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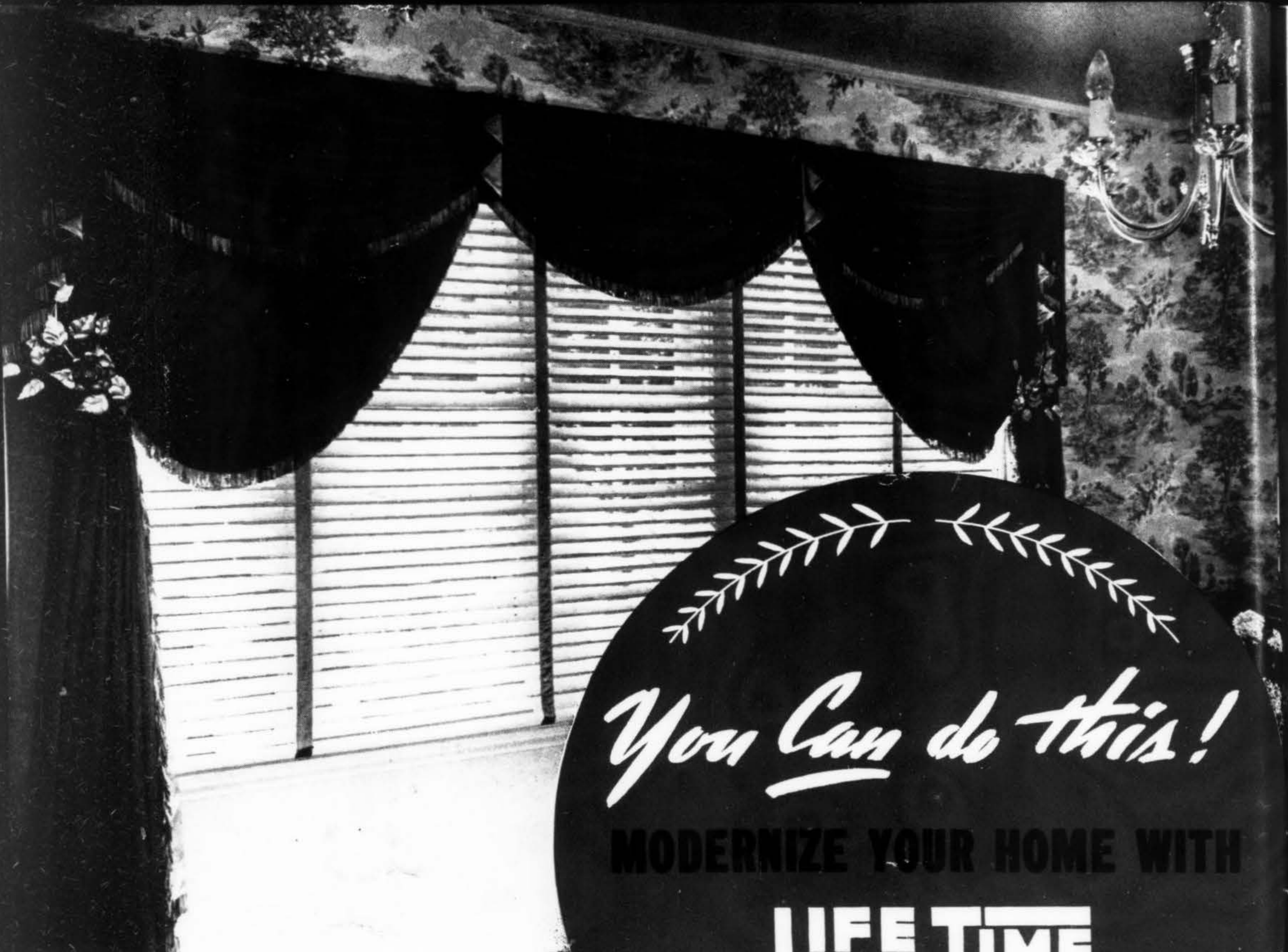
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ART

SAN FRANCISCO

One of the most interesting local shows of the month turns out to be the educational exhibit organized by the Cincinnati Art Museum, called *Fundamental Art Principles Demonstrated*, shown here at the San Francisco Museum of Art.

This is an elaborate attempt to unveil some of the intricacies of artistic convention for the layman, who so often finds his way to enjoyment of pictures and sculpture barred by lack of comprehension. Perhaps there is an over-elaboration of material, as in the presentation of color theory according to Denman Ross' system; with light passing through prisms and being divided into spectrums, with shadow boxes in which one can turn colored lights on and off, and with a multitude of color charts to demonstrate tints, shades, and complimentaries; and the very captious may object to inaccuracies of statement here and there; but on the whole the show should prove valuable to layman and artist. It is lavishly illustrated by fine reproductions.

In the large exhibition of Contemporary Art of the Argentine Republic it is a little surprising to find that most of the painters shown are such frank disciples of European masters. It is generally in the less pretentious pictures that there seems to be a more direct and personal reaction; in, for example, the small *La Quinta* by Octavio Fioravanti where people work in green fields, apparently seen not with an attempt to use someone else's spectacles, but with the artist's own eyes; and in the acid-blue greens and grayed orange of Horacio Butler's *El Paisaje del Tigre*.

Most of the paintings seem to have been done in the determined effort to use some recognized master's style as completely as possible. Guillermo Soliman has two quite creditable Vlaminck winter scenes; Aquiles Badi sees a group of people in the manner of Lhote; Emilio Pettouruti presents a semi-Picasso mandolinist. There is a meticulous, well-painted self-portrait by Antonio Berni, and a Chico Boy by Emilio Centurion which has nice color and form somewhat reminiscent of Modigliani. Largest pictures in the show are *Susana*, by Jorge Acebal; *La Cautiva*, by Raquel Forner, and Francisco Vidal's *Desnudo*. Onofrio Pacenza has two simple landscapes, *Casas* and *Marina*, with interesting color.

On the whole the sculpture seems stronger than the painting. It is traditional but sound: one head each by Alfredo Bigatti and Ernesto Soto Avendano, who also shows a bronze figure, *Madre India*; a profile portrait in stone by Rovatti, and a figure, *Heroica*, by Ricardo Musso.

The prints seem more interesting and personal, perhaps because that is in the nature of prints, perhaps because of a Latin genius for graphic pattern and story telling. The subjects range from native life to social satire. There are etchings, woodblocks and lithographs, and several colorful monotypes.

Emmy Lou Packard's one-man show is full of reminders that she is an ardent disciple of Rivera, with more than a touch of Frieda Kahlo evident in some of her more subjective self-portraits. This inevitably leads to comparison with one of the most proficient painters of our time, which is manifestly unfair. Miss Packard's contribution is a certain primitive quality which is refreshing after too much technique, and a pleasing sense of color; also her pictures have an authentic charm, as in the delightful *Dogs in the Garden*, in which the long-faced canines make a pattern with leaves somewhat reminiscent of early millefleur tapestries.

William Gerstle is having a one-man show of portraits, still lifes, and studio scenes in the Art Association Gallery.

The De Young Museum is about to take down its French masterpieces and put in their place a show of Corrado Cagli's. They are now having a small timely show of political cartoons called *Revolutionary Ideals in French Graphic Arts*, mostly Daumier and his con-

(continued on page 10)

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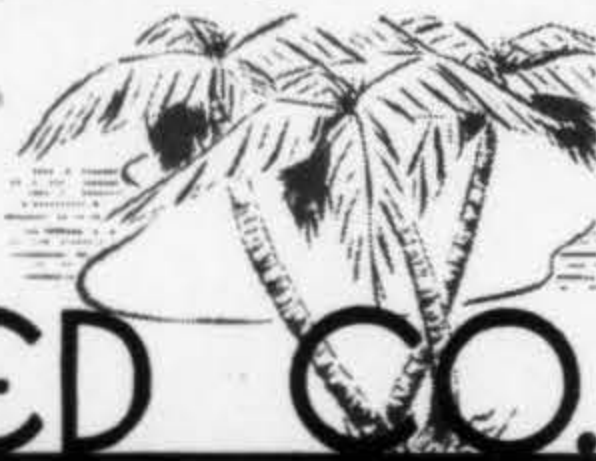


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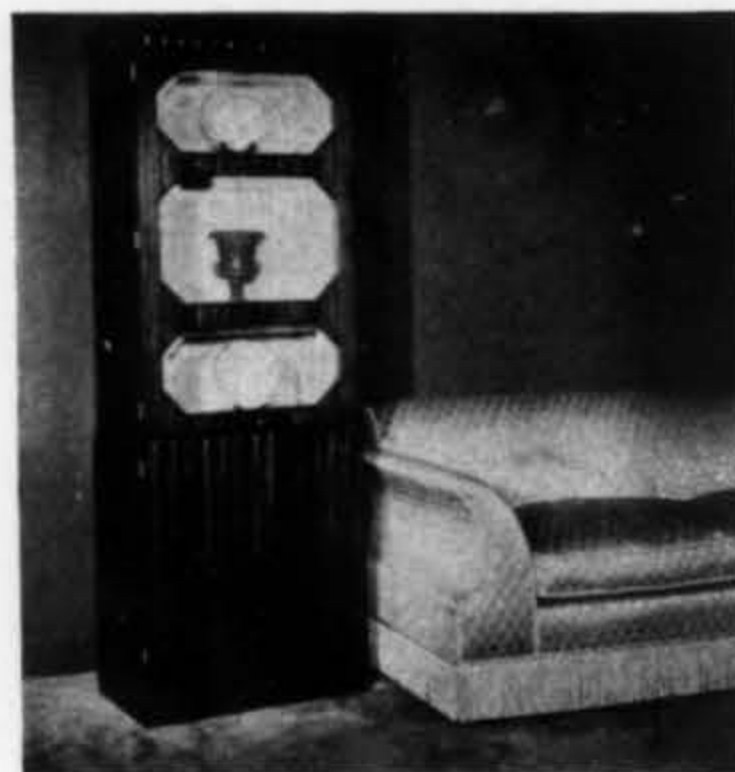
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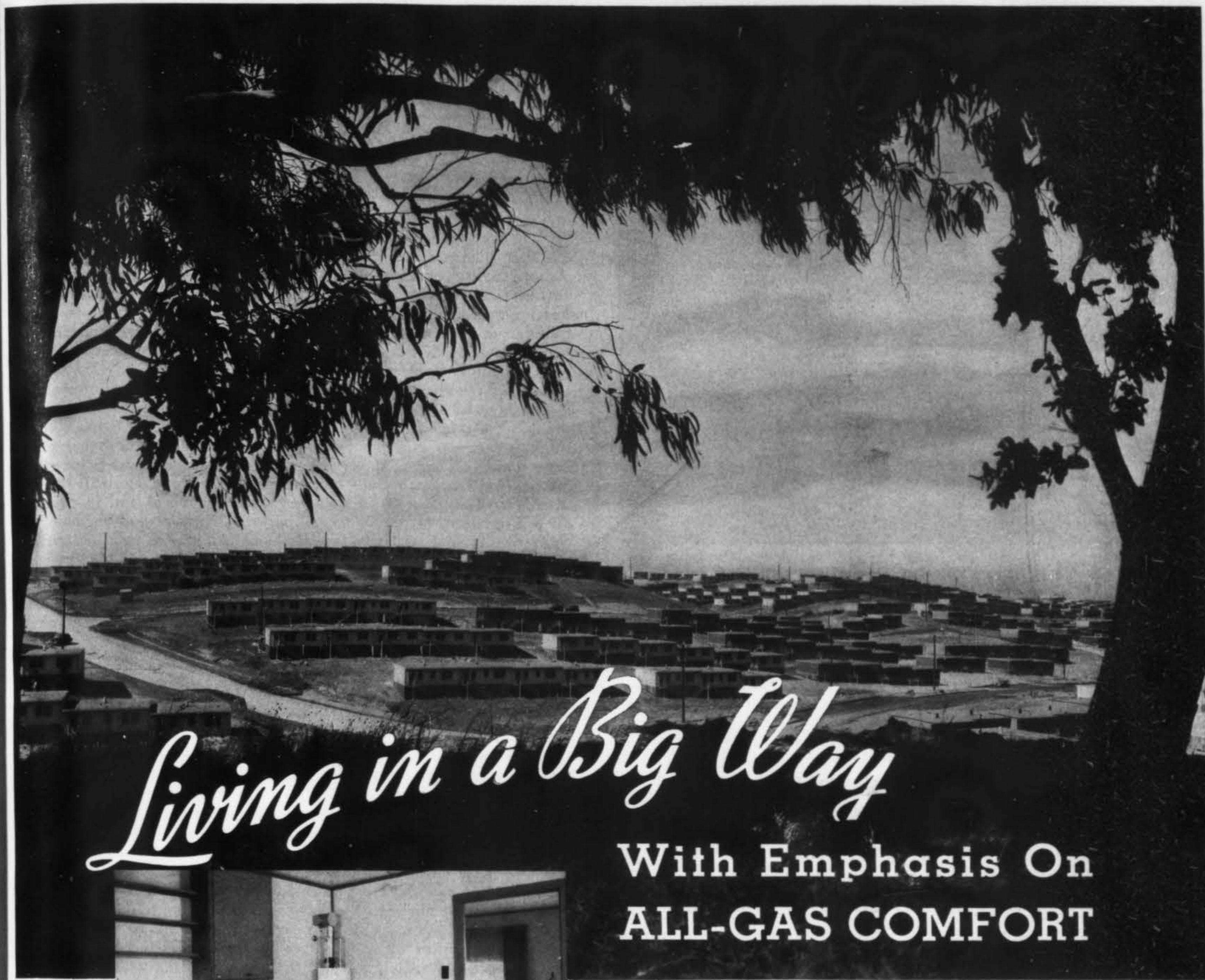
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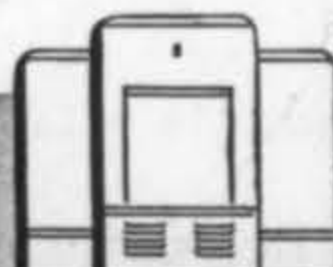
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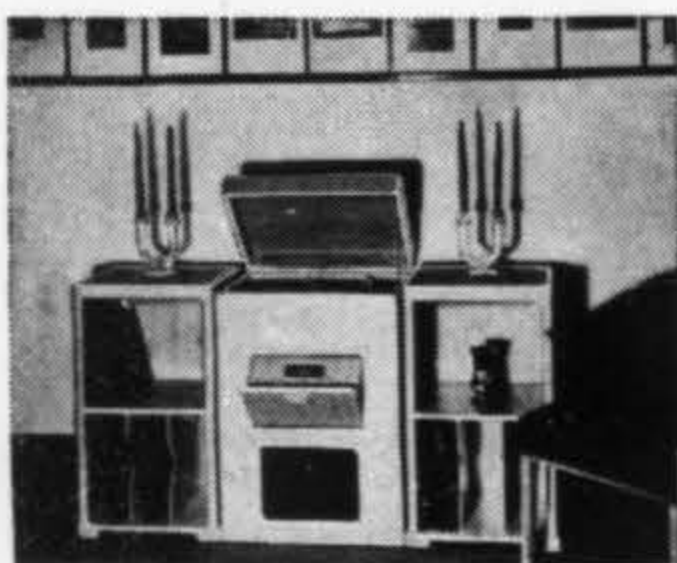
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MUSIC

Awhile ago the distinguished music critic of *Time* magazine welcomed the first adequate recording available to the public of a work by Arnold Schoenberg with several uninformative and certainly uninformed comments. Among other things, he implied that since the work has been seldom publicly presented in this country it must be unpopular, that since it is unpopular it must be remote, academic, sour, or simply bad; that in any case its remoteness, academicism, sourness, or simple badness—with psychological implications—are symptomatic of the disease which ails the music of this century. In fact, it seemed as though he blames the disease on this composition. Since the mind of this critic suffers from no contemporary disease—ignorance is common in every generation—let us look to the music for its own self-sufficient content. The critic admits, at least, its influence. Schoenberg, like Bach, must be lived with by anyone who will truly love him. The generality of learned comment, vocal and in print, divides in regard to Schoenberg along two divergent and ultimately contradictory lines: That he is a mathematical and calculating creature of philosophical ambition who viciously corrupts the sound melodic body of tonal music to propagate his own unmusical disease; that he is a sour, belated, eclectic survivor of the later Romantic period, who succeeds in making music only when he is imitative, and when he is not imitative perpetrates such parodic excesses as *Pierrot Lunaire*, symptomatic of the disease which is ailing the Twentieth Century.

A few theoretic, uncreative Englishmen add to the first proposition the corollary that a musical structure is impossible without a fixed tonality: let them look to their own Elizabethans. A few distorted persons accept the same proposition with all its racial implications, thus indicating their own futility. Theirs is a disease that *does* ail our century.

The second proposition, that Schoenberg is a belated Romantic, comes nearer the truth, if only in regard to Schoenberg's subtle yet seemingly naive written statements concerning the genesis of his music. Simply and sufficiently he writes music with the directness and naiveté of a Bach, one whose family business is *making* music. He does not write music to create a good impression, to build a public, to anticipate possible critics, nor even to be different: simply and sufficiently he *writes* music. And because the public is less indifferent to simple and sufficient music than it was in the time of Bach, Schoenberg is driven to explain to this curious public what, for him, is by experience simple and sufficient: he writes his *Harmony Book*, he tries to clarify the twelve-tone method, he is now evolving a volume of musical definitions. Such activities may in the future cause Schoenberg to be measured with Leonardo, Descartes, Bach; at present they merely serve to confound the ignorance of critics.

Schoenberg is certainly no more obscure in his own generation than Bach, the organ virtuoso, was in *his* own generation; he shares the sort of semi-private personal admiration which accompanied Beethoven.

Fortunately, the focal, the central piece of music, the structural whole composed of 21 units, each a song, which contains the most vital maturity of Schoenberg's middle years—possibly not the best or most pleasing but for the present the most meaningful of his compositions—*Pierrot Lunaire* has been recorded by Columbia, by excellent and experienced musicians, under the composer's own direction. The album is inexpensive.

For any intelligent person who wishes to do more about music than let himself be vaguely pleased, this album is an essential. It must be lived with. The doubter may be reassured: popular or not, *Pierrot Lunaire* is already an accepted classic.

PETER YATES

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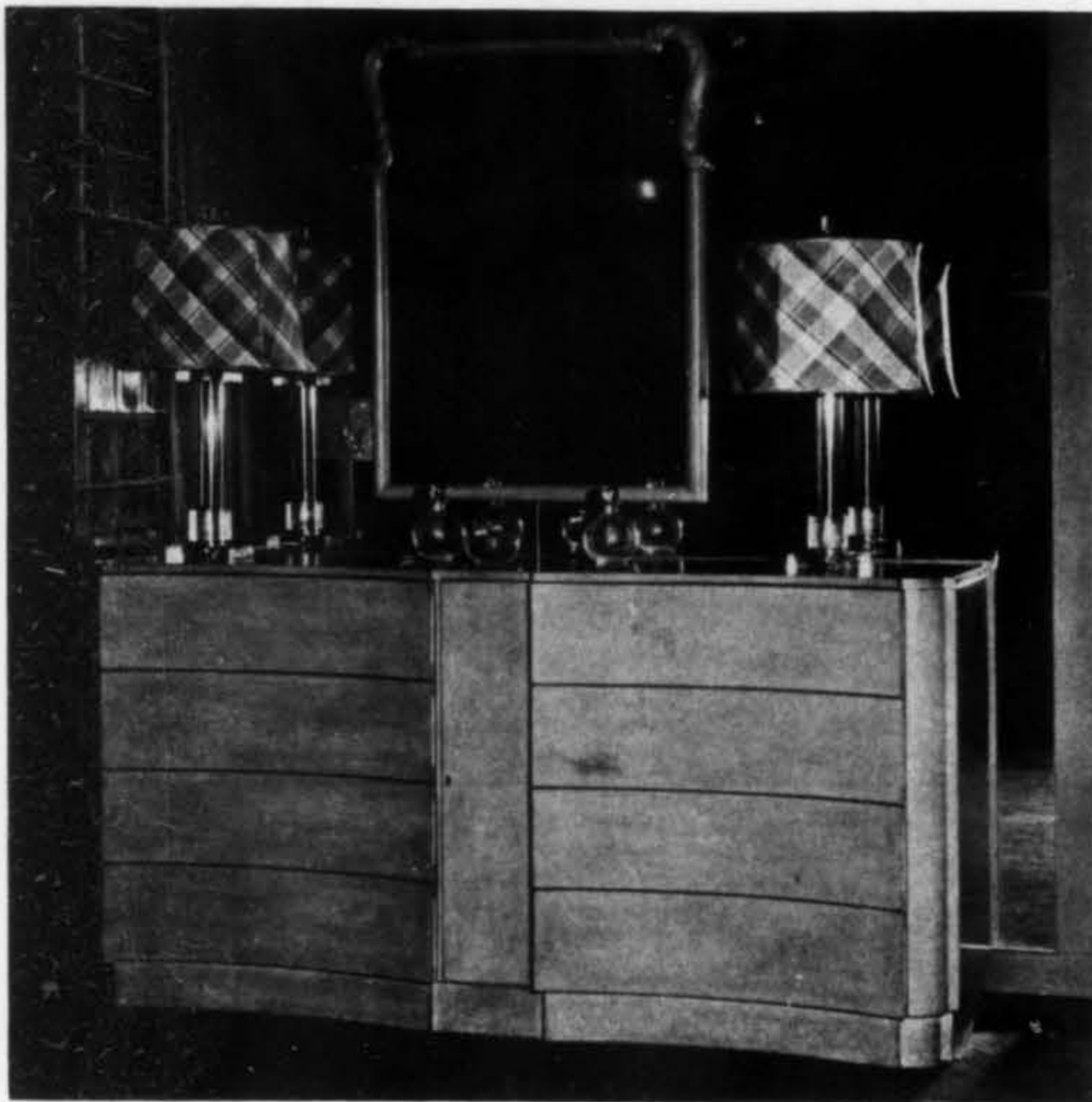
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ART

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temporaries—some significant only because of their message, others also because of beautiful drawing, or the underlining of some universal chord of sympathy; such a drawing, for instance, as the group of women and children by Jean Louis Forain, a wonderful expression of bodies in light and shade done with great economy of means. Jean Verber's *Public Opinion*, fighting crowds of men with their heads swathed in partisan newspapers, might be reprinted today without loss of punch. There are also two of his crowds of tiny, wailing, suffering humanity, one of them, *The Horsewhip*, with a sad-faced Clemenceau as ringmaster.

