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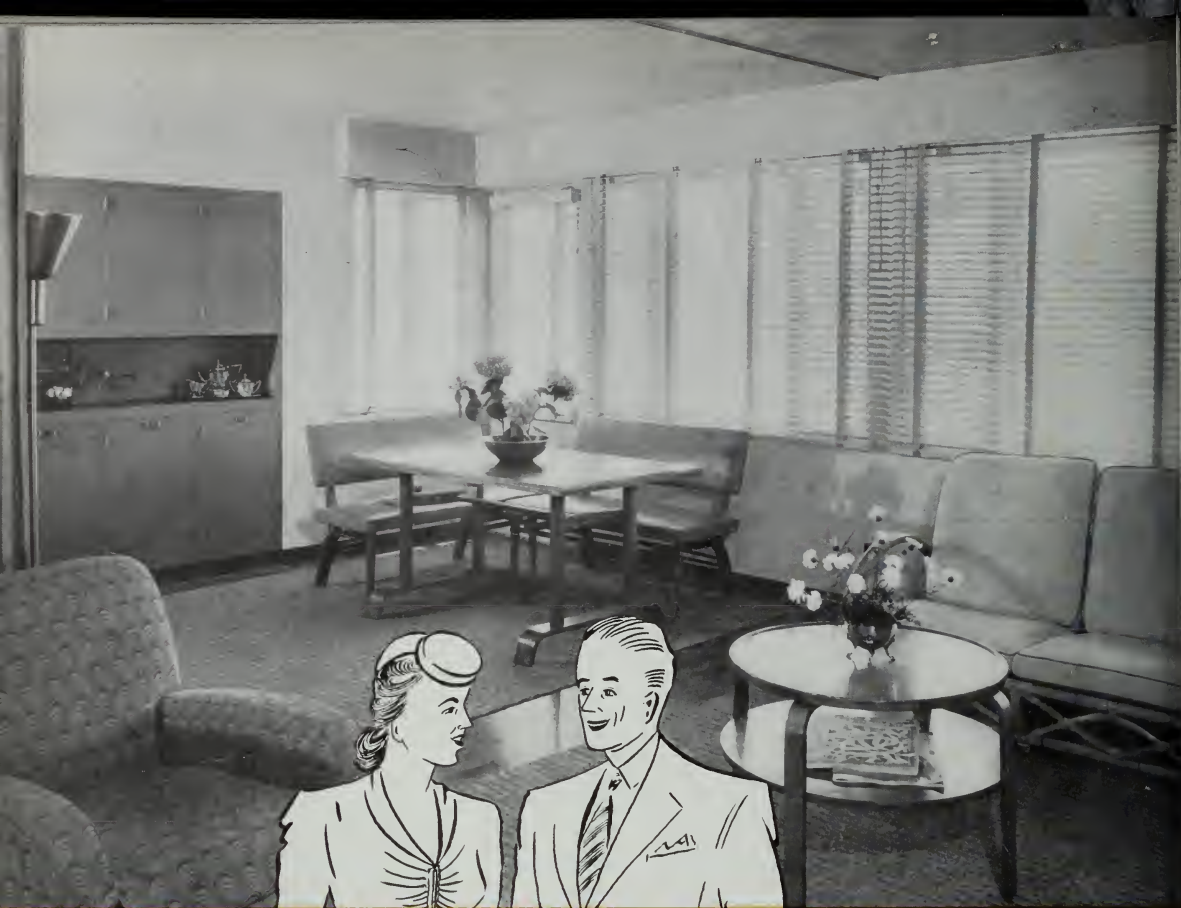
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ART

SAN FRANCISCO

San Francisco is seething with exhibitions this fall. The Art Association Annual, the show of work by the Alumni of the California School of Fine Arts, the collection of contemporary sculpture at the San Francisco Museum, the Women Artists' Annual, the second biennial Outdoor Show, the National Art Week, not to mention numerous one-man ventures, have practically swept local studios clean.

While this no doubt is of benefit to some of the studios, the effect on several of the shows is rather unfortunate. Apparently the production of masterpieces does not keep pace with exhibition demand. Some of these Autumn shows have not yet taken place; perhaps the cream of the crop is being saved for them.

The Alumni show was at least rather lively and covered a healthy variety of media; sculpture, painting, jewelry, book-plates, textiles, photography, commercial art and decorative design showed what divergent paths have been taken by students of the California School of Fine Arts, from Arthur Matthews to the latest crop of graduates. Opening nighters were amused by Clay Spohn's hilarious offering, rejected by the sober fine arts jury, rescued and sponsored by the juries of commercial and decorative arts and lung, splendidly solitary, in one of the small rooms, from which it was removed the next morning: an eye-fooling fly, painted with Dali-esque detail on a shadow-boxed panel complete with fly swatter, which did its work with admirable precision whenever a string was pulled. This opus was labeled *Study in Mobile Construction*.

One of the show's most satisfying paintings was a large oil by Arthur Durstan, called *The Dressing Room*, well composed, of women's figures, partly nude. Henry Varnum Poor sent *Grape Leaves With Pink Cloth*. John Carroll had two paintings: *A Child's Head* and *Zabiele*. Harriet Whedon showed a beautiful still life of fruit on a table, called *Blue Drape*. Most of the better known San Francisco painters sent representative work, although a good many of the things had been seen before; a penalty perhaps of the drain of too many simultaneous exhibitions.

Sculpture was not very plentiful, but good in quality. Sargent Johnson's ceramic *Hippo* was a simplification even of that simple shaped beast, with suggestions of water plants incised on its flanks somewhat in the manner of the Egyptians; Stackpole showed his large *Head of George Sterling*, cut in tufa stone; Fred Olmsted's sizable relief, *Girl Combing Her Hair*, is well drawn, has nice textures, and beautiful workmanship. Brents Carlton had a marble, *Mother and Child*; and Beryl Wynn's copper reliefs, *Navajo Mother*, and *Mother and Child*, are two of her best.

Commercial artists made a fine showing, although their section was not too well arranged. The crafts were neither so well represented nor so impressive as they might have been. However, the ceramic section was good, Margaret da Patta displayed her beautiful modern jewelry, and there were many excellent small things; but on the whole it would seem that the California School of Fine Arts lives up to its name.

Mine Okubo has another one-man show in the Art Association gallery, of vigorous and very personal landscape watercolors. There are two other "one-man" shows by two other women, Barbara Stevenson and Loren Maciver, and one of small ceramics by Mary Erckenbrack, at the Museum also.

One of the best shows in town just now in point of quality is Gump's presentation of French Masters from the Hatfield galleries. Van Gogh lovers will be delighted to see the *Meadow Spangled With Dandelions*, and the *Baby's Head*; there are also two beautiful small Renoirs, an unfinished painting by Cezanne, Monets, Roualts, Vla-

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mincks and Utrillos, and other famous Frenchmen. *Jewels* by Dali are shown here, too.

This month the large exhibit of French Painting Since the Revolution returns to the De Young Museum. Now is your chance, if you missed it last time.

The complete set of Howard brothers, Charles, John and Bob, have had paintings accepted for this year's Carnegie. Other San Francisco acceptees are Alela Cornell, J. F. Cunningham, William Gaw, Tom Lewis, and Hamilton Wolf.

Mills College is apparently resting from a long siege of modern art ranging from the Bauhaus exhibitions to Fernand Leger; at any rate, the October showing is of ancient, and beautiful Chinese textiles.

LOS ANGELES

D. W. P.

Run, don't walk, to the nearest calendar and mark down the week of November 17 to 23. That will be National Art Week. On those days paintings, watercolors, prints, sculpture, and crafts will go on sale at fixed, low prices the length and breadth of the land. Prices for oils start at twenty-five dollars and the top is seventy-five. You can buy a black and white for a dollar. Watercolors begin at ten and stop at twenty-five. There will be no high-pressuring, no chi-chi gallery to buck—you pay your money and take your choice.

However, don't get the idea that National Art Week is a rummage sale, a studio throw-away, or amateur night at the gallery. Art Week is a challenge to the American artist to display his best work, and the results of last year's exhibit in cold cash sales prove that the public is anxious to buy in on the cultural products of this country. National Art Week exhibits in Los Angeles will be held at the Biltmore Hotel and the Los Angeles Public Library.

Recent work by Phil Paradise was featured this month in the Los Angeles Museum's series of one-man shows. Paradise showed a group of firmly rendered watercolors which encompassed many aspects of California life. Phil Paradise is at his best when working in the sunlit hill country where the horse ranches are found. Hills and horses have become almost synonymous with Southern California watercolor painting, but Paradise avoids a formula by careful attention to the characteristic detail in each new landscape he paints.

Swankiest opening to date was the shindig which Temara De Lempica threw at the Julien Levy Galleries when she unveiled a group of highly polished paintings meticulously drawn and modeled. Noteworthy contribution was the use of individual baby-spots to light each picture. Ah, Art, it's wonderful!

Most Northern Californians have settled down to a repetition of past performances of their show at the Foundation of Western Art is a true indication of what's going on in the north.

Jan Berlandina turns in yet another gay and decorative flower piece which is pleasant enough; Otis Oldfield is merely ponderous with his *Bowl of Prunes*; Erle Loran repeats his pattern tricks, and they are wearing thin; Tom Lewis continues in a romantic vein, but this one, *Evening*, was apparently dashed off faster than most, for it contains too many passages that are just so much pigment; Mat Barnes' *Pacific Ocean* is exceptional in that it contains some rather raw color, which is surprising coming from him; another Barnes, excuse please, a Luke Gibney, is Barnes-like in a baroque way, if you can imagine it.

On the credit side is a painting by Theodore C. Polos, whose moonlit *San Francisco Suburbs* magically evokes the mystery and movement of night. Polos is getting his stuff under control and this picture is not only deeply felt but well designed. Chee Chin Lee has a fine little picture in *Chinese Y. W. C. A.*; and Leah Hamilton breathes light and sun into a landscape without resorting to the impressionist's method of rendering light. Trends in Northern California Art will be on view at the Foundation of Western Art until November 29.

Second in the series of "top-flight" shows sponsored by the Los Angeles Art Association brought out some excellent watercolors by Southland painters.

Purchase prize went to Tyrus Wong's *Forever*, deftly handled in the traditional Chinese manner. Honorable mentions went to Emil

(Continued on page 44)

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MUSIC

ANYBODY CAN PLAY CHOPIN

Towards the end of his career Busoni became of the opinion that of all Chopin's music only the Preludes continued to be worth playing. I should qualify this opinion by adding, also the Nocturnes. Like Busoni, however, I prefer the Field rather than the Chopin Nocturnes. I might be considered an untrustworthy person to be reviewing Chopin recordings.

For a standard, let me select the volume of *Nocturnes* recorded by Godowsky. There is the ultimate refinement, the utmost soul-weariness, the utmost ecstasy. The last Nocturne I consider the most interior, the definitive Chopin, one of the few moments of his art that may be linked with the most inward experience conveyed by music. The performance of this Prelude by Godowsky is among the perhaps a dozen recordings which may be considered in themselves true works of art—most of them, by the way, are works by Bach. Now is it something in Bach's music which inspires devotion? Or is it that when one has made the immensely difficult, yet when understood absolutely natural, approach to Bach's idiom, which is required for anything more than starting off a program with it, one has a more intense devotion, a more memorable response? It is undoubtedly such devotion among pianists, to whose nature Bach is usually a trifle foreign, that has perpetuated the love and playing of Chopin.

Granted that pianists do love Chopin, though they may weary of him: how well do some of them endorse their appreciation by the recordings they make of Chopin's music?

Take Rubinstein, that indefatigable: he has set out to record the entire piano works. The sound he makes manages at first and even second hearing to have such a good, solid, well-placed technical organization—this is particularly true of the *Scherzi*—that only after a while does one discover with nausea and revulsion that the whole expressive apparatus lacks the slightest grace of poetry, not one drop in the desert.

The dearest of a heap of once-living dead—see Goya's etchings—can still breathe terrible beauty. But not those concertos touched by Rubinstein. (For a work of art is a life. And if a man can't see it that way and slays it for a beef, let him have food or fee; that's not our business.) You may say I slay Rubinstein for a beef.

Brailowski, another indefatigable: he admits he prefers Bach and Mozart but goes on featuring Chopin. There are not many recordings. What I have heard makes it seem as well. He is the kind of Chopin-player who perspires between swoons. He has done the *B minor Sonata* well enough to own, simply without greatness.

Gieseking, let's keep him out of this: little damage yet, except to the *Barcarolle*.

Kilenyi: now that's better. It takes a pianist of more than slight refinement to perform the *Waltzes* neither faintly, foully, nor flitteringly. A bit more the talented twenties when it comes to the *Etudes*. His preminent characteristic in repeated hearings is genuine freshness, life, breath. Among the inner voices, however, a good many of the tones drop where they may. He has not done well by the *B flat Minor Sonata*.

Rachmaninoff: he hasn't done well by that sonata either. Indeed it would be a toss-up who has done worse by it. But here is the pianist who should record the *Preludes*—and also his own *Preludes*—as I have heard him play them, a developing experience that grew larger afterward.

Rosenthal: he has left us a few delicately and precisely ornamented performances, unfortunately not enough.

Casadesus: I think, only the *Ballades*, played to the standard of 5000 French pupils.

Horowitz: he has never made his Chopin so individual, or native, as his Liszt.

Cortot: time has passed him by but did not fail to draw from a large quantity of recordings. His weakness is a technical indifference, which he tries to repair by interpretative methods. His recording of the *Preludes* is worth owning for lack of a better. In the *Etudes* he lacks Kilenyi's freshness. In the *Ballades* he has more power than Casadesus. At his best he suggests what the great Chopin players may have sounded like at their best. Very, very rarely does he seem genuinely moved.

