north-south ridge of the plateau. The strip utilized for the housing is a mile wide. Land areas west, south, and east surrounding the site are too steep to encourage encroachment of speculative developments that would endanger property values and cause blight.

The gently rolling topography of the site made it possible for site planners to avoid a regimented house plan. Main circulatory roads follow the general contours and form super blocks. Access to units within the blocks is made by local streets and cul-de-sacs. Kearney Mesa soil is shallow and through skillful planning the amount of cut and fill necessary in the allocation of houses was held to a minimum.

Site development will include a commercial area located in the geographical center of the project. Plans now in progress call for stores, theater, receiving hospital, administration buildings, and maintenance shops. Other facilities needed by this 13,000-person community and to be provided for by the government on other locations within the site are:

(Continued on page 45)



Aerial photograph on page 33 courtesy Public Buildings Administration. All other photographs by Margaret Lowe



Speed in construction methods was vital on the Linda Vista project inasmuch as time for completion was 300 calendar days. Forms were pre-fabricated and whipped into place by large crews organized for their precision and time-saving coordination



# PRODUCTS and PRACTICES

## KEARNEY MESA CONSTRUCTION DATA

From the architectural, construction and engineering points of view, the huge Linda Vista National Defense Housing Project on Kearney Mesa at San Diego presented a number of new and difficult problems. Most of these grew out of the fact that the job constituted the largest mass housing project so far attempted in the nation, plus the fact that compliance with a rigid time schedule was necessary to meet the immediate need for the housing units.

The McNeil Construction Company and the Zoss Construction Company, both of Los Angeles, are building the project. Administration of the job is in the hands of H. C. Mann, general manager, and B. W. McNeil, assistant general manager. The McNeil Construction Company is the oldest construction company in Southern California, having been in continuous existence since 1886 when it was founded by J. V. McNeil. Its present executive personnel includes L. G. McNeil, president; J. A. McNeil, vice president, and W. R. Movius, secretary and treasurer.

This company has to its credit many of the outstanding office buildings and manufacturing plants in Los Angeles and its vicinity, having executed contracts totaling well over \$100,000,000. The Zoss Construction Company, formerly Sarver & Zoss, also is a successful construction company, having erected for the federal government many post offices and other public buildings. Its executive personnel includes Ben Zoss, president, and Walter Zoss, secretary.

The completed project will comprise 3,000 housing units, with individual overall dimensions of 24 by 30 feet. Large living rooms contain a dining alcove. Kitchens will be completely furnished with stove, sink and washbub, electric refrigerator and metal storage cabinets. Bathroom and kitchen floors will be covered with linoleum. Bedrooms will contain generous closet space. House heat will be supplied by circulating gas heaters.

House foundations will be concrete throughout. For the first time in such a major project, the best oak hardwood flooring is being used throughout. The houses are of wood frame with exteriors of sturdy and lasting redwood, or of the best stucco that is available. Low pitched roofs are covered with asbestos shingles. Spacious windows have steel sash. Interior walls are mostly plaster, some of them having an interior stucco finish.

To accomplish the tremendous task of building a community for 3,000 families in a contract period of 300 calendar days, the McNeil and Zoss construction companies adapted mass production methods. Speed and economy were effected by the purchase of materials in large quantities and processing them in a system of shops at the center of the project. Many parts of each building—wall, flooring, ceiling sections, plumbing units and standard electric systems—are prefabricated before being trucked to house sites. There they are quickly assembled by crews of workers each of whom has become a specialist in one phase of the assembly. This system became effective to a point in production so that 40 houses could be completed each working day.

The project will occupy more than 1,200 acres joined by approximately 19½ miles of road now under construction. It will consist of 1,767 houses of eight different types and 36 different structural designs, giving a satisfactory appearance and non-uniformity. The work is divided into 47 units of operation. In other words, each housing unit has 47 separate operations before it is completed. The progress of each operation, for each unit of housing, is reported daily to a central chart room, where a progressive record of operations is maintained.

The immensity of the project is indicated by figures which show that it is requiring 45 miles of water and sewer pipe, 24,000,000 board feet of lumber,

24,000 doors, 2y,000 lighting fixtures, 2,500,000 square feet of the finest hardwood oak flooring, 96,000 gallons of paint, 315,000 pieces of glass, 810,000 square yards of lathing and plastering, 3,500,000 square feet of roofing and 20,000 kegs of nails, weighing more than 2,000,000 pounds.

The following breakdown of operations gives an eloquent idea of the magnitude of the project and the dispatch and efficiency with which it is being executed:

**Warehouse**—This department corresponds to a large hardware store in a city of 50,000 people. Materials are received here, stored until required, and then distributed to the various departments for use.

**Sheet Metal**—125 individual pieces of sheet metal work is required for each unit. 135 tons of light sheet metal is required to fabricate these parts for 3,000 units. The sheet metal shop is equipped to turn out sheet metal parts for 50 units per day.

**Plumbing**—When fabrication is delivered in field to houses, eight man-hours are required for complete installation of fixtures, which include bath, lavatory closet, sink, and hot water heater.

**Electrical**—All B. X. cable is cut to lengths in the shop and bundled for delivery to each unit. Meter service equipment and conduit is completely assembled in the shop so that it may be delivered to the field and installed in one piece. Material for each unit, such as boxes, hangers, connectors, etc., is put in a bag and delivered to each individual house.

**Mill**—The mill can handle 160,000 board feet of lumber in eight hours or over 30,000 individual pieces of lumber per day. All mill cuts are made exactly to size and perfectly square. This method of handling lumber on a precision basis enables all material to be used without waste. The longest piece of lumber discarded is 8½ inches long. Complete material is cut to size for a five-room house and leaves the mill every 15 minutes, and at the same rate is prefabricated in the yards.

**Fabrication Panels**—Panels are fabricated on tables on which are built precision templates. Precut lumber placed in the templates are securely nailed, braces dapped into studs, with a power dado, making a perfectly true cut resulting in a bracing far superior to the conventional method of installation. Provision has been made in the framing to accommodate plumbing pipes, eliminating cutting work in the fields during erection, resulting in a more substantial building and reducing work for the plumber. Following prefabrication, each frame section is numbered; the properly numbered pieces are then loaded on a truck, and delivered bodily to the homeste where they are erected in short order.

**Lathing and Plastering**—At the south exterior of the warehouse is the central mixing plant where the cement plaster and sand is turned out at the rate of 246,000 pounds of material in seven hours. Dump trucks supply the plasterers on the field from this plant to 32 houses per day. A house is completely lathed on the interior and exterior and completely plastered every 15 minutes of the day.

**Painting**—The approximate daily consumption of paint is 1,000 gallons. Houses are being completely painted at the rate of 32 houses per day, four houses every hour, or one house every 15 minutes. This is based on a regular eight-hour working day.