This month the Legion of Honor shows watercolors, oils and graphics by Meta C. Hendel, wellknown European artist; a collection of Frank van Sloan's drawings and monotypes; and an exhibition called Modern Painters as Ballet Designers. Several of the ballets shown have been given in San Francisco. Picasso, Masson, Miro, Chirico and Marie Laurenein are among those present. DOROTHY WAGNER PUCCINELLI

LOS ANGELES

Out on the Sunset Strip, among the night clubs, talent agencies and whatnot shops, a young Los Angeles painter has launched a unique experiment. George Samerjan is the name and he doesn't mean to let you forget it. For Samerjan has decided that if you paint and want to sell to the public, you have to get your work out where people can see it. Not just once in awhile at a show or in a gallery where somebody (you hope) will come in and ask, but you have to have your work out all the time. So Samerjan has opened a combination studio and gallery at 9047 Sunset Boulevard. Here he displays a constantly changing exhibit of his own watercolors, oils, and drawings. In the studio he works on a mural commission for the Calexico Post Office.

Samerjan handles watercolors in the familiar California wet-wash and splash style, his particular contribution being a more abstract color scheme than that used by most of the fellow members of this school. As a technician he is unsurpassed, but too many of the watercolors remain feats of skill, full of exuberant brush work, and wildly streaming color. However, when he finds some particular statement to make, a mood to portray that takes subtlety and restraint, he controls his energetic brush long enough to give us such fine pictures as the quietly beautiful portrait of two snow-bound cars and several versions of snow-clad mountains.

The oils and temperas are stylized in color and design and although they are less expertly handled than the watercolors, they make swell decorations.

While verve, dash, and an eye for the picturesque are excellent characteristics, too much of the work has a hurried, unconvincing look. There is too much superficial drawing, too many cliches.

Much of this is probably due to the fact that Samerjan is still trying to see and feel everything and paint it right now, this minute. Such enthusiasm is stimulating and a visit to this gallery is a refreshing experience.

Down the street at Frank Perl's Gallery, 8634 Sunset Boulevard, until February 16 you will find an exhibit by Hilaire Hiler: oils, watercolors and drawings by a man who works in the so-called modern primitive vein. Hiler is far from being a bus boy turned Sunday painter. Although he paints with the same patient care, the same love of detail and texture, he is a very aware and knowing artist who has captured a street or a house or a room and cunningly placed it on canvas. His pictures reveal a love for and great knowledge of the places he paints. Not all places, however. In some of the pictures I

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don't believe Hiler knows very much about what he paints. I'll bet he doesn't know or care much about an iceberg, for instance. His painting called *Iceberg* comes out no better than a high school student's dabble into abstraction. But when Hiler paints something he knows, you can't beat him. Take *Paris Afternoon*—with a few simple shapes and some dots of white, he creates the hush of soft snowfall on a deserted street. Or take *Elevated, Washington Square*, or *Jackson Street*. Hiler has got the essence of these places with only a few areas of color and texture and a couple of little people. He tells a great deal with very little. I have never seen those Paris streets, but he makes you believe what he says about them.

Hiler has also painted some stunning murals. In these he changes key and turns from the subtle tones and delicate poetry of his small pictures to fanciful shapes and sparkling color. Some idea of his arresting decorations in San Francisco's Aquatic Park can be had from the sketches for the mural. The finished design is more inventive and gay and relates so well to the architecture and function of the building that it becomes one of the most successful of the recent bumper crop of murals.

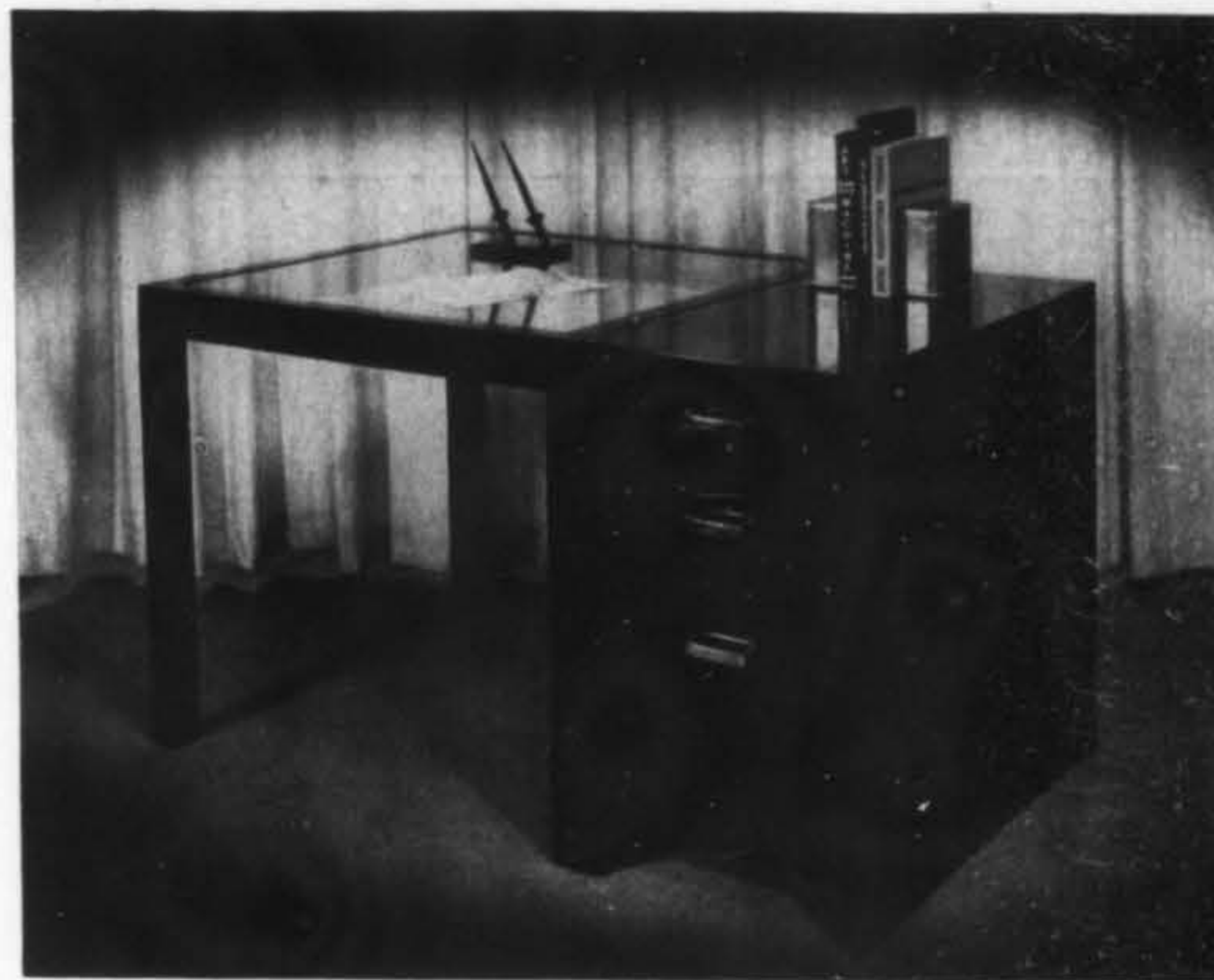
William Saroyan wrote a foreword to the catalog which naturally enough told more about Saroyan than Hiler. But Saroyan made two nice points in his writing. He said, "The idea of art is to tell you unmistakably how it is—one thing at a time, one man at a time," and that the goofiest question in the annals of art is, "What's it mean?"

James Vigeveno Galleries, 160 Bronwood Avenue, Westwood Hills, continue the high standard of their exhibits with a show of twenty paintings by 14th and 15th Century primitives. The beautifully finished paintings are by men of the early Renaissance who were "primitive" only in the sense that the conventions of perspective and anatomical drawing were unknown to them. Understanding a great deal more about the art of painting than whole generations of "scientifically" correct painters who followed them, they created lovingly designed little pictures which have seldom been equaled for simplicity and clarity. Notable pictures in the show are Bernardo Zenale's *St. Hubert*, a Madonna and Child by Giovanni de Paolo and two panels by Spinelle Aretivo.

Once in awhile one comes across an idea in an art magazine. Out of the hundreds of reviews of this or that show, pages of gossip about painters and sculptors, there are few articles that have real meaning. Here is one from the *Art Digest* which should interest all artists: In the issue of January 1, Peyton Boswell prints a letter from Kenneth Washburn, who suggests two methods which would do much to eliminate some of the objectionable characteristics of the jury system. Major criticism of competitive shows is that there is a monotonous sameness in the mass of work exhibited. This mediocrity is the average that all or a majority of the jurors could agree upon.

Washburn suggests either a one-man jury or a several-man jury with each man having final say over a portion of the pictures submitted. Roland J. McKinney's exhibition at the 1939 Golden Gate Fair is an outstanding example of the one-man system. Naturally, one man's master may be another man's hack, but an exhibition assembled by a man with intelligence and taste comparable to McKinney's would not be a merely mediocre one. However, the application of the one-man jury system to a competitive exhibition is an undemocratic solution to the problem. Mr. Boswell elaborates on Mr. Washburn's plan and suggests that after the exhibition has been chosen by the jury panel, each juror would select from the "rejects" a certain number of paintings which he would designate as his personal choices. Says Mr. Boswell, "This would nourish individuality on the part of both artist and juror."

This seems like the best solution yet. I, for one, would like to see it tried out in the forthcoming Los Angeles annual. PALMER SCHOPPE



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160 Bronwood Ave. ARizona 34182 Westwood Hills
One block south of Sunset, one block east of Sepulveda



California created Pacific Modern

...combining its own smart styling and loungy comfort with the informality and dignity of far-off Pacific lands. It created, too, colorful fabrics in tropical motifs to give zest to the palomino-finished woods of ash. An outstanding creation...and one you'll thrill to...is this sectional adaptation of the Hawaiian hickiee covered in Pacific Modern "Clouds" print. The ensemble consists of over 70 versatile pieces that can be combined in different ways to give an air of new spaciousness and luxury to your rooms. It's a superb modern, moderately priced...and shown exclusively in Barker's MODERN SHOP, FIFTH FLOOR!

BARKER BROS. SEVENTH STREET, FLOWER AND FIGUEROA

notes

IN PASSING

NATIONS, LIKE PEOPLE, take a long time to grow up. And just as the very young are sometimes inclined to look uneasily and mistrustfully at adulthood, a country as rich, as imaginative, and as full of vigor as ours has been is reluctant to put on its first pair of long pants and take a good look at its place and its obligations in the world. Particularly a world that, in our limited vision, seems to be continually up to its ears in a mess.

We have on occasions waded out into the troubled waters but only after carefully adjusting over our shoulders the mantle that clothed young Gallahad. We have until now "crusaded" and "saved" the world from its foolish self.

It is only with the greatest effort that we are beginning to realize that this is a time when we are desperately put to it to save ourselves. We are not going forth like the hosts of heaven to strike down an evil that has sprung up to annoy us. We are fighting, on the battle fronts of the world and more important on the battle fronts of our own minds, a malignant, a diseased plant that grows upon our own mistrust, that feeds upon our own suspicions, and that flourishes upon our prejudices.

We must forget that Mr. Hitler is a nasty little man, and remember that he is merely the symbol of a great and terrifying sickness that has come over the world. It is the machine gone mad. A machine, huge, unreasoning, and ruthless, that is completely out of the control of its creators who naively or stupidly thought that it could be made to serve *some* men as against *all men*. Mr. Hitler is merely one of many who realized that there was a power that, once released, might in their hands engulf the world and make it work like a precision instrument cared for by robots. Mr. Hitler is merely one of the many who viewed with alarm the growing conviction amongst men that cake for some did not necessarily mean bread for all.

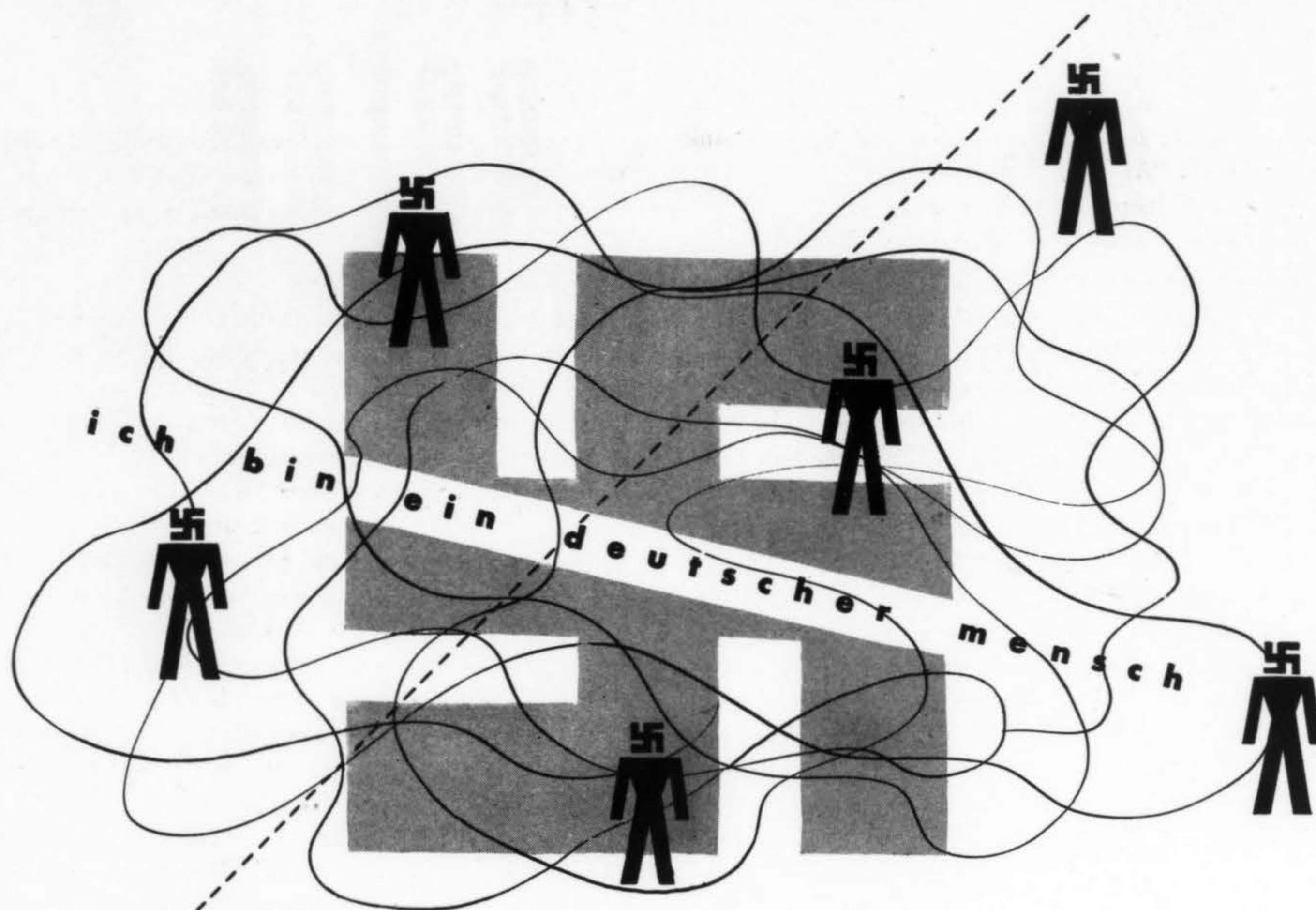
One is inclined to be confused by the talk, the argument, and the bickering that go on everywhere. One by one the experts strangle themselves in an attempt to justify yesterday's opinion in terms of tomorrow's reality. The selfish and the thoughtless see catastrophe no farther than their sugar ration. The flap-heads regard chaos as a conversational topic upon which they make book as though it were a horse race.

If you haven't the time, or are rather impatient with reading, it might be a good idea to spell out a few of the simple newspaper headlines of the last few years. They make a fast and tragic commentary on the outlines of a future that is our today. It will help to separate the sheep from the goats and to straighten out the thin, bloody thread of events that has led us by our collective noses.

And while we are making slogans out of remembering things, we might sit down and do a little remembering about Spain. As we go over those headlines and read the pros and cons we can see, with the advantage of our present hindsight, the shape of our enemies both from within and without. It might make us a little sick to see what we were doing about that war of a great free people against the very tyranny that is now at our own throats; to be reminded of how we believed the stupid and the cruel and the lying talk even while the bleeding hands of Spanish men and women were dragging logs across the roads to make a barricade against Fascism.

FOR SOME REASON, known only to the gods and those mysterious people called booking agents, the Angna Enters recital has been cancelled—at least for the Los Angeles performance. There are probably very good excuses available from all concerned but we refuse to listen to any of them, and prefer to crawl into our own little hole in the ground and die of a broken heart. We can only look forward to whatever it is she intends to do in a forthcoming RKO production but until then we do not expect to let the name of Angna Enters cross the threshold of our minds.

We might brighten up a bit during the month of February when the Los Angeles Philharmonic will hold all of its performances under Bruno Walter. (continued on page 38)



INTELLECTUAL CONDITIONING OF CHILDREN UNDER THE NAZIS

A great human being looks upon the results when a generation is deliberately schooled for barbarism

by Erika Mann

SOME MONTHS AGO I delivered an address at a great university. In discussing the German problem I suggested that we differentiate between three German generations rather than between various political groupings, parties, or classes, all of which belong to the past. There are, first, so I said, the older people in Germany who have known another world before Hitler's, and who, once Hitler's order has been destroyed, will have something to return to, something to be used as a basis for new developments to come. There are, second, the German children, those who are children *today*. Of course, they have not known any world but Hitler's, they belong to the Fuehrer body and soul, they are his—not even the State's—personal possession. Yet they are children, which means that their minds and hearts, filled with poison though they are, will prove to be flexible and open to new ideas, new hopes, and a better faith, once the Nazi regime will stand unmasked as the disastrous fake, the murderous fraud it has been from the beginning. Neither, I continued, the grown-ups and the older ones nor the children of Germany will represent our gravest post-war German prob-

lem. There's but one generation, a third generation, not very strong numerically, whom I consider to be poisoned for good: those who were between eight and fifteen years of age when Hitler came to power in 1933. These boys and girls have not ever knowingly experienced anything but Hitler's world; they, too, have grown up as the Fuehrer's personal possession, but they are not children any longer. It will be utterly difficult to remove the Nazi creed, the hatred, not only of freedom, justice, and truth, but of reason itself from their minds. They are mentally infirm; neither can they differentiate between black and white intellectually, nor between good and evil morally, and it is hard to conceive how they could be made loyal citizens of a democratic world. These were some of the remarks I made in my address.

After the lecture a young man came to see me back-stage. He was tall, good-looking, fair-haired, and spoke English well though with a slight accent which sounded Norwegian rather than German. He was obviously excited. Could he see me in New York in the very near future, he inquired. He simply had to talk to me—alone. I

glanced at him, at his open trench coat and his tense, Nordic features; then, being accustomed to ask frank questions, said: "Are you a Nazi?"

The boy took a deep breath, then said, "No."

He came to see me two days later.

This time we spoke German. He started out by assuring me that he whole-heartedly disagreed with almost everything I had said, and that quite particularly I had offended him by classifying his generation as incurable. He had been thirteen years old in 1933, and did by no means consider himself to be a lost soul. However, this was not why he had come. He meant to ask my advice. "Before you go any further," I interrupted him, "will you please tell me why and when you left the fatherland? You are not Jewish, are you?"

The boy blushed like a girl who has been asked something indecent.

"Why, yes, I am," he then admitted, "and there was no sense to my staying in Germany any longer, as I was excluded from anything that was going on there. I couldn't be of any use to my country; so, in 1936 I went to Norway. There I stayed till after the invasion, and came over here a year and a half ago."

"So you desired to be of use to Hitler?" I asked, "and if by some chance you could have concealed your Jewish origin you would have cheerfully worked for the Nazis? Why?"

"Because," he said, "I am a German." (He actually said, "Ich bin ein deutscher mensch," which is untranslatable and very Nazi.)

Did he like it at the splendid American school where I had met him?

To be honest, he did not. He could not stand the liberal atmosphere of the place, which he called sloppy, and he had been unable to make any real friends. He had not had any friends in Norway either. The only ones he could understand, and who could understand him, if they only wanted to, had been his German comrades who, on the other hand, had not been permitted to be his comrades any longer. "And, by the way, don't you ever expect those boys to overthrow Hitler. There will never be an illegal revolution in Germany."

An illegal revolution! As if there had ever been such a thing as a legal revolution. The confusion in my friend's mind was complete. But was it not strange that for all his nostalgia for the Third Reich, and for all his disapproval of my own person and purpose, he came to ask my advice? What was it he wanted to consult me about? There was a conflict in his conscience concerning his attitude toward America now that she was at war with Germany. He could not possibly fight his own country, while, on the other hand, he disliked the idea of all other boys fighting and his standing aside idly. Of course, he would like to fight with the Germans, who would not let him. Now, what would I do in his position?

I answered by asking a few questions of my own.

"In your opinion," I wondered, "is Hitler fighting and destroying everything that makes life worth living, be it from a moral, intellectual, cultural, or simply generally human point of view?"

