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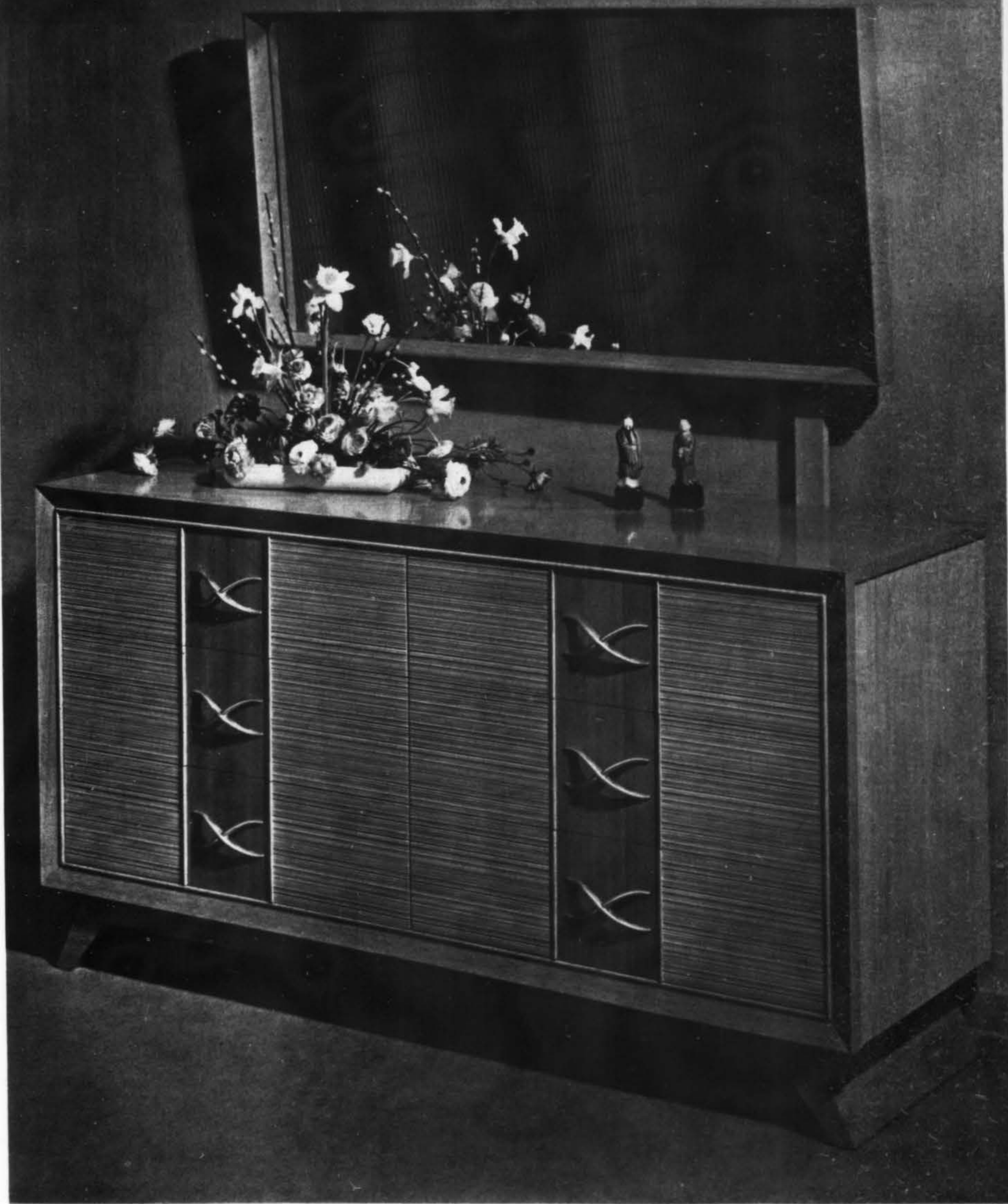
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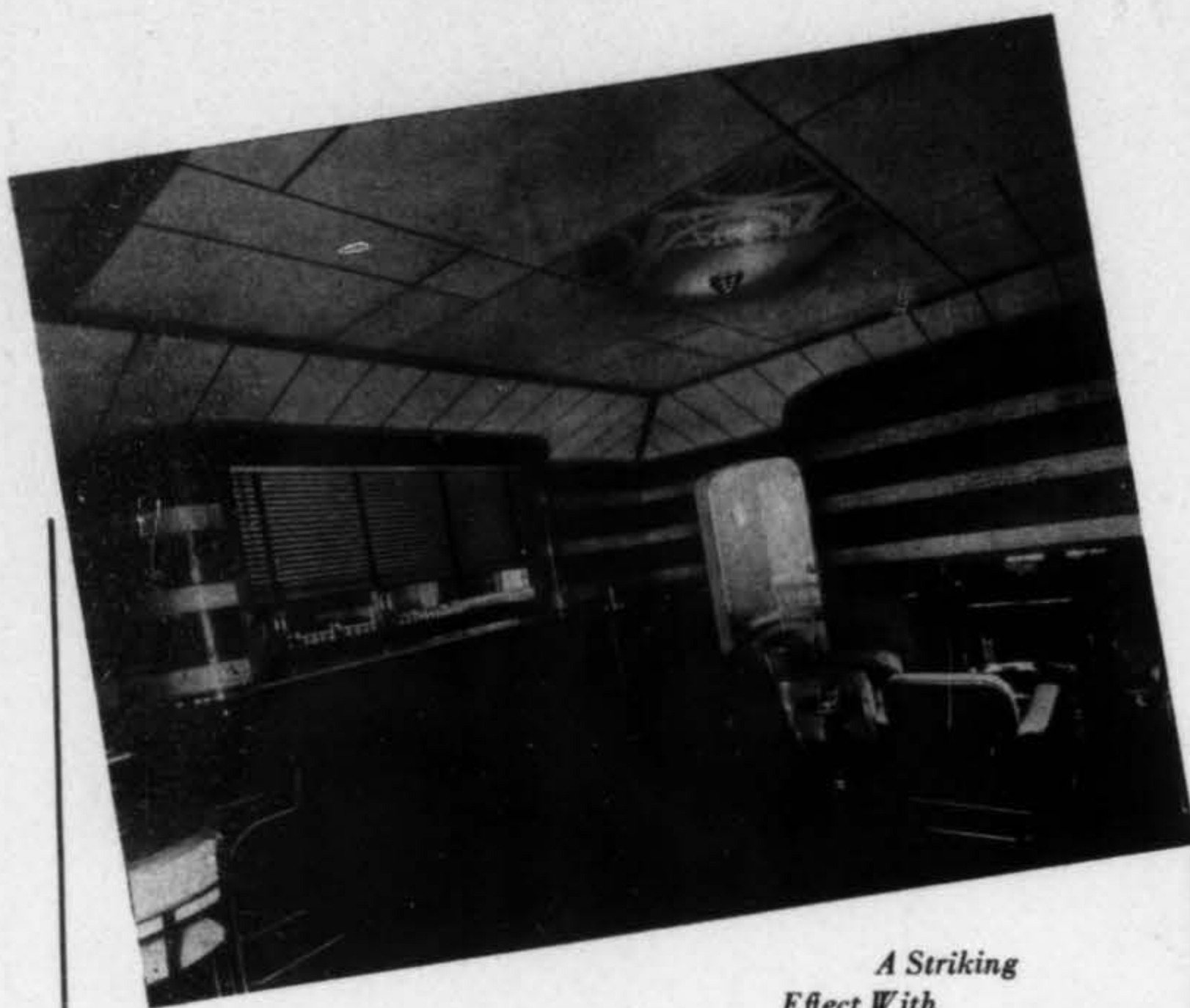
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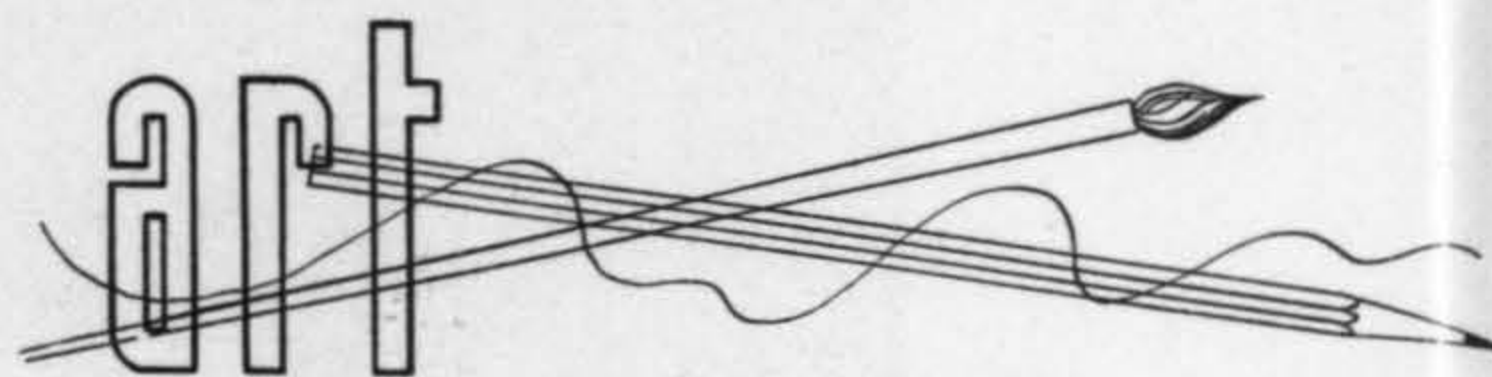
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SAN FRANCISCO—BY DOROTHY WAGNER PUCCINELLI

The larger the art exhibition the more evident is the tendency of pictures to fall into distinct categories. These groups may differ from each other as an orange differs from an apple; but the individuals in each group have a resemblance as of one apple to another. In pictures as in apples there are of course slight differences; and it is this small variation, as often as not, that makes the masterpiece or the super apple. It might be illuminating, though boring, to hang pictures in family groups.

In the San Francisco Art Association's Annual Exhibition of Drawings and Prints, at the San Francisco Museum, there seem to be six of these groups, although some of them overlap; two kinds of realists, those who try to give the reality of appearances and those who are specific and informative, giving exact details about what is portrayed, as in John Taylor Arms' cathedrals; the largest group of all, those who select elements of what is seen and use them to express emotional reactions; surrealists, abstractionists and, believe it or not, a small group apparently influenced by Thurber and Steig. Perhaps there will be a New Yorker trend in American art, to take its place with the Picasso-Cezanne tradition.

At any rate, not only are there several Puckish prints in this exhibition, but in the Art Association gallery William Campbell has a show of oils, mostly pyramidal forms or large-eyed heads, surrounded by irregularly shaped frames covered with polka dotted material, which suggests that he has been looking long at Steig creations, but perhaps with not too great discrimination. Taken from the field of humor into that of esthetics, the formula appears neither so humorous nor so esthetic.

To return to the graphic show: the jury, faced with the problem of choosing among many fine things, gave the Artist Fund Prize to Hassel Smith, Jr., for his vigorous pen and ink sketch called *Street Scene, Columbia No. 2*, and the Art Association Purchase Prize to Barbara Olmsted's lithograph, *Memory of the Dark*. Honorable mentions went to Milton Cavagnaro for his *Blue Pond* (pencil); Paul Landacre's *Dark Mountain* (wood engraving); Henry Mark's *Still Life* (silk screen); George Jo Mess' *Solitude* (aquatint); and *Trees and Rocks*, a lithograph by George Van Der Sluis.

Mildred Pommer shows lithographs, old buildings at Mokelumne Hill, rich with textural quality and interesting pattern. Kevin O'Callahan's wood engravings are beautifully cut and designed. There are color prints done in silk screen process, linoleum blocks, lithography. Pencil techniques range from the elaborate tone and modeling of Norman Irving's *Rush Hour*, in which a street car crowd is shown stripped of their clothes—a conception as horrifying as the thought of a nudist convention on red plush furniture—to John French's *Two Plantings of Corn*, a simple line drawing which for all its slightness suggests a mural design.

Dong Kingman's landscapes seem to have developed a birthmark in the form of a static group of angular, oversize birds which inhabit a corner of every Kingman sky. The landscapes themselves are somewhat more boldly done than formerly, with perhaps a rather conscious crudeness.

Erle Loran shows several of his rich charcoal landscapes. Edloe Risling has two dancers done in black and white on a rust-colored background that is charming. Lucretia Nelson does an entertaining wreath of bodies on blue paper, called *Ceremonial Dance*; Helen Blumenschein's *Husking Corn* has some of the clear light of New Mexico; George Harris' *Why?*; Bernard Zakheim's *Potato Planters*, a pattern of men and paths on a black field; Loyola Fourtain's pencil composition of boats on a pier; Marian Simpson's *Beggars* are other interesting things.

(continued on page 12)

RE

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BY PATTERSON GREENE

This perennial lament in the theater that "the road is dead" would be considerably modified if the mourners would quit coupling "road" and "dead" and settle down to terms that made sense.

Properly speaking, the road is a geographical area; to be specific, any area outside Manhattan Island. Obviously, no one means that the entire mainland of the United States is dead. To say that "the road's interest in stage productions is dead" would come closer to what—so far as I can judge—the mourners really mean. Or perhaps they could say that "touring companies no longer make any money." New York's Theater Guild, on the basis of fifteen years of experience, can refute both assertions. The guild's touring companies have encountered both interest and money.

It is perfectly true that a New York producer can no longer get rid of an over-age wife and an assortment of blackmailing relatives by sending them on a tour of the whistle stops in a revival of *Lena Rivers*. The whistle stops still exist (and what's more, they perform a pretty important function in American life); but the boys and girls who live in them aren't what they used to be. The automobile, the radio, and the motion picture have just about obliterated the line of demarcation between rural and urban. The yokel audience, to be duped by the city slicker, now exists only in the retentive mind of Mr. George Jean Nathan.

Neither can the producer send the same unsavory crew to the major cities under the guise of playing last year's Broadway hit. That trick worked for a few years back in the Twenties. It was finally wrecked in a storm of audience wrath, but traces can still be found of the damage it did to theater attendance.

The guild has never aimed at the whistle stops. Their residents can hop into a car and go to a nearby city if they want to see a show. Neither has the guild tried to sell anything but first-class merchandise. Honesty has paid off. The major cities of the East are willing to pay for half a dozen plays in advance, because they have confidence that the guild will deliver. When a play opens in a subscription city, a comfortable gross is assured before the curtain goes up.

Whenever the guild has sent a play from New York to the road, it has sent the same cast and production that Manhattan has seen. In recent years it has gone even farther. Subscription cities have seen productions ahead of New York. It would be quite possible to give a play a full and profitable season without touching Broadway.

Largest number of guild subscribers is in Boston, with more than 10,000. Close second is Chicago which, with its large drawing population, can sustain a long run if the play wins the affections of the subscribers. Among other cities on the guild subscription list are Philadelphia, Pittsburgh, Washington, Detroit, St. Louis, Milwaukee, Cleveland, and Cincinnati. Movements are afoot to organize subscription groups in Los Angeles and San Francisco.

As a rule, six plays are offered during the season to subscription cities. Two or three of these will be guild productions; others will be the offerings of other groups or individuals in association with the guild; and under guild sponsorship.

Theresa Helburn, co-director of the guild with Lawrence Langner, tells me that definite differences in taste have manifested themselves between New York and the rest of the country. Plays of American farm life, such as Sophie Treadwell's *Hope for a Harvest*, found enthusiastic reception on the road. The possibility presents itself that with an audience to write for, the skilled authors who have worked so excellently to transfer America's inland life to the novel may be encouraged to transfer some of their work to the stage, which needs them. It has also been found that certain plays that won New York's hallelujahs were only so-so after they crossed the Hudson. The guild's road activities may lead in time to a new and vitalized trend in the theater; which wouldn't hurt a particle.

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AS A DEMONSTRATION of what can be achieved within war-imposed cost limits, architect Stone cites this appealing small home. Proof again that charm and dignity are not measured by cost, and that the convenience of all-gas housekeeping is not dependent upon income. For this snug little house so neatly fits a snug budget, that renting seems extravagant. ☆ Note the clever use of small space in the kitchen, with its gas range and refrigerator in a streamlined food "production line." ☆ Clean, healthful gas heat and hot water service contribute their share to happy living, and modest gas bills attest sound judgment in writing the specifications. ☆ Many architects today are meeting the challenge of wartime restrictions by "lowering their sights" without compromising their standards. Even installations temporarily prohibited can be provided for, to be added by owners later.



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music

Whoever undertakes to perform sacred music, in church or concert hall, or to make recordings of it, should first impress upon himself and upon his performers the fact, the reality of its sacredness. This is not a matter of belief or of opinion but of basic fact, inalienable reality. Yet many performers of sacred music, though presented in a church, deny the sacredness which should be their intent. Organized to draw an audience, they derive purpose from desire to please, to win admiration but to be in no real sense understood. Sacredness should be in the understanding of the participants; for if it is not, no audience without such rooted inspiration can share the sacred experience. Great religious music is great religious experience, without remove; it is the here and now of the profoundest knowledge. Certain composers, struggling between experience and knowledge in the hour of creation, in sacred music must create themselves, stand sculpturally naked in their utterance.

In such spirit and convincingly with such intent the choir of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, under the gifted direction of Mother G. Stevens, RSCJ, has made an album of recordings that will not soon lose significance for anyone who will admit and cherish it.

This is an album of *Medieval and Renaissance Choral Music*, for equal voices *a capella*, chosen from many ages and from many national idioms out of the broad literature of the church music. Since the choir is composed entirely of women, the music selected is of a sort not nowadays commonly heard, written for boys' voices, without the tonal and often linear heaviness usually associated with choral music. The choice of compositions is both wise and distinguished, including several English works, two of which, by Dunstable (d. 1453) and Taverner (c. 1495-1545), are jewels upon the altar, precious gifts. Very little of Dunstable's music has survived; this particular motet *Quam Pulchra Es* is a landmark in the development of polyphonic music.

Something more than choral music, a conceptual and visionary study in the manner of Bach, though utterly unlike in style, the Taverner *Audivi* puts to shame the most richly orchestrated modern program music. "At midnight I heard a cry: Behold, the bridegroom cometh." Throughout the piece and through its deeply penetrable atmosphere the warning cry is sustained, while the rejoicing of the Wise Virgins and the lamenting of the Foolish Virgins organize a wonderfully visual counterpoint. Yet the means are not visual or symbolical but conceptual, in the true manner of Catholic music, the glorification of intelligible speech.

This tradition, that the music shall not confuse or disintegrate the intelligible Latin speech, but that the speech shall be Latin; that the intonation of the Latin shall truly derive, like Gregorian chant, from the late popular, non-classical Latin, from the immediate speech of men like St. Gregory, but that it shall be now as far removed as possible from the idioms men now living speak and sing: this tradition is itself an exposition of what human beings mean by "sacred."

Gregorian chant is represented in this album by the most wonderful fragment in my experience, the antiphon for Palm Sunday, *Pueri Hebraeorum*. The record side continues with a marvelous composition by Palestrina on the same text.

The earlier works included, from the Tenth, Eleventh, Twelfth, and Thirteenth Centuries, show with scarcely need of explanation the process of Western Catholic discovery in song. The unison singing of this choir, with the richness of many intonations in a single voice, would be remarkable, even though applied to banalities. Here it is used in the music for which such singing was designed.

The album also includes several large compositions by Jacob Obrecht, a Netherlander who spent much time in Italy, where he died. These are among the finest works of their period, the height of Flemish music, from which Dufay and Da Lassus are also represented. Several extraordinary folk melodies add variety to the selection.



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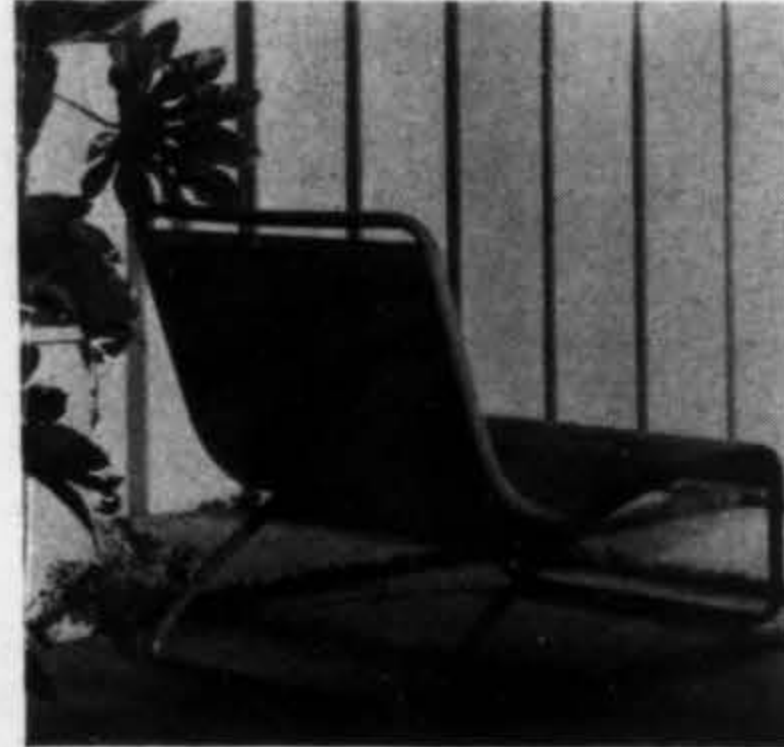
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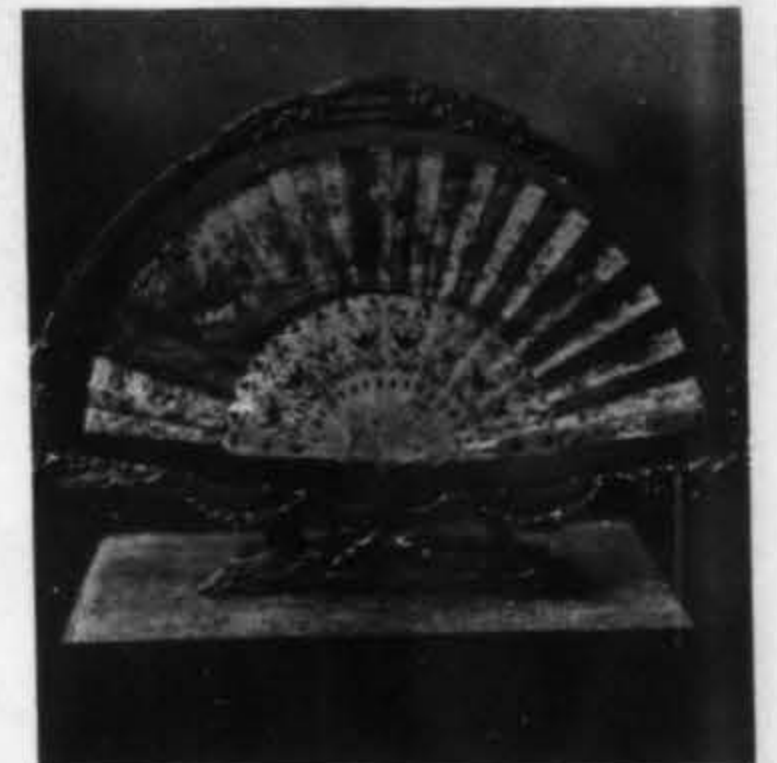
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DEMOCRACY LOOKS TO ITS FUTURE PATTERN OF LIVING

We think that everyone will agree that this is a time for readjustment and reexamination of a great many of those standards by which we, as Americans, have lived. Feeling that the circumstances of our time will inevitably force upon us new and difficult problems, California Arts and Architecture will attempt to state for its readers in a series of articles, written by experts, the need for planning. People are, for the first time, deeply concerned with the immediacy of the future and are regarding that future as something not apart from their own personal responsibility.

