

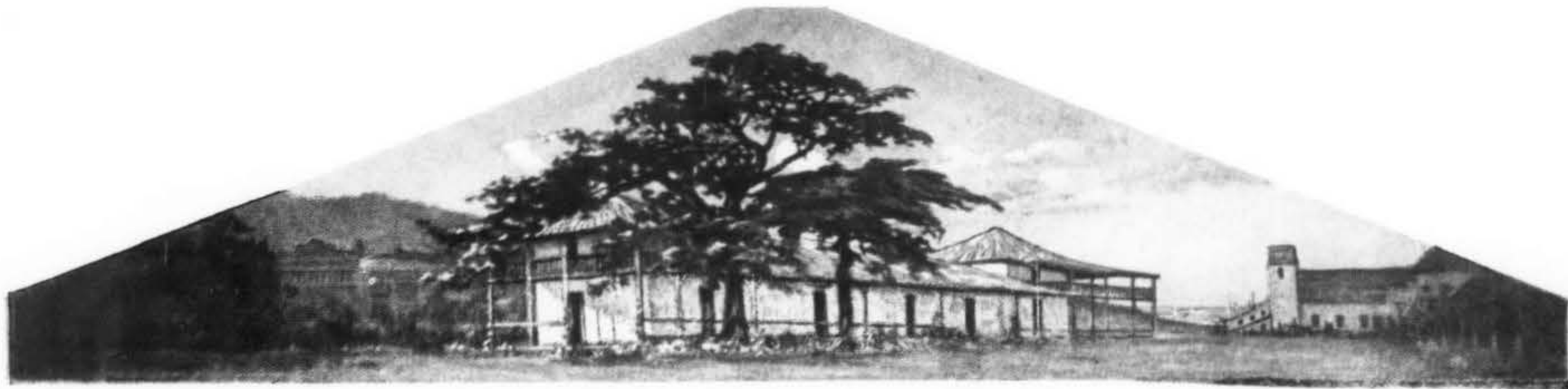
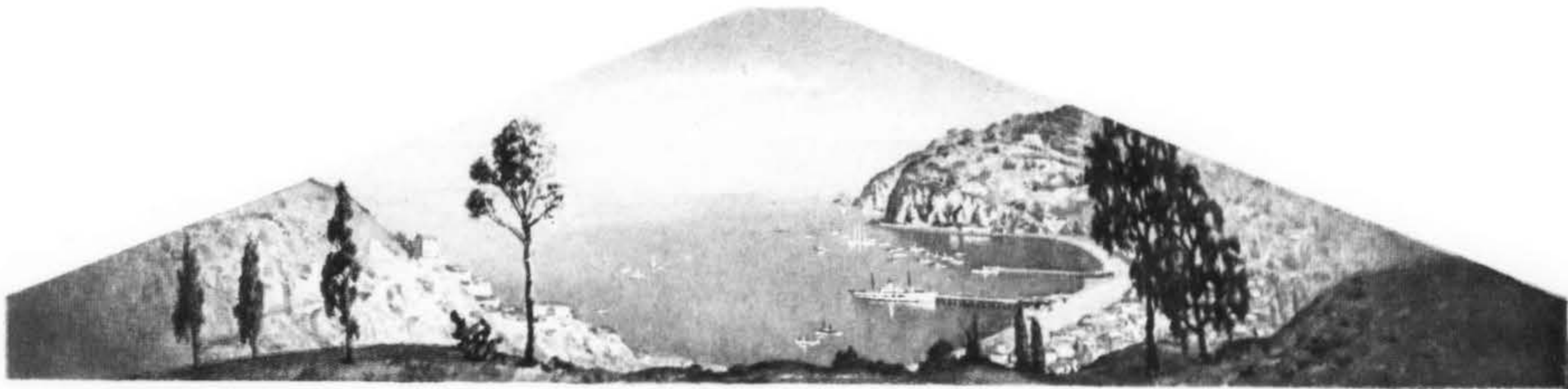
ectural

DEC 4 1934

California

Arts & Architecture

Crafts · Decoration · Gardens · Life · Music · Drama



THREE PANELS IN THE PICTURE BRIDGE, HUNTINGTON HOTEL, PASADENA

(See Page 6)

FROM THE PAINTINGS BY FRANK M. MOORE

December 1934

TWENTY-FIVE CENTS A COPY

ANNOUNCEMENT

The JANUARY 1935 issue of CALIFORNIA ARTS & ARCHITECTURE will have for its special subject that contemporary movement in architecture which is called "MODERN."

California has an astounding sum of significant creative work; no region of the United States has a greater number of outstanding and internationally known architects building "modern" houses.

Only a portion of the work being done here in California can be shown in one issue but it will include representative work of our most noted creators of the new architecture. Among these will be Richard Neutra, Lloyd Wright, R. M. Schindler, Irving Morrow, Harwell Harris, Jock Peters, Harbin Hunter and J. R. Davidson.

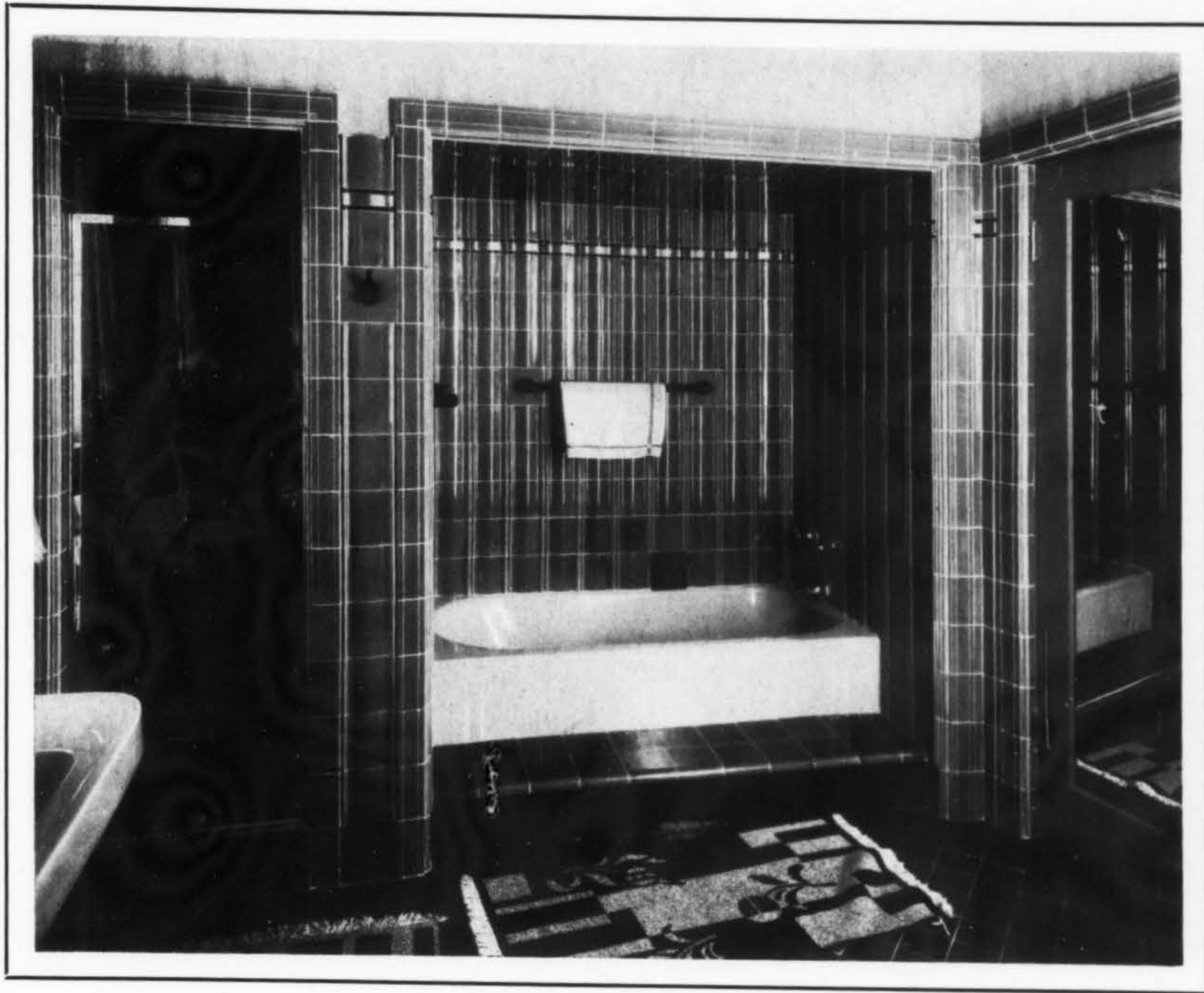
"Modern" and "modernistic" are not to be thought of as describing the same architecture. "Modernistic" labels a superficial stylism, a fashion of empty geometrizing, fortunately already waning, and comparable perhaps to "l'art nouveau" of the Victorian period. Contemporary creative architecture, which for lack of a truly definitive word we call "modern" is organically based upon principles of structure and spirit profoundly realized. Between "modernistic" and "modern" there is the difference which separates the distorted echo from the authentic voice.

For the subscriber this issue will offer an authentic reference work of more than ordinary interest and value.

Manufacturers and distributors of products particularly adaptable to this style of architecture are furnished with an unusual opportunity to advertise their merchandise and service.

The January 1935 issue will be published January fifth. Advertising forms will close December twenty-second.

GEORGE OYER
Publisher



W. P. WHITE RESIDENCE, CALIFORNIA RIVIERA

ARTHUR E. HARVEY, ARCHITECT

Hermosa Tiles provide a happy means of giving new life to old bathrooms and kitchens. In addition to their conceded decorative features, Hermosa tiles are not subject to disintegration from external causes. Once installed they retain their original beauty indefinitely.

The bathroom illustrated above is finished in Hermosa "wave" tiles in dark olive green with a decorative silver strip edged in black—matching the tile base of the walls. The interior of the shower stall is faced in Ming green Hermosa tile. The floor of the bathroom is of Hermosa tile in harmonizing shades.

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California

—As We See It

CHRISTMAS celebrates the day when Christ was born. And though it was one thousand, nine hundred and thirty-five years ago, the world, in all these years, has found no greater boon with which to ease its care. For, as He grew to manhood, He took upon himself the burdens of mankind and said, "Come unto me all ye that labor and are heavy laden, and I will give you rest." There are no sweeter words in all the world. For everyone grows weary, even in well doing, and rest seems the greatest Christmas present anyone can give.

Today, as we of California stand at the western edge of Christendom and look across the wide Pacific to the shores of Asia where the One whose day we celebrate was born, we chant with all the earth our *Gloria in Excelsis*. For we know that, in the struggles which now shake the depths of every nation, better things are being born.

A Merry Christmas, then, to all who read this California journal, and may the new year to be a glad one for us all.

A HIGH SPOT in the art history of California will be marked by the opening of the San Francisco Museum of Art on the evening of January 18. Located in the War Memorial at the Civic Center, the galleries of this, the city's third large art museum, are destined to add a new impetus to the esthetic life of a community already rich in cultural assets. They will carry on the fine traditions which have grown up about the San Francisco Art Association since its founding in 1872.

The first exhibition in these beautiful new galleries will be the Fifty-fifth Annual of the San Francisco Art Association, open to the public on January 19. Other important shows will follow, notably the Carnegie International, March 15 to April 25. An auspicious beginning for the new museum!

That the affairs of the museum will be conducted in a fitting manner is assured by the selection of Dr. Grace McCann Morley as curator. Dr. Morley is a graduate of the University of California, and holds a Doctor's degree from the University of Paris. She has studied at Harvard's Fogg Museum and at the University of Grenoble, as well as doing special research work at the Frick Art Reference Library, New York, and in many European museums. Until recently Dr. Morley was curator of the Cincinnati Art Museum. Previously she taught French Literature, and the History and Appreciation of Art, at Goucher College, Baltimore.

The museum will be under the direction of a board of trustees composed of Wallace Alexander, Albert M. Bender, Arthur Brown, F.A.I.A., George T. Cameron, William W. Crocker, William L. Grestle, Charles H. Kendrick, Kenneth R. Kingsbury, Walter Martin, Robert W. Miller, John Francis Neylan, Timothy L. Pflueger, A.I.A., Laurance I. Scott, Robert G. Sproul and Edgar Walter.

For the launching of this important civic enterprise, credit is due to President Pflueger and the directors of the San Francisco Art Association, and to all others whose indefatigable efforts have made it possible.

Coincident with the opening of the museum, the San Francisco Art Association will sponsor a Pre-Columbian Ball in the Civic Auditorium. This will add the proper festive touch to celebrate the occasion, and will carry on the traditions for which the Association is famed. Beyond doubt the ball will be a brilliant affair. All in all, the first weeks of 1935 in San Francisco promise to be busy ones for the artists!

IN READING proof of an item in Mark Daniel's "Running Fire" for this issue we discovered that he feels the argument over the value of modernizing has been won and asks for that "T" square. He brings up an interesting argument which point is overlooked by not only building owners but many architects, and that is, the character should not be lost in bringing old buildings up to date in design and construction. I can only think of the term "anemic" in describing some of the results obtained in modernizing where pseudo-designers are scratching about attempting to do something modern.

In reply to this question of ripping off cornices it is possible to admire beauty and yet be afraid of it. I am reminded of one bank building in San Francisco that suffered in one of the very minor tremblors several years back and although the various cornices (as the building was erected about 30 years ago, it has plenty of them) were repaired I have shuddered every time in passing the building.

Samuel Lunden recently told me of the modernization work just completed on a six-story downtown loft building in Los Angeles. It was one of those old buildings that Mark Daniels might describe as having character. I do not believe the cost of modernizing this building ran above six hundred dollars but the alterations consisted of ripping off the cornices and the persons who pass up and down this block should feel fortunate that the owner accepted Mr. Lunden's recommendations without argument because it was found that a few hundred pounds weight on the cornice would have toppled it into the street.

In thinking of modernization, let's think of safety as well as character.

WHEN the taste and skill of competent architects are applied to the modernization of old but soundly-built residences, the increased convenience and distinction of the house is truly astonishing. In the last issue we presented several modernization schemes, and others are included in this number. Although very few of the home owners contemplating minor changes consult architects, we are happy to note that a great portion of what is being done is in good taste. The modernization program is exceeding all estimates, and there is every indication of a building boom next spring throughout the country. The modernization program will be conducted throughout the coming year and now Government-insured loans can be secured for new houses and studio apartments. The building industry in California can look ahead with sound optimism.

CALIFORNIA is particularly fortunate in the number of its outstanding architects of sound creative ability. If home owners, subdividers, realtors and bankers would co-operate by insisting on competent architectural service, then our communities would be the most beautiful in the country.

Such men as Roland E. Coate, William W. Wurster and H. Roy Kelley can be counted upon to win prizes in national competitions. We have just received announcement of the fact that architects Erle Webster and Adrian Wilson, collaborating with artist Millard Sheets, won honorable mention in a competition for a broadcasting auditorium held by the Chicago Tribune.

Edgar F. Bissantz won first prize in a small house competition held last month by Simons Brick Company. Of the forty designs submitted,

The Picture Bridge

The following verse was inspired by the forty-one murals executed by the artist Mr. Frank M. Moore for the Picture Bridge at the Huntington Hotel in Pasadena. Three of these murals are reproduced on the cover of this magazine.

*Like jewels of many hues set in a band,
The Picture Bridge is studded with delights
Of beauty chosen from this blessed land...
Its golden days and silver-gilded nights,
Gleaned by the magic of an artist's hand.*

*We see, on Signal Hill, the rigid lace
That Commerce weaves to edge the glowing sky.*

*Mount Shasta contemplates its aged face
In mirror-waters, or loyal lupines try,
On rare gray days, with flowers to replace
The truant mauve. We see in Tahoe's deeps*

*The source of emeralds. A halo gleams,
White, luminous, where Carmel Mission keeps*

*Its guard o'er Padre Serra's dust. For dreams
Of rowdy bygone days, a ghost-town weeps.*

*With paintings of great forests ages old,
Bleak deserts, missions drowsy in the sun,
Blue seas and bays, fields bright with flower-gold,
Deep shadowed valleys where cool waters run...*

*Thus, California's beauty-tale is told.
—Don Blanding.*

Myron Hunt, whose opinion we respect, says that "the character of work, imagination and creative ability displayed by the architects in this competition was outstanding."

NATHALIA CRANE, whose first volume of published verse appeared when she was ten, and who has not been permitted to publish a line of poetry for three years, emerged from the obscurity she has enjoyed as a student at Columbia University, when she read the poem written in honor of "America's Little House," the demonstration home erected by the New York Committee of Better Homes in America.

Completely furnished, the house opened to visitors in October, as a demonstration of the comfort and efficiency the average family of four or five may create for themselves on a limited building and furnishing budget.

TO THE LITTLE HOUSE

Once again the hearthstone glimmers
For a cottage comes to be
What the mansion disregarded
And the palace failed to see;

For the Muse unveils a model
Of the house of little cost,
From the arbor to the attic—
All the things the castle lost.

From the nursery to the kitchen,
From the pantry to the hall;
From the lawn, and apple orchard—
Just as Eva saw them all.

An architect a'dreaming
From the marble less than foam
If it lent not to the leisure
Aid the comfort of a home;

Found perfection costs but little
When a cottage comes to be
What the mansion disregarded
And the palace failed to see.

+ + THE CALENDAR + +
 Music * Art * Clubs * Sports * Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 3221 West Sixth Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE on Current Topics is given at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. Speakers for the season include:
 Dec. 17—Sir Frederick Whyte, "The Crisis in the Far East".
 Jan. 7—Lt. Col. Stewart Roddie, "European Dictatorships".
 Jan. 14—Captain Peter Freuchen, "The Eskimos as I Know Them".
 Jan. 21—David Prescott Barrows.
 Jan. 28—Harry Elmer Barnes, "The Collapse of Liberty in the United States".
 Feb. 4—Roy Chapman Andrews, "Hunting for the Bones of Adam's Grandfather".

INSTITUTE OF WORLD AFFAIRS, under the direction of Dr. Eliot G. Mears, of Stanford University, is held at the Mission Inn, Riverside, California, December 9 to 14. Current international problems are discussed at these annual sessions, attended by official faculty delegates from universities and colleges of the western portion of the United States.

COMMUNITY AND STUDENT FORUMS are held at Mills College, California. The subject, "Can the United States Avoid War", is announced for Dec. 3.

WHITTIER COLLEGE commemorates the 127th anniversary of the birth of John Greenleaf Whittier with a banquet in honor of the poet, December 17, at the Vista del Arroyo Hotel, Pasadena, California.

TUESDAY LECTURE TEAS are presented by the Junior League of Los Angeles, Dec. 4 and 18, January 8 and 22, at the homes of the members. Prince Andre Lobanov-Rostovsky speaks on "Modern European Problems"; Paul T. Frankl talks about "Modern Interiors and Decorations"; Edward Corle discusses "The Modern Short Story", while Mrs. Louise Sooy explains "Costume Design". "Music and Motion Pictures" is the interesting motif of the talk by Leopold Stokowski.

CHARITY BALL, Dec. 14, Biltmore Hotel, Los Angeles, is for the benefit of the Children's Hospital Convalescent Home, Hermosa Beach, California. There are sixty sponsors of the ball, known as Las Madras.

OUT-DOOR CHRISTMAS FETES are planned for all of California. The Los Angeles Chamber of Commerce announces programs, lighted, living trees, community singing. Hugo Kirchofer is training various groups, among them the Victor McLaglen Girls' Light Horse Troop, in the singing of carols.

PACIFIC GEOGRAPHIC GLOBE TROTTER SERIES is again presented at the Civic Auditorium, Pasadena, at 8:15 p.m. The January 22 lecture is given by Martin and Osa Johnson, "Africa from the Air".

GREENWOOD REVIEWS present current world events, the newest in books, plays and music as seen through the eyes, and colored by the lively imagination of Aline Barrett Greenwood. These events are sponsored by Teresa Cloud at the Shakespeare Clubhouse, Pasadena. The dates are Dec. 19, Jan. 16, Feb. 20, March 20 and April 17.

EDANA RUHM discusses current events and the new books at the Hotel Huntington, Pasadena, Dec. 13 and Jan. 10, at 10:30 a.m.

WORLD AFFAIRS DINNER is held, December 15, at the Hotel Huntington, Pasadena, with the following speakers. Dr. A. T. Polyzoides of New York and Greece, and David Lloyd George's staff representative, Mr. Garth Jones, of the London Times and Liverpool University.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION announces the opening date as May 29, 1935, Balboa Park, San Diego, California. New buildings are under construction. The Pacific Relations Group is to be California Colonial architecture.