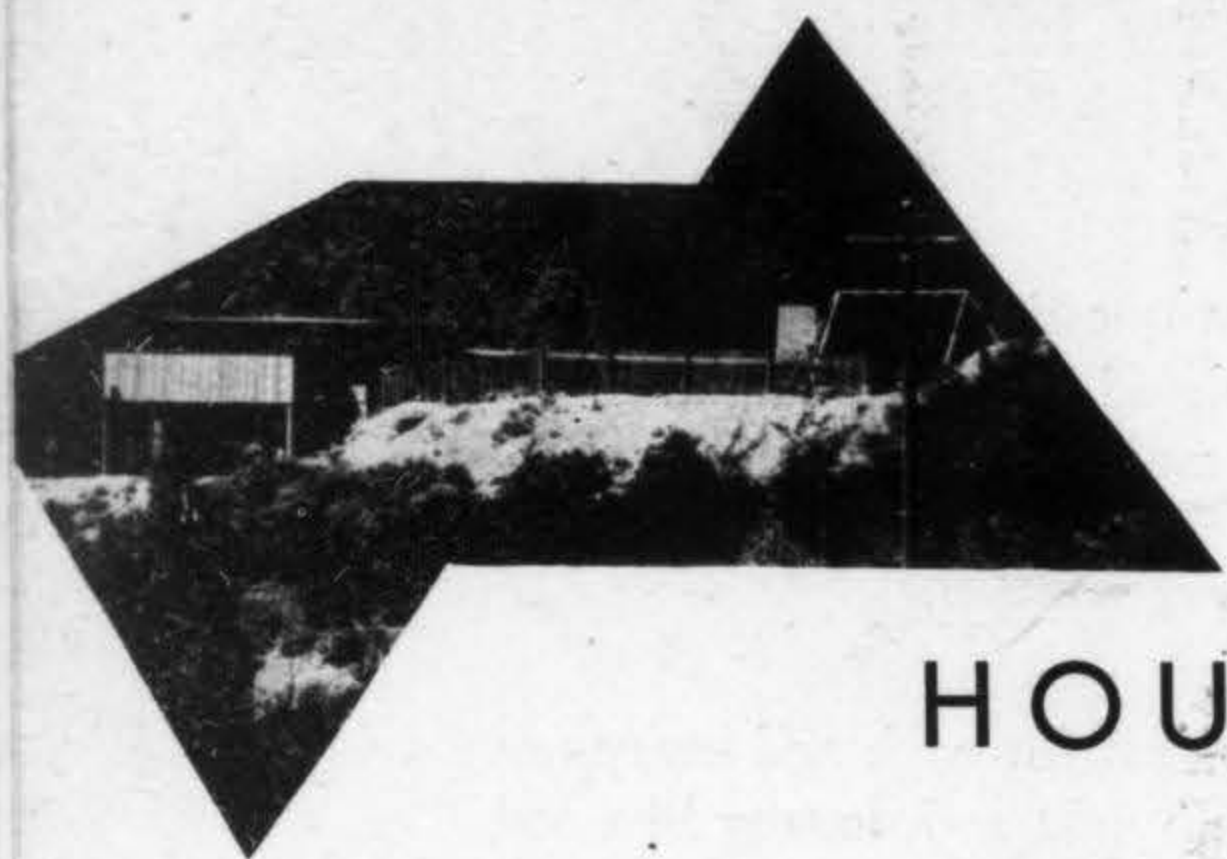
Hesitantly, the boy nodded.

"And is it not therefore logical for each and every one of us," I concluded, "to help fight and destroy him and everything he stands for?"

The young Jewish Nazi child of the last generation, even after having spent four years in free Norway, and one and a half years in free America, only vaguely and stubbornly repeated: "I am a German."

I pitied him, but I'm afraid he is typical, typical at least for the present state of mind of his contemporaries. Even they will experience the shock of failure, disaster and defeat, and in some years from now will understand that they have been cheated by their Fuehrer. However, even then, they will probably be unable to feel themselves as members of the human society, part of civilization, but will continue to repeat: "We are Germans."

Do not misunderstand me — not for one moment do I believe that for all his incurable Nationalism my visitor had any treacherous intentions with regard to America. Technically, he may still adapt himself and be of service to his new country. And those of his comrades who were not exposed to Nazi education for four long years, but left Germany shortly after Hitler's arrival, will not have been affected at all. It would be entirely erroneous and highly deplorable to assume that all young Germans, even if out of Hitler's reach, are Hitler's servants. Yet, the case of my young friend may serve as an illustration of the deep scars left by Nazi education even in the hearts of those against whom that education is directed. The subject of this article, "Intellectual Conditioning of Children Under the Nazis," may not be altogether well chosen in order to discuss the crucial problem of youth under Hitler. That problem has always appeared to me as an essentially moral one, and the intellectual confusion in which German children have grown up is only a by-product deliberately inflicted on them so that the moral confusion may be deepened and completed. From the very beginning, it was essential to the Nazi regime for its maintenance to keep German youth ignorant of facts both historical and contemporary, so that it could act under the protection of darkness. However, it was even more important to rob German youth of all and any feeling for decency and justice, so that they would not only yield to the Nazi terror, but actively participate in it. Six-year-old boys would willingly accept any wrong, any brutal injustice from their eight-year-old superiors, knowing that two years from then they would be permitted to torture the six-year-olds. As there existed only one recognized value, the fatherland, embodied and symbolized by Mr. Hitler, and (continued on page 38)



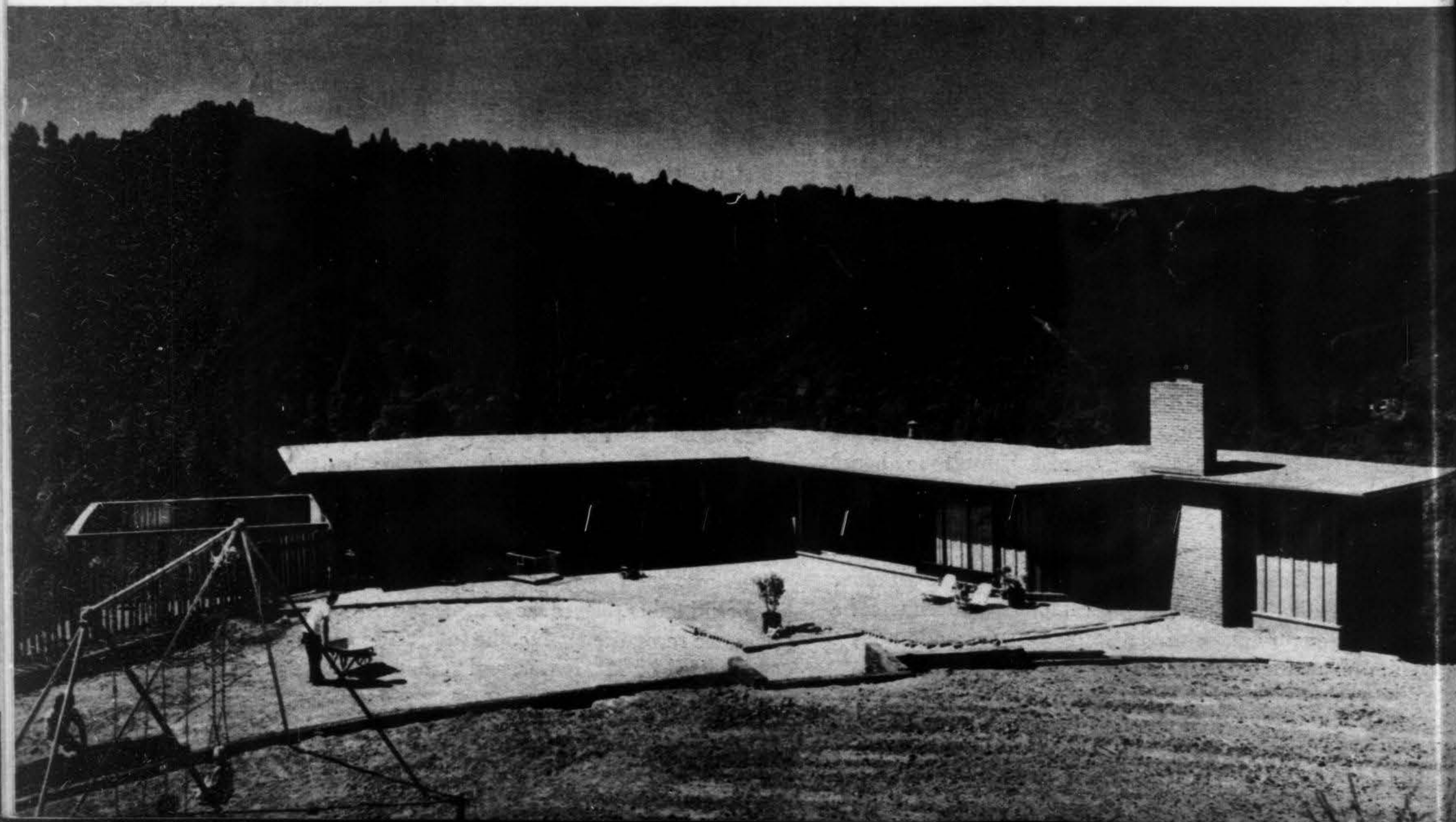
HOUSE IN A CALIFORNIA VALLEY

This small, beautifully planned house represents the best in contemporary design for country living. Full advantage has been taken of the magnificent site in Mill Valley. The house is placed around a large terrace and play area, and it is entirely surrounded by rolling hills.

The two wings are divided and served by a wide gallery which opens directly upon the terrace. The lower level includes a maid's room and bath, service room, and furnace. At the foot of the entrance stair there is a large automobile shelter, the roof of which serves as a deck for the second floor owners' bedroom. The living-dining room opens to a western view. Besides the owners' bedroom with adjoining bath, there are two children's rooms. An inside staircase leads to a service room on the lower floor. The wide gallery, opening to the social rooms of the house, serves as an extension of the inside living area. Sliding doors include the terrace in the general plan of the house itself. The play area, which with the terrace is given privacy by a continuous redwood fence, is fully equipped for the activities of young children. This area is separated from the house by a slight elevation of the property.

The house is simply furnished with a good selection of modern and traditional pieces. A large open-backed couch in the living room is placed before the view windows. The textured rug blends with the simple, straightforward materials of the interior.

The construction is wood frame. The exterior is of bleached California redwood boards and batten. The approximate area is 2,463 square feet.

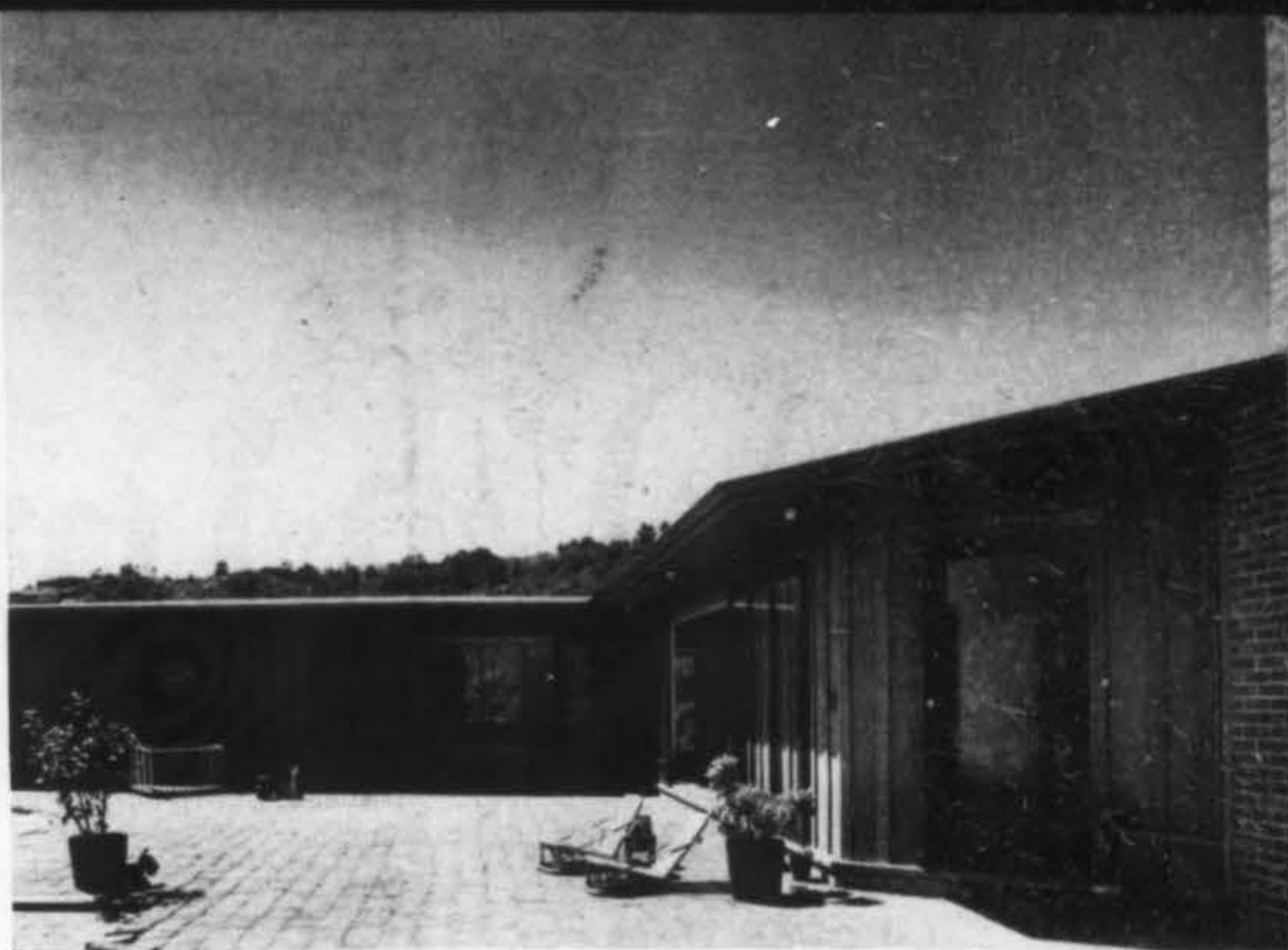
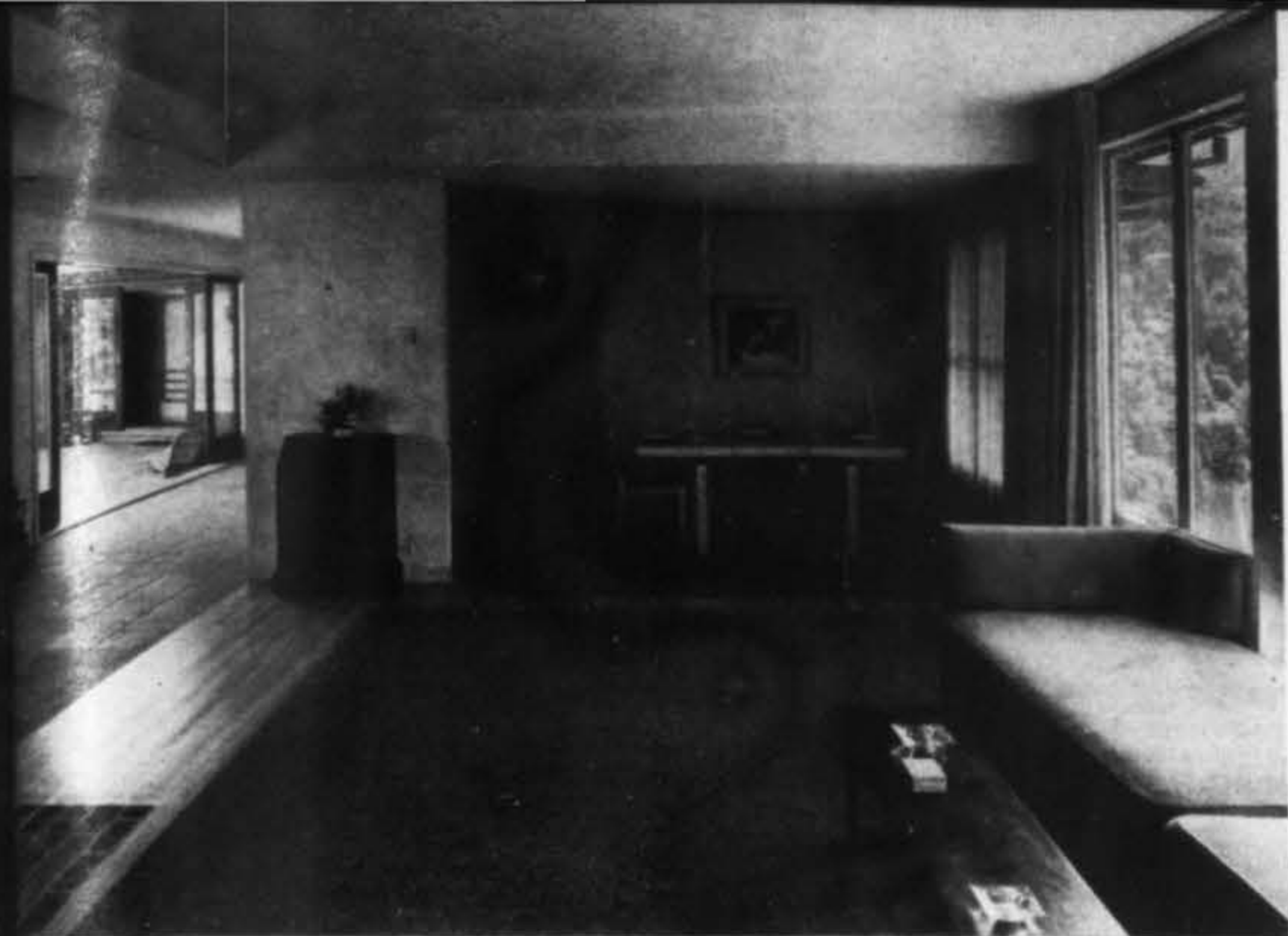


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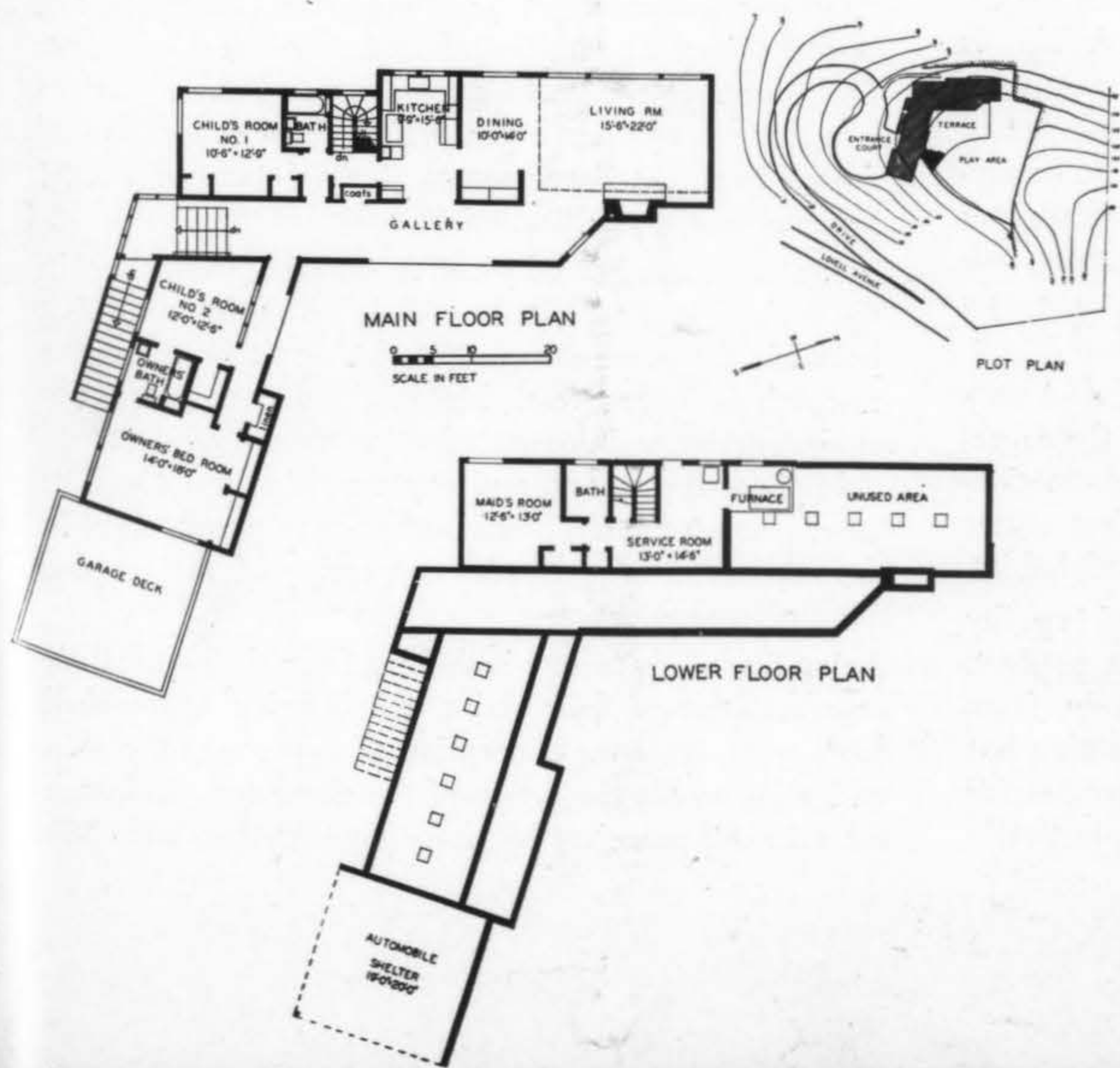
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Photographs by Roger Sturtevant



OWNERS
Mr. and Mrs. Peter Lowe

LOCATION
Mill Valley, California

ARCHITECT
William Wilson Wurster, A.I.A.

INTERIOR DECORATION
Lowell Groves of Gump's



H A S G R O W I N G P A I N S

The animated cartoon gets measured for its first pair of long trousers and prepares to come of age

by Gene Fleury

FOR A GREAT many years, interested audiences have been hanging on the promise of a brilliant and distinguished future made by the animated cartoon. For the most part this eager public has been left hanging, with that brilliant and distinguished future being dangled around a corner which it has not yet been permitted to turn. Except for parts of an occasional feature production, the animated cartoon has succeeded in merely being pleasantly cute and a dear reminder of the fancies of one's childhood. Although the actual animation itself has developed in a clear and logical manner, other graphic aspects of the productions have been simply clever in avoiding any sound or reasoned growth toward adulthood.

The usual animated cartoon short has been neither good nor bad, and even yet seems as amiably disposed as ever to spill its mediocre self over the screen between features. Cartoons may find a life of flickering from screen to screen highly entertaining, and in this the usual motion picture audience undoubtedly concurs. The average member of an audience goes to the theater for entertainment. If he isn't entertained he will pretend, for a time, unless the production is too clumsily botched. This is unfortunate. In these circumstances, the audience is not permitted to know what it is missing. Aided and abetted by some of the producers, the audience has been hypnotized into believing it wants animated pictures dedicated exclusively to the proposition that whimsy, cuteness, sadistic slapstick, and nostalgic quaintness form the sole basis for their existence.

Until recently, the cartoon industry has produced very few short subjects that take full advantage of the eagerness on the part of the audience for varied and emotionally satisfying entertainment dealing with subject matter other than that of small animals and big-eyed babies. Animation is too tolerant in its lack of form and is guilty of malpractice in the medium of which it is a product. Characters have been derived too exclusively from Aesop's talking animals, and not enough attention has been given to the problem of developing a symbol for the human figure which could be animated as plastically

as the more familiar animal characters. Backgrounds have varied from bad academic and buckeye paintings to architectural renderings and indiscriminate cullings from turn-of-the-century children's book illustrations. Both characters and backgrounds have been tangled in a web of linear perspective, although they have been modified slightly or conditioned for their importance in individual cartoons. Color has been used timidly as an expressive instrument. In the busy process of accommodating it to the alleged representation of natural color and light there has been much difficulty in its potential assertion.