**Roads and Walks**—There are approximately 17.5 miles of new roads, consisting of 24 and 34 foot roadways; approximately two miles of existing pavements to be widened and resurfaced; approximately 35.4 miles of new concrete curbs; approximately 470,000 square feet of walks from streets to houses. The above roads and walks require approximately 290,000 cubic yards of excavation and backfilling; approximately 73,000 tons of asphalt concrete pavement. The above concrete curbs require approximately 4,350 cubic yards of concrete.

The Schumacher Wall Board Corporation of Los Angeles furnished all the gypsum lath for this job, through the J. S. Schirm Company of San Diego. The lath, known as Grip Lath, a fireproof insulation, combines all the advantages of a good plaster base with insulation and fireproofing. The lathing and plastering contract totaled nearly 1,000,000 square yards, equivalent to more than 200 acres of solid surface. This is probably the largest single lathing and plastering contract on record.

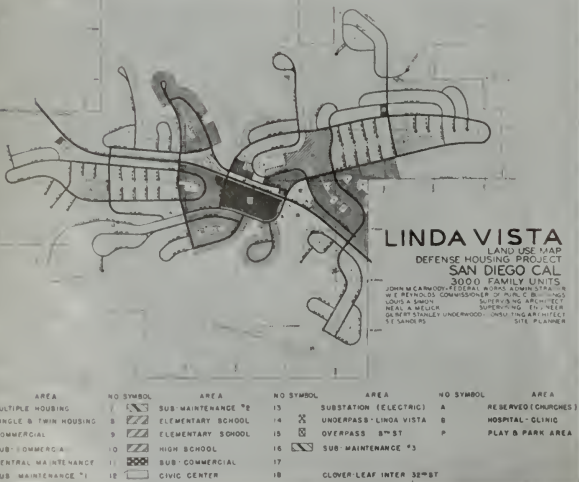
All plaster is being supplied by the Pacific Portland Cement Company, its contract calling for 72,000 sacks of Empire Hardwall Plaster, equivalent to 3,650 tons, or 186 railway cars of plaster. The magnitude of the plastering job is indicated by the fact that it requires 170 plasterers, 80 hod carriers, 88 lathers and 35 laborers. Fourteen trucks are used on the job to distribute the plaster.

At the south exterior of the warehouse on the project is the central mixing plant where the cement plaster and sand is turned out at the rate of 246,000 pounds of material in seven hours. Dump trucks supply the plasterers in the field from this plant to 32 houses a day. A house is completely lathed on the interior and exterior and completely plastered every 15 minutes of every day. Eddie Cleeton is the plastering and lathing foreman.

An ideal, plus long experience is required for outstanding accomplishment in supplying satisfactory preservative and decorative painting materials for such vast areas as the Kearney Mesa project. The founder of Pacific Paint & Varnish Company had such an ideal over 20 years ago. This ideal embodied development of highly technical protective and decorative coatings for industrial and architectural use. These products, formulated to meet varied and changing conditions, founder and president of the company, gathered about him men of long, successful experience in paint making and distribution.

Experience taught him that highest efficiency cannot always be achieved because a paint manufacturer produces its own raw materials. No furnished product can be better than its basic elements. Pacific manufacture is predicated on the idea of absolute control of raw material excellence. Such control cannot be practiced if defective or offgrade raw materials must be used simply because they have been produced. So Pacific produces no raw materials, but demands

(Continued on Page 38)



# OAK FLOORS . . . .

*specified for*

## KEARNEY MESA HOUSING PROJECT

Will contribute decorative  
private-home atmosphere for greater  
contentment of defense workers

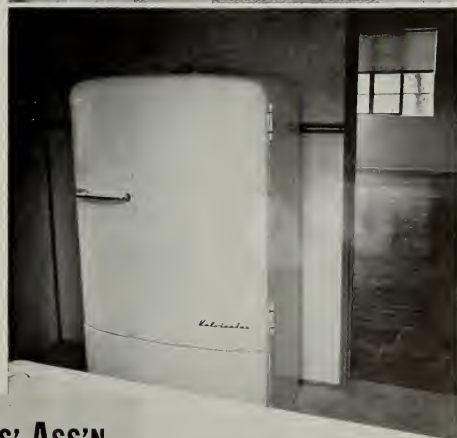
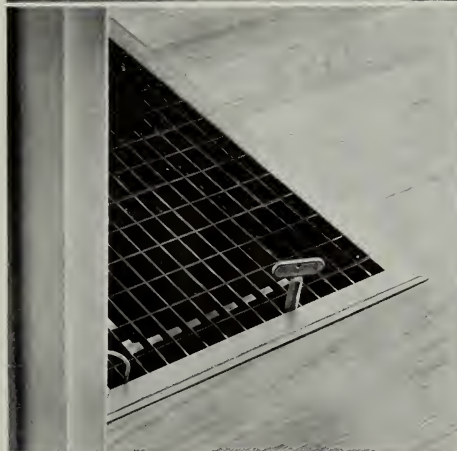
Over 2,500,000 board feet of  $\frac{3}{4}$ " x  $1\frac{1}{2}$ "  
Common and Better Oak Flooring as pro-  
vided under Commercial Standards 56-  
41, issued by National Bureau of Stand-  
ards, U. S. Department of Commerce.

In specifying Oak Flooring for the 3,000 dwelling units comprising this project, Federal Works Agency recognized these primary qualifications inherent in oak floors: aesthetic appeal of beautiful oak floors; adaptability to approved floor finishes; economy in first cost; lasting resistance to wear; low maintenance expense.

Inviting home surroundings promote the worker's efficiency. Recognizing this human factor as vital to the purpose of this project, FWA created an over-all plan to provide ideal living conditions. Thus, complementing good design, sound construction and newest devices in household equipment, the beauty of oak floors will contribute to contentment, because of their supreme decorative appeal to the feminine members of each worker's family.

Produced by representative manufacturers within America's oak flooring industry, the Kearney Mesa installation can be duplicated promptly in any defense, public works, or private construction project.

Technical data, Architects' Specifications File 19-E-9, standard grades for designated use and instructions for laying and finishing oak floors will be mailed on request. Address:



**NATIONAL OAK FLOORING MANUFACTURERS' ASS'N**

941 DERMON BUILDING, MEMPHIS, TENNESSEE



THE WEST'S PUREST LIMESTONE PRODUCES  
THE WEST'S FINEST PROCESSED LIME . . .  
SELECTED FOR USE AT KARNEY MESA.

