

# California

## arts and architecture



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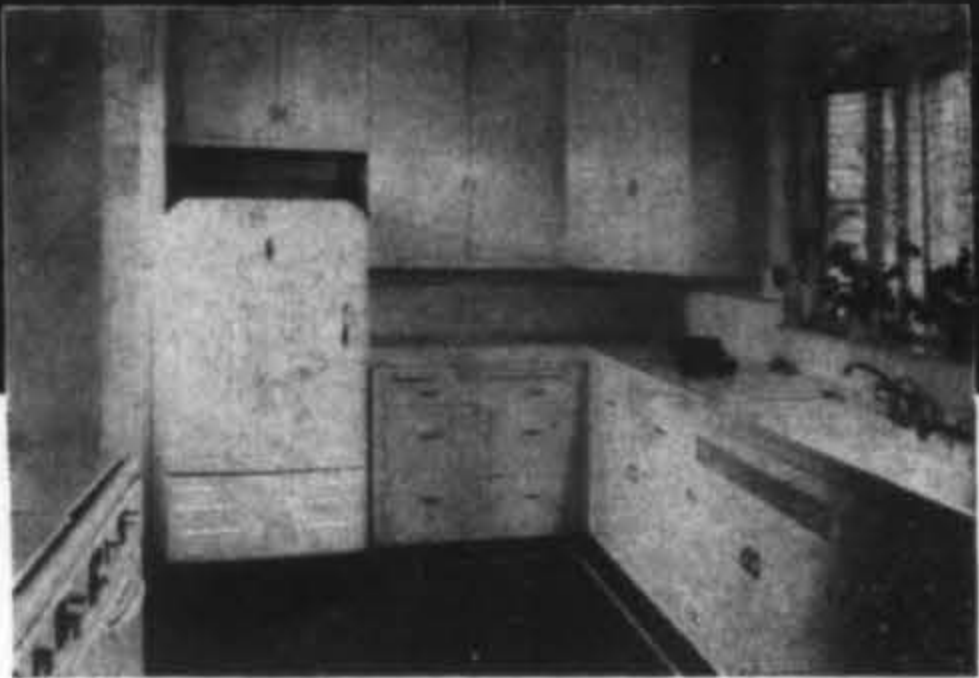
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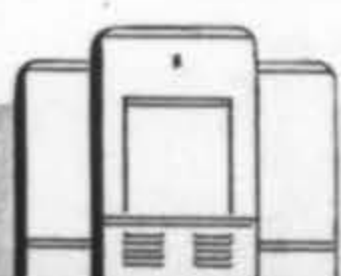
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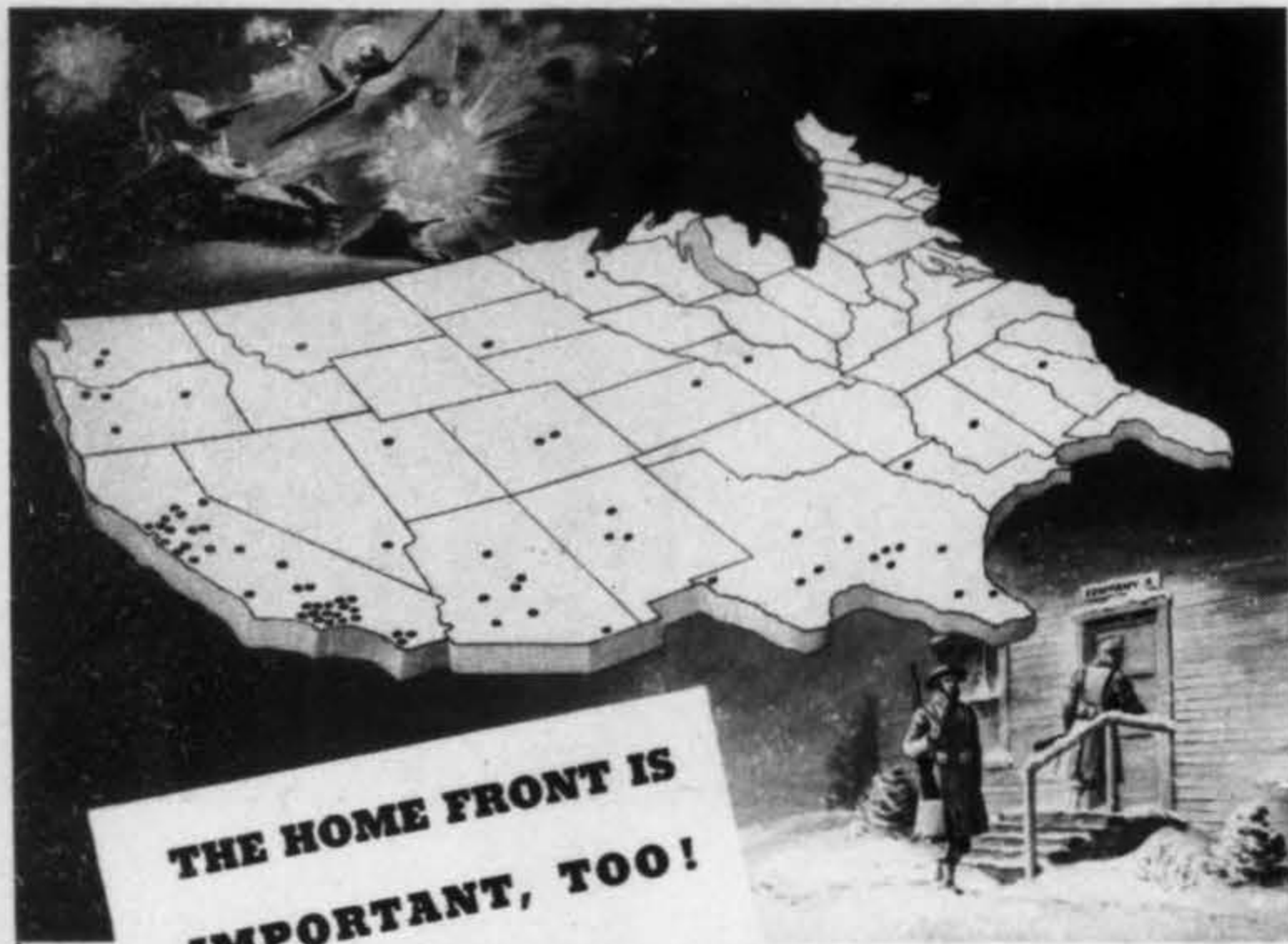
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# BOOKS

**HOW YOUNG YOU LOOK**, by Peggy Wood (Farrar and Rinehart, Inc., \$2.50)—For once, the memoirs of an actress rate classification as literature. Peggy Wood's amusingly titled "How Young You Look" verges upon the autobiographical novel, with much space devoted to people and practically none to curtain calls. The style is racy and colloquial, but quite fit to cope with exciting and dramatic moments and even with a very clear-headed excursion into psychiatry. You will find graphic thumbnail sketches of famous stage personages of the last twenty years, and it may entertain you to reflect that many of these personages will be none too well pleased. There's some straight shooting in the book. The portion that you are most likely to re-read, though, is the delectable recreation of the candy counter of a country grocery store on Long Island, along about 1905. You'd be glad to have a lot more of the be-spectacled little girl with her nose to the glass of the counter. Perhaps Miss Wood will some day turn out a novel about her. If she does, don't miss it. Meanwhile, don't miss "How Young You Look."

**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.

**MEET THE SOUTH AMERICANS**, by Carl Crow (Harper & Bros., \$3.00)—In "Meet the South Americans," Carl Crow has given a business-like 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 exorcises the specter 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.

**BUSH MASTER**, by Nicol Smith (Bobbs-Merrill Company, \$3.50)—Approached with a "willing suspension of disbelief," "Bush Master," by the Nicol Smith who wrote "The Burma Road," is entertainment of fair quality. If you are looking for scholarly information about the Guianas, you won't find it in "Bush Master." But if you have formed the wise habit of keeping a salt shaker within reach while you read books of travel, you can swallow Smith's yarn with a relish. After all, who quibbles about Marco Polo—or Baron Muenchausen?

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## Among Other Things

National Art Week produced an activity in Southern California which may develop into great importance in recording the development of art produced locally, as well as in enriching the Los Angeles Museum. It arose from the fact that it had long been noted by art lovers that, while the museum was gradually acquiring a valuable collection of old masters through bequests left by noble art patrons, it has little to show of the strides our own artists have made in advancing American art.

George Biddle, the painter, and a member of the State Committee for Art Week, remarked that though few persons can make great gifts, many could contribute a work by a favorite artist occasionally—subject, of course, to the acceptance of the museum. Then suiting action to the idea, he promptly took it outside the committee and met with an enthusiastic response. Within the Week four oils, nine watercolors, two drawings, eight prints, one pastel, and one piece of sculpture were contributed by seventeen donors.

Roland McKinney, director of the Los Angeles Museum, has received this collection and the whole idea behind it with the enthusiasm it deserves, and is planning an early presentation of it to the public. It is to be hoped that it will be the nucleus of a continuing movement especially under the circumstances of the emergency that now confronts us all.

László, Inc., will open what promises to be an extremely interesting exhibit on industrial design by Paul László. The date has been fixed as February 6 and the things to be seen will include all of László's excellent solutions of design problems dealing with radio, automobiles, textiles, furniture, fashion, and china. The studio is in Beverly Hills at 362 North Rodeo Drive.

The California Guild, featuring the work of many of the best crafts people, has an impressive collection of modern work being done by its members. The first showing brought out a milling crowd of enthusiastic supporters heavily larded with most of the country's important buyers of craft products. The showing is still in progress at 1635 North Ogden Drive in Hollywood.



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THE COVER



Study of a Mexican child made by photographer Peter Stackpole during one of his recent trips into Latin America. See page 16.

# California

## arts and architecture

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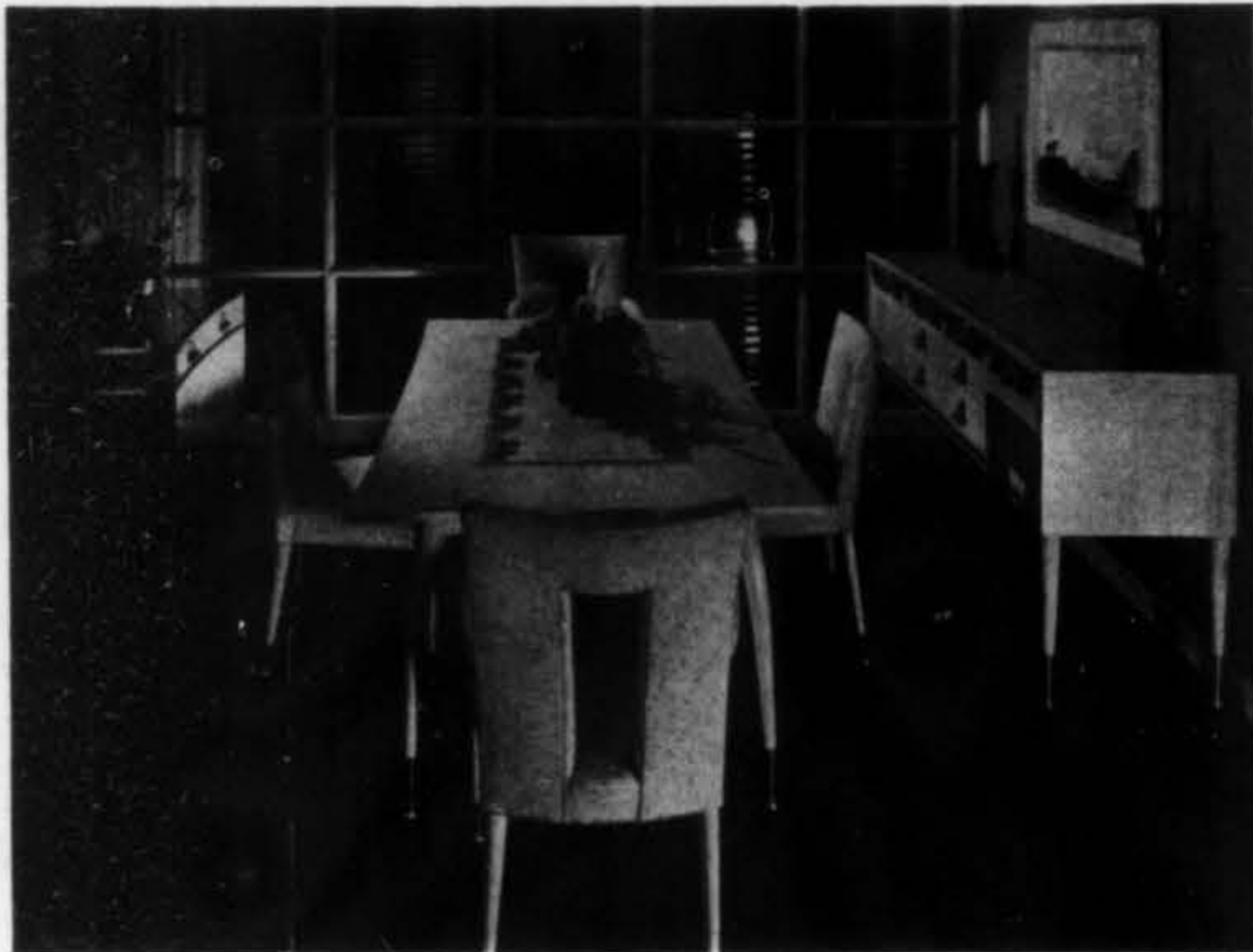
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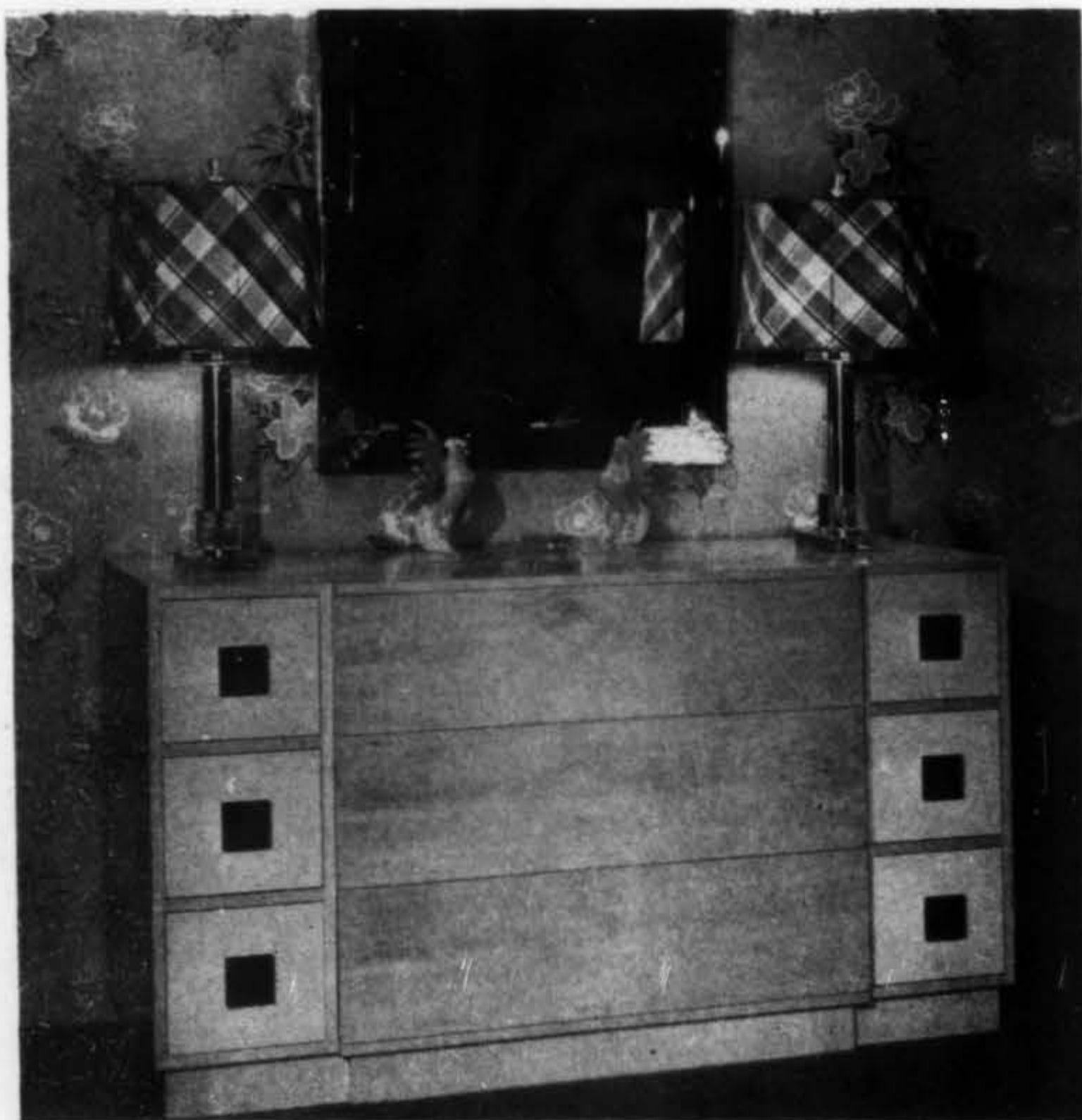


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# ART

## SAN FRANCISCO

War, breaking out on fresh sections of the globe in the season theoretically dedicated to Peace on Earth, has brought the normally slow pace of December exhibitions to a positive standstill in San Francisco, this year. All the galleries are open and carrying on as usual, but the only new material shown seems to be the things in commercial galleries, generally small paintings and prints gotten together with an eye to the holiday trade.

Gump's has been showing Maynard Dixon's newest desert landscapes painted in New Mexico, Arizona and Utah. The City of Paris presents a Christmas exhibit of local artists' work with a very low price range, and so does Courvoissier.

Sanity in Art is held over at the Legion of Honor. Nevertheless, a visit there is always repaid, if only by the view; in addition there are several exhibitions in the downstairs galleries this month that are well worth a look. One of these is a collection of photographs of the Madonna and Child in Art, chiefly taken from Renaissance works, another is of Animals in Art, with examples in sculpture from a variety of sources—Chinese animals, Greek Tanagras, Hittite statuettes, Arthur Putnam bronzes, one or two things from Egypt, and a very virile Roman Charging Boar. For those interested in The American Scene there is a room full of prints covering genre subjects from buffalo hunts to present-day doings.

The De Young Museum continues to show the Paintings of France from the Renaissance to the present day. Some of the finest things from this exhibition remained in the East, but there is enough left of the original collection to be very impressive. The Renoirs alone are worth many visits.

The San Francisco Museum of Art is filled to the brim with the Albert Bender collection, including a roomful of etchings and woodcuts by Joe Rafael, a large exhibit of fine printing put on by the Roxburghe Club in honor of Mr. Bender, and the usual galleries of prints, paintings and sculpture acquired by this warm-hearted and greatly missed collector. Pauline Ivancovich has a one-man show.

Scheduled for January showing is a large Argentinian exhibition—thirty paintings by outstanding contemporary artists whose styles range from extreme post cubist idiom to quiet absorption of the influences of their own land; also twenty-eight prints and seven pieces of sculpture. This should give a fairly comprehensive idea of what some of our southern neighbors are doing with the same streams of art that turn our own wheels. Scratch a modern painting of either North or South America and one would find, perhaps, the same Picasso.

Other shows are promised for the spring. The Cincinnati Museum is sending a large educational exhibit based on the theories of Denman Ross, an elaborate and scholarly attempt to answer graphically and plastically the layman's incessant questions concerning the nature of art. This will be at the San Francisco Museum, beginning about the middle of January.

Dr. Morley reports that only one of her scheduled spring shows has been cancelled because of the war, and that attendance at the Museum is almost up to normal following a sharp drop during the first few days after Pearl Harbor. Art has many functions: not the least of these is the therapeutic one of furnishing rest and relief, escape, relaxation of the nerves and refreshment of the spirit so necessary to maintain a healthy state of mind in a world living on headlines.

San Francisco artists are volunteering their services for civilian defense, singly and in groups. The committee of the Open Air Art Show is constituting itself a central clearing house to receive requests

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for posters, maps, etc., and relay them to the proper artists. This sort of thing, of course, is the artist's duty as a citizen. As an artist he has still another duty to perform: to continue to function as an artist. In this connection a bulletin from the Division of Information is interesting. It is the announcement of a competition, open to all artists, in which sketches and prints dealing with war time activities are to be submitted for purchase as an initial record of what goes on, to be used for the information of the public. This seems a very intelligent way to use the country's artistic talent in the present emergency.