At first, the animated cartoon barely had a right to be on a motion picture screen. Admittedly, the characters romped madly and backgrounds panned by at an alarming rate of speed, but the cartoon still remained basically a collection of static comic strip panels.

The mediocrity of the majority of cartoons has been recognized for some time, but the first tangible, definite move has been made by men throughout the industry. Many of the basic principles of animation have been established already. A high degree of efficiency has been attained in mechanical and physical equipment. The processes and techniques for using these devices have been perfected. From this essential knowledge of the medium, the development of the future should be an important crystallization of achievement.

An unusual number of pictures, now in production in the various studios, will be noted inevitably as turning points in the expressive use of the medium. Extensive research is in progress. Material being examined includes foreign and domestic motion picture productions, old animated cartoons, and any drawings, paintings, or other graphic material which offers any possible aid in the realization of a clearer conception of the graphic form of animation.

Animation of characters is shifting from the naturalistic representation of their action and is being approached more often from the conception of expressing the idea or feeling within the action of the character. Although the animator conceives his char- (continued on page 38)

From Hawaii, from China, and from California, ideas for comfort, style, and simplicity are combined in the newly introduced "Pacific Modern" furniture by Barker Bros., Los Angeles, Calif. Informality, comfort, and style are designed into the pieces so they can be used in combination for living room, dining room, or bedroom. These versatile chests, tables, and chairs are equally useful in all rooms.



Photographs by Ralph Samuels



The furniture is slightly massive in size and depends on proportion rather than on delicacy of line for style. Blonde ash is used, in a new Palomino finish, and in the upholstered pieces it is combined with specially designed fabrics in Pacific Motifs. Colors are subtle and the textures form a good contrast to the finish of the wood. The complete adaptability of "Pacific Modern" is one of its most appealing and outstanding characteristics. It is a success in any room.

new furniture

DOROTHY LIEBES, DESIGNER, artist, weaver, was recently commissioned by a great eastern textile manufacturer to translate the art of hand-woven fabrics into terms that could be handled by modern machines, and like most crafts people, the vocabulary of Liebes in her chosen field was large and extensive enough to recognize and adapt itself to the need for craft quality fabrics produced in great quantity.

Since she is not sentimental about the hand and has always had enormous respect for the accomplishments of the machine loom, she went into the new venture with great enthusiasm, convinced that hand-weaving at its best could and should be used as experimental laboratory material for mechanical reproduction in the weaving factories.

She spent two months in the factory explaining her carefully developed techniques and studying the methods by which they could be translated into the language of the machine. It was necessary to remake ten of the great looms and readapt their complicated mechanical insides to the patterns and textures that flowed from her abundant creative imagination.

Whether the harassed technicians regretted that invitation to Dorothy Liebes will never be known—but the result of those goings on during two months of that cold winter in Maine was gratifying not only to her but also to the company that had the good sense to take the chance. Under her expert direction, a series of upholstery and drapery fabrics were produced with that “hand-woven look and feel” that can be found only in the most expensive craft work. In price, the new fabrics are not inexpensive, but they are produced for less than half the price of hand-loomed material of the same quality.

Because costly silk, metal, and wool were used, Liebes felt that the price could be considerably reduced by creating fabrics from simpler and more easily obtainable materials. She is very conscious of the limitations which will be placed upon the

weavers as a result of war scarcities and she is sure that their access to silk, metal, and even synthetics will be limited before long. However, she believes that the trained textile designer should know his agronomy and his chemistry well enough to make suitable substitutions. She makes out a great case for the use of cotton and the excellence of that very fine fiber. It is her contention that it can be spun and handled so that the materials produced are just as solid, as sound, and as glamorous as anything a silkworm can produce.

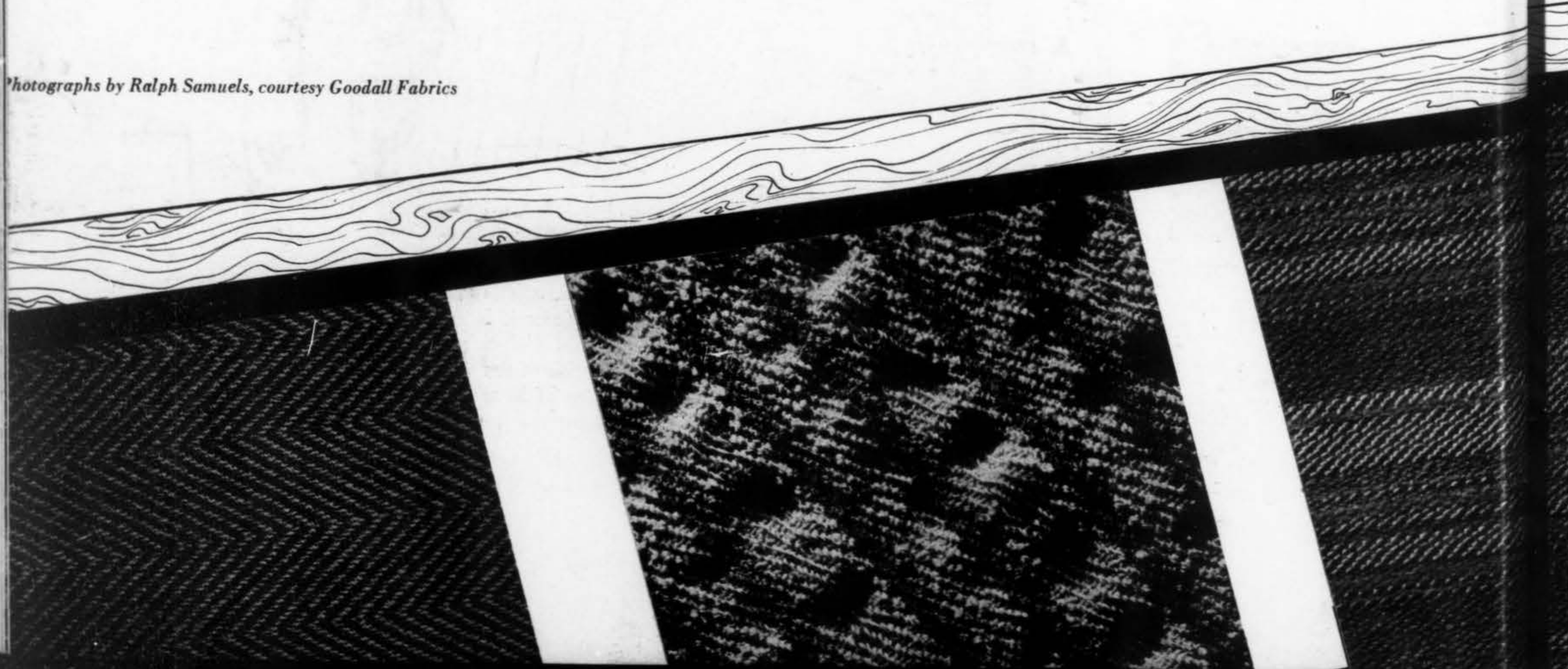
The same company, now confident of her ability to adapt her talents to the enormous commercial field, has further commissioned her to create forty-eight new fabrics for the very low-priced field.

Very shortly the public will be given an opportunity to judge for itself. The Brooklyn Museum is going to give Liebes a one-man show in which the handmade and the machine-made fabrics will be shown side by side.

While the European situation has given a scarcity value to the hand-loomed product, Liebes feels that with the adaptability of the machine, the coming year will be the greatest in fabric history.

As a leader amongst crafts people, Dorothy Liebes is concerned not only with her craft as it affects her own life, but also as it can and will affect the lives of those who will come under the influence of the great rehabilitation program now being planned by Paul McNutt of the Social Security Bureau. She is, at the moment, in communication with the authorities on a plan by which the teaching talents of the artist-craftsman will be used as a part of the work carried on by scientific therapists for the rehabilitation of war victims.

Photographs by Ralph Samuels, courtesy Goodall Fabrics



Photograph by Fritz Henle

a California craftsman restates

the vocabulary of the hand loom

in terms of modern technique

WARREN

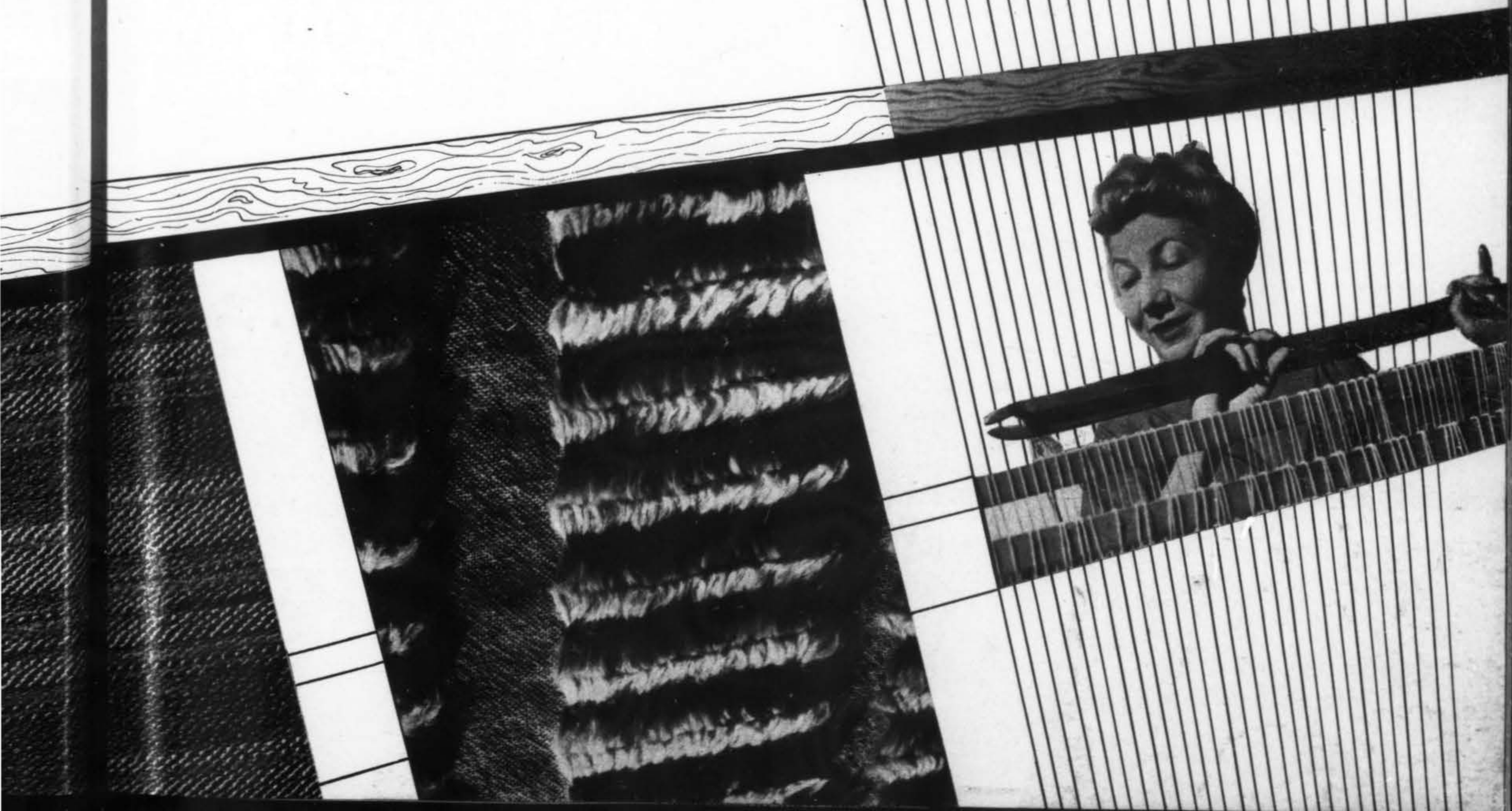
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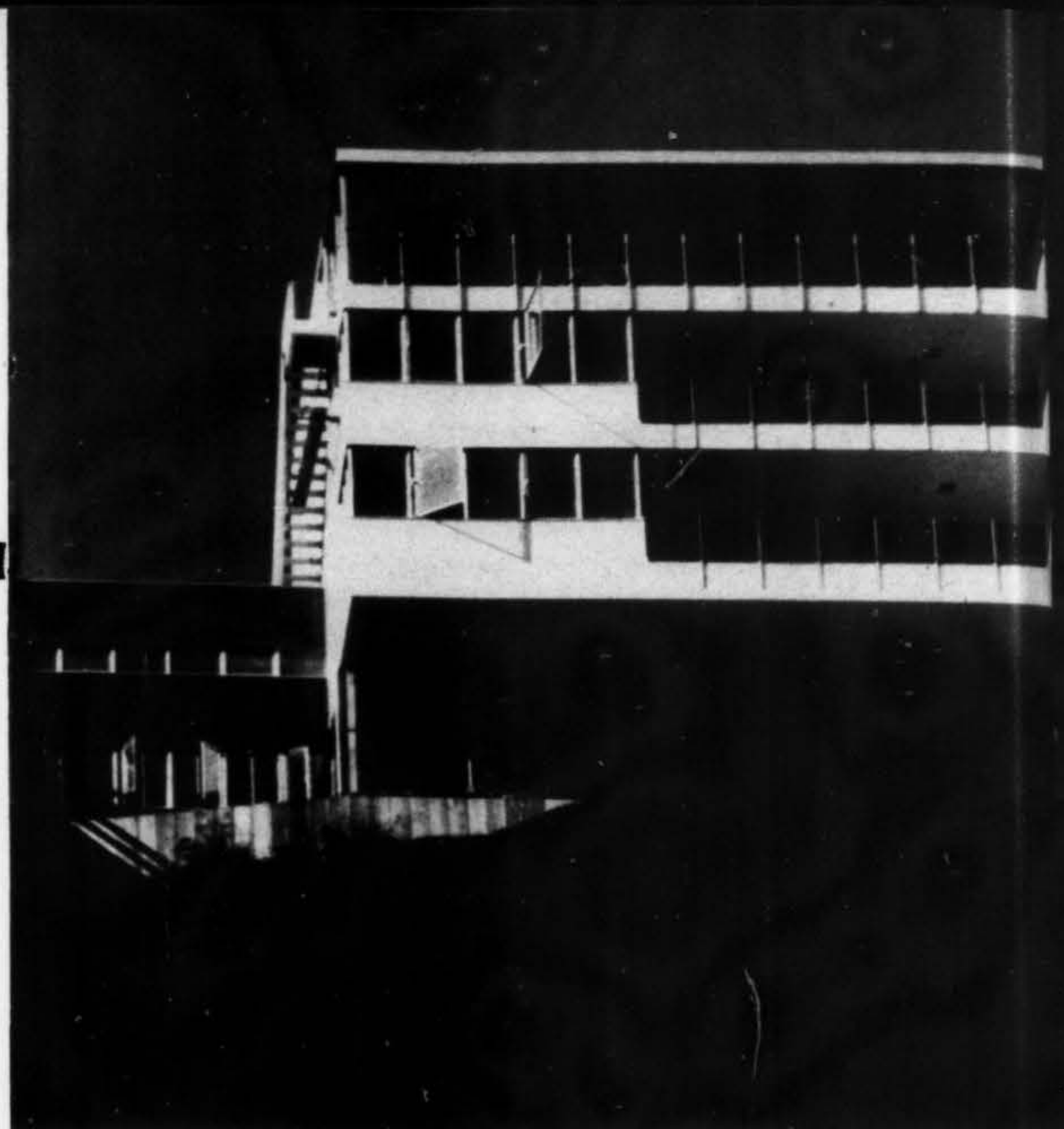
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4 STORY HOUSE ON A SAN FRANCISCO HILL



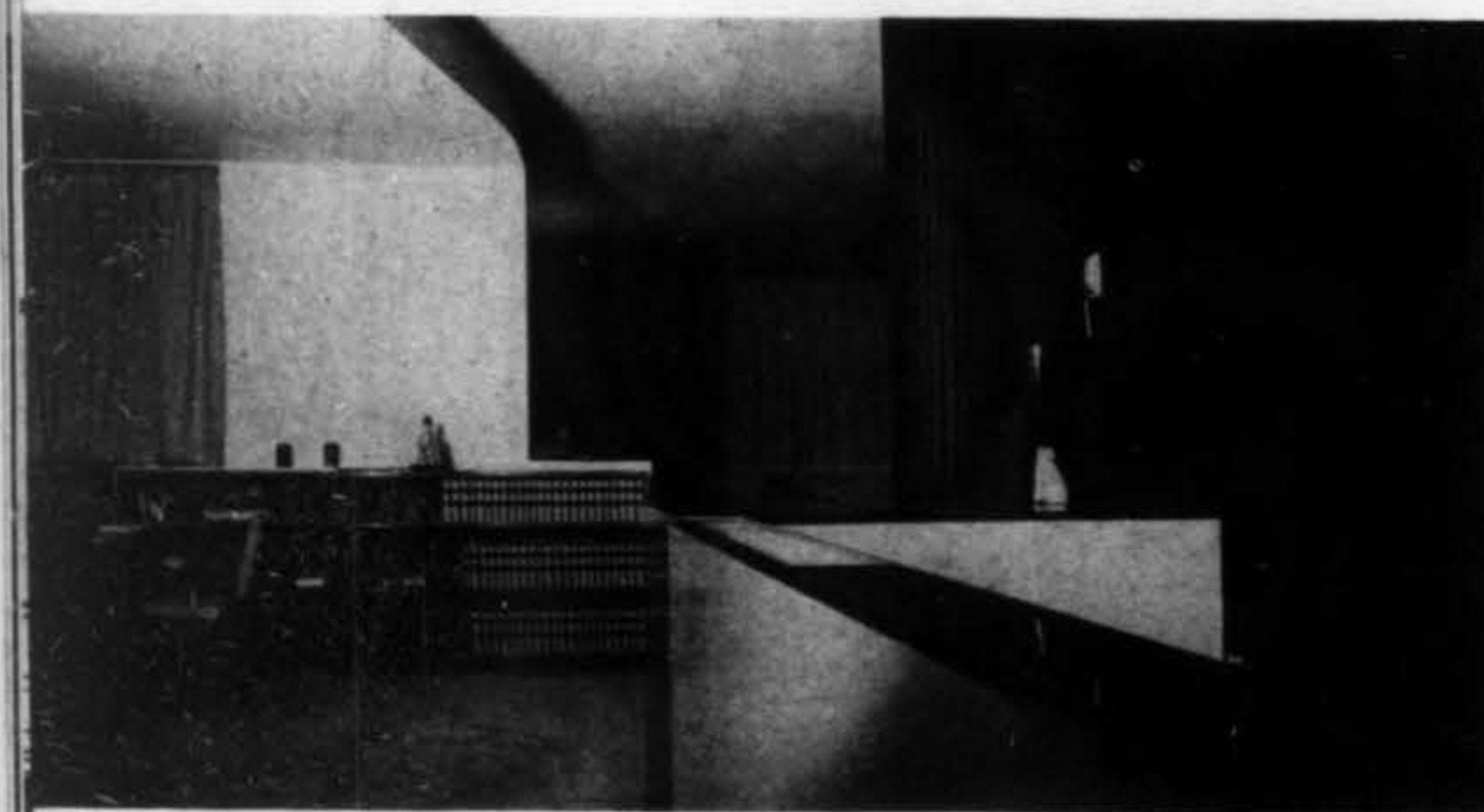
Photographs by Julius Shulman

OWNERS, Mr. and Mrs. Sidney Kahn

LOCATION, Telegraph Hill, San Francisco

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

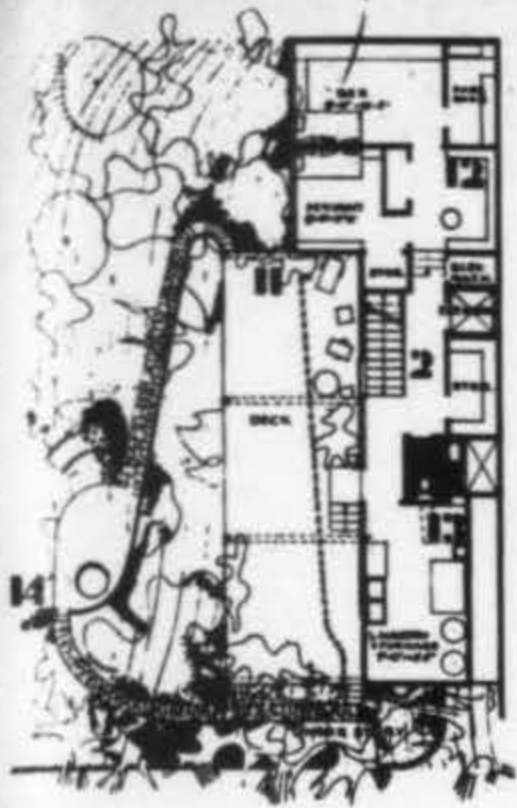
COLLABORATOR, Otto Winkler



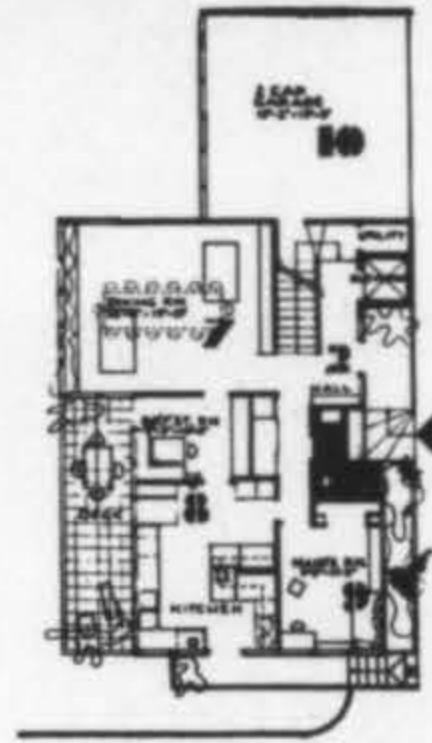
This four and a half story residence is balanced over a steep rocky bluff and takes full advantage of a sweeping view of the city and the bay. An elevator connects the four levels from the play porch up to the social quarters on the top floor. The principal entrance is on the lower level of the two street decks. The dining room which, through the breakfast room adjoins a spacious kitchen, is so designed and furnished that it can be easily transmuted into an informal reception room. Two dining tables are so constructed that they are easily lowered to tea-table height. A continuous flower container under the entire view window front is sunk into a low buffet and indirectly illuminated by fluorescent light.