GILLES GUILBERT outlines new interests in music in his lectures at California Institute of Technology, Pasadena. "The Evolution of Musical Technique and Form" forms the basis of the talks, Dec. 3 and 10, Hall of the Associates at the Athenaeum.

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EDWARD H. UHL, President

Southern California Music Company

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LOS ANGELES TURF CLUB, Santa Anita Park, California, announces the opening of the racing season, December 25, 1934, with 53 days of racing, daily, except Sunday, to February 23. Santa Anita Handicap, for a stake of \$100,000, is run February 23, 1935.

"**MOTHER GOOSE BALLET**", a Christmas extravaganza featuring the Meqlin Kiddies, is seen at the Philharmonic Auditorium, Los Angeles, Saturday matinee, Dec. 15 only. The ballet follows in design the Christmas pantomimes in London with the introduction of story book favorites and appealing characterizations.

"**TOY MAKER OF NUREMBURG**" is scheduled for presentation by the Drama Guild at the Civic Auditorium, Pasadena, December 29, under the direction of Mrs. Jeanne Hallward. The Guild presented "Mistress of the Inn" last year.

CALIFORNIA BALLET COMPANY, under the direction of Lester Horton, is presenting a series of new dance creations at the Philharmonic Auditorium, Los Angeles, the last Friday night of each month. The dates are: Dec. 28, Jan. 25, Feb. 22, and March 29.

PAN PIPERS of the Assistance League announce a concert, Dec. 7, at the Trocadero, Los Angeles, for the benefit of the charitable fund.

FAIRMONT SCHOOL OF THE THEATER, under the direction of Baldwin McGaw, is established in the Little Theater at the Fairmont Hotel, San Francisco. Frederick Stover instructs in Stage Design, Stage Craft, Make-up and History of the Theater. Raoul Pause is the Dance Instructor. Spring Semester opens, January 7, 1935.

CHRISTMAS OUT-OF-DOORS is a movement sponsored by the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce. Objectives of the movement include the electric illumination of trees along roadways and in public parks in Los Angeles, and the encouragement of the activities of carol singers during the Christmas season. Mrs. Queen W. Boardman is chairman of the committee in charge.

MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, under the direction of Otto Klemperer, presents symphony concerts through the winter season, including twelve pairs, Thursday night and Friday afternoon; ten Saturday night concerts and two Sunday afternoon concerts. The current dates are December 13-14; Saturday, December 8 and 22. All concerts are given at the Philharmonic Auditorium, Los Angeles, California.

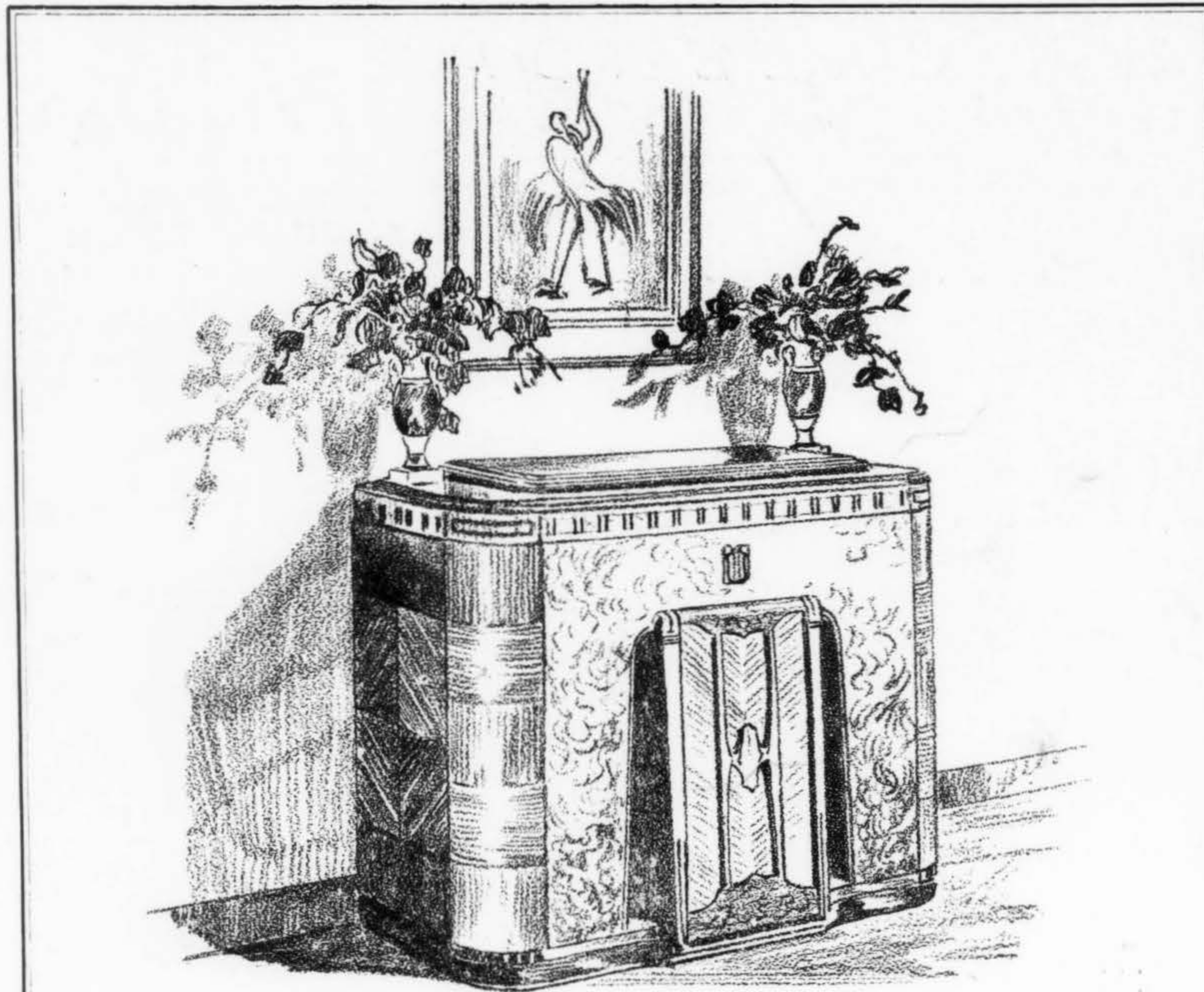
FAMOUS ARTIST SERIES, under the management of Wilfrid L. Davis, is presented at the Memorial Opera House, San Francisco, California, and includes, Mary Garden, December 12; Glazounoff String Quartet, January 7; Josef Hofmann, February 4; Igor Stravinsky, February 14.

LOS ANGELES CHAMBER MUSIC SOCIETY presents Bartlett-Frankel String Quartet; Vertchamp String Quartet; Noack String Quartet in five Chamber Music concerts, with Alice Coleman Batchelder, pianist, and Margaret Coleman, soprano, as assisting artists. The dates are December 12, January 9, February 6, March 6, and March 17, at 8:30 p.m., Hollywood Concert Hall, 7078 Hollywood Blvd., Hollywood, California.

SAN FRANCISCO OPERA COMPANY, Gaetano Merola, general director, closes the twelfth annual season, December 7, at the Memorial Opera House, San Francisco, with the opera "Mignon" by Thomas. December 5, the opera "Otello" by Verdi is given.

CHAMBER OPERA COMPANY, Ian Alexander, general director, presents a season of opera at the Scottish Rite Temple Auditorium, Oakland, California:
 Dec. 4—Derrick N. Lehmer's "Necklace of the Sun" (World premiere performance);
 Dec. 8—Special students' matinee.
 Jan. 18—Mozart's Opera "The Magic Flute".
 March 1—Gilbert and Sullivan's "Yeoman of the Guard".
 April 5—Bizet's opera "Pearl Fishers".

THE BEHYMER DE LUXE COURSE includes ten events, given at the Philharmonic Auditorium, Los Angeles, California. Sergei Rachmaninoff, composer-pianist, is heard, Dec. 1, matinee and Tuesday evening, Dec. 4. Lucrezia Bori, soprano, gives a program of French, English and Italian songs, December 11, accompanied by Elinor Remick Warren, composer-pianist. Vienna Boys' Choir returns December 18, bringing new songs and one of Mozart's operettas in costume. The Monte Carlo Ballet Russe opens a week's entertainment January 14.



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ON THE RADIO

By LORNA LADD

THE YULETIDE season this year will be celebrated with perhaps the most elaborate and diversified schedule of programs yet presented by radio. Special broadcasts of music and seasonal observances will be brought to the listening audiences from foreign countries as well as from the United States. There will be famous choirs and orchestras, drama, grand opera, and church services released throughout Christmas day and eve.

Final arrangements for the big day have not yet been completed, but the partial schedule includes much of interest, and will give an idea of the bigness of this year's Christmas radio.

Christmas afternoon and eve you watch for the lighting of the Community Christmas tree near the White House; the presentation by a large chorus and soloists of Maunders' lovely Christmas cantata, "Bethlehem"; a radio adaptation of Jerome K. Jerome's famous allegory, "The Passing of the Third Floor Back"; and the annual Christmas eve party at the National Press Club in Washington.

The highlight of the Christmas eve broadcasts will be the services from the ancient Einselden Monastery in Switzerland. This program will be followed by a special concert of Christmas music by the Cleveland Symphony Orchestra and another shortwave program of Yuletide folk songs from a little village in Czechoslovakia.

On Christmas day the famous catacombs in Rome, Italy, refuge of the early Christian martyrs, will be the scene of an international program hear over the NBC network, released through KPO in San Francisco and KFI-KECA in Los Angeles. A liturgical service of ancient songs of the church will be sung by the Benedictine Choir of San Anselmo's Church. A description of the Domitilla Catacombs will be given by the Rev. William Michael Ducey, O.S.B., of St. Anselm's Priory in Washington, D. C., who is now in Rome.

The King of England, who incidentally is becoming an ardent broadcaster, will send a Christmas greeting to America during a special holiday program to be shortwaved to NBC by the British Broadcasting Corporation. Rather a nice gesture on England's part.

From the historic stage of the Metropolitan Opera House, Humperdinck's famous Christmas opera, "Hansel and Gretel" will be given to the nation on Christmas day via NBC.

A delightful Christmas morning carol service, in German, will come to listeners from Zion Lutheran Church, Baltimore, one of the oldest churches in this country. The present arrangement calls for a chorus of 350 voices and a choir of trumpets.

There will be many, many other special broadcasts presented on Christmas, details of which have not yet been settled. My suggestion to radio listeners is to keep the dials of the radios turned to either a CBS or an NBC outlet, KHJ, Los Angeles

(Continued on Page 27)

CARMEL MUSIC SOCIETY is presenting the eighth annual winter artist series at Carmel, California. Josef Hofman, pianist, February 2, Stravinsky and Dushkin, February 16, and Budapest String Quartet, March 23.

THE ARTIST COURSE brings six artists to Bridges Auditorium, Claremont Colleges, California, in the winter season. The Vienna Choir Boys in December; Maier and Pattison in February; Dusolina Giannini in March, and the Los Angeles Philharmonic Orchestra, with Gregor Piatigorsky, Russian cellist, as guest artist, in April.

SAN FRANCISCO STRING QUARTET presents five concerts at popular prices at the Community Playhouse, San Francisco, California, January 9, February 6, March 13, and April 10.

YOUNG PEOPLE'S SYMPHONY CONCERTS are again held at the Civic Auditorium, Pasadena, California, under the sponsorship of the Junior League of Pasadena. The series opens December 7, with the Los Angeles Philharmonic Orchestra, Otto Klemperer directing. January 11 the Junior College Orchestra is scheduled, and February 1, the San Carlo Opera Company presents Humperdinck's "Hansel and Gretel". March 1, the Los Angeles Philharmonic Orchestra returns; and the Civic Orchestra of Pasadena, Reginald Bland, conductor, completes the series, April 5.

COLEMAN CHAMBER CONCERTS are presented Sunday evenings at the Community Playhouse, Pasadena, California. Alice Coleman Batchelder, founder.
Dec. 16—Glazounoff String Quartet.
Jan. 13—Penha Piano Quartet.
Feb. 24—Paris Instrumental Quintet.
March 17—Budapest String Quartet.
April 7—Gregor Piatigorsky.

THE ELMER WILSON CONCERT COURSE presents five artists at the Civic Auditorium, Pasadena, California, this season. Lucrezia Bori, soprano, is heard December 14; Jascha Heifetz, violinist, January 24; Maier-Pattison, duo-pianists, February 11; and May 2, Lawrence Tibbett.

MERLE ARMITAGE sponsors a series of concerts at the Philharmonic Auditorium, Los Angeles, California.
Dec. 6—Mary Garden, Miss Garden also sings Sunday afternoon, Dec. 9, at the Community Playhouse, Pasadena, 3:15.
Dec.—Alfred Mirovitch, pianist.
Jan. 23—John Charles Thomas, baritone.
Jan. 31—Josef Hofman, pianist.
Feb. 28—Igor Stravinsky, composer, and Samuel Dushkin, violinist, in joint recital.
March 2—Ruth Slenczynski, pianist.
March 24—Feodor Chaliapin, Russian basso.

CHAMBER MUSIC SERIES, at the International House, Berkeley, California, continue through the winter season.

THE ABAS STRING QUARTET has scheduled three concerts, December 6, January 30, and March 14, at the Figueroa Playhouse, Los Angeles.

LOS ANGELES ORATORIO SOCIETY, under the direction of John Smallman, announces a series of four concerts at the Philharmonic Auditorium, Los Angeles. In December, "The Messiah"; in February, "The Dream of Gerontius"; in March, The Smallman A Capella Choir, and in May, The Mass in B, by Beethoven.

THE FROLICS are given each Sunday night, 8:30, at the Wilshire-Ebell Theater, Los Angeles. Musical comedy artists, singers, dancers, impersonators, all add to these gay and novel entertainments. The Frolics offer the best in vaudeville.

Lucrezia Bori, soprano of the Metropolitan Opera Company, appears in recital, December 11, at the Philharmonic Auditorium, Los Angeles, and December 14, at the Civic Auditorium, Pasadena



Elizabeth Talbot-Martin, one of the solo dancers in the original group of the California Ballets, and the designer of the effective costumes used in "Americans in Paris", music by George Gershwin. Photograph by Esther Crandall

EVOLUTION OF A DANCE GROUP

By ELLEN LEECH

THE BALLET SERIES, inaugurated and presented under the direction of Lester Horton, had its natural origin in Mr. Horton's desire to give the young dancers of Los Angeles an opportunity. He felt that the community theaters scattered throughout southern California, and up and down the Pacific Coast, satisfied the dramatic urge but there was no similar outlet for the dancing group. The nucleus of the present ballet corps was assembled during the period, about three years ago, that Lester Horton was director of the Little Theater in the Verdugo Hills. He organized at that time dancing as well as dramatic classes and found a definite interest and response. An interest which has not flagged through months and months of hard rehearsal work. Naturally there have been addition and deserts. But a talented few have continued from the inception and have aided in developing and perfecting a ballet repertoire both original and unusual.

This dancing group does not follow any particular school. The methods are not Russian, not tinged with the romanticism of the French, but they borrow freely from all countries and all ages. Mr. Horton and the members adapt the ballets they present, even those which may seem to follow precedent have an original characterization. According to age-old tradition "Salome" was provided with seven veils for the proper subjugation of "Herod," discretion as to the discard varying with the portrayals. But in the Horton version there is no suggestion of veils, though suggestion is not lacking. "Salome" is indubitably given in the most modern manner, youthfully, blatantly modern

but it is an interesting, colorful production. This ballet organization is unique in many ways. The members design the costumes and stage sets, do their own research and are not guilty of misapplication of design. Stunning color effects distinguish the productions. Some of the members must be very color conscious, having a true understanding of the value of rich oriental hues and the subtleties to be gained by shading. "American in Paris," music by George Gershwin, is made peculiarly effective by the use of black and white, the bodies are both shadowed and accented by the use of sheer materials in black and white.

With the establishment of a permanent company, production was inevitable and the series of ballets in Los Angeles last summer was the result. The success of that experiment seemed to warrant a winter season, and accordingly the ballets are given the last Friday night of each month at the Philharmonic Auditorium, Los Angeles. The repertory includes "The Painted Desert," an American Indian ballet, with music by Homer Grunn; "Chinese Fantasy" from a story by William Bowne, choreography and costumes by Lester Horton; Ravel's "Bolero," staged in the modern dance manner, with lighting playing an elaborate part. "Voodoo" was suggested by the novel "Magic Island" by Seabrook, and reveals dance rituals of the Island of Haiti. Constance Boynton composed the music. The list is constantly lengthening as these dancers are filled with enthusiasm and bring originality of thought, as well as grace to the interpretation of legend and tradition.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, continually offers the best obtainable plays, presented with care and sincerity by players well established in stage and screen work. Production is continuous, with the exception of Sunday and Monday. New plays open on Tuesday but the run remains indefinite as it not only depends on the popularity of the production but also on other engagements of the principals.

Dec. 4, "A Texas Steer" by Charles H. Hoyt.

Dec. 11, "Both Your Houses" by Maxwell Anderson.

Dec. 18, "Girls in Uniform."

Dec. 25, "Would-be Nobleman" by Moliere.

The winter season will probably include "Amaco" by Martin Flavin, a new play, and also the first showing of Zona Gale's "Faint Perfume."

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, gives two plays a month, each running one week, at the Lobero Theater, under the direction of Paul Whitney. The holiday presentation is "The Christmas Carol," December 17-22.

CHILDREN'S THEATER of Palo Alto, California, is a community enterprise; a part of the Palo Alto Recreation Department, and the Department is sponsoring a contest to stimulate the writing of plays for children. The contest is open from January 1, 1935 to March 1, 1935. Conditions will be mailed on request, accompanied by stamped, self-addressed envelope, to the Palo Alto Recreation Department, Palo Alto.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, under direction of Frances Josef Hickson, continues a season of brilliant plays, admirably given. No performances on Sundays, curtain at 8:30.

PLAYS AND PLAYERS of the Los Angeles Junior College, Harold Turney, Supervising Director, present "The Good Hope," December 10-14, at the college, 855 North Vermont Avenue, Los Angeles.

NORTHERN CALIFORNIA DRAMA ASSOCIATION, 2435 Sacramento Street, San Francisco, is promoting activity in the various little theatre groups of the northern section. A casting bureau has been established and Hester Proctor, executive secretary of the Association, aids aspirants and assists directors in locating casts. Stagecraft, make-up and lighting are considered and classes arranged to give actual experience in all branches of dramatic work.

PADUA PLAYERS, at the Little Theater in Padua Hills, near Claremont, California, are never dull and delight with their originality. They range far and wide in their selection of plays, one week they present a new play, locally written, and the next time give a true and tried favorite. Through December 7, the French farce, "Mercadet", by Balzac delights. Jerome Coray is the director of this group.

MEXICAN PLAYERS of Padua Hills are trying an experiment, giving their Christmas Play, "Las Posadas", in three acts, opening with Agnes Peterson's drama of a Mexican Christmas Eve, given in English. The Guanajuato Clooquio, adapted by Mrs. Bess Garner, forms the second act, while the third gives the Christmas fiesta, ending with the discovery of the Babe in the manger. Songs, dances and customs of the Mexican fiesta season color the whole production. Two performances are given each Saturday at 2:30 and at 8:30, opening December 1 and closing January 12, at the Little Theater in Padua Hills, near Claremont, California.

COMMUNITY PLAYERS, Ojai, California, announce "Hedda Gabler" by Ibsen for production, December 6-7-8, under the direction of Margaret Jones.

SAN MARINO PLAYERS opened their new and intimate Playhouse at Monterey and Old Mill Roads, San Marino, California, last month under the direction of Miss Margaret Bent. This group is an outgrowth of the Old Mill Players and operate on the subscription plan.

INGLEWOOD COMMUNITY PLAYERS now have their own theater at 119 North Commercial Street, Inglewood, California, fitted with modern equipment. Russell Hawthorne is directing the group.

OLVERA STREET THEATER, Los Angeles, continues the presentation of "East Lynne" with the added attraction of "The East Lynne Quartet", presenting vocal favorites out of ancient song books. There are also other specialties between the acts.

MUSART THEATER, Los Angeles, presents "Peace on Earth", the George Sklar-Albert Maltz play, opening December 5. The production is given by the Contemporary Theater Association, directed by Yasha Frank.

BILLIE BURKE takes the leading role in "Her Master's Voice," by Clare Kummer, December 23, at El Capitan Theater, Hollywood, under Henry Duffy's management.