(Continued on page 44)



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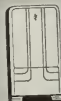
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BOOKS

LOOKING FOR TROUBLE, by Virginia Cowles (Harper Brothers, \$3.00)—Virginia Cowles is a girl who gets around. For four years in warring Europe her procedure has been direct. She finds out where the biggest mess is brewing, and there she goes, right into the midst of it. Then the combined influence of her fellow correspondents, the United States Government, and—apparently—the high favor of heaven work together to get her out. She must have been something of a trial, but she picked up a lot of information that has been smartly reported in “*Looking for Trouble*.” It’s an uneven, agreeably gossipy book—sometimes annoying, sometimes revealing, nearly always entertaining. Miss Cowles doesn’t go into fundamental issues, but she has a shrewd eye, a keen ear, and a good reporter’s gift for setting down precisely what she has seen and heard.

Her chief contribution is on the subject of Neville Chamberlain and the Munich conference. Quite sensibly she dismisses the more sinister accusations against him, and she glosses over what seems—in the lofty wisdom of hindsight—like his epic stupidity. She stresses a fact that many commentators have ignored: that on the very eve of Chamberlain’s departure for the Munich conference, the French government fled as incontinently from its treaty obligations to Czechoslovakia as it fled later from the Nazi invasion.

“I dined with a Foreign Office official the night I arrived in London, after the Munich conference,” writes Miss Cowles, “and I learned from him that it was the French who had first caved in. On the evening of September 13th, M. Daladier, alarmed by the situation, communicated with Chamberlain and announced that France was in no position to fight, imploring the British Prime Minister to leave no stone unturned to find a way out. Thirty-six hours later Chamberlain made his first trip to Berchtesgaden. You can find a subdued reference to the conversation in M. Daladier’s statement to the French Chamber on October 4th in which he said he got in touch with Mr. Chamberlain on the night of September 13th-14th, and told him ‘how useful it would be if diplomatic demarches were superseded by personal contact between responsible men.’”

“My friend told me that Sir Robert Vansittart, in his role of Chief Diplomatic Adviser to the Government, had been urging the British Cabinet (as had Winston Churchill) to declare open support of Czechoslovakia. Whether or not he might have succeeded will never be known, for when Daladier and Bonnet flatly announced that France wouldn’t fight, the ground had been cut from under his feet and from then on the cause was a lost one.”

A single conversation with Chamberlain is reported verbatim. To her blunt statement that Bonnet was the biggest crook in Europe, Chamberlain, to his credit, voiced agreement.

Significant is her report of Hitler’s blonde English devotee, Unity Mitford.

“According to her, Hitler had a sense of humor and liked company. He was a man who seldom read, but when he was at Berchtesgaden spent a good deal of time drawing up architectural plans for new housing settlements. ‘But what he really likes,’ she said, ‘is excitement. Otherwise he gets bored.’”

“Somehow the thought that world happiness hung on the *ennui* of one man was a frightening contemplation. But the remark that struck me most was her comment on Hitler’s talent as an imitator. She claimed that if he were not the Fuehrer of Germany, he would make a hundred thousand dollars a year on the vaudeville stage. He often did imitations of his colleagues—Goering, Goebbels and Himmler—but best of all, he liked to imitate Mussolini. This always provoked roars of laughter. ‘And sometimes, added *Unity*,’ he even imitates himself.”

Nero, too, was a ham.

Deftly, almost impersonally, she sets Count (Son-In-Law) Ciano on a pillory of his own words:

“... He (Ciano) said, ‘I bet you’d like to know what I talked to Hitler about?’”

“‘Yes, I would. But perhaps because I have a shrewd opinion he did most of the talking.’”

“‘Well, don’t be too sure,’ replied Ciano, irritated. ‘He is not the only one. I can make history, too. When I think how many lives de-

(Continued on page 44)

THEATER

When the news first came out that the authors of *Meet the People* were preparing another musical, its success was immediately taken for granted. Besides being good, its style would be unusual and the cast fresh and enthusiastic.

And it was all of that.

Borrowing from the Living Newspaper technique, an inquiring Little Man protests against the conventional "and-so-they-lived-happily-ever-after" ending of the musical comedy he has just witnessed. So with the help of a loudspeaker voice and the aforementioned Committee of One Against Conventional Corny Endings, the audience sits back for the rest of the evening and learns what happens after the honeymoon.

What does happen is interesting, different, funny, and important. Though the play definitely has a message, and the newspaper publisher for whom the groom works is a meanie, the story stays well out of the "Down with everything—we're agin' it" class. Instead, both Mister Employer and Mister Employee learn of the perils of hobnobbing with a totalitarian blackmailer. They very wisely conclude that though they may not be living too happily together, they certainly aren't going to let their personal differences make it possible for a third party to come in and enslave them both.

Unlike the average musical comedy, the music and dancing are an integral part of the story development. Dance Director Danny Dare's imaginative choreography is especially articulate in the lunch hour scene and again in the nightmare sequence in which Eddie Johnson, as an overworked hack writer for McEdit Publications, is harried by the famous people he has written about. In the music department, Jay Gorney's *They Can't Get You Down* and *Twenty-five Bucks a Week* are definitely of Hit Parade caliber.

Performances as a whole were above anything but positive criticism. Jan Clayton as the bride sings and dances with the same personableness that made her this department's favorite in *Meet the People*. Other veterans from that show who continue to prove the validity of their ability are Eddie Johnson and Peggy Ryan, who carried most of the solo dancing chores. New to the professional theater is James Griffith, who broke in with the kind of a bang and a holler that undoubtedly will mean a studio contract. Berni Gould, who was for us a good three-quarters of the *Pins and Needles* show, scores again with his characterization of Johann, the totalitarian gigolo. His treatment of *Mittel-Europa*, a sort of fascist dear old Swanee song, had the house clamoring for more verses. Edward Emerson as the protesting theatergoer who starts it all, Douglas Wood as Publisher McEdit, and Glenn Turnball as the dancing clergyman all turned in outstanding performances.

Now, what we want to know is which big publisher is going to boycott *this* show?

The Elliot Nugent-James Thurber comedy, *The Male Animal*, opened this month for a revival run at the El Capitan under the Duffy banner. One of the most hilarious plays of the past few seasons, the local production is in many respects a finer presentation than the one Broadway saw, with most of the credit going to Director Russell Fillmore. Otto Kruger's portrayal of the bookwormish professor who becomes embroiled in a fight for free speech is convincing. Best performance was turned in by Edmund Glover as Walley Meyers, the football-playing swain of the professor's sister-in-law. John Archer, J. Arthur Young, Robert Scott, and Edward Keane share in making the show stand out. It probably will continue throughout the month and then open in San Francisco.

Another Nugent play is scheduled to open in Hollywood soon. It's new and will be tried out here by the Beachwood Players on November 12, after which a New York production is scheduled. Titled *The Fabulous Grover*, it will feature the author's actor-playwright father, J. C. Nugent.

Pasadena Playhouse looks forward to an unusual premiere in the near future. Georg Kaiser, the European playwright whose play, *From Morn to Midnight*, was produced by the Theater Guild some seasons back, will arrive in America soon, bringing with him three plays, one of which is scheduled to be premiered at the Playhouse. This month's entertainment at Pasadena includes Elmer Rice's *Flight to the West*, which plays till the 13th. *A Riddle for Mr. Twiddle* follows for a two-week run.

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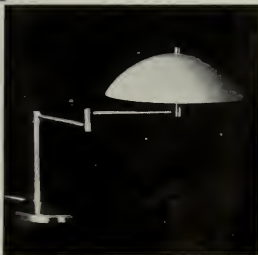
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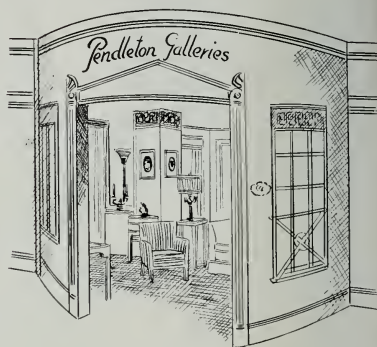
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Julius Shulman

Detail of Auditorium Entrance of the Emerson Junior High School in Westwood, California, by Richard J. Neutra, A. I. A.

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Margaret Keefe

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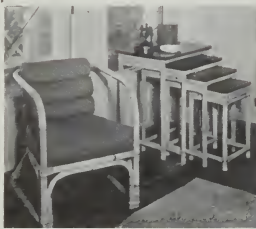
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"EVENINGS ON THE ROOF"

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In autumn of the year 1938 the Yates family, two boys, a great-aunt, a wife who is also a pianist, Frances Mullen, and one husband, came to be in possession of a well-worn bungalow, which had grown up, assisted by the casual carpentry of earlier inhabitants, on the slopes of the Micheltorena Hill above Sunset Boulevard.

The Yates family had decided to build a new studio in the backyard of the house and then eventually to put a new house on the studio, but when Schindler, the architect, was called in he insisted on putting the new studio on the roof. By March of 1939 the roof was ready, was a room, a studio. By that time also a series of six monthly concerts was ready to begin. It began in April, 1939, the fourth Sunday evening of the month, a solid evening of music by Bela Bartok, including his piano *Sonata* and the *Second Sonata* for piano and violin. The second concert, in May, was entirely of Chopin and Scriabin *Etudes*; the third entirely of music by Charles Ives; the fourth pre-Bach, the fifth all-Busoni.

Evenings on the Roof now planned a twelve-month season. The number of performers taking part in these concerts was decidedly increasing. By arrangement among the performers it was possible to assign to each of them in turn all the money that came in during one evening, the audience contributing fifty cents apiece. A gift of \$100 at this time made possible the guarantee of a minimum receipt for each evening, insuring that, audience or not, the featured performer of that evening should be paid. The announcements read: "Programs are for the pleasure of the performers and will be played regardless of audience." Not all performers survived the first enthusiasm. Contemporary American music, seven programs including a three-program Charles Ives festival; an evening of Schoenberg, an evening of Hindemith; Field; Debussy; Bach; a memorable reading of Socrates by Erik Satie. Programs of this weight and toughness were a new thing in Los Angeles.

Going into the third season the group had become more stable. Two series now ran simultaneously. Music for Clarinet, for Viola, to exploit the quality of those instruments in different combinations; music by Debussy, Bela Bartok, Schoenberg; Schumann's *Spanish Songbook Cycle*, made up one series. The other series consisted of fourteen monthly programs entirely of music by Beethoven. The intention was to present all of his piano compositions with opus numbers—a discriminate indiscriminacy, the ten violin Sonatas and five cello Sonatas. About twenty performers were required to prepare and present the approximately 68 items, ranging from the little boyhood Rondo in A to the Sonata in B flat (Hammerklavier). This series will end November 10, 1941. New performers came to town and took on Beethoven assignments; assigned performers unexpectedly left town or suffered lapses of memory; Hollywood Bowl, radio, studios took their toll; in spite of all, of the original 68 items only seven had to be omitted.

It became evident that what was being done was too large and too isolated for a community like Los Angeles. A new plan was needed, a courageous and daring movement.

Several of the performers who had taken part in Evenings on the Roof decided to organize a series of twelve Chamber Concerts, of weight and toughness in the Roof tradition, and to present them at the Assistance League Playhouse by subscription (\$3.00 for the series of 12 concerts—a rate of 25c an evening; single seats, if any were left, to be a good deal higher).

This new series will begin Monday evening, January 5, 1942, at 8:30 p. m. It will include approximately 50 items of music, from the little pieces for Clarinet and Piano by Alan Berg to the gigantic Beethoven *Diabelli Variations*. The Elizabethan William Byrd; the 17th century founder of German keyboard style Samuel Scheidt; the Englishmen Purcell and John Blow; several of the *Trios* for strings, piano and strings, and clarinet and strings by Beethoven; two *Sonatas* and a *Trio* for clarinet by Brahms; the huge Kodaly *Sonata* for violoncello unaccompanied and his almost equally impressive *Sonata* for violoncello and violin; the violin *Concertos* by Stravinsky, Prokofieff, and Schoenberg—this last has been heard in part on previous Roof programs; American music by Harris, Barber, Ives, Creston, Chavez, Villa-Lobos; Hindemith; with a dash of Busoni and Paganini: this was the original project.

(Continued on Page 44)

FIRST CONCERT, Monday Evening, January 5, 1942.
 PURCELL: Sonata for two violins and continuo—*David Frisina, Sol Babitz, Elizabeth Greenschpoon, Helen Lipetz.*
 KODALY: Sonata for violoncello, unaccompanied—*Kurt Reher.*
 BRAHMS: Sonata for clarinet and piano, opus 120:1—*Kalman Bloch, Leonard Stein.*
 BEETHOVEN: Piano Trio, opus 1:1—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

SECOND CONCERT, Monday Evening, January 19, 1942.
 VILLA-LOBOS: Choros for piano—*Ingolf Dahl.*
 STRAVINSKY: Piano-Rag Music—*Ingolf Dahl.*
 BEETHOVEN: Piano Trio, opus 1:2—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*
 BEETHOVEN: Piano Sonata, opus 111—*Emil Danenberg.*

THIRD CONCERT, Monday Evening, February 2, 1942.
 PURCELL and BLOW: Piano Group—*Helen Lipetz.*
 PURCELL: Sonata for two violins and continuo—*Sol Babitz, David Frisina, Elizabeth Greenschpoon, Helen Lipetz.*
 STRAVINSKY: Violin Concerto—*Sol Babitz, Ingolf Dahl.*
 BEETHOVEN: Piano Trio, opus 1:3—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

FOURTH CONCERT, Monday Evening, February 16, 1942.
 BEETHOVEN: String Trio (Serenade), opus 8—*David Frisina, Sven Reher, Kurt Reher.*
 BRAHMS: Clarinet Sonata, opus 120:2—*Kalman Bloch, Leonard Stein.*
 BEETHOVEN: Duo for viola and violoncello—*Sven Reher, Kurt Reher.*
 BUSONI: Elegy for clarinet and piano—*Kalman Bloch, Leonard Stein.*
 BEETHOVEN: Clarinet Trio, opus 11—*Kalman Bloch, Kurt Reher, Leonard Stein.*

FIFTH CONCERT, Monday Evening, March 2, 1942.
 HARRIS: Piano Sonata, opus 1—*Emil Danenberg.*
 BARBER: Sonata for violoncello and piano—*Kurt Reher, Emil Danenberg.*
 IVES: Third Sonata for violin and piano—*Sol Babitz, Ingolf Dahl.*
 BEETHOVEN: Piano Trio, opus 11—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