Nevertheless, artists should not forget that, valuable as these things are, it is also of value to continue to paint fine pictures regardless of subject matter. A child by Renoir, a brilliant and passionately painted landscape by Van Gogh, is not less precious for being innocent of propaganda.

DOROHTY WAGNER PUCCINELLI.

**LOS ANGELES**

Number one art story of the year is the reaction of artists to the war. With the exception of a few who somehow feel that art should be given special privileges, the overwhelming majority of the artists realize that never before has there been such an opportunity for them to be of service to their country and for art to become an important factor in daily life.

The true artist has always been in the forefront of the fight for liberty and the American artist has given notice that he intends to take this place as his right and privilege. As a citizen he becomes a soldier or works in civilian defense projects. But it is as an artist that he is important. Not only are his special talents needed for morale, propaganda and military and civilian defense, but above all, he must use his gifts to keep the spirit of freedom before all the peoples of the world.

Artists have already gone to work on many projects. The Co-ordinating Committee of Art Clubs of Los Angeles is sponsoring Art in National Defense. Part of their program is to send touring exhibitions to the Service Clubs in the Army Camps. Their first show is already on view at Camp Callan. They are organizing painting and sketching clubs in the camps and furnishing art materials.

Local agencies are using poster artists to spread information over

the widest possible area. The U. S. Government, through the Office of Emergency Management, is initiating a broad program to clarify the public's knowledge of war and defense efforts. In continuing the Government's democratic policy of national competitions, the O.E.M. is encouraging artists to record and interpret the life of this country on a scale never before attempted. Some fine work should come out of this competition since the very restrictions of the problem demand that the artist work in a direct, clear, and unaffected manner.

Posters which match the best of the European work in this field are already being produced. The Chouinard Art Institute recently exhibited a group of these and contrasted the modern examples with posters from the last war. The modern posters are notable for their clear and concise dramatization of an idea, striking design, and arresting color. So far there have been none of the emotional, almost hysterical type so prevalent in war number one. It is as though we all realize the job to be done, but need instruction and clarification about various phases of the task.

The artist also offers a great practical service in wartime to the armed forces. In the field of camouflage he is indispensable. Camouflage, no longer theoretical, is a weapon which combines military and engineering skill. However, the successful construction of camouflage needs the help of the artist's eye which is experienced in the tricks of optical illusion. Artists are working in the Army and the motion picture set designers of Hollywood have formed a civilian defense unit which works in cooperation with the Army.

The Foundation of Western Art, 627 South Carondelet, reviews the local talent in a show entitled Trends in Southern California Art. The exhibit, one of the best in some time, indicates that about half the boys and girls are taking the high road and half the low. The show is hung so that this well marked division between deep-toned and brightly-colored pictures is obvious, Ejnar Hansen has a grand still life of some juicy glowing fruit, deftly handled in unusual color. In comparison Mabel Alvarez gets little more than paint out of her highly keyed picture. Paul Clemens, going overboard for the flicker of light on surfaces, is successfully disintegrating the universe into a great number of brushstrokes. Mary Blair brought back a delightful souvenir of South America, an air-view of "Communal Plowing in Bolivia." Other standouts were Dan *(Continued on page 38)*

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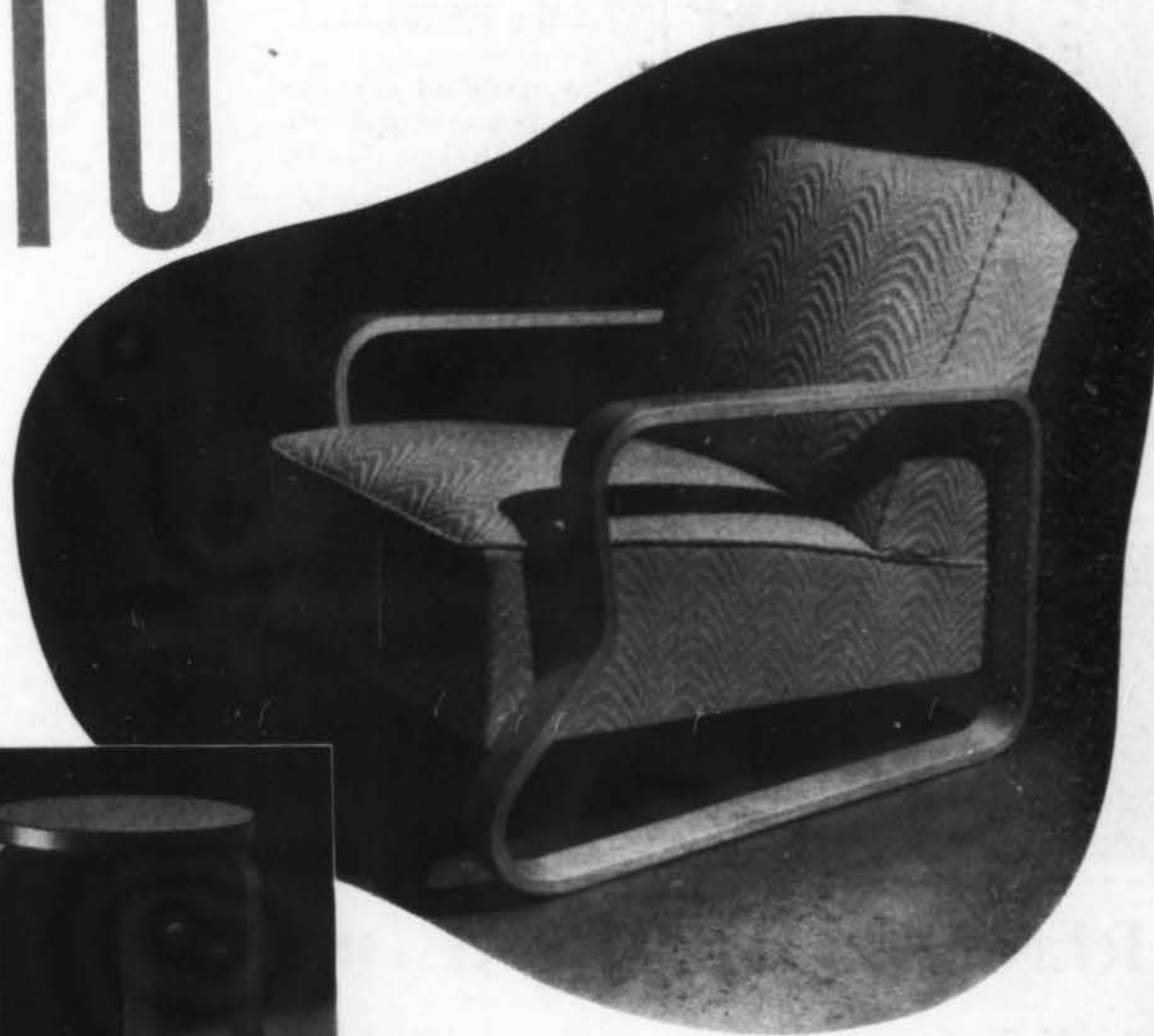
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J. J. Haggin, in "The Nation," November 8, 1941.

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# MUSIC

Every Christmas I give my good friend Peyton a recording. On the 26th of November, having the afternoon off, I attempted to make up my mind what record I should send. A record reviewer, you might assume, would have had his mind made up long since, but not this reviewer, who like Willie Bioff has "come up the hard way."

I began at 1:30; I closed the last album some time after 5:00. From the beginning I was determined that no momentary whim of false appreciation should deter me from giving my good friend the *Trio Sonatas*, numbers 5 and 6, recorded for Musicraft by Carl Weinrich on the Bachorgan of the Westminster Choir School. More than any other organist in my experience, Weinrich plays the older music in the style to which it was once accustomed, and these recordings in particular should be in every Bach library.

So I began with the *Bachianas Brasilieras* No. 1 of Villa Lobos for eight cello, recorded in an album of Villa Lobos music issued by Columbia. It was as good as I remembered it, but not so good as Bach Weinrich. Then from the *Editions de l'Oiseau Lyre*, whose medieval music has given me much delight, I heard *La Sultane* for two alti, two cello, and clavecin by the great Couperin. A memorable performance—alas, the record was cracked! Lyre Bird recordings are out of print, I fear, since the occupation of Paris.

Then Buxtehude, the *Missa Brevis* (Musicraft), recorded by the Motet Singers conducted by Paul Boepple, again excellent. After this two Pachelbel *Magnificats* and a fragment of the Bach *D major Toccato* (Victor), played by Landowska with that extraordinary combination of Lisztian virtuosity and authentic Bach license that make other performances seem stiffly pedantic, structurally weak, and tonally pointless. Landowska should be not imitated but understood by anyone who would try to win a similar freedom.

This I followed with the *Suite in E minor* of Rameau, also played by Landowska (Victor), but I was not in the French mood. I returned to Bach, Ernst Victor Wolff's playing for Gamut of the *Sixth Partita*. In comparison with the indifferent mangling of this piece perpetrated by Giesecking, this Wolff performance is a masterpiece, falling from standard in the *Air* and *Gavotte*. Unfortunately, the Gamut technicians have marred what would otherwise be another musical treasure like Wolff's recording for Musicraft of the *Sixth English Suite*, the gift I sent to my friend Peyton last year.

Swerving, I tried a slightly too artificial reading in English of Moussorgsky's group of songs for children called the *Nursery* (Betty Martin, soprano; Sergius Kagen, piano; Columbia). These songs need either a more substantial English text, to match the thicker quality of the Russian verbiage, or else a more natural manner of singing: it is hard to determine which. Both might help. Nonetheless, these are swell songs and will do no harm to children who are lucky enough to get them.

At this time I began listening to the album of *Medieval and Renaissance Choir Music*, recorded by the Pius X Choir of women's voices of New York, directed by Mother Stevens (Victor). Weinrich sank into the background, and what I heard afterward scarcely seemed to count. This great album of rare great music needs a special review, and it shall have it after I have enjoyed more time with it.

To finish the afternoon I heard a charming, very French singing of the Bach *Motet No. 5* for double choir, recorded by the *Cercle Jean Sebastian Bach de Geneve* (Lumen), and the Roy Harris *Third Quartet* (Roth Quartet-Columbia) which has been previously mentioned and recommended in these columns. Unfortunately, Harris's eclectic polyphony in the Roth playing seemed pretty thin gruel after the thing itself.

I had intended to hear again two other works, the *Pierrot Lunaire* of Arnold Schoenberg (Columbia) and Bartok's own performance (Columbia) of a part of his *Mikrokosmos* for piano, but these need separate hearing and separate mention, which they shall have. I do hope many wise listeners are adding this music to their lists. It is not the most showy or superficially the most pleasing of contemporary music. It is rather the core and kernel of what contemporary music, as the future will know it, really is.

But this Christmas, for myself and my friend Peyton, I purchased the *Medieval and Renaissance Choir Music*.

PETER YATES

# THEATER

Get ready for a boom season whether you live in Peopawtucket Corners or Hollywood. Producers and theater managers are taking their cue from London where boxoffice records continue to soar despite air raids and blackouts. First to hit the boards in what we predict will be a mad scramble for available houses is Myron C. Fagan. With the remarkable record of twenty-five Broadway plays to his credit, playwright Fagan recently leased the Belasco Theater in Los Angeles where his latest drama, *To Live Again*, opened just before the new year. Ian Kieth plays the lead with Julie Bishop and Charles Waldron in featured roles. After the present run Mr. Fagan plans to continue at the Belasco with revivals of his own plays. As yet no other major producing activity has been announced although more than the usual number of little theater "tryouts" are in progress and as many musical roadshow revivals are being rehearsed. *They Can't Get You Down*, the topical hit musical of last month, closed for some hasty rewriting with the result that more than ever the revue promises to stay for some time. *Springtime for Henry* also is sure to remain at the El Capitan as long as Edward Everett Horton's commitments will allow. Pasadena's annual revival of Lee Shippey's, *The Great American Family*, is especially timely this year. Plans are in progress to take the show to New York.

Six months is a long time for any production to run, but it's only a beginning for the unique Turnabout show in Beverly Hills. Forman Brown's article of last month was much too modest in its predictions for the future considering the tremendous number of permanent repeaters in the audience. Secret of the half-puppet half-live show's success is the policy of adding new material constantly without altering the formula as originally approved by theatergoers.

Busiest person in town seems to be Angna Enters who is putting the finishing touches on a new novel, playing in her first movie, and completing her latest tour all at the same time. Los Angeles will see the *Theater of Angna Enters* on January 21 at the Wilshire Ebell.

Almost as busy are the stage and movie personalities who fly from one camp to another to present shows for the boys in the army. This column travels with them next month.

Must not forget to mention that man Saroyan. Must not disapprove of his antics or we'll be again classed with the oafs. Must not say that it was understandable because no one man can. Must not say it was not understandable because even a baby can understand Saroyan if he loves living and has music in his soul. Must not question the decision of the National Theater Conference to present Saroyan's *Jim Dandy* simultaneously in forty-five theaters throughout the country. Must not mention that Saroyan again seems to be telling the American theater audience that they are unworthy listeners to the glorious stuff he concocts. Must not say that those bits of exalted dialog which do admit to being fine writing are completely incomprehensible to the mind and sense of an ordinary human.

And finally, Mr. Saroyan, must not confound the critics unless you want to be talked about. Which, of course, you don't.

Recently the author stated in an article in Theater Arts Monthly that nobody in New York appears to understand fully his plays. Nobody out here either, or in any part of the country for that matter, seemed to understand his latest play. Perhaps it is our fault. Perhaps as Mr. Saroyan seems to say in his play, the great majority of the American audience is the product of the *must not* conventions of our world cross bred with the decadence of modern thinking. The product, this department hazards, was symbolized by Little Johnny with-one-foot-in-the-grave who is the son of Big Johnny w.o.f.i.t.g., and the conventional librarian who constantly reminds people that they must not do this or that in the library. Jim Dandy, the title role, alternately reminds us of W. C. Fields and Wimpy with the author's delightful personality ever present to round out the characterization. Oh, yes, if you're still looking for further meaning to the opus, you can't go far wrong to say that something is said about man's loneliness and frustration impelling him to seek an answer for being.

Any way you put it the author seems to have strained more than one abdominal muscle to be obscure.

SYLVAN PASTERNAK



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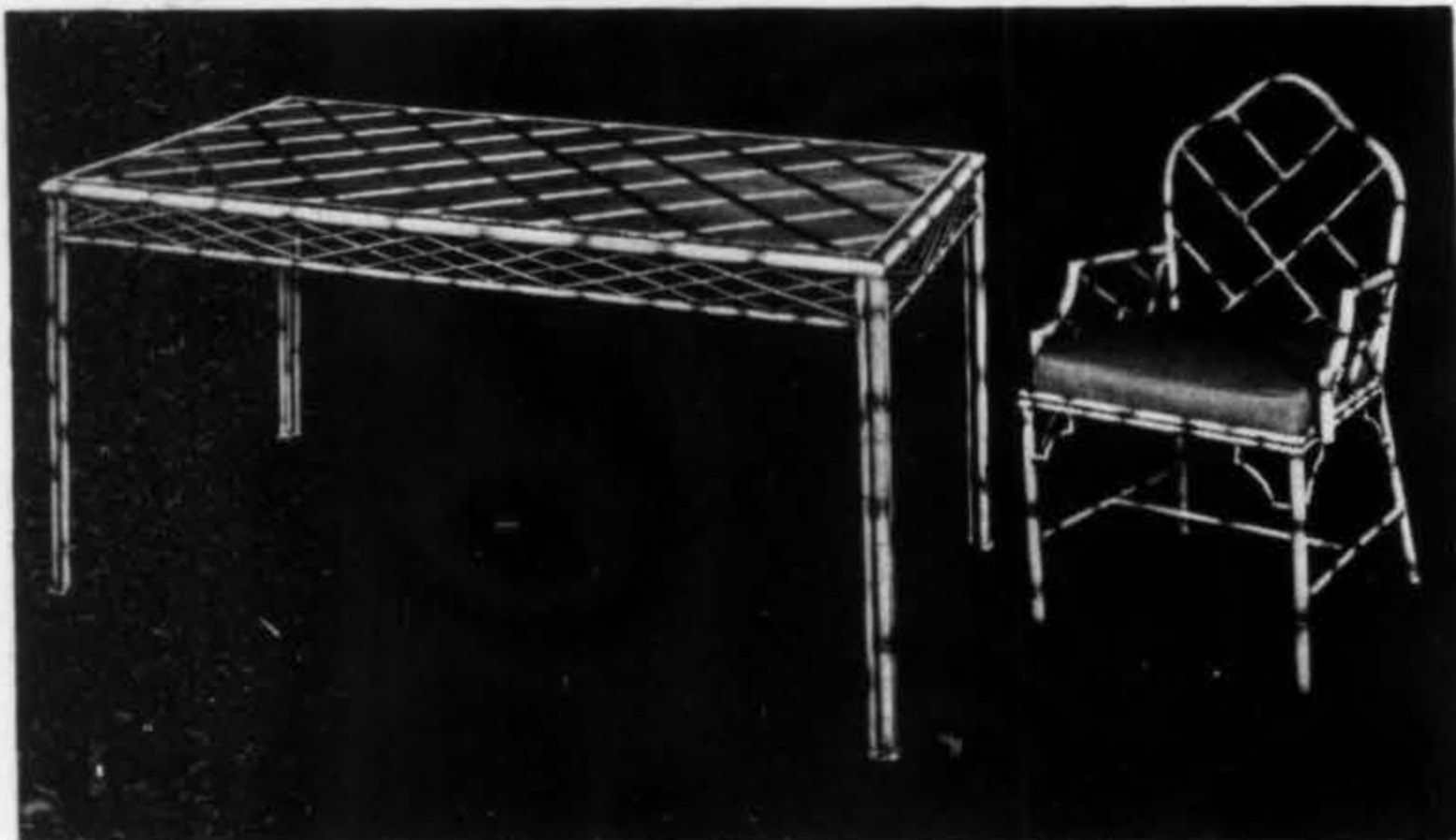