The topmost floor has spacious living quarters with a library and a game, bar, and film projection bay, separable by a rolling partition. The living area is extended by a large slate paved terrace which is shaded by a projected roof and illuminated at night by continuous fluorescent soffit lights.

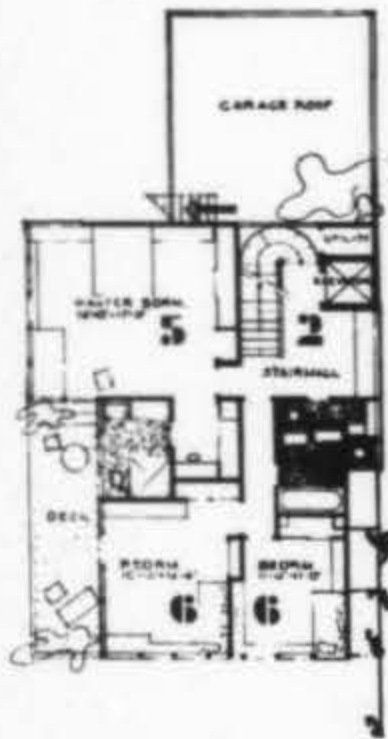
Throughout the house the carpeting is in natural beige. The furniture woodwork is light Philippine mahogany and natural ash. The upholstery material is in two tones of chartreuse green. Walls and ceilings are oyster color.



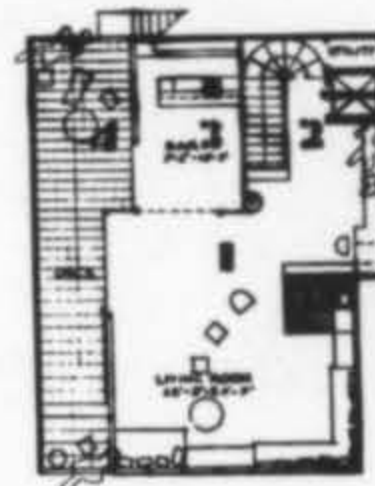
THE UNDER STORY, featuring a large covered deck, opens to the hillside garden. There is a den with darkroom, servant's bedroom, and a large room for laundry and service facilities. This floor is also served by the elevator.



THE GROUND STORY. The stair hall with elevator gives access to a two-car garage. The dining room, breakfast room, and kitchen look out upon the broad view to the east and are served by a covered deck.



THE UPPER STORY contains the private master suite and two other bedrooms with connecting baths. The master bedroom and one guest bedroom open out on a covered deck. This floor, like all others, is reached by stair and elevator.



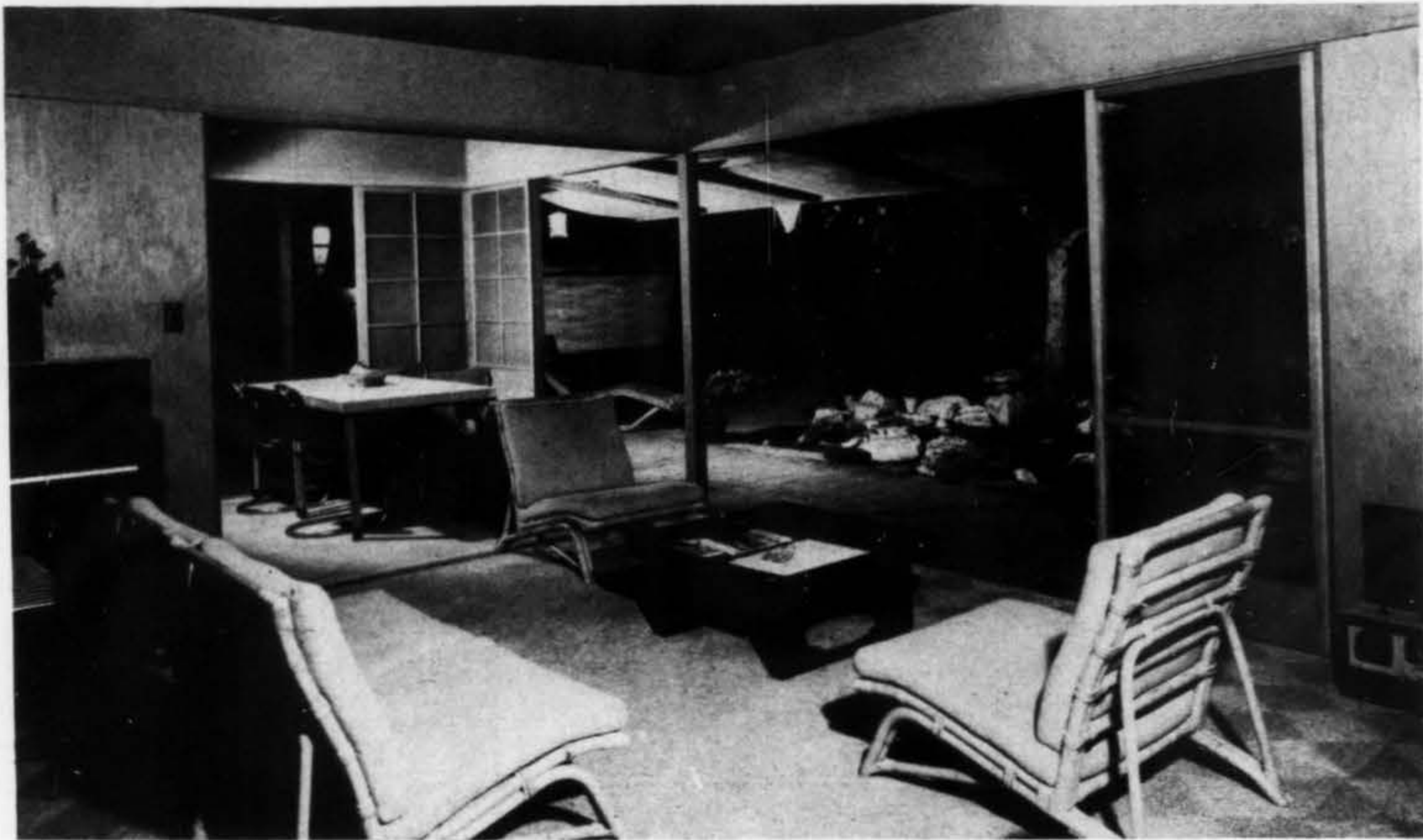
THE TOP STORY is given over to the large social quarters containing the principal living room with recessed bar. Plate glass and metal frame doors extend this social area to the broad east terrace with projected roof.

by Julius Shul

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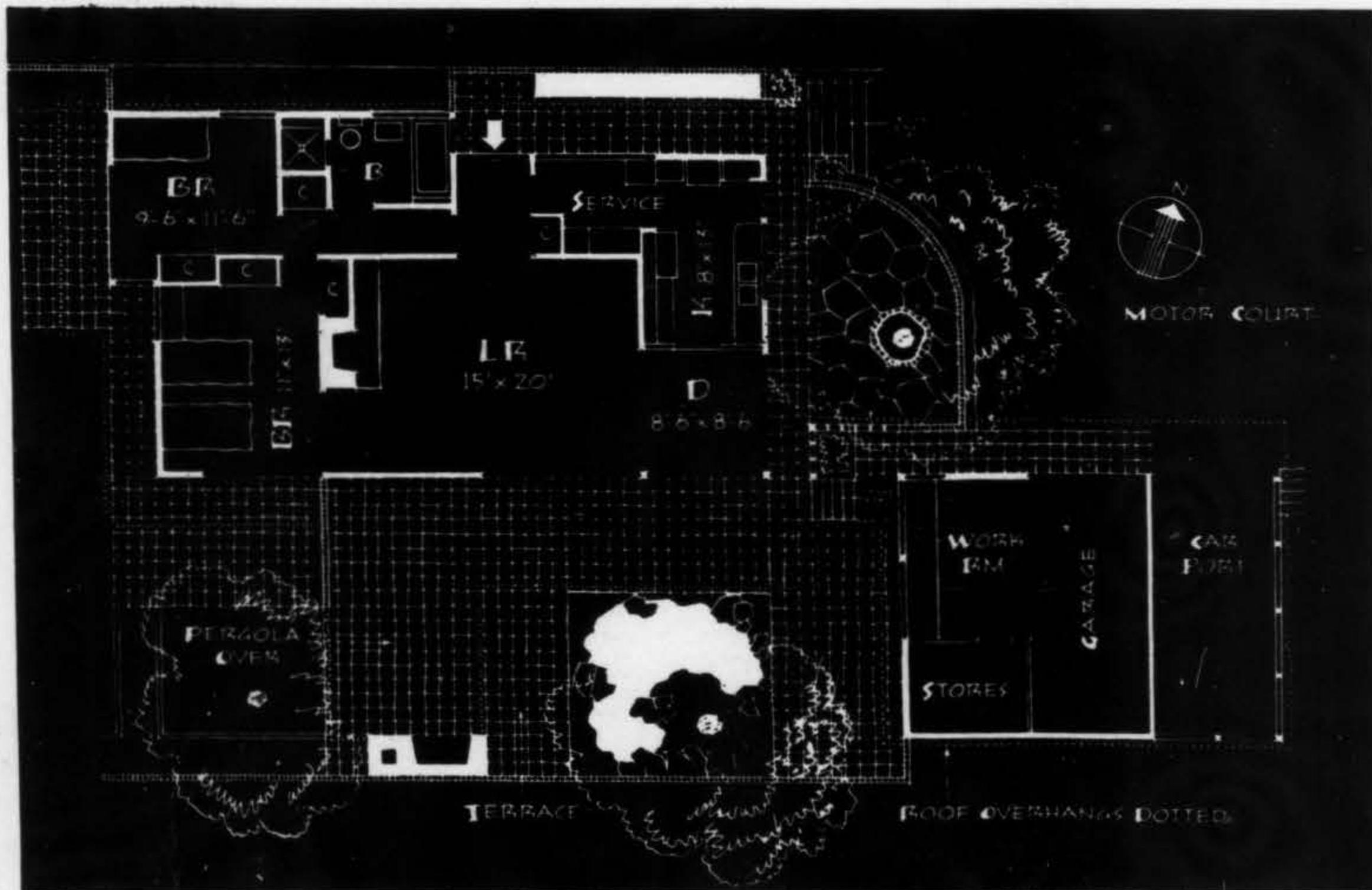
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PRIVACY ON A CITY LOT

This house is an excellent example of the intelligent use of space in a small over-all area. A careful study of the plan shows the economy of idea which has resulted in a very free and open organization of the living areas. Complete privacy and unity are achieved by an excellent orientation of the house and the detached garage. The glass areas are sheltered from the sun by wide overhanging eaves. All windows and doors are entirely removable. The house is laid on a concrete slab floor which is covered with grass matting. The exterior is of California redwood siding. Translucent glass has been used at exposed points to achieve privacy. The terrace which extends the living area and serves as a large outdoor garden is furnished as a part of the house. The planting is arranged around a small pool.

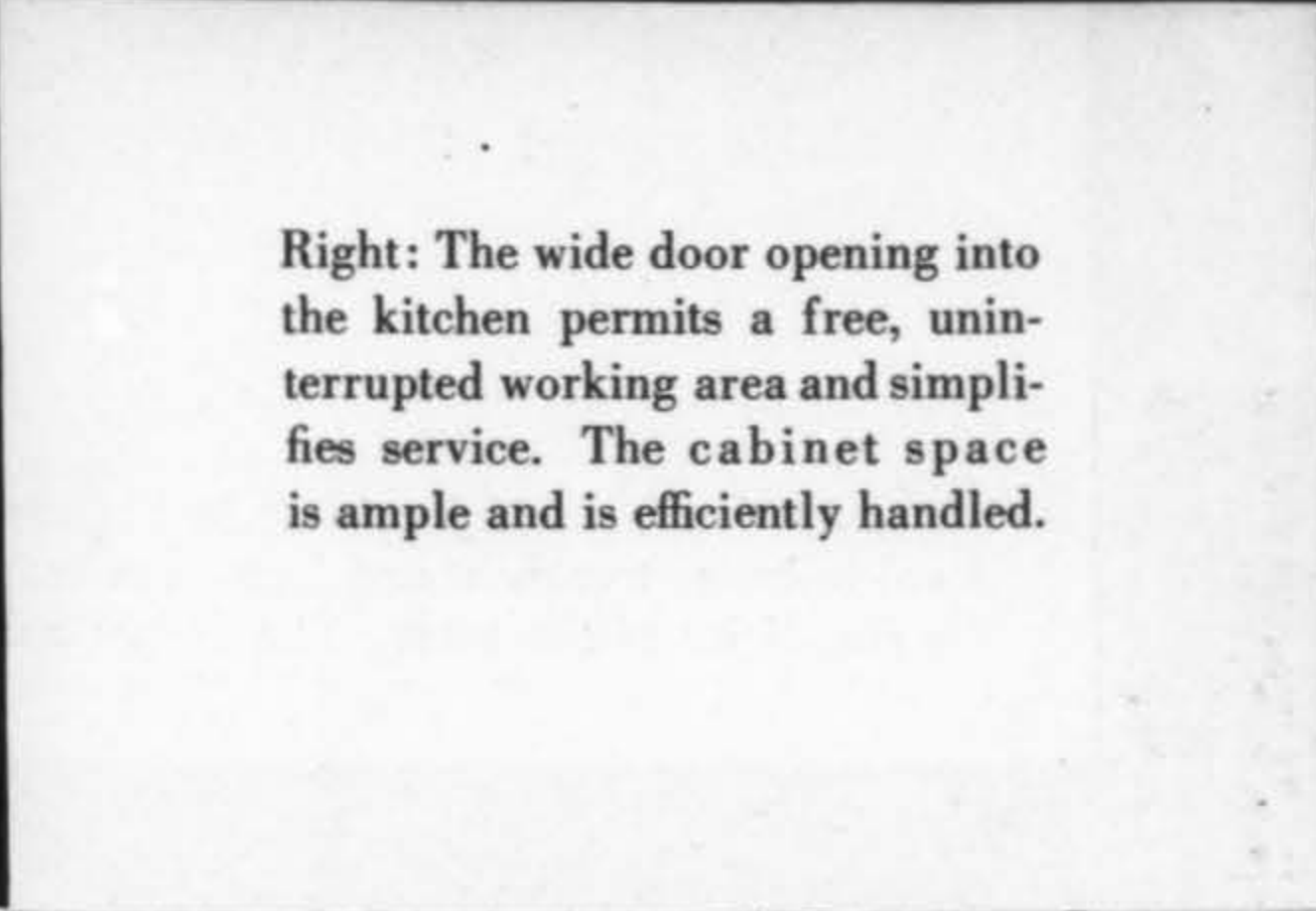


Photographs by Robert Edwin Kampschroer

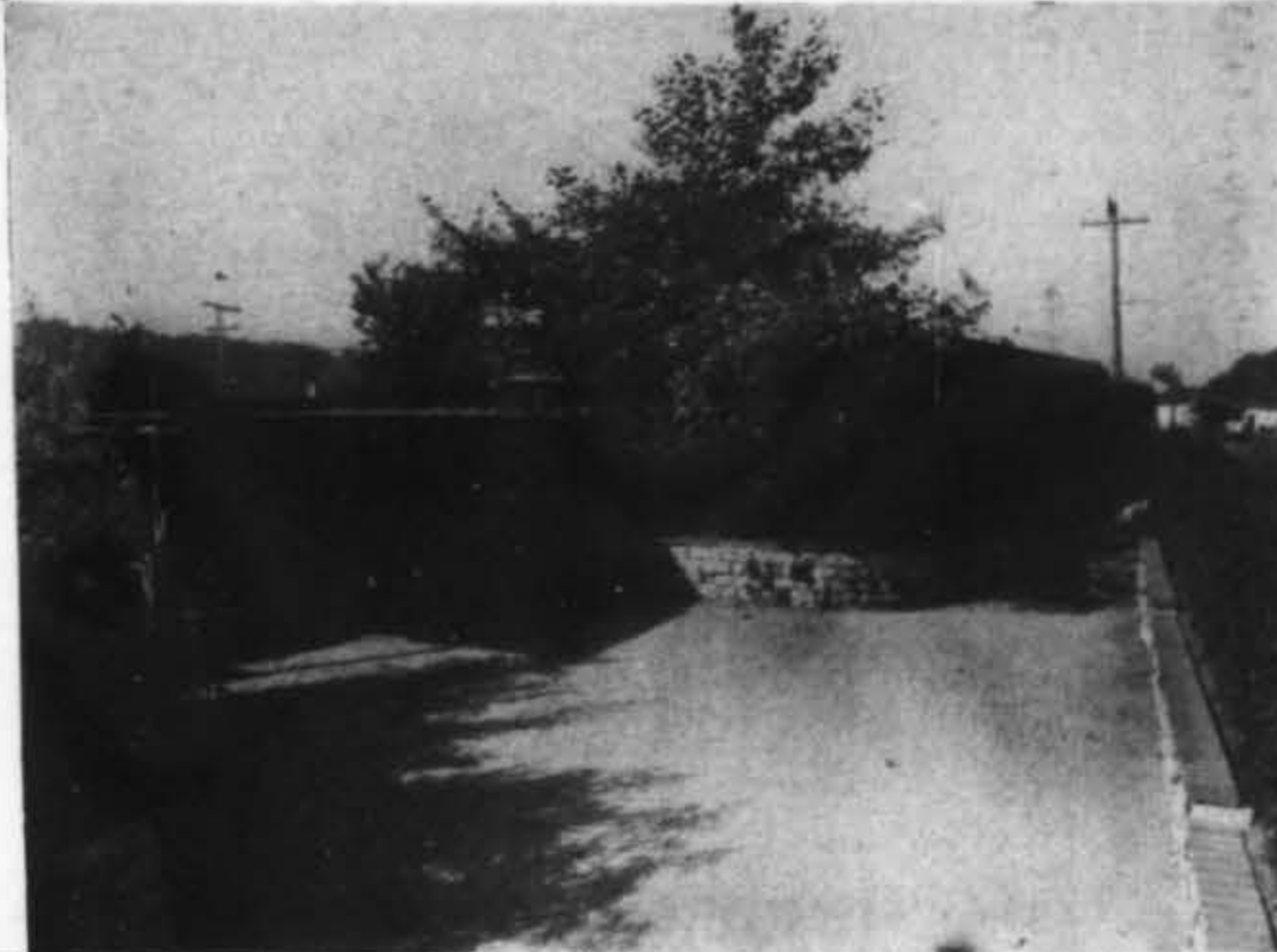
OWNERS, Mr. and Mrs. Ross Bellah LOCATION, North Hollywood, California DESIGNERS, Ross Bellah and Carl Anderson



Above: The master bedroom opens upon the spacious paved terrace. A wall of brick used in the room varies the texture of the plywood walls and the celotex ceiling.



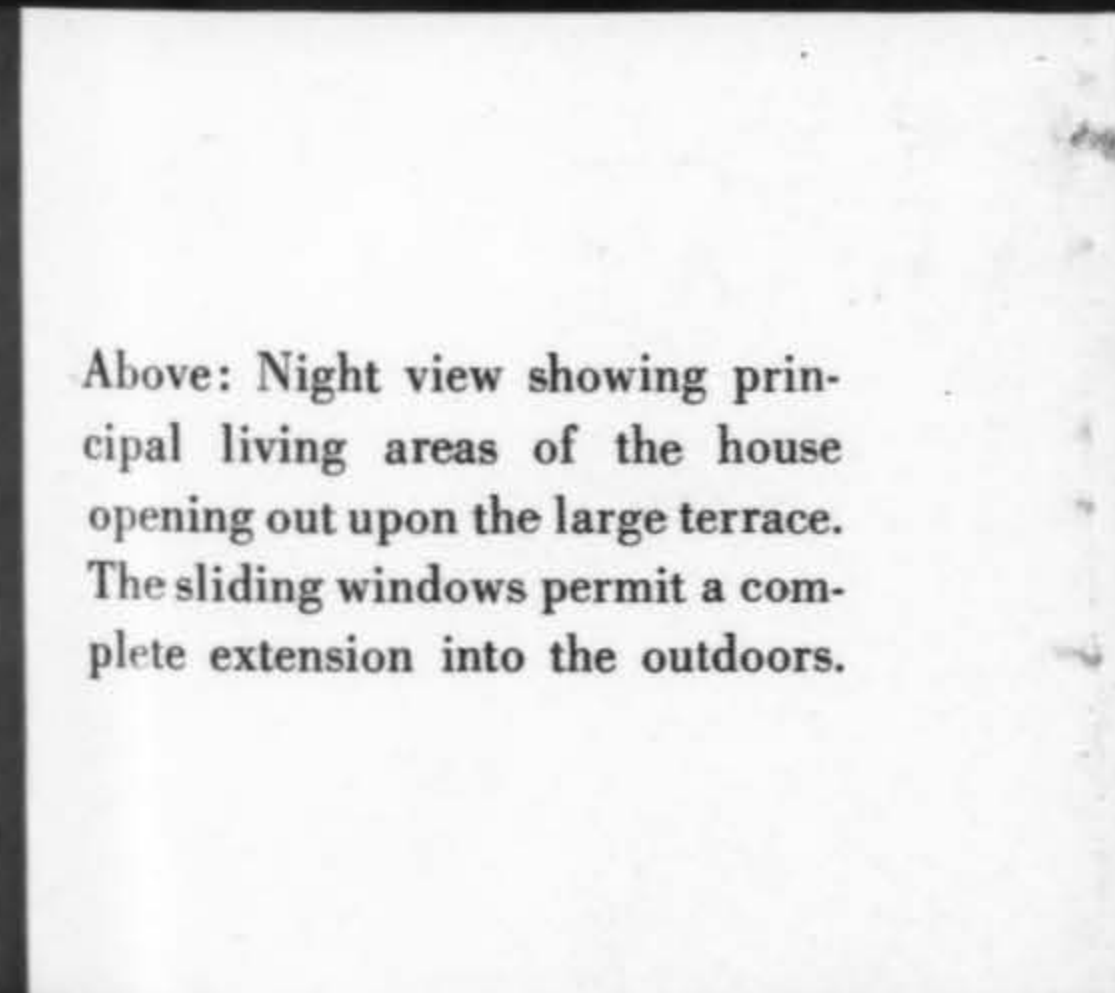
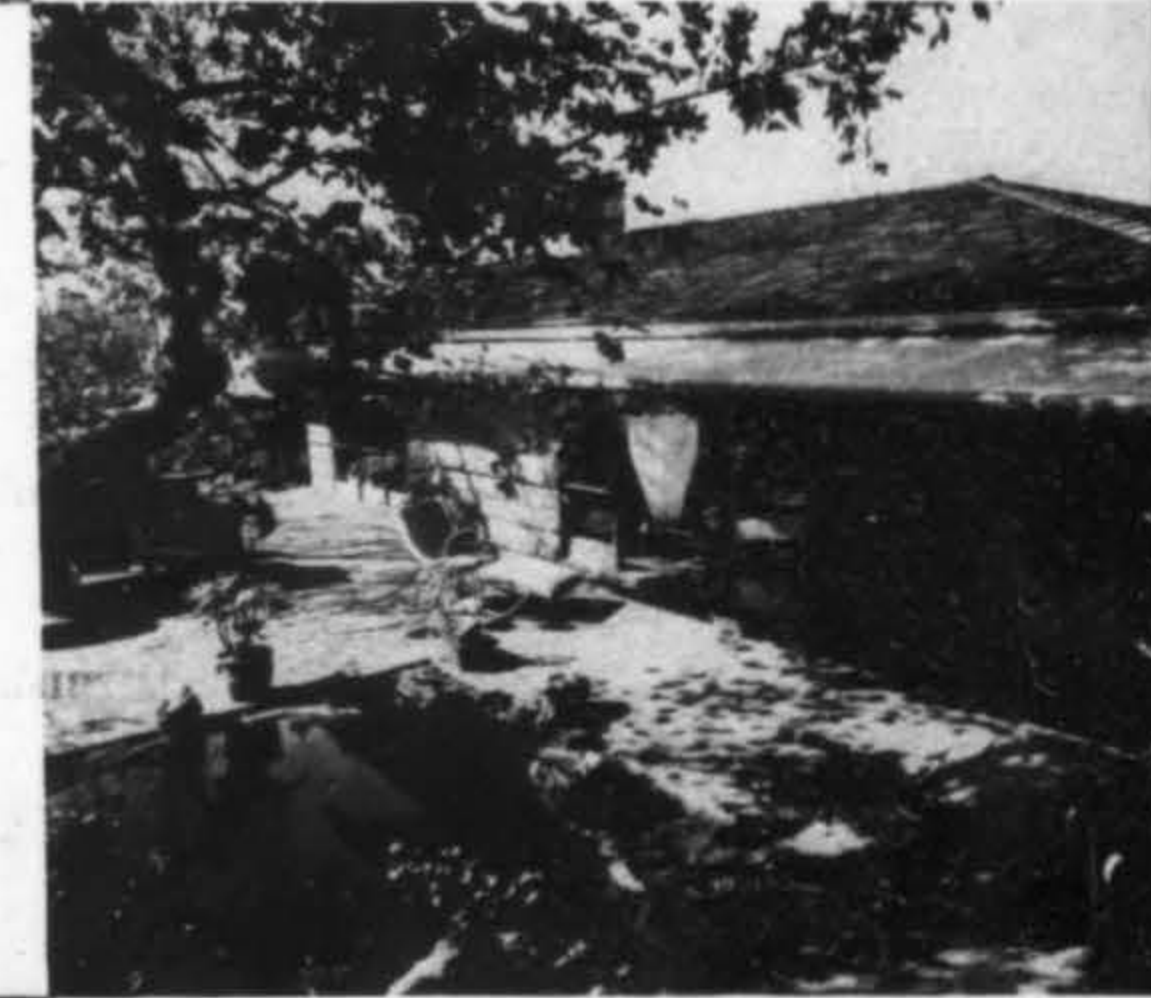
Right: The wide door opening into the kitchen permits a free, uninterrupted working area and simplifies service. The cabinet space is ample and is efficiently handled.