CHUBBUCK LIME COMPANY

Los Angeles

San Francisco

**HOLLYWOOD JUNIOR**  
COMBINATION  
SCREEN and METAL SASH DOOR  
★  
The "WEATHER-WISE"  
DOOR!!

**A VENTILATING SCREEN DOOR  
A SASH DOOR  
A PERMANENT OUTSIDE DOOR  
ALL 3 IN 1!**

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR Field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

**IT GUARANTEES YOU YEAR 'ROUND  
COMFORT, CONVENIENCE AND ECONOMY**

WE ALSO MANUFACTURE A COMPLETE LINE OF  
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

**WEST COAST SCREEN CO.**  
1145 EAST 63rd STREET \* \* \* LOS ANGELES, CALIFORNIA  
ADAMS 11108

\* \* \* WRITE FOR FREE ILLUSTRATED LITERATURE \* \* \*

and accepts only such as meets its rigid standards of quality. Industrial, rail-road and steamship purchasing agents and architects and engineers specify Pacific products because of performance, not because of claims and price.

The national defense effort contributed by this company is qualified by many years of service to the Army, Navy, Treasury Department, Department of Agriculture, State of California and many other exacting buyers. Notable among the works of these organizations, on which large quantities of Pacific products have been supplied, are the U. S. High Commissioner's House, Baggio, P. I.; army and navy buildings at Honolulu, Mare Island, Oakland, San Francisco, etc.; U. S. Maritime Commission and navy ships, merchant vessels being built in California for the British Purchasing Commission; farm worker homes for the Department of Agriculture, Farm Security Administration, in Arizona, California and Texas; Treasury Department office buildings, court houses and veterans' homes in California; hospitals and public institutions in California for the State, and large structures of Central Valley Project in California as well as elsewhere for the Department of Reclamation.

Consequent to supply of satisfactory paint materials for the few projects mentioned above the company now is providing material for a number of federal defense housing developments throughout California and the western states, including Kearney Mesa. To meet constantly changing requirements and latest developments in improved raw materials, the Pacific Paint & Varnish Company has developed one of the most modern plants in the United States for the manufacture of all types of protective and decorative coatings.

Production for all-out national defense calls for maximum efficiency of both workers and machines. For, notwithstanding that this is a highly mechanized age, mechanical production still is dependent upon, first, the inventiveness of man; and second, upon man's willingness and ability to operate his machines or to use his tools efficiently.

Consequently, throughout the vast program for national defense, manpower is being given first consideration. By the same token, the welfare and peace of mind of the defense worker and his family are regarded as being as important as the machines he operates or the tools which he works.

At least, that's the way Uncle Sam feels about it . . . and explains why defense housing projects, instead of providing mere bunk houses and barracks in uninviting separate settings, now gives each worker an attractive, well designed and appointed dwelling unit with inviting surroundings to the end that he and his family are justifiably proud of their home. After exhaustive surveys of housing conditions and needs, oak floors were chosen as one of the requisites for creating the desired home atmosphere and contributing to family comfort and enjoyment. In the smooth sweep of their polished surfaces, oak floors create an atmosphere of well being which appeals to every woman. And aside from this sheer beauty of oak floors and their appropriateness to every room in the house, the ease with which they are cared for adds hours of leisure to house-keeping. The man, too, responds to the compelling appeal of oak floors; first, for their handsome appearance in which he takes just pride; and again, on the score that they contribute to the peace of mind of wife and family.



OAK FLOORS ADD NOTE OF COMFORT

A striking example of the government's decision to use oak floors as a contributing factor to the welfare and happiness of the defense worker, is the Linda Vista project on Kearney Mesa, San Diego. Because oak floors complement any architectural design and harmonize perfectly with any decorative motif, specifications call for  $\frac{3}{4}$ " x  $1\frac{1}{2}$ " common and better oak flooring laid and finished in every room of each house with the exception of kitchens and bathrooms. The total amount of oak flooring used will amount to more than 2,500,000 board feet, produced by thirteen leading hardwood flooring manufacturers.

Included in the many features incorporated in the Kelvinator USDH-6 electric refrigerator, 3,000 of which have been installed in the Kearney Mesa National Housing Project at San Diego, is the new all-steel cabinet with sides and top from floor to floor formed out of one single sheet of strong steel. Leaving not even a toothpick of wood in the cabinet, this new construction adds strength and sturdiness without seams. The cabinet is rustproofed inside and out and finished in improved Permalux, the long-wearing baked enamel that will not crack, chip or change color and that resists acids and greases.

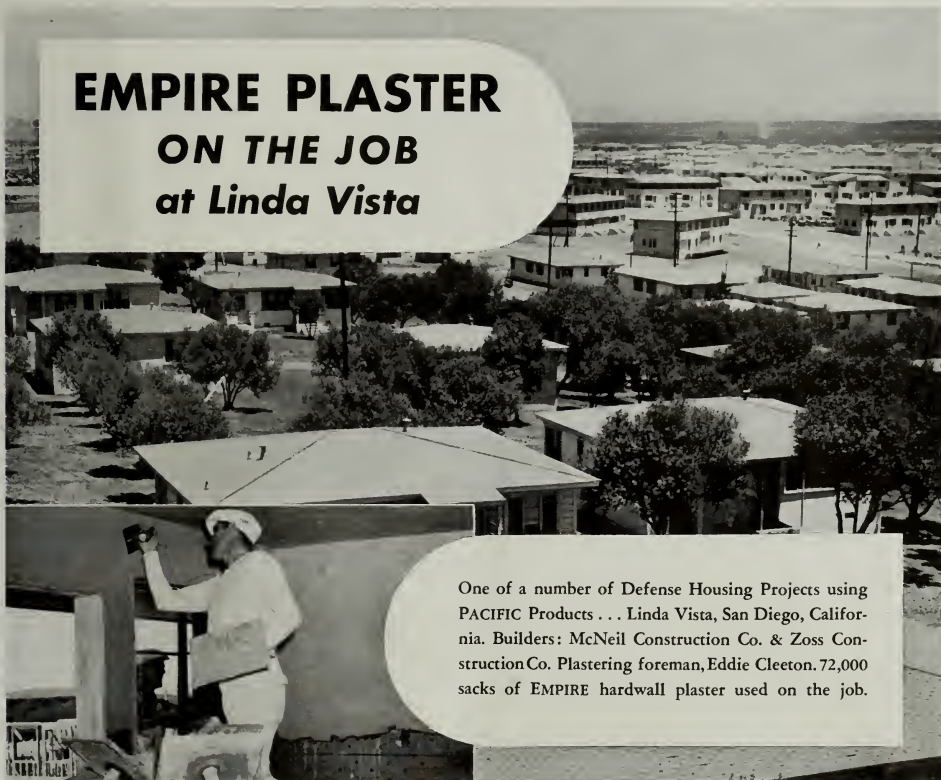
In the interior of the USDH-6, a new type construction is used to make the food compartment more accessible. A flush wall-to-wall food compartment opening eliminates the old tapered door throat, actually bringing the rear of the compartment several inches closer to the front. In addition, the inner-door panel is made of a laminated plastic, an excellent insulator to prevent entry of heat. It does not chip, is easy to keep clean and neither absorbs nor gives off any odors.