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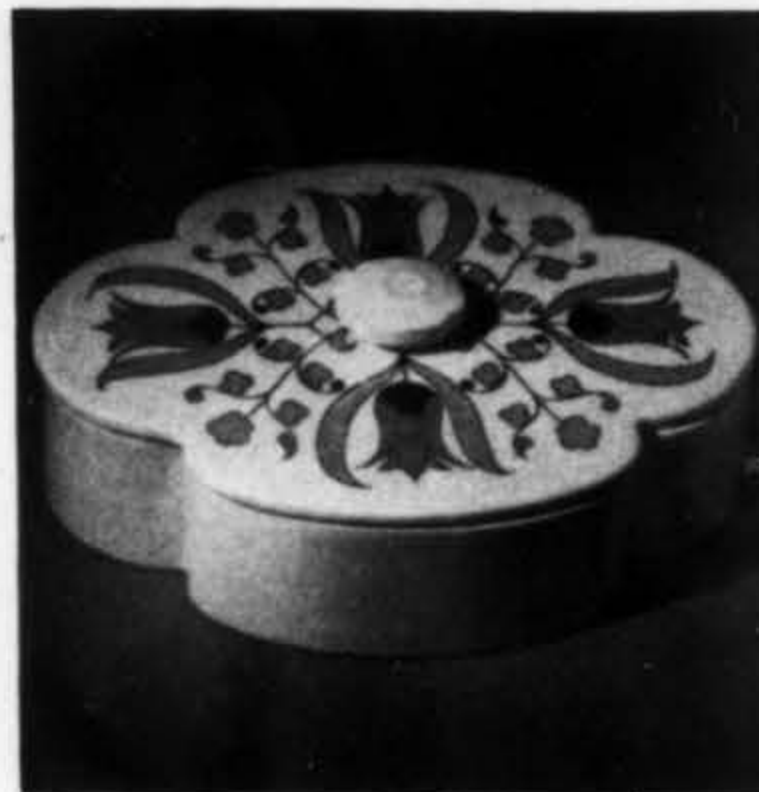
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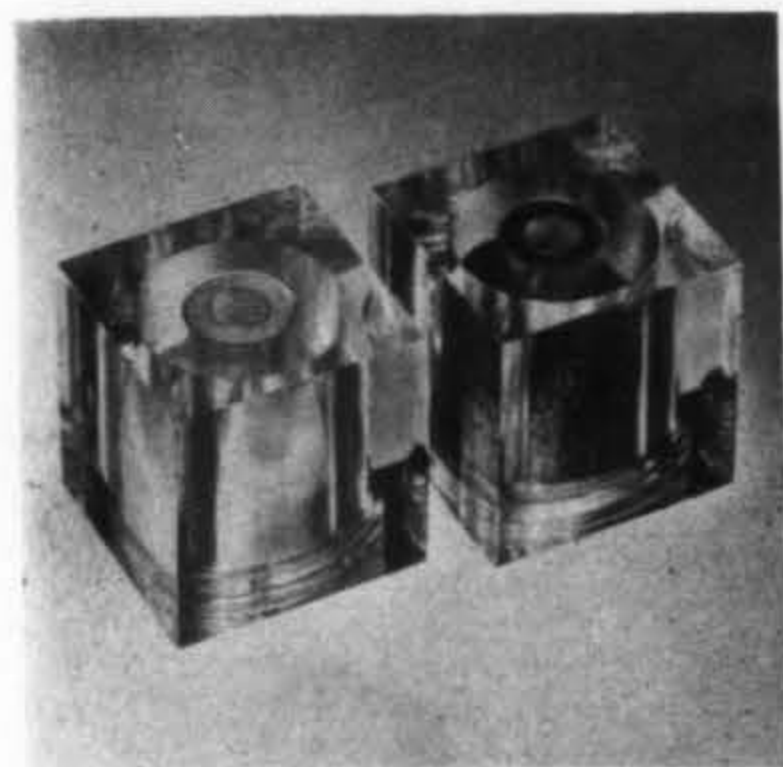
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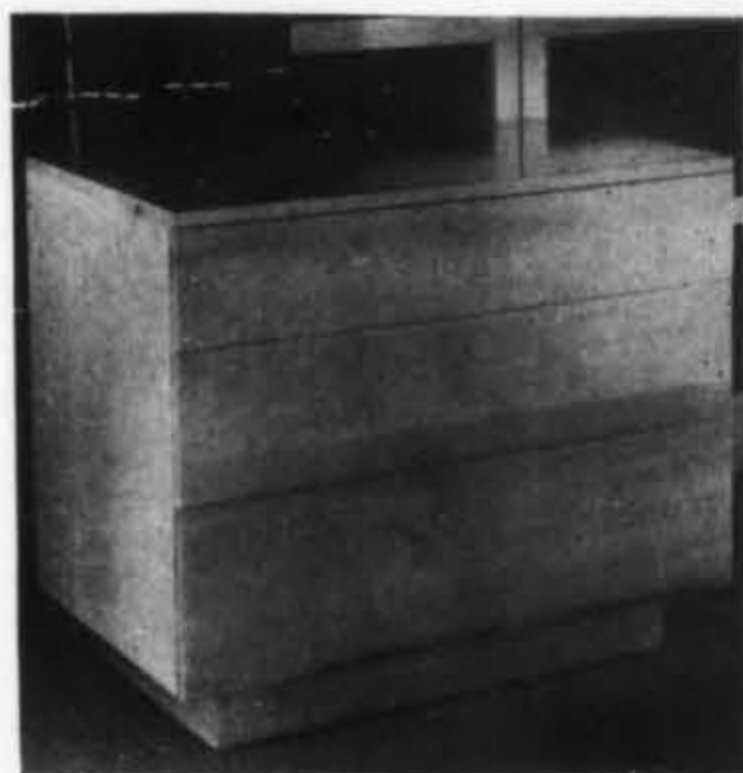
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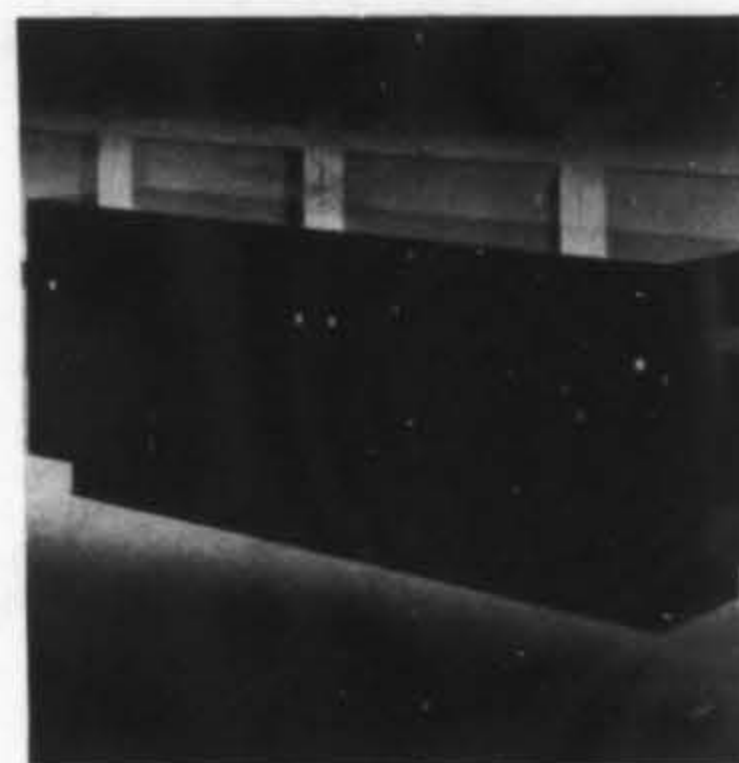
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# Notes in Passing

• In the beginning—it was Manchukuo. Not many of us smelled it then. It was a small aggression. Just a little bit of an advance against the rights of man. And besides, that part of the China coast was a long way off and we were busily digging our depression of the thirties with the bright new teeth of the boom years. We had won the war. Now we were exploiting the peace. Few of us stopped or wanted to stop long enough to wonder if we had done anything to *win* the peace. We had fought and won the right to be just as we were before. No change. No plan. Doing the same old business at the same old stand. Manchukuo was a little fire that soon burned out of the world's consciousness, and though the acrid smoke lingered in the nostrils of a few, nothing that they said was allowed to matter much. There were to be seven chickens in every pot and seven cars in every garage and seven times seven was the crap shooter's dream of paradise. Events since that tragic moment in our recent past have made a curious and a terrible circle. The lessons unlearned, the affronts to human decency unrevenged have now returned to a starting point. The circle is complete, and to our surprise and amazement we find ourselves within it and a fighting part of it. While this is no time for bitter reflection upon the past, it is a time for thoughtful re-examination of those actions and those attitudes that have made this present desperate situation possible, and out of that re-examination we are being forced to readjust our values, to re-measure our standards, and to lay down the outlines of a pattern for the future in which we will really mean what we say about things like human dignity, and the rights and the privileges of man upon the earth.

A startling and a deeply significant statement is made in one of the recent issues of the magazine *Fortune*, the essence of which is that there is no longer any question about this being merely a war, it is a revolution . . . and we are now faced with the necessity of deciding *whose* revolution it is to be—*ours* or Mr. Hitler's.

• The views of Richard J. Neutra of the California State Planning Board on Housing, Defense, and Post War Planning would seem to be of vital importance in the midst of what we sincerely hope is a temporary chaos. We quote from Mr. Neutra:

"War tends to be an all-absorbing agent. But like any other momentous action, it must have goals beyond goals. It is undertaken for the hoped-for peaceful wellbeing of a people that has finally been victorious in repulsing military aggressors, and has paid them in kind. War may not be and has not always been wholly wasteful from a long-range point of view, not even in many of the measures taken to prosecute immediate defense.

"New industrial plants and implementations, new useful methods of production and products, improvised substitutes as ancestors of valuable new materials, above all new skills and attitudes have been the best residuum of wars. Undoubtedly these were at the time seen only as by-products, but they are unavoidably required for that conclusion which may justify and award the discomfort and painfulness of the heroic effort.

"Housing of men at war was no conspicuous problem as long as preparation for fight was primitive. Warriors themselves were carelessly sheltered. Today we know that endless inexhaustible production hours of millions in the hinterland give strength and reasonable safety to those in front, who otherwise would be victimized without any benefit to the country. A massive population of workers in indus-

trial defense quickly clusters around new plants. The face and the meaning of the region in which we live may change with speed, may be left scarred without need if we do not watch out to avoid it.

"Shells, gun powder, bombs naturally cannot have any salvage value after the war. To this fact we must speedily reconcile ourselves. But it is an almost unbearable thought in the face of monumental taxation and the financial sacrifice of each and every citizen during the fifty billion congressional session that housing put up for people should not only be of no value after the emergency, but deface many areas or neighborhoods for an entire next generation.

"This problem must be solved. Not all brains of the nation operate or are capable of operating in tank turrets and submarines. There is brain enough left for other needed employment. Housing of this day definitely casts a shadow into the post-war period. It is probably the ABC and backbone of post-war planning. It must under all circumstances retain an element of true vision. It must be differentiated and properly fitted into localities whether demountable, prefabricated or conventional in construction, whole villages for two, three, five thousand inhabitants built today must have a post-war use value which can be salvaged to a really high percentage. The idea of 'temporary' dwellings is prolific in wastefulness and lasting danger. Temporary dwellings are the costliest thinkable.

"There is undoubtedly in some localities a place for dwelling structures which after the war may be carted off or demounted and recreated elsewhere. Then only their site is temporary.

"However, such structures are by no means inexpensive; a price must be paid for their special structural characteristics, and after all the entire site improvement, roads, utility lines for gas, water electricity, sewage are abandoned and lost when the trucks move off the houses.

"So-called temporary structures without fail become permanent slums, adding to the curse under which we have been laboring. But there is a difference. The old slums could be blamed on a few hardy exploiters; these new slums would stand, justly or unjustly, attributed to the incapacity of an administration or a government to engage in housing. Governmental action in this matter, so badly needed, where private enterprise cannot find reward, may be silenced and killed off for a decade.

"It should not die so young! Our government during the last years has set up a number of housing agencies which functioned with more or less success in various fields. Housing needs are variegated and multiform, according to many interesting circumstances. The experience accumulated, the elaborated knowledge of these various housing agencies should not be scrapped in favor of a dictatorial uniformity. No speed must be lost, if each of those agencies—U. S. H. A., Defense Housing, Reconstruction Finance, Mutual Ownership, F. H. A.—are inflamed by the ambition to expand to their very best in efficiency, and labor in peaceful competition.

"In a few weeks a consumers' congress of defense workers will meet in Los Angeles to discuss their housing needs in relation to the new employment geography of the metropolitan area, in relation to travel to and from work, in relation to wage scales, family size and householding requirements. Representatives of A. F. of L. and C.I.O. will together familiarize themselves with the potential services of the various governmental agencies, express opinions and preferences, and try to keep an eye on a bearable post-war future."



*Peter Stackpole, photographer*



**A young California photographer  
with a good quick eye and a fast camera  
takes the measure of our time**



• In 1936 a young man, camera slung over one shoulder, stepped upon the rising structure of the San Francisco-Oakland Bay Bridge. That was six years ago, and Peter Stackpole had his first great experience in photography. The camera he carried was a miniature Leica, soon to be mistakenly referred to as a "candid" camera. Taking pictures of professional quality with this camera was practically unknown to the general public. Unencumbered by large and bulky equipment, he was able to get about the bridge and take pictures which, under ordinary circumstances, he could never have dreamed of getting.

In 1936 Stackpole was just out of High School. He was forced to buy outdated film and use it sparingly as he had only the small income made from his work with which to purchase camera equipment. He took great pains with the technique of developing and printing and was able to make enlargements from tiny negatives that compared favorably with the very fine prints made by those who could afford the most expensive equipment. His work soon won him the attention of the best craftsmen in his field and he was asked to join what was then known as "Group F-64," a gathering of photographers including Edward Weston, Ansel Adams, and Willard Van Dyke. With them he had much to do with bringing about new approaches and attitudes to the art of straightforward photography.

Stackpole's quick eye, unusual sense of composition, and fine technique enabled him to gather material on the building of the great bridge that has never been equalled. These pictures, on exhibition in New York, won for him the respectful attention of the best American critics and brought about his assignment as the first staff photographer for *Life Magazine*.

Now he works with eight or ten cameras, none of them getting very much rest. His principal interest is in photographing "people" as they are. His great interest and curiosity makes him aware of photographic problems which give him no rest until he has arrived at a successful solution. He still uses a miniature camera in order to capture the significant essential characteristics that make people worth photographing. What he must sacrifice in technique by using a small camera is overshadowed, he feels, by the speed with which he is able to catch the fleeting expressions of character as his subjects move about naturally. *(Continued on page 38)*



# ARCHITECTURAL GIMCRACKS

The architectural horrors of the American 80's  
set the scene for a modern motion picture

by McClure Capps

• Modern architecture, being by now pretty thoroughly grown up, has a hard time remembering the elaborate contortions architecture indulged in towards the end of the last century. Just how completely the whole theory of design has changed was made apparent in designing the principal set for Samuel Goldwyn's latest production "Ball of Fire." The problem presented to Perry Ferguson, the Art Director, was to create a New York mansion, built and finished in 1880 and unchanged since. In this overstuffed atmosphere eight professors have lived for nine years while writing an encyclopedia.

Research brought to light the really appalling state of architecture in 1880. Nothing was left as nature intended it. Wood for example was carved, twisted, inlaid, overlaid and in general messed up completely. It was the period in American history during which enormous fortunes were first amassed. And who's to know you're rich if you don't show it? Social position and financial status were judged by the size and amount of one's possessions. This naturally led to the desire for large homes filled to overflowing with bronzes, stuffed peacocks, palm trees and staggering amounts of bric-a-brac. The architects of the time seem to have been only too happy to help this movement along in every way they knew how; and they certainly did know how.

No surface was allowed to remain flat or plain. Heavy mouldings and panels, large scale bold wallpapers, dark strong colors and design motifs of Gothic, French, Turkish, Moorish and Oriental inspirations were all employed to make the most unlivable houses America has ever built. Mr. Ferguson's ambition was to create the most god-awful house anyone had ever been in. He succeeded awesomely. You may think he exaggerated, but take a look at the accompanying photograph of an actual house of the time and see how faithfully he reproduced a period.

These expensive, ornate mansions must certainly mark the lowest point in American architecture and it is heartening to realize how much not only architecture but American life has become simpler, more direct and less encumbered.



A SKETCH ESTABLISHES THE MOOD AND GENERAL CHARACTER OF THE SET TO BE B

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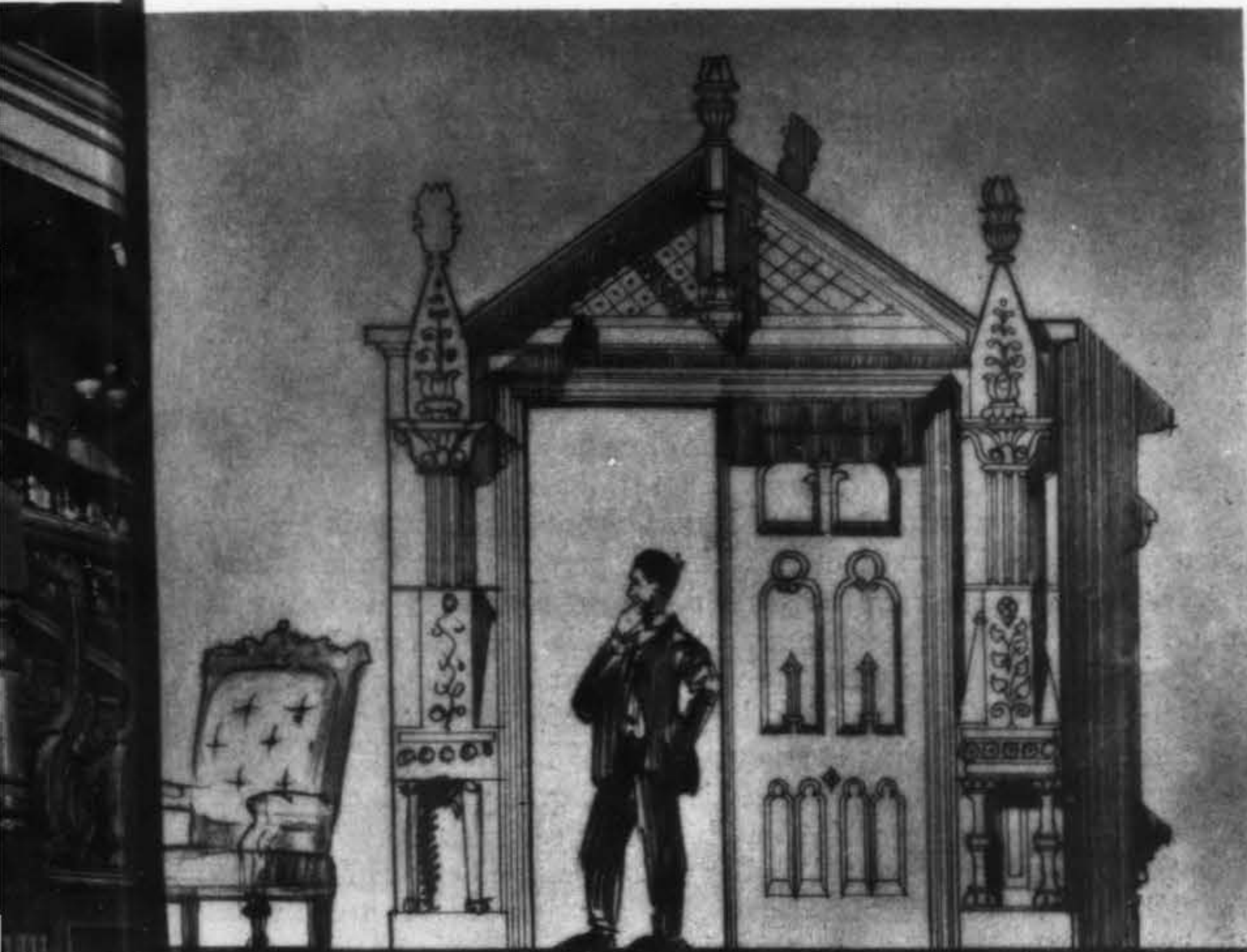
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THE OVERMANTLE IN THE RESEARCH PHOTOGRAPH SERVES AS THE LIBRARY DOOR IN SET



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CONCLUSIVE PROOF THAT THIS WAS THE LOWEST OF LOW POINTS IN OUR ARCHITECTURE

# BELA BARTOK PLAYS

One of the great among modern composers gives a concert in California

by Peter Yates

THE circumstances attending the presentation of the artist were ungraceful, the build-up and publicity too late and uninformative. Bartok himself is not the person to stir that kind of enthusiasm which had filled the Shrine Auditorium for a benefit two nights previously. The size of the audience, a handful, was a disgrace, but fortunately it was of good quality and contained a number of persons grateful for the opportunity to hear so important a composer and so excellent a pianist play his own music.

Particularly grateful, because Bartok's music as a whole is not of the sort which waits upon an orchestra, good fortune, and a curious conductor. It is not, in any way, political music: it does not flatter the performer nor try to kiss the elderly baby who often sleeps within an adult head. It does not make things easier for the authors of historico-poetical program notes. It is not, and Bartok certainly is not, grateful for our cooperation. What he has given is our common possession. The greater part of his production is piano music, much of it not beyond the amateur ability to play. It is thinking, but it is not "intellectual" music.

What did we hear? First of all, not a gifted but an exceptional technique. Percy Scholes in his *Oxford Companion to Music* deplores Bartok's playing technique in comparison with the incomparable Busoni's. More than one eminent critic deplored Busoni's use of his technique: having no understanding of Busoni's intentions, which are now clearly revealed to us through footnotes in his editions and through his own later music, they deplored his playing in that it differed from the convention. Bartok's playing reveals a further stage in the reversion from *fin de siecle* virtuosity to sound musicianship. From Liszt to Bartok one follows the reluctant public through its critical voices in obstinate refusal to admit that a performing musician may also have a brain. Soul and talent, sensitivity and even scholarship, technique and what passes for musicianship may be granted him; but he should not claim, at least not by his manner of performance, to know more about musicianship than any critic. The virtuoso is intended to show off, to please and, though he be a composer, not to think. Busoni, Godowsky, Paderewski, whenever each one tried to turn composer or to play unusual music, suffered this vicious irritation. Rachmaninoff has known plenty of it. Such men are dragged down to the level of their least significant occasional music, and that suffered only for an encore. A large local critic, the only one I saw at the concert, privately pontificated that Bartok's playing was good but lacked pianistic ability.