Facts and figures are crowding in upon us to demonstrate the need for housing, transportation, and recreational facilities for hundreds of thousands of workers in war industries.

Planning within the framework of our social responsibilities is no longer a matter of wishful thinking. It is a problem that cannot be expected nor can it be allowed to take care of itself, unless we care to remain indifferent to the creation of the slums of tomorrow. The moment is here for immediate action and we must be certain that the skill and the knowledge of our technicians is fully employed to prevent a tragic wastefulness that will leave us with an expensive and unintegrated and undigestible residue when the present emergency is past.

Because we have a group of people who have been concerned with the replanning and the future shaping of the physical patterns of our city and our state, we fortunately are not unprepared to deal intelligently and realistically with what might seem to be a hopeless confusion.

This series of articles, of which the one by Mr. Carey MacWilliams, Chief of Division of Immigration and Housing, in this issue is the first, will not be statements by planners for other specialists in their own field, but will present to the public a clear statement of the immediate and urgent needs that cannot be ignored.

The design for human living that is inherent in good planning is not only one of the basic things for which we are fighting, but it is also a vital blow in the battle for the future of our world.

Among the articles to follow will be statements by:

CHARLES E. BENNETT, Director of Planning, Los Angeles City Planning Commission, on *Los Angeles City Planning*.

ARTHUR H. ADAMS, acting Chief Engineer, Regional Planning Commission, County of Los Angeles, on *Regional Planning for Los Angeles County*.

L. DEMMING TILTON, acting Regional Chairman, National Resources Planning Board, on *California State Planning*.

FRANK M. STEWART, Director, Bureau of Governmental Research, University of California at Los Angeles, on *Metropolitan Rehabilitation*.

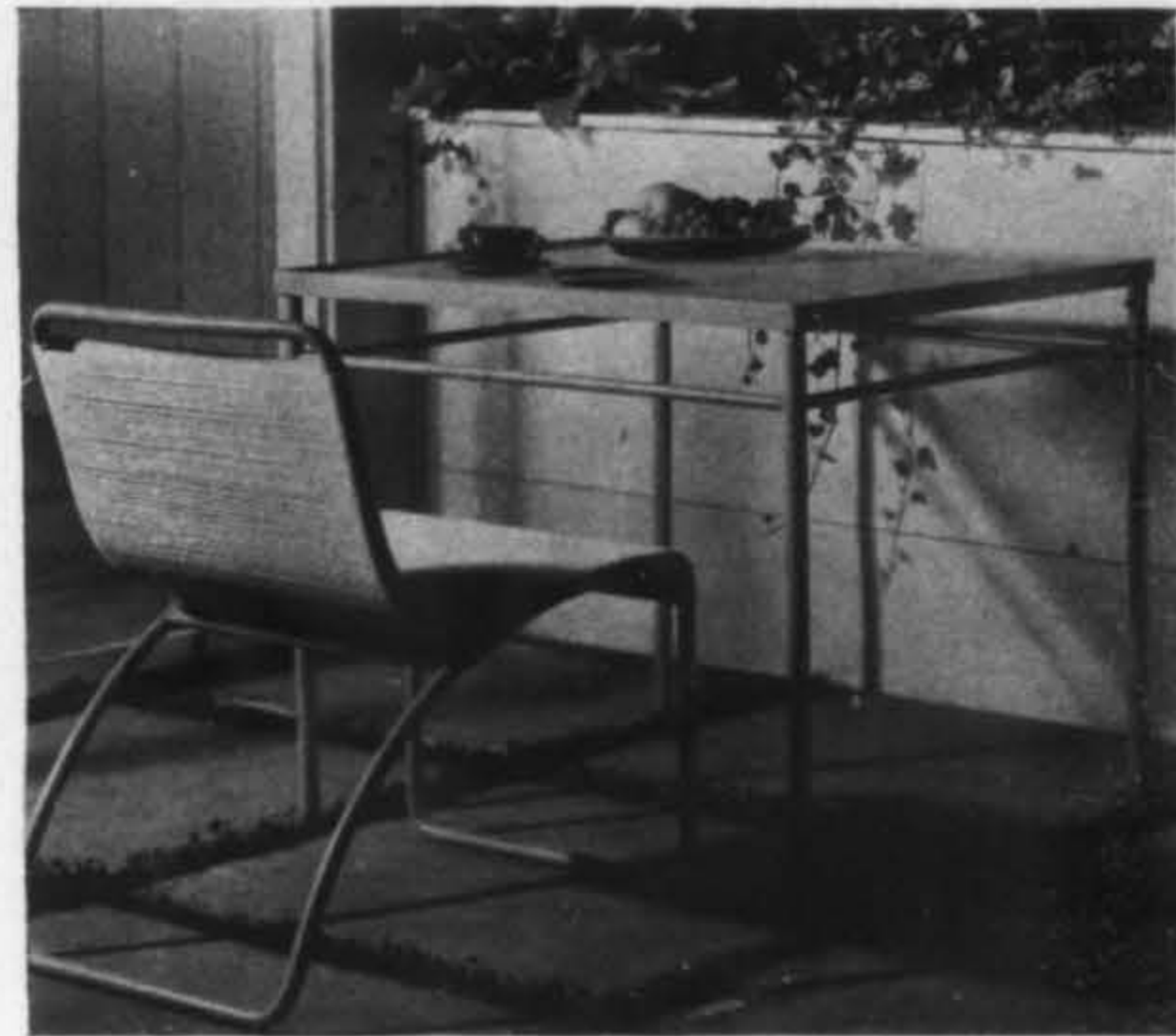
And from other authorities on Recreation, Transportation, Housing, Plans for Post-war Industrial Stabilization, Community Planning, National Planning, etc.

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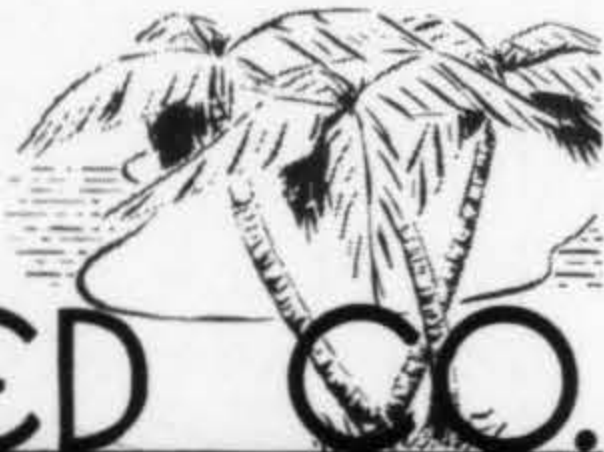
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ART

(continued from page 4)

One of the best pieces in the exhibition of sculpture by young Americans, in the next gallery, is a stylized bird in lignum vitae, by Isamu Noguchi. Another good thing is Matthew Safferson's bronze rooster, also stylized. John Flannigan cuts a relief of Jonah into the side of a gray stone whale.

There is a large retrospective show of Eugene Berman also which fills two galleries, and shows very well his progression from the low keyed, poetic and very mural early paintings of Italian scenes, generally under snow, to the drawings tacked on landscapes with pins, the ropes, ruins and drapes of his later period.

The Legion of Honor is showing oils by George Chan, a series of California Missions by Friedolin Kessler, drawings by William Littlefield, and a small show called Birds and Fish in Art. A new addition which has been attracting attention is part of the Marine exhibit from the Aquatic Park, including a large and beautifully done model of the Queen Mary.

Corrado Cagli's drawings of army life, at the De Young Museum, are well done but very similar. It is a little disturbing to find that nearly all the American soldiers in his pictures have Italian Renaissance figures; apparently Cagli continues to see with academic eyes regardless of subject matter. His mural decorations, done for an army building, hit a new low. The other new De Young show is of drawings by Peter Takal. His small landscapes are particularly charming and full of the suggestion of space and detail, done with a minimum of effort; small, sketchy lines, washes of pale color. There are great numbers of drawings, mostly of figures done in single line on very interesting backgrounds, colored, toned, textured, rubbed. At times the backgrounds overshadow in interest what is put upon them; but the effect is pleasing and very clever, if not often profound.

LOS ANGELES—BY PALMER SCHOPPE

Some wit once labeled Dan Lutz "the El Greco of the Street Car." The painting which inspired this title was among the group of oils exhibited by Lutz at the Los Angeles Museum during February.

These two elongated old Los Angeles Railway hulks in Greco yellow rise up before a leaden sky patiently waiting until the two Zombies, or motormen, in the foreground return to metamorphose them into clattering chargers. (You get to thinking things like that when you look at Lutz's paintings.) Suspense, movement, and even violence are suggested in all his work. These are not snapshots of action, or impressionistic renderings of events, but scenes charged with a feeling of anticipation of things to come.

Subject matter helps a great deal in creating this feeling, but there have been hundreds of paintings of pool halls, deserted streets, old houses and prayer meetings which have done nothing more than present a collection of facts. Lutz takes this material and makes something special out of it. With form and color he makes familiar things come to life and evoke imagination and memory.

The criticism that has been leveled at Lutz for not continuing the old house, street scene series and for branching out into paintings based on Negro spirituals comes, I think, from an incomplete understanding of what he has been doing all this time.

If Lutz were only a collector of picturesque scenes and not an interpreter of them, there should be a striking difference between his earlier paintings and the later "expressionist" work.

However, the same Lutz quality runs through the whole show. To be sure, the earlier pictures give only a hint of the direction he is taking. These are more objective, good documents. Later pictures such as *Cracking Plant*, *Pool Hall*, and *Street Car* show Lutz to be looking closer and telling you what it is that moves him. The jump from here to the spirituals where he is expressing ideas and feelings without the encumbrance of local color is a short one. The very handling of pigment and color throughout the show implies a necessity for change, to tackle new problems and express new ideas. It is ridiculous to expect an artist like Lutz to stand still and repeat past pictures. Put Lutz down on your list of painters to watch. Dan Lutz has got it.

(continued on page 14)

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Architecture
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California Arts and Architecture is published by the Western States Publishing Co., Inc., 3305 Wilshire Boulevard, Los Angeles, California. Price mailed to any address in United States, Mexico or Cuba, \$2.50 a year; to Canada and foreign countries, \$4.00 a year; single copies, 25 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. Three weeks notice is required for a change of address or for a new subscription. In ordering a change give both the new and the old address.

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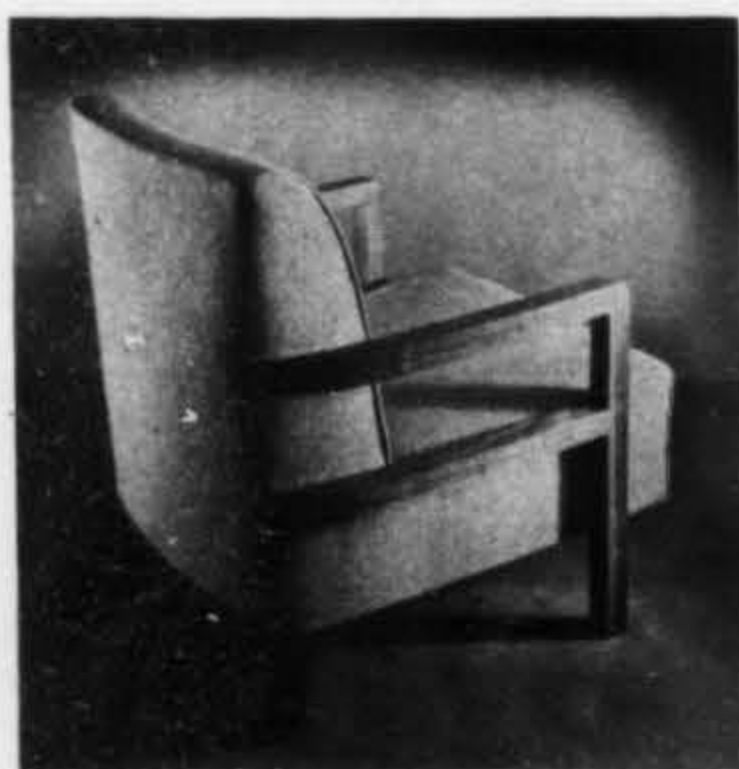
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ART

(continued from page 12)

Jerry Murry, who held a large retrospective show at Stendahl Art Gallery, is about as different a painter from Lutz as you could find. Murry doesn't give a hoot for subject matter. A few nudes, a drape or two and a tree are all he needs to create a world poetic and lyrical. A big show like this gives you a chance to see what Murry has been trying to do. Grouped together, these paintings based on the Renaissance masters, on Gauguin or Picasso, Cezanne and others make plenty of sense. One can trace Murry's progress clearly as he sought mastery over color and design.

In the latest pictures one feels that Murry is beginning to find his own path—his color is his own—clear whites and rich reds and blues and the drawing is more subtle and is no longer derivative. There was a lot of fine painting in the show; sensitive drawing, expressive color, and a good feeling for texture are characteristic of Murry's work.

This year's California Watercolor Society show has been judged the best one yet by those who have been following the exhibits of this group. Variety and contrast is the keynote. More experimentation, many stunts, and a great many serious pictures in this so-called lighter medium made this show outstanding.

The ones I went back to see again include John Ayer's *Monterey*; Rex Brandt's fine *Evening Calm, Balboa*; Katherine Skeela's *Rabbit Hunt*; James C. Wright's *Snow in Athens*; Ejnar Hansen's *Head of a Girl*; and Lee Blair's *Bolivian Wash Day*—this last an object lesson in sure, direct watercolor. Fashions change. The last few years it has been old houses, rolling hills, and horses. This year the flat pattern and linear accent boys are coming in strong. Next year?

Except for a few new names, the watercolor show at the Foundation of Western Art by Northern California Painters might have been a continuation of the society's show. The same high standard of work prevailed here, which seems to prove that California has a great many top-notch watercolorists. Theodore Polos' *Mexican Village* was outstanding. Other fine pictures include Erle Loran's *Fresh Grass of December*, and Maurice Logan's contributions. Logan is one of the most unaffected of contemporary watercolorists and his work is welcome for its freshness and vigor. It's true, because I have a copy of the catalogue. *Twee Bittie Fitties* is the title of a very uncut group of fish by Tom Lewis. Ouch.

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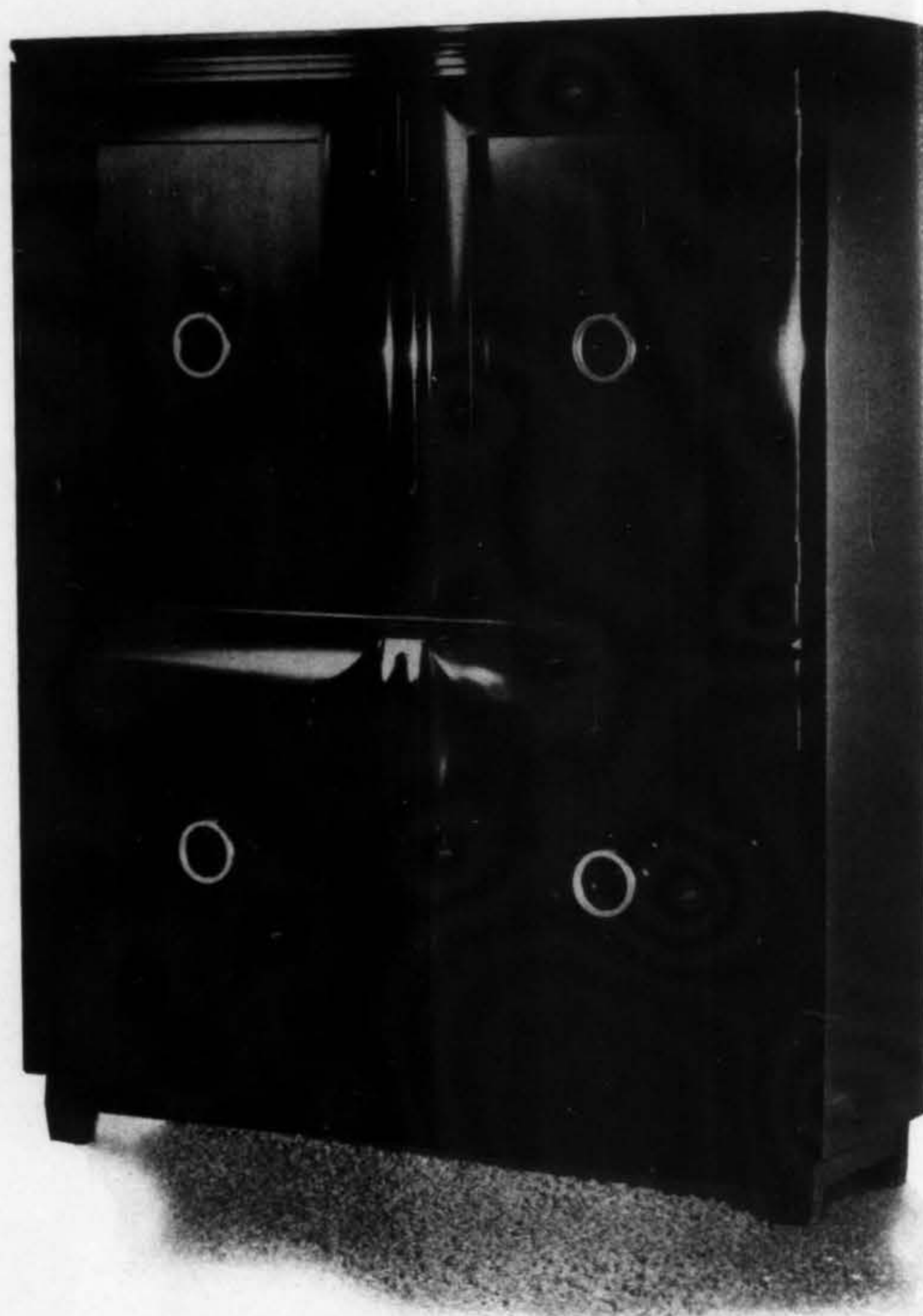
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notes

I N P A S S I N G

THE FACE OF AMERICA is changing. The feel, the texture is new and strong and strange to the touch. Slowly and painfully, we are realizing that there is something beyond the pestilence of war—that there is a disturbance beyond the immediate terror of conflict. It all began some time ago when we woke up to a kind of uneasiness that didn't seem to have any direct connection with a victory or a defeat. It has been a vague stirring in the mind of America. Nothing that you can put your finger on, nothing that you could get down in a list of figures, nothing that you could really talk about. It's been a feeling in the bones—it's been a whisper in the marrow and the muscles.

The words to describe it have been hard to find, but at last we are beginning to realize that it has something to do with the coming of a giant. And now that we've pinned it down we realize that it's a giant with whom we have been on the friendliest of terms for years. A giant that we've never actually seen, but that we have intimately felt whenever we thought deeply about this country that we call America; whenever we dug into the roots and attempted to find the mind and the spirit and the heart of the idea. We have talked about the giant and we've taken no small pride in him. But we've always been very careful to keep him tightly corked in the bottle of our national consciousness.

Of course, we knew all along that he was a good giant, but like careful children we were just not taking any chances. It was nice to feel that he was there and to know that if we *really* needed him, he would pop out and do a pretty good job of cleaning everything up (including ourselves). And that last was the part we were not quite sure about. A giant isn't somebody that you can just take or leave as the mood strikes you. A giant isn't just a "sometimes thing." If he is any good at all he uses a good stiff broom in *every* corner where the dust and the dirt have lingered too long. And we have some pretty dusty corners that we've been avoiding for years.

This giant—this American conscience—is going to be a bit difficult to live with at first. Among other things, he is appallingly expensive in time and thought and money, and he is likely to put considerable strain on our sense of social responsibility. He is the form, the shape and stature of America that is coming clear at last. And he doesn't take *no* for an answer. He is not likely to be very patient about our lust for lollipops . . . and it can be taken for granted that he is not going to put up with our national habit of kicking and screaming when we don't get our third helping of dessert. There is bound to be some pretty sharp knuckle-rapping when some of us reach out over the table and try to get more than our share of the meat and the potatoes.