SIXTH CONCERT, Monday Evening, March 16, 1942.
 BYRD and SCHEIDT: Piano Group—*Helen Lipetz.*
 CRESTON: Sonata for viola and piano—*Sven Reher, Leonard Stein.*
 CHAVEZ: Sonatina for violin and piano—*David Frisina, Emil Danenberg.*
 VILLA-LOBOS: Choros for violin and violoncello—*David Frisina, Kurt Reher.*
 BEETHOVEN: String Trio, opus 9:1—*David Frisina, Sven Reher, Kurt Reher.*

SEVENTH CONCERT, Monday Evening, March 30, 1942.
 PURCELL: Song Group—*Frank Pursell, Helen Lipetz.*
 BEETHOVEN: Piano Sonata, opus 6 (four hands)—*Emil Danenberg, Helen Lipetz.*
 BEETHOVEN: Piano Sonata, opus 90—*Helen Lipetz.*
 BEETHOVEN: Six Serious Songs—*Frank Pursell, Helen Lipetz.*
 BEETHOVEN: Piano Trio, opus 70:1—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

EIGHTH CONCERT, Monday Evening, April 13, 1942.
 BRAHMS: Clarinet Trio, opus 114—*Kalman Bloch, Kurt Reher, Leonard Stein.*
 KODALY: Sonata for violin and violoncello—*David Frisina, Kurt Reher.*
 BERG: Four Pieces for clarinet and piano—*Kalman Bloch, Leonard Stein.*
 BEETHOVEN: String Trio, opus 9:2—*David Frisina, Sven Reher, Kurt Reher.*

NINTH CONCERT, Monday Evening, April 27, 1942.
 SCARLATTI: Piano Group—*Helen Lipetz.*
 PROKOFIEFF: Second Violin Concerto—*David Frisina, Emil Danenberg.*
 HINDEMITH: String Trio, opus 34—*David Frisina, Sven Reher, Kurt Reher.*
 BEETHOVEN: String Trio, opus 9:3—*David Frisina, Sven Reher, Kurt Reher.*

TENTH CONCERT, Monday Evening, May 11, 1942.
 BEETHOVEN: Variations for Piano Trio, opus 121a (Kakadu)—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*
 HINDEMITH: Sonata for viola, unaccompanied, opus 25:1—*Sven Reher.*
 IVES: Song Group—*Frank Pursell, Frances Mullen.*
 BEETHOVEN: Piano Trio, opus 70:2—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*

ELEVENTH CONCERT, Monday Evening, May 25, 1942.
 BEETHOVEN: Piano Trio, opus 97—*Ingolf Dahl, Sol Babitz, Elizabeth Greenschpoon.*
 IVES: Second Sonata, CONCORD 1840-60—*Frances Mullen.*

TWELFTH CONCERT, Monday Evening, June 8, 1942.
 PAGANINI: 24th Capriccio for violin and piano—*Helen Swaby, Frances Mullen.*
 SCHOENBERG: Violin Concerto—*Helen Swaby, Frances Mullen.*
 BEETHOVEN: Variations for piano, opus 120, on a theme of Diabelli—*Frances Mullen.*

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Watercolors By Bob Holdeman



GREEN ALLEY

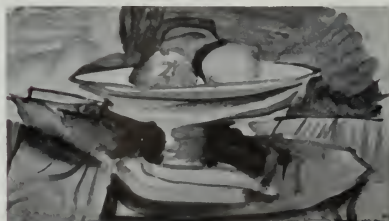
Seisawa Studios

THERE has developed here in Southern California a very definite school of watercolor painting. Out of it has come some exciting and noteworthy painting. Of course, the bad part about any school of painting is that pretty soon a lot of people are painting pretty much alike. This quality has cropped out a little too much lately, and you are very conscious of it when you see a group show of Southern Californians. There hasn't been much of what you might call experimental work shown here. Maybe the painters here aren't really curious about the possibilities of the watercolor medium, or maybe they are too enchanted with the present representation of the California scene. Anyway, there must be some reason, otherwise Bob Holdeman's watercolors wouldn't look so different when they are seen together with contemporary Southern Californian work.

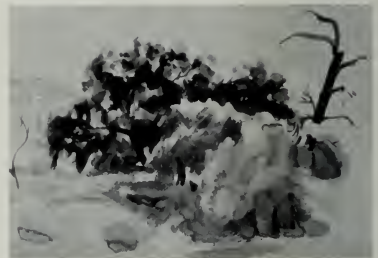
Bob Holdeman has grown up here along with the others in the painting field. He went to school here, and studied art here, and by all rights he ought to be painting rolling brown hills and horses along with the best of them, but he doesn't.

He paints the quality of the thing in the simplest and most essential forms. A pear, or an apple, a hillside, or a group of trees in sunlight, he puts them down on paper in direct and forceful terms. Bob Holdeman has given the medium a long-needed jolt, and by the looks of it, there seems to be plenty of life left in it yet.

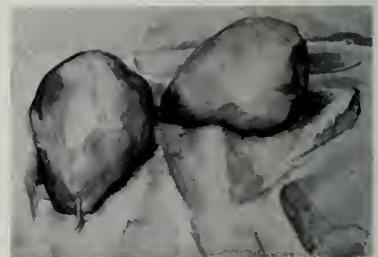
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Notes in Passing

The Board of Governors of the Los Angeles County Museum and the Board of Supervisors of Los Angeles County requests the honor of your presence at the exhibition . . . *And Now We Plan*. From Oct. 22, 1941, to Jan. 18, 1942.

. . . NOW WE PLAN has settled down to its three months' run at the Los Angeles County Museum and is neatly knocking the eager spectators between the eyes. Some of the material is shown in this issue of CALIFORNIA ARTS AND ARCHITECTURE, but nothing can be said or shown that can approach the scale of the exhibition itself. A great deal of work and first-rate planning went into its creation, and the result is one of the really important things that has happened around here for years.

A successful effort was made to avoid anything that approached the pompous or the highly technical. The models and the graphs mean something to everyone who looks at them. The point is clear and the reasons thereof immediately apparent. This is not a show for professional planners. It is a visual and stimulating exhibition for the public that must plan in order to live a good life in any community.

The show is a lucid interval in the chaos that we have built up around ourselves. It presents a means to a solution, and it places responsibility where it belongs—right in the lap of the public that is struggling with the civic and regional confusion that snarls traffic, creates and maintains slums and forces one's grandmother to run for her dear old life whenever she tries to cross a neighborhood street.

An awakening sense of social responsibility is making most of us aware of our own very personal part in the life of the region in which we live. Slowly we have begun to realize that we are in the best sense everyone's keeper and that they in turn are our keeper. No little piece of ground is all alone in the world. It is a part of all the other little pieces of ground and what happens to one little piece can and probably will happen to your little piece if you refuse to have the sense to see that society under any free government is a cooperative enterprise in which only the collaboration of people through proper planning can make possible a life of decency and dignity. The exhibition is on through January 18 and you're a fool if you miss it.

• A nice list of attractions is brewing in the hat of Ruth Cowan, and if her plans for the season really develop, the Wilshire-Ebell is going to give out with some very entertaining and informative evenings. The first Jansen concert was very exciting when it swung into the Villa-Lobos, and especially the Bach for two pianos which was performed up to the hilt. For us, however, the highlight of the evening occurred while we were waiting for our tickets. A long, black

limousine pulled up in front of the theater and out rolled a large burbling lady followed by three frightened little sailors. She shepherded them to the box office with all the happy cluckings of a mother hen. Those who evesdropped gathered that she had found them waiting on a street corner, probably for some bright little beer-hall squaws. But she, a patriotic angel of light, had swooped down upon them and carried them off to this nice clean evening of music. They had the terrified look of small frightened animals at bay. She gurglingly pointed out that "wasn't it perfectly wonderful that they only had to pay half price because of their uniforms!" If any of the three little gents had had the spirit to knock this pompous lady down, we would gladly have walked over her for them.

• Katherine Dunham, dancer, anthropologist and first-rate boogie-woogie artist, had audiences at the Philharmonic, and later at the Biltmore, tearing up the seats and tossing them in the air. Her group was very, very serious and very, very good in several things having to do with primitive tribal rites. The individual members of the troupe danced beautifully and gave balance and point to the whole of each number. The boys and girls were astonishingly agile. One of the men, calmly sticking out his leg at right angles, wiggled his toes in long, undulating ripples. It had sent us straight home to practice in our bedroom until we fell flat on our face.

Of the lighter and more colorful bits there is something stunning called "Woman With a Cigar" that is full of gaiety and sparkle and fine rich humor. Another bit in which Dunham, as an engaging South American wench, manages to get herself tangled up in the rope of waterfront sailors, brought down the house and had to be encored three times. But for us it had none of the really high, sly knowingness of the "Women With a Cigar."

The piece having to do with the train was wonderful business and the closing boogie-woogie was something to see. The dancers went from tribal ritual to "Le Jazz Hot" with great ease and astonishing style. They have everything.

Someone ought to build a first-rate musical around the whole bang and knock the entertainment world back on its heels. There is some talk of an appearance that is to be arranged at the old Trocadero. We will be there leering and cheering as we have at every performance so far. There are several interesting contortions that we want to look at more closely so that we can go right home and try them on our own piano.

BRETT WESTON



THE work of Brett Weston assures him a place with those few who can be called America's important photographers. More than fifteen years of work and study have given form and mature dimension to his technique. His disciplined and discriminating approach is only partly due to his fortunate association with his distinguished father. His strong talent developed its own independent directions. In the early years of his career, the lack of the necessary film and equipment forced upon him an economy that resulted in a careful study of his subject-matter.

His brilliant studies of San Francisco are typical of only one phase of his approach to photographic material. He has captured huge sweeping views of the city with incredible sharpness and clarity. There is enormous depth and crisp detail without confusion. His great interest in the abstract patterns of natural forms has led to the creation of beautiful pictures of wind-sculptured rocks and sand.

His entire approach is strikingly original in that space is not necessarily the controlling factor. A small object takes on unusual relations to its environment. This ambiguity of object links his work with that of some of the great surrealist painters, with the difference, however, that while the painters deform the objects, Brett Weston deforms the space relations. How he manages this is at once simple and subtle. In the first place, he places the object close to the spectator's eye but on an axis which is tilted and denies any relation to a ground plane, as in the sections of machinery and in the sand pictures. Secondly, he suggests perspective values through the means of light and shade both within the object, as in the ripples of sand, and surrounding the object, as in the seemingly limitless space.

This combination of distance and proximity result in an ambiguity of subject-matter. Are these sand dunes in some vast Sahara or handfuls of sand held close to the eye? The fact that the answer is both does not diminish the value of the spectator's response. Brett Weston is a first-rate technician and a fine artist—one whose eye is obviously as clear and sensitive and honest as his lens.



SAN FRANCISCO



FORD PLANE

BELOW: SAN FRANCISCO COAST



THE GOLDEN GATE BRIDGE



Good Neighbors

HOW GOOD?

A GOOD neighbor, the Bible has said, covets not and is at our side in times of stress. Today, for the first time in our long history, the United States stands in need of such good neighbors. Washington looks southward, knowing that our destiny is inevitably cast with the great nations below the equator. Boats are crowded with goodwill emissaries, businessmen, diplomats, and men of arts and letters. The skyways, too, are carrying those whose mission it is to cement the friendship of South America's leaders.

It is no secret that our good-will missions, sired by such desperate necessity, have not been a complete success. We have rushed into South America like people seeking a life preserver and at the same time have frequently been guilty of treating those we court like slightly backward cousins. Their civilization is even older than ours and anity is not advanced by sending them short-wave opera programs which conclude with an explanation of the history of the opera. It happens that Buenos Aires, for example, has in the Teatro Colon one of the great opera houses of the world and its season is a worthy rival of our own Metropolitan.

Nor, in our anxiety for speedily converting South America to the cause of the democracies, have we been aided by the typical American speed with which the conversion has been attempted. The average good-will mission which flies out of Miami normally endeavors to cover all of South America in some twenty days. That allows the party an average of four and a half days in Brazil, which alone is as large as the United States, plus another state the size of Texas.

How would we feel if a party of Brazilians, after a four-day tour of our own country, returned to Rio de Janeiro loudly assuring their countrymen that the United States was in the bag? We would probably think they were both overly optimistic and presumptuous.

Because time has become increasingly important in these harrowing days we are inclined to resent South America's slowness in making up its mind to accept the friendship that we are so eagerly and suddenly thrusting upon it. We speak heatedly of the need for unity, completely ignoring the mental processes of these southern Americans whose friendship is so vital today. They, who take an hour to order dinner and six months to think about a business transaction that we would conclude in twenty-four hours, are upset at our grim insistence on quick decisions in matters that may affect not only their own lives and safety, but that of their children's children.

So, when all the smiling and the speeches are done, the South Americans are asking themselves—and us—what's in it for them? We are fighting for democracy because we have been a happy and prosperous people under such a free government. The South Americans are as naturally concerned with their own destinies and want to know where they will stand when, the war finally over, we are no longer in such need of their friendship. Even though their sympathies may be on our side they are cautious enough to look beyond the smoke of the battlefields and

the roar of guns that may yet be heard in the western world. They look at Europe and then at us and again they ask, but what after the war?

After seven months on the east coast of South America you acquire some understanding of their problems and some real sympathy for the motives that govern their decisions. Brazil, as you already know, is definitely on the side of the democracies. They are by nature a democratic people and are anxious to continue living their own lives in preference to a regimented order where they must salute everyone they meet. Their natural inclination to rally to our side has been strengthened by the fact that we are a most important factor in their domestic security. Being their best customer is a great advantage in these days when all peoples are facing a dubious economic future.

Uruguay, although smaller and not as important strategically or domestically as the great nation to its north, is with Brazil in its sympathies and allegiance to the United States. Montevideo, one of the loveliest cities in the world, is a hot bed of pro-democracy factions and their efforts have largely nullified the Nazi efforts at infiltration.