During the last couple of years I have played more music of the 18th and earlier centuries than you could shake a stick at. I have read every text I could get hold of that described in English how this music was played. Opinions differ, but more recent texts have reached a certain agreement. Bartok's recital began with 17th Century music, thickened by himself with harmonic additions. I

do not agree with these additions; I do not believe that they are needed; the style in which he played these compositions may have been extreme, but it was definitely in the manner of the 17th Century. As he played this music there might never have been a 19th Century. He played Purcell's big *Prelude* with a little fugue, really a harpsichord overture, that I love so well. Why don't more musicians go back to Purcell? The original text with Purcell's own notes on the ornaments is accessible, undamaged by editing. Purcell is for his time and length of life the equal of Couperin and Bach; he ripened and matured early. None has equaled the sweet and bitter of his song, something besides sentiment and richness. Knowledge, real knowledge, of Purcell, Couperin, and Bach can tell us better than many bad guesses what Bartok is doing.

So Bartok came to his own music, free of any harmonic additions. He began at the end and went back to the beginning. To appreciate thoroughly Bartok's later music, you must have played it or come at it through knowledge of his earlier music. What in the early years of this century seemed radical is now classic, like Couperin's music an idiomatic classic like the precise language of a race. Whoever calls Bartok dissonant condemns his own ears for laziness or incompetence. Like the 17th and 18th Century composers, he uses the near intervals, often within five-finger position, by contrast of overtones ornamenting and coloring the natural play of his rhythms.

Things happen in his music, even under inexperienced fingers. Played by him, his music returns to the 18th Century and to still earlier days: the 3rd Book of *Mikrokosmos* opens with a study like a little medieval organ piece I play. For him there has been no Mannheim school, no discovery of emotional, often false, crescendo and diminuendo. Like Bach, though few comprehend the fact, he thinks and plays voices by registration, as on harpsichord or the older organ without swell-pedal; he opposes the plain colors of sustained voices to make his beauty's pattern. Some call this a "percussive" technique: it is not. It is never hard, harsh, or abrupt.

Breadth and inflection of tone are his speaking means. The interval, the audible distance between tones directs his meaning. He plays from phrase to phrase, by tone and tone, and not by brilliant passages. Hearing him, one hears note by note the precise accent of a speech controlled as not even a Schnabel is able to control it, the accent of a speaking mind that is its music. The subject is remote from cities. Listening to his *Night Music*, I wondered: could city dwellers understand it?

Battles and the clangor of raw life in nature make his larger works: only his small pieces become lovely and intimate. The slow fourth movement of his early *Suite opus 14* is like a peasant *Berceuse*, a bare wood cradle without milk and honey, yet serene. He is the true master of that reality still little civilized, of which Stravinsky made his *Sacre de Printemps* (Continued on page 38)



1. HENDRIK VAN KEPPEL

# Modern Furniture

American Manufacturers offer new designs in the modern manner

2. DUNBAR



3. E. WEINER



4. HERMAN MILLER



5. ARTEK-PASCOE



6. RENA ROSENTHAL



7. ROBSJOHN-GIBBINGS



8. BARKER BROS.



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• We present twenty-four examples of modern furniture created by some of the best designers and manufacturing houses in the United States. These pieces have been created with an eye to strength, grace, and quality. New approaches have been made to old materials. New materials have been adapted to the demands of design. Modern techniques have developed from both the old and the new, and there is a fresh and original attitude in the field of home furnishings. As to style, none of it pretends; all of it attempts and, in most cases, succeeds in being thoroughly contemporary and well within the spirit of our time.

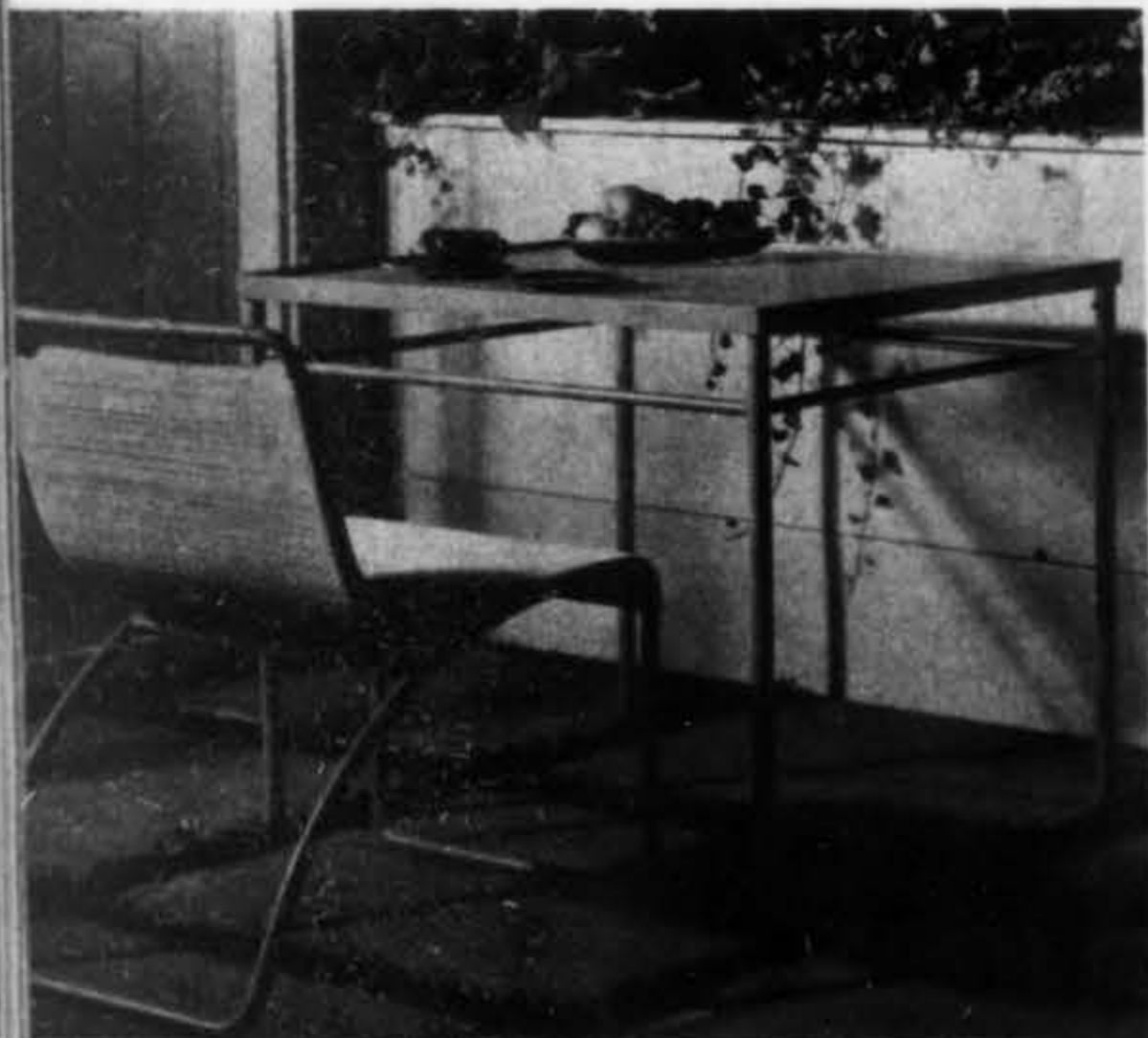
1. Metal lounging chairs upholstered with cord, two coffee tables and an upholstered armchair. 2. Desk with back used for books. 3. An extension desk. 4. Multi-purpose unit houses a drop-leaf table and compartments for silver and china. 5. Webbed occasional chair with fabric straps for upholstery. 6. Combined desk in Honduras mahogany with record changer and radio cabinet. Chair is in English calfskin. 7. Chair in specially finished natural waxed birch, strapped in pigskin. 8. Dining table and chair showing pleasing new design. 9. Comfortable fireside chair in rough textured green fabric and wooden lamp with veneer shade. 10. Simple chest of drawers. 11. Chest of Hungarian ash with leather knobs and panels. 12. A fresh approach in several living room pieces. 13. Metal corded chair and metal table. 14. Desk and chair in specially finished natural waxed birch, chair strapped in violet leather. 15. Combination radio and phonograph cabinet with provision for albums and records. 16. Spacious divan served by large and low coffee table. 17. Occasional table with wrought iron base. 18. Low rattan coffee table. 19. A pleasant treatment of sofa, end tables and lamps. 20. Bent glass coffee table. 21. Chairs that can be stacked. 22. Living room details. 23. Dining chair, the back legs of which are a part of the back, avoiding gluing at the seat and obviating a veneer. 24. A Tropicana sofa simply designed using rattan.



9. RENA ROSENTHAL



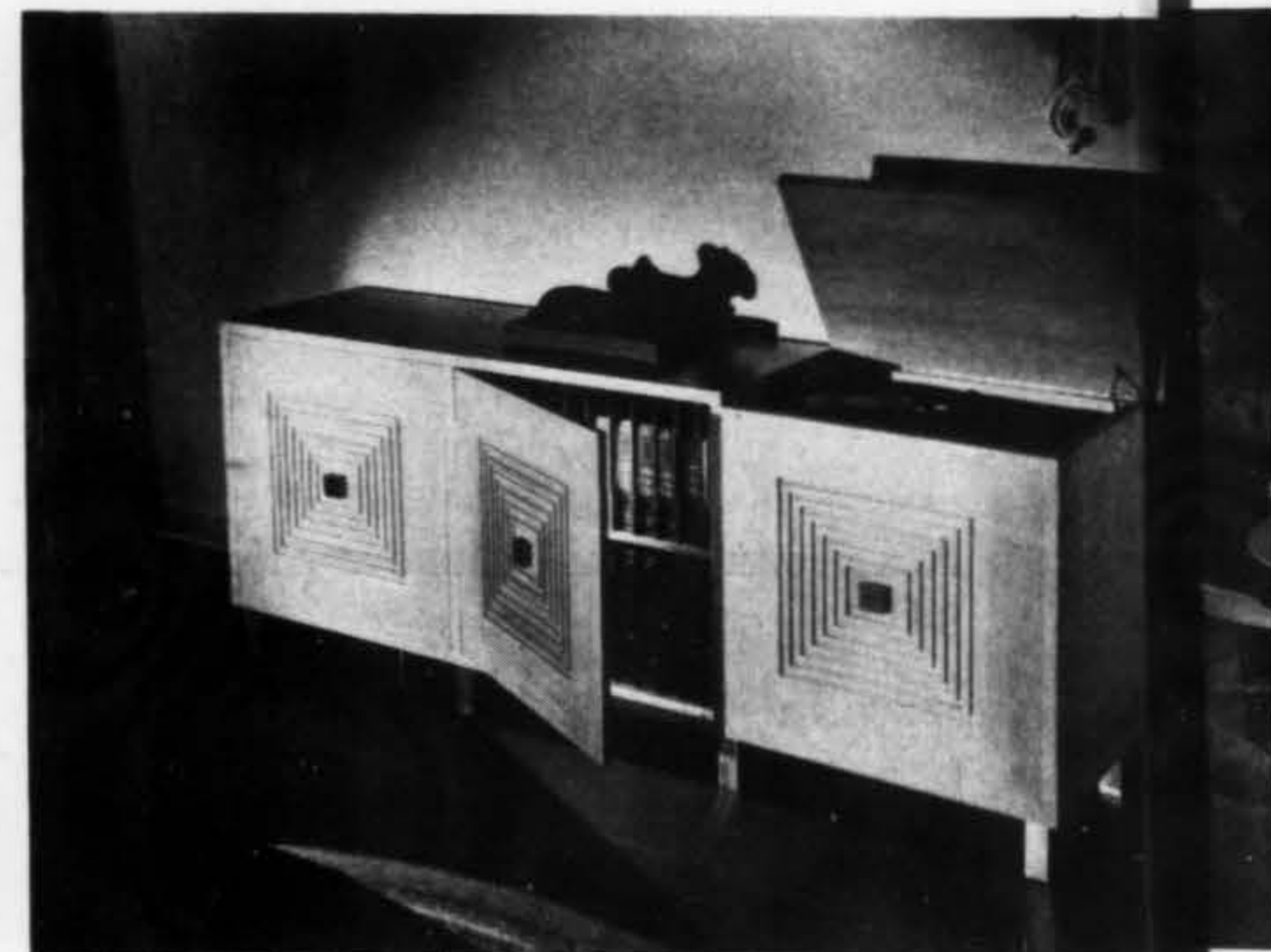
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13. HENDRIK VAN KEPPEL



14. ROBSJOHN GIBBINGS



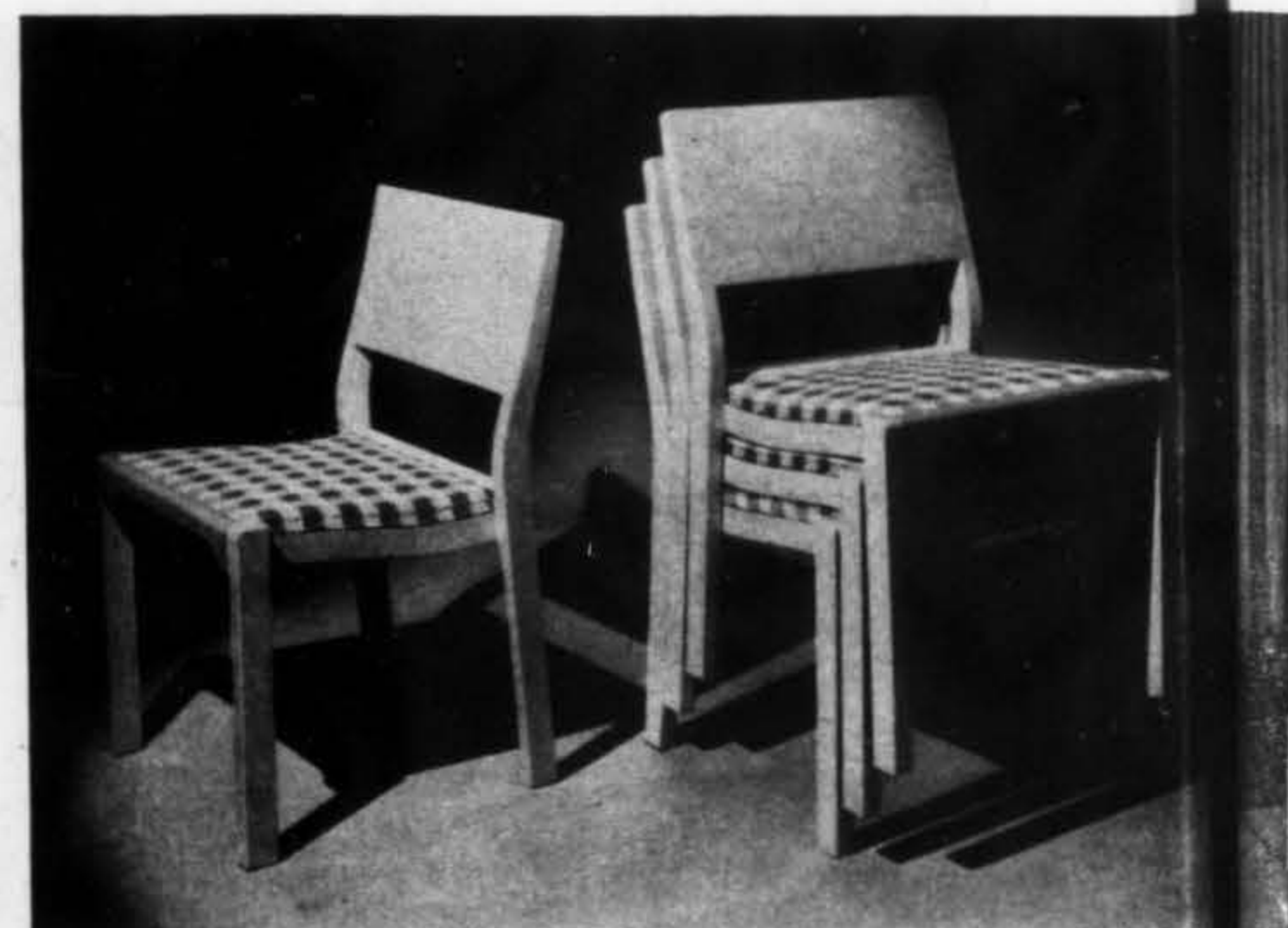
15. DAVIDSON, LTD.



19. DUNBAR



20. NEW ERA BENDING



21. ARTEK-PASCOE



OSFELD HOUSE



12. BARKER BROS.



PAUL LASZLO FOR LASZLO, INC.



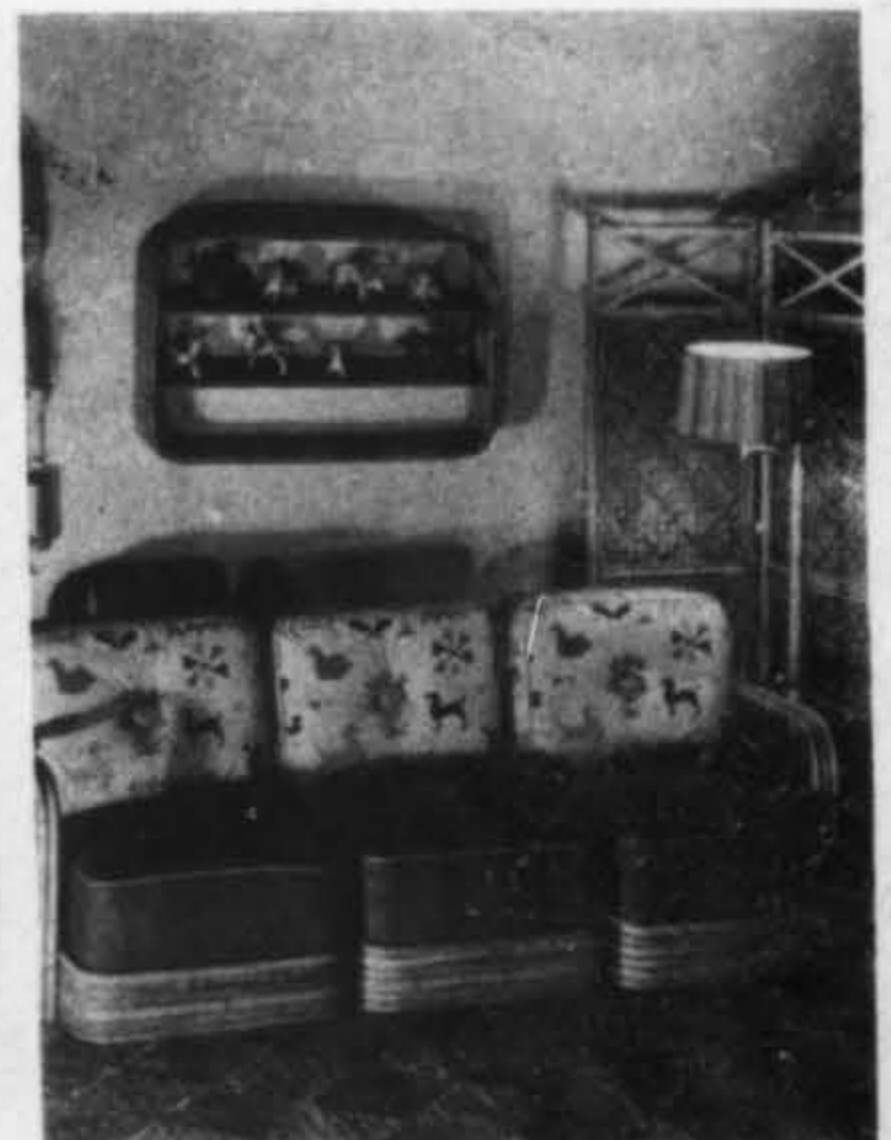
17. MOLLA



18. PAUL OTTO MATTE



23. DAVIDSON, LTD.



24. MATTE FOR FICKS REED

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# Small hillside house

Owner, Mrs. Margaret N. Hay

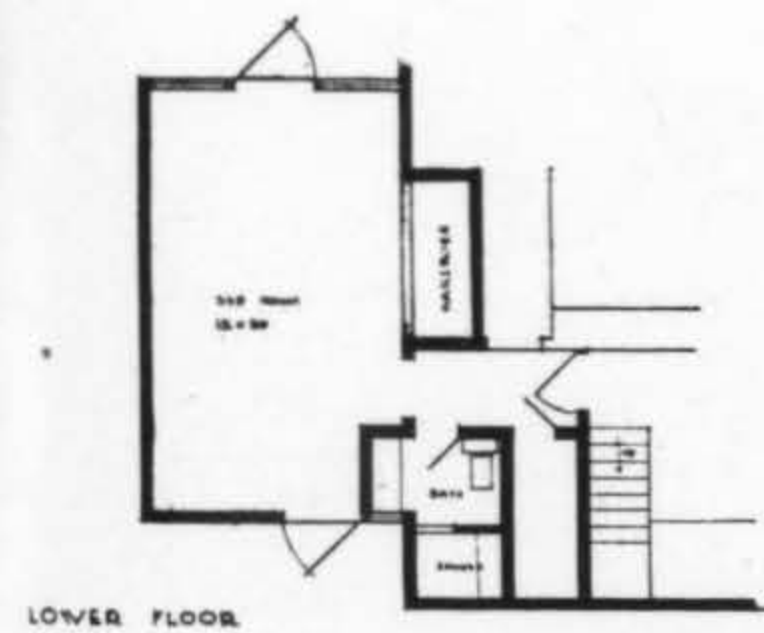
Location, Los Angeles

Designer, Gregory Ain

Associate, George Agron

• A narrow hillside view lot, adjacent to a public playground, imposed exacting limitations in the building of this small house. Through a carefully planned design all of the problems of restriction were solved efficiently and economically: privacy, access to the garden from living and guest rooms, and a guest room which could also be used as a study with entrances from both inside and outside. The plan takes full advantage of the view and there is a pleasant relation between interior and exterior.