ART CALENDAR

OUR FRONT COVER DESIGN this month shows three of the forty-one panels in the famous Picture Bridge at the Huntington Hotel, Pasadena. These carefully authentic and well painted scenes of California, from the redwoods of the north to the orange groves of the south, are the work of Frank M. Moore. In their execution the artist faced a difficult problem because of the elongated triangular areas in which he was obliged to compose his landscapes. In every instance he came off successfully, and the pictures have been so much admired by visitors to the Huntington that Pasadena's Hotel Vista del Arroyo is now about to commission the same artist to paint a somewhat similar set of landscapes. More power to Steve Royce, young and alert manager of the Huntington, who sensed the value of having his hostelry adorned with the works of a distinguished artist. Mr. Moore, who was the first director of the Honolulu Academy of Fine Arts, is represented in a large number of important public and private collections in the United States, and is a member of the Salmagundi Club, the New York Watercolor Society and the California Watercolor Society.

The titles of the three panels reproduced on our front cover are: "Poppies, Santa Ynez Valley"; "Avalon Bay, Catalina Island," and "Old Custom House, Monterey."

CARMEL

DENNY-WATROUS GALLERY: To December 15, "Faces and Flowers" by Justema.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Avenue: To December 8, figure sculptures and ivory portrait reliefs by Effore Cadorn. Sculpture by Marian Brackenridge.

BARBIERI & PRICE, 9045 Sunset Blvd.: To December 8, lithographs by Elise.

CENTAUR GALLERY, 6310 Selma Avenue: To December 15, paintings by Warren Newcombe. January, paintings by Lucien Labaudt.

STANLEY ROSE GALLERY, 1625 N. Vine St.: To December 8, paintings by Jack Wiboltt.

LOS ANGELES

BARKER BROTHERS GALLERIES, 840 West Seventh Street: "Jewels of Color," small paintings by Dana Bartlett. Paintings and prints by American and European artists.

BARTLETT GALLERY, 5108 Wilshire Blvd.: Paintings by California artists.

BILTMORE SALON, Biltmore Hotel: Christmas exhibition of paintings by western artists.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Paintings by Alexander Warshawsky and Clarence Hinkle. Group show by artist members of the club.

COYENT GALLERY, 1008 West Adams St.: December 9 to January 7, monotypes by W. C. F. Gillam.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Paintings by Bessie Lasky; craft work in silver and gold by Rolf Julian Goodenow.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: To December 22, second annual exhibition of paintings by California modernists.

LOS ANGELES MUSEUM, Exposition Park: Throughout December, twenty-fifth annual exhibition of the California Art Club; etchings, lithographs, drawings and autograph letters by James A. McNeill Whistler, loaned by Lessing J. Rosenwald. To December 2, Progressive Painters of Southern California. December 6 to 31, photographs of historic homes and places in the gold country of old California, by Roger Sturtevant, done under the auspices of the Historic American Building Survey.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: December 3 to 29, exhibition of illustrators' work for books, magazines and newspapers, by Los Angeles artists. Arranged by the Illustrators' Committee of the Los Angeles Art Association. Exhibition open daily from 11 to 5 except Sunday.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Throughout December, paintings by Elmer Schofield, N. A., and Nicolai Fechin. Portraits by Frances Greenman.



MODJESKA AS MARIE STUART

EUGEN MAIER-KRIEG

A noble monument to a great artist is this over-life-size portrait bust of Mme. Helena Modjeska. It is included in the exhibition of sculpture, paintings and drawings by Eugen Maier-Krieg being held this month at the Warner Galleries in Westwood Village. The bust, cast in pink stone, is a study for the memorial to Mme. Modjeska which the Public Works of Art Project commissioned Maier-Krieg to execute for the city park of Anaheim

FRANCES WEBB GALLERIES, 2511 West Seventh Street: Throughout December, third annual \$50 canvas sale.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Continued to December 11 is the great exhibition of Chinese art which was to have closed November 25. On the evening of December 11, Dr. Alfred Salmony, executive secretary of the Friends of Far Eastern Art, under whose auspices the exhibition was arranged, will speak in Lisser Hall on the subject of Chinese jade. His address will be followed by a formal closing reception in the art gallery.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Streets: To December 17, oils and watercolors by Goddard Gale.

OAKLAND ART GALLERY, Municipal Auditorium: Throughout December, Old Testament illustrations in oil and watercolor by David Park. Selected paintings by western artists.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Ninth annual exhibition of works by members of the Artists' Guild of the Fine Arts Society of San Diego. Oils by Fletcher Martin. Hawaiian scenes and flower themes by Juanita Vitousek. Incidents of the American scene by Frances Lieberman.

SAN FRANCISCO

THE ART CENTER, 730 Montgomery Street: To December 10, paintings of wild duck. December 12 to 29, annual Christmas show.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through December 2, twenty-first annual of the California Society of Etchers. Through December 16, watercolors and drawings by Constantin Guys. Through December 31, contemporary Australian prints from the collection of Dr. W. S. Porter; peasant character dolls from Russia. Opening December 5, arts and crafts of the Indians of the Southwest. Lecture, "Pueblo and Pastoral Indians," by Mrs. Dane Coolidge, December 14 at 3:30 p.m.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Monthly art exhibition by Californians, changing December 15. Through December 20, ninth annual exhibition of the San Francisco Society of Women Artists. Through December 31, "The Races of Man," sculptures in bronze by Malvina Hoffman; paintings of the natives of the Solomon Islands and New Guinea, by Caroline Mytinger; the Alma de Bretteville Spreckels collection of dolls.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century English portraits. Flemish and Italian primitive. Gallery open daily from 1:30 to 5:30 except Mondays and second and fourth Sundays. Cards of admission in advance by telephoning WAKEfield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculpture by artists of Santa Barbara city and county. Exhibitions changed every six weeks. Hours 9 to 5 except Sundays; Saturdays 9 to 12.

FAULKNER MEMORIAL ART GALLERY, Public Library: To December 9, paintings by Colin Campbell Cooper, N.A. December 10 to 31, Lefebvre-Foinet collection of paintings. January, Progressive Painters of Southern California.

STANFORD UNIVERSITY

STANFORD ART GALLERY: To December 18, Hopi Indian paintings by Mootska; watercolors by Edith Heron.

WESTWOOD VILLAGE

WARNER GALLERIES, 945 Westwood Blvd.: To December 17, sculpture, paintings and drawings by Eugen Maier-Krieg.

MISCELLANY

AN IMPORTANT MATISSE, a large flower arrangement, has been presented to the Fine Arts Gallery of San Diego, from the collection of the late Mrs. W. H. Wertheimer.

MRS. BERTA CAREW, of Brentwood Heights, Southern California, was awarded gold medal of honor in the annual exhibition of the Pennsylvania Society of Miniature Painters, oldest in the United States. Exhibition closed December 1 at Philadelphia.

DR. ERNEST L. TROSS, art historian, has been appointed Associate Adviser in European Painting at the Los Angeles Museum. "With his assistance," says Dr. William A. Bryan, director of the museum, "it is planned to build up, as circumstances permit, a distinguished collection of old masters."

THREE PROJECTS completed under the Public Works of Art program in southern California have recently been dedicated. These include the Astronomers' Monument at the Griffith Park Planetarium, Los Angeles; the Lafayette Park Fountain, Los Angeles, and a large fresco by Charles Kessler at the Fullerton Junior College and Union High School, at Fullerton.

IN THE CALIFORNIA ART CLUB'S Twenty-fifth Annual at the Los Angeles Museum, Alexander Warshawsky's "Still Life" won first prize for painting; William A. Griffith's "A Field Road," second; Tom Craig's "Funeral at Cochiti," third. The only award in sculpture went to Pierre Ganine's "Head in Wood." Olive Barker's watercolor, "Still Life," received an honorable mention.

LITHOGRAPHY is now being taught at the California School of Fine Arts, San Francisco, by Ray Bertrand, who is recognized as a master craftsman in that medium. Ceramics is another recent addition to the craft department of the school. The kilns for firing the pottery are the gift of Mrs. John I. Walter and Mrs. I. N. Walter, in memory of the late John I. Walter, a former president of the San Francisco Art Association.

"MURAL DECORATIONS in Southern California" is a list of the most important mural paintings to be seen from Santa Barbara to San Diego. It has just been published in mimeograph form by the Los Angeles Art Association, for distribution to its members. Nearly 100 items are included in the list, which is notable for its accuracy and completeness. A good job well done by the Mural Painting Committee of the Los Angeles Art Association.

CALIFORNIA WATER COLOR SOCIETY held its Fourteenth Annual last month at the Los Angeles Museum. The show set a high standard, in keeping with the fine work being done by water colorists throughout the country as evidenced in numerous recent exhibitions. The \$100 purchase prize in the Los Angeles show was won by Rene Lopez with a painting entitled "Sunday at the Plaza." Second prize to Phil Dike for "Harbor Patterns." Third prize to Edith Triesdell for "Suburban." Honorable mentions to Tom E. Lewis for "Out of the Deep" and to Frederick D. Penney for "Circus Riders."



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ANTIQUE

By ALICE R. ROLLINS

California Pottery Wares

If you are not familiar with what our southern California pottery manufacturers are doing, you will be astonished when visiting the departments of household furnishings in the down-town stores, where many of these potters are showing their wares. We can be proud, for the potters have given us delightful new wares that are making the Southwest famous from coast to coast. Any artist would delight in the colors brought out in this ware, and the quality commands attention from the best. The range of colors is remarkable and one may obtain entire table sets in almost any shade desired. One table arranged was in shades of cream, brown, henna and copper. The table linen in cream with colorful striping. The place plates a soft henna, the serving plates a warm tan and the deep dishes a nut brown. Glowing copper mugs for "brown October ale" were used, and the center piece was ornamental gourds in many colors and forms. The entire ensemble was a perfect picture in autumn browns. Who would not be pleased to receive such a service! With this table pottery so much used for informal entertaining, we find the ever popular early American furniture for the ranch house or cottage by the sea. If you wish to have something a little different, stop at the Beaux Arts shop on Wilshire Boulevard where you will find some charming French provincial furniture and decorative pieces of old fayence to fill in.

Eighteenth Century Styles For the Town House

New York tells us there is a marked revival for furnishings of the eighteenth century, with a distinct call for Chippendale. As a matter of fact, has Chippendale ever been out of favor? For furniture of this period for the town house, both Oliver's on Seventh Street in Los Angeles and the Scotch Village on Central Avenue in Glendale have choice selections imported direct from England. We saw a lovely matched pair of drawing room tables of rosewood, inlaid with satinwood and brass; old desks that have carried many a secret, and beautiful dignified chairs. A set of rush-seat early American painted chairs, two-arm

and five-side, will make some owner very happy.

Los Feliz (the happy) Boulevard

Here we found many fine antiques that have come on the market recently. Antiques have proven their worth from an investment standpoint and are no longer classed as luxuries. In one shop our attention was attracted to a beautiful Wedgwood dessert service in soft green and gold decorated china. The old-fashioned high and low compotes make it especially attractive for informal Sunday night suppers. This set is a recent importation in Katherine D. Bishop's shop on Los Feliz Boulevard. At an antique shop farther along we found an unusually fine maple day-bed and a butternut dining table with drop leaves. Also in this shop were some rare pieces of silver resist lustre and a pair of historical cotton-stem wine glasses, quite the nicest we have seen here. The next shop we came to had more early American pine and maple—odd chairs and in sets. A little farther along a shop had one of the old dough-troughs, so much a part of the equipment of the early household. The paint had been removed, and the wood, velvety soft, was the color of honey. These dough-troughs make ideal odd tables for the early American room. There was also an old shoe-maker's bench of pine just right for in front of the fireplace. Old pine and maple with its age-old finish, and with almost no ornamentation, has something about it that appeals to everyone.

We must not forget to mention a Willard grandfather clock in this same shop. The case is very beautiful, and on the inside of the door is pinned a sheet of paper giving the clock's history in faded ink. In addition to the larger pieces of furniture, we found many small antiques in the way of early glass, china, silver, samplers, old prints and what-nots. These make ideal gifts because of their quality and rarity. One more note: If you have not started your collection of early silver teaspoons, and nothing can be more fascinating, by all means do so now. Silver is cheap, and in this orgy of melting it up, old silver will soon be worth many times what it is today, for once an old piece is melted it is lost as an emblem of the past.



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Included in our recent work is the San Marino residence of Mrs. A. M. Upshur designed by architect Gerard Colcord. William C. Warmington, General Contractor.

We hope shortly to be able to illustrate the new Griffith Park Planetarium. The building, designed by architects John C. Austin and Frederic Ashley, was completed several months ago, but installation of all the complex mechanism and the landscaping has delayed photographing. A large sculpture, the Astronomers' Monument, executed under the Public Works of Art Project, was dedicated last month.

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WALLPAPER



ENTRANCE HALL IN THE SAN MARINO RESIDENCE OF MRS. A. M. UPSHUR.
GERALD COLCORD, ARCHITECT

The paper selected for the hall illustrated above is the "Deerfield" pattern. This design, which is a development from the early Domino Papers of the Sixteenth Century, was used in a handsome old Colonial House in the Deerfield Valley in Massachusetts, from which the pattern receives its name. The soft white and grey background of the entrance hall is an appropriate contrast to the handsome, colorful scenic paper "El Dorado" used in the dining room of the Upshur residence.

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R U N N I N G F I R E

By MARK DANIELS, A.I.A.

"AHA," thought I, as they wheeled me into the surgery a couple of weeks ago, "When this surgeon gets through playing jackstraws with the tubes and tendons of my throat I shall devote the period of convalescence to making notes on 'How to Improve the Hospital.' Oh dear, oh, dear.

Came a day when the last faint fumes of the anaesthetic were only lingering by, and the thought about the hospital notes returned. I would set down in orderly sequence the weaknesses and faults (save the bill and its inevitable chiseling extras) in such a manner that it would throw a new light on the problem for future hospital architects. Why do we get these ideas when we are least able to carry them out? Following are some of the notes.

First note. Why can't they put a dash of Shalimar or *l'Heure Bleue* in their beastly antiseptics?

Second note. Who the devil invented these syringes and force feeding tubes?

Third note. What would be the duties and procedure of a toastmaster at a banquet of tube forced guests?

Fourth note. I'll bet there is a leg broken every day in this hospital, getting in and out of these upper-berth beds. Oh, well, anything to increase the house count.

Fifth note. Where could you go to be one thousand miles from the nearest hospital? Would flowers grow there and why doesn't everyone live there?

Why go on? They were all like that. But this I did learn. Wait until you are bursting with health and vigor before you take up the study of Hospital Design. Never ask a man with a toothache about the finer points of dentistry.

A GALLWEY STORY

A VISIT from Dr. John Gallwey is a red letter day in any man's life; in mine it is a spectrum alphabet. Leaning against my bed he asked, in that whimsical way he has of introducing irrelevant subjects, "Mark, what kind of a house will you build for yourself next time?"

"Here I am dying," I said, "and you ask me that. All I can think of now is high beds, night lights and iodoform."

John chuckled. "My error, and it reminds me. Did you ever know any of the Ayalas who live in the east bay district? Yes? I have been their family physician for forty years. The father of the present generation was an epicurean. When his excesses in rich foods and rare wines brought on gout I put him on a very rigid diet. About six weeks later, while crossing the bayou one of my visits, I decided to let up a bit on the old aristocrat. But before I could utter a word old Ayala shook his cane at me and cried, 'You have spoil my estomach with your dama diet.'

When I told him that only that morning I had decided to ease up on his diet he cursed that diet in no faint terms. When he had calmed down a bit I asked him, "Well, what would you like for lunch to-day." He paused a moment in thought and then broke out anew.

"My case is same as my ol' frien' in Madrid," he roared at me. "Every night hees wife set before him the same teeng for dinner—omelet, omelet, omelet, month in, month out. Finally my frin' become desperate. He say if she give to me omelet to-night I shall do something serious. Sure enough, on comes thata omelet.

"With dignity my frien' put on his coat an' hat,

take his best cane an' depart the house. He will go to Casa Antigua Botin, there to dine sumptuously but when the waiter ask him what he will have for eat he can think of nothing to order but that dama omelet. It is that way with me an' your dama diet."

John paused a moment and then continued, "I'll wait until they let up on your 'diet' before I ask you again what style your next house will be."

I am wondering if this so called Spanish architecture hasn't become "Omelet" to some of our western architects.

WHERE'S THAT "T" SQUARE?

IN a recent item in "Running Fire," captioned "Plucking The Architectural Eyebrow," I argued against the sacrifice of character to attain beauty. The comment was in connection with the removal of cornices from certain old buildings. The publisher of "California Arts and Architecture" took exception to the item, saying that certain buildings in Los Angeles were being greatly improved by the removal of such superficial ornament, but I think he missed the point.

The question was not whether the plucking of cornices from old buildings would improve their appearances. The point I was trying to make was that character should not be sacrificed to beauty. If ripping off cornices adds to beauty and does not destroy character, why rip 'em off! If it does destroy character, leave 'em on. It is not a question of modernizing.

And about this modernizing, there is nothing new about it. We have been modernizing since time began, since Cain's extremely modern way of handling the Cain and Abel situation. Occasionally we go back to the Pharaohs for a futuristic idea. Personally I am all for modernizing and when these doctor's quit feeding me through a tube (it's no fun through a tube) I am going to go down town and get myself well and thoroughly modernized, but I refuse to do it at the price of loss of character.

Will the gentleman who interpreted the item as a criticism of modernizing please send the "T" square?

SITE SELECTION

IN western Georgia a railroad spur wiggles its way through a long stretch of dark pine forest and comes to a rusty end about five hundred yards short of a beautiful, small lake. Two or three split-pine and stripped log stores on one side of the track and a few cabins on the other add to the feeling that this is the end of the line. Only the stopping of the train convinces the traveler that the terminus and town are not where they should be, on the shores of the sparkling lake. Perhaps they ran out of rail.

Being the end of the line, a small shack town grew up along the track. Turpentine, or something, started a mild activity and in the course of ten years three stores and a dozen houses were backed up against the track, although beautiful sites at the lake could be had for the asking.

Jube Jackson owned the biggest store, made most of the money and kept it. Finally he built for himself quite a nice house of milled lumber from up the line. The site he selected was about a hundred yards down the track where he backed his

house smack against the right of way. When asked why he had to go and back the best house in town right up against the track he replied, "Wal, I didn't want anybody on the train lookin' into my front door, did I?"

Custom and habit long have been the enemy of natural good taste and originality. Many beautiful sites in Pasadena and Beverly Hills have been wasted on architects and owners who could only see a dwelling as a structure with a front and a back door.

Roland Coate is an outstanding exception to this inhibited class.

SOME POWER, WHAT?

A LEADING daily reports to-day that the California-Nevada joint committee has finally established what shall hereafter be the high and low water extremes of Lake Tahoe. From now on whoever in heaven has charge of the rainfall in California and Nevada will have to watch his step.

It is conceivable that water may be drawn from the lake when the level gets too high but what they are going to do in case there is insufficient rainfall sometime to keep the level up to their established low is not quite clear. Perhaps they will sit down and write a sharp letter to God.

But the idea is a good one. If it works we can begin establishing maxima and minima in rain, wind, crime, suffering and the use of narcotics, thereby at one stroke attaining EPIC without all this political pother.

THE LITTLE WOODEN HOUSE

IT is a joy to see the wooden house again poke its splintery nose over the architectural horizon. In an effort to get three pints out of a quart bottle, to continue to build and sell houses for less money than they cost, we have run the gamut from pressed tin to papier mache with the pitiful results we all know.

Certain things cry out for expression in wood and the small house is one of them. Imagine a Swiss chalet done in concrete or a cuckoo clock in ormolu or a pair of sabots in gutta percha.

Yesterday a client braved the hospital odors to discuss with me plans for a small house. His enthusiasm had been so aroused by a small all-wood house he had seen in North Berkeley that he could not await my release. The present owner had lived in it twenty years. There were no cracks, no leaks and, save a few replaced roof shakes, no repairs. It was so and so, so and so. Did I know it?

Did I know it? I owned it, once. I had built it for myself twenty-six years ago, lived in it several years and sold it with regret. To-day it seemed to be as good as new.

I am familiar with the arguments against wood construction. I know those against other types, too. But I also know that there is an atmosphere in wood interiors that cannot be approached in any other medium. Some of the most beautiful interiors I have ever seen are wood interiors in the Austrian Tyrol.

And then there are other advantages in wood construction, such as the one Harry Leon, Wilson once brought to my attention.

His house was the shingled type. To make a complete circuit of the house in an automobile called for hair breadth driving at one of the corners. During the 6rst month of learning to drive Harry knocked off three to five shingles daily at this turn and an additional one or two now and then at one of the other corners. Each morning he would nail on fresh shingles to replace those torn off the day before. Now, I ask you, could you do this on a plastered house? Harry's ambition was to make the round in "one", which he said would be a birdie. It was three months before he even did it in par.

The all-wood house answers many a need.