Argentina, however, is where our promises of future business and better trade relations do not hold up well when viewed against our record of the past half century. We cannot, because of our own farmers and cattle raisers, buy either their wheat or their beef, the two products that are the backbone of South America's most politically-important country. Great Britain can and does buy some of their meat and grain, but Great Britain, too, must remember its own colonies which depend on the mother-country buying *their* wheat. Even in this desperate hour Downing Street must think of the yellow fields in Canada and Australia and consequently cannot begin to buy all the meat and grain that Argentina must sell to survive.

Naturally the Nazis have seized on this situation and, in becoming Argentina's best customer, have gone a long way toward wooing them to the side of the fascist states. Through credit-exchanges and millions of dollars worth of propaganda that always hammers home that Argentina's destiny is at the Nazi side, they have made deep inroads in Buenos Aires. Now, British and American propaganda has begun to take effect and, backed by the billions of dollars that British and American investors have already sunk in the land of the campos and pampas, is managing to checkmate the Nazi influence.

We would, however, be guilty of wishful thinking if we were to conclude that in the long run Argentina will necessarily be on our side. They will be—when and if they learn that it is to their domestic and military advantage. All South America is greatly impressed by the prowess of the German armies and only some great and triumphant action by Great Britain, and possibly our own forces, will finally convince them that in the end the democracies can and will win this war. When some great victory indicates the trend is finally and irrevocably turning in our favor, then only can we count on the complete sympathy and all-out support of our South American neighbors.

• Not just for our own backyard, nor for our street, nor for our neighborhood, but for all of our communities together—the region of Los Angeles. This is our region. With 4,083 square miles of land, stretching from the sea across the valleys and mountains to the desert, we have ample space for ourselves, and for millions more who may come later, to live, to work, to play, and to move about in comfort. But when we look closely at the land we find the usefulness of much of it has been destroyed because we have been thoughtless in its development. We see mistakes that must be rectified—we recognize opportunities which must not be lost.

In the region of the future, the use of land should be planned with care—the home in relation to the entire neighborhood, the neighborhood in relation to the entire city, and each city in relation to the region. Natural resources should be conserved and protected, mountain forests, desert spaces, beaches, water supplies; areas must be set aside for parks, playgrounds, education, and recreation; residential areas spacious and quiet should be protected from business encroachment, from dangerous highways; commercial areas should be located where they are accessible and convenient to customers; industry and manufacturing must have their rightful place, with opportunity for development, a place convenient of access for the workers, with transportation facilities for materials and products; and all these areas must be interconnected by the system of streets and highways and freeways.

Patterns of land use are already in existence which form the starting point for future plans. We should study with understanding the interrelations between human activities and needs and the land of the region, if we are to arrive at a successful solution of the many problems which we recognize in the chaos of today.

•
“The Board of Governors and the Director of the Los Angeles County Museum extend their cordial thanks to the Museum’s advisory committee of architects, headed by Palmer Sabin, who so enthusiastically devoted their talents and their energies to the presentation of this exhibition.

“A special word of appreciation is extended to Telesis for the Los Angeles Region; a group of extremely talented young men and women who, without regard for time or remuneration, gave their services to the Museum’s advisory committee as draftsmen, designers, and craftsmen, making it possible for the Museum to present one of the most attractive and intelligently conceived exhibitions in its history.

Special commendation also is due to the staff of the Museum for the enthusiasm they have demonstrated in lending able assistance to the designers of this significant presentation of . . . ‘AND NOW WE PLAN.’”

ROLAND MCKINNEY,
Director of the Museum.

...NOW WE PLAN



An exhibition having to do with the problems of
Regional Planning showing from October 22, 1941,
through January 18, 1942, at the Los Angeles County Museum

Continued on next page

... Now We Plan, Continued



This is where we live

We inherited a region rich in beauty and natural resources. Nature was generous, endowing the land with a climate of almost legendary fame, fertile soil in the valleys, valuable oil deposits, beautiful mountains and hills, and an ocean shoreline.

Indians were roaming the hills and valleys when the first Spaniards arrived to establish the missions, which flourished for a generation to give way to the far-flung cattle ranchos where a leisurely life developed around the small pueblo of Los Angeles.

Later, great herds of sheep were brought across mountain and desert, and the cattle ranges were given over to sheepherders. After a short time the sheep, in turn, disappeared.

In the 1880's came the first great American migration. Thoughtlessly the ranchos were subdivided into smaller farms and towns until the "boom" collapsed.

The region recovered slowly. Orange groves increased in number, and irrigated fields and gardens spread across the valleys. A diversified agriculture gave employment to many, and this agriculture remains today the largest single source of wealth in the Los Angeles region. Cities appeared and grew rapidly.

With this growth came industries to support the population. Oil was discovered in many places, and soon petroleum assumed a large place in the expanding economy of the area. Motion picture production developed and later airplane factories were established. In a century the character of the region changed from the leisurely culture of the Spanish era with its ranchos to the rapid tempo of the highly developed industrial life of a great metropolitan center.

Since 1900 Los Angeles has grown rapidly in population and industrialization, but it has grown without thoughtful planning. The great city sprawls in every direction, touching its satellite towns on every side. As it grew the natural beauty of the land was obliterated; its scenic resources disfigured with so-called improvements, crowded oil derricks, rock crushers, and blaring billboards. Large sections of the city are now deteriorating as people move out to the suburbs in search of space, order, and quiet for their homes.

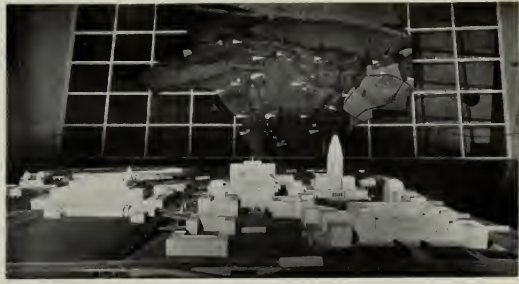
Developing with the automobile, Los Angeles is largely dependent on it for transportation, and the highway system has influenced the pattern of its growth. It is difficult to get in or out of the city, and there are many complaints about traffic congestion, unsightly highways, and the long distances to be traveled to reach open country.

From now on we must plan, for in the past altogether too little planning accompanied our development. Progress henceforth depends on the discovery of a way to plan and coordinate the development of housing, industries, recreation, communication, and transportation. We must determine now on a program for the years to come; we must bring about that integration of our community which will make possible the good life for every citizen.

Out of 676,961 persons in Los Angeles whose homes were studied, 101,530 live in dwellings that need repairs or are unfit for use.

It is estimated that by 1960 there will be 6,000,000 persons in Los Angeles County. To avoid difficulties, we must plan for them.





The planned community

The model of the planned community shows the relationship between living areas, working areas, and recreational areas. It shows also how the circulatory system knits these areas into a well-integrated community unit properly designed to free us from communication worries and the hazards resulting from a heedless, planless community.

The basis of the plan is a neighborhood with a living area one-half mile square. The units comprising the living space are a shopping center, recreational center, church, and grammar school. Single-family dwellings all face toward the green areas. Working and living areas are properly separated by great belts of green. Similarly separated are the various units of the living area. A section is reserved for multiple dwellings which will have ready access to both shopping centers and transit and transportation centers.

At the upper left of the photograph of the model is the high school campus containing a large athletic field, whose parking area serves a dual function—for athletic events and related community activities on week-ends, and during the week for factory workers in the industrial section located beyond the campus on the other side of the freeway. Pedestrian tunnels under the freeway enable workers to cross safely and easily from the parking area to the industrial plants.

The elements of the transportation system connecting all these units are organized to provide highways for uninterrupted traffic, connector streets for local traffic, short roads for access to homes, and park walks for pedestrians—all planned for complete elimination of the necessity of crossing traffic-laden streets.

Well-conceived and planned neighborhoods of this type clearly indicate an intelligent approach to the ideal community life, providing a maximum of safety, recreational space, facility of communication, and promoting a neighborhood atmosphere conducive to the complete development of each member of the community.

Below: Model and detail of planned community showing placement of living, work, and recreation areas in relation to each other and to highways



INTERIORS



Owners, Mr. and Mrs. Leo Meyer
 Location, Hollywood, California
 Designer, J. R. Davidson



Photographs by Julius Shulman



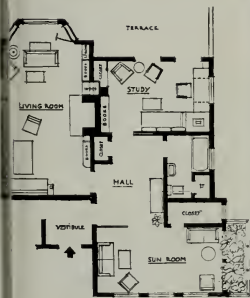
• These interiors in an old type house in Hollywood have been completely modernized by the designer without structural changes. The discriminating use of color and a fine sense for material have resulted in beautifully balanced and richly created living spaces. The living room walls are in natural colored Chinese grass paper and floors are in tobacco-colored carpeting. The corner table and end tables are in natural finished Bayott wood. The large table is of highly polished black plastic material. The seats are upholstered in rough woven material of dark brick color.

The metamorphosis from the old ill-organized period house to what is shown here is an excellent example of what can be done to bring outmoded living quarters well within the spirit of our time. The liquor cabinet has been designed into a wooden wall which also encloses the fireplace and spaces for book shelves. The badly located balcony has been glassed in so that it becomes a semi green house and part of a large sunroom.

• Left, Study: Tobacco-colored carpeting and curtains of hand-woven material in pale yellow and light gray stripes. The couch is upholstered in a rough weave of turquoise and brown. Desk and table top are of dark brown plastic material and chairs are in ivory leather. Walls are bleached oak weld board panels.

Left: Living room fireplace with book spaces and liquor cabinet are in natural Bayott wood. Frame and hearth are in black Belgian marble. A continuous fluorescent light trough is built in under a sandblasted glass panel. Walls are off-white and the ceiling is a pale rose.

Right and below: Sunroom walls are tropical matting in natural color. Carpeting is tobacco-colored material. The partition is celloglass in a red lacquered metal frame. Furniture is rattan with seat covers in lemon-yellow and gray weave. Curtains are handblocked print.



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SECOND COMING OF A MIRACLE

The artists of San Francisco duplicate their great success of last year in organizing and presenting a new outdoor show that puts art into the lap of the public



HOTALING PLACE

• Forty thousand people visited Hotaling Place, block-long alley in the heart of the artists' quarter in one day, to see San Francisco's first Open Air Art Show last spring; according to police estimates, ten thousand more were turned away. This in itself is sufficiently surprising. That this venture, now a San Francisco institution, was conceived, organized and carried to completion solely by artists is still more startling. The tradition that the artistic temperament is wholly impractical and incapable of business-like organization has been dealt a blow.

Instigator of all this was Pat O'Neill, editor of the *Skylight*, a Montgomery Street paperlet for artists. Germs of the open air art show idea had been floating around San Francisco for years in non-virulent form, but when O'Neill proposed the scheme to artist Marian Cunningham and a few kindred spirits, the disease "took," and in no time at all the entire art colony came down with open air show fever.

A committee was formed, city officials interviewed, traffic problems considered, newspapers and radio stations notified. Artists arrived at headquarters from far and near, offering their services, bringing their pictures.

The day arrived. Pictures were hung three deep along the brick walls of Hotaling Place, sculpture and artists in action arranged in Ralph Stackpole's stoneyard, which opens off the alley. The show was scheduled to last from noon to midnight. By 10 in the morning the alley was jammed with spectators. By noon the crowd was so great that movement in any direction was difficult. Sales totaled nearly \$1100. So great was the success of the exhibition that it was decided to make it a biennial event.

The second Open Air Art Show was scheduled for October 26. "Unusual" California rain on that day caused it to be postponed until the following Sunday, November 2.

For this show the committee, anticipating more entries and bigger crowds, secured for offices the quarters vacated by the Villa Turin Restaurant on the corner of Montgomery and Jackson Streets, and added Jackson Street from Hotaling Place to Montgomery to the space available for hanging pictures. Nevertheless, as the flood of pictures began to arrive, the committee felt much like the well-known sorcerer's apprentice who started something that threatened to inundate him. When the press of receiving, checking, filing and storing was over, and the committee locked the door and mopped up their statistics, it was found that 535 artists had submitted 1639 works, of art or otherwise, with a combined value, according to the exhibitors' price tags, of \$40,000. Prices ranged from \$1 to \$600.

At this writing no one knows what figures attendance will reach on November 2, but it is safe to predict crowds. There seems to be something about these open air art shows that appeals to the public. Perhaps it is freedom from the constraint felt by the average man in galleries, with their general air of aloofness and their suggestion of high prices. Perhaps it is the spirit of carnival and county fair. Possibly this riotous array of art at low prices appeals to the bargain-hunting instinct; or that entertaining things never seen in any gallery appear on the walls of Hotaling Place. Part of the charm may be the feeling of "I could do that, too." And so, perhaps, could you.

This year exhibiting artists include service men (who do not have to pay an entrance fee), doctors, housewives, lawyers, and a group of convicts, showing that art is no respecter of rank, and may even affect the otherwise normal.

Among the exhibits are stone and wood sculpture, beautiful pottery in individual glazes, watercolors, oils and temperas by well-known artists and those who would like to be, and strange, weird things of tin, wood, wire, and string. (Continued on page 45)

CLEANUP GANG ON THE MORNING OF THE FIRST OPEN AIR SHOW



KENNETH ORNBAUM AND FRIEND
TAKE FIRST PICTURES
INTO THE ALLEY



HANGING PICTURES



CROWD AT PEAK IN HOTLING PLACE. EACH SALE WAS ANNOUNCED BY LOUD SPEAKER

The success of these shows is due in good part to the extremely efficient and well-organized work of the committee of artists which manages the whole affair. This time they are:

- Chairman, Mallette Dean.
- Production manager, Marian Cunningham.
- Secretary recording and corresponding, Virginia Allison.
- Finance, Phillip Pinner.
- Sales, Vera Bernhard.
- Registration, Vivika Timiriaseff.
- Hanging committee, Otis Oldfield and John Humphreys.
- Sculpture and decorative arts, Ruth Cravath.
- Construction, Fred Olmsted.
- Graphic publicity: Production, William Clarke; distribution, Ivan Timiriaseff.
- Signs, Paul Forster.
- Art in action, Antonio Sotomayor.
- Entertainment, Barbara Olmsted.
- Master of ceremonies, Lucien Labaudt.
- Decoration, Clay Spohn, Kenneth Ornbaum.
- Otorino Ranchi, Ralph Stackpole and Ray Bethers.
- Auxiliary committee, representatives of: the East Bay, Florence Allston Swift; Marin County, Richard O'Hanlon; Peninsula, John Mottram.