The outside walls are cement stucco on metal lath. The roof is composition. The insulation is metal foil and the interior walls are plaster. The glass wall in the living room opening to the terrace and garden consists of a 12-ft. wide plate-glass window flanked by 4-ft. doors. The guest room on the lower floor has its own private patio. The necessary and difficult problem of storage space in a house without basement or attic is solved by numerous closets and cupboards. A folding door in the living alcove forms an emergency guest room when opened out. Continuous strips of windows under the eaves, panels of windows from foundation to roof in the bedroom wing, and the large glass wall in the living room provide ample light and air.



Photographs by Julius Shulman



The living room ceiling follows the line of the hipped roof, and to take full advantage of the acoustic qualities of this ceiling, the radio loudspeaker is set in a panel over the door to the kitchen. The radio is built into a cabinet arrangement by the fireplace.

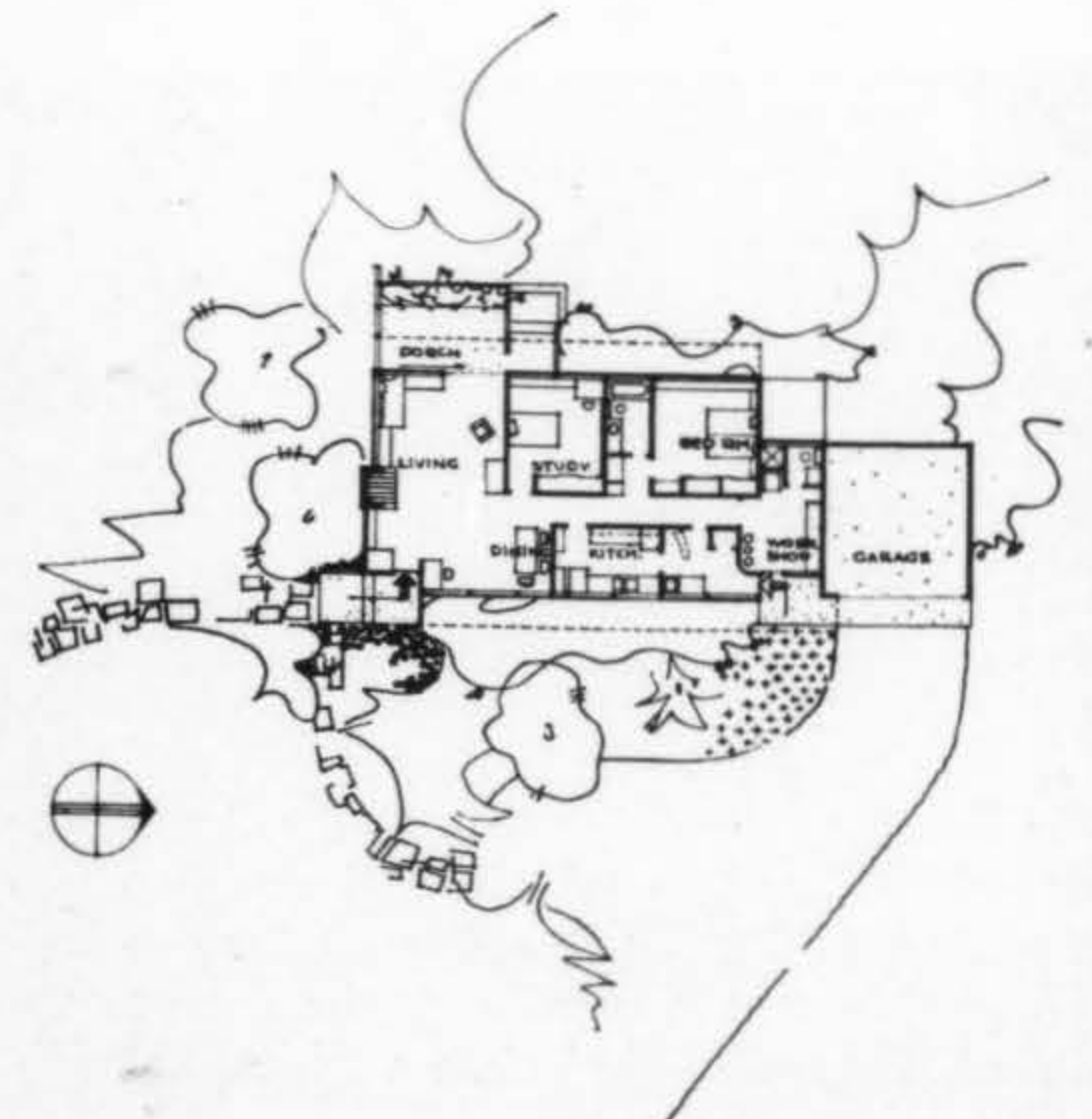
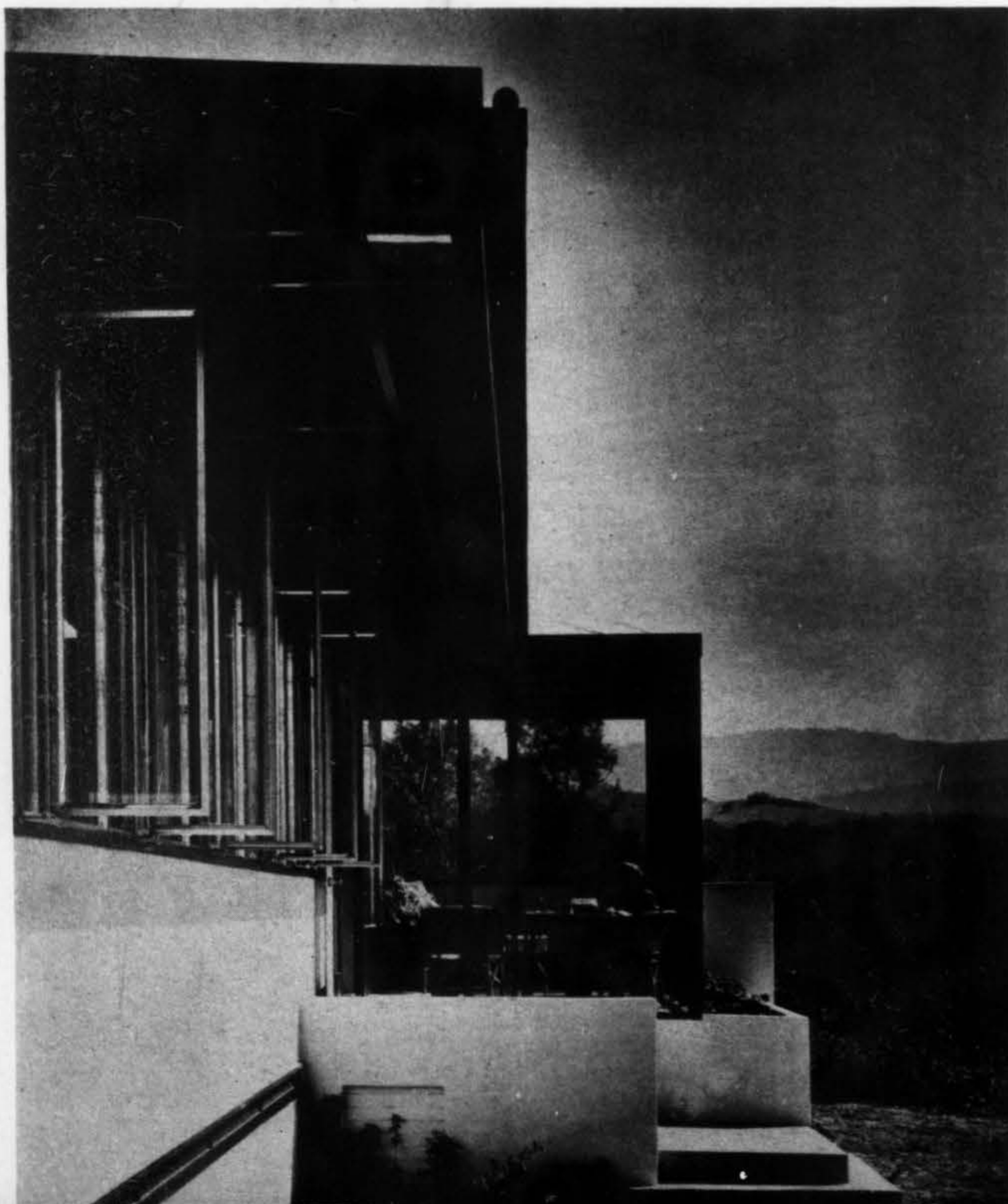


**Owners, Mr. and Mrs. Howard Bald**  
**Location, Ojai Valley, California**  
**Architect, Richard J. Neutra, A.I.A.**

• The site chosen for this house is in the midst of orange groves overlooking the Ojai Valley to the west and the high mountains to the east. The owners wanted a moderate-priced house with ample space for outdoor living and eating free from the usual outdoor disturbances. They also required room for occasional overnight guests which could be used for other purposes. Mr. Bald needed a workshop and a bath where he could clean up after a day's work in the orchard.

Entrance to the living quarters is on the southeast. The westerly side is practically all glass to take advantage of the view. A glass partition can be pushed to one side making the screen porch (used also for dining) part of the living room. The interior walls are of smooth cement plaster painted an oyster-shell white with the exception of the coat closet and book-shelf walls which are chocolate brown. The broadloom carpet is a sandy beige and the textured draperies are a natural color. The study, which can be converted into a guest room, opens off the dining bay. An interesting feature in this room is the desk that becomes a dressing table when the lid with a mirror on the reverse side is lifted. A hallway separates the private quarters from the service quarters. At its extremity is the workshop and bath.

The exterior finish is cement plaster brush-coated off-white and natural color California redwood siding treated with spar varnish. The steel sash are painted a deep red-brown to harmonize with the redwood.



# COUNTRY HOUSE

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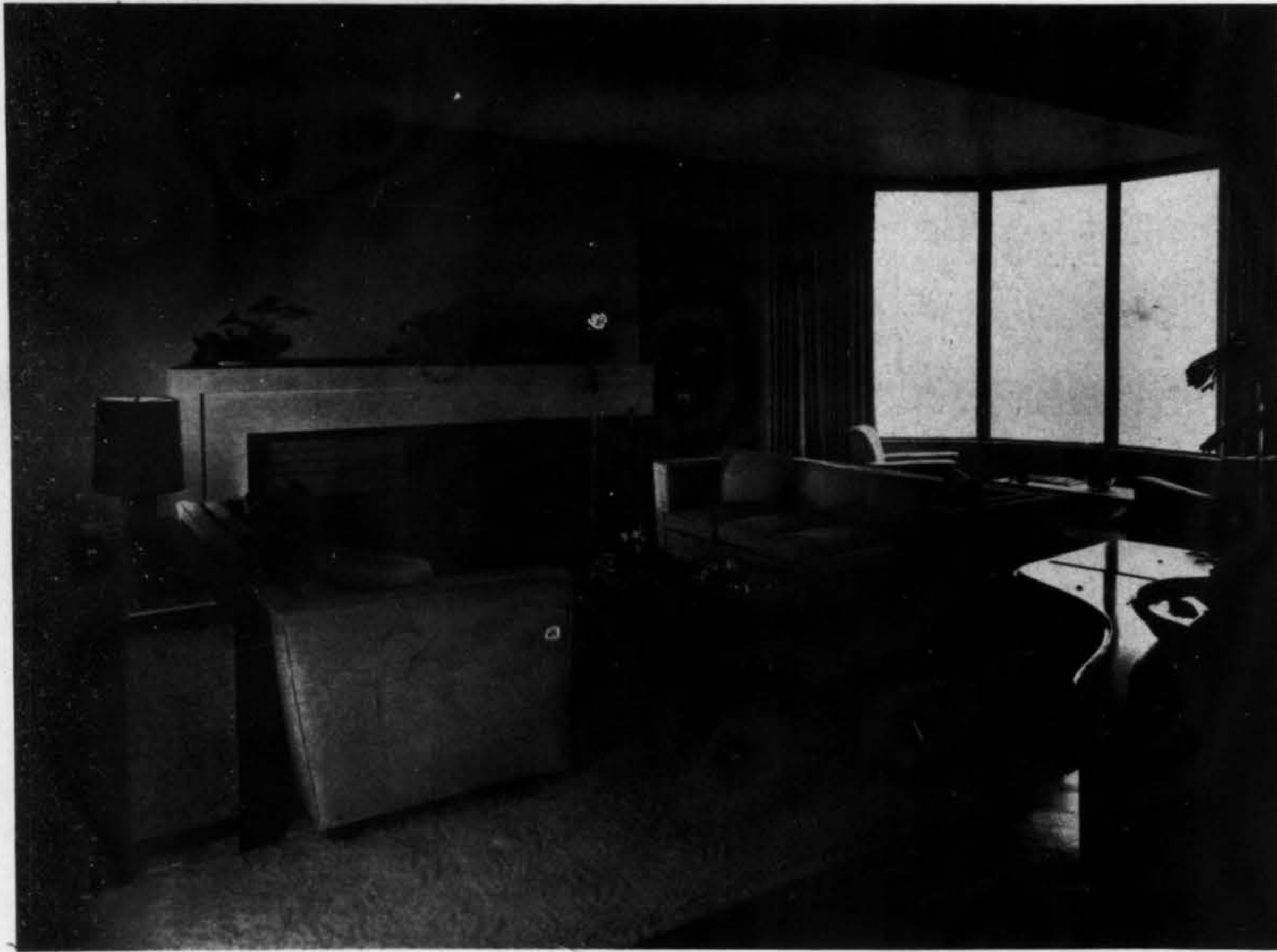
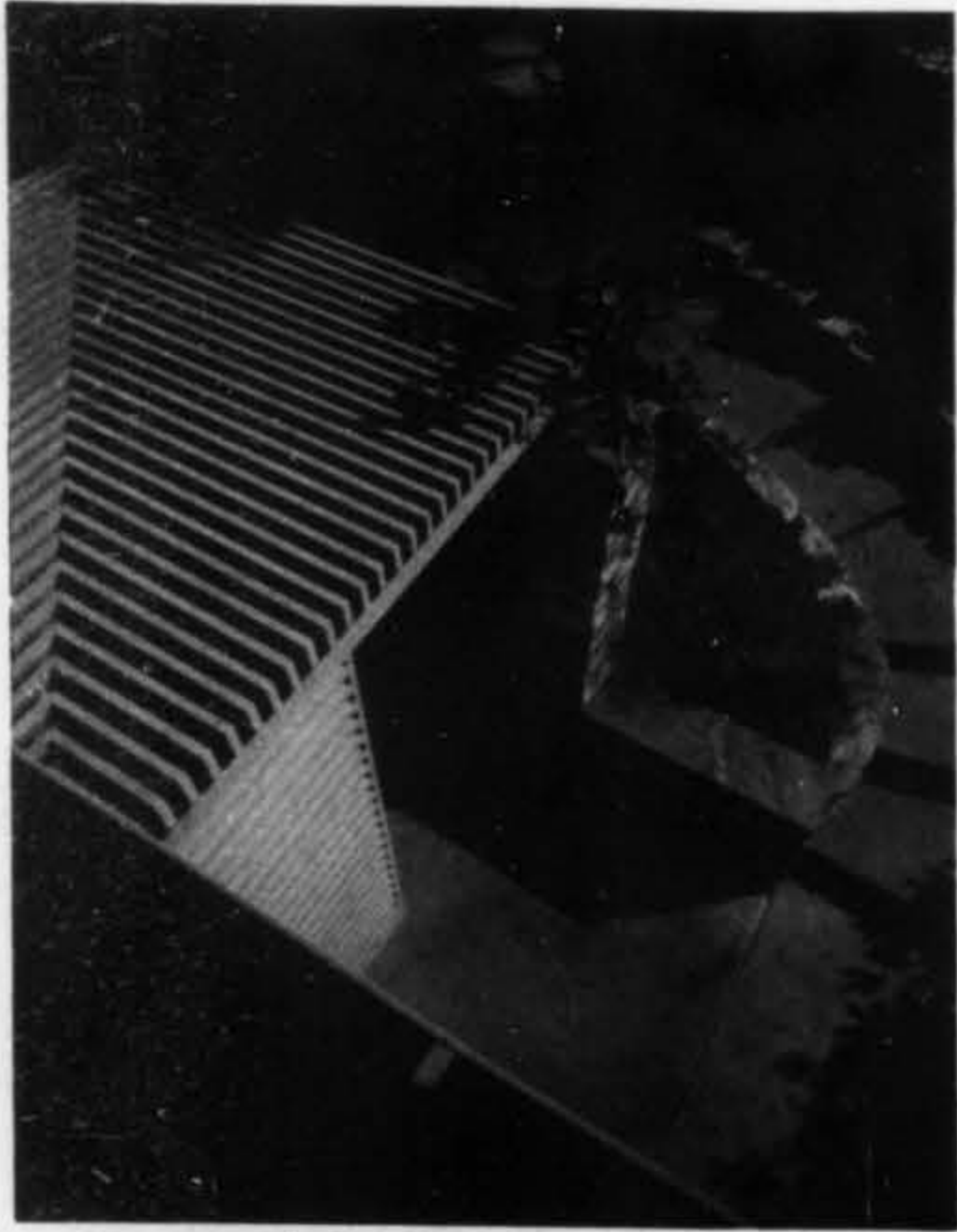
THE EXTERIOR IS OF NATURAL CALIFORNIA REDWOOD SIDING TREATED WITH SPAR VARNISH AND CEMENT PLASTER BRUSH-COATED OFF-WHITE

*Photographs by Julius Shulman*



# HOUSE ON A MOUNTAIN

Owners, Mr. and Mrs. Lauritz Melchior  
Location, Beverly Hills, California  
Architect, Frederick Monhoff



The living room, oriented to the two important views, is provided with an alcove wide enough to house two pianos and to give space for the performance of chamber music. The wall separating this alcove from the long deck is of glass brick to provide direct light for the pianos.



IN

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• In its general plan, the house was designed for people with important professional music interests. The site on a treeless mountain top overlooks the San Fernando Valley to the north and the Pacific Ocean to the south. Exposed to variable winds, the house is carefully planned to avoid the unpleasant elements of the weather. The living and social space is arranged to command views to the north and south. The patio is a leveled knoll around which the wings of the house were constructed.

The exterior is of frame and stucco on the upper or patio story and the lower service rooms are of reinforced concrete. All retaining walls are of native shale quarried on the site. Paving for the sun room, entry walks, and steps is of Arizona shale.

To keep the open feeling of the knoll top, the living room is left open with glass on both ends. The walls of the pantry, service porch, and hall connecting the bedroom and den are of glass brick. Lightweight steel girders are used for structural support. All sash are fenestra-stock and special units with ventilating transoms. Floors of the main living areas are of parquetry oak.

All openings have three-foot horizontal hoods with auxiliary awnings. These are necessary to give protection against the low rising and setting angles of the sun and the upsweep of the winter rains.