A new Kelvinator "first"—the stainless steel Cold Bar—is another big "extra" in the USDH-6. This new interior trim eliminates 80 unsightly screwheads and, with the new door construction, altogether 150 difficult-to-clean screwheads are gone. It adds not only beauty to the refrigerator, but makes it easier to clean.

Like all Kelvinators, the USDH-6 is powered by the famous Polarsphere, which not only has an excess amount of surplus refrigerating power for hot weather and fast freezing, but which users of Kelvinators say is so economical that it uses electric current less than 20 per cent of the time under ordinary circumstances. Factory records for all 1940 models show that less than one-half of one per cent of the Polarsphere units in use were returned to the factory, a service record believed unequalled in the industry.

A large moonstone glass chilling tray, with a capacity of five quarts, is located under the evaporator in the USDH-6. Shelves are strong, closely-spaced welded steel bars, heavily tinned to retain a bright appearance. They are easily removable. The USDH-6 has three ice trays that have a total capacity of 63 cubes at one quick freezing. The Kelvin Control is conveniently located in the recessed white plastic panel above the center of the door opening. It has "Defrost,"

# EMPIRE PLASTER ON THE JOB at Linda Vista



One of a number of Defense Housing Projects using PACIFIC Products . . . Linda Vista, San Diego, California. Builders: McNeil Construction Co. & Zoss Construction Co. Plastering foreman, Eddie Cleeton. 72,000 sacks of EMPIRE hardwall plaster used on the job.

**Ask Your Building Materials Dealer**

**EMPIRE**  
Hardwall Plaster

**STANDARD**  
Hardwall Plaster

**GOLDEN GATE**  
Portland Cement

**OLD MISSION**  
Portland Cement

Products of



San Francisco • Los Angeles • Portland • Seattle

**COASTWIDE SERVICE**

In plastering the houses at Linda Vista...“one finished every 15 minutes” . . . there’s no time for second chance. Every batch, every sack has to be of the same high *uniform* quality. For over a third of a century, the name EMPIRE has stood for dependability in Gypsum products. Whether your next job be large or small, specify EMPIRE or STANDARD hardwall plaster...both made by Pacific Portland Cement Company.

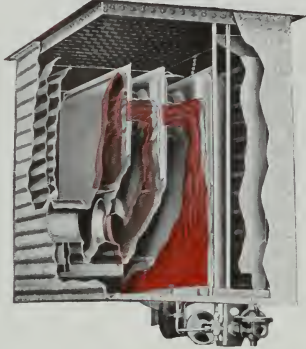
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**F O R   S O U N D   C O N S T R U C T I O N**

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## At Kearney Mesa

San Diego, California



Greatest of All Defense Housing Projects

### RHEEM FLOOR FURNACES WERE USED



At Kearney Mesa floor furnaces made by the Rheem Manufacturing Company were chosen because they provide more comfort at less cost and because they will protect the health and safety of the occupants of this greatest of all Defense Housing Projects.



These Rheem floor furnaces, approved by the American Gas Association, are independent warm-air heating plants, built on the pipeless furnace principle. They provide absolute safety in that air for combustion comes from the outside . . . all the oxygen stays in the air far breathing.



Before you buy or specify floor furnaces, satisfy yourself that they offer guaranteed quality at a reasonable price. Rheem floor furnaces had to have both to be specified and installed in the 3000 living units at Kearney Mesa.

WRITE FOR LITERATURE



Fabricated Metal Products  
Manufacturing Company

RICHMOND, CALIF. • NEWARK, N. J. • HOUSTON, TEX. • BALTIMORE, MD.  
CHICAGO, ILL. • NEW ORLEANS, LA. • SOUTH GATE, CALIF.

"Vacation" and "Off" settings plus 11 intermediate cold speeds. The total shelf area of Kelvinator's USDH-6 is 11.8 square feet.

Today, more than ever before, quality materials and skilled workmanship in an article proves its worth, according to Francis G. Hanson, president of West Coast Screen Company. The Hollywood Junior Combination Screen and Metal Sash Door, manufactured by his company, was selected and specified and approved by the Federal Works Agency, Public Buildings Administration, for the San Diego Defense Housing Project at Kearney Mesa. It demonstrated in a convincing manner that the government is striving constantly to provide and install only the most modern conveniences in defense project homes. In using several thousand Hollywood Junior Doors on this particular job, it guaranteed to the residents of these homes adequate ventilation control and year around comfort and convenience. There is a definite economy in using Hollywood Juniors on any home, but it becomes more apparent on a construction job of this size. The exclusive patented features of Hollywood Junior make it a sturdy ventilating screen door . . . a sash door . . . a permanent outside door—all three in one. It is evident that such a door affects a considerable saving on "extra" screen doors, their fittings, hanging, hardware, painting and replacement.

Also, the space-saving feature is of permanent importance. Hollywood Junior Doors may be hung to swing either in or out. When hung to swing out, they actually weatherstrip themselves, and leave available for use all floor space which is usually lost in kitchen and entry way, when the ordinary sash door, which requires the additional protection of a screen or storm door is hung to swing in. This space-saving feature was utilized on the Kearney Mesa job. Organized in 1922, the West Coast Screen Company started the manufacture of Hollywood Combination Doors in a factory space no larger than that devoted to its present office. Immediate public acceptance of its product because of its merit and quality is best indicated by the remarkable expansion of its manufacturing facilities and its personnel numbering well over 100 skilled workmen.

Equipment housed in its plant is the most modern obtainable and only the highest quality materials are used in the construction of West Coast Screen products. Constant adherence to sound manufacturing ideals and the intelligent development of well-founded ideas has made the company the recognized leader in the screen door manufacturing field. In addition to the Hollywood Junior and Miss Hollywood Combination Screen and Metal Sash Door it also manufactures a complete line of shutters. C. C. doors, screens, screen doors and louver doors. Its Hollywood Combination Doors have been used on army and navy permanent housing projects as well as on private residences from "Maine to Hawaii . . . Alaska to Mexico." Many private modern homes are made more comfortable by the use of a Hollywood Door.

Heat is provided by circulating gas heaters manufactured by the Rheem Manufacturing Company of Southgate, California. Those who occupy the housing units thus will have, even on the coldest days, abundant warmth. The heaters are absolutely safe because air for combustion comes from under the units, thus leaving all original oxygen and humidity in the air. The heating units are independent heating plants built on the pipeless furnace principle and no heat is lost in conduction through pipes.