MORE PUBLIC



Photographs by Jay Risling



RUTH CRAVATH SUPERVISES PLACING OF HER STONE HORSE'S HEAD

ARTISTS HANGING PICTURES AND KIBITZING



THE PUBLIC ARRIVES

by Dorothy Wagner Pusemelle

Modern School

by Richard J. Neutra, A. I. A.

• A fundamental thought in designing progressive school plants is to divert the available funds to the fulfillment of purely educational needs. They should be buildings created as far as possible for the benefit of the significant activity of the educator and of the children from whom the next coming generation will recruit itself. No mere "machine for education"—as modern education is farthest from being mechanical—the plant will, in spite of its straightforward simplicity and when endowed with its preconceived garden setting command its good measure of beauty. Not the static beauty of an architectural monument for itself, but that of a building in pleasant use, that of a stage for all-around educational life, actively experienced.

Adaption to child life and pupil interest has been calling for a renaissance in school plant design and will yield this refreshing sort of active beauty by use.

Sitting quietly for hours and merely listening has been found by educators a requirement incommensurable with child's nature. But if it is true that a child can more successfully sustain fertile concentration when active, not only receptive, our old type classroom proves unsuitable and lacking in functional as well as in esthetic (Continued on page 44)

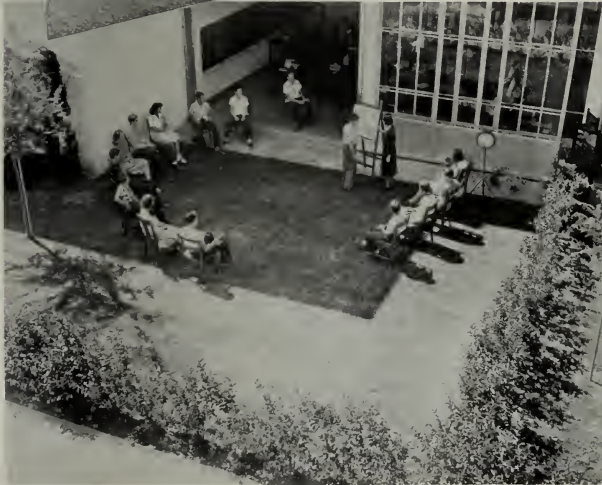


The Emerson Junior High School
Location, West Los Angeles
Architect, Richard J. Neutra, A. I. A.

Photographs by Luckhaus



Julius Schulman



Julius Schulman



Julius Schulman



The Emerson Junior High School in West Los Angeles, recently completed, represents an outstanding example of an attempt to plan a school with modern educational purposes in mind.

It is evident that Mr. Neutra, an architect of international repute, designed a school building to meet educational needs. He has made an outstanding contribution in this direction and the ideas expressed in the Emerson Junior High School will undoubtedly be reflected in much of the development to take place in future school building planning throughout the United States.

PAUL, E. GUSTAFSON, Principal.

Julius Schulman



A FEELING FOR MATERIAL

A sincere combination of the craftsmanship of the Orient with modern techniques



by G. Nakashima

• Usually in individuals or nations of inner strength there are, along with periods of great activity, others of introspection, questioning, soul examining. Periods, progress, success must be passed under the clear light of introspection to see what the real values are, whether the expressions are true, pure, honest, or else ramifications of the personal ego. It is almost impossible, if not entirely so, to come to any universal standard of morality or art. We simply cannot understand if the motives which caused the Periclean Greeks to push their sculptures, which today would be priceless, from the walls of the Acropolis to be destroyed forever were just or not. Nor can we quite conceive the proximity to perversion of Leonardo's feeling for impermanence.

In any case, we can reasonably well be sure that history never repeats itself but that each successive moment of time is a creative urge, inexorable, fathomless, formless, but pregnant with potentialities. Take, for instance, Gothic architecture. With all of its purity of form and expression, its deep, direct inspiration, or possibly because of that very fact, it can never be revived. We can at best grasp its fundamental principles and see them re-created in the marvelous steel bridges such as the main spans of the one between Oakland and San Francisco, and in the fine, clear, elemental beauty combined with the scientific progress of our modern airplanes. But, of course, in all modern work, there is something lacking, that deep inner faith, the sheer joy, the state of being, the spiritual inspiration of, say, the Cathedral at Chartres.

When we are carried away by some of the outward and more spectacular expressions, and then study the objects closer to home, there does not seem to be the same consistency. Unless a form is deeply lived, such as the Romanesque geometric ornament, art is primarily desquamation. Non-essentials are stripped to the leanness of Stoicism. Fressinet's ferro-concrete bridges, the architecture of Le Corbusier or, in a way, Kobori-enshu's superb wood structures of the Tokogawa era in Japan are examples. It is only when we start from the non-essential, either physical or spiritual, and fall heir to an un-lived form-world, that we find peculiar modern phenomena such as streamlined radio cabinets, ponderous, over-designed automo-



Above: Seats and backs of rush bottom type chairs are of hand-twisted raffia.

The use of power tools has been limited to a circular saw and jointer. All the mortise and tenon work, blind mortises, much of the shaping, and all of the finishing has been done by hand.

biles looking as if they were conceived in concrete, or children's tricycles shaped to travel at the rate of 100 miles an hour. Such principles are bound to fall, as the law of man is similar to the law of the jungle, in that the ones who can do with the least are the strongest. This other tendency is toward accumulation leading to decline.

One thing probably wrong with our present set-up is over-specialization. The designers are simply designers and the mechanics simply mechanics, and never the twain shall meet. Architectural students often finish a course in architecture without knowing how to lay a brick or make a mortise and tenon. Furniture is even designed in clay which is about as remote as possible from the material used in actuality. Cooks could never expect to learn how to bake a cake without actually making the batter, but merely by drawing pictures, no matter how lusciously colored they were. That is, however, the difficult task that modern design education often requires. The feeling for the plasticity of concrete and the stresses in steel is largely a matter of mixing, tamping, bending, and placing the material. From this spirit, form should grow.

The love for the nature of teak and walnut can best be obtained by working with the material; by cutting, planing, scraping, and sanding the wood. Hours spent by the true craftsman in bringing out the grain, which has long been imprisoned in the trunk of the tree, is an act of creation in itself. He passes his hand over the satiny texture and finds God within. It is man's true relationship with the years and centuries that the tree has spent absorbing the bounties of nature and strengthening its fibers. It is his true relationship to the experiences of this instrument of nature through the heat of summer and the rigors of winter, in temperate climates or the steaming hot days on end in the depths of tropical jungles, past the rise and fall of empires—a calm, immutable joy in the face of tragedies which befall man the producer and man the destroyer.

It is this quality that is not to be had on the drafting board but in the experiences of the mechanic. There must be planning, it goes without saying, but the conceiver should not let his ideas perish on paper nor let them only be carried out by others. Specialization is frustration unless it broadens into largeness, into relativity. It is the same pitfall which affects, not only design, but all the phases of human activity from medicine to diplomacy, that too great concern over contained problems. Essentially, the best designer should be a mechanic, but unfortunately most mechanics cannot design. To carry the point further, the contractor is unable to design and the architect usually doesn't know much about building. The guilds and master builders have degenerated into mass-productionists and specialists. The so-called industrial designers smell too much of the studio, of watercolor renderings, and not enough of the workshop.



Although most of the work is in walnut, Lamo mahogany, a pale honey-colored wood, has been used successfully for contrast. The finishing is accomplished by very careful sanding and finally rubbing the surface with a slightly waxed cloth.



Model House

Location, North Hollywood, California
Interiors, Barker Bros. Hollywood
Builder, William Mellenthin



• This house, designed for California indoor-outdoor living, is built entirely around an enclosed patio which is paved with random size Arizona flagstone. Overhanging eaves are of amber glass that eliminates all glare. The main entrance of the house is made into this enclosure.

An extended window in the living room takes full advantage of the patio view. The walls are a deep, rich dusty rose, and the floor is covered in a carved broadloom rug. All accessories are modern and Chinese modern. The ebony piano in the corner of the living room is an added accent.

The dining room adjoins the living room, and the rug is a carved broadloom. Chairs are upholstered with dark green simulated alligator material. Draperies are of textured fabric in a modern leaf design in green with a lighter green background. A bamboo cornice introduces a tropical note.

The front bedroom has walls and woodwork of chocolate brown. The Venetian blinds and bedspread are also chocolate-brown contrasted with oyster white cove ceiling and cornice. Rug is parchment-colored linen; the chair is green plaid.

Photographs by Mott Studios by Merge





New Furniture

• Home owners will find answers to many of their problems in interior decoration in the new Pendleton Galleries. The galleries include seventeen rooms of Robert W. Irwin furniture, and accessories chosen especially to complement this furniture. The rooms show a harmonious coordination of furniture and decorative merchandise which was made possible by the close collaboration of the several manufacturers represented under the direction of an authority of outstanding ability and reputation in the field of decoration.

Examples of the results are seen in the accompanying photographs. The group around the bridge table shows the Chinese influence on modern furniture. At the upper left is a modern bedroom in blond wood. The center of interest in the picture at the center left is the sofa, notable for its simplicity and the warm texture of the cotton fabric covering. Versatile arrangement of the occasional table and chairs achieves a pleasing effect for any room.

Pendleton Galleries
The May Company
Los Angeles

Carquinez Heights

A distinguished California architect discusses the solution of the design problems of a great new housing development

by William Wilson Wurster, A. I. A.

CARQUINEZ HEIGHTS has been a vastly inspiring and exciting enterprise for our office, a challenge to test our entire philosophy and experience on a terrifying scale, under emergency pressure.

How we have met the test will be for others to decide. But at least we have been bold enough to bring forth positive reactions. Apparently they either hate it or love it. They hate it, of course, if they would not like a project of this size on any terms, or if they can only see a finished product. But there are also those who want to see familiar things, sensed like a familiar strain of music. And the only accidental visual reminders presented by Carquinez Heights seem to be Indian pueblos or the distant rear view of some of San Francisco's worst speculative housing, neither of them very comforting!

The broad framework of the opportunity and the limitations were about as follows: First, to ourselves, the chance to serve a national and local emergency in the medium we knew best. Then, the stipulation that the entire project be "demountable," to prevent a ghost-town curse on Vallejo when the emergency is over, and to be sure that the houses can be salvaged for good use later wherever they may be needed. And finally, the most rigorous discipline of speed and economy.

Standard plans, and two methods of prefabricated panel construction were stipulated. In the strictly architectural sense, our role could be little more than to rearrange window openings, remove false shutters and other trashy gim-cracks, bargain with Washington and the manufacturers for a flat overhanging roof instead of the usual pinched two-way slope, and choose paint colors. Our big job was to relate the standard units to each other, to roads and paths, and to a dramatically steep and rolling terrain.

Throughout we have made no apology for the fact that the 1,677 houses are all alike. Artificial respiration to create false effects is always ridiculous in a thing of this scale. Far better to accept the scale as a proud virtue, relating the enterprise to the great classic squares where men did not turn somersaults to stress in solo every thin slice of a house. There is no competition to the sun and view—they are used as friends and allies, as are the hills.

If all this sounds high-flown, it is simply because I must stress the pride and enthusiasm we have felt for this job. But here are some of the bare facts as well.

Each of the houses has east and west exposure, no north and south. This means in all seasons and at all periods of the day there is a chance for sun. They are ranged in

rows, which bring protection from the strong constant winds and give each house one sheltered side. Also on these dry, dusty slopes large gardens are apt to be a burden rather than a blessing for hard-working people, only temporarily settled. And the convenience of this site to the navy yard ferry, without crossing a main artery, warrants a rather close development. While on the other hand the step-ups give almost every house a dramatic view, either slant-wise or over the roofs below.

The major contribution of this office to the project was, I am sure, the determination to scar the hills as little as possible. An absolute minimum of earth was moved. Instead of cutting the usual shelves, each house was dropped into place wherever it would naturally fall, and posts and skirting put under it to accommodate the slope. This saved a great deal of money and several months (in fact, a whole rainy season) of time. And it gives useful rough storage space under each house.

The simple straight parallel rows were possible without the monotony usually found in such a pattern because of the great animation given by the hills, which permit views out over the houses below because of the flat roofs.

A demountable school for 300 pupils is being designed by Franklin and Kump, who have collaborated at every point within the spirit of the project.

Dust raises havoc with light paint—yet we didn't want it to be dull. So a color scheme was devised which would be gay but durable. We also felt that a so-called colorful scheme sometimes eats itself up if there is too much bright paint . . . at the theater there must be an audience. So: 50 per cent of the houses are sand color or natural plywood, with colored doors; 25 per cent are barn red; 9 per cent are green; 8 per cent are blue; 8 per cent are yellow. (The colored houses have sand trim.)

In general the perimeter rows of houses are natural surrounding the colored central portion.

Then there are 25 experimental houses of different plan and different materials, with the thought that with all this building some small portion should attempt to bring new knowledge.

And now to get back to the feelings of a person who looks at the project. Grant the fact that this number of houses had to be built in one place at one time. Don't ask that it be familiar or cozy. But do ask if it fits the site—uses the view—is gay—is economical—was done on schedule. And do all this *after* it is complete . . . and I hope you can say, as I do, "I'd like to live there."