Listen: You can hear him moving up and down the land, sometimes whispering, sometimes shouting, tugging, pulling. He is in every strained mind and muscle. He is the shape and the form and the sharp edge of the weapon that is being forged to destroy the enemies of the *idea* that is America. He is in the little guy who was made an air raid warden and who sits up all night playing Paul Revere to your neighborhood. He is the plague in the mind of the lady who has hidden away a hundred pounds of sugar, and he is the turning and the tossing of the man who thought he was smart and cagey when he bought the three extra sets of tires and put them under his bed, and he's in the mind of the man who fights to keep democracy what it is supposed to be, while others are dying for it. For size . . . ? Well, he's probably many times bigger than the tallest tale about Paul Bunyan. And, a big part of him is the same little kind of thing that God put inside Johnnie Appleseed.

Now, if you don't believe any of this, you just take a good look around. If you can manage to stand very still in the midst of your own panic and forget about yourself for a minute, you're likely to see something that will make your eyes pop. Of course, you won't be able to take him in all at once. He's a very *big* giant. But from where you stand you will see enough of him. You can get a pretty satisfactory view from places like Detroit and Buffalo and Los Angeles and New York—in fact, from anywhere in any of the forty-eight states, including a place on the Philippine Islands. Wherever you are in America you're likely to be too close to the sheer bigness of him. But they're getting a very complete and a very clear and a very sharp outline in places like Berlin, for instance. And whatever you feel and whatever you see and whatever you hear from where you stand, there is *one* thing that you will know without being told: this giant, this America will never stay corked up in a bottle again.

Until now you've probably missed him because you have been thinking of fairy tale giants walking around with thunder and lightning in their hair, but *this* is a very *real* guy . . . the kind of a guy that America has been working up to for a hundred and fifty-years.

"Hello, Joe, we've been waiting a long time for you. Come on in and meet the folks."



Mahler

GIANT IN PERSPECTIVE

By Peter Yates

SEVERAL YEARS AGO Erno Rapee and the Radio City Music Hall Symphony Orchestra did us the noteworthy favor of broadcasting in a series of Sunday morning concerts the seven Sibelius symphonies. This year Mr. Rapee and his colleagues, in the intervals of playing for the regular daily programs of the Music Hall, have been broadcasting the giant symphonies of Gustav Mahler. The previous feat remains, to my knowledge, unduplicated in this country, where the popularity of Sibelius' music should have made it standard practice. The present feat, though not uncommon in Europe, is actually even more difficult than the former. The symphonies are all very long and must be cut to fit the hour allowed for performance; the number of instrumentalists, special soloists, choral groups of various sorts, and other impedimenta required for the performance of these symphonies goes far beyond what would be required for any other similar achievement. The question at once arises: Does the music itself justify so much devotion, trouble and expense? That the music is worth playing few would deny. But is it not like Berlioz's *Requiem*, invariably disappointing when after so much trouble it finally manages to be heard? Or does it, like Berlioz's double-barreled opera *The Trojans*, eventually justify the effort? Few of us would be able to answer this question intelligently, because few of us have heard the music. One might say: "I have heard Mahler's *First*. It is delightful, often effective, brilliantly orchestrated, long. It ranks among the most promising of first symphonies."

Another would continue: "Klemperer played the *Second* several times. The combination of Jewish race, German nationality, and Roman religion in both composer and conductor makes this a work of inordinate and almost presumptuous mysticism—it is called *Redemption*. The violent orchestral cadenza, if one may call it that, preceding the final apotheosis, brings to attention the irrec-

A recent photograph of California objects by Man Ray, the internationally recognized photographer now living in California. The study is a stimulating use of a technique developed by Mr. Ray which produces the effect of a linear photograph without retouching.

oncilable conflict not only within the composer himself but Janus-faced at the intelligent summit of his technique, a looking forward and a looking back. As though Busoni had tried to reconcile in one creation the earlier and final versions of his *Chopin Variations*. When Walter plays this symphony the violence becomes all melodic; intellectually and technically, it is still violence." "The Third," another adds, "might be thought a failure. After the *Redemption*, which did not redeem, Mahler thought to write a joyous hymn of nature, large and solid as the mountains. The hymn is over-extended, often joyless, but one movement, into which he fearlessly and expensively inserts a choir of boys and a choir of female voices, reaches a true mysticism. In this spirit he creates his *Fourth*, a unique experience in man's reach for the divine. The final movement, set in heaven itself, is not misplaced."

Well, if a man gets into heaven with his fourth symphony, he has no further need. But the devil stayed not far outside. Mahler, not content to remain silent, went down among the titans to write his "*Giant*" *Symphony*, the *Fifth*. Perhaps in the *Fourth* he had found not heaven but a transcendental vision, unsuited to endure amid the day-by-day realities, the agonies of Mahler's life.

It was not with the world outside himself that Mahler was at war. The external struggle only reflected the intellectual wrestling genius of this man, gifted with mastery of technique and means, swollen with spiritual intent and its negations, the pride and narrowness of nationality and race, the proud Jew who would but could not be a thorough German, wed to that supremacy of classicism, the Catholic Church, and living in a time of spiritual ebb and formal change. One must hear his music with compassion, hear it in a fullness of comprehension that can set it beside the history of the last hundred years, discover in it first a triumph of the individual robed in his civilization, and last the defeat of an individual ragged in his borrowings.

For at the end both giantism and transcendental vision go down in the ultimate presence of an individual who has learned to live beyond depending. Great or trivial as it may be in all essentials, Mahler's music is a record of that most profound revelation of personality, the religious experience. Wedding his music to the curiously negative supremacy of Chinese (continued on page 42)

THE

distractionists

VIDA OTT

SARALICE BURR

ROBIN PATTERSON

WE CAN USUALLY take our whimsy or leave it lay, but there is no avoiding the impudence of the Distractionists. If the pictures don't get you, the titles must.

Robin is a glorified Meglin kiddie who romps rather noisily through life; Saralice is serious, blonde, and engaged to a young man who plays a trombone in the Army band; Vida is dark and quiet and full of controlled explosions. All of them have the deceiving charm of an affectionate porcupine.

Fortunately, they have had sense enough not to publish a manifesto which differentiates them from all other art groups. Possessing such a title, the temptation must have been terrific. The Distractionists leave you on your own to look at the pictures unencumbered by the baggage a painter lugs out when he tries to explain, in one medium, what he is doing in another. Any similarity between an explanation purporting to clarify these doodles and the pictures themselves will be purely coincidental. Ama-

teur psychologists will have a field day and will probably be quite wrong in their interpretations.

As for the technique, wise ones will notice immediately that the girls have been looking over Paul Klee's shoulder and have helped themselves to a generous portion of his devices. There is a bit of Kandinsky and a few old copies of *Vanity Fair* thrown in for good measure. The important thing is that, without too much respect for their elders, they have turned out some delightfully mischievous little drawings expertly handled in a deceptively simple technique.

The brighter side of the Dadaists, that post-war gang of mockers and convention wreckers, might well have been the model for this little group of artistic Carrie Nations. Who knows and who cares? It is enough to come across such fanciful creations in a field overcrowded with the produce of heavy-handed and overly serious geniuses.

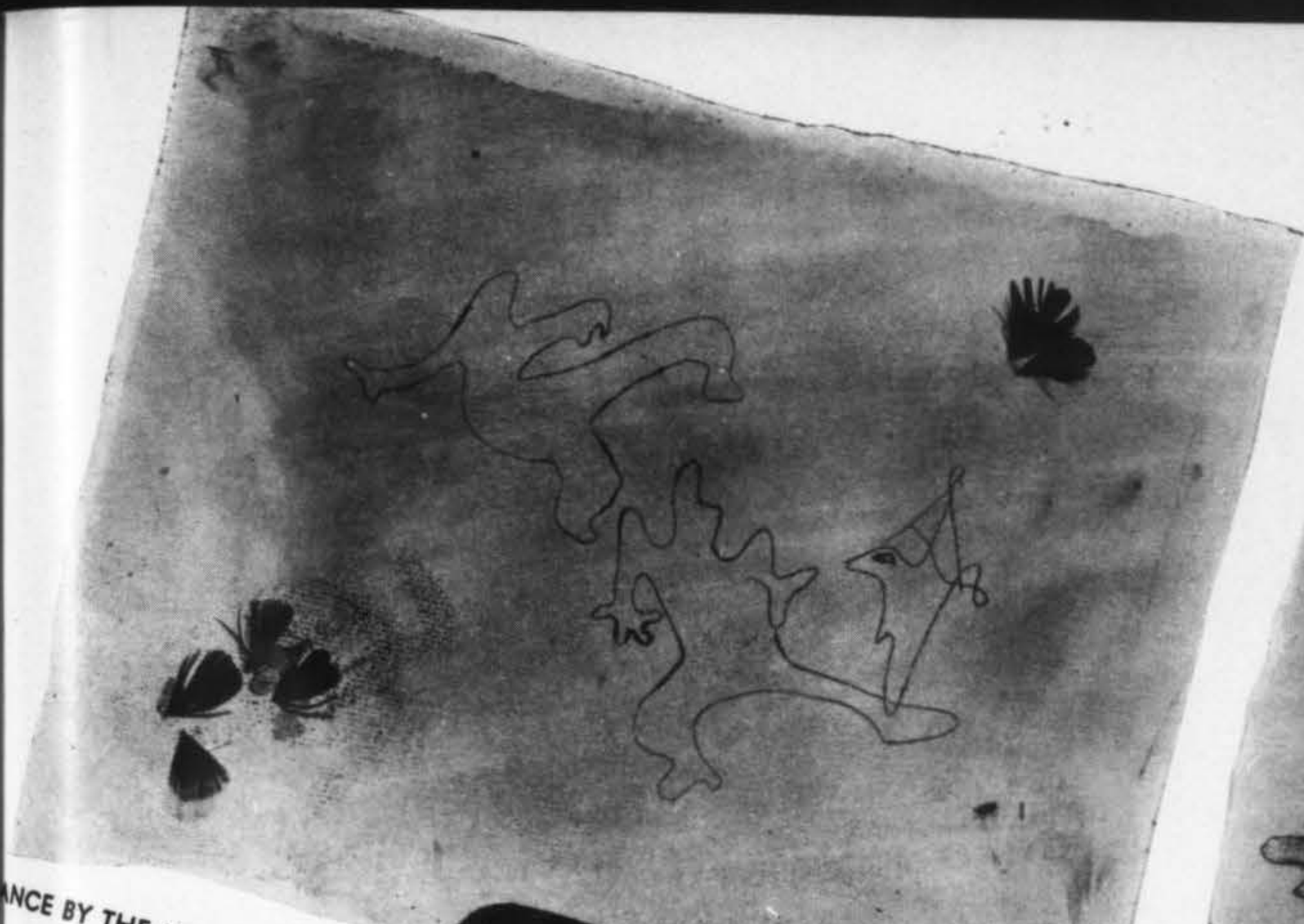
Photographs by Ralph Samuels, courtesy of Otis Art Institute



LACK OF VITAMIN D—Vida



SEVEN LITTLE PANDAS PLAYING WATER POLO ON A SPRING DAY—Saralice



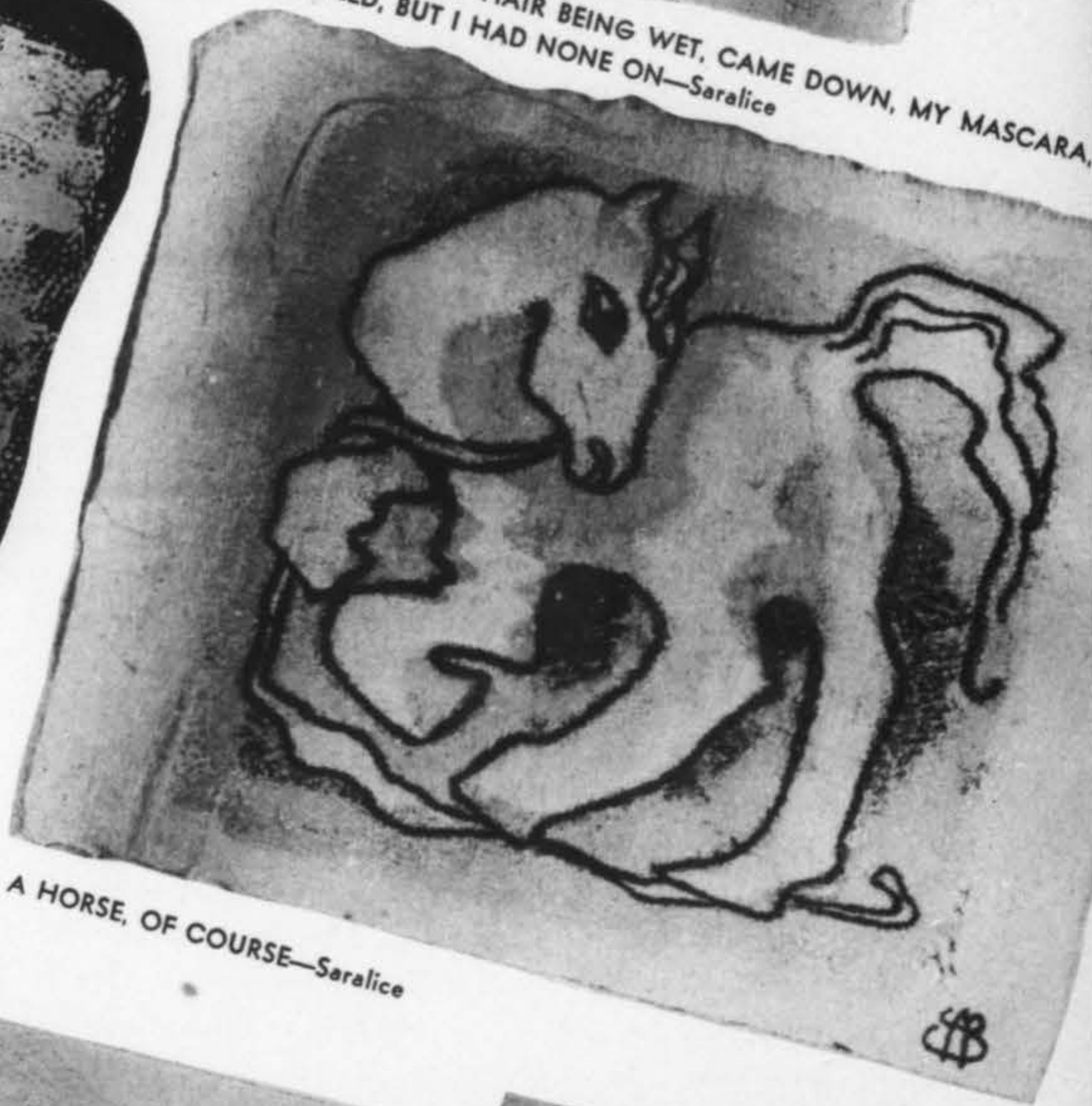
DANCE BY THE HENHOUSE—Robin



WHILE WALKING IN THE RAIN, MY HAIR BEING WET, CAME DOWN, MY MASCARA, TOO, MIGHT HAVE DRIZZLED, BUT I HAD NONE ON—Saralice



NUDE ON THE SAND—Saralice



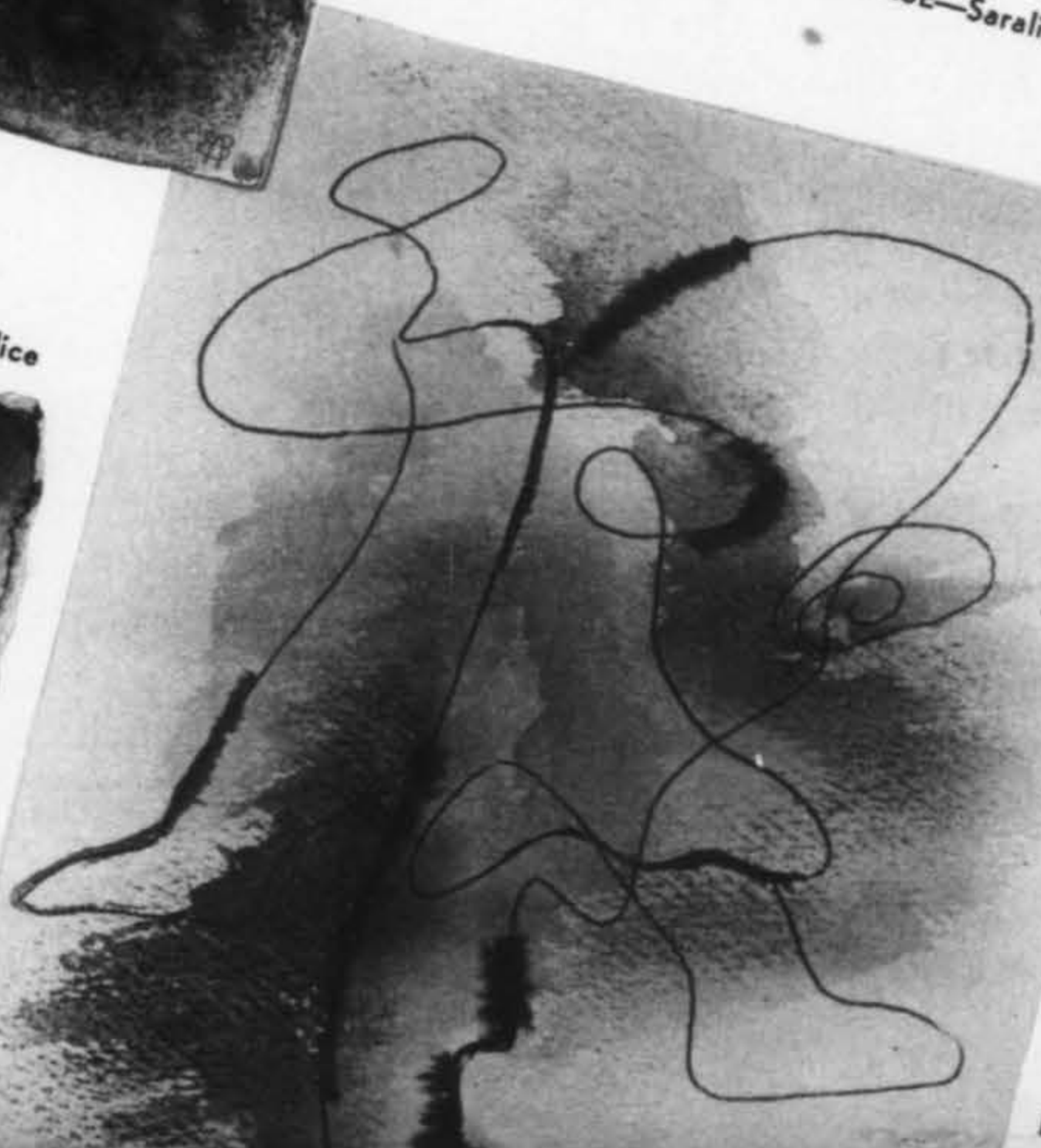
A HORSE, OF COURSE—Saralice



MUGUE IN CHARTREUSE MINOR—Saralice



NUDE EATING CINNAMON ROLLS—Saralice



HAPPINESS



CHIROPRACTOR'S DREAM—Vida

LABOR PLANS FOR DEFENSE HOUSING

By Carey McWilliams

NO OTHER METROPOLITAN AREA in the United States offers such possibilities for successful planning as Los Angeles County. The spread of the area itself and its topography; its physical, social, and financial resources; the characteristics of its population; and its relative newness all make for successful planning. Yet, in the immediate past, it must be confessed that these possibilities have scarcely been explored, much less fully realized. Overnight, however, planning activity has been removed from the realm of the speculative—from being a matter of maps and reports and speeches—and has become a social and economic imperative; a war-time necessity. What planning activity lacked in the past was a set of dynamics powerful enough to carry its objective into effect—a set of controls that could be used for the realization of these same objectives. These dynamics, these controls, are inherent in the national defense program. It was one thing several years ago to sketch out plans for new model communities, in the hope that somehow, somewhere, some time, they might be used or might possibly influence the future development of the community. But today the possibility of building new defense cities, within the framework of the county—and to build them on a soundly planned basis—is immediately realizable, if the community can be aroused to the possibilities that are now presented.

The recent War Workers Housing Conference, held in Los Angeles on February 15th (jointly sponsored by the Citizens Housing Council of Los Angeles and the California Housing and Planning Association), clearly demonstrated the vast stakes involved in the national defense program from a planning, housing, and civic development point of view. In smaller communities, such as Vallejo and San Diego, it is possible to see the dramatic impact of the national defense program; a trip through these communities demonstrates, for example, the existence of an acute housing shortage. But in an area as large as Los Angeles County (4,085 square miles)—larger than Delaware, Rhode Island, and the District of Columbia combined) it is almost impossible to see any development trend. Consequently, the existence of a housing shortage in the county must be demonstrated statistically rather than by first-hand impressions which, in themselves, might prove actually misleading. These statistics, thanks to the excellent staff of the conference,

are now available and they tell a very exciting story. Los Angeles County is today the largest defense production center in the West. Employment in war industries has increased from 70,000 in January, 1940, to 215,000 at the present time; and, by the peak of employment in 1943, there will be a total of 340,000 war workers employed in the area, of whom 81,000, it is estimated, will represent interstate migrants. Around the five chief centers of defense production in the county there is an acute housing shortage at the present time—a lack of low-rental units for defense workers. Employees of the plants located in these areas are traveling fantastic distances to and from work. Some workers, for example, are forced to travel 100 miles a day in getting from home to work. With blackouts imminent, with tire-rationing a reality, these distances become all-important considerations, quite apart from such factors as morale, traffic congestion, and operating efficiency. Mr. Ralph Dorsey, Los Angeles Traffic Engineer, has stated the issue quite succinctly: "Defense workers in the shipyards are using up tires at a rate of 72,000 a year, and indications are that not more than 26,000 tires will be the entire allotment for Los Angeles County for the year." To date virtually no defense housing projects have been constructed in the areas immediately involved. And, in the meantime, as the confidential bankers' research periodical states, "vacancies continue downward, rents continue upward, and residential construction is still declining." Obviously, therefore, a vast defense housing program is required for the county. And the issue immediately arises: what kind of housing? In what quantities? To meet what needs and in what areas?