The Rheem company has extensive stamping and manufacturing facilities in Richmond and Southgate, California; Houston, Texas; New Orleans, Chicago, Newark, Sparrows Point, Md., and Sydney, Australia. It manufactures automatic gas and electric water heaters, gas furnaces, steel drums and pails, steel tanks of all types, gasoline storage tanks, range boilers and stampings. It is the leader on the West Coast in the use of sheet metal, and now is furnishing floor furnaces to the government on housing projects and cantonments throughout the United States. All its floor furnaces are die and press made and it has high production on all commodities manufactured through continuous production lines.

Ideal Processed Lime was used throughout the Kearney Mesa project. This is a new lime made by an improved method by the Chabbutt Lime Company, which, after several years of planning, installed in Los Angeles a modern and new type processed lime plant that would give western plasterers and brick men more value in lime. Ideal Processed Lime is made from limestone containing 98 per cent pure calcium carbonate and less than one-half of one per cent of magnesium and iron. It makes a fatter working and more plastic putty, which means less labor and more speed in its production. It gives 10 to 20 per cent more putty, and is quick slaking but does not explode. Its selection for use at Kearney Mesa is an indication of its superior qualities.

The problem of wall finishing was solved by the use of plaster and colored stucco, the latter manufactured by the Velvato Stucco Products Company of Los Angeles. The use of the stucco solved the problem of providing a surfacing job encompassing not only beauty and permanence but economy as well. By the use of stucco it was possible to get relief and depth of color and attractive pastel shades.

The Velvato Stucco Products Company manufactures Velvato exterior and interior stucco, which produces a non-fading wall, giving permanency and the latest in decorativeness. The base of Velvato interior stucco is Keene cement, which is known as the finest plastering material. The base of Velvato



HOLLYWOOD JUNIOR DOOR AT  
KEARNEY MESA



exterior stucco is made of waterproof white cement, which gives it a uniform finish. The colors used are all mineral oxide, which are lasting and non-fading. Because of a special mix, Velvaton stucco has a greater spreading capacity and is one of the easiest and fastest working materials on the market.

Other companies which supplied on the project are: medicine cabinets, F. M. Lawson Co., Cincinnati; lavatories and bath tubs, Briggs Manufacturing Co., Detroit; wall cabinets and broom closets, United Metal Box Co., Brooklyn; kitchen sinks and cabinets, Youngstown Pressed Steel, Division of Mullins Manufacturing Co., Warren, Ohio; ranges, Sunray Stove Co., Delaware, Ohio; water heaters, The Sands Manufacturing Co., Cleveland; range boilers, John Wood Manufacturing Co., Conshohocken, Pa.; valves and fittings, Globe Valve Corp., Delphi, Ind.; brass fittings, Federal Hubber Co., Chicago, Ill.; water closets, Noland Company, Inc., Washington, D. C.

Concrete and steel pipe, American Concrete & Steel Pipe Co., San Diego; lumber, American Products, Inc., San Diego; lumber, Benson Lumber Co., San Diego; hardware, Bennett-Montgomery Co., Los Angeles; metal lath, W. J. Bailey, San Diego; gypsum tile and reinforcing steel, Blue Diamond Corp., Los Angeles; hardware, bath fixtures, California Hardware Co., Los Angeles; steel sash and screens, Continental Specialties Co., Los Angeles; plumbing, Crane Co., San Diego; repair parts, Crook Co., Los Angeles; sand and gravel, Canyon Rock Co., San Diego; lumber, Century Lumber Co., San Diego; electrical parts, Electric Supplies Distributing Co., San Diego; sand and gravel, H. G. Fenton Material Co., San Diego; paint and oils, W. P. Fuller Co., San Diego; pipe, Familiar Pipe & Supply Co., Los Angeles; flooring, Gallagher Cline Hardware Floor Co., Los Angeles; sewer pipe, Gladding McBean & Co., Los Angeles.

Electrical parts, Graybar Electric Co., Los Angeles; electrical parts, General Electric Supply Corp., Los Angeles; sand, gravel and paving, Griffith Co., Los Angeles; pipe, Grinnell Company of the Pacific, Los Angeles; lumber, George M. Huff Lumber Co., Los Angeles; hardware, Hazard-Gould & Co., San Diego; asphalt, R. E. Hazard & Sons, San Diego; office equipment, International Business Machines, New York; steel sash, Michel & Pfeffer Iron Works, Inc., Los Angeles; pipe, Mission Pipe & Supply Co., San Diego; bathroom fixtures, Musto-Keenan Co., Los Angeles; felt and asphalt, Modern Material Co., Los Angeles; repair parts, Northwest Engineering Co., Los Angeles; floor sealer, National Lead Co., San Diego; man-hole frames and covers, National Iron Works, San Diego; lumber, Owens-Parks Lumber Co., Los Angeles; lumber, Patten-Blinn Lumber Co., San Diego; concrete, Pre-Mixed Concrete Co., San Diego; fencing, Pacific Fence Co., Los Angeles.

Doors, Pacific Manufacturing Co., Los Angeles; miscellaneous equipment, Reuther Equipment & Paint Co., San Diego; office equipment, Remington Rand Co., Los Angeles; blue printing, Rodney Stokes, San Diego; cement, Riverside Cement Co., Los Angeles; water pipe fittings, Rich Manufacturing Co., Los Angeles; gasoline, Standard Oil Co. of California, Los Angeles; repair parts, Shepherd Tractor & Equipment Co., Los Angeles; office supplies, San Diego Office Supply & Equipment Co., San Diego; tractor parts, San Diego Tractor & Equipment Co., San Diego; grip lath, J. S. Schirm Co., San Diego; concrete, San Diego Transit Mixed Concrete Co., San Diego; glass, San Diego Glass Co., San Diego; metal lath, San Pedro Lumber Co., Los Angeles; stucco netting, Squires Belt Material Co., San Diego; lumber, San Diego Lumber Co., San Diego; stationery supplies, Stationers Corp., San Diego; millwork, Tustin Lumber Co., Tustin.

Cast iron pipe, U. S. Pipe & Foundry, Los Angeles; hardware, Union Hardware & Metal Co., Los Angeles; steel sash, Vimcar Steel Sash Co., Los Angeles; hardware, Western Metal & Supply Co., San Diego; hydrants, Water Works Supply Co., Los Angeles; and lumber, Western Lumber Co., San Diego.

(Continued on page 44)



**3,000  
YOUNGSTOWN  
PRESSED STEEL KITCHENS  
installed in the Linda Vista  
National Defense  
Homes!**



Here are illustrations of typical YPS kitchen installations.

IN THIS great housing project on Kearney Mesa, at San Diego, Cal., every detail was planned for efficiency with comfort. 3,000 Youngstown Pressed Steel kitchen cabinets and cabinet sinks were chosen because they are quickly installed and are permanently beautiful.

The gleaming white enamel finish is sanitary and easy to keep clean. Doors and drawers are well insulated and, in addition, have rubber discs at bumper points to make operation quiet.