Roger Sturtevant

AMERICA BUILDS

Carquinez Heights
Defense Housing Project, Vallejo, California

Federal Works Agency:
John M. Carmody, Administrator

Division of Defense Housing:
Clark Foreman, Director
Rufe B. Newman, Chief, Construction Section
Pierce Williams, Director, West Coast Area

William Wilson Wurster, Architect, Engineer for the
Federal Works Agency

Punnett, Perez & Hutchison, Civil Engineers

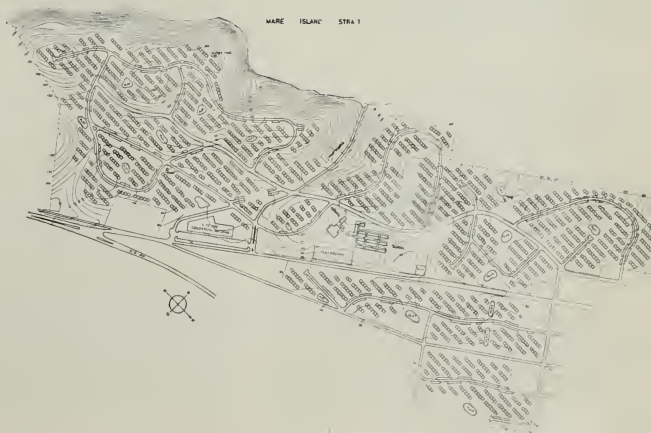
George E. Atkins, Mechanical Engineer

General Contractors

Barrett & Hilp
Robert McCarthy

Prefabrication

W. S. Watkins & Son
Keith Brown
Homasote Company



AMERICA BUILDS . . . Continued



GENERAL VIEW OF THE SHOP



APPLYING GLUE TO WALL SECTIONS



COMBINATION ROOF-CEILING SECTIONS



APPLYING BUILT-UP ROOFING



FLOOR PLATFORM



Mounta



The project follows the contours of the site, providing variety of plane and pattern against hills and sea

• Many innovations in building have been used in the FWA building project at Valjejo. Sixteen hundred and ninety-two prefabricated units are being constructed to house civilian shipyard workers and Navy enlisted personnel. Not only did the houses have to be built quickly, but they also had to be demountable in order that they may be moved to another location if necessary.

Great speed on the job was obtained by the use of central fabricating plants. Walls and partitions were made section by section in these plants and trucked to the desired location. Insulating board and Douglas fir plywood panels were used. All lumber and insulating board were pre-cut and stored. As the houses were built on a modular basis in even inches, the controls on the cutting were set to match. Framing units such as windows, doors, and wall intersections were prefabricated in sub-assemblies.

Because of the flat roof design, it was possible to build both ceiling and roof at the same time. This combination of construction made possible a considerable saving in cost and time.

The efficiency in fabrication of wall sections is noteworthy. Sections are fabricated in the order they will be erected. Each section is numbered according to plan so that errors may be quickly checked. As the wall sections are put into place, the plumber sets the prefabricated plumbing lines in the bathroom walls; then the erection crews return and complete the job. The roof sections are placed by crane and the unit is ready for paint or wallpaper.



Roger Sturtevant



Roger Sturtevant



Roger Sturtevant



PRODUCTS and PRACTICES

VALLEJO CONSTRUCTION DATA

The firm of Barret & Hilp, which is building 992 of the houses, is a partnership which was formed in the latter part of 1912. The partners are John Francis Barret and Harry H. Hilp, both of San Francisco. Its chief engineer is L. D. Raffin, and the general superintendent is George McKeever, both of San Francisco. The partnership was originally formed to specialize only in concrete construction, but in 1914 small general contracts were entered into.

It now has in its employ, Glenn Woodruff, chief designing engineer of the San Francisco-Oakland Bay Bridge and many other important structures, and Fred Crocker, whose last assignment was complete charge of Plant and Ways Design at Todd, California, shipbuilding company at Richmond, California. Mr. Thomas Crawford, also with the company, was formerly superintendent for the San Francisco Shipbuilding Company, who built two concrete ships in San Francisco in 1918. Some of the outstanding projects that it has constructed are: Anchorages, Cable Housings, Toll Plaza, Golden Gate Bridge, 1932-1937; Distribution Structure, Catamaran System and Railroad on San Francisco-Oakland Bay Bridge, 1935-1936; Bartlett Dam in Arizona, Barret & Hilp and Macco Company, 1935-1938; Bridge Deck on Golden Gate Bridge, joint contract with Pacific Bridge Company, 1932-1937; Causeway, Mare Island Navy Yard, 1934; Tunnels for Public Utilities Commission, City of San Francisco, 1935; 700 concrete Housing Units, City of San Francisco, 1940; 600 concrete Housing Units, Bureau of Yards and Docks at Vallejo, adjacent to Mare Island Navy Yard, 1941; about \$2,500,000 of contracts in connection with the Golden Gate International Exposition, and three sections of canal and conduits on the metropolitan aqueduct in Los Angeles.

The amazing speed obtained in constructing 992 of the houses on this job was made possible by the use of Homasote Insulating Board and the Precision-Built system of construction. The Homasote Company has been making insulating and building board for 32 years. Its Weatherproof Homasote is one of the strongest and oldest insulating boards, and it has been made in big sheets up to 8'x14'. This large size adds structural strength and also prevents ugly batten strips and wall joints making Homasote good for dry-wall construction. Its high resistance to moisture absorption and air infiltration result in a thoroughly insulated building which requires only the smallest of heating units. Homasote Wall Panels can, according to Bureau of Standards Test, run from three to four times the strength of houses constructed with horizontal wood sheathing and from 3,000 to 7,000 pounds greater strength than houses constructed with diagonal sheathing.

Seven years ago the company started experimenting with the rudiments of what is now Precision-Built Method of Construction. Homasote in the large sizes was a natural and logical section construction. Several hundred thousand dollars was spent in research—research into every minute detail of house construction—research into materials—research into methods—research into costs. It found that the first big saving in both time and money could be effected by building walls and partitions—in sections—on jig tables—in a central fabricating plant. Step by step it increased the number of parts which were pre-fabricated until it perfected the method which was used on the Vallejo project. The Precision-Built System of Construction through the use of the Bemis Module long before the onset of the Defense Program, was used in the construction of \$6,000,000 of architect-designed homes in all styles of architecture, all sizes of houses, in every part of the country.

The location at Vallejo is comprised of rolling hills, some hills rising as much as 210 feet in elevation and it has scarcely a level spot. This, of course, necessitated the use of underpinning under all the houses. In some cases there was a difference in level of seventeen feet from one corner to the other. A site of this nature required a great deal of planning before construction could begin. As it was decided to use precast concrete piers, a central fabricating plant was set up at the beginning of the job. Since the schedule called for the construction of 24 houses per day, it was necessary to have a daily capacity of 360 piers. Special demountable forms were developed for this work and after the piers had cured, they were placed on specially constructed sleds which were taken to the house locations by a Ross Carrier. At the house locations a twenty-inch diameter footing 6 inches thick was used. The concrete was poured into a box designed to hold exactly the right amount of material. After the box was filled from the concrete mixer, the mason emptied the material out and then used the box to puddle the concrete comprising the footing. Sufficient time was allowed for the concrete footing to take its initial set, and then the pre-cast piers were positioned along side special 2x6 templates, which had been located with a transit.

In view of the nature of the site and the freedom from rain it was decided to build the floor sections on location and leave the finished flooring off. Two floor jigs capable of framing floors for more than twenty-four houses per day were set up. In the fabricating shop all the framing lumber and Homasote for each wall and ceiling section was pre-cut and stored on racks. Everything was scheduled beforehand and the men worked from these schedules. As all Precision-Built Houses are built on a modular basis every schedule is worked out in even inches and the controls on the cutting tables were in even inches. Fractional dimensions were automatically taken care of by the cutting gauge, four different types of which were required for the average house. All the pre-cut members are then delivered to the various jig tables for assembly. The framing members for windows and doors and various wall intersections are pre-fabricated into what we call sub-assemblies. These are then placed on the jig table just as studs would be positioned.

As the Precision-Built System of Construction employs the stress covering principle the large sheets of Homasote are both glued and nailed to the assembled wood frame. This provides a type of construction which is considerably stronger than the ordinary conventional job. As the houses on this

project had flat roofs, the ceiling and roofs were made together, thus providing considerable economy in construction costs. Due to the flat roof design the rafters had to be cut on the cant. In order to provide the maximum of economy 2x12 rafters were cut diagonally so that at one end they would be 8½ inches, and at the other, 3½ inches. This required the development of a special template in order to handle the special ripping operation. The combination roof and ceiling sections were constructed on a large jig which was capable of handling sections 8'x16'. This jig had a sloping floor in order to take care of the cant of the rafters. The sections were made with the ceiling side up and the strapping was applied, to which the Homasote was glued and nailed.

All wall sections are fabricated according to the order in which they will be erected. Then when they are piled ready for the delivery truck, they are in the reverse order, which makes them come off the pile in the right order at the site. Surprisingly enough the various sizes of sections, regardless of the type of building, operate perfectly on the jig table. Each section is numbered according to its number on the plan, and also the number of the table on which it is made is marked. If any errors should occur they can be immediately traced back to the proper table so that the crew can be advised in order to prevent any recurrence of errors of the same kind. The sections taken off the finishing end of the table are piled at right angles to the table, parallel to the drive in the center of the shop. This makes for easy loading and as soon as the house is completed, the truck comes in and the sections are loaded as a complete unit by the use of a travelling crane. When the truck reaches the site, the sections for the front of the house are unloaded in the front and those for the rear, in the rear. This greatly facilitates their erection as the crane can move down one street and back the next.

In the early days of the Precision-Built System everyone turned out to see the wall sections erected. Today it has become as commonplace as airplanes have become. The first step in the erection of the sections is to erect a corner in the rear of the house, then follow across the rear of the house and including the next corner. Then the bathroom partition is put in place and the crew, consisting of two carpenters and four laborers, moves to the next house. Meanwhile the plumber and his crew move in and they get their prefabricated plumbing lines installed in the bathroom walls. At the same time they set the tubs. Then the erection crew comes back and completes the erecting of the balance of the house. As the sections are put in place the carpenter stays on the top and tacks them together prior to the installation of the continuous plates, which lagscrew them together. It is simple to train a crew for this work and once trained they are able to erect one of these houses in from twenty-five to thirty minutes' time. The roof sections are then installed with the use of the crane. One of the most important features of the Precision-Built System of Construction is that once the walls are in place and the roofs on they are ready for immediate decoration with either wallpaper or whatever type of paint is desired.

The houses are built on 15 concrete piers. These piers, on the Barret & Hilp part of the project, were made of concrete and the concrete footings were pre-formed with a concrete footing base being poured directly in place. On top of these footings, which were not at the same elevations on account of the slope of the ground, underpinning had to be accurately fitted to the work, which was handled by a special crew who did not dig but take elevations of the piers and take them to the fabricating table to cut the lumber to the proper lengths, so that everything would fit accurately in place when it was erected. After the underpinning was in the floor sections were taken to the building site by a truck with a boom on it which would lift the sections into place.

The wall and roof sections were placed on semi-trailers at the fabricating shop and hauled directly to the particular building site. When it was impractical to reach the site with the truck the load was transferred to a sled and a tractor hauled the sled to the site. The sections were then lifted off by the crew and set up in their proper positions. Each operation was handled by a special crew and these crews became expert in their particular tasks.

The successful completion of this part of the project on schedule was largely due to the Barret & Hilp office organization because all the materials and sub-contracts had to be let to follow a schedule. The materials had to be bought on definite deliveries because it must be kept in mind that this demountable housing operation is similar to a production line in an automobile plant—if one cog is out of place, the whole machinery stops. The job organization has to be worked in tie in with the deliveries of material and the field organization has to be able to take the material as it is turned out of the shop because if it is finished at the shop with no place for it to go there is another tie up. This all sounds very simple but it is a tremendous task and one which has been handled very expeditiously.

Robert McCarthy of San Francisco, who is building 690 of the dwelling units in the Vallejo Defense Housing Project, has in recent years assumed a prominent position among leading Northern California builders. Mr. McCarthy has been engaged in the construction business for more than twenty years, operating throughout Northern and Central California and as far north as Alaska. He recently completed several government buildings at the Presidio at San Francisco and at Fort McDowell on Angel Island in San Francisco Bay. At this time, in addition to the Vallejo project, Mr. McCarthy is building seventy-five units of officers quarters distributed between Fort Scott, Fort Funston, Fort Barry and Fort Baker. He also has under construction a large mortuary and funeral home, the Sta. Monica Rectory, and several other smaller jobs, all in the San Francisco Bay area.

His record for efficiency, integrity, promptness and attention to detail is unexcelled. A large percentage of the construction work in which he has been engaged during the past several years has been under government contracts, all of which have been satisfactorily completed within the prescribed time limit. Government officials under whose supervision this work has been done

have repeatedly commented very favorably upon Mr. McCarthy's record for speed and first class workmanship.

During his years of experience as a general contractor, Mr. McCarthy has developed a very competent and smooth running organization. T. E. Johannis and E. Manning, general superintendent and foreman, respectively, who are in charge of the Vallejo operations, have been with his organization for many years and have played a very important part in creating the enviable record that has been made. Mr. McCarthy is justly proud of the part that he and his organization have in the construction of the Vallejo Defense Housing Project and reports that the work will be satisfactorily completed on schedule. He is entitled to congratulations for his splendid achievement which marks another milestone of progress in the career of an enterprising and deserving organization.

The prefabricating plant of W. S. Watkins & Son is entirely portable and can be moved from job to job. A portable plant is entirely new and very successful. For winter work it can be under cover. The plant was set up just three blocks from the Vallejo job, and had its own spur track and all panels were shipped in by cars, the lumber was trucked in and cut. The next step was nailing up the framework. This was done on table templates made in the main Watkins plant in Reno, Nevada. Each piece had its own place and every table had two men. Of this type table there were 30. Each frame had a number, some were for walls, ceilings and some were with the window openings cut out, others with the door opening. The company did all the cutting on the panels for the windows, doors, plumbing, electric work, etc. This took from one to four men per table and six tables. On the glue-up table the frame and panels were put together and the glue was applied with glue guns. The next step is placing the panel sections into one of the giant presses.