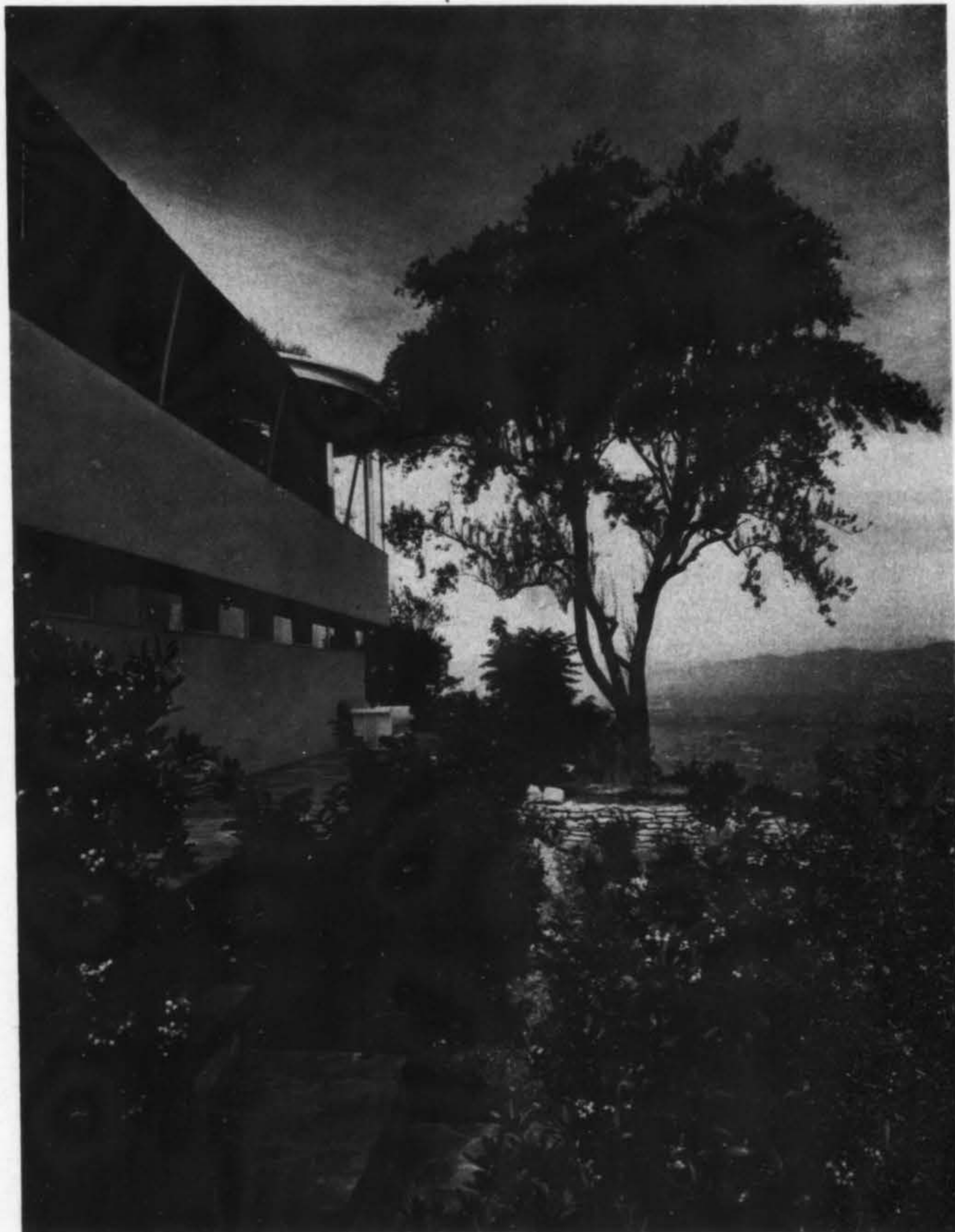
The service quarters are arranged on a lower level—heater rooms, gardener's room, tool, and wine rooms. The garage is also located on this level. Entry to the garage is made from a 70-foot turning circle, leveled out of a dip in the ridge to the west.

*Photographs by Julius Schulman*

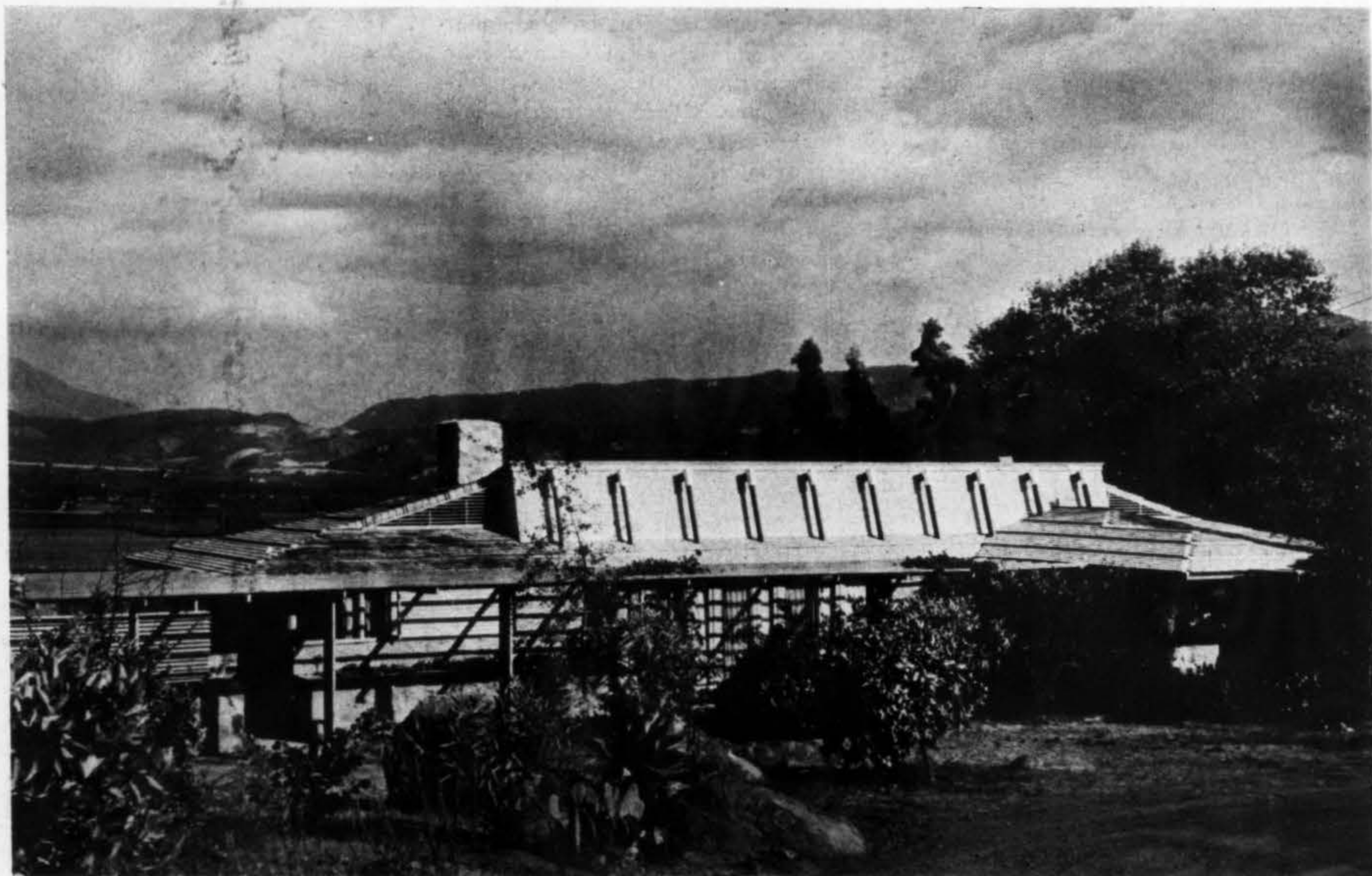


Left: The sunroom with its command of the patio, ocean view, and swimming pool is used as the general play room. Tables for buffet suppers and card parties are set up here.

The house overlooks a broad expanse of valley. A long balcony with awnings gives protection against rising and setting sun angles.



*House in a California valley*



**Owners, Mr. and Mrs. Willard Hall Francis**  
**Location, Ojai, California**  
**Architect, Willard Hall Francis**



*Eleanor Haas*



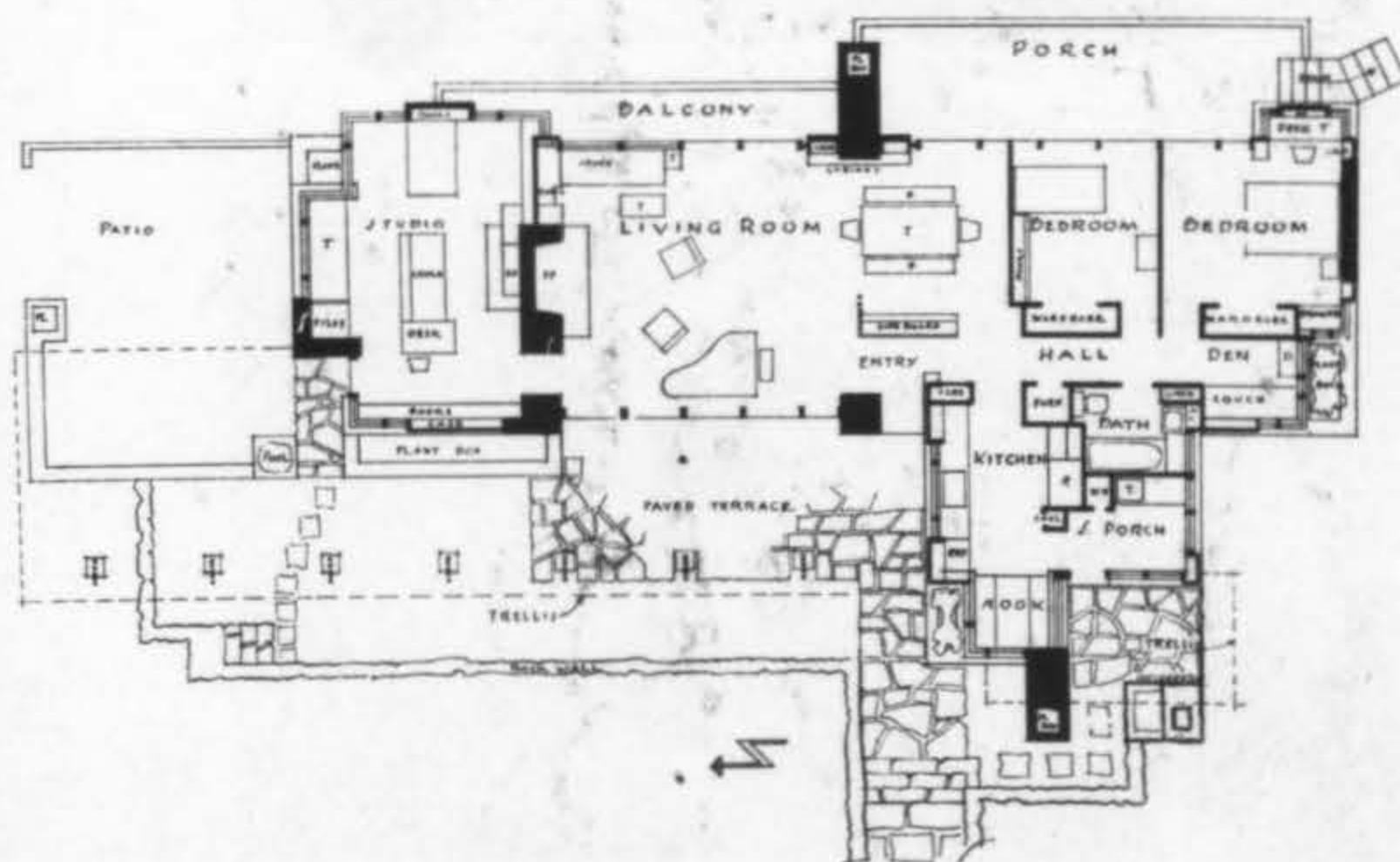


• A modern house situated on the edge of a hill overlooking a valley to the east and mountains to the north. The house was designed by the architect-owner. The horizontal lines of the building reflect the flatness of the valley; the slope of the roof parallels a nearby knoll; and the front "forehead" with the "engaged posts" and horizontal siding approaches a conventionalized pattern of the great mountain, *Topa-Topa*.

The exterior consists of heavy masonry walls and piers in conjunction with wood construction. The masonry carries direct loads from the beams and any possible horizontal loads due to winds or earthquakes. The roof is carried on beams and posts independent of wood walls and partitions. The living room roof is carried by an interesting beam truss combination which runs through the "forehead" from the inside to the outside through the roof, reappearing again in the living room.

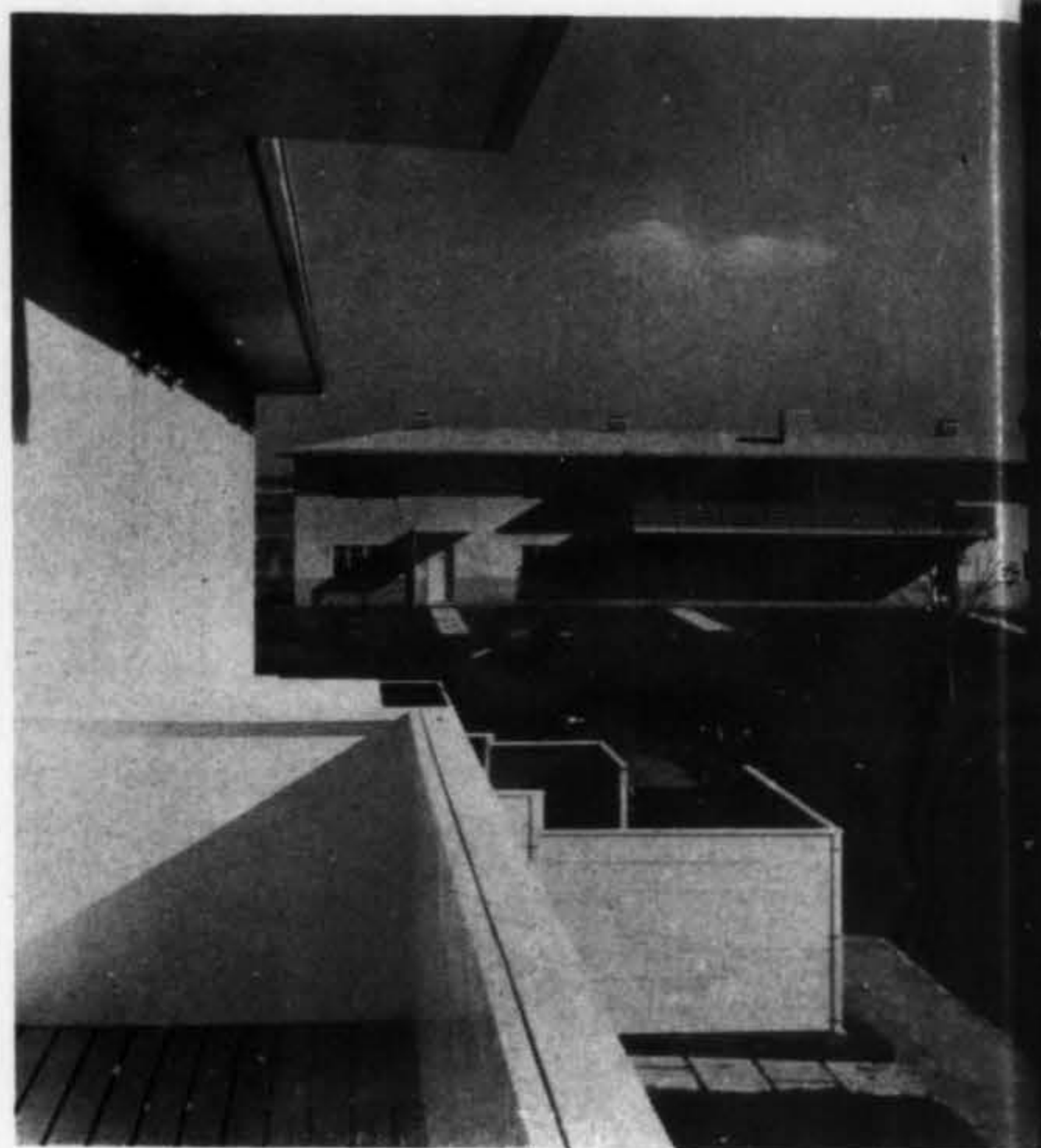
The living-dining areas together with the entry were treated as one large room and open to the balconies facing the valley to the east. A bank of French doors on the west side opens upon a stone terrace protected by wide overhanging eaves and a continuous vine trellis. The owner's study is separated from the living room by the double fireplace that serves both rooms. The bedrooms on the south are compact, with built-in furniture.

All exterior woodwork is painted buff except the roof which is a gray blue-green and the "engaged posts" and trellis stringers which are dark gray-red. Interior structural woodwork is painted gray blue-green and dark gray-red; other interior woodwork, natural fir plywood.