YPS units are reasonable in cost because they are produced by mass production methods.

YPS cabinets and cabinet sinks come in a range of sizes that makes them adaptable to any kitchen—in new building or remodeling.

Youngstown Pressed Steel's new catalog "KITCHENS PLANNED TO SAVE 'TRUDGERY' BY THE YPS MIN - A - KITCHEN METHOD" will soon be ready for distribution. Send to DEPT. 1200 for your copy.

**YOUNGSTOWN PRESSED STEEL DIVISION**  
MULLINS MANUFACTURING CORPORATION  
WARREN, OHIO

## FUGITIVES INTO DREAMLAND

CONTINUED FROM PAGE 17



75,000 sacks of interior and exterior colored stucco furnished at Kearney Mesa.

**Velvotone Stucco Products Co.**  
2066 Hyde Park Blvd. Los Angeles



Nearly a Million Feet Used

*At Kearney Mesa*

**SCHUMACHER WALL BOARD CORPORATION**

4301 Firestone Boulevard

South Gate, California

they keep under their yoke to prevent any natural birth of thought, any manifestation of true art. They organize "demonstrative" exhibitions to ridicule the immortal works of Picasso, of Gauguin, and of Braque!

Of course, those who love Picasso, Gauguin, and Braque can only have a poor opinion of the paintings drawn once upon a time by the genial Adolph Hitler.

They burn the books and confiscate the newspapers, which, in spite of censorship, allow themselves to write something other than praise for the doctrine of force. The great French writer, Francois Mauriac, was forbidden to write for some time because he stated that France, tied to the stake, "continued to show a brightly shining halo of genius," and for having recalled that "Montaigne was still there, and Blaise Pascal and Jean Racine were not dead, that Paul Valery was still alive." Francois Mauriac was punished because he wrote: "I like to remember that it is the fine and strong hand of France that held the brush of Poussin, Watteau, Manet, Cezanne, and I hear the little girl Melisande whispering to me that she is not happy in this dreary world."

You see, in France it is no longer allowed to speak about French genius.

No civilization, no trend of thought, is possible where there is no light. And there is no light where there is no freedom.

That is why around this torch of liberty which at the present time shines only on a part of the world, we find the great thinkers, the great novelists, the great dramatists: Philippe Barres, Vicky Baum, Henri Bernstein, Andre Breton, Frederic Bruckner, Eve Curie, Alfred Doebelin, Buch Faketet, Feutchwanger, Professor Focillon, Fritz Kortner, Emil Ludwig, Maurice Maeterlink, Enrich Mann, Thomas Mann, Jacques Maritain, Andre Maurois, Karren Michaels, Frantz Molenaar, Erich-Maria-Remarque, Jules Romain, Antoine de Saint Exuprey, Count Sforza, Sigrid Unset, Stefan Zweig;

The great musicians: Maurice Abravanel, Brailovsky, Ania Dorfman, Vladimir Goldschman, Heifetz, Horowitz, Dr. Klemperer, Darius Milhaud, Pierre Monteux, Arthur Rubinstein, Pottijorsky, Arnold Schoenberg, Fritz Steidrick, Bruno Walter, Kurt Weill;

The great men of the theater and of the movies: Rene Clair, Julien Duvivier, Paul Fejos, Fritz Lang, Anatol Litvak, Ernst Lubitsch, Ruben Mamoulian, Lewis Milestone, Piscator, Eric Pommer, Max Reinhardt, Jean Renoir, Victor Trivas;

The great artists: Albert Basserman, Ingrid Bergman, Elisabeth Bergner, Charles Boyer, Jeannine Crispin, Dalio, Victor Francen, Jean Gabin, Eva Gabor, Fritz Kortner, Peter Lorre, Michele Morgan, Zita Perceel, Sokoloff, Tamiroff;

The great painters, sculptors and designers: Jean Carlu, Chagal, Georges Gross, Kisling, Gitou Knop, Fernand Leger, Andre Masson, Jean Pages, Vertes;

The great architects: Jacques Carlu, Gropius, Moholy-Nagy, Sert, Siclis.

This honor list is very, very incomplete. On it are intermingled names of Germans, Frenchmen, Austrians, Hungarians, Italians, Poles, Russians, and so forth. In spite of the many omissions, this honor roll nevertheless already represents an imposing collection.

On the other hand, the dealers in paintings, the great art collectors who, like all the rich people, having their feet on the ground can see which way the wind is blowing better than the artists who are always flying high above the clouds, these art collectors have been able to put away in safe places their precious paintings, and thanks to them this country now possesses the greatest works of Monet, Manet, Renoir, Sisley, Cezanne, Toulouse-Lautrec, Picasso, le Douanier-Rousseau, Utrillo, etc. The museums and the art collectors of America have thus acquired for all time an inestimable fortune.

When going to a reception, your host says to you: "Thank you for coming." And you reply: "Thank you for your hospitality."

And by saying that, you might think that the score is even. However, the impression sticks to you that it is you, the guest, who feels grateful.

The great artists, the great minds that America welcomes, particularly those great people that I have met recently under the sunny sky of California, feel for their hosts a deep gratitude. If some of them have not given up their hope of returning to the old country, many of them have the wish to definitely become a part of this great community of free men. They have been delighted by the contacts they

made, by the worthiness and the excellence of the men they met. They know that the United States understands the lessons which Europe neglected, and that it is America which will maintain at all costs the spirit of tolerance, fraternity, and independence.

**AMERICA, "A" AND "B"**

CONTINUED FROM PAGE 22

der all kinds of bad men are galloping across the desert, challenging Wallace Beerys and Leo Carrillos.

As for the big open spaces of Canada, everybody in Europe knows that they are deserted except for the Indian-love-calling Nelson Eddy and Jeannette MacDonald and, of course, the Dionne quintuplets.

Unfortunately, we must admit that there is a kind of European who, instead of learning about America from feature films, pays too much attention to American news reels. These people believe that the main occupation of Americans is walking in potato sacks or organizing races in spitting chewing tobacco. They're convinced that American girls wear only white bathing suits with a kind of a license plate across the bosom bearing the name of their home state. At New Year's Eve every American baby gets a tophat on its head and a bottle of champagne in its hand. Ice hockey is played in a corner of the rink, with the head of the referee used for the puck. The job of being mayor of New York City consists of measuring the length of the skirts of shapely models. On Broadway there is always either a blizzard or a shower of confetti. All American trains get derailed, all automobile racers get killed and the busiest people in the country are the firemen. Mississippi River keeps on overflowing, Niagara Falls keep on being coated with ice, and heat waves with tornados alternately devastate the land.

We'd better forget about this extreme case of the European, misled by the realism of the documentaries. Going back to the average European, we can state that, without even being aware of it, he visualizes America with two different faces: the "A" American face and the "B" American face, according to whether his neighborhood theater carries "A" pictures or "B" pictures.