Plumbing fixtures selected for installation in this project by Barrett & Hilp, general contractors, and Anderson & Rowe, plumbing contractors, are Briggs Beautyware, manufactured by the Briggs Manufacturing Company of Detroit, Michigan. In projects of this nature, where large units are pre-fabricated to exact size, the uniformity of all materials is of paramount importance. Through exact control of finished sizes of their ware, the Briggs Company is able to furnish tubs, and other fixtures, that readily conform to the construction program essential to mass production of accurately dimensioned buildings. This feature is always of interest to those engaged in construction where economy counts.

Some interesting features of Briggs fixtures are noticeable during and after installation. The bathtubs have a 1" tiling-in flange which keeps water from seeping into partitions back of fixture, while the wide flat bottom surface with the Serpentine Safety feature makes for surer safer footing getting in and out of tub, and particularly while showering. All surfaces of all Briggs fixtures are finished with porcelain enamel, making the under bowl surfaces of lavatories and sink and tray units easy to clean and keep clean.

Briggs Beautyware Plumbing Fixtures are formed of Armeo Ingot Iron, on huge presses each capable of exerting pressures up to 1500 tons. The fixtures are then finished with acid-resisting vitreous porcelain enamel, applied under the most modern wet process methods, fused to the iron at approximately 1600 degrees Fahrenheit. With their modern design and clear smooth acid-resisting vitreous porcelain enamel surfaces, Briggs Beautyware fixtures are fully deserving the high acclaim given them by architects, builders, plumbers, hotel and apartment owners, to say nothing of the thousands of individual home owners whose bathrooms and kitchens, through the use of Beautyware, have become truly the showplace of the home. Briggs authorized distributors and sales representatives are conveniently located throughout the United States, supplying and servicing the requirements of the building trades.

One of the major problems which had to be solved in the work of plumbing installation was one of speed. For example, in one day 33 houses were erected in the rough which meant that the plumbing had to be installed in 33 houses in one day to keep pace with time schedules. The firm of Anderson & Rowe of San Francisco was selected to do this job because of the ability of their well-trained organization to handle such complex problems. Mr. Otto Anderson was born in Sweden and came to California thirty-nine years ago. He and Mr. Rowe have earned an enviable reputation for quality and dependability.

The O'Neill Lumber Co. furnished a substantial amount of the lumber, flooring and plywood required by Barrett & Hilp and Robert J. McCarthy, contractors on the Vallejo Defense Housing Project. Of this lumber it delivered approximately 2,000,000 feet of Ponderosa Pine boards and dimension, which was successfully used as a construction lumber. The balance of its contracts was furnished in Douglas Fir, Red and White Fir and other Pacific Coast softwoods. As this project was so large and as the element of time played so great a part in the completion thereof, it was necessary that the company make progressive deliveries either to the job-site in Vallejo, or in the case of Barret & Hilp, both to Vallejo and to their prefabricating plant in Oakland. This required coordination of shipments to the end that the fabricating plant could complete its quota of units per day and at the same time to the end that the boards and general finishing lumber, used in the final completion of the houses, would not pile up in Vallejo too long before it could be used. The company was able to successfully do this and that no construction delays were occasioned by lack of materials on orders. Shipments were completed on contracts in about 60 days and in many instances deliveries were made within 24 to 48 hours after notification of their need.

The executive end of the O'Neill Lumber Company is comprised of W. H. O'Neill, president; Gilmore O'Neill, secretary-treasurer; and L. B. Holloway, auditor. Sales, estimating and generating contract work are handled by J. K. & W. H. O'Neill, Jr., and Bert Gould. This concern is currently furnishing lumber on National Defense Construction such as other Defense Housing at Vallejo, Naval Expansion at Mare Island Navy Yard, Fort Ord, California; Army Port of Debarkation, Oakland; certain out of state Defense Construction, and Naval Construction in the Hawaiian Islands.

The heaters used in 600 of the units were manufactured by the Armstrong Products Corporation of Huntington, West Virginia, the largest manufacturer of individual room heaters in the United States. The heaters are fully vented, avoiding combustion odors, and are of the circulating type. The design of the heaters is simple and the finish attractive, permitting them to blend with practically any grouping of furniture.

The hardware of the heaters is of heavy chrome plate. The burners are engi-

(Continued on page 40)

**4000 California
Defense Houses built with
LAUCKS CONSTRUCTION GLUES**

UNDER present contracts 2234 defense housing units at Vallejo alone are being pre-fabricated exclusively with self-bonding

Laucks Construction Glues

Laucks Water-resistant Casein Glue was chosen because of:

- **Self-Bonding feature . . . permanent bonds without high pressure**
- **Stronger than nails (and easier to get)**
- **Faster for construction**
- **More economical**

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 SEATTLE - 911 Western Ave.
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CONSULT LAUCKS - AMERICA'S GLUE HEADQUARTERS

At Carquinez Heights

Vallejo, California

●
PLUMBING
was installed by

ANDERSON & ROWE
84 Page Street
San Francisco

●
HEATING, VENTILATING AND PLUMBING CONTRACTOR

700 Houses at Vallejo

This great housing project at Vallejo is one of several National Defense projects on which Robert McCarthy has been engaged.

ROBERT McCARTHY

GENERAL CONTRACTOR

1363 FOURTEENTH AVENUE

Telephone Overland 8011

SAN FRANCISCO, CALIFORNIA

QUICK and DEPENDABLE SERVICE



An immense project—from the air.

More than 5,000,000 feet of lumber delivered on exacting time schedules to Vallejo housing project.

O'Neill Lumber Co.

WHOLESALE DISTRIBUTORS

Eighth and Townsend Streets
San Francisco

needed to give the utmost in efficiency, insuring low cost operation. All combustion of gas takes place inside the heavy gauge steel inner unit. Built-in draft diverter adds to compactness of design and eliminates projection from the back. The Armstrong Products Corporation, founded in 1899, manufactures a complete line of circulating, radiant and bath room heaters. All of its vented circulators and most of its radiant heaters have been tested and approved by the American Gas Association.

Nowhere has the importance of resilient floors and wall coverings been more clearly shown than on the West Coast in recent months. One of the most timely examples of this in large scale housing is to be found at Vallejo, Calif. Armstrong's Asphalt Tile was installed on all floors throughout the United States Navy Housing Project here. Asphalt tile is quickly laid, meaning a definite saving in construction time. Because of its resistance to the moisture and alkalis commonly found in concrete subfloors on or below grade, it can safely be used where these conditions make other materials unsuitable. For this reason it can also be laid on new concrete much sooner than products which require absolutely dry subfloors.

In addition to its qualifications for speed in construction, asphalt tile is low in cost, durable, and easily maintained. Plain and marbled colorings are available in blocks of different sizes that are laid by hand in a wide variety of geometrical combinations. Because of the way this product is laid, block by block, a small section can easily be replaced without tearing up the entire floor in case of accidental damage. Asphalt tile is fire-resistant, and marks caused by burning cigarettes or matches can be removed by rubbing lightly with fine steel wool. In the Vallejo project, approximately 332,000 square feet of mahogany asphalt tile were installed in blocks of 9x9x $\frac{1}{8}$ " with a simple border of black. Kitchens and bathrooms have 96,000 square feet of Greaseproof Asphalt Tile laid in alternating blocks of lead gray and slate gray. Flooring contractor for the job was Turner Resilient Floors, Inc., of San Francisco.

Electrical wiring and installation of fixtures was handled by the B. J. Doherty Company of San Francisco. Because of careful, detailed planning long before a spadeful of dirt was turned, the Doherty Company was able to carry through its part of this giant building program without a single hitch.

The water supply for the Vallejo Project was taken care of by the Pacific Wood Tank Corporation, subcontractor under Charles L. Harney. A 50,000-gallon water tank was installed on a fifty-foot Douglas Fir tower. The Pacific Wood Tank Corporation has been active in supplying water storage units for many defense jobs, two outstanding installations being the 150,000-gallon tank on a fifty-foot steel tower at Fort Ord Village and the tank and tower at Fort Miley in San Francisco. This company has also made interesting outlying installations in such far away places as Guam, Midway and Wake Islands and recently shipped 70 water storage tanks to Bermuda to take care of a water shortage at the new Naval Air Base.

Water heaters on the project were furnished by P. E. O'Hair & Company, 945 Bryant Street, San Francisco.

NEW TYPE OF "GUN" FOR DEFENSE

Not bullets but glue is the ammunition used in a "gun" recently put on the market by I. F. Laucks, Inc., Seattle, to take the mess and waste out of glue application in the field. A boon to artisans on the job and endorsed by more than 50 leading prefabrication contractors, this handy tool has become standard equipment for many defense housing jobs all over the United States. Sturdy but light in weight and easy to propel, this novel device holds two quarts of wet glue—enough for 408 lineal feet of studding—and dispenses a one-inch glue line of unusual evenness. The narrow ribbon, if self-bonding water-resistant glue is used, is sufficient on the slightest even pressure to provide permanent bondage between 2x's and wall boards. This pressure is usually obtained on the job where press equipment is not available by using double-headed nails which can be extracted after the glue has set.

Developed especially as an aid in prefabrication, this versatile gun marches up studs in place and leaves its trail of glue as easily as it does across flat pieces. The flow of glue is adjusted to give a continuous line whether applied vertically or horizontally. A carefully regulated doctor bar in combination with a corrugated roll at the nose of the gun assures this uniform flow whether the gun is tipped one way or another and whether it is full or near empty. Because the Laux glue gun uses only enough glue to do a good job, there is no wasteful and messy squashing out of the material over the sides of the studs. Through slight pressure of the wall board against the studs the glue line comes adequately to the edges of the stud face and is leveled. Also, it has been found that two-thirds of the labor costs of applying glue with a brush are saved by use of the Laux gun. Further than this, the foolproof design of roll corrugation and ribbon width assures a good job of gluing even by the most inexperienced worker. Non-uniformity of glue application when the material is applied with a brush is well known to builders of prefabricated houses.

NEW HERMOSA TILE DISPLAY ROOM

Gladding, McBean & Co. announce the opening of a new tile display room and complete tile stock room at 126 North La Brea. This location was chosen as being the hub of the building activity in the Los Angeles area, and by locating at this address the management hopes to provide architects, builders and tile contractors in this district a more convenient display room for selections of interior tiles to be made by their clients.

This new Hermosa Tile display room, as well as the present one at 2901

At Vallejo . . .

WATER HEATERS FURNISHED BY

P. E. O'HAIR & CO.

945 Bryant Street

San Francisco

Carquinez Heights

Despite an acute time element, no concessions were made in quality of products used or good building practice.

BARRETT & HILP

918 Harrison Street

San Francisco



Los Feliz Boulevard, will be open daily Monday through Friday from 8 a.m. to 5 p.m., and as a further service to the trade, the Los Feliz Showroom will be open Wednesday evening until 9 p.m. and Saturday morning until 12 noon;



while the new La Brea showroom will be open Thursday evening until 9 p.m.

Concurrent with the opening of this new Hermosa showroom, Gladding, McBean & Co. are introducing to the trade the new "Tru-Joint" Hermosa Tile with the automatic spacing feature which insures uniform joints between each tile, so necessary to a good tile installation. The progressive attitude of the company is clearly indicated in this new tile as it was in the other innovations recently introduced by them. Their special hard surface "Dura-Glaze" tiles have solved the problem of a glazed tile suitable for use on drainboard decks and bathroom floors, and this member of the Hermosa tile family has found favor with the trade and the public alike.

The wide variety of shapes offered in Hermosa tile, together with the pleasing palette of colors provides the architect and designer with suitable tiles for any decorative treatment or color scheme which may be desired.

LOW COST FLAME-PROOFING ANNOUNCED

"Fire attacks an American home every two minutes each day and night and causes 16 deaths in homes daily"—so says a recent publication of The National Board of Fire Underwriters, and estimates that the annual fire losses in the United States top the half billion dollar mark. Now, with incendiary bombs and the terrific losses they cause prominently in the public mind, the announcement that a Los Angeles concern has developed a successful, economical flame-proofing chemical is of timely importance.

Recently Army and Navy officials, contractors, material men, architects and fire protection experts have been witnessing some dramatic demonstrations of the almost unbelievable efficiency of this new chemical—De-Oxo-Lin. They have seen treated materials ranging from all types of textiles to insulation materials, lumber and wood products, attacked by a white-hot acetelene torch flame and emerge from the test without bursting into flame. They have seen burning magnesium thermite, which could not be put out even by smothering under a pile

of sand, extinguished in a few seconds by the simple application of one of the De-Oxo-Lin special products.

De-Oxo-Lin products are the result of years of painstaking experimentation to develop an effective liquid flame-proofing material that could easily and economically be applied to almost any porous, combustible product. Several types are manufactured, each designed for its particular uses. They may be applied by spraying, brushing, dipping and by the vacuum and pressure method, depending upon the products to be treated. Lumber and wood products, for instance, may be surface sprayed or may be pressure treated to extend the flame-proofing qualities from the surface throughout the mass, while drapes, curtains, etc., may be flame-proofing by immersing or spraying them in the De-Oxo-Lin liquid. Applications of De-Oxo-Lin do not noticeably affect either the color or texture of the materials treated.

KIT ON WALL FINISHES AVAILABLE

A unique sample and color kit featuring Marlite prefinished wall paneling has been prepared by Marsh Wall Products, Inc., one of the foremost manufacturers of colored materials for permanent wall finish. This kit is compact and easy to handle despite the fact that it contains sixteen two-inch square samples and four four-inch by eight-inch samples of Marlite, which include plain colors tile patterns, marble patterns and genuine wood veneers.

In a separate compartment of the kit several representative samples of Marlite wood and metal moldings, and a sample each of presdwood base and cap are displayed. In addition, a Marlite general catalog, a color selector chart, and an eight-page brochure of installation practice and data are included. The cover of the kit is hinged in such a manner that when opened it stands upright displaying a chart made up of color chips showing the range of standard and special colors available.

The Marsh company has accumulated 27 years of manufacturing experience in perfecting Marlite, which is a hard but flexible synthetic glazed surface permanently integrated to a treated Masonite tempered presdwood base. The highly glazed surface is finished by an exclusive treatment which completely seals the pores so that dirt and moisture can't penetrate. Acids, alkalis and non-abrasive cleaning compounds are repelled.