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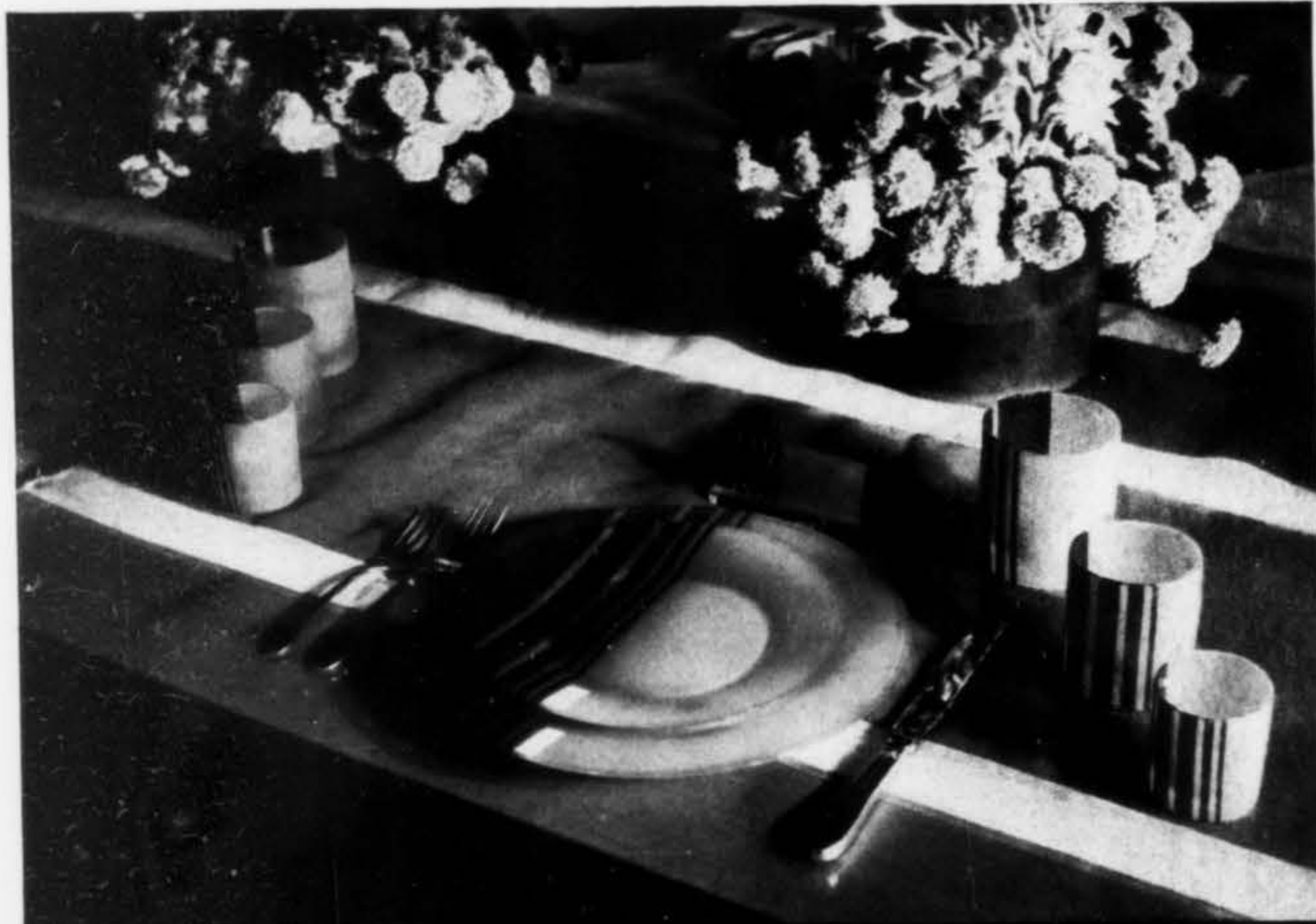


Table Decorations

Arranged by S. & G. Gump Co.

San Franciscans who take their eating and entertaining seriously were treated to a grand show during October when S. & G. Gump Company arranged a series of decorated tables of which three are illustrated on this page. The set-up of the table at the left is by Dorothy C. Thorpe. Glassware carries out the same design and coloring used in the table cloth which is of mousseline de soi in alternating inserted bands of orchid and white. Sterling flatware by Stieff is the Betsy Patterson pattern. Flowers are orchid-color pompom chrysanthemums, roses, tuberoses, lavender violets.



This elegant table of more formal arrangement includes a mirror-top table with a fine Swiss net cloth having a twenty-inch monogram in a shadow effect in the center. The table cloth and napkins are from Mosse, Inc. The glassware and candlesticks are from Baccarat, and the sterling silver flower bowls are by Reed and Barton. Silver flatware is the Continental pattern by Wilcox and Evertsen. The flowers are lilies of the valley and delicate pink carnations.



This yacht set-up features service plates by Lenox with blue and gold gadroon edge, the centers depicting international yacht race winners. The glassware by Steuben is crystal with cut stars. An 1810 pattern of sterling flatware from International Silver Company is used. The table cloth and napkins from Mosse, Inc., with center runner effects done in red, white and blue have various nautical motifs. During the first week of this unique show the average daily attendance reached ten thousand persons.

THE NEW HAND CRAFTSMAN

By GLEN LUKENS

THESE is still too much tradition and pure imitation in the work of our craftsmen. This tradition and imitation should have vanished before now, and it will disappear when crafts people realize that individual feeling, thought and spirit are the only true sources for craft production, whether it be weaving, wood carving, photography, pottery, or metal work. Furthermore, an intelligent public will back up such an artist provided his work reflects an understanding of his materials and carries with it a solution of the problems before him.

One obvious need is gleaned from the crafts exhibition in the recent Los Angeles County Fair at Pomona. It is this: The craft workers have not sensed the fact that they have a problem to solve. Too many are just going on and on happily but fatuously doing the same old things in quite the same manner of five, ten, or more years ago. One did, however, feel a little relief this year, and some encouragement, by the elimination of the tile-top tables and the pottery with "pie crust" edges. The pottery shown had good craftsmanship back of it, but there was too much imitativeness in its structure. An artist who feels sure of himself, and who has something to say, will say it with conviction, and the result will be a production that has charm, quality and vitality.

Of all the instincts, that of imitation is the most useful to the craftsman, and he should not disregard it, and when making use of it he should not feel that it is merely a prop. Imitation is man's most dependable instinct. Our greatest concern when imitating is to train our intellects to recognize the difference between a superior production and one that is mediocre. After one becomes able to discriminate between the two, one may then study and imitate in this higher plane of perfection. Call it imitation if you will, but in essence it is really a means of drawing up from the deep self a new art vocabulary. This imitation should be carried on in the privacy of one's studio, and the products should be kept away from exhibitions until the worker's feeling for form has absorbed his method of study. This method will aid a craftsman to spiritualize his medium; and spirit is, after all, of much more importance to the artist than the form. Once this great principle is clearly established, the better will be the future of the artist.

Obviously, the craftsman must find a way to keep in harmony with the home; for nearly everything a craftsman creates is made for a home. Very few of the old things any longer fit a home. Few people these days spend their money for "odd pieces to set around." Such things in pottery or metal or any other medium are stupid; a thing must possess a more important function than "just set around." Over-decorated and gaudy hand-painted china has no place in any home. Tile-topped tables, as we have seen, are disappearing. Good!

Hand crafts must live not only *with* modern design, but with that particular brand of design that comes from a machine. Craftspeople should realize that their productions must harmonize with machine-made things; and still they should not imitate machine processes, else they lose their sincerity.

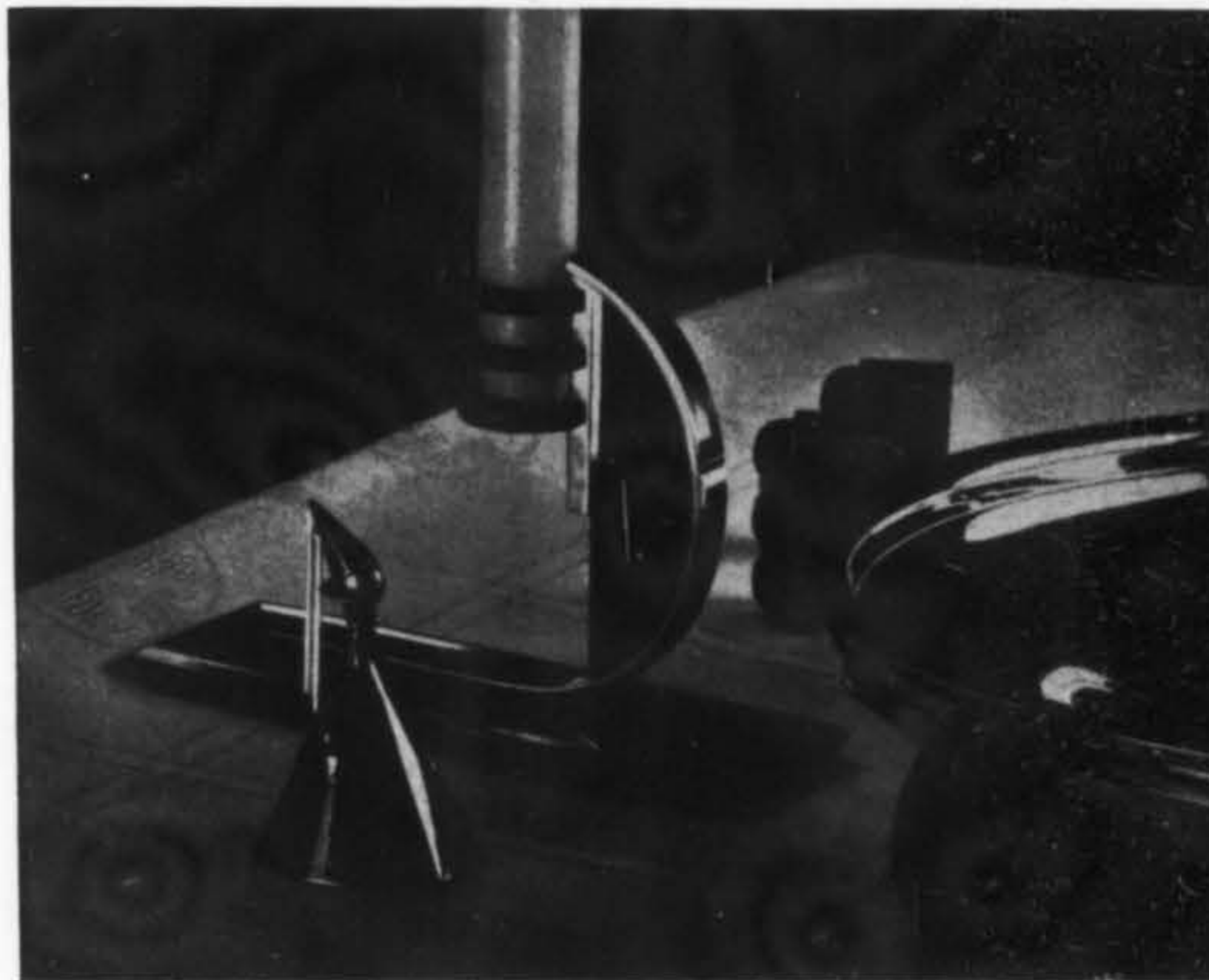
Machines are not able to produce ornament or surface enrichment. Wherever a machine has tried to do this, the results have been disastrous. Only the craftsmen can supply this embellishment, and in so doing they must create structures and designs which will be both honest and in step with the new era. The human hand, though banished, to an extent, from the structural part of house-building, is being needed more and more to aid in furnishing the home; that is, if we really want homes and not merely places to go to, to start away from again.

The question before us craftsmen is not, "How clever can we become by keeping faithfully on at what we have been doing?" Our great problem, now, is to adapt ourselves to the new structural materials and forms of the new houses, and to the ever changing modes and manners of the people who live in them.

The new year is approaching, and with it come new opportunities



Courtesy of the Hamilton Pottery



Original and modern treatment of an ancient symbol is achieved in the ceramic sculpture, "Madonna and Child", by Diane Hamilton de Causse. The objects in bakelite and chromium were designed and executed by Harold Graham. Here are two California craft workers whose rare technical skill, joined to creative imagination of the first order, has won them national recognition. Lower photograph by Alpheus A. Blakeslee.

and new goals. Some of these goals are never reached, though achievement is often hastened by the old, old trick of making resolutions which become friendly beacons to help illumine the road. Here are ten such lights that are working for me:

Let us swing into step next year. The crafts or skills are easy. The only difficult thing is to create within ourselves the mental attitude for understanding and creating.

Let us promise the public that we will provide the right sort of ornament where enrichment is necessary.

Let us drop the baroque style for a year.

Let us work with space-surface thoughts.

Let us work with fine, new proportions.

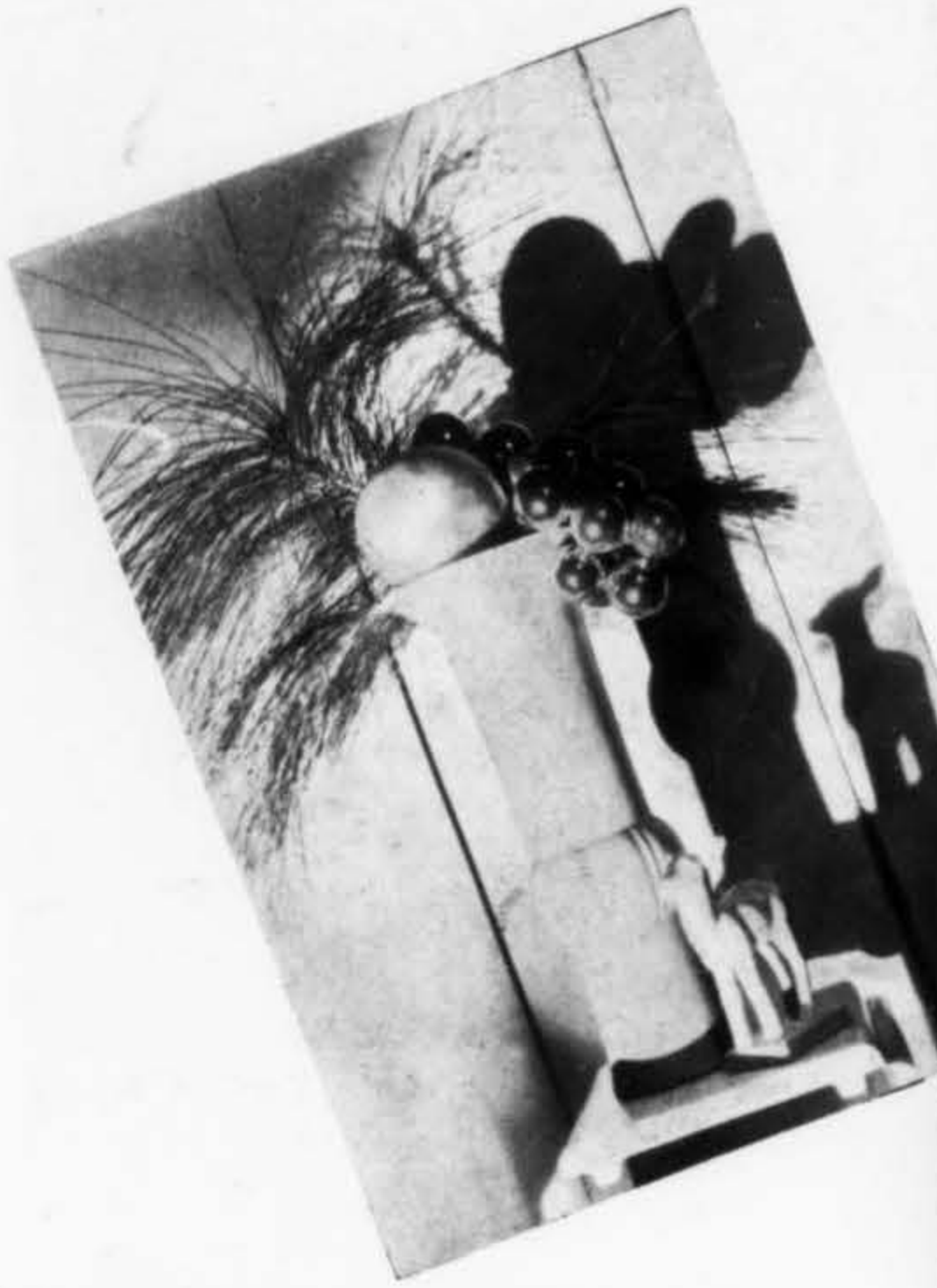
Let us imitate, but only in the privacy of our own studios, and for the purpose of creating a fresh mental attitude through study.

Let us use the instinct of imitation as it should be used—for our own growth.