Of course, if he ever happens to get to America, he finds out that America looks neither like an "A" picture nor like a "B" picture. He finds out that she looks exactly like that amazing picture which still has not been made.

A really great picture.

**ART**

CONTINUED FROM PAGE 7

uses in town, they should emerge in this exhibit. So don't miss this show if you feel you have a talent for picking dark horses.

Dalzell Hatfield Galleries in the Ambassador Hotel began last year a series of exhibitions called "small superb shows." The galleries lived up to the title by exhibiting only work of outstanding artistic quality. So great was the interest in this type of show that the gallery is beginning a new series of exhibits for the coming season.

Many of the pictures in the first show, which presents the great names of "French Art of the Nineteenth Century," have never before been seen in Los Angeles.

Among the outstanding paintings were Van Gogh's brilliant *Dandelion Meadow*, sun-swept fields, and moving clouds magically transposed into paint, and a charming portrait of a woman in the typical full-blown, luscious style of Renoir.

**BOOKS**

CONTINUED FROM PAGE 10

Probably it wasn't lack of heart, but lack of support from the rear. Without heart, men don't fight bravely and well any of the time.

If the people of France had known Naziism before 1940 as they know it now, no amount of treachery in places high or low could have thrown the country open to the invader. But in those days there was no real conviction in France that Naziism was a menace. Shirer, like so many others, records Daladier's surprise, returning to Paris from the Munich sellout, to find himself cheered rather than stoned.

France had its Lindberghs and its Wheelers, and believed them. And now look at it.

Yes, Mr. Shirer, your book is a magnificent warning, and it's an overwhelming best seller, as it well deserves to be, and it may affect the thinking of a great people. But can you, or anyone, or anything, affect Mr. Ham Fish and all the little Fishes in the country? And will your voice be louder than the Nazi lullaby?



Two polished, gleaming jewels—both scintillating with a thousand reflected sparks of light. But only ONE is genuine. Only ONE stands the test of time, the test of wear.

So it is with tile! REAL TILE ALONE gives you rich beauty, satisfaction and enjoyment in your home throughout the years. REAL POMONA Tile gives your home the enduring charm, the delightful, clear, colorful appearance you expect . . . now . . . or twenty years from now. Demand REAL Pomona Tile! Accept no inferior substitutes!

**Only REAL Pomona Tile Has All These Advantages**  
 Absolutely Fireproof  
 Surface immune to cigarette burns  
 Practical for use on floors, walls, ceilings  
 Colorfast for life  
 Waterproof, stainingproof, easy-to-clean  
 True color balance  
 Patented "Space-Rite" feature assures permanence

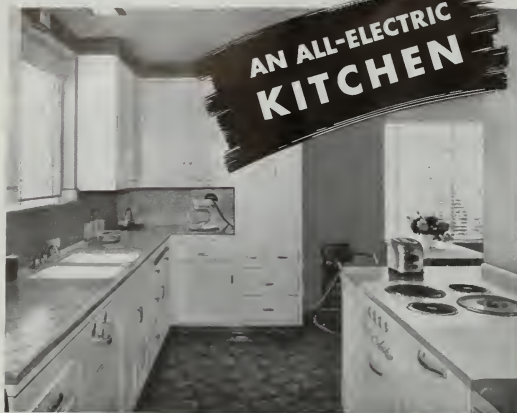


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 PLANT: POMONA, CALIFORNIA MINES: DEATH VALLEY

*At Kearney Mesa*  
 Defense Housing Project  
 MILLWORK SUPPLIED  
 AS NEEDED  
**GLASSON MILL & LUMBER COMPANY**  
 San Diego California

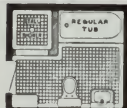
*At Kearney Mesa*  
 Defense Housing Project  
  
**Bilt-Rite**  
 toilet seats used on this project.  
**Bilt-Rite MANUFACTURING COMPANY**  
 Grand Rapids Michigan

## The ultimate in client satisfaction



★ The suggestion that the kitchen of their new home be made all-electric has brought sincere client appreciation to many architects. An all-electric kitchen offers every advantage expected in a modern home. With meal preparation and service centering around its electric range, refrigerator and water heater, the utmost in modern cleanliness, speed and convenience is attained. And an all-electric kitchen is economical in many ways, including the low electrical rate which reduces the average cost of all electricity used in the home.

**Do You Know . . .** that the Edison Company pays a substantial part of the cost of wiring a home for an electric range and electric water heater?

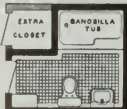


### —Combines Full Bath and Shower in Less Space

A really modern, streamlined bath, giving full tub width and length plus ample shower space and wide rim seat. Fits into the usual 5 ft. space needed by all tubs and releases stall shower area for extra closet (see plans). Only 16 in. high to provide greater safety and comfort.

Made exclusively by WASHINGTON-ELIER

Write for folder now!



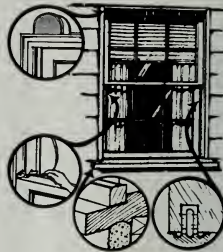
**Washington-Elier Co.**  
4100 S. ALAMEDA ST. LOS ANGELES, CALIF.  
QUALITY PLUMBING FIXTURES SINCE 1896

## NEW ROLL-O-SEAL WINDOW

Roll-O-Seal is a new type of roller bearing double-hung window, a complete unit, factory fitted to accuracy with frame ready to install. This window is suitable for all types of construction and architecture. It can be removed readily for cleaning or open-air ventilation, yet when in place is water-tight and dirt-free.

The principal features as noted in the circled portions of the illustration are: Self-draining headline balance—Roll-O-Seal roller-bearing side weatherstrip and standard headline balance of cadmium plated steel casing, indicated at upper left; Balance fastener—simple, easy to fasten or unhook, the balance fastener of Roll-O-Seal's own design enables the contractor to balance the window in a few seconds, indicated at lower left; Rabbeted sill—proper and close fitting of screens and positive screen stop is provided by the rabbeted sill, indicated at bottom center; Cadmium-steel plated channel assures freedom from window rattle, sticking or jamming—relief from entrance of dirt and grit around window edge is provided by the curved skirts of the channel, indicated at lower right.

The Roll-O-Seal window is distributed in Southern California through the office at 1357 East 16th, Los Angeles. Further information can be obtained by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.