The above kits are available to architects, designers, decorators and builders. On request they will be delivered by a factory representative. Or write to The Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

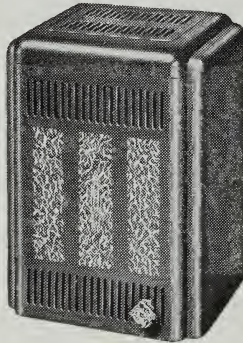
(Continued on page 42)



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EMERSON SCHOOL ACOUSTICAL TREATMENT



Sound control has become one of the "must" things that are made imperative by present-day standards in the erection of structures, large and small, in which people are going to gather for the purpose of hearing something. If the hearing is uncertain, difficult or irregular, the structure is not a good one, no matter how beautiful it may be, because it does not fulfill the purpose for which it was built.

In the "good old days" the only good orators were the loud ones, since they were the only ones who could control an audience in the open air, but we have seen and heard, with the advent of radio and sound motion pictures, a remarkable development in the field of acoustics. The phenomenon of sound, as it is called, is not the mystery it once was. This new knowledge of sound has brought with it new methods and cures for the correction of old buildings as well as proper designs for new ones.

Sound waves travel in the air very much like ripples of water caused by dropping a stone on the surface of the water. They originate in the vibrations of the sounding body (vocal cords, musical strings, etc.) and travel outward in alternate rarefactions and condensations in the form of waves called simple harmonic curves. Sound travels through the air at a speed of 1100 feet per second. Upon impact with a wall or solid surface, the waves which are not absorbed are reflected back in the same way light is reflected from a mirror.

If a room is built with walls of low absorbing value, a single sound wave will travel back and forth for a considerable length of time. The number of these "trips" would be quite multitudinous, and each time a sound wave crosses the room its effect is to mix up and interfere with the sound waves which are following it. No wonder indescribable confusion results. The greatest difficulty experienced in most rooms is this reverberation or persistence of sound long after its origin, and the greatest problem of the acoustical engineer is to control this reverberation time without destroying the tone or harmony of the sounds.

In ordinary auditoriums, such as sound motion picture theaters where the programs are confined to "canned" music and talking pictures, the problem of adequate sound control is not too difficult, because the volume of sound can be controlled. If the auditorium is over-treated, the volume of sound can be "stepped up" to compensate for the higher absorption. It is customary to over-treat the sound picture theaters because the reproduction equipment generally operates more satisfactorily when it is not muted.

However, this method of treatment is not practical for school auditoriums because a school auditorium serves multiple purposes. One night it may be used for a class play, and the next day for a concert by the school orchestra. Sound motion pictures may be shown as part of the visual, educational program of the school. It is also frequently used for lectures, community gatherings, graduations and assemblies.

When a room is deficient acoustically (i.e., not sufficient absorbent material for a satisfactory reverberation time) it causes music and speech to be equally indistinct, because the sounds tend to overlap and to pile up on one another. The listeners find it necessary to force their attention in order to hear the program. When this occurs, they probably classify the speaker or presentation as of poor quality and lose interest in the proceedings.

In a school auditorium this situation assumes serious import because it makes it impossible for the average student to receive the benefit of the presentation. The results are poorer grades and a lower standard of scholarship for the student, because, first of all, he must hear the information in order to assimilate it. Thus, the student and faculty alike work under a handicap to the disadvantage of the school system.

The variety of programs and uses of the modern school auditorium make the job of the architect in selecting a proper acoustical treatment a difficult one. To this problem must be added the fact that the material must have some definite architectural value so that the acoustical treatment carries out the architect's interior treatment and becomes an actual part of the building itself. There are other factors entering into the problem, especially in public auditoriums. Many tragedies have been caused by fire in buildings of public assemblies, and there is no excuse for the use of an acoustical material that is not fireproof. It should be also vermin-proof, rot-proof and fungus-proof. Another item of great importance is the ability of the acoustical material to be decorated and assume its proper place in the room or auditorium and its capacity to take redecoration and repainting without materially affecting its original function of absorbing sound.

Bearing all of these facts in mind, the Sound Central Company was called in by Richard Neutra, the architect, to discuss and recommend a material for

(Continued on page 46)

FOR AUDITORIUM OR ENGINE TEST CELL...



Gold Bond has the right material for every sound control problem

THERE'S a big difference in acoustical problems. Your next job may be more like an airplane engine test cell than Emerson Junior High. But regardless of its nature, you'll find Gold Bond has the right material for your exact requirements in sound absorption, decoration, and cost.

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Architect, Richard J. Neutra—Acoustical Distributor, Sound Control Company

GOLD BOND ACOUSTEX was selected for the walls of new Emerson Junior High in West Los Angeles because it is perfectly adapted for modern decorative design, and is one of the few ma-

terials rugged enough for side wall construction. Acoustex comes in seven smart colors and a variety of sizes . . . is fireproof, vermin-proof, repaintable, and moderately priced.

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BUILD BETTER WITH

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ART

CONTINUED FROM PAGE 5

Kosa, Jr., Dan Dickey, Marion Curtis, James Patrick, and David Scott.

Although the majority of the papers were in the conventional watercolor style, *i. e.*, choose a nice scene and paint it in, among the exceptions were Scott's skillful *San Antonio Canyon*; Jean Goodwin's decorative gouache *Grey Birds*; Marjorie Morse's *Abstraction*; and Oscar Van Young's colorful and richly textured *Church in Los Angeles*.

Hatfield Galleries in the Ambassador Hotel announce that an exhibition of paintings by the well-known New Yorker, Grigory Gluckmann, will open around the 10th of November.

One-man show for November at the Los Angeles County Museum will be a display of silver work by Hudson Roysner.

PALMER SCHOPPE

MODERN SCHOOL

CONTINUED FROM PAGE 28

appeal: with its fixed sitting arrangement caused by one-sided fenestration and writing light from the left only, with its cramped floor area due to economy of the building budget, the traditional classroom is the contrary of an activity room. It has a rigidity which does not permit the elastic changes from one grouping of the children to another, such as variegated activities may demand. The new classroom is a room for the productive life of children, who learn while they work, as human beings have done at all times.

"EVENINGS ON THE ROOF"

CONTINUED FROM PAGE 14

To this original project has now been added an addition: a group of Philharmonic players will present the Beethoven *Septet* and the Schubert *Octet*.

These concerts are being organized and played by Los Angeles musicians, without subsidy or fashionable support. They deserve the active encouragement of those 500 or 600 people who make up the best element of the Los Angeles audience.

MUSIC

CONTINUED FROM PAGE 5

Summary: Many are the available recordings of Chopin's music; few are the good ones. Concert performances are common. Younger musicians have something to shoot at, or return to.

Hoffman, who made recordings in the acoustical period, has made none under present conditions. At his finest he is a rare survival of spontaneous Chopin-playing; and these criticisms are made in remembrance of certain happier performances.

Spontaneous Chopin-playing? Many nowadays may never have heard it. One evening I heard it coming from another house, rough, out of practice, fragmentary, as memory served—the real, the thing itself. I lingered towards the lawn, crept on the porch, rang the bell, was asked in. It was a pupil of Teresa Carreno. Fire, light, life, genuineness, love.

PETER YATES.

BOOKS

CONTINUED FROM PAGE 8

pend on my thoughts, it's a relief to come out here for a few hours and get away from it all.' (You may not believe, but that's what he said.)"

These purely personal glimpses are priceless. On their account, the book is too good to miss. For their sake you forgive Miss Cowles for completely muffing the subject of Russia. And when she goes overboard in her adulation of England's school tie group, you remember that she has watched England's heroic resistance, and you like her all the better because she can let her enthusiasm sweep away her common sense.

ONE RED ROSE FOREVER, by Mildred Jordan (Alfred A. Knopf, \$2.75)—Heinrich Stiegel, maker of glassware in Pennsylvania before, during, and after the Revolutionary War, is the subject of Mildred Jordan's novel. "One Red Rose Forever." It isn't too well written, and the story of thwarted love eventually gets in your hair, but the author has backed her work with so much thorough research that she recreates the era vividly. The book is worth reading, though you will find yourself wishing that Miss Jordan had chucked fiction and devoted herself to plain history.



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Home of Mr. and Mrs. Fred Polley,
601 West Third Street, Downey,
Calif. Curtis Chambers, Architect.
George Boyer, Contractor.



MEET THE SOUTH AMERICANS, by Carl Crow (Harper and Brothers, \$3.00) — In "Meet the South Americans" Carl Crow has given a businesslike account, full of statistics, of the position of the United States in the affections and the commerce of the South American republics. According to Crow, we're doing all right. He pretty well excoriated the spectre of the Nazi penetration; he finds them enormously busy, but by no means successful. He takes a poke or two at the classic tradition of United States business and diplomatic ineptness among its Latin neighbors, and he is generally reassuring. His writing is what is known as breezy, but editing—at least of the first edition—is pretty slovenly, in case you care.

PATTERSON GREENE.

SECOND COMING . . .

CONTINUED FROM PAGE 26

There are paintings on velvet and barroom nudes. Surprising numbers of fine things arrive, among the more hilarious items; this is the artists' show, and they are anxious to make it a success and to sell their work. There is neither honor nor stigma attached to a showing here; it is frankly an exhibition for the purpose of making sales.

The public seems to regard it in the same light. Last spring the crush around the sales booth was so great at times that potential buyers were discouraged. This time booths will be placed at strategic points in the streets so that buying will be easy.

A unique feature of the open air shows is that there is no jury and no selection, either in acceptances or hanging. Payment of a dollar entitles anyone to enter three works in each of several media. Twenty per cent is deducted from all sales to handle expenses. The balance is prorated and given to the exhibitors, regardless of whether or not the artist made a sale. A more completely unbiased show could scarcely be imagined; there is no chance for discrimination, and no charges of favoritism. Furthermore, it is almost certain that the intimate feeling engendered by these shows will do much to create sympathy between the artists and their public; and perhaps, after all, that is their most important function.



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ARTHUR V. JORY, architect, Berkeley and his Redwood home. Mr. Jory says: "Unfinished natural Redwood provides a soft warm color background for the constantly changing play of light and shade."



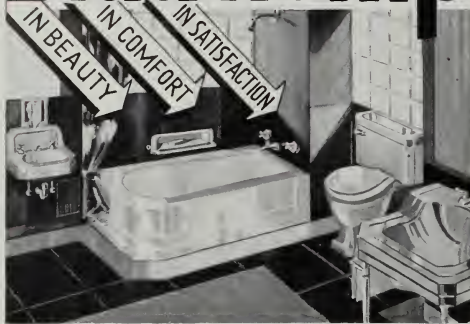
WILLIAM J. STONE, architect, Pasadena, says: "I enjoy using Redwood. It has fine color, texture and life. Needless to say I used Redwood in constructing my own home."

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REpublic 4176

the proper acoustical treatment of the auditorium at the Emerson Junior High School, it recommended the use of National Gypsum Company's Acoustex in $\frac{7}{8}$ " thickness. This material comes in varying thickness, $\frac{5}{8}$ ", $\frac{3}{4}$ ", $\frac{7}{8}$ ", 1", 1 $\frac{1}{4}$ ", and 2" with varying absorptions from .55 to .85, according to official Acoustical Material Association Bulletins and U. S. Bureau of Standards tests. Here let us digress a moment and discuss the purpose and meaning of the testing authorities mentioned.

In the early days of the industry manufacturers of acoustical materials either made their own tests or had them made in private laboratories of varying efficiency. It was difficult to get any two testing authorities to agree on the proper methods of testing. It is easy to realize that tests made in separate laboratories in different reverberation chambers, with different equipment, under unlike conditions, could not give an equitable result.

Out of this chaotic condition was born the Acoustical Materials Association, formed by reputable manufacturers of acoustical materials. All manufacturers of acoustical materials are invited to join, and all tests are made under identical laboratory conditions, the same number of square feet treated, and all tests run in the same reverberation chamber. This establishes a single measuring stick for all acoustical materials so that one material may be fairly compared with another. The United States Department of Commerce (Bureau of Standards) has also made many worthwhile contributions. It, too, issues booklets and tests data on acoustical material. The value of these tests to the architect, engineer, and builder has been proven many times and has practically eliminated the possibility of error in the selection and comparison of acoustical materials.

The recommending of National Gypsum Company's $\frac{7}{8}$ " Acoustex to Mr. Neutra was done on the basis of these tests plus the restrictions that Mr. Neutra imposed from an architectural standpoint. The Acoustex in 12"x24" sizes, with the long side vertical, was applied with adhesive to concrete walls, which had been levelled with a thin plaster coat, from a point about six feet above the floor to the ceiling on both side and rear walls. All lines were parallel and all outside corners mitered. It is interesting to note that at the curved portion of the walls near the stage, where there was a radius of less than six feet the acoustic tiles still maintained the full easy flow of the curves. Upon the completion of the installations of the Acoustex, the whole area was spray painted with a flat cork brown paint to harmonize with the rest of the interior.

The combination of Mr. Neutra's careful planning and skill, together with his use of National Gypsum Company's Acoustex, in the building attained a result that was highly satisfactory to school authorities, both in acoustical effect and its dignified pleasing appearance.—By C. A. Strutt, head of the Sound Control Company, acoustical engineers, Los Angeles.

Windows are a vital feature of any school building, not only from the standpoint of architectural appearance, but for the fact that proper light and ventilation are essential to the welfare of the pupils. Tuscon Steel Donovan Awning Type Windows have the unique advantage of light and ventilation without drafts. The ventilators operate in unison, with no unsightly exposed operating mechanism. When fully opened, the windows afford approximately 100% ventilation and the awning principle permits admission of air in inclement weather.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 21, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1941. County of Los Angeles § 99.

Before me, a notary public in and for the State and county aforesaid, personally appeared John Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 21, 1912, as amended by the Act of March, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of its form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif., Editor, John Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is: (This information is required from daily publications only.)

JOHN ENTENZA, Editor.

Sworn to and subscribed before me this 20th day of October, 1941.

MURIEL E. STORRIE,

(My commission expires Jan. 17, 1945.)

(Seal)

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