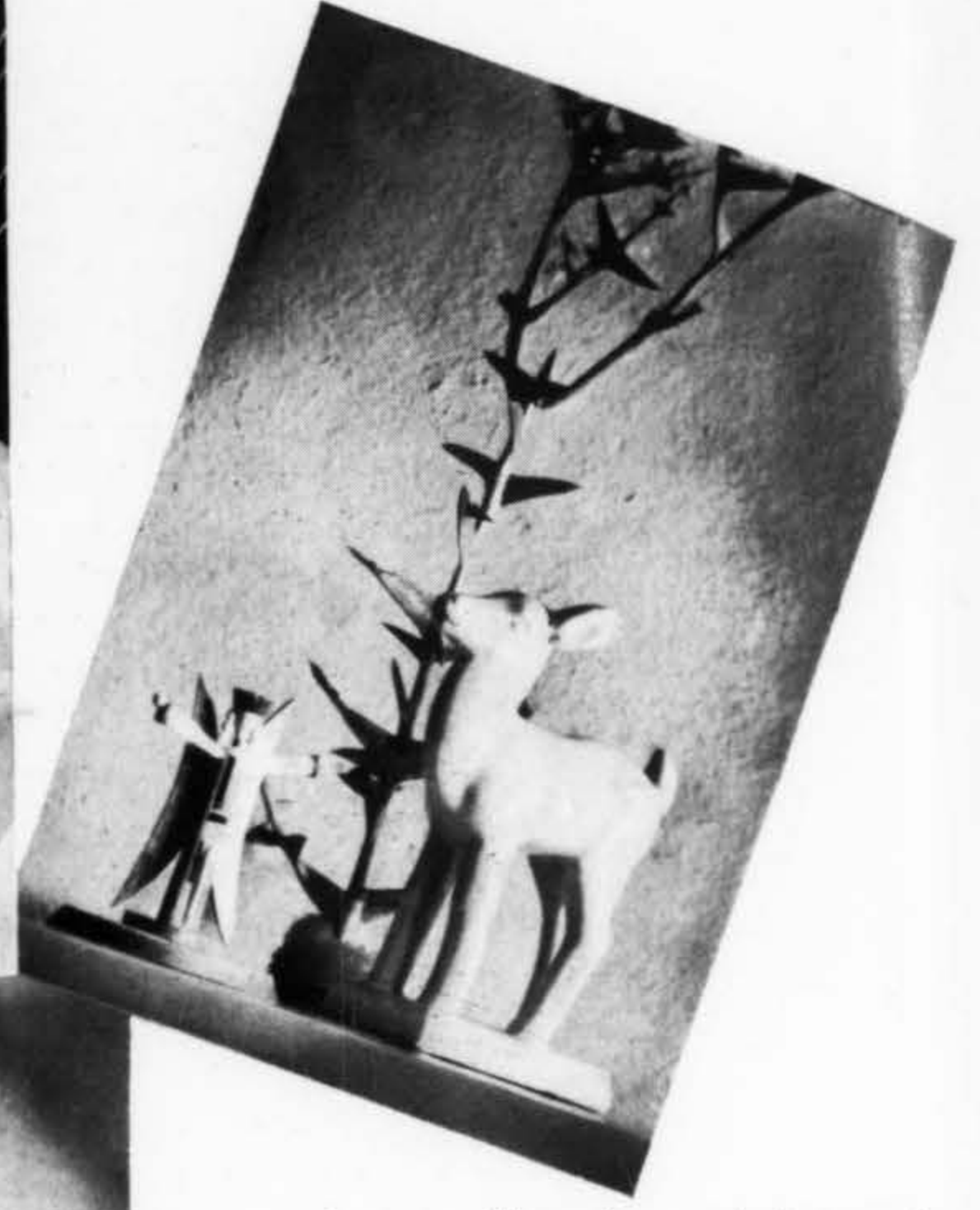
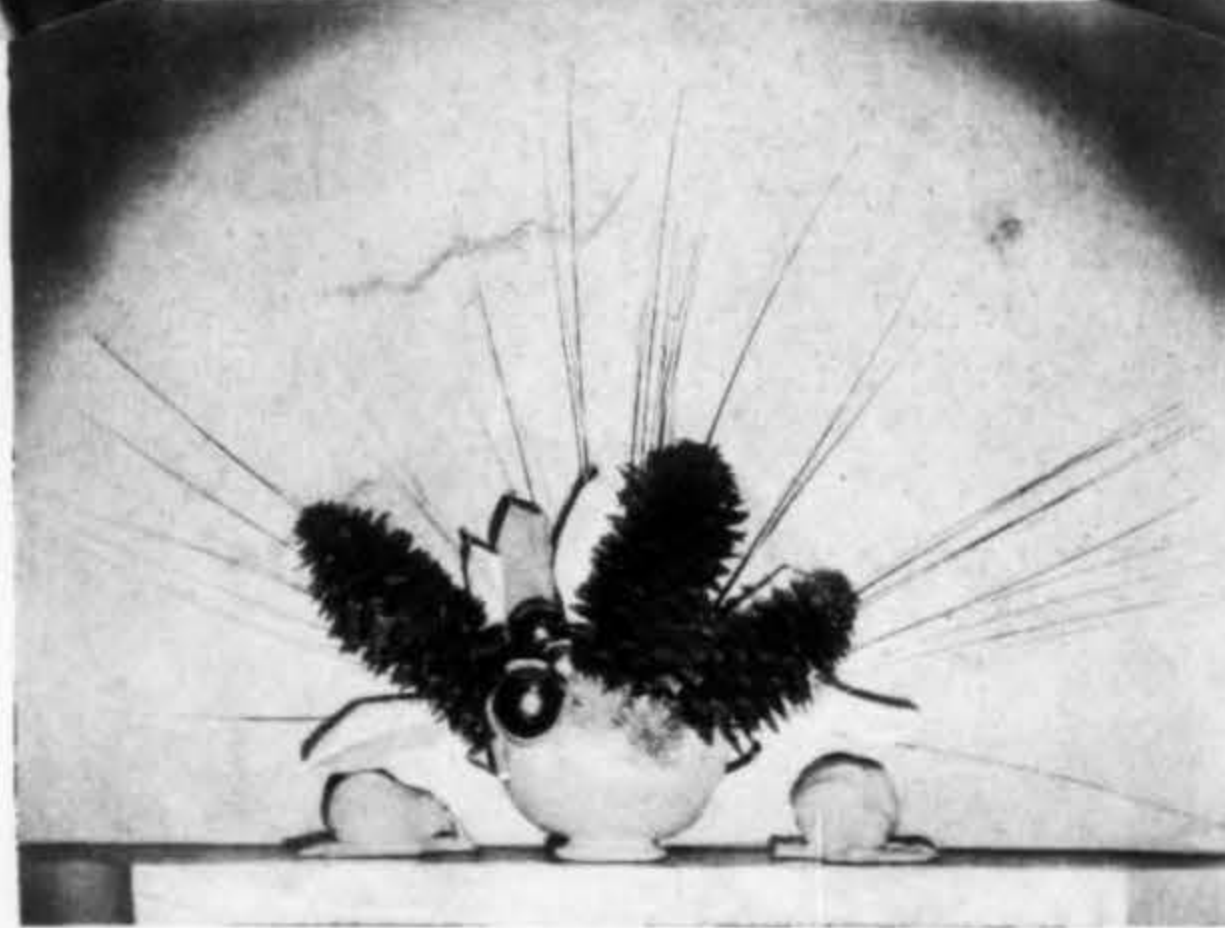
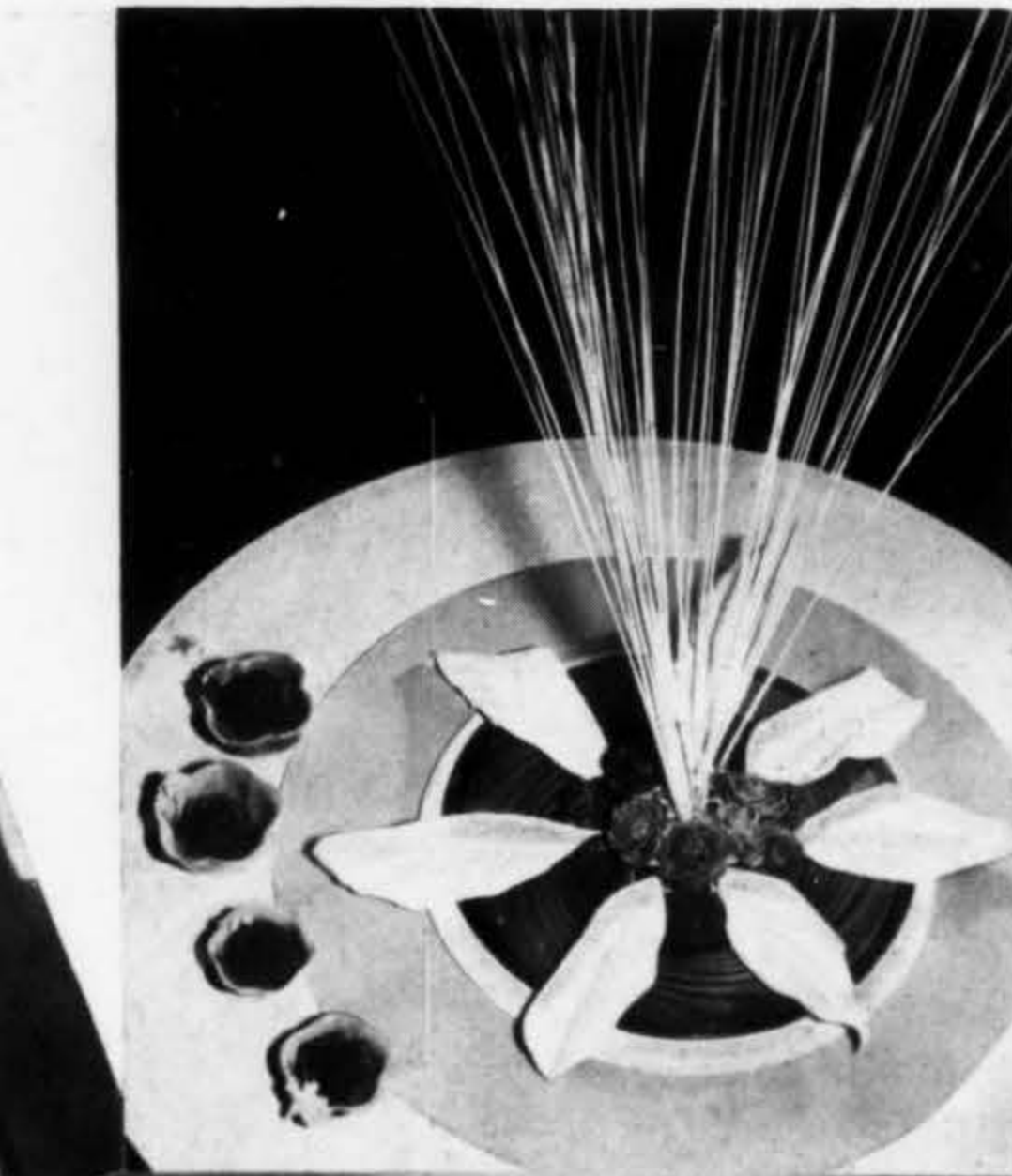
Let us continue to use the old processes, but in doing so let them express the new meanings.

Let us produce genuine, sincere things that can be taken into machine-made houses and live there on friendly terms with fine machine-made utensils and appliances.

Let us find in this new space-beauty our opportunity and an incentive.



For a tall arrangement against a modern white screen this oriental vase filled with long dark needles of the pine carries the holiday motif. The large white frosted luster ball is surrounded by a bunch of cerise balls, which give a stunning color contrast to the green of the pine branches. The little white fawn repeats the whiteness of the vase. Placed in a corner of the drawing room or the hallway, this arrangement shown above contributes sparkle, color, dignity and pungent fragrance that only pines can give. Brown and white is the color theme for the arrangement shown at the right, where the beauty of the natural coloring of the giant pine cones from the High Sierra gives an interesting contrast both in form and texture to the white-dipped magnolia leaves and the white Carbone bowl. A few silver luster balls and tinsel rosettes add brilliance. The long white, thin spikes from the rib of the palm radiate from the composition, giving the feeling of pine needles.

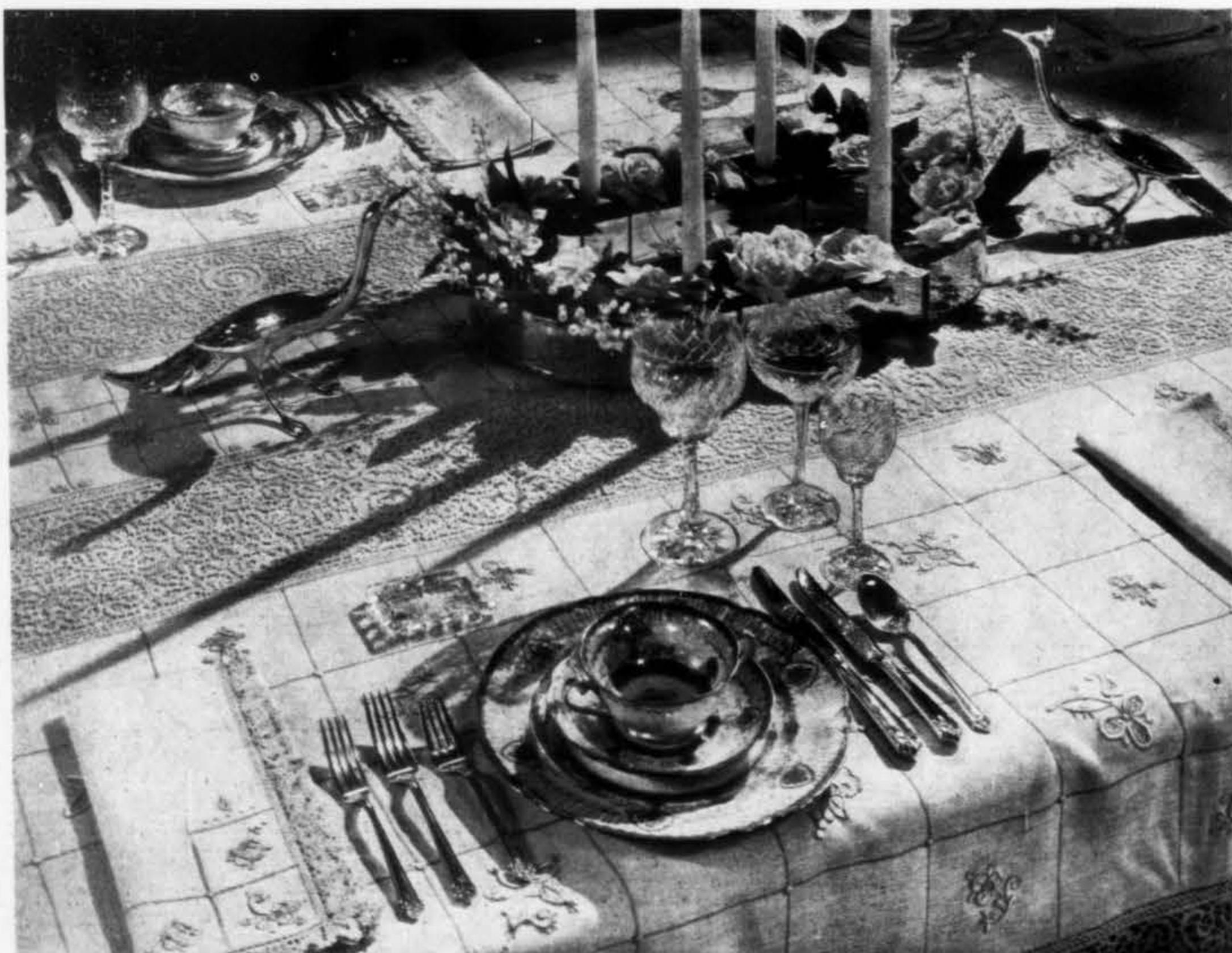


A composition shown at top center, starting with the horizontal and ending with tall perpendicular spikes of whitened palm ribs, is suitable for the dinner table where the hostess enjoys a color scheme of turquoise blue, white and brown. The Mexican glass plate over white gives a richness of color that is interesting to use at the holiday time. Magnolia leaves dipped white radiate from the center where quaint rosettes of the Deodar pine (*Cedrus deodara*) hold the center of interest. Small oriental turquoise bowls each hold a tiny rosette. Little cones remain native cone-brown. At the holiday season, prickly and unusual shrubs are playfully grouped with tinsel and toys to make a colorful spot of interest in some nook about the home. Shown at the upper right is cassia shrub with a little white porcelain fawn and a miniature angel from Austria whose brilliant coloring and outstretched arms not only express the Christmas note of cheer and gayness but repeat the design of growth in the shrub.

DECORATIVE IDEAS FOR THE CHRISTMAS SEASON

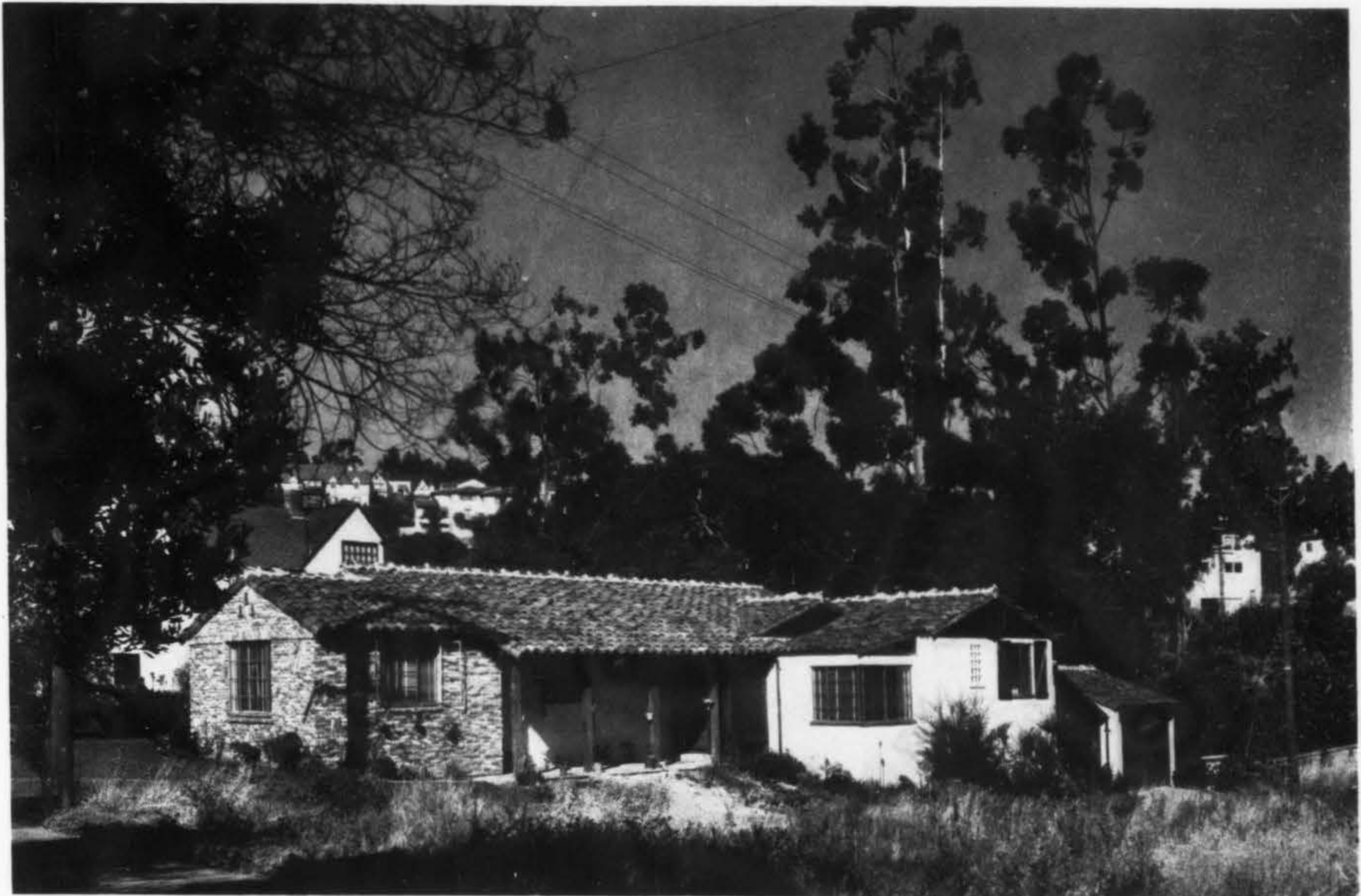
By CLARE CRONENWETT

PHOTOGRAPHS BY ALPHEUS A. BLAKESLEE.



A HOLIDAY TABLE IN CANDLE-LIGHT

Using restraint in decoration, a modern centerpiece is achieved with chromium units arranged for a long table and filled with ivory-toned gardenias and lilies of the valley. The birds, too, are of chromium finish, their silvery surfaces reflecting the flicker of candlelight. The cloth is Italian church linen with all-over hand embroidery and panels as well as deep edging of flat Venise lace. Imported china and crystal have the elegance at once associated with holiday dinners. All from J. W. Robinson Co.



RESIDENCE OF MR. AND MRS. GEORGE S. REED

Hillsborough, California

Herbert E. Goodpastor, architect

The plan of this six-room house has obviously received much study, and the arrangement of the rooms is particularly noteworthy for a house of this size. The architect has combined the use of untouched second-hand brick with a buff-color stucco. The steel sash is painted blue and the roof is a mixture of dark red tiles. The dining room is in knotty pine and the other wall surfaces are a smooth cream stucco. A distinctly original small house utilizing full advantage of its site.