## MOTIF'D ACOUSTONE ANNOUNCED

An entirely new decorative effect for acoustical ceilings of offices, restaurants, stores, schools and theaters is made possible through the latest development of the United States Gypsum Company. This distinctive innovation is called Motif'd Acoustone. It is produced by etching attractive patterns upon the sound-absorbing surfaces of Acoustone. The distinguishing effect obtained with Motif'd Acoustone results from the attractive patterns created by a difference in surface texture of the etched and unetched areas rather than from garnish colors. No painting is required unless a colorful ceiling is desired. In such cases, the Motif'd Acoustone may be painted without reducing its high acoustical properties. The acoustical value of Motif'd Acoustone is high, and the spline-alignment, another feature of Acoustone, produces a self-leveling surface on which all corners and edges of each unit are in exact position. Further information can be obtained by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

## NEW ALL-YEAR AIR CONDITIONER

A home appliance combining summer cooling and winter heating in a single unit operated by gas fuel has long been the goal of air conditioning design. It is now perfected and available in the new Servel all-year air conditioner, the first equipment for the home that unites all the functions of complete air conditioning in one single unit. Designed by Servel engineers and tested and proved in actual installations under every type of atmospheric condition in all parts of the country, the new unit has had immediate acceptance. In Southern California, for example, numerous restaurants are installing the equipment, besides new residences. It offers the advantage of winter heating and summer cooling, year-around air circulation and thorough air cleansing, all from a single unit operated with no more effort than the flick of a switch on a thermostat control.

Both cooling and heating are supplied by a permanently silent unit which operates without any moving parts. The heating system, using steam at atmospheric pressure, eliminates all possibilities of hazard. Water, the safest of all liquids, is used as the refrigerant in the cooling system. In developing the unit, Servel began with the advantage of having a perfectly good absorption refrigeration system already available—the Electrolux or Platen-Munters system. Just as this system was about to be adapted to the problem, the new "water unit" appeared. This was designed to be very flexible so that relatively small heating units could be used with large cooling units, and vice versa.

Steam from a single source can be used to heat the generator of the unit for summertime cooling and to supply heating coils in winter. The same burner and control system can be used for summer and winter operations. This is made possible by the highly sensitive Selectrol thermostat which was designed for use especially with the all-year air conditioner. Three small switches provide easy selection of winter or summer operation or ventilation only. The Selectrol modulates the burner operation in two or more steps to provide cooling or heating in response to changing requirements.

Further information can be obtained by writing to the Technical Editor of California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

## Specify ROLL-O-SEAL Roller Bearing Windows

NEW, modern, easily removable for cleaning, ventilation.  
No sticking, jamming, binding or rattle. Phone  
or write for new, free folder.

Accepted By F. H. A. **ROLL-O-SEAL** Roller Bearing WINDOWS  
Telephone Richmond 1141 1357 E. 16th • Los Angeles

**WHY WASH DISHES?**

Since the recording of history, housewives have had no safe method of cleansing dishes other than washing by hand. Eight years ago General Electric engineers definitely solved this household problem. A dishwasher was perfected that sanitarily and safely washes dishes almost automatically—in four or five minutes. In a G-E Dishwasher there is no danger of breaking or chipping, because the dishes—arranged in a rust-proof rack—do not move. Scalding hot water is forced over the dishes. They are rinsed washed thoroughly, then dried from the intense heat inside the dishwasher. Soap is never used, but a cleansing agent or detergent is added in the first washing to soften the water and cut all grease out of the pores of the china.

Not only is the dishwasher a device for good housekeeping, but also for good health. Sterilization of dishes is one of the most effective means of guarding against spread of influenza, colds and other germs which even the most careful hand washing cannot kill. Another sanitary kitchen device developed by General Electric engineers is the G-E Disposall which takes the place of the garbage can. It is a mechanical attachment that grinds garbage and flushes it away down the sink like waste water. It can be attached to any sink and is installed directly under the sink bowl. Simple in construction it requires very little attention or service after once being installed.

The dreaded cleaning-up-after-dinner job is simplified. All you have to do, if you have a G-E Disposall, is to scrape the dishes as usual. But instead of collecting the food waste in the sink to be disposed of later in the traditional garbage can you simply put all peelings and food scraps into the drain. Here your G-E Garbage Disposall shreds them up and washes them away. There is no more running out to the garbage can in all kinds of weather with a dripping mess which will eventually collect flies and health-endangering germs.

**ON KEARNEY MESA**

CONTINUED FROM PAGE 34

two elementary schools; one high school; parks; playgrounds; sewage disposal plant and sewer system; water supply system; macadam road surfaces and concrete curbs; street lighting; and an electric sub-station.

The water system—now under construction—will meet the city supply in Mission Canyon. Water will be brought to a 5,000,000-gallon reservoir, within site and thence distributed to buildings.

Linda Vista house designs utilize many architectural features common to Southern California. It has been necessary, however, to work within the rigid cost limitations set by the Lanham Act, which stipulates shelter costs must average \$3,000 a unit. Yet housing standards—adapted from USHA and FHA—have been exceeded in Linda Vista homes.

There are 36 different housing designs on the project. To gain variety and to minimize utility cost, there are four general building types; 1,184 being single family buildings; 237 two-family buildings; 178 four-family buildings and 105 six-family buildings. To accommodate both small and large families on the project, some units will provide one bedroom, others two and still others three bedrooms.

Planting plans, now completed, will provide colorful landscaping for both house and park areas.



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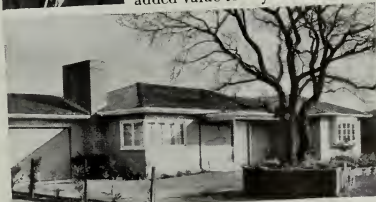
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JAMES H. ANDERSON, architect, Berkeley, says: "I always specify Redwood to be positive that the exterior will be durable . . . withstand weather, without warping or cracking. Naturally, therefore, Redwood was specified for my own home. Its beauty and durability give added value to any home."



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9. "Stay-put" Qualities
10. Low Repair Costs
11. Insulation Value
12. Suitability to all Home Styles

\* Nine out of ten California architects, according to surveys, choose Redwood as a major material in building their own homes. When you build, buy, or remodel it's safest to follow the lead of these experts on building materials.

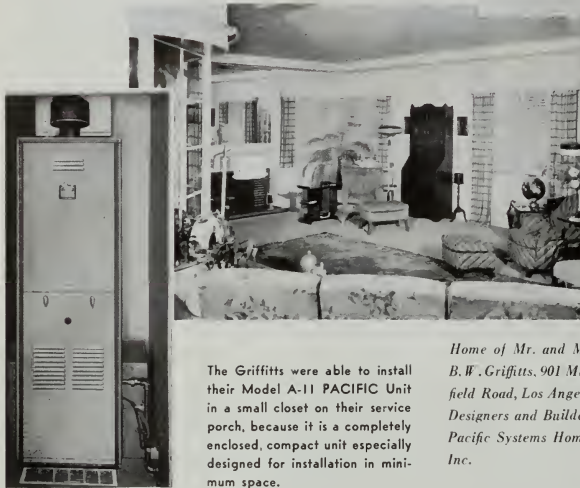
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