Photographs by Margaret Lovce



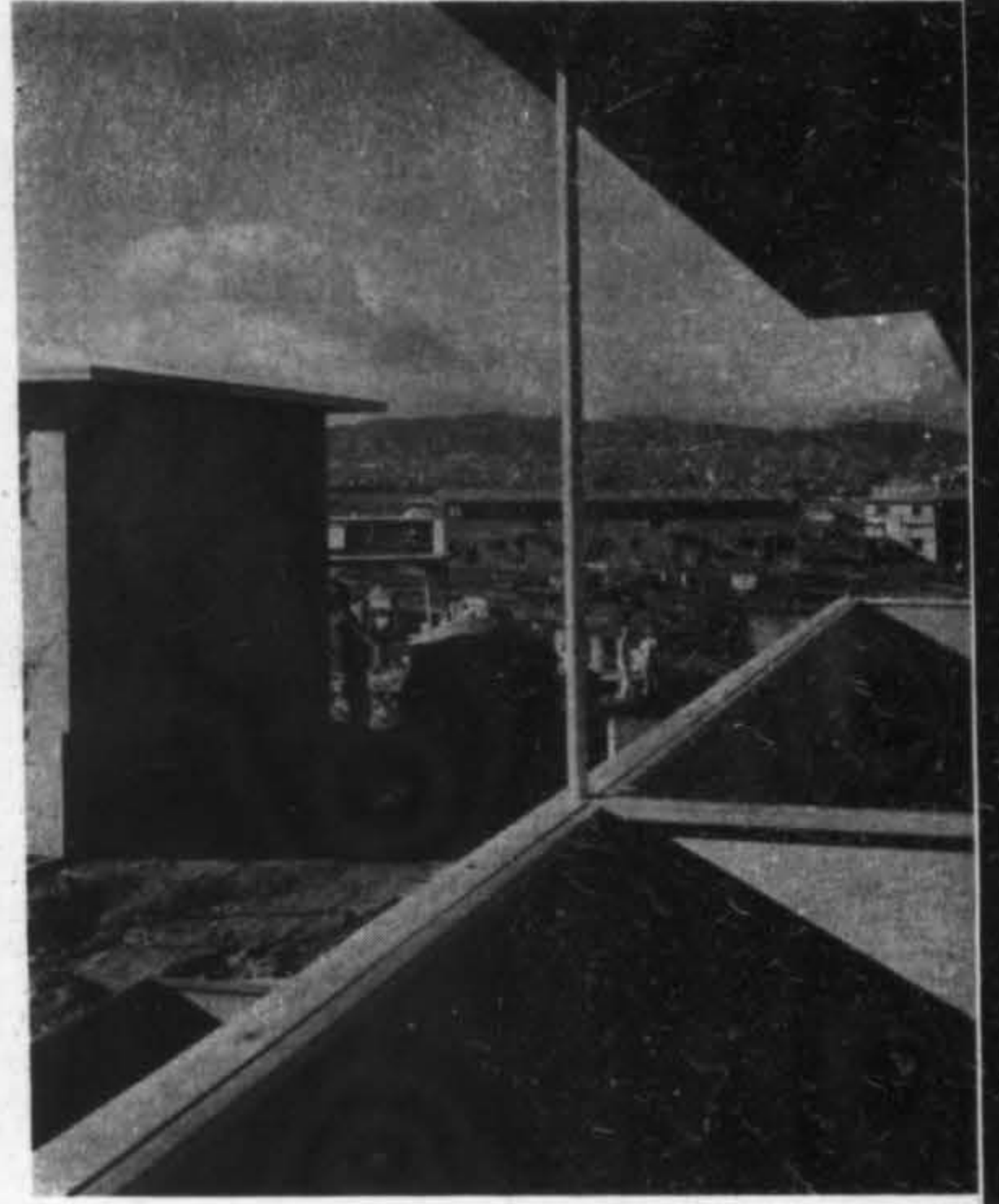
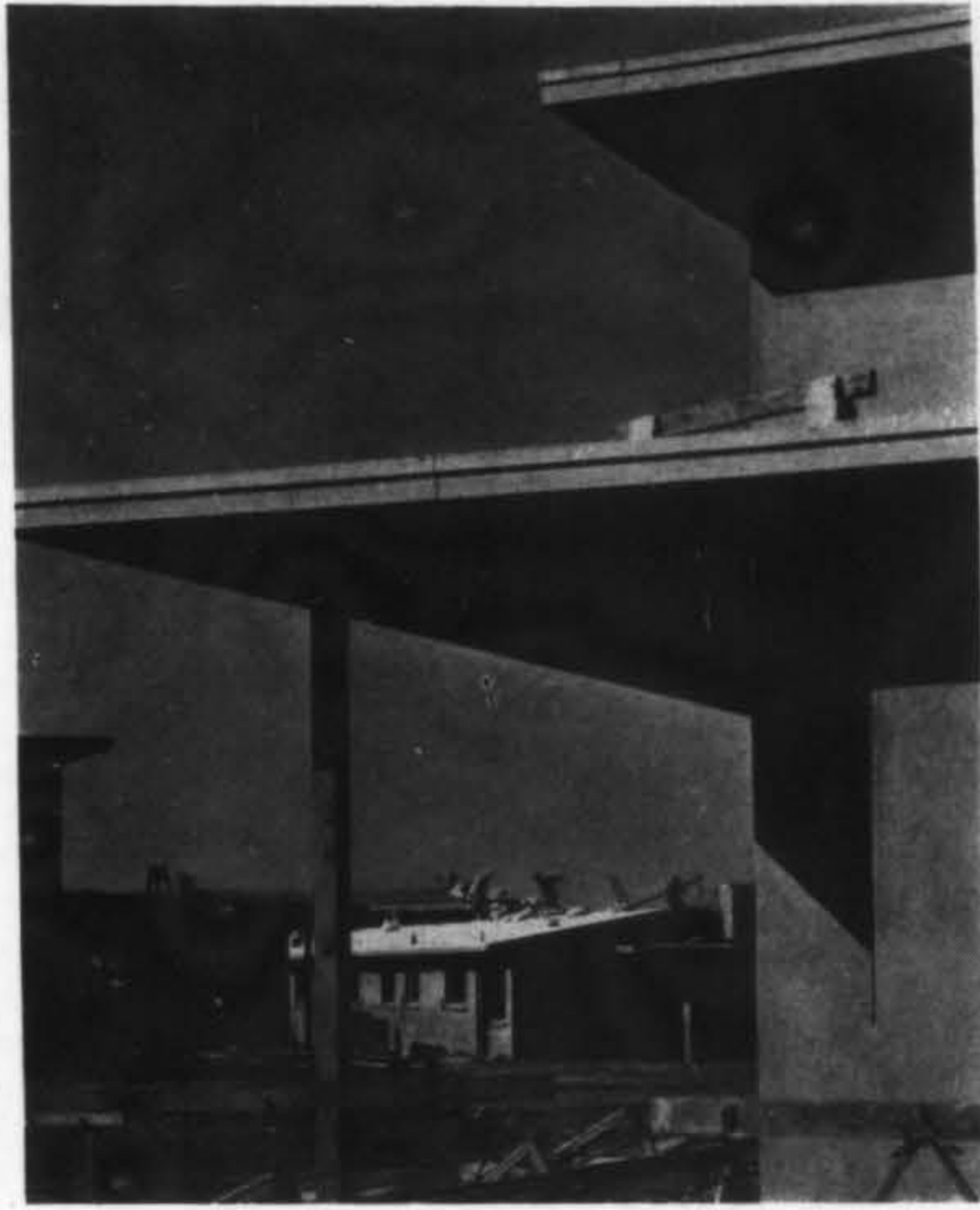
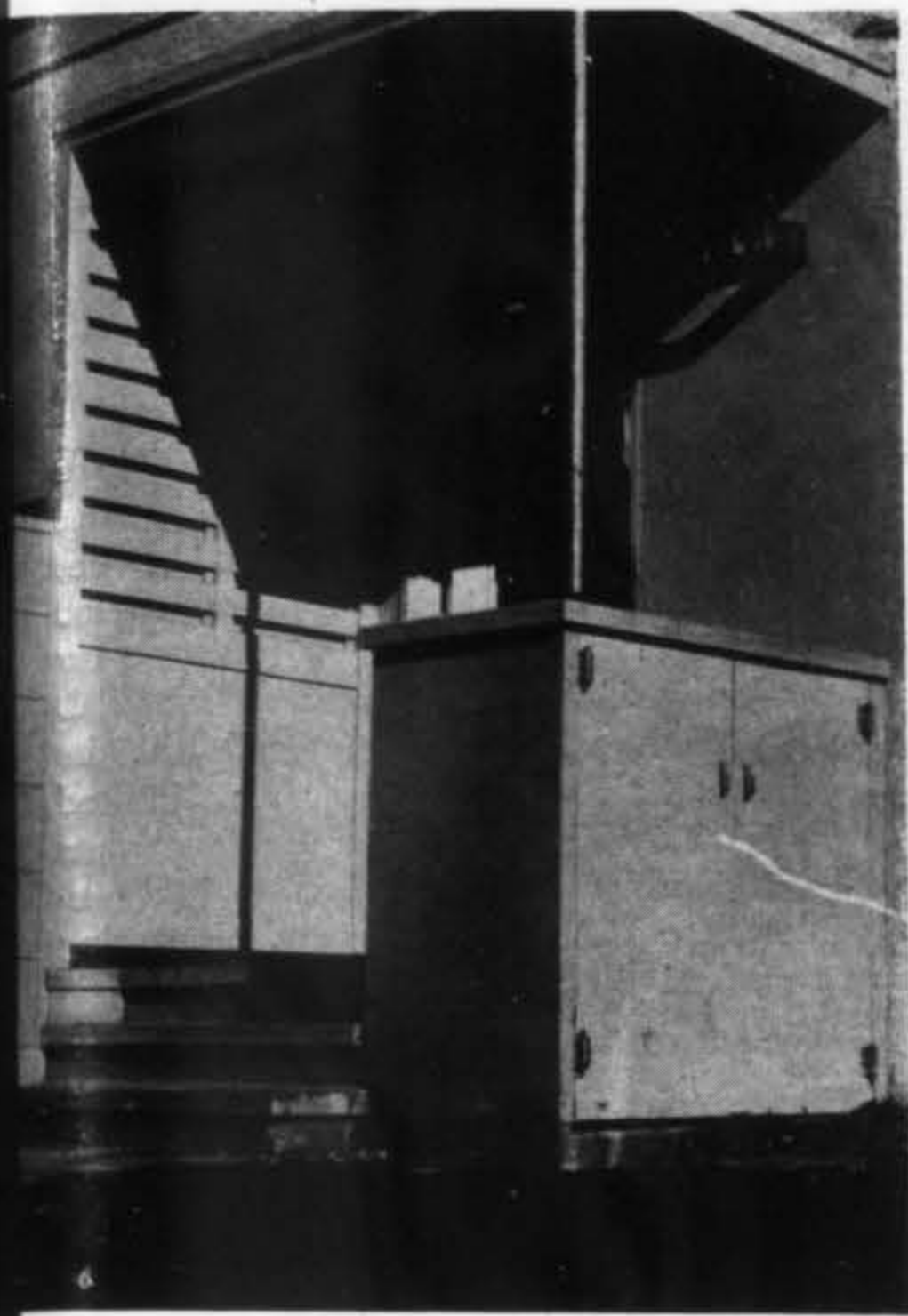
## COMMUNITY



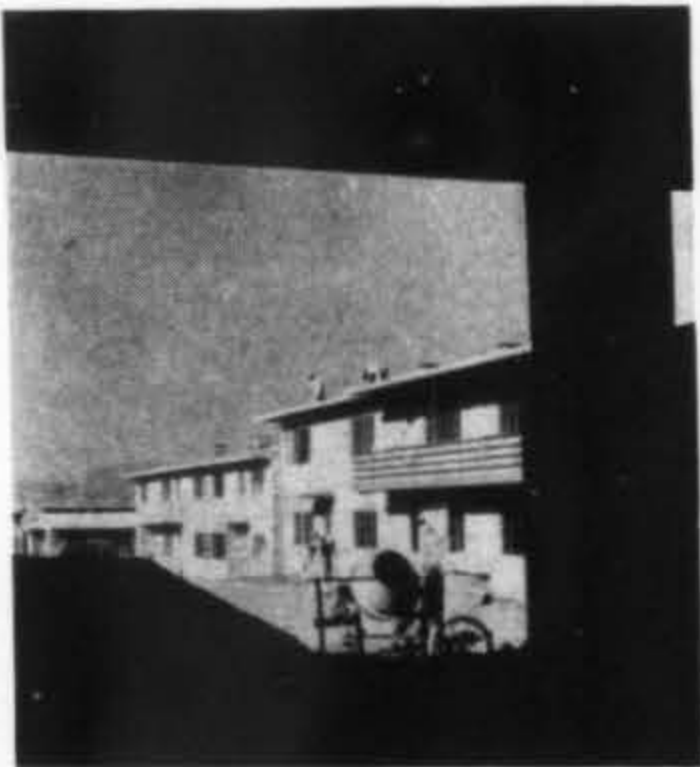
• This is one of the largest housing projects under way in Southern California. It occupies an 88-acre tract and will consist of 94 apartment buildings containing 627 family units comprising 2,700 rooms. There also will be an administration building, a community building and a garage for each family unit. There are eight types of apartment buildings, some two stories and others two-story with a one-story section at either end. A few are one-story. The general construction is frame and stucco with concrete foundations. The ground floors are concrete and the roofs are composition. Grout-lock brick masonry is used for all of the one-story buildings and for some of the one-story sections of the two-story buildings. The apartments range from three to six rooms, each with a bath and service porch. Some have two baths. The project is laid out into eight blocks and each building is grouped around large courts. There will be no traffic-bearing streets in the grounds, but service drives and walks. Back of the administration building, which is at the entrance, six apartment buildings and a large community building are arranged in a semi-circle. The grounds will be completely landscaped into a private park. The project is designed for occupancy by those in the middle income brackets. The general contractor has kept well ahead of his construction schedule and the buildings will be ready for occupancy this spring, several weeks ahead of the contract completion date.

Despite unusual circumstances prevailing in the construction industry in the hard-pressed Los Angeles area, the general contractor, the Baruch Corporation, not only has been able to keep ahead of the required time schedule, but appears likely to "deliver" the project well in advance of the set completion date. Perhaps the most difficult problem was that of foundations for the buildings, but this was overcome by excavating the site for each structure, replacing the excavations with a fill of sufficient compactness. The backfill required 55,000 cubic yards of selected material.





## TY LIVING UNITS IN THE WEST



**Baldwin Hills Village**

**Owner, Rancho Cienega Corporation**

**Architects, Reginald D. Johnson and Wilson, Merrill & Alexander**

**General Contractor, Baruch Corporation**



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# PRODUCTS and PRACTICES

## BARUCH PROJECT AHEAD OF SCHEDULE

Barring the unforeseen, construction will be completed early this spring, several weeks ahead of the scheduled completion date, by the Baruch Corporation, Los Angeles general contractor, on the huge \$2,775,000 Baldwin Hills Village housing project, which will occupy an 88-acre landscaped park on the west side of Los Angeles. The project is one of the major private housing accomplishments in the West and will fill a pressing need for new housing in the middle rental brackets.

The completion of the project will be another in a long series of some 350 contracts for various public and private agencies which have been carried out by Baruch Corporation during 22 years of construction work in Los Angeles. These contracts have included work for the United States Post Office Department, the United States Army, the State of California, and many municipalities. The \$1,187,000 Ramona Gardens Housing Project and the \$1,472,500 United States Army Hospital at Santa Barbara were completed in 1941.

Both the Beverly Hills City Hall and the Van Nuys City Hall were built by Baruch Corporation. It has also constructed 39 schools under the Public Works Administration, including the Hollenbeck Junior High School Group, the El Segundo High School Group, and the Foshay Junior High School. Other projects have been the construction of 14 limit-height commercial and office buildings, the Montecito Apartments, Cedars of Lebanon Hospital, Clinic and Nurses' Home at Fort Miley, San Francisco.

For the state it built Mira Hershey Hall and the first unit of Life Sciences Building at University of California at Los Angeles, also buildings for the Pacific Colony State Home at Spadra, several major storm drains, highways and bridges. Unusual work performed by the company were construction of two upper floors and penthouse for the United States Post Office and Federal Court House Building in Los Angeles, and rehabilitation of the Philharmonic Auditorium.

The Baldwin Hills Village project will consist of 94 buildings, the general construction of which is frame and stucco with concrete ground floors and foundations and composition roofs. There will be 627 living units of from three to six rooms with bath and service porch each. Some units will have two baths. There will be an administration building, a service building and a garage for each apartment. No streets will run through the project, but there will be service drives and walks connecting all units.

The apartment buildings will range over eight types, some being two stories, others two stories with one-story sections at each end, and just a few being one story. All of the one-story buildings and the one-story sections of the two-story buildings will be of Grout Lock Brick, which is a guarantee of safety from earthquake. Colors are cleverly applied to avoid any uniform appearance, and the planting makes for the same end.

Over 5,000,000 feet of lumber will be used in the construction of the buildings, about 15,000 cubic yards of concrete in foundations and ground floor slabs and 5,000 squares of roofing. Grading of the grounds and excavation for foundations required the moving of approximately 152,000 cubic yards of earth and about 55,000 cubic yards of backfill. A reinforced concrete pipe storm drain 42 and 48 inch diameter has been constructed and 24,500 feet of 6 inch and 8 inch sewer pipe is being laid. These approximate quantities illustrate the magnitude and type of the construction involved.

One of the most important problems confronting the contractor was that of foundations for the buildings, and its solution one of the most interesting features of the project. The bearing capacity of the soil on the site was such that ordinarily caissons or piles would have been required to support the footings. The cost of either would have been so great as to make the project economically unfeasible. After a thorough study of the soil conditions and methods of correcting them, Dames & Moore, foundation engineers, devised a quite satisfactory and economical plan of excavating the site for each structure and replacing the excavated material with a compacted fill of suitable borrow. The excavation necessary to remove the unstable ground, consisting largely of clay and peaty-clay, ranged from 2 feet in depth under most of the buildings up to as much as 14 feet in some spots. The backfill required about 55,000 cubic yards of selected material which was obtained on the site.

Excavation for each building was made over an area extending about 5 feet

*A Ten-Unit Apartment Building*



outside the foundation lines and the backfill was placed and compacted by a sheep's foot tamping roller in 6 inch layers, the roller making 8 to 10 passes over the entire area. The surface was then leveled with a wheel roller. Trenches for the foundations were excavated to a depth of 18 inches in the compacted ground by trenching machines. The foundations are 2 feet in width, those for the exterior walls being battered on the outside. A 4-inch concrete floor slab reinforced with steel bars was then poured on the ground integral with the walls, making a floating slab foundation. This was covered with a 15-pound asphalt saturated felt membrane for insulation against moisture, over which a 1½-inch concrete top was poured and given a trowel finish. Truck mixed concrete was furnished by the Consolidated Rock Products Company. For curing the concrete Hunt Process curing compound was used.

Mass production methods have been used in the erection of the buildings. All of the principal framing timbers were delivered cut to length. Cripples and shorts were cut in the contractor's yard on the job, two Comet saws being used. Material was assembled on the site of each building and the walls framed in panels to a template on the floor. The roof trusses were prefabricated and a crane was used to lift them into place. Exterior walls with 2x4 inch studs are diagonally braced. Second floor joists are 2x14 inch; ceiling heights are 8 feet 1 inch for the first story and 8 feet 3 inch for the second story. All pipes except soil pipes, and conduits are brought into the buildings above grade. Windows are the steel casement type. Interior trim will be Douglas fir.

Exteriors of the frame structures are plastered over wire mesh backed with tar paper and the interiors are plastered over Rock Lath. An unusual feature is the plastering of the soffit of the roof overhang. Exterior brick work will have a wash finish. All buildings are covered with a built-up composition roofing having a colored aggregate top by the Robinson Roof Company. Colors of the roofs will be varied as to groups—green, buff and white. All of the apartments will have oak finish floors and tiled bathrooms. A unit system of heating will be installed utilizing forced air and gravity heaters. Plumbing fixtures will be Washington-Eljer with Kohler brass fittings. Kitchen ranges will be divided about half gas and half electric.

Approximately 24,500 lineal feet of house-connecting sewers in the project are being installed by the general contractor's forces, consisting of 18,000 lineal feet of 6-inch and 6,500 lineal feet of 8-inch Ceramicweld pipe, a new type recently developed by Pacific Clay Products of Los Angeles. Ends of the pipe are connected by a clay collar which slips over the joint and is seated by a sulphur-silica compound called Tegul Ampo that melts at 270 degrees F. and is poured into the joint. No caulking materials are required as each collar is equipped with a rubber gasket which automatically caulks and centers the pipe. Both ends of the joint may be poured after the pipe is laid in the trench or the collar may be placed and poured on one end of the pipe on top of the trench and the other half of the joint poured after the pipe is laid. The latter is the more common practice.

Extensive tests made of Ceramicweld pipe have shown the structural strength of the pipe increased due to the texture of the pipe and the method of assembly. These tests also show elimination of root penetration by a positive seal as well as protection from corrosive gases, alkali and acids. The sewers in Thousand Gardens are being laid in trenches up to 18 feet in depth, the pipe generally resting on a cushion of sand placed in the trench. Nearly a thousand feet of bell joint vitrified clay pipe, 10 inch, 8 inch and 6 inch, has been laid in the street connections.

All the excavation and backfilling street work and construction of drives, parking areas and walks is being done by Spicer & Thompson under a sub-contract. There will be approximately 300,000 square feet of 4-inch asphaltic concrete street surfacing and 6,000 square feet of cement sidewalks and about 600,000 square feet of 2-inch asphaltic concrete surfacing for parking areas and walks in the grounds. All the excavation is being done with carryall scrapers.

From 600 to 700 men have been employed on the project, the crews working a single 8-hour shift five days a week.

Reginald D. Johnson and the firm of Wilson, Merrill & Alexander, Architects Associated, planned and are supervising construction of "Thousand Gardens."

Baruch Corporation has the general contract covering all work on the project, cost of which is placed at \$2,769,521.

Walter Garland is construction inspector for the Federal Housing Administration under the regulations of which it has been planned and will be operated. C. Terpening is inspector for the architects.

## Sunnydale Housing Project Completed at San Francisco

A typical building of the huge Sunnydale Housing Project recently completed at San Francisco by Barrett & Hilp, general contractors. The largest project of its kind in the area, and the contractor used several new and advanced methods in its completion. The job was finished well ahead of the required completion date.



The Sunnydale Housing Project in San Francisco, recently completed by Barrett & Hilp, general contractors, is the largest housing project in the San Francisco area and one of the outstanding projects of its kind in the nation. The technique and methods used by the contractor on this job were original in many respects.

Barrett & Hilp, a San-Francisco firm which has done much defense and government construction work, and which has made some outstanding time records, was instructed to proceed with the project on March 18, 1940, and 400 calendar days were allotted for its completion. All concrete in the buildings were poured by October 15, 1941, and by November 1 the project was 80 per cent complete.

It covers some 47 acres on a gently sloping hillside in the Visitation Valley district of San Francisco. Visitation Valley is at the southern boundary of the City and County line of San Francisco and out of the fog and a considerable amount of wind, overlooking a portion of San Francisco Bay. Sunnydale Avenue which connects the project with the Bayshore Boulevard is now being paved and in a short time will have a business district adjacent to the property. Transportation connections to all parts of San Francisco are available to the property.

Financing of the project was accomplished through a loan from the United States Housing Authority and construction and management is under jurisdiction of the Housing Authority of the City and County of San Francisco. San Francisco now has three of these projects completed, namely, the Holly Courts, The Potrero Hill project and the Sunnydale project. Several more are under way at the present time and with more to be advertised for bids shortly.

The Holly Courts project was completed in the fall of 1939 and has been operating successfully since that time. Holly Courts houses 118 families and has proven to be an asset to the neighborhood in which it is located. It was built by Barrett & Hilp. Arthur Brown, Jr., was the architect and Hall & Preknoff were the engineers. The Potrero Hill project was built by The Meyer Construction Company. Frederick Meyer is the architect on this project. The Sunnydale Housing project, largest of the local projects and the largest project contemplated in the West, was constructed by Barrett & Hilp. Albert F. Roller was the architect and H. J. Brunner the engineer.