Left: The entrance from the motor court is a semi-public area which has been entirely separated from the private living spaces of the house. The drive is at street level.



Right: The protected terrace establishes an intimate relation to the house and its immediate surroundings. Wide eaves and roller awnings eliminate all sun glare.



Above: Night view showing principal living areas of the house opening out upon the large terrace. The sliding windows permit a complete extension into the outdoors.



Left: View from bedroom through large sliding door into the main living area. The continuous carpeting of matting extends a feeling of space and adds variety of pattern.



Right: Living room looking toward entrance hall and fireplace. The walls are of plywood, the ceiling of celotex. Interior doors are of masonite set in white pine frames.

Left: Bathroom has built-in panel over basin that serves as an interesting variation of cabinet storage.





The guest bedroom is furnished in bleached mahogany. The green tile floor offers an unusual bedroom treatment and forms a refreshing and colorful base which emphasizes the modern simplicity of the room. The drapes are a hand-blocked print in red, yellow, and green.

Photographs by Maynard L. Parker

OWNER
William Graham Bell

LOCATION
Tucson, Arizona

ARCHITECT
Lewis Hall

INTERIORS
**Barker Bros.,
Los Angeles, California**



The main living room is dominated by a large fireplace. The ceiling is heavily beamed in a dark finish in contrast to the off-white walls. The textured Moroccan rug is in gray-blue and the arrangement of the modern furniture permits several separate groupings in the room. The exterior, in gleaming white stucco, is a modern adaptation of Mexican Colonial architecture.



H O U S E I N T H E S O U T H W E S T

This house, built in the open country of the Southwest, has been designed to accommodate itself to the factors of climate. The forms and construction methods dictated by the region offered a challenge to the architect.

The general style is after the manner of houses created for tropical and sub-tropical climates. The long, clean, cool lines give a sense of open spaciousness which is an essential characteristic of the surrounding country.

The colors and furnishings are simple and together they lend a rich warmth to the house. The modern furniture, in bleached oak, used in the living room was especially designed and the heavy coverings are in a wood-tone that matches the oak. Gray-blue textured carpeting, off-white walls, and gray-blue draperies edged with red carry out the soft tones of the Arizona foothills. Contributing to the livability of the room is the enormous two-way fireplace which opens to the dining porch with its wide vista of the desert hills.

The red tile floor of the dining porch repeats the red accents of the living room. The draperies and three-piece sofa are of aquamarine blue. Several small rattan tables, equal in width and height, can be placed together to form one long table.

The bleached oak furniture in the master bedroom is also especially designed. The walls are off-white and the carpeting gray-blue. Chartreuse draperies trimmed in burgundy are used for contrast.

The furniture in the guest room is bleached mahogany. The floor is of green tile and the gay draperies are a hand-blocked print in red, yellow, and green.



The garden side of the house opens out upon a terrace through three large windows. An open stair leads to a spacious roof deck. Two large upholstered seats form the bed base in the master bedroom. The dining porch extends along the garden side of the house and is adaptable as a game room.

S M A L L R E D W O O D
country house

OWNERS

Mr. and Mrs. W. D. Taylor

LOCATION

Ross, California

ARCHITECT

John Ekin Dinwiddie

ASSOCIATE

Albert Henry Hill

LANDSCAPE ARCHITECT

Garrett Eckbo



Two views of the terrace in relation to the large living room window showing the very successful use of the indoor and outdoor living spaces of the house.





The simple, straightforward plan showing an excellent relation and organization of the living areas.

Top: Front elevation of the house.

Center: Open service bay in the dining room looking into the kitchen.

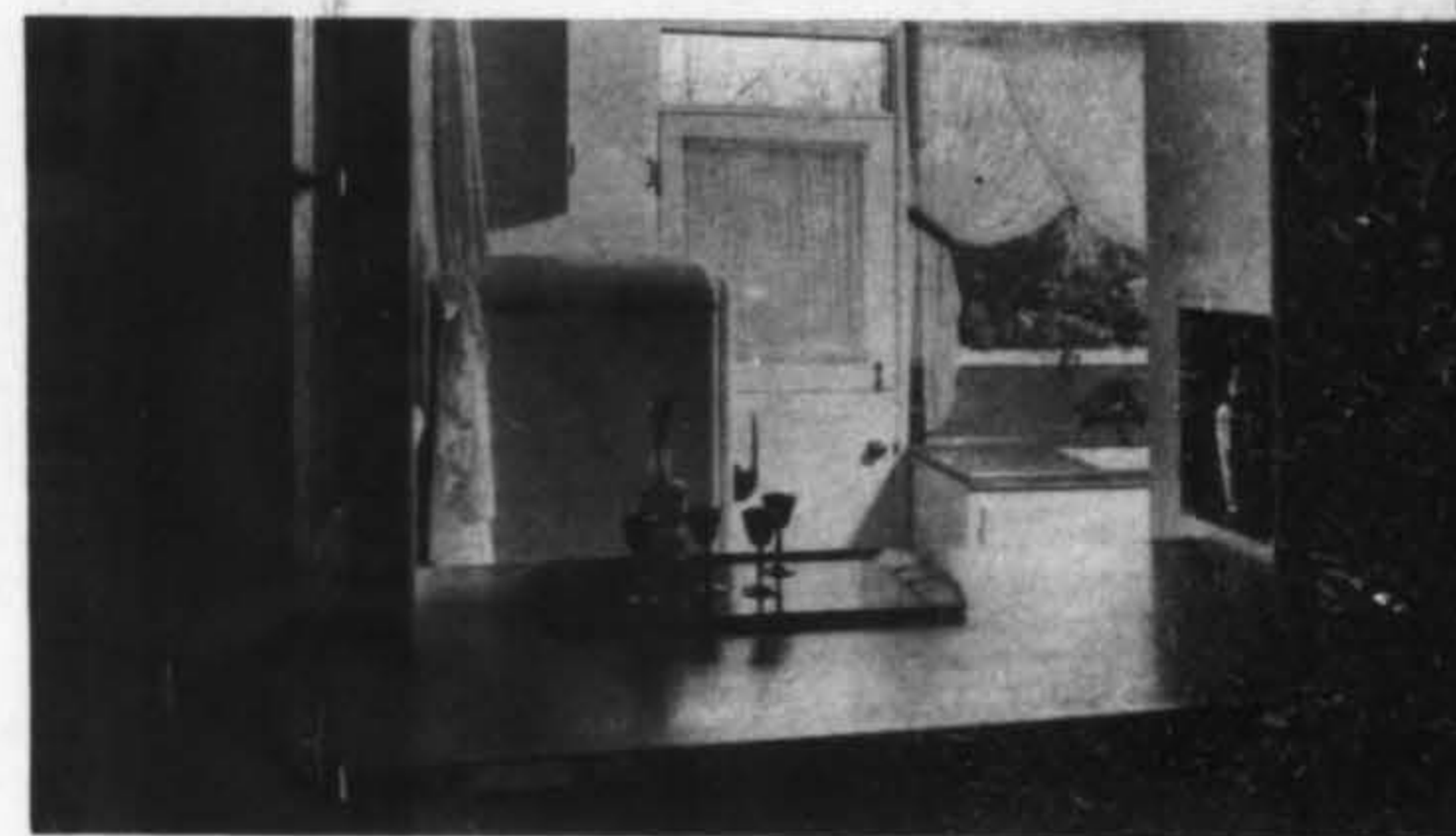
Bottom: Entrance hall showing continuous glass screen separating dining and living room areas.

This small house is set in the midst of a natural grove of elm trees interspersed with clumps of dwarf maples. The house was carefully designed to avoid the necessity of destroying any of the natural growth. The large open terrace captures all the winter sun and is shaded by the fine growth of trees against the heat of the summer.

The free handling of spaces, the open plan, and the "curtain of glass" emphasize the relation of the house with the outdoors. The floor plan shows an excellent and simple treatment of the living spaces with a minimum of complication and a free and natural association of the functions of the house. The sliding screen, with mural by owner, between dining area and kitchen serves as a breakfast bar, pass pantry, and bar.

The exterior siding is of California redwood with silver gray stain. The exposed outriggers and eaves are blue-green with oyster gray trim. Sash and mullions are sage green.

The interior walls are of celotex in dusty gray. A natural concrete block fireplace wall is used. The curved entry wall is Swedish red. Wood ceilings are pale chartreuse.





defense housing

NEW CONSTRUCTION TECHNIQUES



DEFENSE HOUSING PROJECT Long Beach, California

FEDERAL WORKS AGENCY:

Brig.-Gen. Philip B. Fleming, Administrator
Baird Snyder III, Assistant Administrator
Rufe D. Newman, Jr., Chief of Construction
Division
Pierce Williams, Director West Coast Area,
Defense Housing Construction Division

ARCHITECTURE

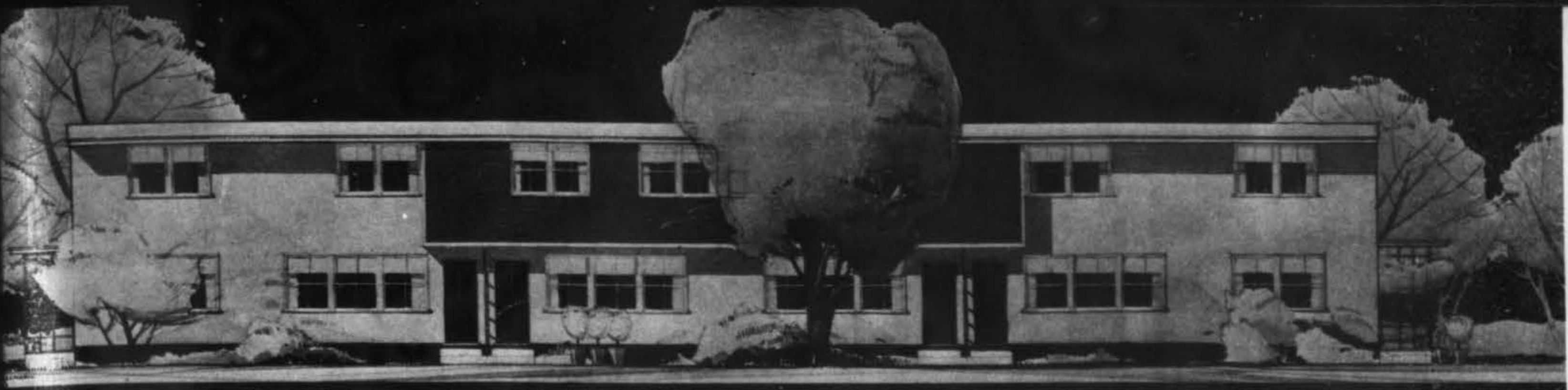
Eugene Weston, Jr., Architect
Walter L. Reichardt, Associate Architect
Geraldine Knight Scott, Consulting Landscape
Architect

ENGINEERING

Harold A. Barnett, Civil Engineer
Harry M. Gailey, Mechanical and Electrical
Engineer
R. Howard Annin, Consulting Structural
Engineer

CONSTRUCTION

Zoss Construction Company, General
Contractor



TYPE BUILDING

DEFENSE HOUSING PROJECT CAL. 4102-X
 EUGENE WESTON, JR. ARCHITECT WALTER L. B. RICHARDY ASSOCIATE ARCHITECT

This is undoubtedly one of the most important of the National Defense housing projects being built in Southern California because of the emphasis on several new building techniques and on the tools originated or adapted to make them practical. The project is making both low-cost and speed records which may have a major bearing on subsequent similar construction in this area.

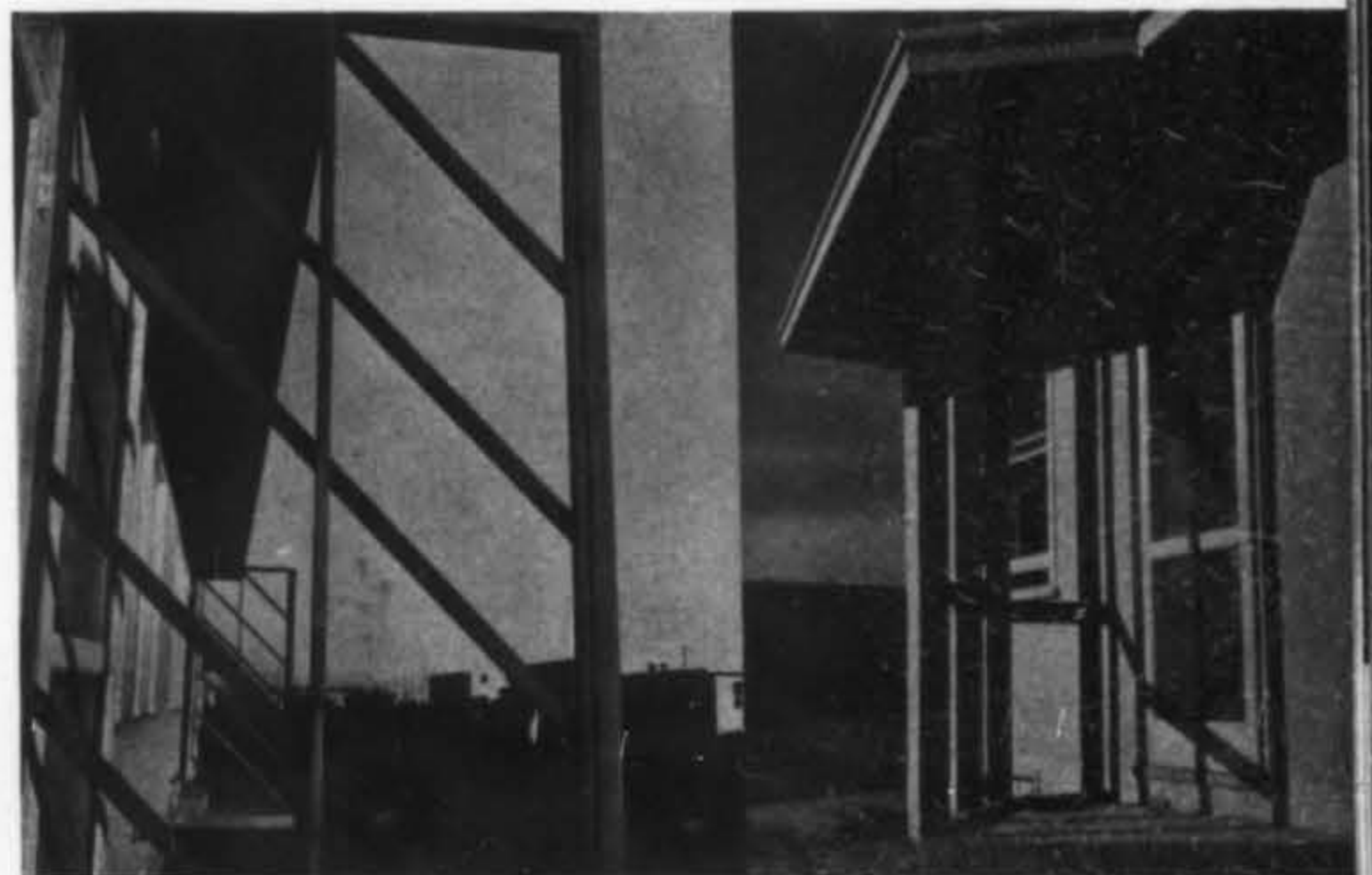
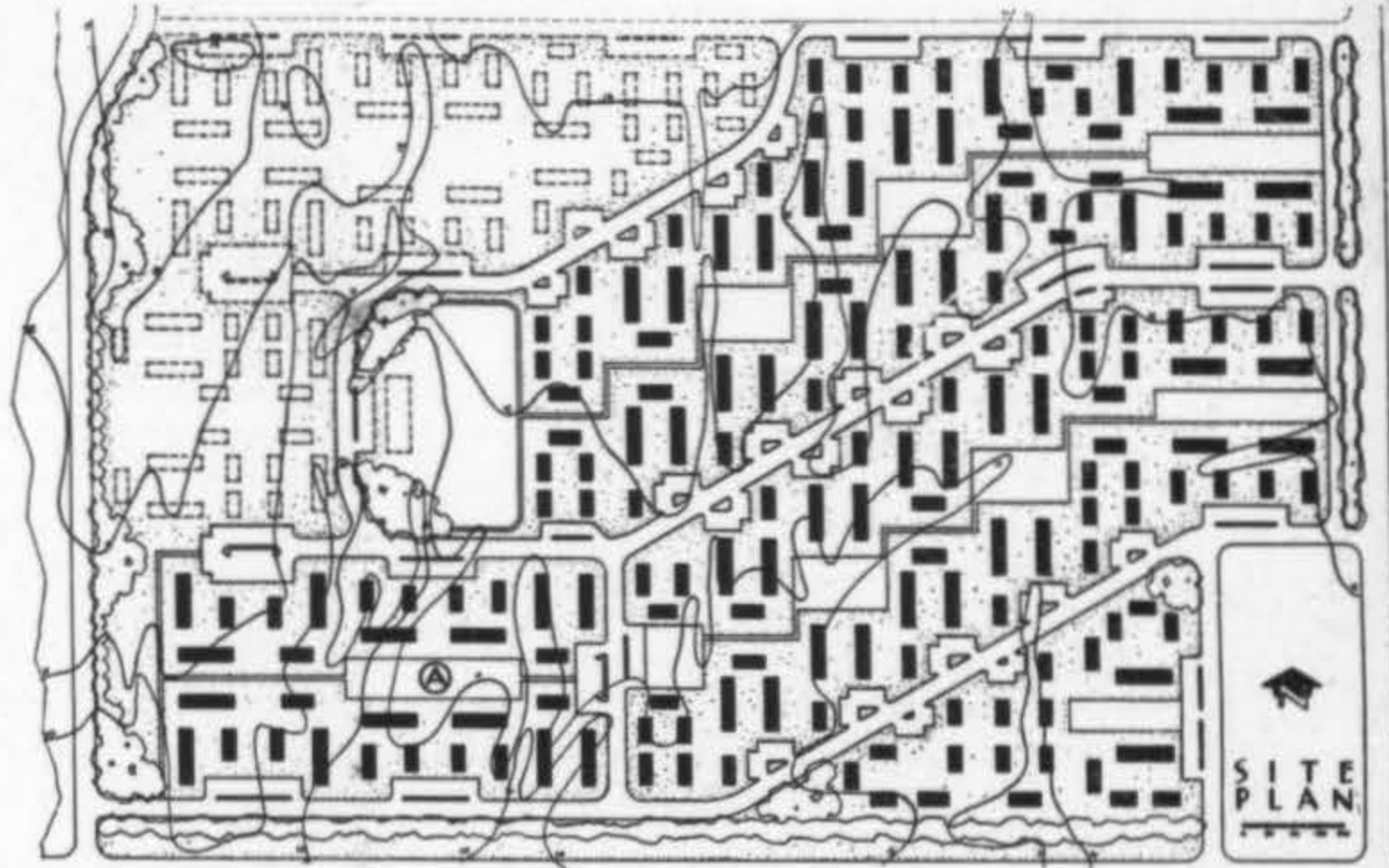
It will consist of 600 living units in 180 buildings to be used by Navy personnel and national defense workers in Long Beach. Sixty of the buildings will be double houses with one bedroom for each unit. Sixty will be double houses with two bedrooms for each unit. The remaining sixty buildings will be two stories, each containing six living units. Four units will have two bedrooms and the other two will have three bedrooms.