The general set-up for the national defense housing program is, of course, well known. The Division of Defense Housing Coordination, in Washington, determines the need for defense housing; and the Federal Works Agency, either itself or through other agencies, undertakes the actual construction of defense projects. From the inception of the program up to February 15, 1942, the Division of Defense Housing Coordination has undertaken to determine need upon the basis of its own hasty and necessarily inadequate surveys of local situations. And, in much the same over-centralized fashion, the Federal Works Agency has undertaken the construction of projects once they have been (continued on page 42)

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ARCHITECTS IN AN EXHIBITION

SIX WELL-KNOWN western architects were recently cited as having made outstanding, original, and important contributions to the development of contemporary architecture. The Western home, as they have helped create it, has been described as the "most advanced domestic architecture in the world today."* The architects mentioned were: Frank Lloyd Wright, William Wilson Wurster, Richard J. Neutra, Harwell Hamilton Harris, John Ekin Dinwiddie, and Hervey Parke Clark.

The work of Frank Lloyd Wright is known to everyone. Richard J. Neutra has long been accepted as a leader in the profession. William Wilson Wurster, John Ekin Dinwiddie and his associate, Albert Henry Hill; Harwell Hamilton Harris, and Hervey Parke Clark are names widely and well known to the general public and to all students of architecture. Presentations of their work have appeared with regularity in all of the professional periodicals. They are highly regarded as sensitive designers of the frame and mechanism for living which is required by the physical conditions and the way of life in this region. They have been able to create a satisfying expression of their own architectural point of view that has been a natural outgrowth of their conditioning in design.

To study their work, to learn of what this original contribution consists, to set apart for special attention the "Western home" as these men have expressed it, seemed an interesting and worth-while exploration for a western museum of contemporary art to undertake. The San Francisco Museum of Art accordingly invited these architects to exhibit, in a form the public could understand and study, what they themselves considered the characteristic examples of their work.

*Talbot Hamlin, in *Harper's Magazine*, January, 1942.

They have responded generously. The exhibition will be open from April 7 to April 27 at the Museum. Afterward it will undoubtedly be on view elsewhere in response to other invitations.

From the Museum's point of view, it has two special interests: First, it is the presentation of a development within our own region; second, unlike most exhibitions of architecture, it is not a showing for other architects only. It is an architectural exhibition for the public. These architects seek through the fresh viewpoints displayed in their work to create a means of making their exhibition immediately comprehensible to the average museum visitor. They have used photographs, plans, and the usual small-scale models which are helpful to the layman in visualizing architectural problems and their solutions. They also employ another device—new to such exhibitions, at least in the experience of this Museum—which promises to be the most helpful way of all to explain the subtleties of scale, textures, and materials to the ordinary person—the combined three-dimensional model and perspective drawings on almost natural scale, will permit the use of actual materials in a demonstration of effects and relations.

The San Francisco Museum of Art feels that it is a true privilege to present this exhibition by men whose work is so important in the West; it welcomes this opportunity to express its appreciation to these men for the work and time they have put into creating these exhibition forms and, finally, it is happy to have this small part in the presentation of their work to the larger public which this number of California Arts and Architecture so satisfactorily provides.

B Y D R . G R A C E L . M c C A N N M O R L E Y



JOHN EKIN DINWIDDIE, A.I.A. ALBERT HENRY HILL

"Architecture is not a matter of words but of feelings for space relations and proportions. Any attempt to translate these feelings into words too often becomes stilted and weak in the transition.

"What is good today will change tomorrow. If a result appears logical and desirable for any such reason or combination of reasons as practicality, comfort, pleasing form, etc., no matter how changed such a result may seem, we work it out regardless of how it may seem in terms of public reaction to it. "It is something like the old axiom, 'If the plan is good, the building must be good.' This is the dilemma of the conscientious architect—to reason so clearly that even if the result seems odd, he is able to prove the case in his own mind and thus have the courage to persuade the often bewildered client to build it."



HERVEY PARKE CLARK

"It is my firm conviction that the house constructed on a modest budget, provided the right attitude is maintained and there is good team work among all concerned, is likely to be more interesting than many an expensive house. By the right attitude I mean that it must be seen as a small house and not as a cut-down version of a large one. Only elements which can be properly constructed with materials and skills within the budget should be considered.

"In a group, houses planned intelligently, even if not simultaneously, protect and enhance each other and increase property values. After the war we shall see this principle carried to its logical conclusion in city and regional planning."



WILLIAM WILSON WURSTER, A.I.A.

"Mr. Wurster's houses reflect no historical precedent but are frank, simple statements of requisites met in direct terms of mode of construction, materials, and time.

"The office personnel collaborates closely from the preliminary stages through to final completion, and suggestions are passed back and forth freely. Workability is stressed and living qualities considered an end over any preconceived ideas of form or detail.

"Simple materials are exploited for new possibilities, but accepted and tested methods are not discarded for the novel, the different, or the 'too' individual solutions. Materials that do the job best and most efficiently usually provide the most satisfactory esthetic expression for both client and architect, setting no restrictions on genuine imaginative ideas."



RICHARD J. NEUTRA, A.I.A.

"Straightforward use of materials and orderly simplicity of layout with friendly openness toward the outdoors have been the consistent aim of this architect for many years.

"Construction characterized by carefully evolved typical mill details, large areas of fixed and ventable glass and easily cleaned wall and floor surfaces results in comfortable, simplified housekeeping, with little toil and low maintenance costs. It gained in the last years of the now past peace an ever-broadening acceptance among the middle class of home owners. In fact, the small low-cost house has played a role of paramount significance in the development of contemporary dwelling standards. Large-scale housing projects of tomorrow might greatly profit from earlier work done in this related field.



HARWELL HAMILTON HARRIS

"The design of a building is the design of a pattern for living. The pattern grows in the mind and the imagination of the designer. The shape of the building is the outcome of this pattern, conditioned, of course, by circumstances of site, materials, money and, above all, by social conceptions. The building is complete only when the pattern is complete. It is limited not only by the architect's capacity to design, but also by the occupant's capacity to live. Poverty of living produces poverty of pattern; richness of living produces richness of pattern. The real creation of the architect is not the wall, the roof, the door; it is the melody growing out of them."



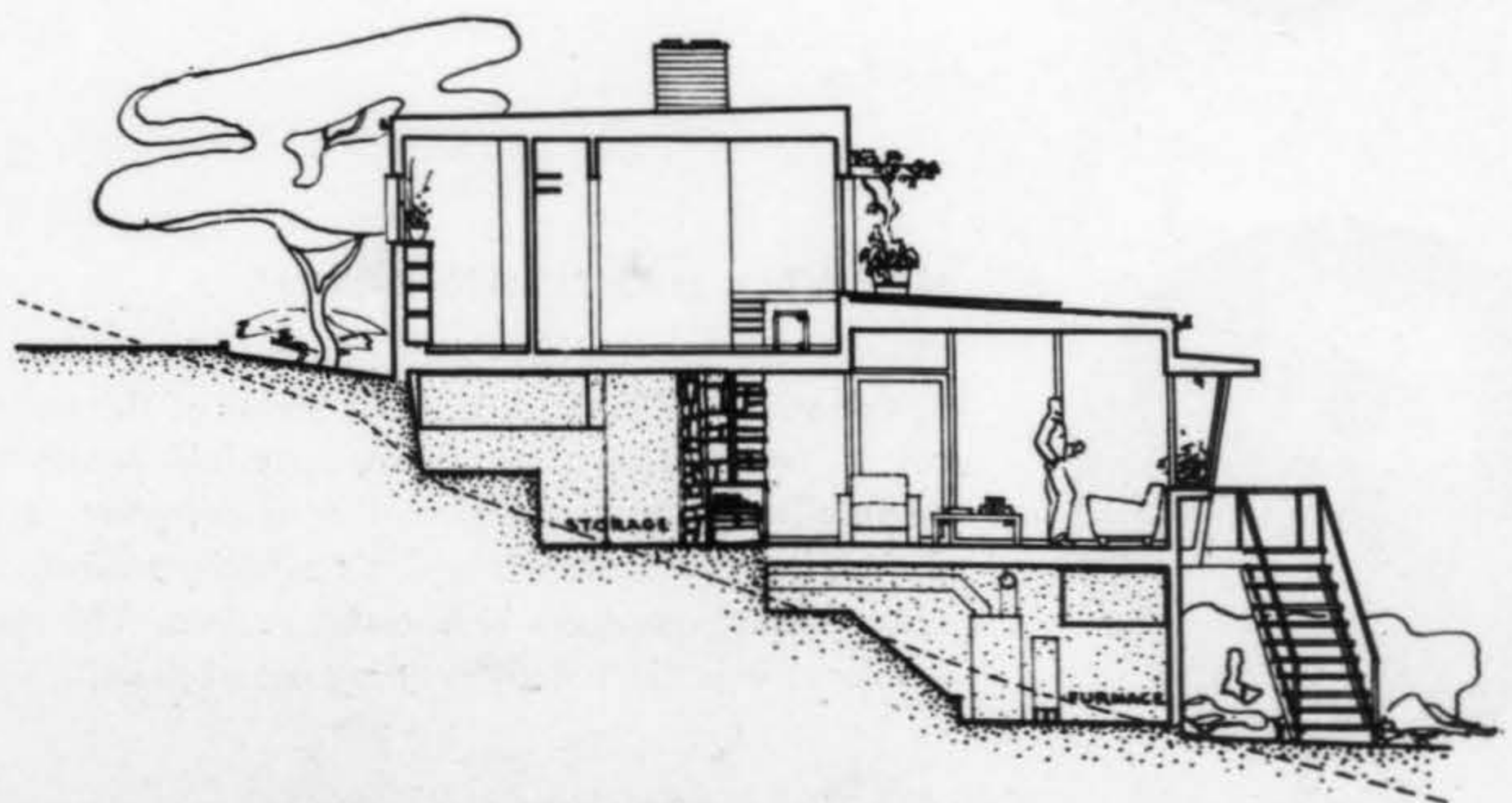
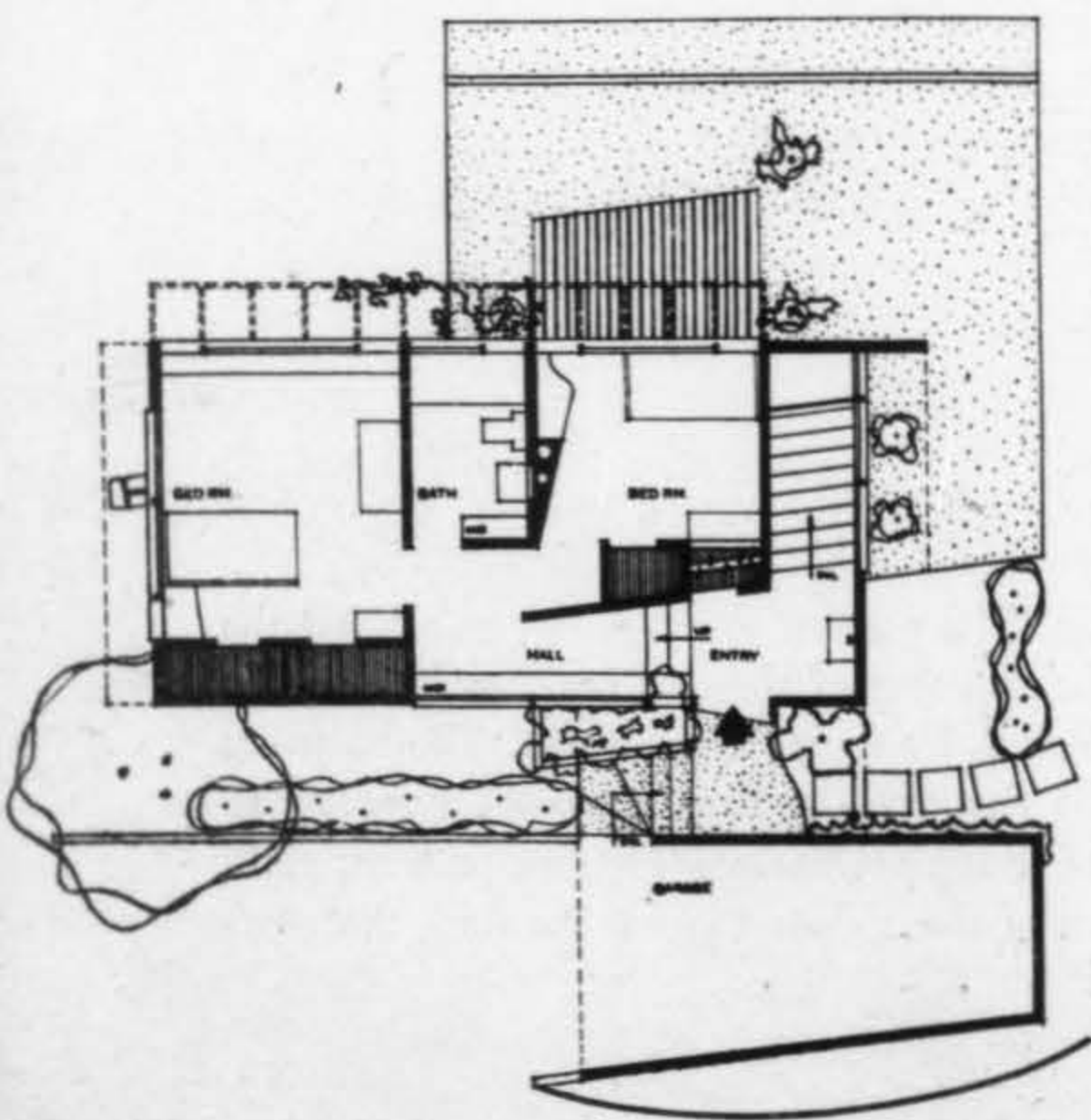
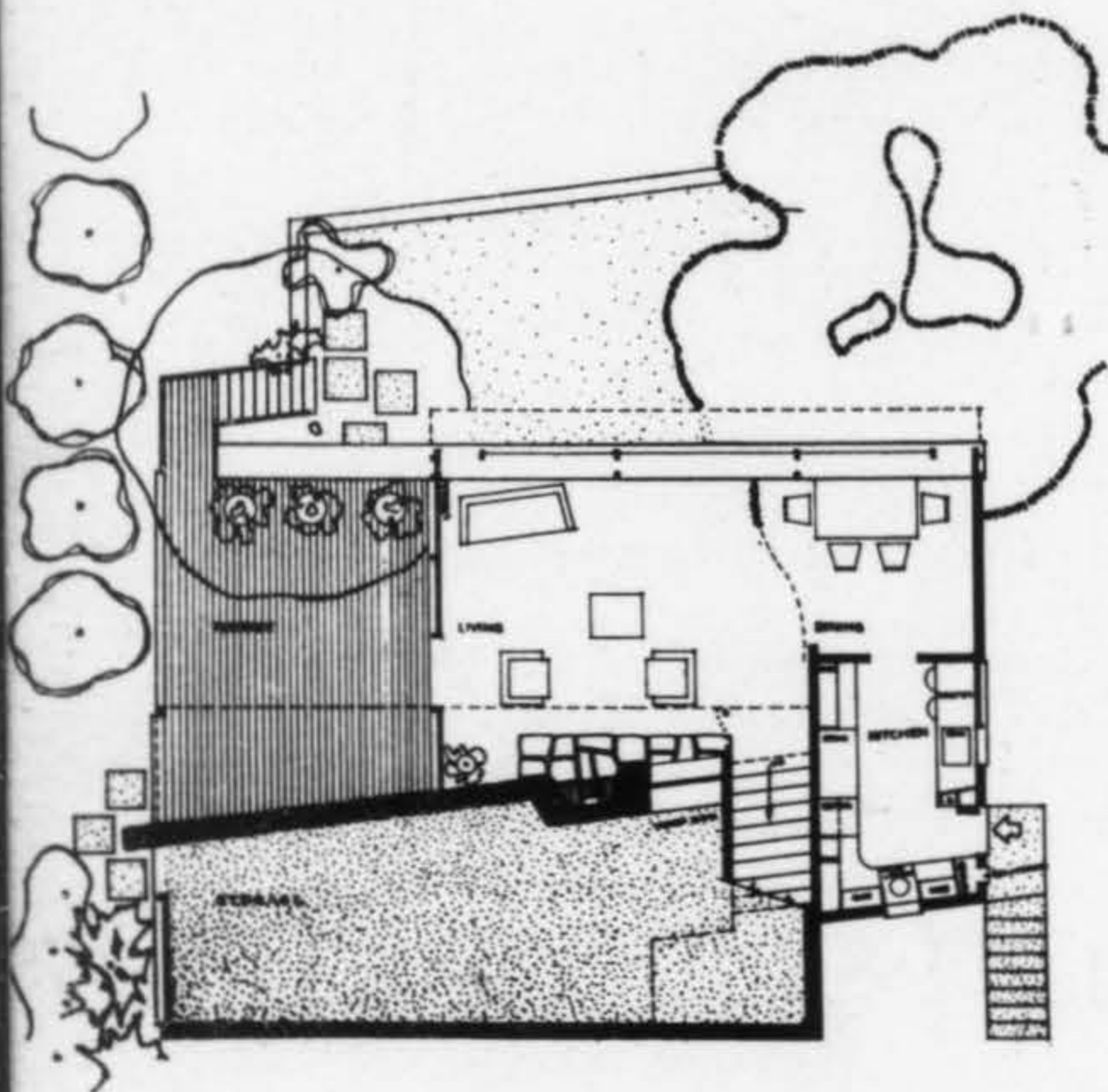
The two-story arrangement was suggested by the narrow lot which slopes steeply to the west and commands an uninterrupted view of San Francisco Bay region.

The entrance is a few steps below the bedroom, and privacy is assured by the angle wall which directs one toward the stairway down to the living room. This angle repeats in the stair treads and, on the lower floor, carries across the fireplace wall and out to the terrace. Further intimacy is given the fireplace grouping by the lowered ceiling.

The projecting, hooded, "ribbon" windows across the west wall of the living room frame the panoramic view, the splayed glass carrying the eye out, helping to reduce reflection and preventing outside dust from settling on the glass. The glass wall at the south end of the living space makes the outdoor terrace seem one with the room, an effect which is enhanced by using a wall of stone and vertical siding both inside and outside the room. The dining space may be separated from the main living room by a curtain on a curved track.

The bedroom windows have open outriggers which serve as a trellis for grapevines planted in tubs, their foliage providing shade in summer. There is a small deck for sunbathing off the smaller bedroom.

The outside of the house is redwood siding stained a gray-green. The west wall of the bedrooms is vertical pine siding with redwood battens stained gray-gold. Trim is eucalyptus, sash and mullions gray-blue. Inside, the end wall of the dining space and the stairwell is Philippine mahogany. The large window at the end of the bath is emerald green "Koolite" glass, with a clear opening unit. Living room furniture is by Aalto; furniture for the bedrooms, the larger of which serves also as a study, was designed by the architects.