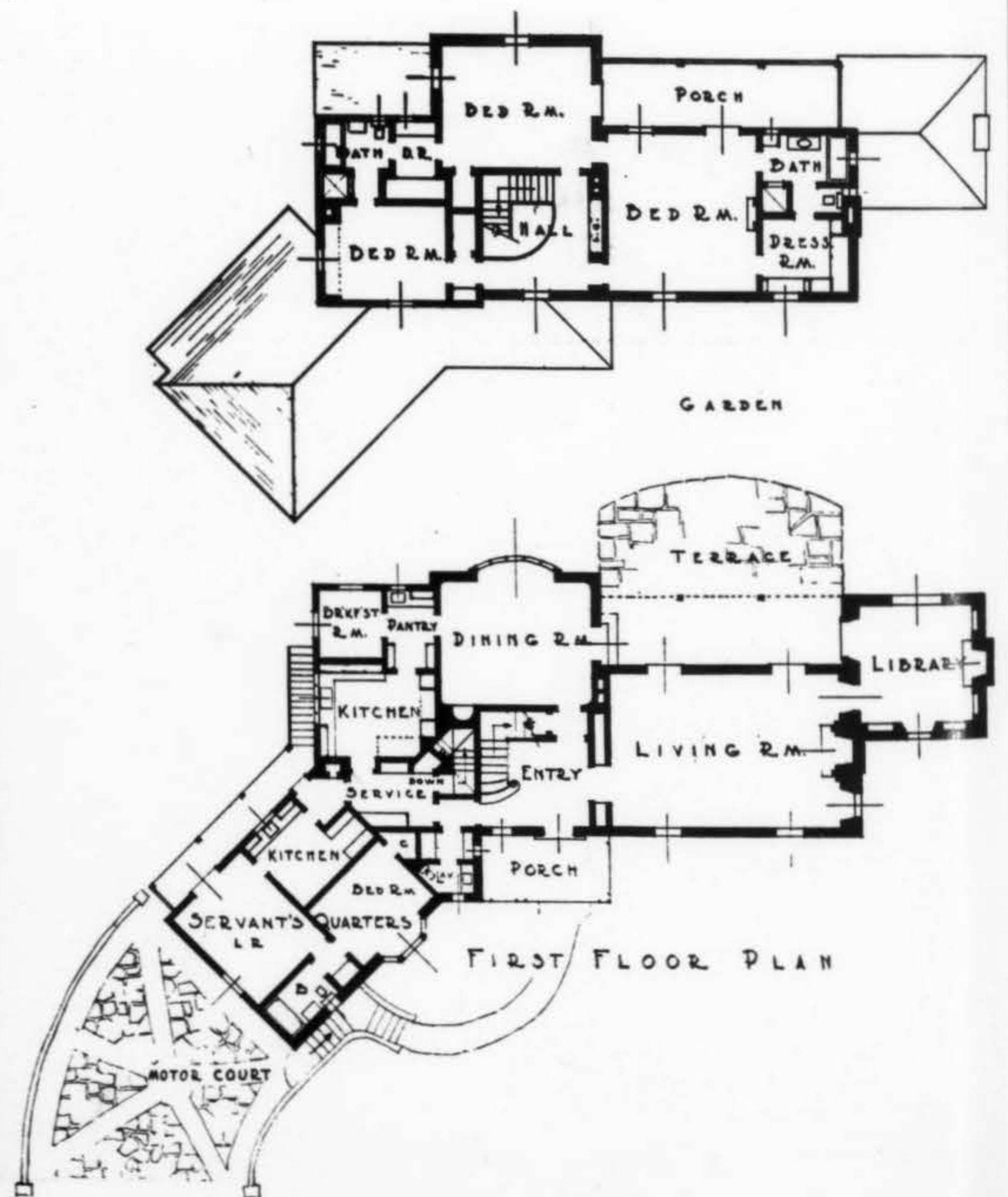
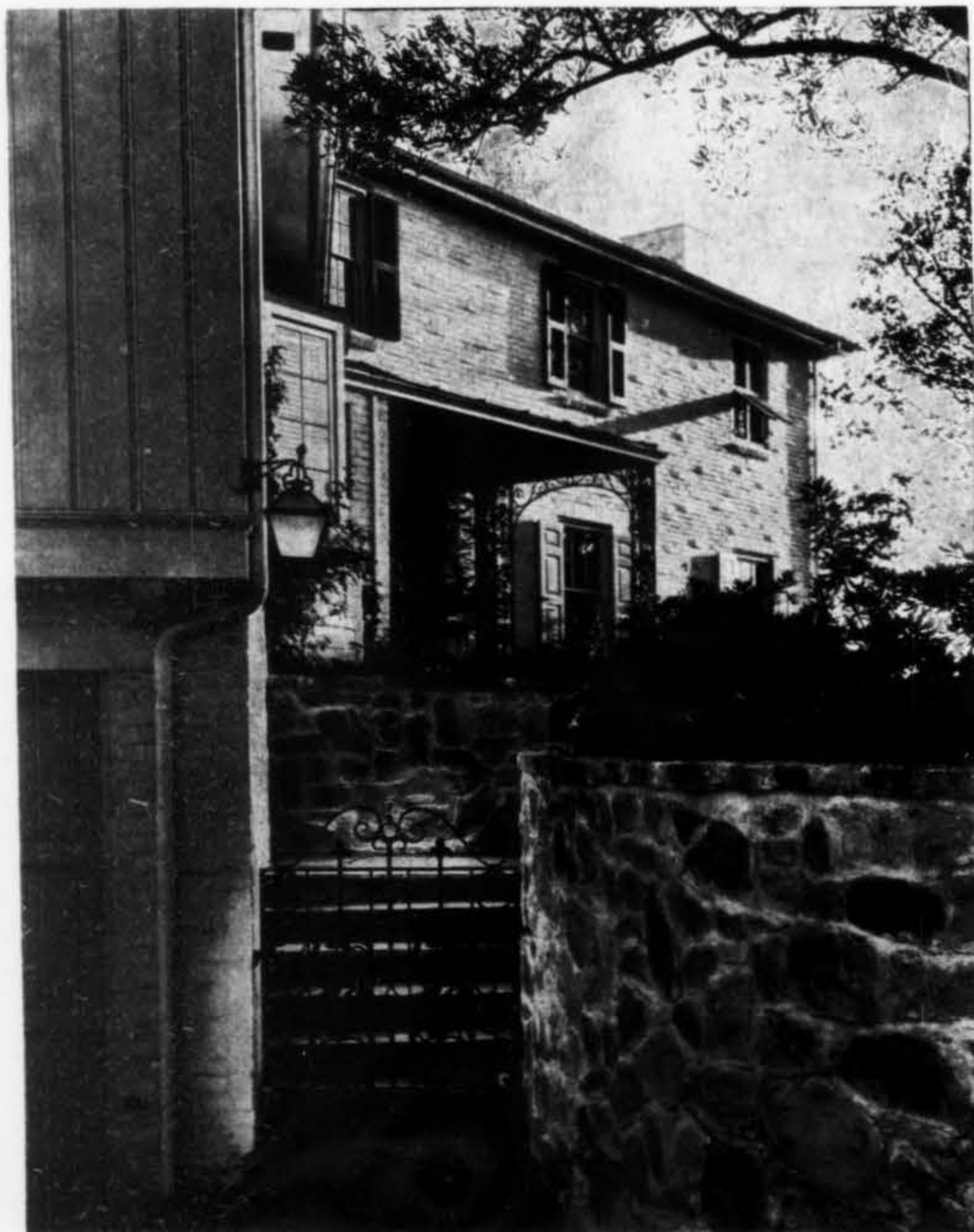


RESIDENCE OF MRS A. M. UPSHUR

San Marino, California

GERARD COLCORD, ARCHITECT

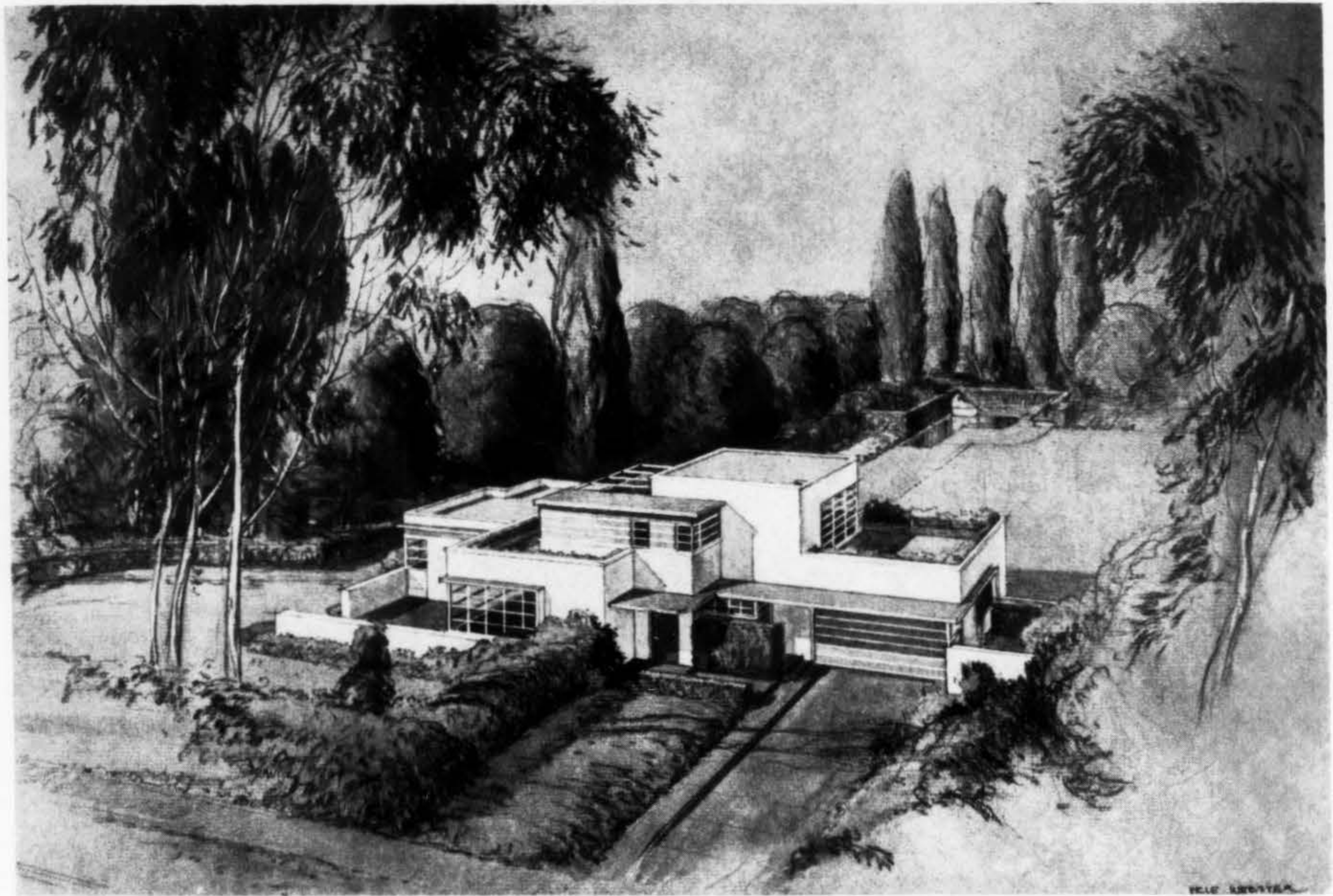
PHOTOGRAPHS BY W. P. WOODCOCK





The California-Colonial house is becoming increasingly popular. The San Marino residence of Mrs. A. M. Upshur has been excellently carried out by the architect Gerard Colcord. The living, dining room and library lead to a terrace overlooking the garden. Seymour Thomas, landscape architect. The dining room with its colorful "El Dorado" scenic wall covering is shown below.





A MODERN HOUSE AND GARDEN

ERLE WEBSTER AND ADRIAN WILSON, ARCHITECTS

SPENCER SANDERS, LANDSCAPE ARCHITECT

With the intention of expressing in a straightforward manner the use of modern methods of construction and the opportunities for outdoor living afforded by the California climate, this house has been designed without dependence on traditional forms, and with a very definite and intimate relation to its particular site and the landscaping development which that site suggested.

The design contemplates in general a framed structure of either wood, steel or concrete, with an enclosing veneer of suitable material, employing as far as practicable, standardized and prefabricated units.

The cost of construction, depending upon materials selected, is estimated at between \$6,000 and \$8,000.

The site, located in a rural subdivision and having desirable views in two directions, determined the orientation of the house and the placing of the garden areas, while the interior was arranged to take the maximum advantage of the views and to afford maximum flexibility in meeting the requirements of present-day living.

The principal rooms were given the greatest possible opening to the view, and by arranging the garden areas with the same result in mind, a very desirable and logical relationship between these rooms and the garden was obtained.

The location of the dining area as an alcove off the living room pro-

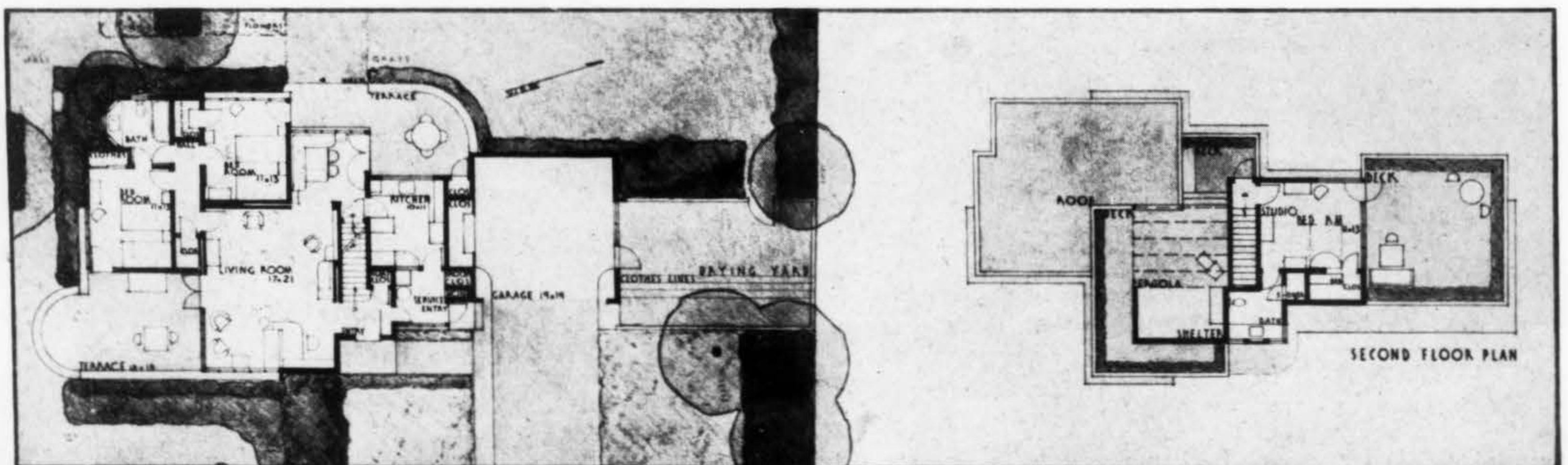
vides the latter room with an outlook to both views, yet when desired the two spaces may be divided by a sliding partition.

Both of these rooms, and also all bedrooms, open directly on terraces or decks, leading the living spaces easily and naturally from the interior to the outdoors. The long low walls around the terraces, and around the drying yard, increase the apparent width of the house and create the feeling of its growing out into the garden.

The rural location of the site indicated an area for a vegetable garden surrounded by fruit trees. By recognizing this requirement as part of the landscape design, it has been made to enhance rather than detract from the general planting scheme. The placing of this area and the drying yard in the corners from which no view was available served to emphasize further the major views. The form and placing of the reflecting pool provides an accent to the vista opening from the dining and living room.

By locating the service porch on the front and screening its doorway with planting, a very convenient sheltered entrance was provided directly off the drive.

The second-floor room provides a dual purpose area, usable either as a studio or a spare bedroom. It opens on three deck spaces, the south one having a pergola and roofed shelter which affords a screened space for sun-bathing.



PLANS COMPLETED FOR FINANCING OF NEW HOME BUILDING

THE Federal Housing Administration has made public a general outline of the plan of operations under Title 2 of the National Housing Act, which deals with residential mortgage financing. This portion of the Act provides the legal basis for the long-range program of the Federal Housing Administration as distinguished from the modernization and improvement program which has been going on since August 10th, although that program will continue until the end of 1935.

This is the first time in the history of finance that a uniform basic interest rate has been applied to private capital throughout the United States. Heretofore, our interest rates on the West Coast have always been 1% higher than in the Middle West and East. There probably was never any good reason for the higher interest rate on the West Coast except as the outgrowth of custom when we were a long distance from the money market. However, with one-day airplane service to the East Coast and instant radio, telegraph and telephone connections, there is now no reason why the interest rate on residential financing should not be uniform. This interest rate has been fixed at 5% on new construction loans, and at 5½% on mortgages which constitute refunding of present indebtedness.

An opportunity to owners of dwellings to refinance their mortgages on more favorable terms, and to prospective owners to obtain financing on terms comparable to the payment of rent is presented. Mutual insurance of mortgages on existing or new dwellings in amounts to 80% of the appraised value and for as much as \$16,000, with payments extending over a period of 20 years, with the privilege of payment by regular monthly installments, is provided.

Loans on such insured mortgages are to be made by lending institutions which may qualify as eligible mortgagees. This will include the larger banks, building and loan associations, insurance companies, etc., which may be approved by the Federal Housing Administration as eligible to make an insured mortgage. Regular periodic payments on principal will be required at a rate sufficient to pay off the mortgage at its maturity.

Only mortgages on dwellings designed for from one to four families will be eligible for insurance. It is provided in the Act that no mortgage will be accepted for insurance unless the Administrator finds that the project with respect to which the mortgage is executed is economically sound. Consequently the dwellings on which mortgages are insured must be well located in urban communities.

The program of modernization involving the alteration and renovating of existing homes and business properties continues in constantly increasing volume and will extend throughout 1935. Complete modernization is one of the soundest business investments a home owner can make. Labor saving devices and landscape work can be included in modernization loans. Contrast the dismal picture of this Beverly Hills residence before alterations were started and the completed structure at the right. While the main lines were left undisturbed, the appearance has been greatly altered



It is understood that financial institutions governed by State law will not be able to make the maximum loan of 80% appraisal until the State legislature meets in January and passes the necessary permissive legislation. However, national banks may make the maximum loan at once, under authority provided in the amendments to the national laws passed with the National Housing Act. A financial institution to become eligible under this Title, must: (1) be a chartered financial institution whose activity in the residential mortgage field is principally that of loaning funds under its own control; (2) have succession for not less than twenty years beyond the date of the application for insurance of the mortgage; (3) be subject to supervision by the governmental agencies from which its charter powers are derived; (4) have an unimpaired capital of not less than \$100,000; (5) have its principal office in a city or town of not less than 6,000 population according to the United States Census of 1930; and, in all other respects be responsible and able to service the mortgage properly.

Only original mortgagees, other approved mortgagees, national mortgage associations and such investors in mortgages as may be hereafter provided for by regulations and approval, may hold title to mortgage insurance under this Act. In other words, a private individual cannot be the mortgagee on an insured mortgage.

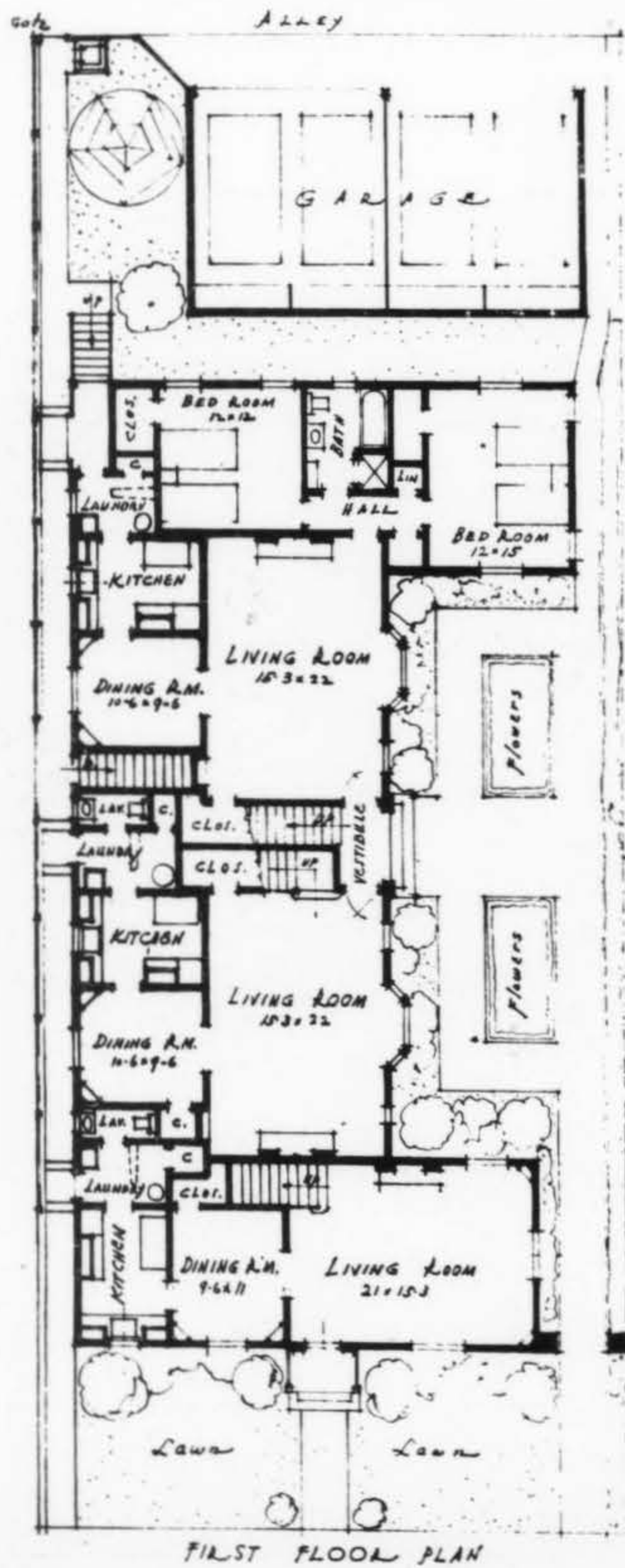
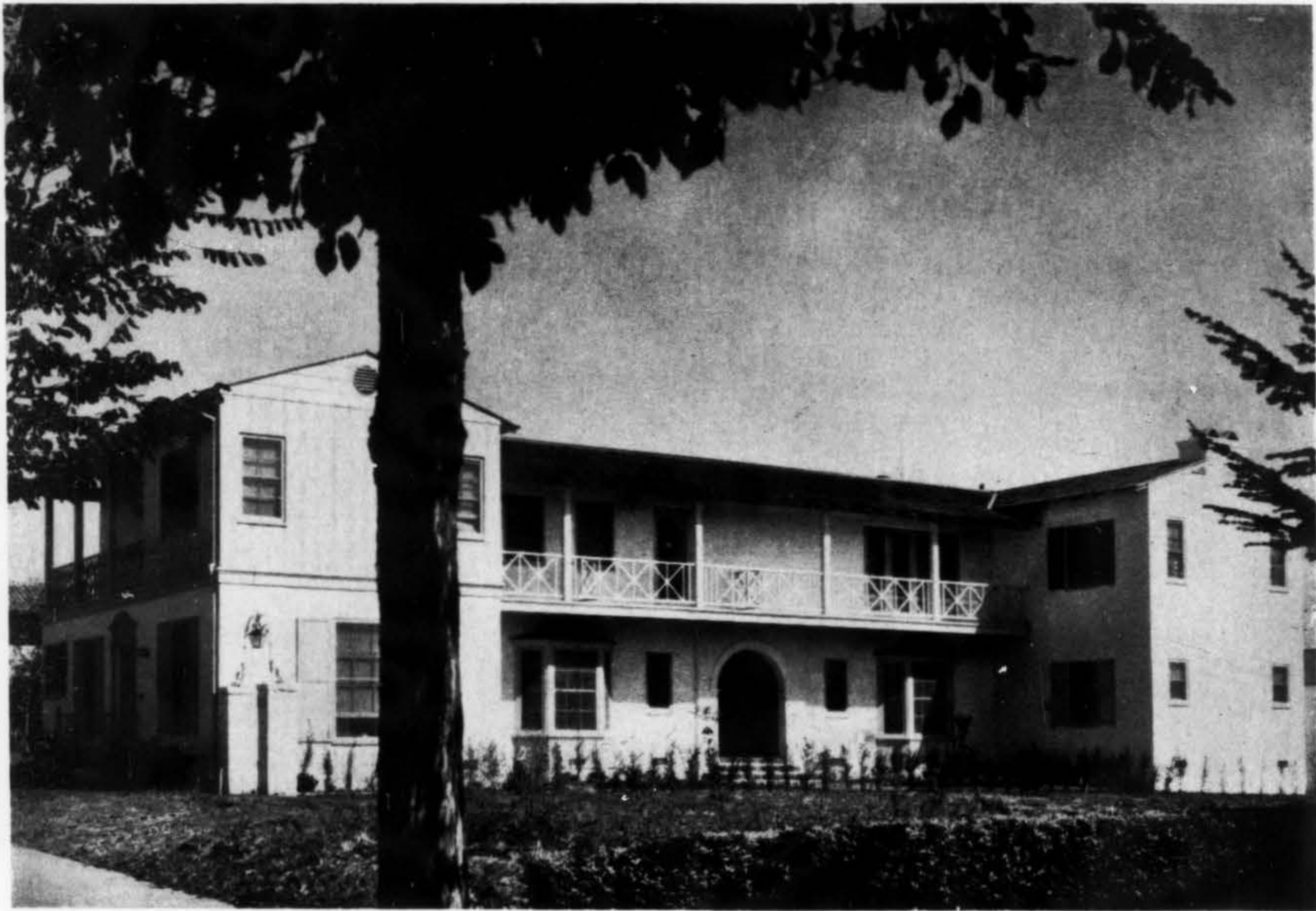
The schedule of rates appears below:

Mortgage Indebtedness Arising from	Interest Rate Exclusive of Premium Charge	Service Charge	Mortgage Insurance Premium
Financing (without change in lender) of Bona Fide Sale or Resale of Property Existing on June 27, 1934.	Not to exceed 5% Per Annum	None	½ of 1% Per Annum
Loan to Borrower for Financing Acquisition by him of Property Constructed after June 27, 1934.	Not to exceed 5% Per Annum	½ of 1% Per Annum	½ of 1% Per Annum
Refunding of Present Indebtedness (without change of borrower or lender) on Property Existing on June 27, 1934.	Not to exceed 5½% Per Annum	None	1% Per Annum
Refunding of Present Indebtedness (with change of lender) on Property Existing on June 27, 1934.	Not to exceed 5½% Per Annum	½ of 1% Per Annum	1% Per Annum

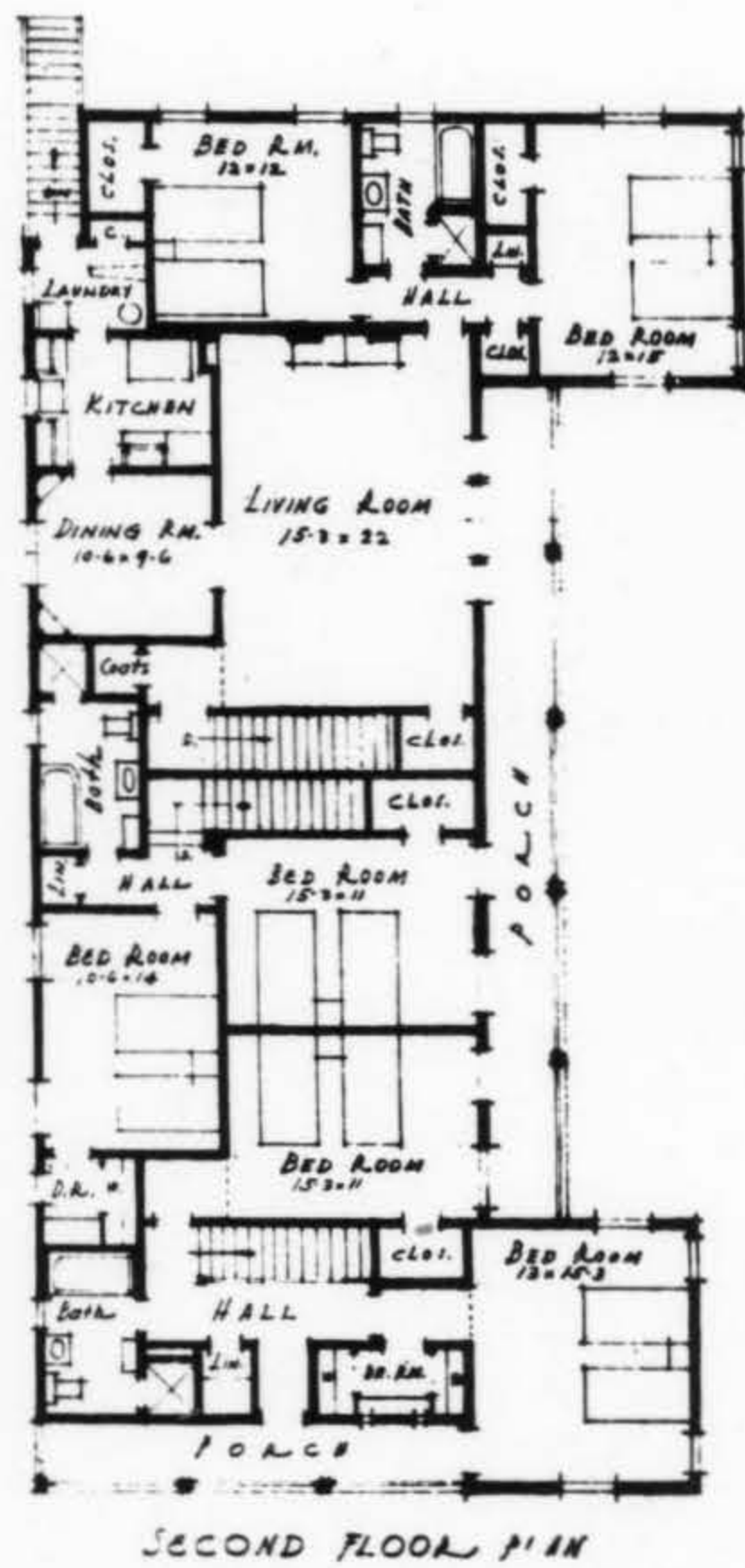
(Continued on Page 32)

by the addition of a leaded glass oriel bay window with a copper roof which was painted an oxidized copper green. Also by wide horizontal siding in the gables, and by elimination of the wall around the entrance. Architectural defects in the interior were corrected before decorating and the living room fireplace was redesigned. Alterations also included the installation of a new basement unit heating furnace, new water heater, and Venetian blinds in living room windows. The cost of modernizing this home was \$900. Gable and Wyant, architects.





FOUR FAMILY STUDIO APARTMENTS
 Beverly Hills, California
 GABLE AND WYANT
 Architects



With Title 2 of the National Housing Act now in operation, loans are available through banks and other lending institutions for construction of new buildings for housing purposes. The Government insures loans up to a maximum of \$16,000. With credit facilities now made easy and improved conditions increasing the demand for new housing, studio apartments of this type will be popular. The approximate cost of this four family dwelling is \$12,000.



HAROLD G. SPIELMAN
ARCHITECT

To the average home owner, modernization and alterations entail additions, whereas the real beauty of many homes is hidden by fussy architectural ornament, unused porches, and wide overhanging eaves. The house illustrated here was selected because it represents a type commonly built by contractors some years ago and, unless on a very big lot surrounded with trees and shrubs, is now considered antiquated as well as ugly. The house stands on valuable residential property. Assuming the owner can borrow \$2,000 under the provisions in the National Housing Act, it is contemplated that half of this amount will be spent for modernizing the interior of the house. This will consist of painting and redecorating, new wall paper in some of the rooms, several new lighting fixtures, rearrangement of the kitchen and bathroom with new fixtures and other needed repairs.

Alterations to the exterior consist of removing the front porch and replacing with a small lattice shelter, removing the wide overhanging eaves and gable from the front, and changing the hipped roof. Some of the windows are made smaller, and shutters are added. The chimney has been enlarged to give better proportion, and the entire exterior has been plastered direct over the wood siding. Transplanting of trees and additional landscaping completely transform the house. The investment of \$2,000 is amply repaid by increased property value.



Dismal, forbidding houses, depressing the passerby as well as the occupant, can be made more comfortable and beautiful with comparatively small investments. The modernization feature of the National Housing Act makes it a simple operation. First, go to a qualified architect who will give you the necessary reliable advice for a successful modernization job, and then consult your local lending institution. For the land's sake, modernize and eliminate the possibility of new slum areas.

REPAIR AND MODERNIZE YOUR HOUSE OR BUSINESS PROPERTY

BUILD FOR PERMANENCY



TYPICAL OF THE TYPE

of income property which can be built under provisions of Title II of the National Housing Act is this Studio Apartment designed by architects Gable and Wyant.

The following firms supplied materials, equipment and expert service for the construction of this building and are prepared to furnish estimates for modernization work as well as new construction.

Gas Heating
PAYNE FURNACE & SUPPLY CO.
 Beverly Hills

Four Electric Refrigerators
NU-COLD REFRIGERATION CO.
 616 S. La Brea Ave., Los Angeles

Diatom Composition Flooring,
 Main Stairway and Entry
DIATO FLOORING CO.
 1135 N. Mansfield Ave., Hollywood

Rough Lumber
LOUNSBERRY & HARRIS
 2901 S. San Pedro St., Los Angeles

Plumbing Fixtures
STANDARD SANITARY MFG. CO.
 Showrooms: 3251 Wilshire Blvd., Los Angeles

ONE of the important reasons why so many homes are in need of modernization is attributed to the mistaken idea on the part of many home builders that architectural service is an unnecessary expense. . . .

An architect's fee in most instances is paid through avoidance of costly mistakes, an intelligent use of materials, plus a building of good design.

IT PAYS TO CONSULT AN ARCHITECT

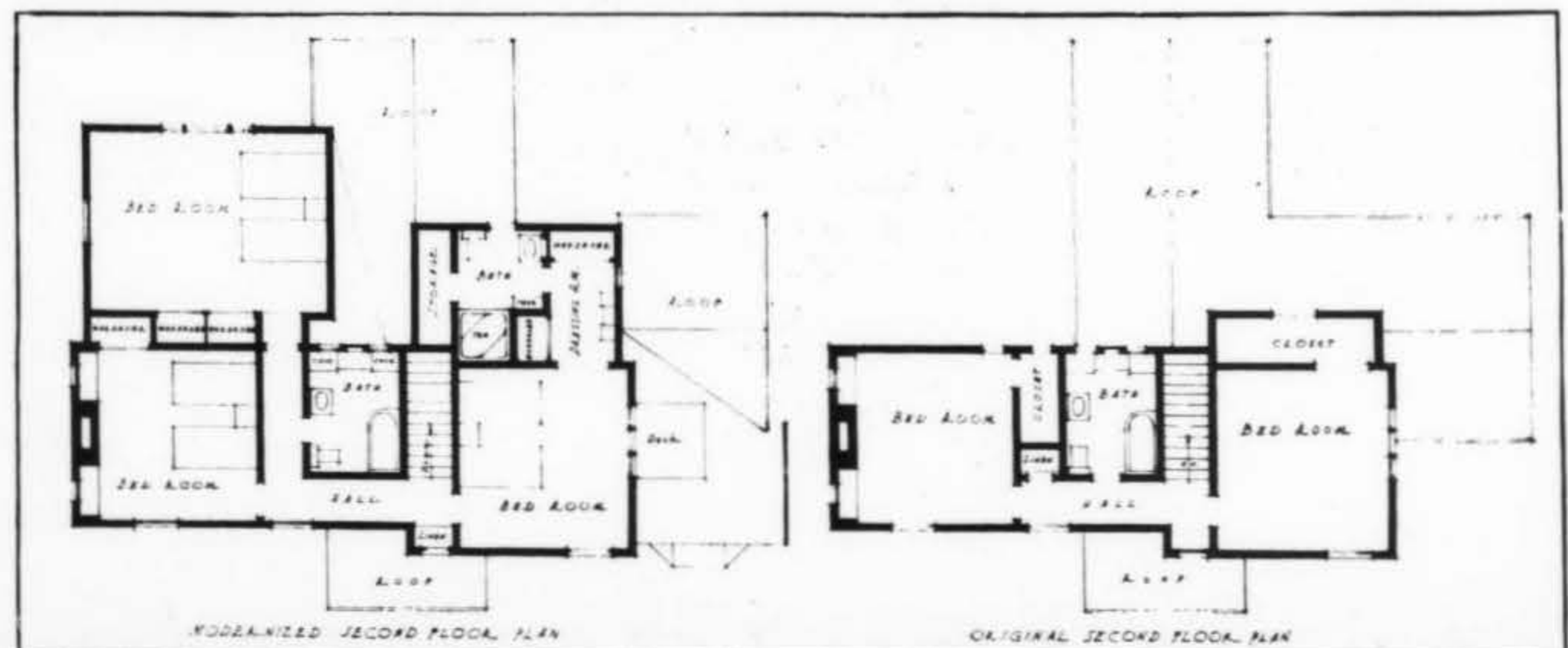
FOR EITHER MODERNIZATION WORK OR NEW CONSTRUCTION



The modernization program now being carried on throughout the country does not necessarily confine itself to small homes and stores. Many big houses built during the prosperity decade are in need of repair. Hundreds of them, obviously designed by persons without architectural training, can be made comfortable for the owner and the exterior changed to present a more attractive and pleasing appearance.

This Beverly Hills residence was built ten years ago, and, while necessary additional rooms were being added recently, the owner agreed with the architects that the exterior should be improved at the same time.

The false chimney in the front gable, which made the house appear too tall, was removed. The gables of stucco were covered with irregular siding and the dark, dismal color scheme of the exterior was changed to a light, cheerful off-white serving to make the house appear larger. The living room was greatly enlarged by removing the exterior wall on one side and adding an alcove with ceiling beams matching the old ceiling. A new living room porch was added to support the new second floor bedroom. The entire house was completely redecorated, the old baths retiled, and new wall paper applied above the tile work. Wall paper is used in all of the bedrooms. New lighting fixtures were installed throughout and all hardware and plumbing fittings refinished. The transformation of house, garage, and garden was completed with an investment of \$4,000. A thoroughly modern, up-to-date home has been obtained in a very desirable residential location. Gable and Wyant, architects.



REMODEL THE GARDEN TOO!

By RALPH D. CORNELL, F. A. S. L. A.
Landscape Architect

Re-planning the garden of Mr. George R. Shean, Beverly Hills, was a particularly interesting undertaking, for two chief reasons. First, the house was remodeled both inside and out, redecorated and refurbished to effect complete renovation from yard to attic; and second, it was possible so to revamp the yard plan that order evolved from chaos without the loss of a single tree or other item of value.

The landscape problem presented more or less typical conditions of the average in-town lot that has grown without any particular thought having been given to the principles of landscape design. An un-screened alley at the rear gave open views into and out of the yard, the sides of which were also un-screened. Trees and lawn and flowers were planted, and well cared for, but without particular organization from the standpoint of composition and design.

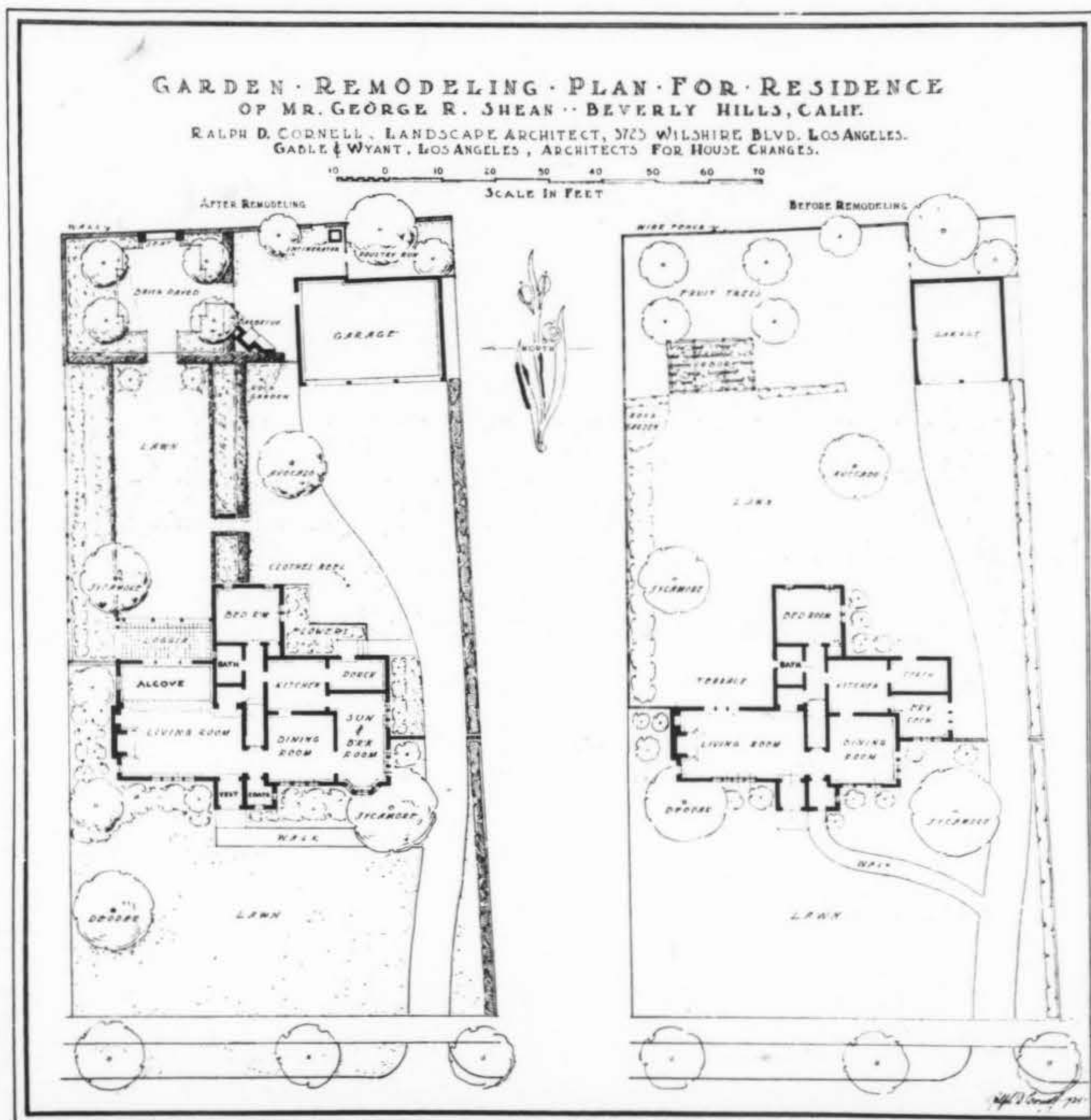
The first problem to be met was that of proper enclosure to give privacy to the garden and to screen objectionable features of the neighboring surroundings. This was accomplished by a brick wall along the alley and a vine-covered, trellised fence at the side. Second came the matter of proper relation and tie-in of the garden with the living quarters of the house; its proportions, design and the use of existing materials coming under consideration at the same time. Study of the accompanying plan and illustrations on the oppo-

site page should explain this better than words.

It was rather a happy circumstance that the existing trees were so located that they fitted into the new design as well as though planned for that purpose, although, of course, the new design was influenced in its plan by these trees. They provide the framework and the structure upon which the new garden plan is built, and immediately provide a sense of stability and age that would not be possible without them or other old planting.