The Sunnydale Project consists of 90 two-story concrete buildings, containing 772 dwelling units, an administration building and nine laundry buildings with all utilities, streets, walks, street lighting, play areas, parking areas and a complete landscaping. Of the 90 buildings, 87 are of the two-story type and three are one story. Exterior walls and floors throughout are of concrete, while the roof structure is of wood frame construction with tile over. Six types of buildings are included in the project, the buildings all being the same width but varying in length and being distributed about the site in such a way that it lends a pleasing effect in distribution. The contract price as awarded to Barrett & Hilp was \$2,080,552.

Featured in design is the simplicity of construction which was accomplished. Ground floor slabs were placed over a natural rock asphalt base which is moisture resistant and as a further precaution against moisture, drain tile was placed along the walls on the high side to catch subsurface drainage and lead it away from the buildings. The underside of the second floor slabs was utilized as ceilings for the first floor and wood trusses were designed for the roof, the bottom chord of these trusses serving as ceiling joists. Each dwelling unit consists of a living room, kitchen or kitchen and dining room combined, and one, two or three bedrooms, a bathroom and adequate closet spaces. The floors throughout are covered with  $\frac{1}{8}$ -inch asphalt tile, greaseproof asphalt tile being used in the kitchens and linoleum in the bathrooms.

Exterior walls are furred, plastered and painted and interior partitions are of frame construction anchored to the concrete with Rawl Drives, plastered and painted. Except for the first floor ceiling which is of concrete the remainder of the walls and ceilings are plastered. Windows are steel sash, casement type. Oak stairs, stained and waxed, were installed between first and second floors. Units are heated by means of space heaters and each unit is equipped with a gas range and water heater. Each unit has an individual front and rear entrance.

Foundations were excavated by means of trenching machines and concrete for the foundations was poured in these trenches without forms. Forms for the walls were built at a central framing yard located on the project site and were one story high and of such length as would lend itself best to handling and to re-use. Forms were carefully planned for use on the various types of buildings and also with the thought of concealing joints as much as possible. Re-use of the forms was, of course, carefully considered and panels typical to the several buildings were devised. These panels were moved into position by means of truck and motor cranes and after the concrete was poured they were stripped by the same method. Inside forms were made small enough to pass through window and door openings to be used on other buildings.

Trusses were assembled at the central framing yard also. There being 7,200 trusses required, production line methods were used in their assembly. Cutting, boring and grooving of truss members was done on one line while assembly was done on another line. These trusses were transported to the various buildings by Ross Carriers and placed by means of cranes. Another successful production line method applied to this particular job was the fitting of doors to the frames. There were approximately 8,000 doors on the job. Jambs were set by means of templates in order that all jambs would be alike. Morticing and boring for locks was done at the central yard and a portable planer was used for the purpose of prefitting and bevelling the doors. Doors, when delivered to the building ready for installation were equipped with butts, were prefitting and were bored for locks.

The site work on the project has just been completed and the landscaping is now making its presence felt and adds much to the beauty of the surroundings.

### SOUND ADVICE FOR ROOF REPAIRS

This is the time of the year when the problem of repairing roofs demands attention—particularly from those who have had such work done before without relief. It must be admitted that many roofers are inclined to do superficial work, dobbing plastic cement over holes and quite often without cleaning the area so treated to remove dirt or brush coatings.

It isn't sufficient to merely locate a hole and stop it in the simplest manner. For instance, when concrete decks leak, it usually is caused by improperly applied sub roofing, or the fact that no counter flashing was applied, or even that the workmen who applied the roof actually left holes in the original job.

In all roofs the trouble usually is found in the corners, edges, counter flashing or lack of counter flashing. A roofer, to properly repair a roof, has to have had sufficient experience to dig for the trouble. He must know how water acts on roofs and where leaks are most likely to locate. For that reason the cheapest bid is not always the safest one to accept.

For these reasons, those planning new homes can well make it a point to permit their architect or designer to use the best roofer available—a roofer qualified to work out with him the kind of a roof which will give the best possible service. Such a roofer also is qualified to work with the carpenter, tinner and other craftsmen with whom he must work. This precaution should pay well.—Clifford Munce.

### SPECIAL WELL AT THOUSAND GARDENS

In order to obtain an adequate supply of water at a low cost, for the purpose of fire protection and irrigation, a well was drilled on the grounds of the Thousand Gardens project. A well was drilled to a depth of 300 feet, and was cased with Hard Red Steel Double Casing of 16-inch diameter. Surface water was encountered at 78 feet and three good water-bearing stratum were found between 125 and 240 feet.

The type of drilling construction used on this work was what is known as the Mud Scow Process. The formation is drilled up and removed from the hole by the use of a mud scow which is merely a long, cylindrical piece of heavy casing with a valve in the lower end. As the drilling progresses, the casing is shoved by means of 8-inch hydraulic jacks. When in firm formation, hole is drilled ahead of the casing and when the formation is loose and will not stand,

the casing is kept right on bottom and is shoved as the scow picks up material.

At the completion of drilling, the well was then perforated opposite the water gravel stratum. The perforations were of the Louvre type. This perforation is so constructed that it prevents the entrance of fine material into the well. The machine is lowered in the well and, when in position, the blades are forced out and through the casing by means of water under pressure on a cylinder in the machine. After cutting, the blades are returned by reversing the piston in the cylinder. The blades are constructed so that they form a Louvre protection on the outer side of the casing. This protection affords an ideal screening condition and coarser particles screen over the perforation, thus allowing water to pass through and into the well and yet screen out fine sands.


After the well was perforated, a deep-well turbine pump was installed and the well was fully developed. During development this pump was powered with a variable speed gasoline engine. By using a variable speed engine it was possible to heavily surge the well, causing agitation well out in the gravel stratum and thus cleaning and developing the well to its fullest extent.

The static water level was 87 feet and by drawing the water down 31 feet in the well, the pump delivered a little over 1,000 gallons per minute. With a little greater drawn-down, the capacity of this well can be increased beyond this point. The well was drilled by the Barber-Bridge Drilling Corporation, Ltd., 3020 Empire Avenue, Burbank, Calif.

### DESIGN NEW SANTA FE CAR

Pioneering in the field of passenger comfort and safety, the Santa Fe Railway is placing in operation a new Pendulum type passenger car designed to "float," suspended from above its center of gravity. The car is a new departure in railway coach construction. It utilizes recent important developments of aviation and automotive engineering. Suspended from its four corners on deep soft coil springs, the car eliminates much sway and lurching encountered by conventional type equipment operating at high speeds. The smooth riding car idea was originated by William E. Van Dorn, Pacific Coast inventor, assisted by Dr. F. C. Lindvall of the California Institute of Technology. Eliot F. Stoner and Herbert J. Wieden, formerly engineers for the Northrop Corporation, and Paul K. Beemer, formerly of the Chrysler Corporation, collaborated on the car's design.

Ideas for the car have been thoroughly tested in research laboratories. An experimental car was tested on road runs under regular operating conditions in



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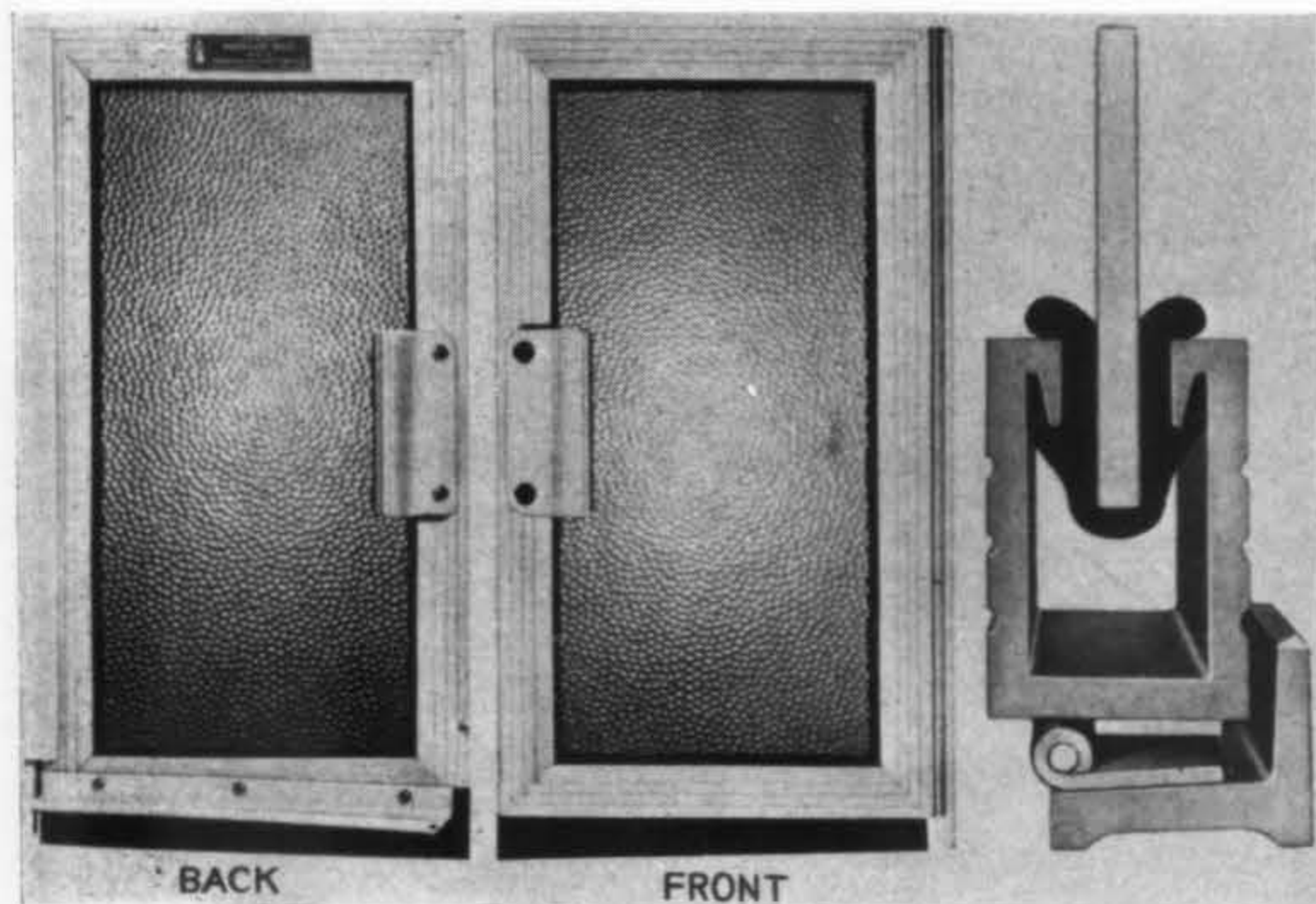
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1939. Much like present lightweight streamlined coaches, the new car is of "stressed skin" construction. In other words, the outer covering forms an integral part of the frame and the car body resembles a reinforced tube. This type of construction has been found exceptionally strong and is used to a large extent by modern airplane builders. Railway car builders have long sought to improve the cushioning of their equipment against shocks from uneven rail joints and track curves. Large coil and leaf springs were placed in the car trucks for this purpose. This springing was softened to improve riding qualities, but it was found that pliable springs accentuated side sway on curves. Stabilizers similar to those used on automobiles were added, but these in turn reduced the pliability of the springs. With its center of gravity located two feet below the suspension point, the new car's design permits it to "bank" like an airplane rather than fight the curves. Its deep springing virtually eliminates rail joint jolting.

Many new ideas in accoustical and decorative treatment have been incorporated to add to the comfort and beauty of the design through the assistance of Dr. Walter Baerman, industrial designer, and Dr. Verne Knudsen, well known acoustic authority of the University of California. Completed last month, the Preco car has been trial-tested at speeds upwards of 100 miles per hour. Observers report that an outstanding degree of riding comfort, quietness and freedom from vibration has been achieved. When placed in regular service, the car will run on El Capitan between Los Angeles and Chicago on a schedule of 39 3/4 hours.

**A SHOWER DOOR—FROM NEW PLASTIC**

With strength of steel and working qualities of aluminum, a new and patented process has produced an extruded plastic. At present its use is being confined to shower doors and enclosures. These are being manufactured by the American Shower Door Company of Los Angeles under the trade name of "American Maid." All glass is pressure-set in non-deteriorating rubber which gives protection against breakage and insures a tight fit. Door can be made to



roll away or to open in or out. Special anti-drip deflects water into trough and prevents door from leaking when open. The doors are supported their entire length with piano hinges, giving a sturdy, non-sagging door which will not warp. With aluminum off the market, this new plastic door gives the trade something that will last and retain its appearance without continual polishing. A catalog showing styles is available. Doors can be made to any size and the cost is extremely low. Further information can be obtained from the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

**AUTOMATIC HEAT AVAILABLE TO LOW-COST HOMES**

An economy line of oil furnaces, designed to meet defense-housing requirements, is announced by Airtemp Division, Chrysler Corporation. The new Vapor-flame furnace is offered in three models, all rated at approximately 60,000 B.T.U. output and priced for homes costing \$6,000 and under. These low-cost, automatic units are now available at all Airtemp dealers. All models provide automatic heat. Model EO-6 is built for gravity air circulation; Model EO-7 is equipped with a humidifying pan and a propeller type fan for forced circulation of moist, warm air; Model EO-8 has a centrifugal fan, air filter and humidifying pan for complete winter air conditioning. Basically the three furnaces are alike. The additional equipment can be added for only a few dollars extra. Airtemp's new furnace incorporates a high-low flame, vaporizing oil burner, designed for economical operation. The burner has no moving parts and is noiseless in operation. A small centrifugal blower is mounted on the front of the furnace to insure positive draft and maintain higher combustion efficiency. Cabinets are finished in two shades of green crinkle enamel, "Bonderized" against rust and corrosion. Another feature is the triple insulation. The heating chamber is of heavy, 16-gauge, hot-rolled steel, given added strength by seam welding. Controls consist of a small Airtemp room thermostat, combination fan and limit switch on the forced air models, internal wiring, switch assembly and a primary oil control for automatic operation of the burner. The Airtemp Vapor-flame furnace has been approved by Underwriters' Laboratories and also has been approved under Commercial Standard CS-75-39 as issued by the National Bureau of Standards of the U. S. Department of Commerce. Further information may be had by writing the Technical Editor, California Arts and Architecture, 3305 Wilshire Blvd., Los Angeles, Calif.

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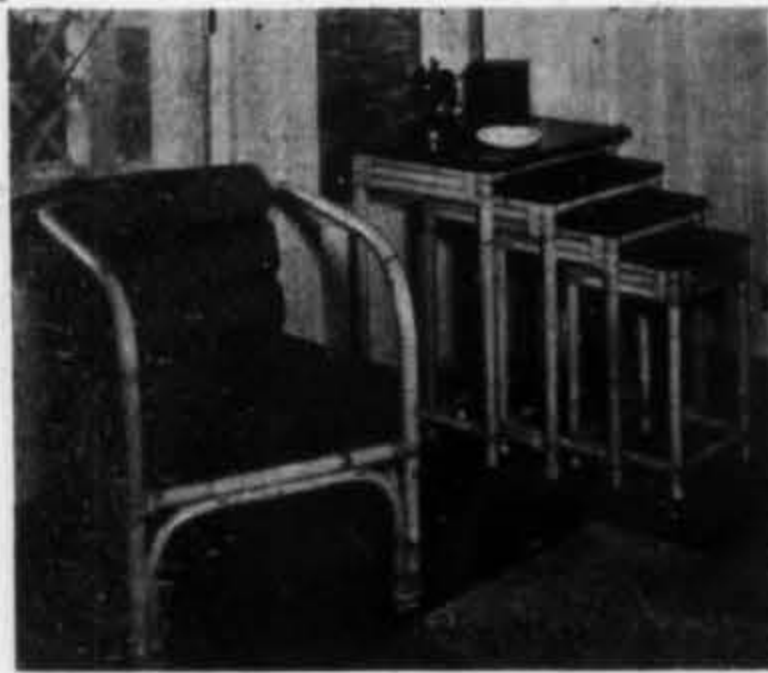
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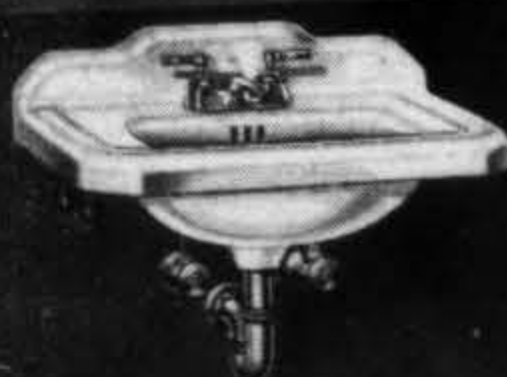
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## PETER STACKPOLE, PHOTOGRAPHER

CONTINUED FROM PAGE 17

At first, he protested against the artificial lights and staging with which he was obliged to work in Hollywood but after learning to direct the actions of his people and how best to control artificial lighting he succeeded in achieving a direct approach and a fine fluid clarity in his work.

He still much prefers natural light, however, and whenever possible insists that his subjects do what they ordinarily do in their own surroundings. Under these circumstances of natural, unrehearsed movement he achieves his best results. Stackpole has strong feelings about honest craftsmanship and insists that photography should be straightforward and *not* manipulated. One feels the excitement with which he approaches every new assignment, the fresh and alive point of view developed for every subject. As he approaches his material, like a stealthy hunter, one awaits the results expectantly, confident that an active and aware eye is seeing something that will be translated by his fine talent and technique into a first-rate piece of work.

## ART

CONTINUED FROM PAGE 9

Lutz' enthusiastically painted "Barge," Oscar Van Loring's "City Terrace" and Burr Singer's "Amusement Park." (Until January 24.)

Sueo Serisawa's one-man show at the Los Angeles Museum during December affirmed the conviction that he is one of the most capable of our young painters. In spite of the too obvious influence of Alex Brook, there was something very personal and strong in the rich and decorative still life painting.

One-man show for January at the Los Angeles Museum with an exhibition of ceramic and wood sculpture by Peter Granine.

Also on view during January will be the camera Pictorialists International Salon.

American Contemporary Gallery, 530 North La Cienega Boulevard, announces that an exhibit of work by Charles Mattox, winner of the Gallery's competition for a one-man show, will open on January 2. Also on view will be work by Walter Herrick, Wray Wolfe, Mantor Huebner, Keith Finch and Everett Penn, associates of Mattox in the recently formed Art Workshop.

george samerjan (and no capital letters please) opens his new studio-galleries at 9047 Sunset Boulevard with an exhibit of paintings and drawings by george samerjan.

PALMER SCHOPPE

## BELA BARTOK PLAYS

CONTINUED FROM PAGE 20

and *Les Noces* to flutter and disturb the balletomanes of Paris. Bartok has the real; Stravinsky has the imitation. Yet he has been from early years master of a medium integrally controlled and formally civilized, as truly classic as the thin and specious neo-classicism of later Stravinsky and of Paris is not classic.

At a first hearing, or seeing it on the page, the early *Suite opus 14* appears stripped, reduced to the narrow flesh and prominent bone of an old man of the land. Yet by comparison with his later music this early *Suite* seems casually ripe, redundant with cheerful flinging about of notes as a *Hungarian Rhapsody* by Brahms. But the later music, of which he played the prime examples, out of a long meditated and slowly created collection of studies entitled *Mikrokosmos*, the later music is ripe without casualness, a Couperin ripeness, made for long endurance. Generative, it will originate a new study of the speech of music.

To have heard Bartok once is a privilege, still not widely appreciated. His music requires a close understanding, preparation. It does not wear out: his genius will last. Himself he is his music; one cannot interpret it by his personality; his personality hides in it. His face is like the face of Mozart, small, with large eyes, lacking the beaked nose, a Mozart fallen in a stony garden, unwelcomed. He will stand for our century, for the best and for the dread in it, caught between nature and the precise machine. I wish he had played his piano *Sonata*, whose slow movement is like the grief of a mind caught in the rhythm of its external knowledge, its machines.

Bartok must come again, and we must welcome him. We need him. Like Ives and Schoenberg, he teaches us in music, music of our own unrecognized harsh, sweet idiom, to think like contemporary human beings.

As for those who honestly believe that music should not make them think: there is still hope for some of them. If they will learn to hear and to react with what they hear, to ask of it why it has been made thus and not otherwise and to grasp the direct answer that great music gives, they need not fear any music, whether by ancients or by moderns. Their minds and feelings, becoming active within it, will not hesitate to tell them what is great and why it is. The jaded, the lazy, the unlistening need not bother us with their pretensions.

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