A Hillside House, Berkeley, California; ARCHITECT, John Ekin Dinwiddie, A.I.A.; ASSOCIATE, Albert Henry Hill

LANDSCAPE ARCHITECT, Garrett Eckbo; BUILDER, Albert A. Haskell & Sons; COST, under \$7,500, including furniture





House for Mr. and Mrs. Hervey G. deBivort

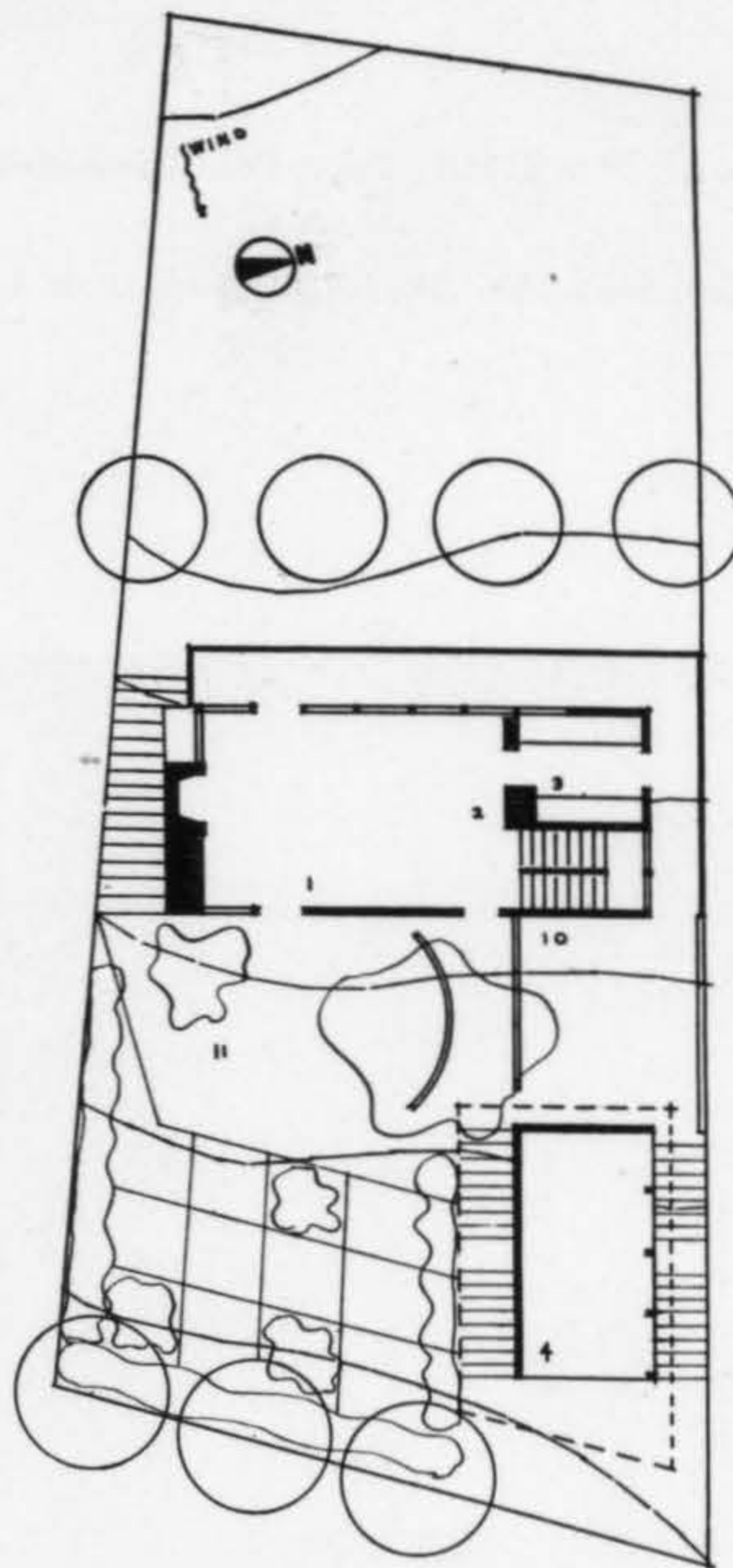
Berkeley, California

ARCHITECT, Hervey Parke Clark

LANDSCAPE ARCHITECTS, Eckbo and Williams

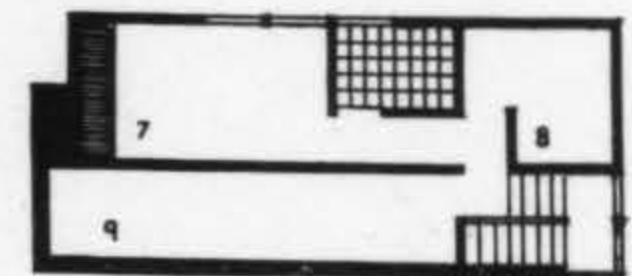
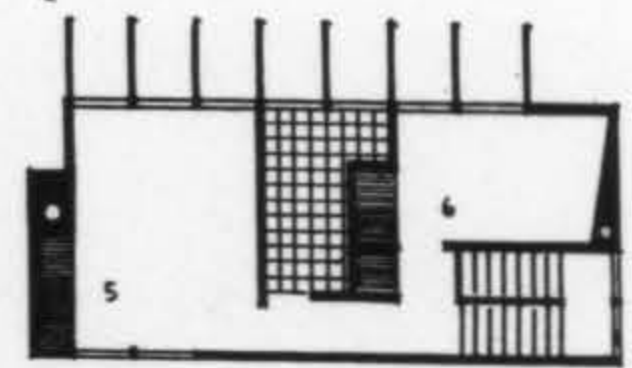
BUILDER, M. Jordan and Son

COST, \$6,300 excluding architect's fee



LEGEND

- 1. Living
- 2. Dining
- 3. Kitchen
- 4. Car Shelter
- 5. Bedroom No. 1
- 6. Bedroom No. 2
- 7. Future bedroom No. 3
- 8. Heater room
- 9. Storage
- 10. Service yard
- 11. Patio



This is a house as unique in appearance as the plan is convenient. At first it was thought that a one-story house was possible on the lot and a number of plans were tried. Finally it was evident that if each room were placed to have sun and view that some would have to be as narrow as bowling alleys. The reasonable acceptance of the need for two stories produced a better house. A most satisfactory feature is the stair built against a wall of glass which gives a sense of space to the whole interior out of all proportion to the size and low cost of the house.

The narrow lot on a western slope drops 25 feet from front to back and overlooks San Francisco Bay. Prevailing winds dictated a living patio on the east sheltered by the bulk of the house. The late afternoon glare from the water may be cut off by lowering wooden slat blinds. With one exception, there are no windows on the south, because they would look directly at the house which is sure to be built there later. The ideal east-west exposures give sun in every room. The car shelter is at street level and has solid walls only toward the direction of winter rains. The front door is reached down steps





Photographs by Esther Born

under a broad sheltering roof. The opposing slopes of garage and house roofs toward one another unify the composition by knitting it together. Outside walls are natural redwood relieved by off-white windows and trim.

The owners, both of whom are away all day at their jobs, required a house planned for indoor and outdoor living at minimum effort of maintenance, and every room should have the view. The second floor is compactly planned, with an unusually large bath.

All rooms are finished with Douglas fir plywood with a thin whitish stain, and ceilings are celotex. The ground floor space, gained on the steep sloping lot, is large enough for storage and a future room and bath. The services, kitchen door, drying yard, meters, etc., are grouped on the north.



House for Mr. and Mrs. Jerd Sullivan

Saratoga, California

ARCHITECT, William Wilson Wurster, A.I.A.

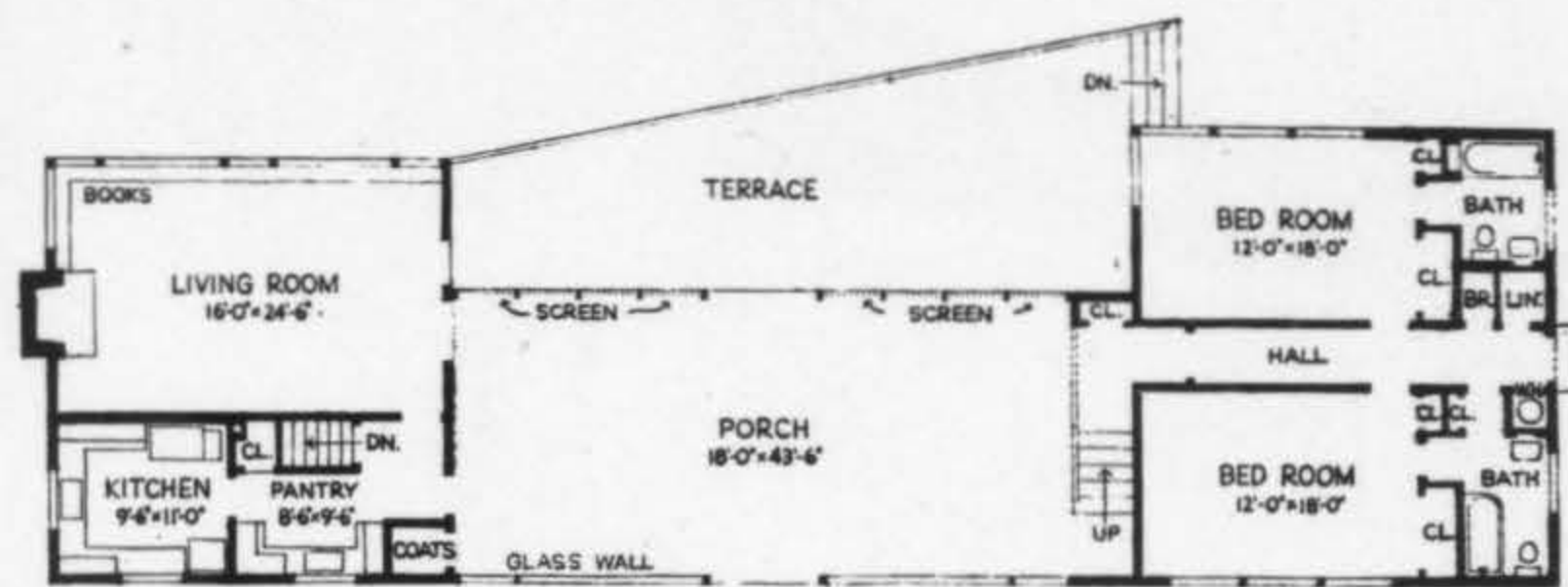
LANDSCAPE ARCHITECT, Thomas D. Church

DECORATOR, James Kemble Mills

BUILDER, Raymond W. True

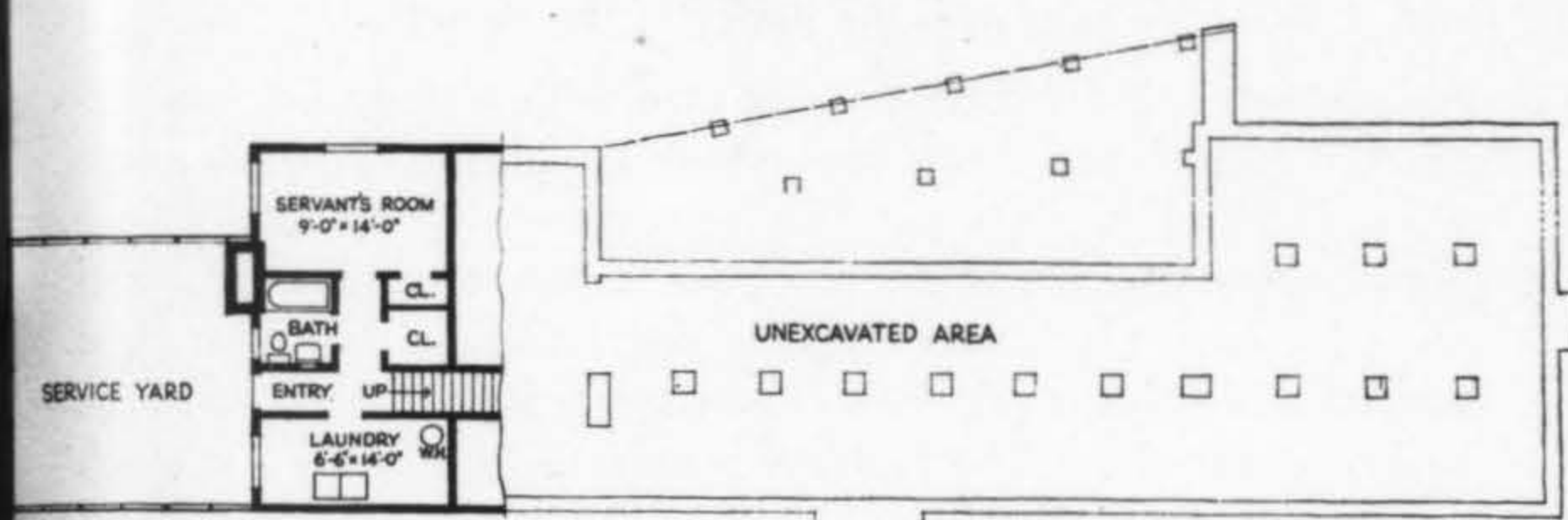
COST, about \$7,500





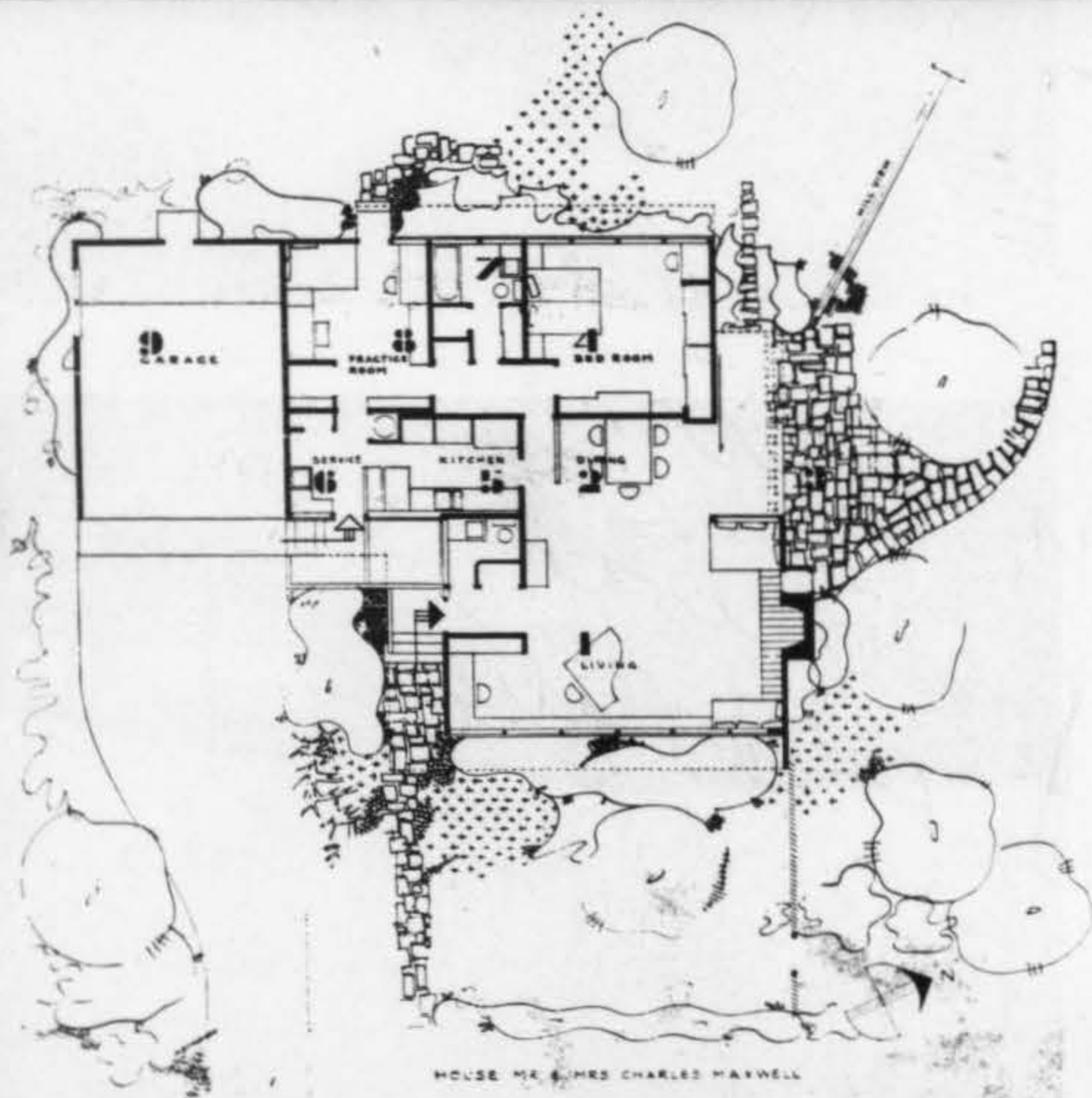
MAIN FLOOR PLAN

SCALE 5 0 5 10 15 20 FEET



This house is a typical Wurster design—free, open, untortured. It expresses a type of living. The owners, who live in San Francisco, wished a summer and week-end retreat complete with home comforts. A hill-top site commanding a fine view of surrounding mountains and valleys was chosen; it and the sun dictated the placement of the house at right angles to the slope, an arrangement which left space for laundry and servant's room at the lower end. A large glass and screen porch with ceiling sloping up toward the view was placed as a division between the owners' bedrooms and the service and living rooms. Glass protects this porch on the windy entrance side—screens only on the opposite wall. There is no garage. Exterior walls are 1x10-inch redwood bevel siding treated with one coat of boiled linseed oil. Interior walls and ceilings are plastered—bedrooms with sand finish integral color, and service rooms smooth and painted. Living room walls are finished in a "Duali" plywood, untreated. Porch end walls of bevel siding and ceiling of 1x10-inch flush boards are painted white. Doors and sash are painted with lead and oil to insure their proper functioning. Roof is cedar shingled. Floors are 1x6-inch pine tongue and groove. There is no heating system but a fireplace in the living room and electric heaters in the bedrooms adequately handle summer cold spells.

4 NEUTRA



HOUSE MR. & MRS. CHARLES MAXWELL

Erected on fairly level ground in Brentwood, the house serves as a home for two musicians, the husband a composer, the wife a violinist. The basic requirements were to avoid interference between the two musical activities and to provide comfortable space for both, as well as for housekeeping and for informal entertaining. Care of the garden is the hobby of the owners.

A large acoustically correct living area with a study bay and another bay for dining forms the heart of the plan. This space opens through a sliding glass partition to a covered porch and thence into the flagstone paved garden patio. Tract restrictions required a sloping roof. The redwood ceiling which follows this slope gives warmth and height to the room and permits high views toward the woody western hills. The fireplace arrangement, with its low couch and convenient book shelves, invites relaxation, and the grand piano is placed to serve both for social moments and for the work of the composer in connection with the built-in desk and score files.

Opposite the sliding patio door is the dining alcove, easily accessible from the kitchen and equipped with upholstered seats and a blonde birchwood table which may be conveniently lowered to tea-table height, becoming thereby an adjunct to the living room furnishings. The kitchen and service areas form one unit, separated for use only by the breakfast bay with fabricoid upholstered seats for four. The service entrance adjoins the double garage.

Two private rooms with bath between open out to the rear garden lawn, planted with fruit trees and berry bushes. The larger of these is the bedroom, done in cream and deep blue, with a mirrored dressing niche and batteries of hanging wardrobes and drawer sets.

The smaller room, farthest from the composer's study, is a practice room for Mrs. Maxwell, with upright piano, instrument compartment, score cabinet, and couch.



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Photographs by Julius Schulman

House for Mr. and Mrs. Charles Maxwell

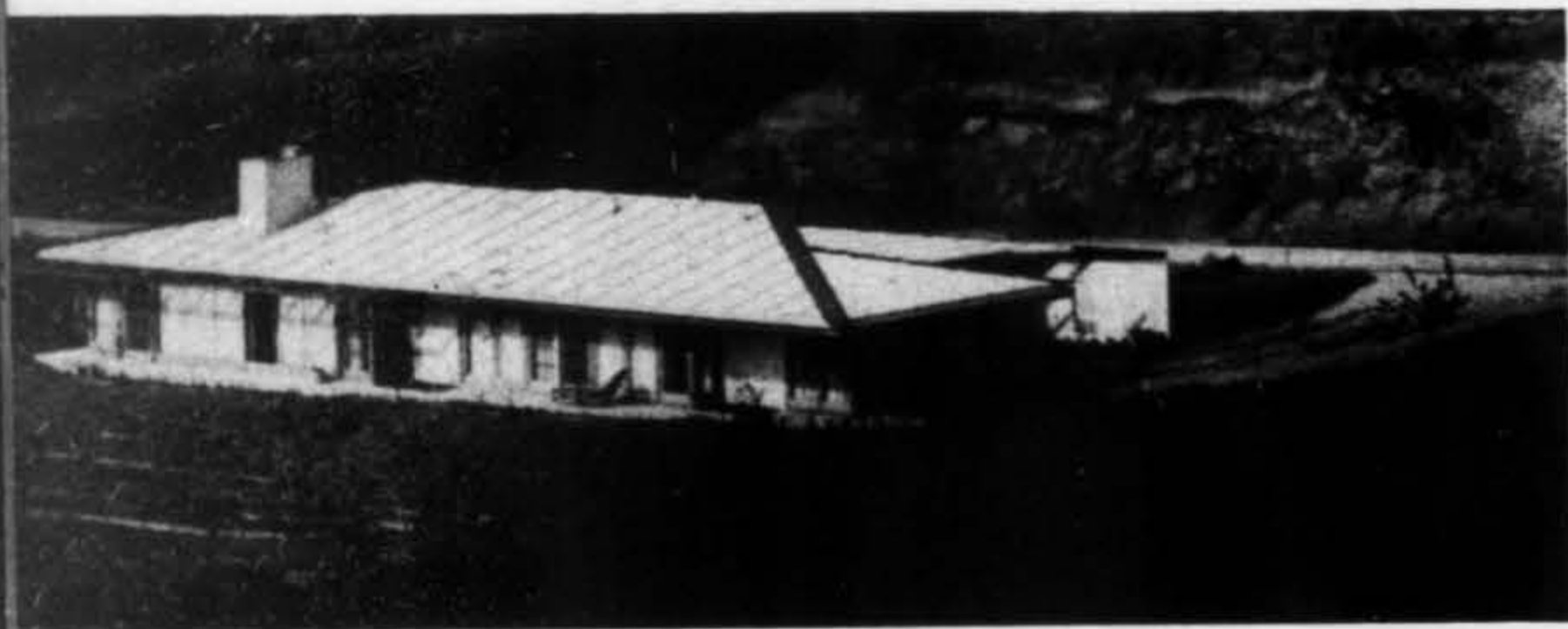
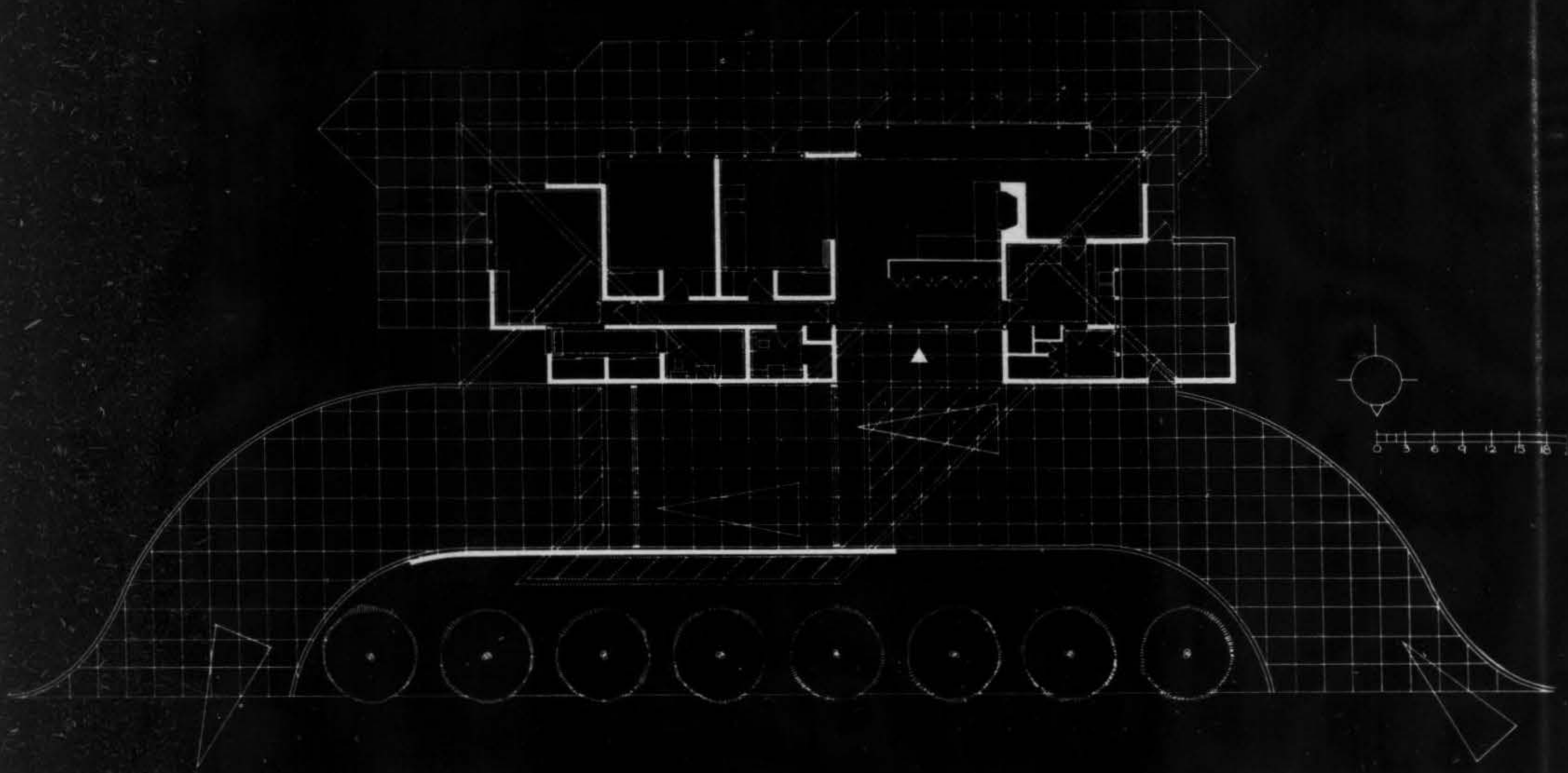
Brentwood, California