The size of the job made it possible to reduce to "production line" methods many processes heretofore done by single operations. For instance, diagonal braces for partitions are "let in" by the use of an electric saw used with templates. This one technique is said to have saved many man-hours of work. Other saws are being used to perform the many "cuts" necessary on the job at high speed. By the use of these tools, and many others, a fast routine of work has been developed.

These methods are making possible savings which will bring the cost per living unit on the job down to approximately \$2,360 as compared with the national average of approximately \$3,000. This low cost is being achieved despite the fact that each of the units has hardwood flooring and "all-gas" utilities—a gas refrigerator, a gas stove and gas heat. Time saved will make it possible to deliver the completed development well within the 130 calendar days allowed for its construction.

All buildings will face garden courts and all units will be entered from parking compounds which will be located at the head of rear service courts. There will be large open spaces between all buildings. Ten small recreational areas for the use of small children, each furnished with spray pools, a shelter, a pergola and benches, will be scattered throughout the project. These areas will provide athletic equipment such as swings and bars. There will be a large recreational area to be used as an athletic field for adults.

Fourteen hundred trees along the streets and in the recreational area will be planted shortly. The entire project will be covered with lawns. Traffic will be kept off the trunk highways which border the project by the installation of service roads which will run parallel to them. These service roads will be separated from the trunk highways by a parkway planted to provide screening foliage. To avoid a barracks appearance, the project is transversed by diagonal roads which break the monotony of rows of buildings.



Photographs by Margaret Lowe

PRODUCTS and PRACTICES

LONG BEACH FWA CONSTRUCTION DATA

This month 30 per cent of the 600-unit National Defense Housing Project now under construction at Long Beach for the Federal Works Agency by the Zoss Construction Company of Los Angeles will be completed. The project, begun November 4, is to be completed and delivered in 130 calendar days from that time. It will be used to house Navy personnel and national defense workers in the Long Beach area.

Although not as large as some national defense housing projects in Southern California, the Long Beach project is highly significant due to the fact that many improvements in construction technique are being applied. Many of these have called for the development of new tools and new adaptations of standard tools, particularly in the cutting processes being used in the pre-fabrication which is being done on the site.

These new techniques and tools are being used successfully—so successfully that the per unit cost on the project promises to average approximately \$2,360, probably the lowest yet achieved in defense housing construction. The national average cost per unit is approximately \$3,000.

The low per unit cost takes on added importance in that the buildings being erected are of the permanent type. They are using good materials—hardwood floors, precision cabinet work, the best in building materials, etc. They will be equipped with gas refrigeration, stoves and heaters. The answer to the low cost record is largely a matter of saving man-hours through the use of special tools and the processes which such tools are making possible.

SAW TECHNIQUE DEVELOPED

When the sudden need for housing the Army and Navy and civilian workers became apparent in the Pacific Southwest, it was decided that materials for wood construction would be the easiest to obtain and the most logical for such use. It meant the construction of great housing areas for defense workers, large cantonments for the Army and many large settlements for the personnel of the Navy. These housing projects presented many of the typical engineering problems that all other projects presented. Because it was necessary to build as many as 40 or 50 houses in a single day, all the lumber would have to be pre-cut at a central mill and the mill would have to be situated on the job site itself. Due to the varying and numerous types of cuts necessary in building a single house, each saw to be used would have to be a versatile machine, quickly adaptable to any cut which might be demanded on the spur of the moment.

As distributors of DeWalt products in this territory, the Electric Tool & Supply Company of Los Angeles was quick to realize the practicability of the DeWalt Woodworker for this job.

When N. E. Carson, the superintendent, and M. W. Lippman, the purchasing agent for the McNeil and Zoss Construction companies, builders of the great Kearny Mesa Housing Project in San Diego, were faced with the problem of pre-cutting the millions of feet of lumber on that project, O. D. McCawley, sales manager for Electric Tool & Supply Company, was called in to help solve the problem. From past experience it was possible to estimate the amount of board feet of lumber to be pre-cut and how many machines it would take to cut it in a given number of days. Using this method, it was very easy to determine the size and number of machines it would take in their mill to accomplish the job. For instance, it was found possible to set three of the powerful, seven and one-half horsepower DeWalt saws in line and make the four cuts on the rafters—the ridge cut, the purlin cut, the plate cut and the heel cut—at an average rate of 400 rafters per hour. These same three machines could also be used individually for cutting braces, fire blocks, bridging, etc.

Other machines were set up to take care of ripping, the cutting of the studs and many other jobs which could be done in quantity lots. A system of handling the lumber to and from the saws by lumber carriers was developed so that it was possible to run as high as 1,000 studs per hour through a single DeWalt Woodworker, squaring both ends.

When Mr. Carson and Mr. Lippman were faced with the problem of planning the cutting on this housing project in Long Beach, they found that they needed the production speed they had maintained in their large mill at Kearny Mesa, and it was quickly decided that the same versatile DeWalt machine was the tool for the job. By estimating the needs in advance, three DeWalt Woodworkers pre-cut all the dimension stock required or used in this Long Beach

project in 60 days. The three machines were sufficient to handle the rafters in one operation and yet used individually for all of the other cuts, such as braces, studs, fire blocks, bridging, etc. Here, by planning ahead, three versatile DeWalt machines did the job that would have required many times their number had the material for each individual building been dropped and the attempt made to cut it for the individual house.

The personnel of Electric Tool & Supply Company has been of service on many of the large projects that have been and are being built in the Pacific Area. Camp Roberts, Ford Ord, Camp Cook, Camp Hahn and many of the other large cantonment centers were cut with DeWalt saws. Mr. McCawley has found that the contractor appreciates not only the information which he and his men can give them on their pre-cutting problems, but also the help they can give in locating competent mill foremen and saw operators who are expert in their work. The combined knowledge of the salesmen, the ability of the DeWalt machine, and the expert information and operation of such machines have contributed greatly in expediting the building of wood frame structures in the United States.

HARDWOOD FLOORS USED THROUGHOUT

Significant of the effort to put quality into the project, 500,000 feet of pecan and oak flooring are being laid on the project by the Galleher-Cline Hardwood Company of Los Angeles. This is the same company which had the contract to lay hardwood floors on the huge Kearny Mesa project at San Diego. The use of pecan is unusual and the success of the installation is likely to have a major bearing on the flooring of other national defense projects.

An unusual process in the flooring of the project was made necessary by the speed of construction. The subfloors are being put in before the buildings are roofed, creating the possibility that rain could fall on them. This ordinarily would cause warping, which would make the floors imperfect. To avoid this, the subfloors are being sprayed immediately on installation with a shingle oil made by the Standard Oil Company of California. This makes the subfloors impervious to water and permits the hardwood floors to be laid at the proper time.

The entire tonnage of interior stucco is being provided by the Hollywood Stucco Products Company of North Hollywood, California. Large quantities of United States Gypsum's Rock Lath and Red Top plaster are being used. The Pacific Portland Cement Company provided several carloads of Empire Hard-wall Plaster and a carload of Milcor metal lath. The Shumacher Wall Board Corporation supplied several carloads of Griplath, the Riverside Portland Cement Company supplied 7,500 sacks of cement, and Ray V. Marshall of Lynwood, California, supplied 5,000 tons of sand. The entire plastering contract was handled by A. E. Eiden of Los Angeles.

Inasmuch as the general contract for the project called for completion in 130 calendar days, the painting contractor was faced with completing the painting contract in much less time. This contract is being handled by L. Reitman of Los Angeles, who already is well under way with the job and plans to have it well completed before the contractual deadline. He is using products of the National Paint Company of Los Angeles chiefly.

The contract for window shades is being handled by W. L. Sherman of the Sherman Shade Shop of Los Angeles. Inasmuch as the shop has one of the best sets of shade equipment in this area, this contract is well up to schedule. Mr. Sherman has handled many large project contracts, both for private interests and government agencies—federal and regional.

"INVISIBLE" SASH BALANCES USED

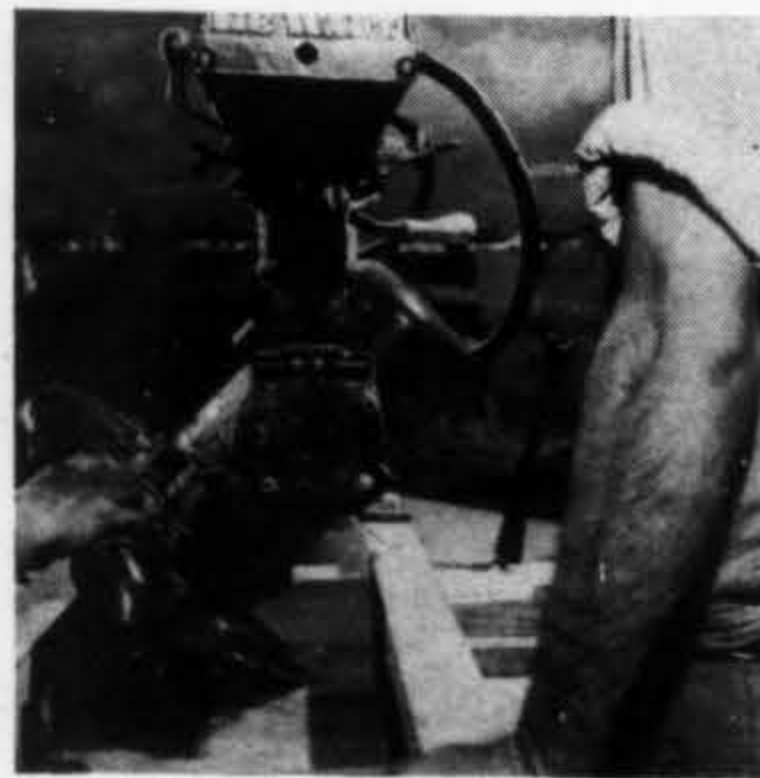
On the project 1,920 double sets and 4,400 single sets of Grand Rapids "Invisible" Sash Balances are being used. These sash balances have proved very satisfactory in many government housing projects, as well as in private construction. Among the large defense housing projects using Grand Rapids "In-



This type of sash balance used.

visible" Sash Balances are U. S. Army Housing, Alaska; U. S. Navy Housing, Hawaii; F.S.A. Housing Project, Vallejo, California; F.W.A. Housing Project, Alcoa, Tennessee; Bremerton Gardens Housing Project, Bremerton, Washington; U. S. Naval Air Station, Jacksonville, Florida.

The Grand Rapids "Invisible" has been on the market for nearly three years, and the manufacturers, the Grand Rapids Hardware Company, state that three years of research and testing preceded its introduction to the trade. Advantages claimed for the Grand Rapids "Invisible" Sash Balance are remarkable ease of installation; actual invisibility in that the entire balance moves with the sash; and the balance itself is always invisible regardless of window position. There are no exposed tubes, and tapes and cables are entirely eliminated. The balances are also interchangeable, *i. e.*, the same size fits both top and bottom sash. Easy



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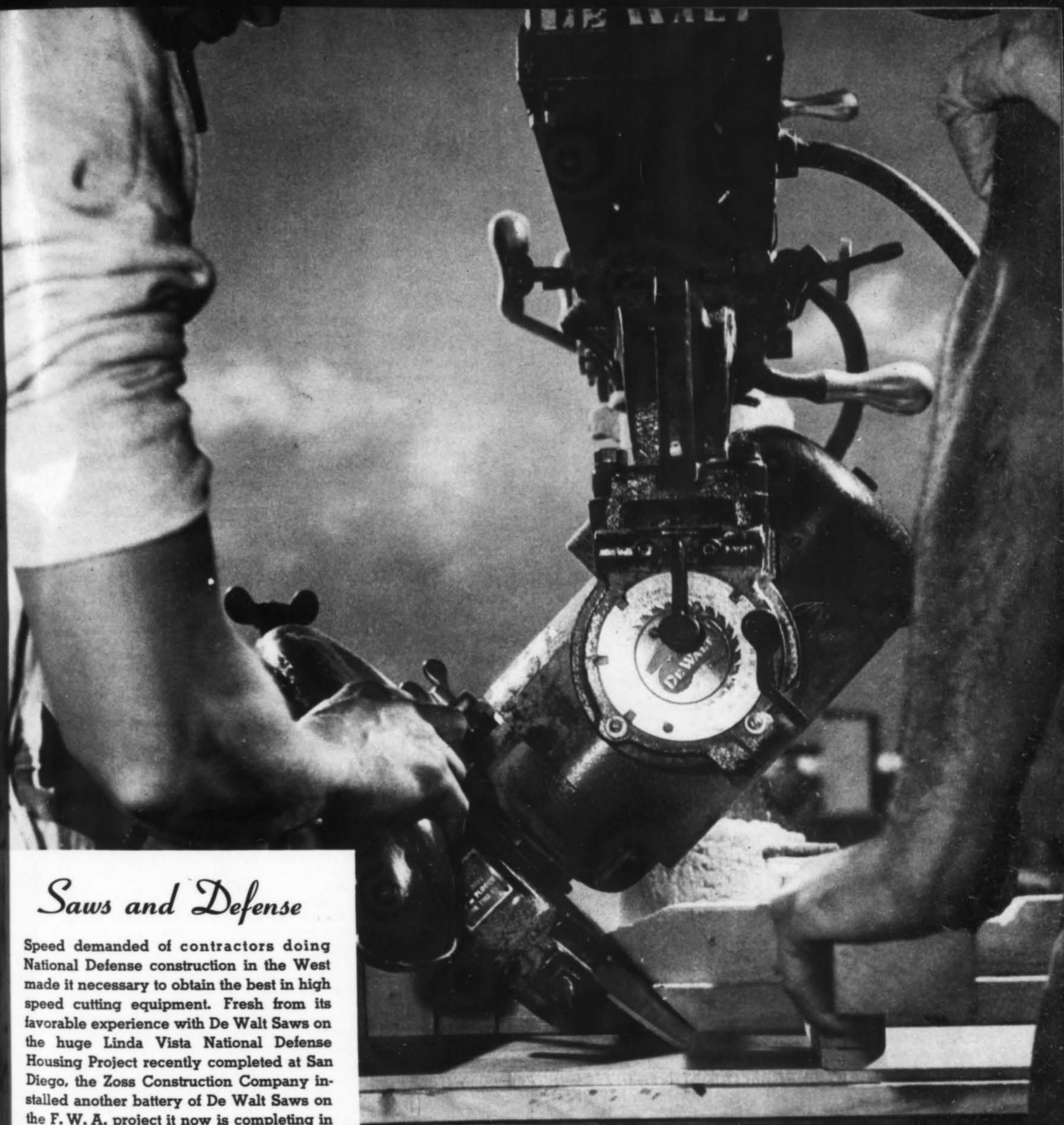
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Saws and Defense

Speed demanded of contractors doing National Defense construction in the West made it necessary to obtain the best in high speed cutting equipment. Fresh from its favorable experience with De Walt Saws on the huge Linda Vista National Defense Housing Project recently completed at San Diego, the Zoss Construction Company installed another battery of De Walt Saws on the F. W. A. project it now is completing in Long Beach, Calif. Speed records are being established on this project—and De Walt Saws have earned a share of the credit.

DeWALT PRODUCTS CORP.

HIGH SPEED CUTTING EQUIPMENT

Manufacturers of

Lancaster, Pa.

U. S. A.

Electric Tool & Supply Co.

2150 South Santa Fe Avenue
Los Angeles Distributors

Photograph by Lowe



Flexible Conduit



Flexible Conduit is being used on the 600-unit housing project the Zoss Construction Co. is completing for the F. W. A. at Long Beach.

Speed in handling flexible conduit is saving many man-hours on vital National Defense construction projects. It is more efficient and less expensive per outlet.

FLEXIBLE CONDUIT for DEFENSE

Walter S. Sweet

MANUFACTURER OF FLEXIBLE CONDUIT

2115 S. San Pedro St.

Los Angeles, Calif.

Utilities

The installation of utilities mains on the F. W. A. housing job at Long Beach is one of a long series of pleasant associations with Myers Bros., who are doing the site development work.

Plumbing
Contractor

E. WILLARDSON

2880 Rowena Avenue
LOS ANGELES

adjustability is another feature; while resistance to atmospheric corrosion is an especially important feature in this area.

In the single installation two equalizer glides are furnished for each sash. These are placed on the inside edge of both top and bottom sash, so that they are behind both the inside stop and the parting strip. The single installation has proved efficient, with elimination of chatter, and a smooth gliding action. Complete information regarding Grand Rapids "Invisible" Sash Balances can be obtained by writing W. F. Blakemore, c/o Osgood & Howell, 124 West Fourth Street, Los Angeles, California. Branch offices are also maintained at 562 Russ Building, San Francisco, California, and 3014 Smith Tower, Seattle, Washington.

SPECIAL ATTENTION TO CABINET WORK

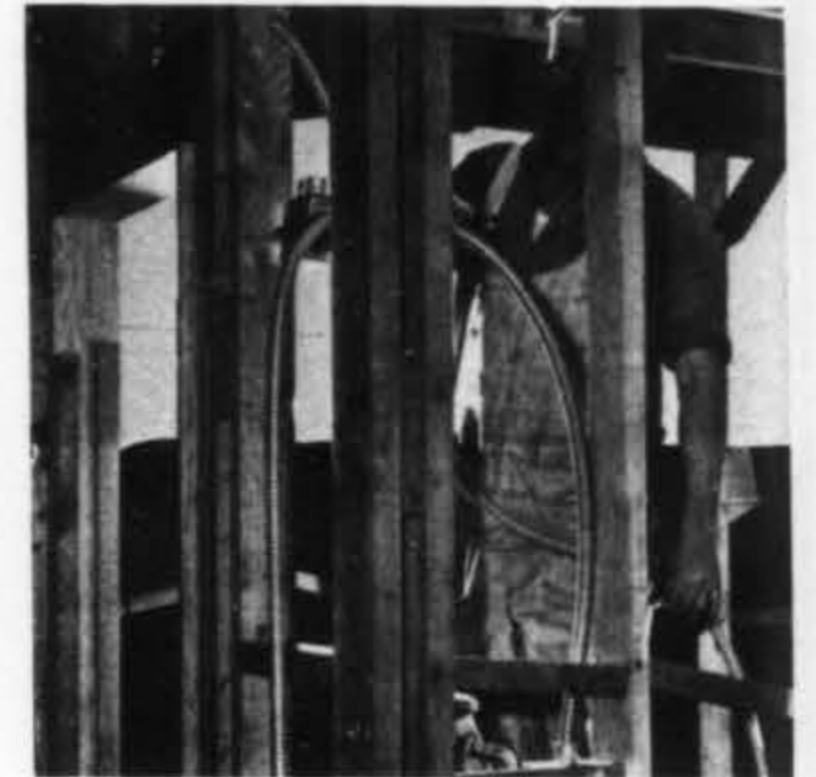
Special attention to the cabinet work called for the selection of the Central Cabinet Company of Los Angeles to do the job. This company is headed by E. J. Verhoef, sole owner, whose objective is to provide built-in cabinets for homes which will compare in quality and construction with high grade furniture. The success of his venture, begun 11 years ago is attested by the fact that it has grown from a plant of 900 square feet to one of 40,000 square feet. Some special features on the project include dovetailed drawers, hardwood drawer guides and corner glue blocks. Don Verhoef is manager of the company and C. J. Forster is sales manager.

The project will have a Servel Electrolux gas refrigerator installed in each of the 600 dwelling units. Of these 480 will be six cubic-foot models, and the remaining 120 will be the four cubic-foot size. The first shipment of these refrigerators went forward direct from the Servel factory at Evansville, Indiana, to the Zoss Construction Company on January 13, 1942. Other government projects in which Servel gas refrigerators have been installed are the Carmelitos Project of the Housing Authority of the County of Los Angeles with 608 refrigerators installed, and the Harbor Hills Project of the same Authority, which uses 302 gas refrigerators. In addition to these, various other housing projects in Southern California are using or planning to use Servel gas refrigerators.

The electrical contract was retained by the Zoss Construction Company, but the supervisory work is being done by George de Ath through the Peerless Electrical Construction Company. The best of materials are being used, with particular attention being paid to their quality, availability and speed of handling. An example of this was the selection of flexible conduit manufactured in Los Angeles by the Flexible Conduit Company, which is headed by Walter S. Sweet.

The conduit comes in coils, rolled like garden hose, and is easily transported to the places where it is installed. Being flexible, workmen are able to string it out from outlet to outlet without the meticulous measuring necessary in using cable. It is simply clipped, then clamped into place and the job is done. This process saves many man-hours and of course considerable installation cost.

The conduit has another advantage in that it can be opened for the replacement of wires or the installation of larger wires should it be necessary. It will admit larger than usual copper wires which permits the transmission of more power. This in turn permits greater and more efficient use of electrical appliances and lighting equipment. The contractors on the job state that it costs less, all told, to install flexible cable per outlet than it costs for cable.



... conduit easier to install.
The contractors on the job state that it costs less, all told, to install flexible cable per outlet than it costs for cable.

ALL-GAS EQUIPMENT

The project is typical of the almost exclusive use of modern gas appliances in the thousands of emergency housing units now occupied and under construction in California. Superbly adapted to defense housing requirements, the economy, convenience and low cost of automatic gas equipment for cooking, heating and water heating are valuable in providing quickly the facilities for highest living standards. Defense housing projects in Southern California have even been equipped with gas refrigerators. In California, of course, the abundance of cheap natural gas has made it the logical fuel for defense housing, just as it has been most widely accepted for private household use.

Incidentally, it is encouraging to note that household gas appliances, as well as gas fuel itself, offer one of the brighter spots in the general picture of restricted production for domestic use. At present, dealer stocks of automatic gas ranges, water heaters, furnaces and space heaters are plentiful, with no curtailment in sight. Governmental agencies, manufacturers, and the gas industry have joined forces to assure an adequate supply of appliances for all purposes.

Window Shades

The F. W. A. National Defense Housing Project at Long Beach is being fitted with Sherman Shades.

SHERMAN SHADE SHOP

5569 West Adams Street

Los Angeles

PORCELAIN LIGHTING FIXTURES

Alabax lighting fixtures, manufactured by Pass & Seymour, Inc., of Syracuse, New York, represented in Los Angeles by the J. G. Pomeroy Company, are used throughout on the project. Alabax fixtures are used extensively by the Army, the Navy, various housing authorities, hotels and private constructors—wherever good, medium cost lighting is required. The fixtures are made of porcelain, conserving critical metals now so essential for war production. The glaze finish makes cleaning as easy as washing a dish. It is long lasting and won't tarnish or stain. The fixtures are thoroughly insulated and shock proof. They come in snow white or pastel ivory glazes.