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

BUILDER, W. R. Groschan

COST, \$6,750 excluding architect's fee





House for Miss Greta Granstedt

Hollywood, California

DESIGNER, Harwell Hamilton Harris

COST, \$6,000

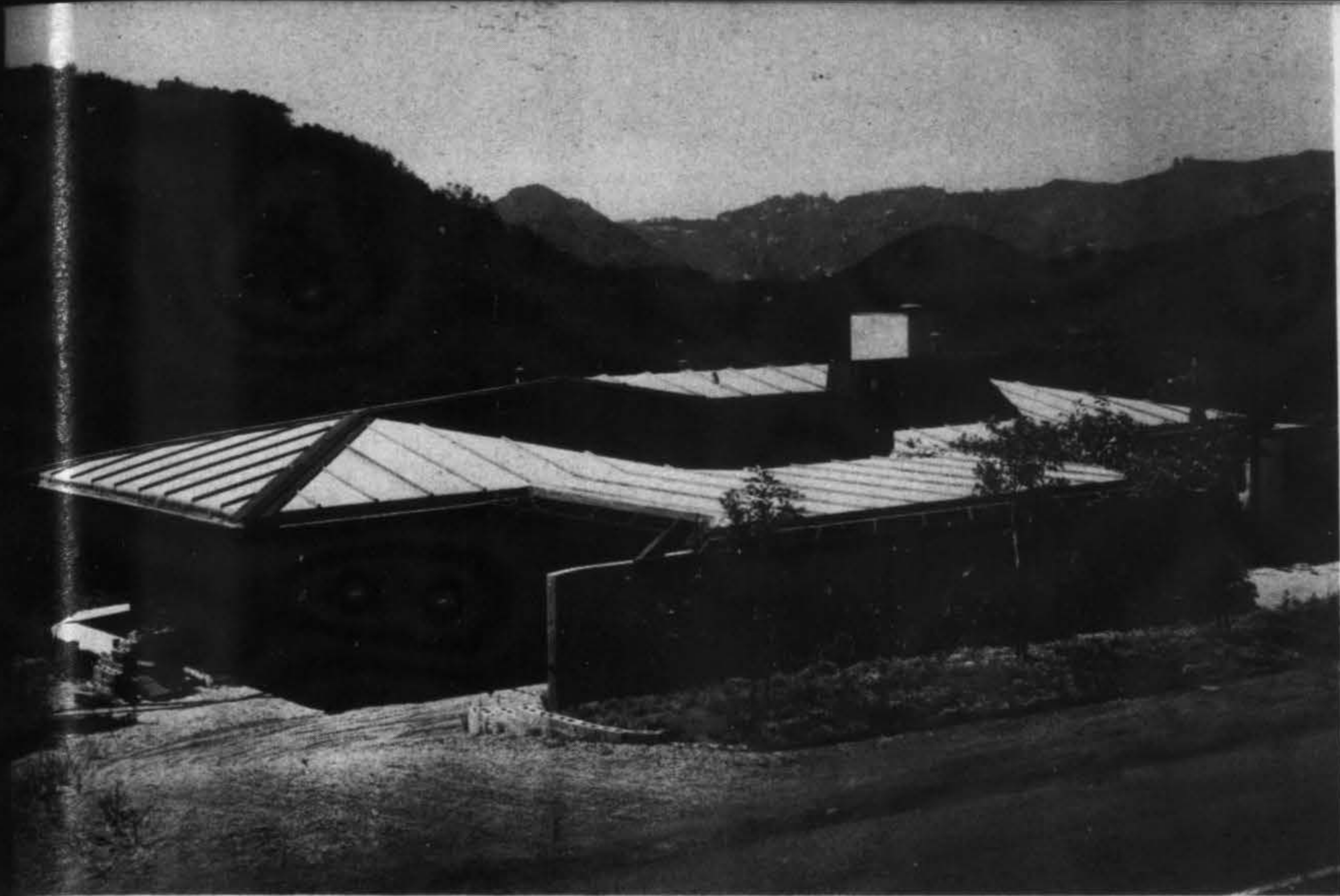
The property slopes down from the road which is on the north. The lot consists of a small finger of land bordered by ravines on two sides. The view to the south is through the Hollywood hills. All major rooms are oriented to this view and open out to a terrace garden.

The house was built for an actress and her husband, a man of many interests, who wanted a room in which to pursue his hobbies of painting, woodcarving, and boat designing. The studio which resulted from this desire may be opened into the living room for entertaining or closed and used as an emergency guest room.

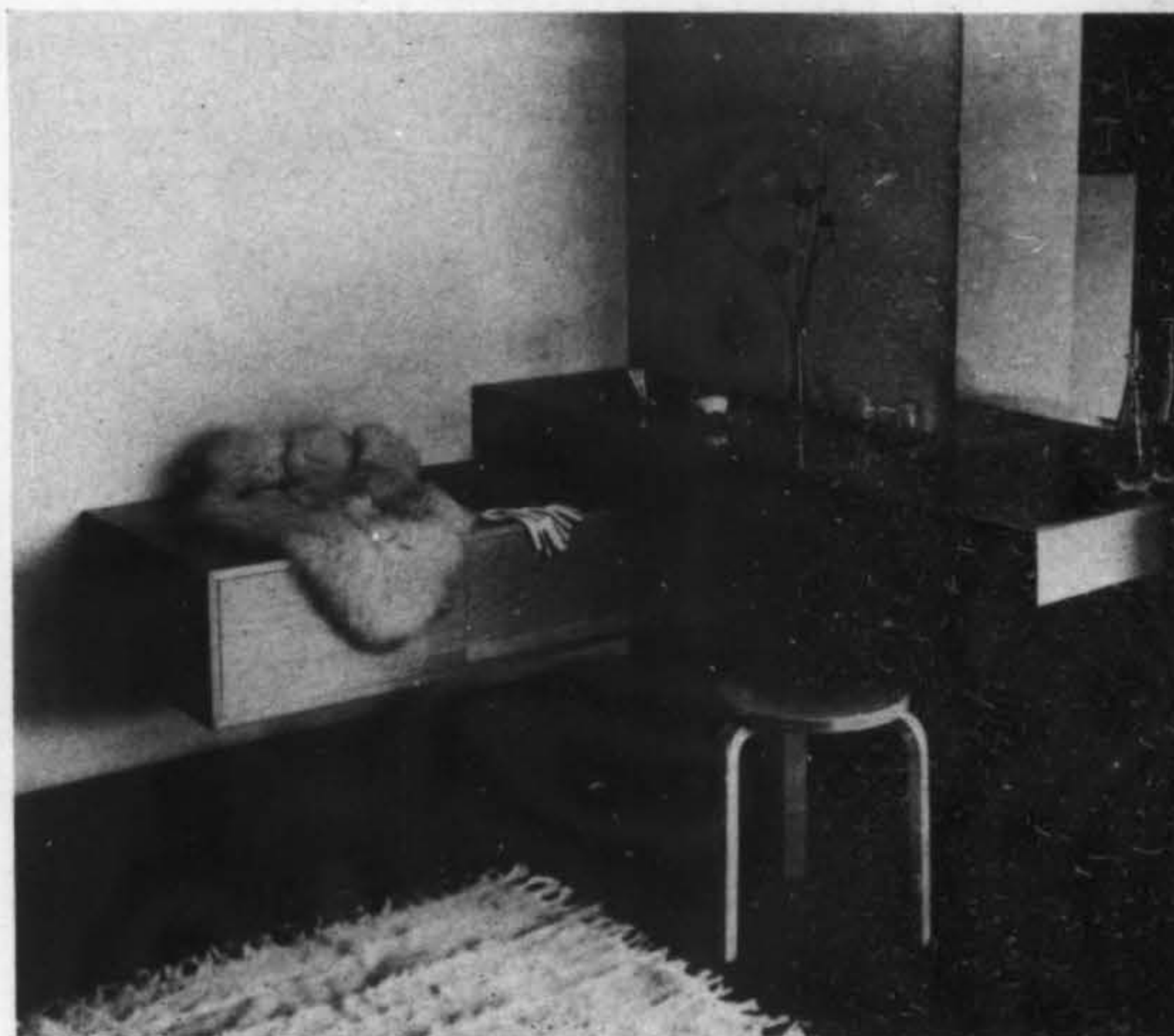
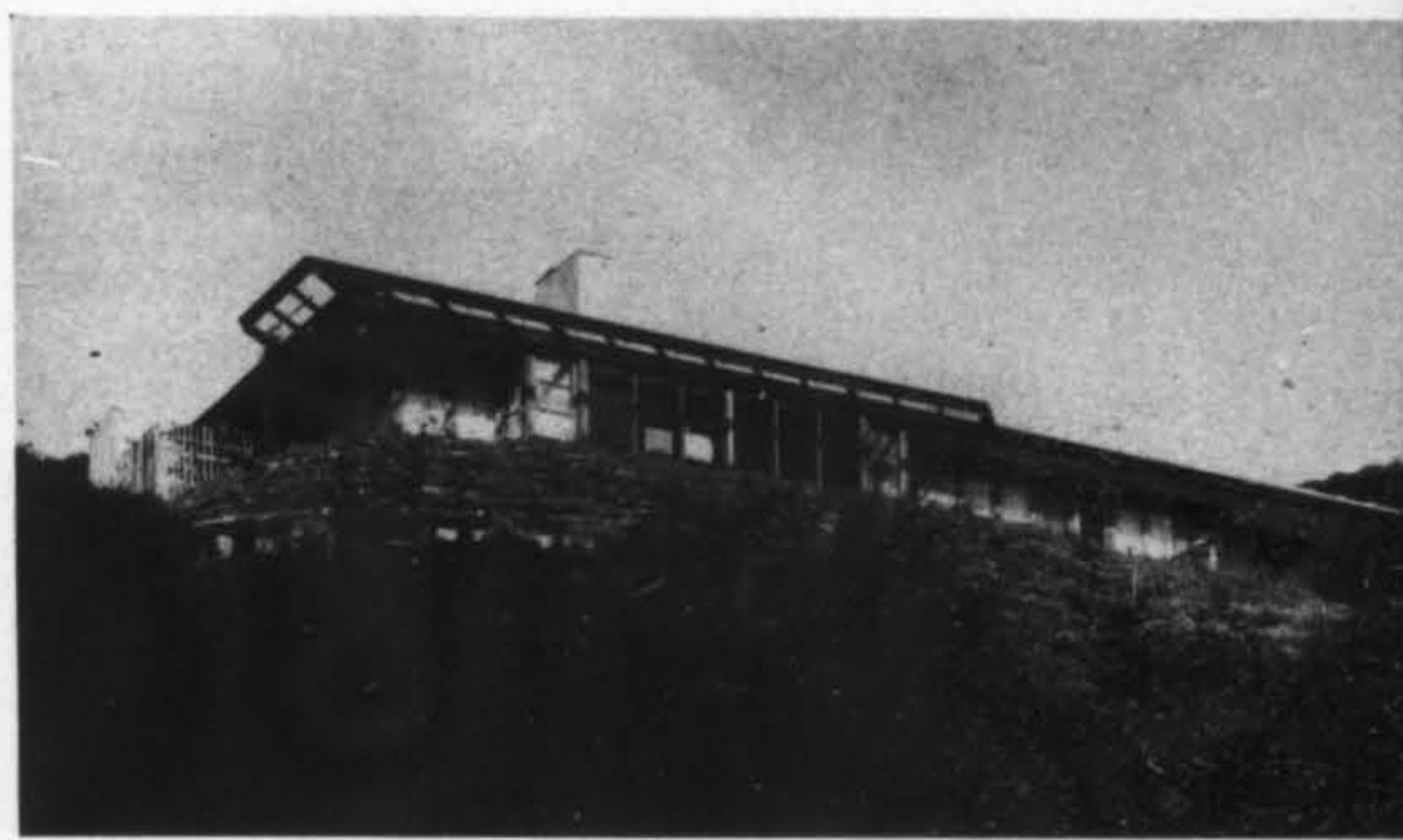
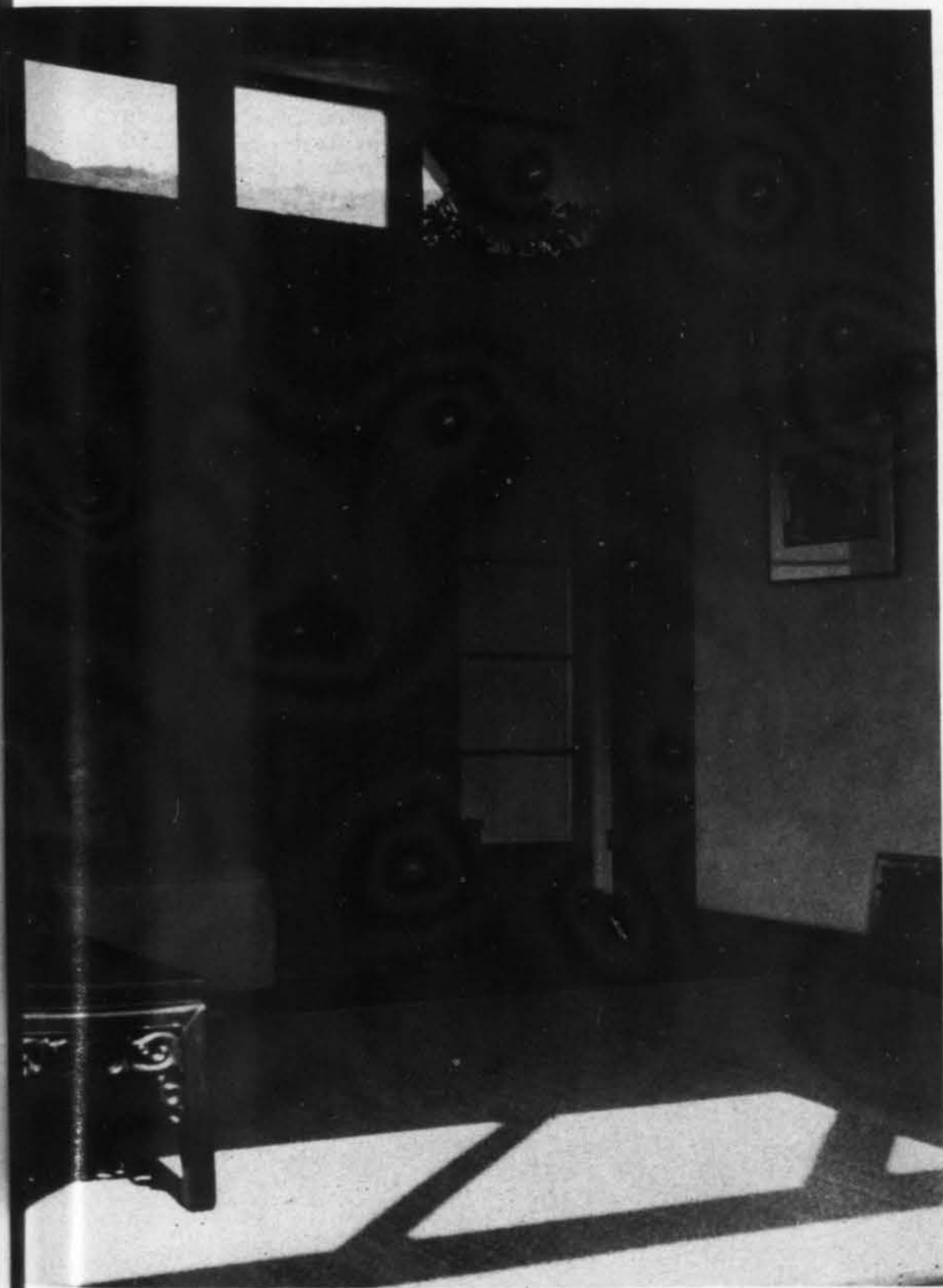
Privacy for the living areas is insured by the lengthwise circulation along the north side. There is a drive-through garage; clerestory lighting in living room, hall and bathrooms, and ample closet space.

Materials include pinkish tan stucco, white composition, natural fir, natural redwood, deep turquoise blue paint.





Photographs by Fred Dapprich



COMMUNITY BUILDING

PRIVATE DEFENSE HOUSING

Los Angeles, California

OWNER AND BUILDER

Ed Krist

CONSTRUCTION SUPERINTENDENT

Ellis Mendenhall

There are three elements of importance typified by this housing project in a vital defense area: It is being done by private interests, it is using "production line" methods and tools, and it is producing homes for sale considerably below their usual market value. That portion of the project shown here is a unit of a program which will produce a total of 3,000 defense living units.

It carries with it the story of a private company which began by building ten houses a month in 1939. In 1940 the company was building at the rate of two houses a day, or sixty a month. In 1941 it was building four houses a day, or 120 a month. At present, in order to meet war-time demands for housing in vital defense areas, it is building at the rate of ten houses a day, or 300 a month.

In 1939 it started building houses to sell for just a little less than \$3,800, but inquiries were mostly from people who couldn't afford so much—people in the \$1,500 to \$2,100 a year salary classes. A "guinea pig" house of five rooms and plenty of space was built late in 1940 to sell, with lot, at \$2,800 to \$2,900. These sold faster than they could be erected, thus increasing the output. The company decided to do all its work, rather than using sub-contractors, making possible better quality at the price.