Alabax fixtures all conform to housing specifications and have the approval of the Underwriters' Laboratories. They are furnished with 15-ampere double-prong contact convenience outlets and 10-ampere T rated switches as called for in federal specifications. Pass & Seymour is an old nationally established manufacturer, being one of the first manufacturers of electrical wiring devices. Its production is ample to handle any order and give prompt service despite present demands.

STRINGHAM AND ROLLER SUNNYDALE ARCHITECTS

Roland I. Stringham and Albert F. Roller were the architects who drew the plans for the Sunnydale Housing Project in San Francisco. A feature on this project, for which Barrett & Hilp were the general contractors, was carried in the January issue of California Arts and Architecture. Through an oversight, only Mr. Roller was credited. Mr. Stringham and Mr. Roller have offices at 1301 Crocker First National Bank Building in San Francisco.

MYERS BROS. AND DEFENSE CONSTRUCTION

A miracle of construction is underway in the West, and it centers largely in Southern California. With speed and efficiency which probably can't be equalled or even approached anywhere else in the world, factories are being erected, huge housing projects are springing up, roads are being laid, and bridges are being constructed.

With the first impact of the war there was a feeling that ordinary duties and tasks suddenly were without meaning, that only the production of guns, tanks, ships, planes and munitions would henceforth be worthy of attention. But as the initial hysteria wore away it became obvious that "ordinary" activities would have to go on.

Before war production could be increased, factories had to be expanded and new factories had to be provided. Before these factories could be properly manned, houses for their new employees, who streamed in from all parts of the country, had to be provided. Before necessary army units could be stationed in the West, housing units had to be erected. Before ships could be built, shipyards had to be enlarged.

Briefly, construction was asked to pace the entire war effort. A "miracle" of construction was demanded—and it took place. The huge construction companies of the West, many of them built up with meticulous care over a long period of time, switched a large part of their facilities over to defense construction without a hitch, and the job is well underway.

Probably the best way for a layman to understand what has taken place—or, for that matter, for a technical man to get a better understanding of it—is to study the record of a typical construction company. Such companies did not simply spring into being to meet the emergency. They were created slowly and carefully. Their personnel has been selected over long periods. Their integrity has been established by their records of performance.

A good example of such a company is Myers Bros. of Los Angeles, so named in 1920, which actually was founded in 1900 by J. A. Myers, father of Ray A. Myers, its present executive head. Time, the great leveler, has passed judgment on many of its building projects and has pronounced them good. The company's formula calls for skilled planning, correct engineering principles, and honest materials used by conscientious and capable artisans.

Integrity, ability, experience and honest fair dealing have caused them to prosper and grow, to the end that the company has served repeatedly such interests as The Standard Oil Company of California, General Petroleum Corporation, W. P. Fuller & Company, Shell Oil Company, Union Oil Company, R. K. O. Studios, Inc., Universal Pictures Corporation, Warner Brothers Studios, M. G. M., Firestone Tire & Rubber Company, B. F. Goodrich Company, and many other outstanding organizations and individuals.

The company, as a general contractor, has appreciated the necessity of specialized technical knowledge in the business of building and it has prepared itself to meet every requirement. Forty-one years of experience in handling the erection of various types of buildings, and completing them to the satisfaction of its clients, is probably its best recommendation. It has men in its organization specializing in various types of construction and with an exact knowledge of materials, markets, costs and principles.

Statistics prove that building contractors stay in business an average of three

Electrical Supervision

The electrical installations on the Zoss Construction Company's F. W. A. project at Long Beach is being supervised by

PEERLESS ELECTRIC CONSTRUCTION CO.

GEORGE DeATH

8514 South Broadway

Los Angeles

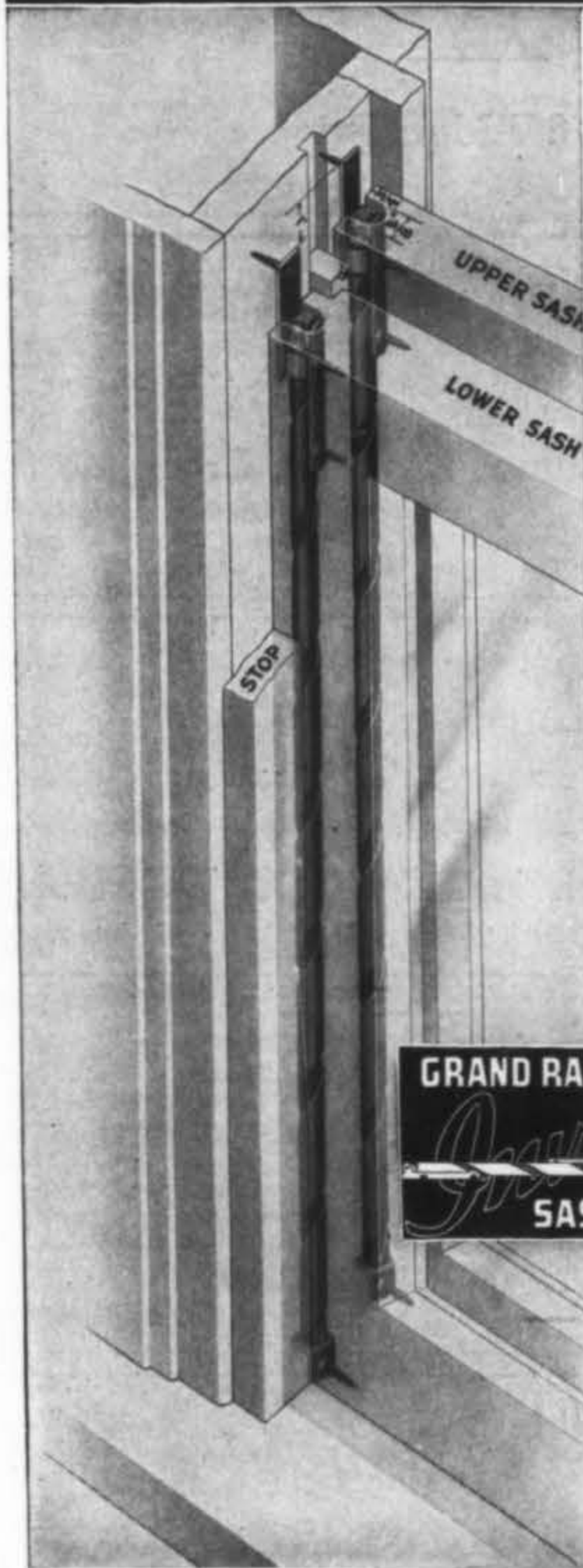
Grand Rapids Hardware Co.
Attention: W. F. Blakemore.

The Grand Rapids "Invisible" Sash Balances, furnished by you for the installation of 6,360 sets on Long Beach 600-unit defense housing project, have given complete satisfaction and we recommend similar use.

ZOSS CONSTRUCTION COMPANY,
By Philip Cravitz, Chief Engineer.

Eugene Weston, Jr., Architect—Walter Reichardt, Associate Architect

**AS SIMPLE
AS CAN BE!**



NOTE: Balance Installation shows both sash lowered. Note that frames require no machining. No cuts in sash, except groove. No blocks required.

No Installation Difficulties

Practical builders, including those with big government defense contracts, say that GRAND RAPIDS INVISIBLE is far and away the easiest of all Sash Balances to install. Complete, illustrated instructions on each carton. Add to that its important advantages in efficiency, durability, ease of adjustment, and actual invisibility, and you have the reasons for the popularity of GRAND RAPIDS INVISIBLE.

Tensioned and Installed in Sash before Delivery on Job

Your source-of-supply can furnish sash or complete sash-and-frame units with GRAND RAPIDS INVISIBLE Balances tensioned and installed in the sash before delivery, if desired.

Write for complete descriptive booklet.

Ask for GRAND RAPIDS INVISIBLE — No. 41-15B-1

GRAND RAPIDS

HARDWARE CO. • GRAND RAPIDS, MICH.

The Standard of Quality for Over 40 Years

BEVERLY BUILDING MATERIAL CO.

Beverly Hills, Calif.

"The Very Best in Quality and Service"

9270 Alden Drive

Quality Supreme

Entire tonnage of colored stucco used on
Navy Housing Project.

Hollywood Stucco Products Company

5244 Vineland Avenue North Hollywood, Calif.
ACOUSTIC PLASTER—GUARANTEED ABSORPTION
Tested by the United States Bureau of Standards

Hardwood Floors

500,000 feet of Pecan and Oak are being used to floor the
F. W. A. Defense Housing Project at Long Beach.

GALLEHER-CLINE HARDWOOD COMPANY

6833 Stanford Avenue Los Angeles

At Long Beach

Cabinet work on the F.W.A. housing project . . .
another good job.

CENTRAL CABINET COMPANY

CABINETS and CASE WORK

841 East 59th Street Los Angeles, Calif.

Painting

All painting on the F. W. A. National Defense Project
at Long Beach is being done efficiently
and within the time limit by

L. REITMAN - PAINTING CONTRACTOR

418 North Martel Avenue Los Angeles

Lighting Fixtures

Alabax Fixtures, manufactured by Pass & Seymour,
are being used on the Long Beach F. W. A.
Defense Housing Project.

J. G. POMEROY COMPANY

AGENTS

1004 East Fourth Street Los Angeles

Plastering Contracts

Federal Works Agency, National Defense
Project at Long Beach.

ZOSS CONSTRUCTION COMPANY

A. E. EIDEN

3234 Ingledeale Terrace Los Angeles

and a half years. Myers Bros. has outlasted ten such life-times. This is due in a large measure to its executive management and its selection of operating personnel. Working with Ray A. Myers is his brother, C. A. Myers. A third brother, John H. Myers, was active until his death in 1930. In 1938 a third generation stepped into the firm—R. Reese Myers, grandson of the founder and son of Ray A. Myers.

Justin Keller, who has been actively in charge of the buying of millions of dollars worth of materials and purchases, joined the company in 1924. Evelyn Keller, manager of accounting records, came to Myers Bros. in 1928. She has the responsibility of carrying forward the accounting for as many as 50 individual jobs under construction at one time. Walter Whittaker, V. K. Drouillard, M. E. Vare, George Van Dyle, Dick Dobbert, Arthur Farley, Al Johnson and a capable staff of girls go to make up the remainder of the employees responsible for its various activities and its success.

Among the foremen and superintendents of the company are several men who have been running jobs for more than 20 years. These men have been carefully selected out of the thousands of artisans who have worked for the firm during the last 40 years. Several of the members of the large management and office personnel have been with the company for many years.

One particular characteristic of Myers Bros. has assumed a vital importance in meeting the current construction emergency. During its 41 years the company has been given almost impossible speed records to fulfill, and in fulfilling them it has earned the reputation of one of the fastest construction companies in the West. This has been done in every case without any reduction in quality or attention to detail.

During its 41 years of operation the company never has had a lien filed against it, nor has it been involved in a lawsuit. This is a remarkable record when it is noted that Myers Bros. has handled more than 15 million dollars worth of construction in the last five years alone. The efficiency with which it operates is reflected by its compensation insurance rate, which at the present time is 21 per cent under normal. Although it carries adequate public liability and property damage insurance it never has had any claim of any consequence. In 41 years it has never failed to complete a contract.

"The history of a successful business is always the story of a useful product or service produced by competent, willing men under wise management," according to Ray A. Myers. "Myers Bros. is the result of all three of these factors together with other aids. The first test of a good construction firm is the quality of work it can produce. In this emergency that is vitally important."

This company is a major factor in national defense construction. During the present emergency it is now building, or has just completed the following projects. U. S. Naval Ammunition Depot, Fallbrook, California; Reception Center for the First Draft Army at Fort McArthur, for the U. S. Army Quartermaster; 300 demountable houses at San Diego for the U. S. Navy, built under F.W.A. supervision; defense housing site development for the Federal Works Agency, Long Beach; new and modern factories for manufacture of bullet-proof gas tanks for the Firestone Tire & Rubber Company of Los Angeles; new factory buildings, Burbank, California, for Aircraft Accessories Corporation; the new building, No. 80, for the Vega Airplane Company, Burbank, California, now nearing completion.

Myers Bros. also is responsible for the construction of more than 2500 modern, up-to-the-minute gasoline service stations in this area. It maintains a separate and distinct department for the handling of service station work, unique in its operation as a complete self-contained organization. It is under the management of C. A. Myers.

Despite this large volume of defense work, the company still is bidding for private commercial and industrial construction. Its organization is large enough, its financial position sound enough, and its position with material firms and sub-contractors good enough to turn out any size construction project at an economical cost and within a set time schedule. It is one of the few firms which is able to take care of all its old customers without a break in long standing business relations.

The Myers Bros. company is one of about ten or twelve major construction firms in the West, all of them doing a major share of much needed defense construction. These firms are largely responsible for the "miracle" of construction which is pacing the war effort. And when the war is won, a large measure of the credit will be due them.

Ground Devices

Hartman Ground Devices are being used throughout
in the wiring of the F. W. A. Long Beach
Housing Project.

HARTMAN MANUFACTURING CO.

708 West Esther Street Long Beach, Calif.

Ramar Sand

5,000 tons of RAMAR Plaster Sand are being used on the
Federal Works Agency housing project at Long Beach.

RAY V. MARSHALL

Rock and Sand—Specializing in Plastering Sand

11039 Atlantic Ave. Nevada 61905—Newmark 18020 Lynwood, Calif.



A WAR MESSAGE

to

ALL EMPLOYERS

★ From the United States Treasury Department ★

WINNING THIS WAR is going to take the mightiest effort America has ever made—in men, in materials, and in money! Every dollar, every dime that is not urgently needed for the civilian necessities of food, clothing, and shelter, must, if we are to secure final Victory, be put into the war effort.

An important part of the billions required to produce the planes, tanks, ships, and guns our Army and Navy need must come from the sale of Defense Bonds. Only by regular, week by week, pay-day by pay-day investment of the American people can this be done.

This is the American way to win. This is the way to preserve our democratic way of life.

Facing these facts, your Government needs, urgently, your cooperation with your employees in *immediately* enrolling them in a

PAY-ROLL SAVINGS PLAN

The Pay-Roll Savings Plan is simple and efficient. It provides, simply, for regular purchases by your employees of United States Defense Bonds through systematic—yet voluntary—pay-roll allotments. All you do is hold the total funds collected from these pay-roll allotments in a separate account and deliver a Defense Bond to the employee each time his allotments accumulate to an amount sufficient to purchase a Bond.

The Pay-Roll Savings Plan has the approval of the American Federation of Labor, the Congress for Industrial Organization, and the Railroad Brotherhoods. It is now in effect in several thousand companies varying in number of employees from 3 to over 10,000.

In sending the coupon below, you are under no obligation, other than your own interest in the future of your country, to install the Plan after you have given it your

consideration. You will receive—1, a booklet describing how the Plan works; 2, samples of free literature furnished to companies installing the Plan; 3, a sample employee Pay-Roll Savings authorization card; and 4, the name of your State Defense Bond administrator who can supply experienced aid in setting up the Plan.

To get full facts, send the coupon below—today! Or write, Treasury Department, Section B, 709 Twelfth St., NW., Washington, D. C.

HOW THE PAY-ROLL SAVINGS PLAN HELPS YOUR COUNTRY

- 1 It provides immediate cash now to produce the finest, deadliest fighting equipment an Army and Navy ever needed to win.
- 2 It gives every American wage earner the opportunity for financial participation in National Defense.
- 3 By storing up wages, it will reduce the current demand for consumer goods while they are scarce, thus retarding inflation.
- 4 It reduces the percentage of Defense financing that must be placed with banks, thus putting our emergency financing on a sounder basis.
- 5 It builds a reserve buying power for the post-war purchase of civilian goods to keep our factories running after the war.
- 6 It helps your employees provide for their future.

MAIL THIS COUPON NOW

Treasury Department, Section B
709-12th St., NW.
Washington, D. C.

We want to do our part. Please
rush full information regarding
the Pay-Roll Savings Plan.

NAME.....
POSITION.....
COMPANY NAME.....
ADDRESS.....
NUMBER OF EMPLOYEES.....



MAKE EVERY PAY-DAY... BOND DAY!
U. S. Defense BONDS ★ STAMPS

This space is a contribution to NATIONAL DEFENSE by (name of publication).

INTELLECTUAL CONDITIONING OF CHILDREN

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as that idol had proclaimed that: "Right is whatever serves our purpose," everything was right as long as it did allegedly serve our purpose. There was but one loyalty, the loyalty to "National Socialism" in whose name crimes could and must be committed. Human treachery of the lowest type was not only permissible but highly commendable.

The deeply veiled lady whom, together with her young daughter, I met in Lisbon some weeks ago, had escaped there for the following reasons:

Her "aryan" husband, a big industrialist, and on friendly terms with the Nazi government, had been visited by the Gestapo shortly after the outbreak of the war. Mr. Himmler's officials politely informed him that his repeated listening to the British broadcasts had been brought to their attention; considering his high standing, they were not here to punish but to warn. He must never listen again, but must realize that he had committed a crime punishable by death.

The industrialist promised, and from then on took great pains to listen only in utter secrecy while the servants were out, and neither neighbors nor guests threatened his security.

When the Gestapo appeared for the second time, they brought handcuffs with them. This time, they announced, it was the concentration camp; the industrialist was to dress and accompany them right away. He rushed upstairs, but on the stairway turned around and said: "I do not deny anything, I'm not making any difficulties, and I won't ask any questions if you answer this single one: How did you find out?"

The Gestapo grinned, "because," they said, "because your son happens to be a good citizen."

The father did not utter a sound, but slowly continued on his way upstairs. Then two shots could be heard in short intervals. He had killed the good citizen, his son, and himself.

His wife and daughter, with the help of Swiss friends, managed to escape.

Is it saying too much that the dead boy's "moral conditioning" rather than his intellectual one destroyed his family? Though, of course, a clear and trained intellect would have possibly enabled him to discriminate between what he had discovered to be "right" and what was right in so far as it served Mr. Hitler's purpose.

Had his father not killed him, he might lie today frozen and mutilated on the burned and scorched earth of Russia. How many of his friends do? How many of his friends will have to die before this war will be finally over and won by ourselves? However, the survivors of his generation will have to be watched and guarded even after the cease-fire.

I do not belong to those who consider "the Germans" hopeless because of Mr. Hitler, or because of Frederick the Great, Bismarck, and the Kaiser. It would be playing Hitler's game to apply his racial theory to any people or nation. What happened to Germany's youth happened not because of any especially disastrous quality of the German blood but in direct consequence of Nazi education.

We shall have to awaken all that Hitler has buried in the grown-ups, we shall have to remodel the minds of the children, and we shall not allow ourselves to be too trustful with regard to the present members of Mr. Hitler's elite battalion, both male and female.

WHIMSEY HAS GROWING PAINS

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acter and works with it as though it were a plastic three-dimensional mass, the character is painted in flat two-dimensional color areas. To achieve a satisfactory graphic relation between character and background, they should be so designed that they are potentially three-dimensional and become spacious in relation to the character's need for room in which to move. Linear perspective has given way to a planned linear pattern developed and sustained throughout the picture by both characters and backgrounds. This linear pattern is so disposed in the frame that the varying areas created by the pattern

are related proportionally to each other and to the frame rectangle. Color is being used arbitrarily and for inter-scene as well as intra-scene relationships. This allows for a more fluid, less static treatment of color and a closer correspondence between color and mood. With this additional flexibility, color themes can be developed in time instead of being limited to the static presentation of continuous repetition of all elements of the theme.

Subject matter in the stories is now beginning to break away from the traditional expected animated cartoon form. Stories are still almost entirely humorous, but treatment is being broadened. The more unified and logical relationship being brought into existence between the various graphic elements in the cartoons is making it possible to present story material in a more dramatic, interesting, and adult manner. There is little doubt that by designing the graphic elements in relation to time as well as to picture space, the animation medium will have become a genuine motion picture form. It will cease being a pretender whose claim to distinction is based almost entirely on the fact that a stop-action motion picture camera is used in their production.

Once the inherent properties of the medium are more fully understood as entities in themselves and as they relate one to the other, subject matter and material of almost limitless variety will demand presentation.

An immediate use can be seen for pictures explaining various civilian defense measures. Several pictures of this type are already in production. Films can be made that will aid materially in training men for work in aircraft and other industries. The medium can be an important aid in public education. Principles and processes in the field of mathematics, physics, and biology, for example, can be presented clearly and emphatically.

A great deal of good music lends itself readily to pictorial interpretation if such picturization takes place in time. The achievements in this field hardly scratch the surface of the enormous possibilities. There are many pieces of poetry, satires on the contemporary scene, Dante's *Inferno*, Edgar Allen Poe's fantastic tales, Walt Whitman's *Leaves of Grass*, and numerous other ideas from which to gather an abundance of material. Barely defined as it is, animation is potentially one of the most powerful graphic mediums in the hands of creative and imaginative human beings.

NOTES IN PASSING

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These programs are more than likely to be among the best musical experiences of the year. The Russian Ballet is going to be well worth seeing, particularly on the nights of February 6, 7, and 10, when, in an order that we do not remember at the moment, the *Dali Labyrinth*, the *Rouge et Noir*, the *Three Cornered Hat*, *Saratoga*, and the *Beethoven Seventh* will be performed.

WE HEAR FROM BACKSTAGE, and from reports that come to us from the audiences, that the *Evenings on the Roof* concerts are giving everyone concerned the time of their musical lives. Three of the concerts are already in the past. The two "Church" *Sonatas* by Purcell are among the finest of their kind, and the *G minor Violin Sonata* spills over with the liveliest fun of Haydn. The first and better known of the two Brahms clarinet piano *Sonatas* is considered among the best solo works in the limited literature of this instrument, whether or not it can be considered among the better works of Brahms. Modern works of first importance included the piano *Choros* by Villa-Lobos, the *Piano-Rag Music* by Stravinsky, the *Second Violin Concerto* by Prokofieff, and the vast Kodaly *Sonata* for unaccompanied cello. This is an inadequate summary of those first *Evenings on the Roof* concerts, and while it does not pretend to be an advertisement, it might be well to say that any fool would be delighted to know that the program of February 16 will feature the clarinet in three important compositions, including the *Second Sonata* by Brahms and the Beethoven *Trio*. The fifth program, March 2, will consist entirely of music by Americans—Harris, Copland, Barber, Ives. Come at 8:30 and bring all the children.

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