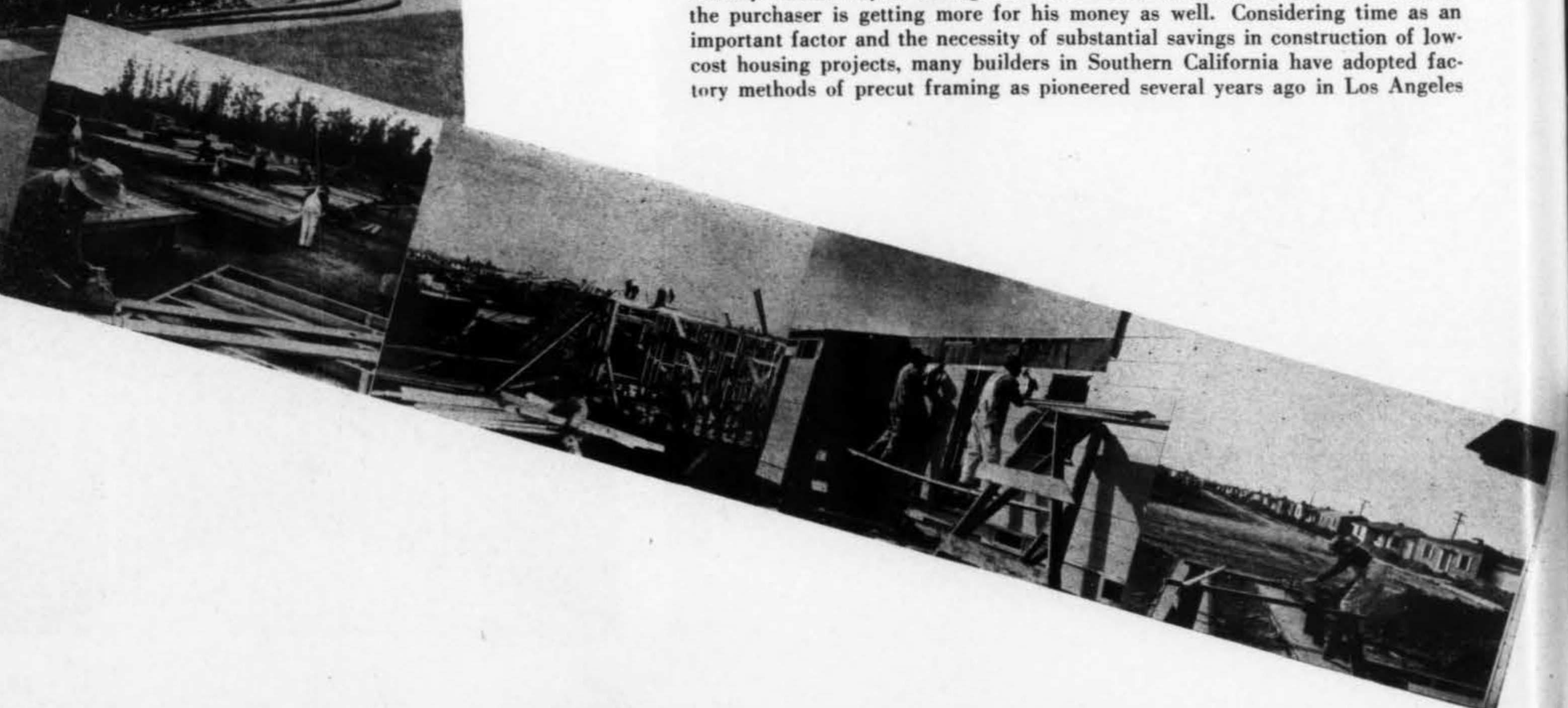
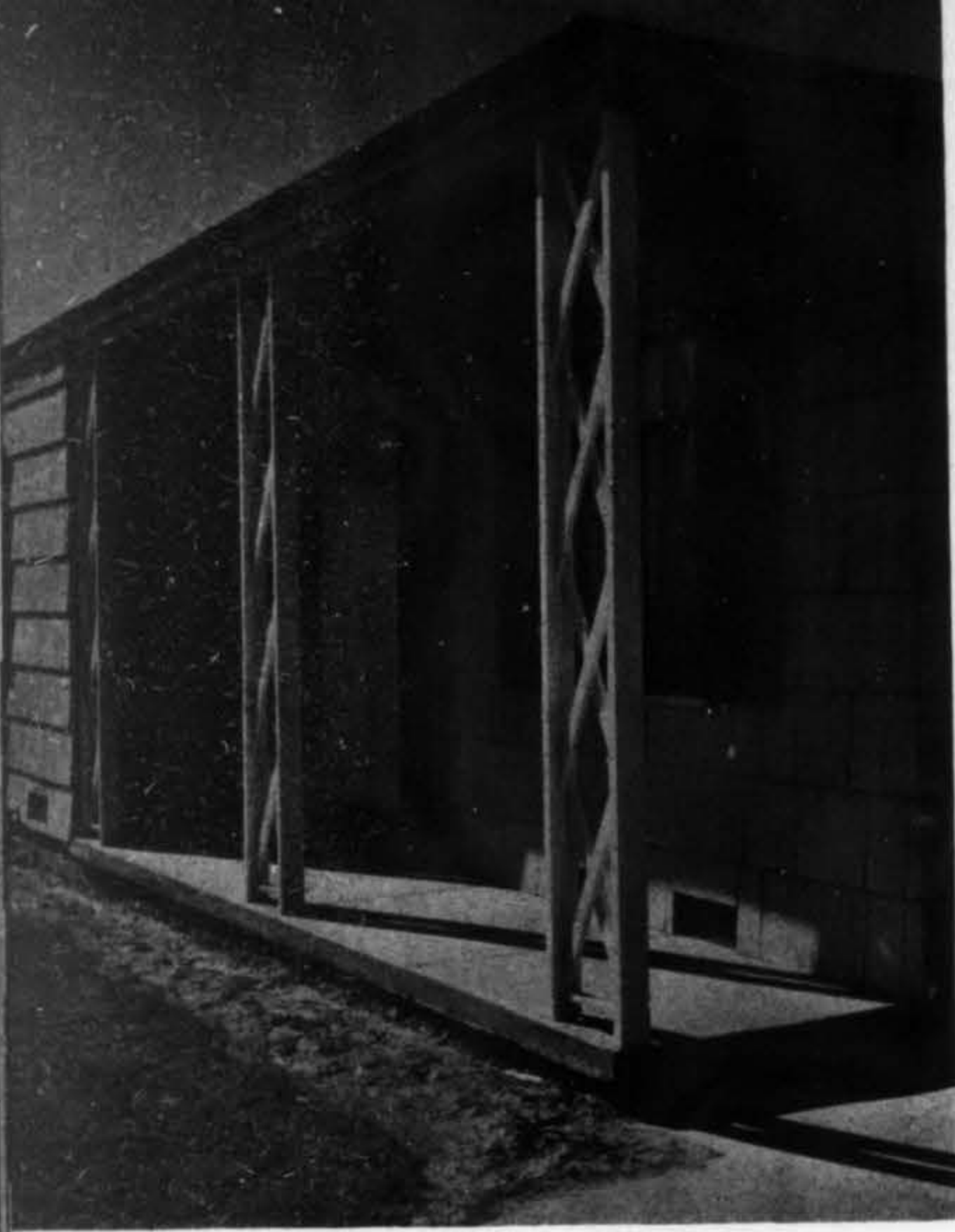
The houses are unusually well built, having hardwood floors, gas heat, gas water heaters, red cedar shingles or white pine siding, steel sash windows, tile kitchens and baths, and other extras. Design of the individual houses is pleasant, and sites are well landscaped. Streets are curved to reduce the speed of traffic and to avoid a "lined-up" appearance—no through traffic is possible in the tracts. The company deeds a piece of property in each tract to home owners for community purposes, such property being administered by community associations.

This unit numbers approximately 300 houses, bringing the total so far built to more than 1,000. Two hundred more were started this month, and approximately 2,300 others will be started this year. In order to make the homes more readily available for incoming defense workers, some of the later homes will be put on a rental basis. All will be erected near defense plants.

The Ed Krist Company, which is building the homes, is headed by Ed Krist. Dale Reed is general manager; Ellis Mendenhall, general construction superintendent, and Harry S. Huddleson, general warehouse manager. Mr. Krist, who was with the Harry Culver Company from 1920 to 1930, retiring as divisional sales manager, returned to active business in 1939 when the Ed Krist Company was formed.

RADIAL SAWS USED ON PROJECT

The production of ten houses a day in the building of 3,000 houses in the Los Angeles defense area makes one of the largest mass housing projects in the country. It not only is making new records in construction time, but in so doing the purchaser is getting more for his money as well. Considering time as an important factor and the necessity of substantial savings in construction of low-cost housing projects, many builders in Southern California have adopted factory methods of precut framing as pioneered several years ago in Los Angeles



products & practices

by the West Coast Lumbermen's Association, where field tests were made with the cooperation of the Building Contractors Association of Southern California and the Lumber and Allied Products Institute of Los Angeles.

In 1939 some 500 builders saw a practical demonstration of precutting of framing members in the assembly department of the Consolidated Machinery and Supply Company, Los Angeles, builders of the "Comet" radial power saw. Here they saw No. 3 dimension lumber precut to exact lengths of the higher grade while cutting out knots and defects. As a result of these tests and demonstrations, numerous lumber dealers set up radial power saws with roller extension tables and stops for cutting the desired lengths as required on house construction. This was discussed in an article on Precut Framing (in two parts) in the *American Builder*, March and April, 1939.

It was only natural, then, that with the development of large-scale building in Southern California these contractors with a previous knowledge of precut framing methods should take the next step on the pre-fabricating of certain sections of the buildings in a central plant on the job site. Precutting was beneficial. It was during this process of development that many contractors realized the importance of the performance of power tools on the job. Activity was planned around the power saw even to the extent of ordering the lumber to be loaded or stacked for delivery in the order in which the various pieces were to be used on the job. It was pointed out that with a good power saw and an alert sawyer it was possible to have a structure with all cuts true and square and with the elimination of much later grief such as plaster cracks, etc., due to sagging and settling as a result of uneven cuts made by a number of carpenters using an improvised miter box.

One of the most important considerations in setting up for a large scale housing project, therefore, is the thorough consideration of the type of equipment and the method to use. Of all the equipment available, perhaps the most popular saw and the one most frequently seen is the radial type or overhead arm power saw. The pictures shown of the Krist job show a central plant for pre-fabrication of wall sections, etc. Here in this production plant are three different sizes of the Comet radial power saw. In Southern California the Comet radial saw, because of its unique design and construction and ability to make such a wide variety of cutting operations, has played an important part, not only in the construction of large scale housing projects, but in many of the large cantonment jobs as well. On some jobs from ten to fifteen Comets were used. Some were set up with special equipment for cutting the seat cuts in rafters, ten at one time and at the rate of one second each actual cutting time.

Time is an important factor in completing eight houses a day. Mr. Krist has also a central mill where all cabinets, frames, moulding is turned out exactly as specified and as needed. A visitor in this modern plant will see an amazing assortment of machines such as stickers, drum sanders, shapers, jointers, boring machines, band saws, belt sanders, variety saws. This job is running ahead of schedule and a great deal of credit is due to Mr. Krist's able superintendent, Ellis Mendenhall, and the versatile mill foreman, E. G. Vaughn, who have taken advantage of what was available and known about precutting of lumber and have further expanded these beneficial methods to suit their own particular needs in turning out ten houses a day.

Among the early pioneers of large scale housing projects in Southern California is the Percy Hilton Company, which came over from England to build 300 houses near San Gabriel. Wyvernwood, built at a cost of \$6,000,000, was the

largest rental housing project ever undertaken in the United States. And more recently the Naval Housing Project and the Kearny Mesa Housing Project in San Diego, where over 3,000 houses were built in a hurry to meet an unprecedented demand.

Modern methods were used. Modern power tools accelerated this activity, operating in some cases 24 hours a day. They had to be good.

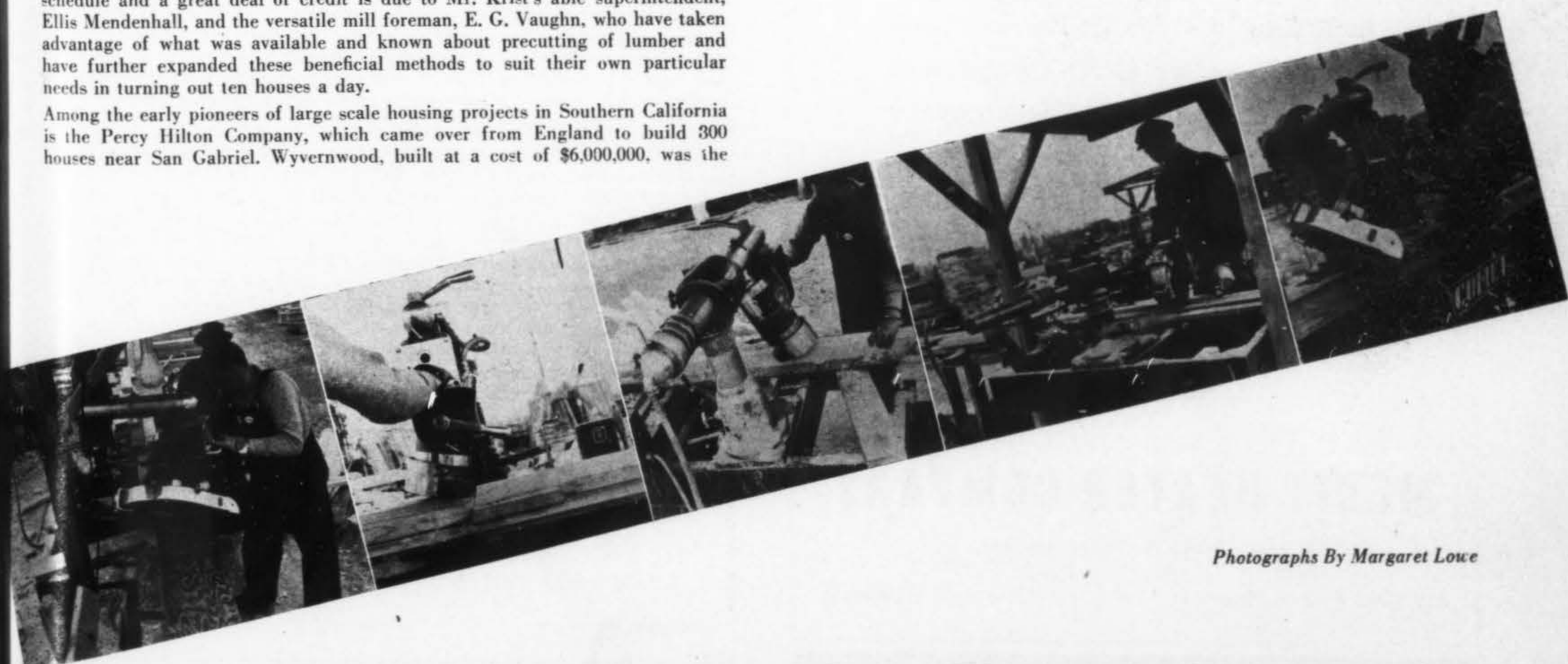
SPECIAL RED CEDAR SHINGLE SIDING

Being non-critical and readily available in large quantities, red cedar shingles have found widespread usage on large building developments throughout the nation. Not only are they to be seen on the roofs of war-time housing tracts of all descriptions, but they are also popular for sidewalls. A large number of the 1,000 units now being completed in the Los Angeles defense area by the Ed Krist Company have these shingle sidewalls—applied in the modern style known as double-coursing.

The double-coursed shingle sidewalls employed by the Krist company demonstrate the fine results which can be obtained from this new method. The shingles were applied on 1x6 sheathing boards, these being spaced apart on 12-inch centers, which is equal to the shingle exposure. A considerable saving in sheathing boards, and labor in application, was thus made. Each course of shingles is laid double, with a No. 1 grade shingle for the outer course and a No. 2 grade shingle for the inner and completely concealed layer. Therefore, half of the shingles used are of a lower priced grade, although the construction standards are not sacrificed in any way because the inner course is completely covered by the outer layer. The use of these two-layered courses permits an appreciable increase in the weather exposure, which in turn provides greater wall coverage per bundle of shingles. Sixteen-inch shingles were used by the Krist concern, and these were laid 12 inches to the weather. Two other shingle lengths are common in the industry—eighteen-inch and twenty-four-inch. Maximum double-coursed sidewall exposures of 14 and 16 inches are recommended for these two grades.

The shingles in the under course are attached to the sheathing boards in varying manners, usually with a single 3d nail, because in later nailing the outer shingles are firmly attached. Two 5d rust-resistant nails are recommended for each outer course shingle, applied about two inches above the butt line and $\frac{3}{4}$ inch from each edge. The outer course of shingles should be permitted to overhang the inner course about $\frac{1}{2}$ inch, as this provides a better rain-drip as well as brings about a cleaner and deeper shadow line. It is easy to lay shingles in this manner by using a strip of shiplap, or any other lumber with a rabbeted or rebated edge, as a straight-edge for lining up the shingle butts.

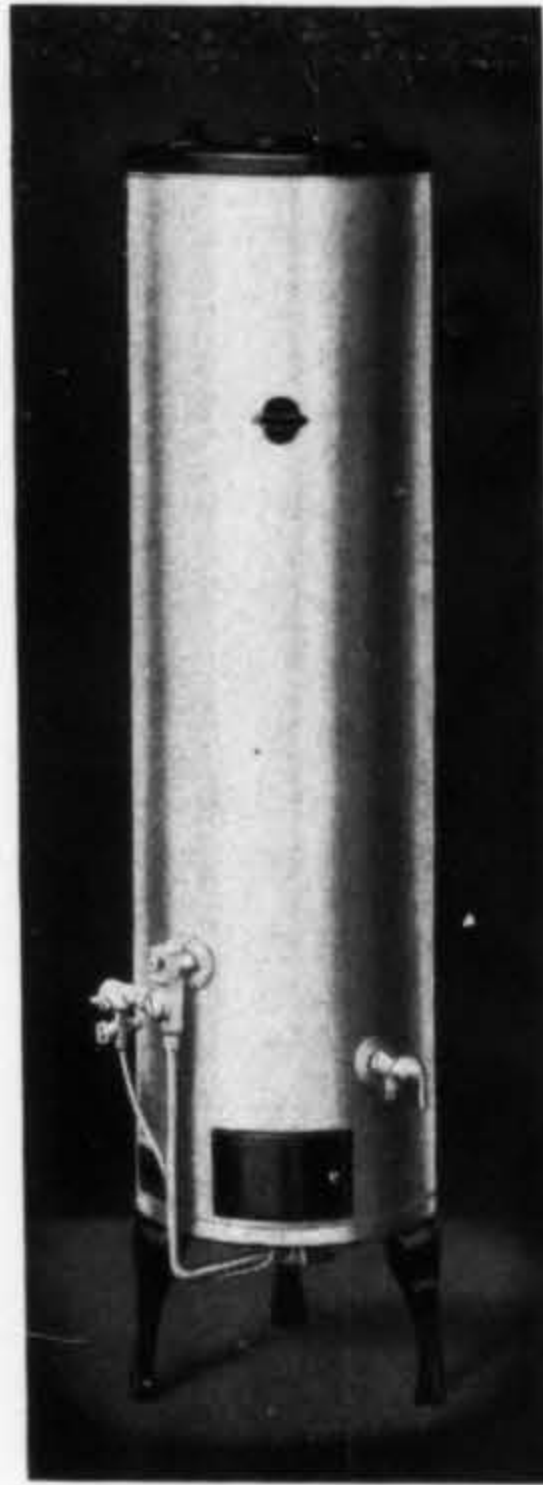
The appearance of double-coursed shingle sidewalls belies their economy, for they look extremely rich and substantial. The wide exposures, coupled with the deep and impressive shadow lines of the double layers, appeal to architects and



Photographs By Margaret Lowe

25,000 Water Heaters

Built for Defense Housing Units



DURING 1941 we furnished a total of 25,000 water heaters for major national defense housing projects throughout the United States... including 1,000 for the Ed Krist Company. These are GOOD water heaters, which is why the Krist company plans to use 2,000 more this year—and why thousands more are on order for other major housing projects, many of them in the vitally important western national defense areas.

MERIT HEATER COMPANY

R. W. TARLETON, General Manager

133 West Palmer Street

Compton, California

others of artistic temperament. These twin attributes—economy and beauty—are responsible for the gaining popularity of sidewalls double-coursed with red cedar shingles throughout America today.

FRAMED WITH PONDEROSA PINE

All of the houses are framed with sugar pine and ponderosa pine. Although these woods have been used extensively for similar framing in the Middle West and in the East, this is the first time they have been used in quantity in California. In the construction of a home the frame is of comparatively low cost material. Since it is covered by finish materials, appearance is not a factor. Yet, upon the frame rests a great responsibility. Shrinkage of the individual pieces or their failure under strain or stress has very unpleasant results, and may cause costly repair bills. This shrinkage is more frequently caused by the drying out of green lumber after erection. Such a condition is unnecessary.

Western pine framing lumber offers the best possible insurance against such difficulties because these woods are so carefully seasoned—actually milled when dry. Furthermore, because of this dryness and their resistance to warping and twisting, these woods are more easily applied during the construction and are less apt to cause subsequent distortion of the frame. Therein lies an important difference between Western pines and some other woods—an added safeguard for home satisfaction. Their strength is wholly adequate for the uses to which they are put; they are light to handle, excellent to nail, and are easily cut and fitted on the job, which are factors in keeping labor costs down.

However, in such construction, strength is not the only factor. The frame must not warp, twist or shrink materially if such difficulties as sagging floors and partitions and sticking doors are to be avoided. The wood used for such light framing purposes should, in addition to sufficient strength, cut readily in any direction, come to the job well manufactured after seasoning, shrink little, and take nails without splitting. This means that the wood selected should meet the following requirements: 1. Strong for its weight. 2. Easily worked. 3. Well manufactured after seasoning. 4. Slight shrinkage. 5. Take and hold nails without splitting.

OAK HARDWOOD FLOORS INSTALLED

In this project, as in most others, the main rooms of the houses have oak floors. Many years of experience have taught nearly everyone that the oak wood finish floor gives the most in beauty and texture, coupled with the greatest wear and lowest maintenance cost and greatest insulation against cold that it is possible to obtain in any flooring material for these rooms. This experience with oak flooring is so universal that it is readily acknowledged as the most acceptable floor for housing by architects, builders, and most of all by housewives throughout the entire country. This, of course, is pleasing to the engineer for all of this is furnished to him at a lower initial cost than any other comparable type of floor covering.

In this project, one-half-inch thickness of oak is being used on all floors. This entails a slightly higher initial cost, but the wear is so much greater than that of three eighths-inch thickness. This assures the engineer that the additional cost is well worth while. The Bruce oak flooring is being used exclusively in these installations due to its constant uniformity of grade and evenness of milling. E. L. Bruce Company, being the largest manufacturer of oak flooring, is considered to be the best able to furnish these materials promptly in such large quantities without having to in any way deviate from their usual top quality or excellent service.

In a large number of the very nicest homes in these tracts, the Bruce Factory Finished Block Flooring and the Bruce Factory Finished Streamline Flooring have been installed. These types of flooring lend a great deal of added design and beauty to the home. The finishing of the floor at the factory also greatly reduces the required time of job installation and enables the builder in this manner to far more rapidly complete the structure, while adding to rather than detracting from their beauty and durability. Hammond Bros. Corp. of Santa Ana, which was the outlet for the floors, maintains a fleet of trucks, numerous floor finishing machines, and have a large crew of specialized floor mechanics to keep these and numerous other projects rolling well ahead of schedule.

SPECIAL WATER HEATERS USED

The Krist company has used more than 1,000 gas water heaters made by the Merit Heater Company of Compton, Calif., so far and has placed an order for nearly 2,000 more. The Merit company has been one of the largest suppliers of water heaters for defense housing and correlary housing projects, having supplied more than 25,000 heaters in all parts of the United States during 1941. In addition to the normally used 20 and 30 gallon heaters, it also has furnished heating equipment for many army cantonments, airports and naval bases. These have included booster-type systems where high recovery is required. In order to meet government cantonment requirements, engineers of the company designed and built, with the approval of the American Gas Association, what they believe is the largest self-contained booster-type heater ever approved by the A. G. A. This is the company's model BF-250. It has a 143-gallon storage capacity.

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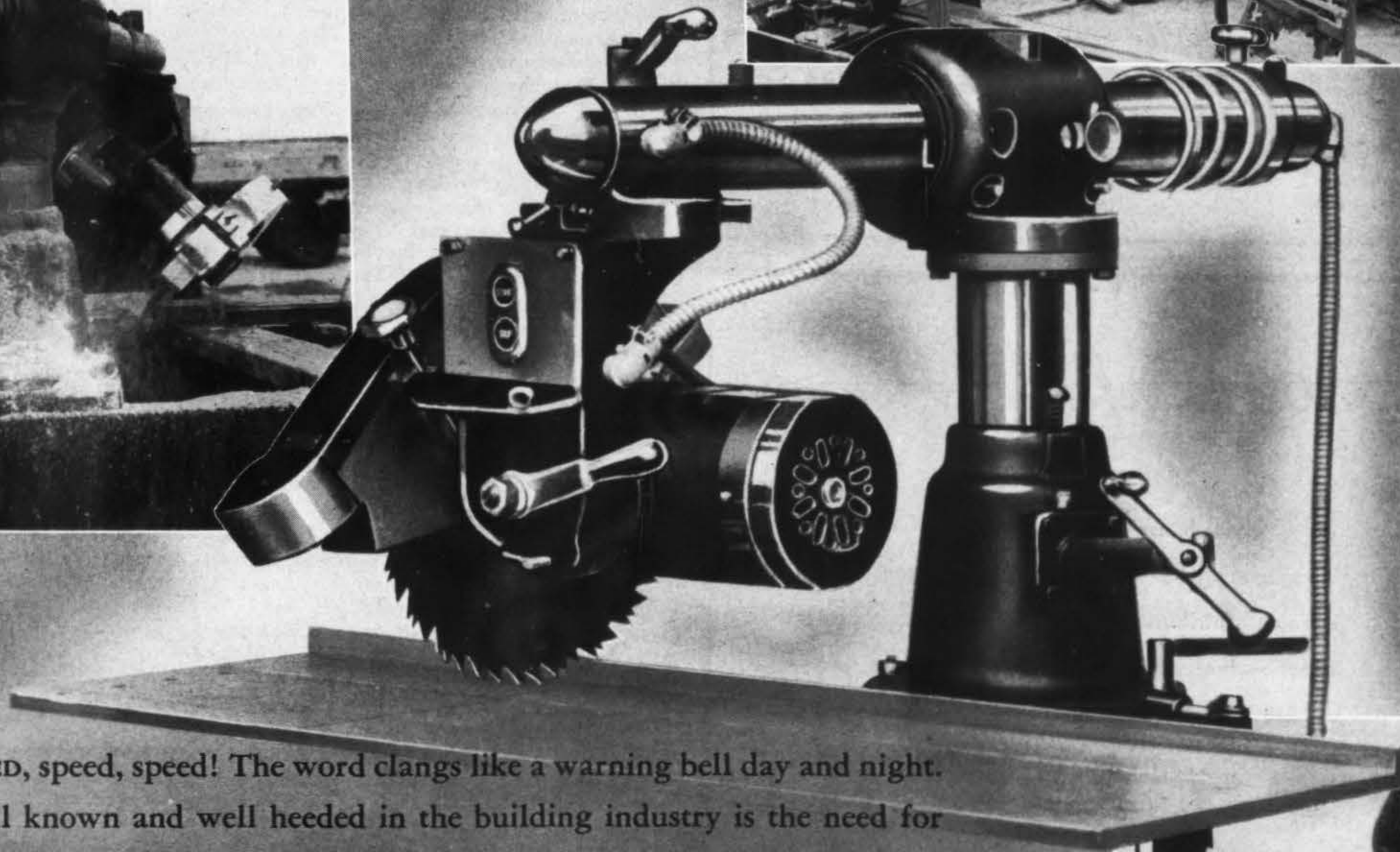
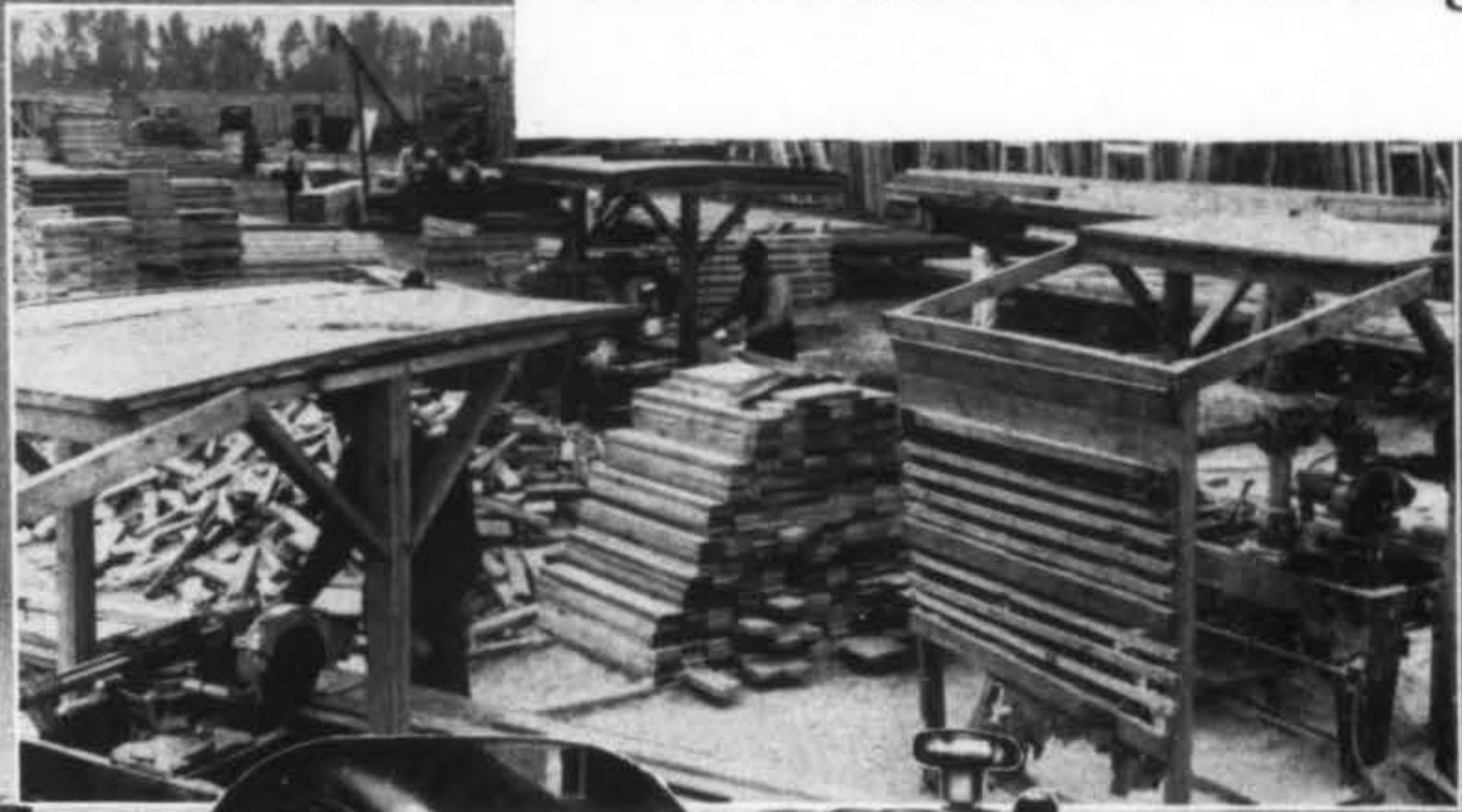
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Los Angeles

COMETS *are cutting* TIME *on this* BIG *job*

.... the Ed Krist defense housing project....
3000 homes now building



SPEED, speed, speed! The word clangs like a warning bell day and night. Well known and well heeded in the building industry is the need for speed. That is why hundreds of Comet Radial Power Saws, Juniors, Clippers and Seniors, are on defense work today. For example, Comets are on the Ed Krist Housing project (3000 homes) one of the nation's largest, where production has been jumped from eight to twelve homes per day. Comet saws were made for jobs like this... for around-the-clock, high pressure operation. They are proving themselves—in service.

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BRUCE FLOORS

OAK BLOCK FLOORS

FACTORY FINISHED STREAMLINE FLOORS

1/2 inch STANDARD OAK FLOORS

Window
Shades

Venetian
Blinds

LINOLEUM

installed in

KRIST HAPPY HOMES

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Hammond Bros. Corp.

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3300 Defense Houses

THE 3,000 houses that the Ed Krist Company is building for defense workers will constitute a major contribution to the war effort . . . a contribution that will be appreciated by those who will live in those homes long after the war is won. It has been a pleasure to work with the Krist company on the first 1,000—and it will be a pleasure to work on the next 2,300.

A. K. SKINNER

PLUMBING CONTRACTOR

Twinoaks 4914

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150,000 b. t. u. input and a recovery of 210 gallons per hour. Where the government requires large booster heaters for use in conjunction with a separate storage tank the company can provide its A. G. A. approved model E-250. This has a storage capacity of 75 gallons, 180,000 b. t. u. input and a recovery of 252 gallons per hour.

Sales of the company's heaters cover the entire country and the Territory of Hawaii. A few months ago it completed delivery of approximately 1,000 units for the Navy personnel at Honolulu. Other deliveries include 1,200 units for the Navy personnel at the destroyer base at San Diego, 600 units for the Navy personnel at Corpus Christi, and more than 3,000 heaters supplied for defense workers at Vallejo, Calif. It furnished more than 1,000 heaters on the Sunnyvale Housing Project at San Francisco, one of the first such projects.

HOUSES HAVE OVERHEAD GARAGE DOORS

All of the Krist houses are equipped with overhead garage doors which were installed by J. M. Hillhouse of the National Door & Service Company of Bellflower, Calif. These doors are easily installed, operate silently, are sturdily constructed and are low in cost. They have an overhead clearance of 15½" and a sidewall off-set without use of cribbing of 0" to 14". The pivot type hardware used on these doors gives the maximum efficiency. It can be applied to most any type of garage door, old or new. It is made for long wear, and does away with annoying upkeep and adjustment.

M A T E R I A L S

As a further extension of its services to those concerned with the problem of defense construction, California Arts and Architecture is establishing this column as a monthly feature. It offers information obtained directly from manufacturers on the uses and availability of key materials and products for the war effort.

■ From the Kawneer Company, Niles, Mich.: Company has had extensive experience in fabrication of rustless metals, now making many vital items for war program. Has available stocks store fronts in West. However, manufacture Kawneer aluminum windows, rustless steel doors and entrances impossible until extruded aluminum shapes can be obtained again for construction work.

■ From the Libbey-Owens-Ford Glass Company, Toledo, Ohio: Various types flat glass used extensively in aircraft, other types defense plants. Particularly Blue Ridge Alko glass for glazing large wall areas. This glass not transparent, is heat-absorbing, assisting in temperature control. Also reduces glare, diffusing incoming light. Also producing various kinds of glass to release aluminum, steel, other critical metals. These include structural opaque flat glass in color for table, counter tops; heat-tempered or regular clear plate or patterned flat glass for shelving; bent, fire-polished, heat-tempered translucent colored plate glass for metal reflectors in fluorescent and other types lighting fixtures; Vitrolite and Vitrolux for facing uses.

■ From West Coast Screen Company, Los Angeles: Nationally famous Hollywood Junior combination screen, metal sash door widely used on defense area housing projects. Is ventilating screen door, sash door, permanent outside door—all three in one. Exterior door ¾" or 1¼" thickness, sufficient to withstand severest weather. Patented metal weatherstripping closes space between double hung metal sash, sealing out dust, rain, snow, and cold when sash is raised, locked. Raising or lowering sash by finger-tip control provides ventilation—warm, stuffy air rises, is drawn off through top opening and cool air enters through bottom. Entire sash can be removed by turning catch, allowing ventilation through entire screen opening. Door obviates use of extra sash, screen, or storm doors. Great economy is space-saving feature—can be hung to swing either in or out, leaving available for use all floor space usually lost in kitchen or entry way when ordinary door, which requires additional protection of screen or storm door, is hung to swing in. When hung to swing out, weatherstrips itself. Doors are available despite defense uses.

■ From the Formica Insulation Company, Cincinnati, Ohio: Formica plastic building and furniture sheet widely used in war effort, considerable percentage normal output being so used. Is colorful plastic surface veneer usually ½"

FURNITURE for DEFENSE HOUSING

*Model Home
on the New
Ed Krist Defense
Housing
Development*

Specializing in the intelligent planning of low cost interiors. Mass merchandising methods combined with practicality in decoration have resulted in a definite achievement in low cost home furnishings.

Goodman-Wasserman Furniture Company

743 South Figueroa

Los Angeles, Calif.

thick, glued to plywood to form table tops, doors, tops for bedroom, stateroom furniture. Also provided as a wallboard. Formica table tops used in large percentage of service eating places. Non-absorbent, chemically inert, therefore highly resistant to stains from ordinarily used liquids, mild cleaning alkalies. Not brittle, doesn't chip, has half specific gravity of aluminum. For blackout purposes, Formica is producing direction signs in both fluorescent or phosphorescent inks. Fluorescent signs activated by ultra violet or "black" light. Phosphorescent signs, activated by ordinary light, glow brightly for about two hours after activation, making them valuable during long blackout periods on warships, etc.

■ From Skilsaw, Inc., Chicago, Ill.: Has just announced new Model 825 saw, lighter, easier to use on 2-inch rough lumber for studs, rafters, joists in framing buildings of all kinds. Bevel-cuts lumber up to 2 1/8 inches thick at 45 degrees. Excellent for all production sawing in wood, metal, stone, tile, compositions. Cuts aluminum, copper up to 1/2 inch thick, lead sheets up to 1 inch thick. Also announced new 1/4-inch Skildrill, particularly suited for fast production drilling. Light weight, perfect balance, power. Weighs 2 3/4 pounds, is 6 5/8 inches long and 2 9/16 inches wide. Fits in palm of hand for close work. No-load speed of 1800 r. p. m., full-load speed of 1050 r. p. m. Drilling capacity, steel 3/8 inch, hardwood 1/2 inch. Widely used defense construction. Available.

■ From The Trane Company, La Crosse, Wis.: Complete line heating, cooling, air conditioning products, widely used all types military, naval, industrial construction. Produces blackout ventilator, roof installed, weatherproof, light-proof, providing positive ventilation.

■ From Owens-Illinois Glass Company, Toledo, Ohio: Developed method of installing glass block in wood or masonry framework using minimum of steel. New booklet of blueprint details available from company. Useful in defense plants because provides light without visibility, saves metal for use in arms manufacture, immediately usable in non-priority buildings where steel would cause delay. Light directional block directs light up to ceiling for reflection down to desks, work areas; glass block excellent substitute for sash in rehabilitation of factories.

■ From The Mengel Company, Louisville, Ky.: Offers only hardwood plywood panel in price range with grain running long way of panel, eliminating all face joints. Gum, mahogany, walnut, birch, or oak Mengelboard bonded with moisture-resistant resin adhesive. Can be papered. Mengel and Wel-Built flush doors, insulating grid core, poplar siles, plywood panel facing, save on finishing, especially in large installations.



Every stick...

... of lumber on the Ed Krist Company national defense housing project came from Canfield yards. So will the lumber for the remaining 2300 houses.

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Metcalf 3-1969

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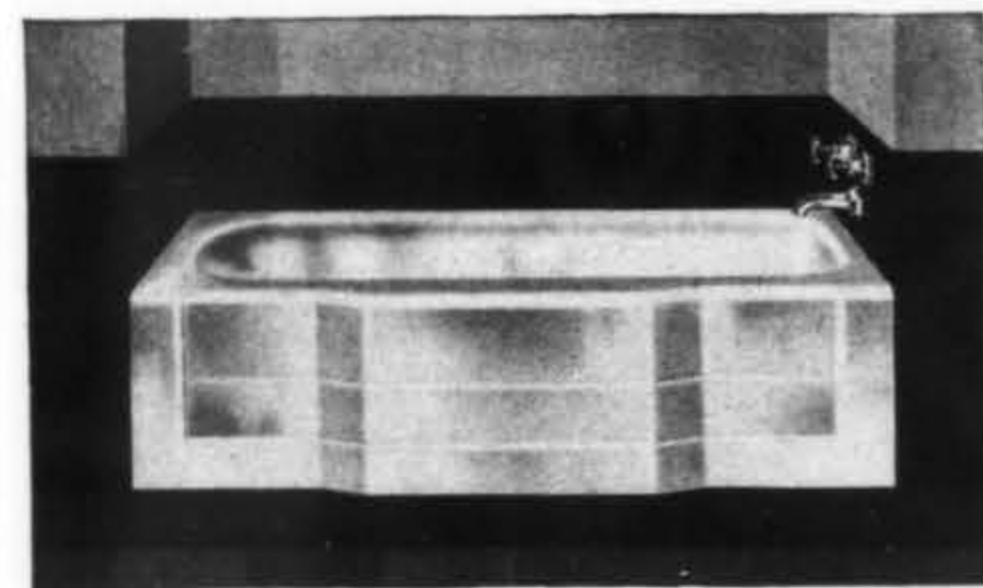
135 Vista Avenue
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SYcamore 6-8983



W-310 Lavatory



W-640, 6400, 6412, Saranac Closet



Lido Recess Bath, W-81, W-83

Modern Combinations for Defense Housing Budgets

WASHINGTON-ELJER offers a wide selection of plumbing fixture combinations priced within average budgets for small homes in defense areas. These moderately priced fixtures offer the same modern design features so popular in both modest and elaborate bathrooms. All of them meet Federal specifications. Consult your architect or local merchant plumber.

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**QUALITY
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Heat . . . for all the buildings on the Ed Krist "Happy Homes" tract is supplied by the . . .

WILLIAMS VENTED "WARMAIRE"

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No floor space taken.

No pit or basement required.

No cutting of floors or joists.

Number 64 Single or Dual . . . 27,000 B. T. U.

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MAHLER

continued from page 19

genius in such poets as Li Po, he produces a true *Song of Earth*, an earth without further revelation than pleasure and suffering, an earth which must be accepted on such terms.

His last symphony, the *Ninth*, goes even beyond this. As Mahler once abandoned heaven, so now he leaves the negative peace of drunkenness and satiety. The *Ninth Symphony* is an epic of defeat. It is Mahler's greatest symphony. If music, like sculpture, can find an ultimate endurance not by pleasing but by meaning, it is among the greatest of symphonies. The *Fugue* rattling and shattering the world of pleasure like an earthquake, the ending *Adagio* which comes down into silence.

I think many will agree that the world which looks to art for pleasure preserves art for its meaning. Whether or not this meaning in essence can be wholly expressed, we value and even rate and rank those works that by a genius of necessity do in some way express it. Works which do not express it disappear among many other lighter vanities.

Garage Doors

The National Door & Service Co. installed all the overhead garage doors on the huge defense housing job of the Ed Krist Co.

Smooth working doors on your garage are a convenience worth much more than their reasonable cost . . . and OVERHEAD doors are the best you can buy. Ask for facts.

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A SASH DOOR
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ALL 3 IN 1!**

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

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For this reason, and for this reason primarily, any creature able to know the spiritual quality of Vittoria or Bach, able in some measure to share the spiritual maturity of Beethoven's *Solemn Mass*, *Ninth Symphony*, or last quartets will learn to participate in Mahler's symphonies on this same basis, to value them on their own terms.

LABOR PLANS

continued from page 22

approved by the coordinator. The results have not been satisfactory; in many areas the program has been seriously mishandled. One cannot visit the defense housing projects in San Diego, for example, without being impressed by the lack of adequate planning so strikingly apparent in all these projects. They lack access to highways, community facilities, commercial services—most of the things, in other words, that go to make up a modern community development. Much of this confusion, improper planning, and hasty execution might easily have been avoided by timely consultation, not only with local officials and agencies, but with the consumers of defense housing. This would have been the proper functional approach to the problem; it would, also, have been the democratic procedure. There is no reason why defense workers themselves, organized as most of them are into well-disciplined trade unions—should not have some voice in the determination of the kind and character of the housing which—all agree—must be largely provided by the government for their accommodation. Instead of following this simple procedure, housing has been "handed out" in a rather hit-or-miss fashion.

It was to meet just this situation that the War Workers Housing Conference was called. The program adopted by the conference (which was attended by 136 delegates from the American Federation of Labor unions engaged in defense production in the county and 96 CIO delegates) is a bold and constructive statement. It calls for the construction by the government of 60,000 new dwelling units for war workers in the county, over and above the units now planned or under construction. It specifies that these units should be built in readily commutable areas from defense plants in five major areas (Burbank-Glendale, Inglewood-Hawthorne, Santa Monica, Southwest Los Angeles, and Los Angeles-Long Beach-Harbor area). It suggests that at least 85 per cent of the units should be utilized on a rental or sound mutual home ownership basis, rather than held for speculative sale. The conference also determined that these units should rent, including utilities, for not more than \$40 per month, so as to make them actually available to defense workers who make, on an average, about \$1800 a year. In clear-cut terms, the conference insisted that full and adequate community facilities must be provided as an integral part of these projects (such as nurseries, playgrounds, administrative offices on the premises, community and recreational facilities).

It also stressed that essential furniture of simple standard design should be available in public war housing projects, either on a rental basis or on modest monthly payments. Significantly, the conference stated that there should be no discrimination, as to tenants, on the basis of race, creed, or color (unfortunately, discrimination has crept into some of the projects built to date). Lastly, the conference stated that "there must be maximum participation in this housing program of existing local housing authorities, planning commissions, citizen and labor committees, to the end that the program may be carried out most efficiently and in accordance with the best modern planning practices." As to the type of housing, the conference was unanimously of the opinion that in the Los Angeles area there was no justification for demountable housing and that the mutual home ownership type of project (the so-called Camden plan, sponsored by Col. Lawrence Westbrook) "offers the greatest promise to union workers." Furthermore, the conference set up a permanent labor committee, representing both A. F. of L. and C. I. O. unions, to see that this program was put into effect.

Here, then, is a comprehensive program—a program initiated by the defense workers themselves and carefully checked, as to estimates, by a competent staff of technicians in the housing and planning field. Whether or not one approves of all details of the program, one or two considerations cannot be ignored. In the first place, Los Angeles County will necessarily receive, in the next year, a large allotment of defense housing; and, second, this housing will, whether we like the idea or not, profoundly influence the future appearance and layout of the community. Shall this vast housing program be carried out in a haphazard manner, without relation to the future growth and development of the region, or shall it be carefully planned with respect to the present and future needs of the community? That, in essence, is the issue, and it is the most important issue, from a housing and planning point of view, that the county has ever had to face.

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