The axial relationship of the garden at the back of the house, to the loggia and living room, bring the two into much closer intimacy than existed before re-planning. The enclosure of this garden unit at the sides creates an impression of greater size and spaciousness than existed when the whole back yard was one open expanse. The garden seat built into the wall at the far end of this axis becomes a point of interest that gives the garden accent and invites use. The various small units all add to the interest, variety and illusion of spaciousness; and you will note that each is enclosed and separated from the others.

Chief changes at the front of the house are the moving of one tree that was too close to the house, the straightening of a rather tenuous walk and the simplification of shrubbery planting along the house foundations. Simplicity, itself, is a virtue.



Decorative Plants

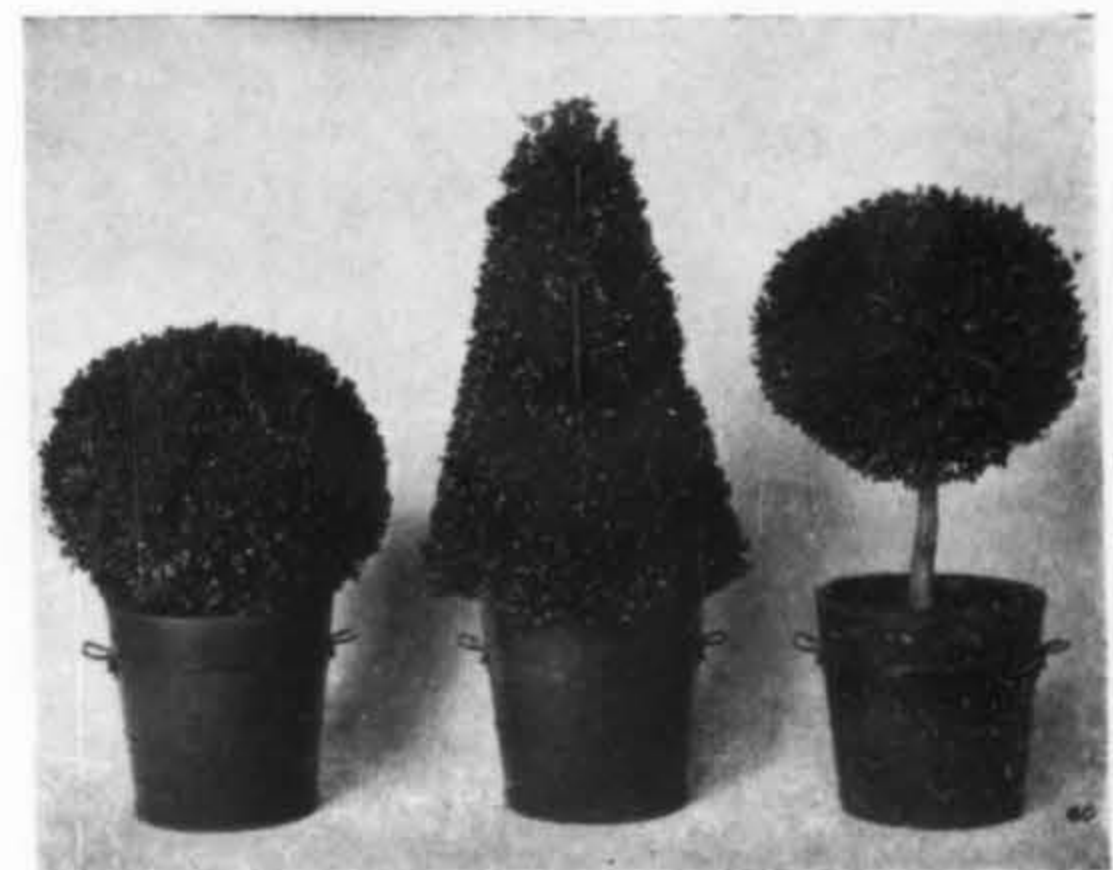
For Patios and
Out-Door Living Rooms

Be modern! Use and enjoy the best types of plants in new arrangements.



BAY TREE (LAURUS NOBILIS) STANDARD

This is one of the finest of all the decorative plants for use out-of-doors. We recommend it particularly for entrances.



JAPANESE BOXWOOD (BUXUS JAPONICA) IN CONTAINERS
Globe-Pyramid-Standard

Specimens of this stock are recommended for planting in formal gardens and also in green tubs and fancy pottery for entrances, about swimming pools and patios.

SUGGESTIONS TO CONSIDER
 Kentia Palms
 Phoenix roebelenii
 Philodendrons
 Eugenia hookerii standards
 Ficus microphylla
 Variegated Ivy pyramids
 Phoenix canariensis
 Eugenia myrtifolia pyramids
 Ficus pandurata
 Podocarpus macrophylla

Buy "Wilcox Plants" through your Landscape Architect or Nurseryman.

Roy F. Wilcox & Co.



Wholesale Growers
MONTEBELLO, CALIFORNIA

TO HOME BUILDERS and ARCHITECTS



The Federal Government in agreeing to insure loans for new construction under Title 2 of the National Housing Act will demand sound construction. The firms listed below supplied materials and equipment for the San Marino Residence of Mrs. A. M. Upshur designed by architect Gerard Colcord. Their products have been tested and they are experienced in sound construction methods.

●

**GENERAL CONTRACTOR
WM. C. WARMINGTON**

9435 Santa Monica Blvd., Beverly Hills

**GEORGIAN PERIOD TILE
FRED M. DEAN**

811 N. Sycamore Ave., Hollywood

**HEATING WITH AIR CONDITIONING
PAYNE FURNACE & SUPPLY CO.**

Beverly Hills

**WALLPAPER
C. W. STOCKWELL CO.**

3262 Wilshire Blvd., Los Angeles

**PAINTING AND DECORATING
P. J. WRIGHT**

744 N. Wilcox Ave., Hollywood

**INTERIOR TILE
GLADDING, McBEAN & CO.**

Los Angeles San Francisco

**PLUMBING FIXTURES
CRANE CO.**

321 East 3rd St., Los Angeles

**PLUMBING
H. G. CARY COMPANY**

825 Venice Blvd., Los Angeles

**HAND SPLIT CEDAR SHAKE ROOF
FISK & MASON**

855 El Centro St., South Pasadena

●

ESTIMATES FURNISHED FOR MODERNIZATION WORK AND NEW CONSTRUCTION



**PIONEER CLOTHIERS COMPLETE MODERNIZATION PROGRAM
MULLEN & BLUETT—LOS ANGELES
Morgan, Walls and Clements, architects**



The exterior is now faced with Montenelle marble up to a height of twelve feet, with cement plaster accented in clean, simple horizontal lines. A sixty-four foot marquee finished in statuary bronze has been added to the Broadway entrance. The show windows, increased by recessed openings, are trimmed in bronze.

PHOTOGRAPHS BY ASSOCIATED PHOTOGRAPHERS





The entire interior of Mullen and Bluett's store has been renovated. Woodwork is in a dull golden oak; the floor of tiled rubber in warm shades of terra cotta. Luggage and novelty departments have been added. New indirect lighting gives one a sense of greater spaciousness. Interior alterations were carried out under the direction of Harbin F. Hunter, architect, and Joseph L. Feil.

MODERNIZE

A WELL MAINTAINED STORE, APARTMENT HOUSE, GARAGE OR FACTORY CONTRIBUTES TO A WELL-RUN, PAYING BUSINESS.



Mullen and Bluett, Pioneer Los Angeles Clothiers Complete Modernization Program. The owners and the architects selected these firms to supply materials, equipment and expert workmanship.

EXTERIOR WALL COATING

LITHIDE PRODUCTS CO.

3109 Venice Blvd., Los Angeles

COMPOSITION ROOFING AND WATERPROOFING

PIONEER WATERPROOFING & ROOF CO., Inc.

608 Mateo Street, Los Angeles

STEEL WINDOWS

SOULE STEEL CO.

6200 Wilmington Ave., Los Angeles

ELECTRICAL INSTALLATION

BENNETT-FORSBERG CO.

2145 W. Washington Blvd., Los Angeles

MASTERAZZO SIDEWALK AND ENTRANCES

CONSOLIDATED TERRAZZO COMPANIES, Incorporated

2668 Long Beach Ave., Los Angeles

MODERN STORE FRONT INSTALLATION

W. P. FULLER & CO.

145 N. Los Angeles Street, Los Angeles

INTERIOR CABINETS AND FIXTURES

STANDARD CABINET WORKS, Inc.

1800 E. Washington Blvd., Los Angeles



The time has come to put full pressure on sales and advertising. There is already evident a new spirit of optimism. Now is the time to begin your campaign for business. Begin your advertising NOW, and use California Arts & Architecture.



BEFORE YOU BUILD—CONSULT AN ARCHITECT

By EDWIN P. GERTH

IT WAS in the spring of 1925 when I was first bitten by the building bug. "I" was about to become "we", and what could be more natural than a desire to build a home in which to launch our own branch of the family tree?

For weeks we studied stock plans of every description until we finally found one that caught our fancy in an architectural book. We bought specifications and proceeded to get bids, congratulating ourselves that we were saving the cost of an architect's services.

We finally let our contract with a feeling of uncertainty that would have been dispelled, had our decision been made after a thorough discussion of the bids with an experienced architect.

Our building site was on a sloping lot, commanding a broad view of the country side. With our limited judgment, we didn't succeed in placing the house on the lot to the best advantage. Our first trouble arose when

we discovered that we had to move our foundation when it was all in, in order to conform with a set-back rule about which there was considerable misunderstanding. This responsibility might have been an architect's had we had one.

Finally the house was finished, and although it was of good design, it was set a foot too high off the ground and didn't particularly fit the lot. However, it was well built and we were satisfied, for the moment, with the results.

It was after living in it for awhile that we realized that we really had not saved anything by not having an architect. The living room was too small and the arrangement of the bedrooms did not suit our needs. It was later, however, when a merger took us to another city, and we were forced to sell, that we really came to realize the importance of individual architectural service in order to protect investment value. The criticisms of prospec-

tive buyers, freely given, gave us a never-to-be-forgotten education.

It was natural, therefore, that when we screwed-up our courage to go ahead with our second venture in home building, our first step should be to engage the services of a good architect.

The first reward of our judgment was intelligent counsel in helping us locate the house properly in order to take best advantage of the trees, the sun and the view. The next endorsement came when our application for a loan was approved, largely on the strength of our having competent architectural supervision for our plans.

However, the factor in favor of an architect which impressed me most, was one that had never occurred to me, and that was the relief, confidence and satisfaction I felt throughout the building operations. Instead of the constant changes and shifting in our plans, which we had experienced in building our former house, everything went off smoothly and there were no expensive changes. Instead of constant concern over details to distract me from my business, I was relieved entirely of all worry as I knew that everything was going to come out all right. The saving in my own time, alone, more than paid the architect's fees.

Now that our home is finished there is not one item we would change, and the enjoyment we are getting out of it is accompanied by a deep sense of satisfaction that our home is correct in every detail and that if we were ever forced to sell, we would have real investment value to offer. I have met many people who believe that they can do better without an architect, but I have yet to meet the first person who had built with an architect who would build again without one.

Living room, dining room and kitchen open to a screen porch twelve by thirty-two feet. The living room walls are panelled in redwood which gives color and warmth, and provides an excellent background for the furnishings.

Photograph by Gabriel Moulin



ON THE RADIO

(Continued from Page 4)

and KFRC, San Francisco of CBS. KPO, San Francisco and KFI-KECA, Los Angeles on NBC.

Here is a list of the regular programs for this month which you may have missed in your dial twisting.

Starting, properly, with the First Lady of the Land, Mrs. Roosevelt is presenting to the nation each Sunday at 4:45 in the afternoon a well-rounded discussion of the modern woman. The sponsorship of this series ends December 16, and I would counsel you to catch the remaining two programs. Mrs. Roosevelt, like her admirable husband, has achieved a decided radio technique.

With the ink barely dry on her signature to the renewal of a thirteen-week contract, Miss Pickford will return to the Coast early this month to continue her nation-wide program of playlets broadcast over KPO and KFI each Wednesday at 5:00. With west coast production, Miss Pickford will no longer have Gale Gordon as her leading man, as Mr. Gordon is remaining in the East in fulfillment of another contract. Instead, she will chose a well-known screen leading man for each show. Miss Pickford takes radio seriously. From reports of the staff working with her, she is the most conscientious of any of the celebrated cinema stars who have entered this new profession.

Finding radio a surprisingly lucrative proposition, more and more of the screen personalities are finding ways and means of elbowing in. Few of them, with the exception of Miss Pickford, have been fortunate enough to sign for programs of their own, but they are all finding good excuses to be featured on miscellaneous broadcasts. The "Hall of Fame", released Sunday evenings at 7:00 over NBC, KPO and KFI, has featured and will continue to feature the highest-paid names the screen offers. It is somewhat difficult to give an accurate listing of the stars' appearances, as they are subject to change at any moment from now until an hour before broadcast time, due to their shooting schedules and other exigencies.

Alexander Woolcott, continues to entertain the nation on Sundays at 6:00 over KHJ, Los Angeles, and KFRC, San Francisco. To the manner of thinking of a million or two fans, Mr. Woolcott paints with words far more brilliantly than any artist with brush. Whether or no, it is difficult at best to hold an audience for fifteen minutes of unadulterated talking. Mr. Woolcott, with his scintillating radio personality, holds each listener attentively for a full half-hour.

Perhaps the most outstanding of any of the young American conductors, Raymond Paige will continue as baton-wielder of the Standard Symphony for three more weeks. This program, heard over NBC Thursday nights at 8:15, has featured the more prominent of the civic conductors. For several years it has been the beloved favorite of true music lovers.

Another program dear to the hearts of the philharmonic-minded is the broadcast every Sunday over the Columbia Broadcasting System of the New York Philharmonic Symphony orchestra from 12:00 to 2:00. Arthur Rodzinski, guest conductor this year, will continue through December with his choice of well-diversified scores.

Metropolitan Opera, annual music treat for home listeners, will be back on the air from coast-to-coast this season through the courtesy of the makers of Listerine. The sponsored series will start on Saturday, December 29, over NBC and will continue for twelve or more weeks.

As a special feature, the opera broadcasts this year also will bring Geraldine Farrar—one of the most glamorous and beloved stars in the entire history of the Metropolitan Opera Company — to the microphone as a radio raconteuse. The famous prima donna will discuss the operas and the singers, and will entertain listeners between the acts with intimate, back-stage stories of her own and the present day at the Metropolitan Opera House. Miss Farrar will have her own microphone in one of the grand tier boxes, and this box will contain a glass door through which the lady who once charmed thousands from the other side of the footlights may survey the scene in the auditorium.

Speaking of great singers, brings to mind the distinguished American soprano, Rosa Ponselle, who is featured Mondays at 6:00 over Columbia. André Kostenaletz conducts the orchestra.

For those of you who prefer the legitimate stage stars, my suggestion would be that you never miss the Lux Theatre of the Air on Sunday afternoons at 2:30. The off times casual and sometimes inefficient presentation of screen stars on one or two programs is definitely not the rule of these presentations. Among the big names already given are Ethel Barrymore, Ruth Chatterton, Tallulah Bankhead and Ernest Truex.

Then again, there is the Fleischman Show on Thursdays at 5:00 over KPO-KFI, featuring Rudy Vallée, the perpetual crooner. Mr. Vallée is another who features outstanding stage and screen stars as incidental bits to his variety hour.

Alternating on programs, Richard Crooks, Nelson Eddy and Gladys Swarthout are each the Voice of Firestone, one of the nation's standbys in exceptional

FOR CHRISTMAS

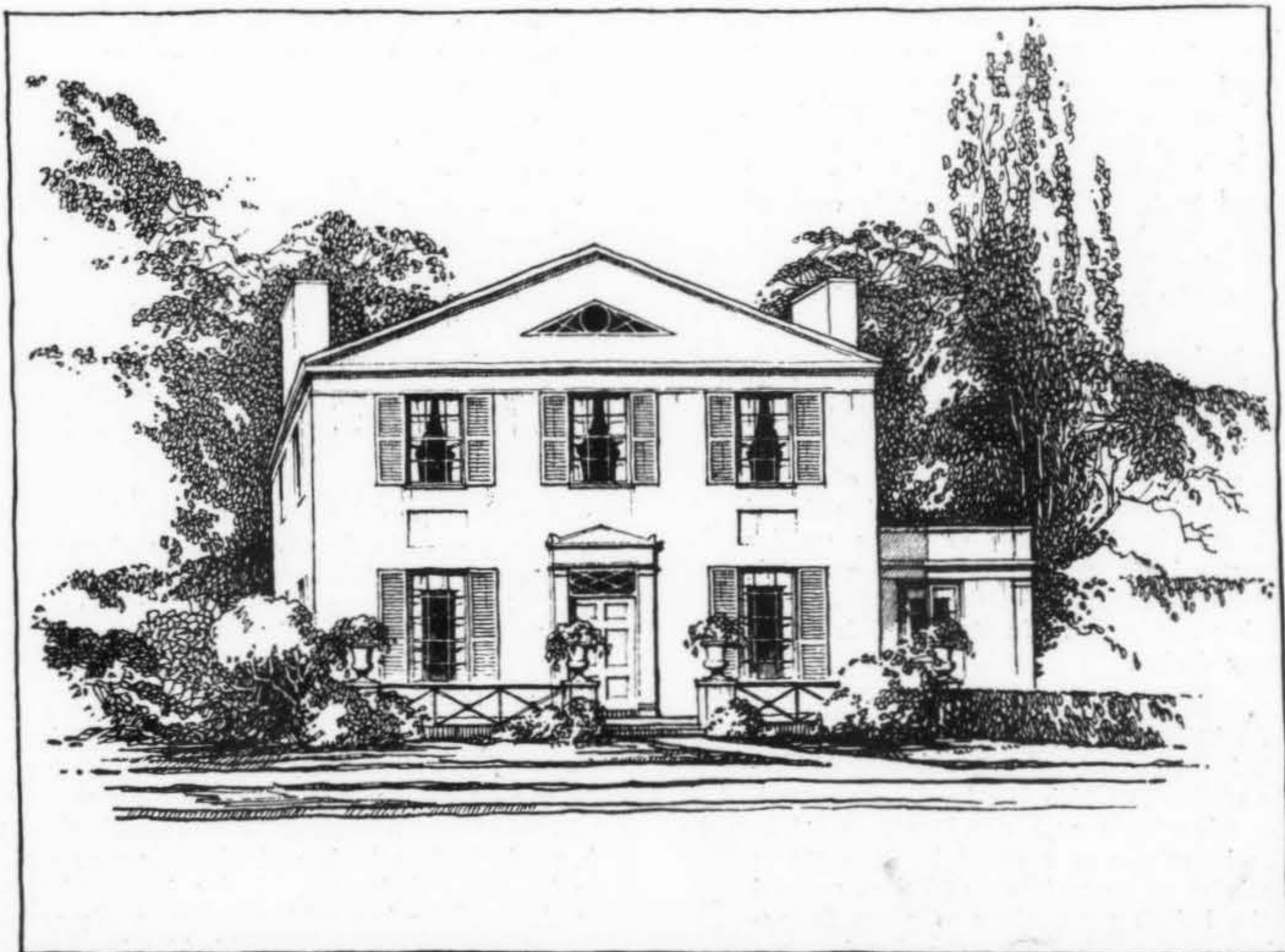


A coffee table that is good to look at; useful, too, with its drop leaves and handy drawer that pulls from either end. From our Woodcraft Studio, in Philippine Mahogany or Pine at \$22. In Walnut or Oak at \$23. The hand tooled tin lamp base and shade is \$14.50. In sending check with order, please include 2 1/2% California state sales tax. No charge for packing and shipping.

ALLIED ARTS GUILD
ARBOR ROAD AT CREEK DRIVE
MENLO PARK-CALIFORNIA

programs. Lawrence Tibbett for the past several years has been the one and only Firestone Voice; but I believe, with many of the fans, that this way of rotating beautiful voices gives an added sparkle to the program.

I shall be back next month with a new list of the brilliant programs of the air. Be sure to catch them, as a little careful watching of what's scheduled can make your radio mean much more to you than ever you realized.



A MODERNIZATION SCHEME

By EDGAR F. BISSANTZ, Architect

Here is a suggestion for the transformation of a typical residence with false-timber ornamentation into a Georgian house of refined character, with very simple changes. Using the same roof rafters, the pitch of the roof is lowered to reduce the apparent height of the house. The exterior walls are plastered. An attractive wrought iron railing and flower pots enhance the terrace and complete the exterior improvements. The interior is carried out in the same spirit.

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ride for your health, and ride for pleasure.

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LA VALENCIA HOTEL

LA JOLLA
California

European Plan
With Apartments
Overlooking the Ocean

Wiltzie-Gorton, Props.
Gethin D. Williams, Mgr.



GOLDEN champagne, flowing down columns of crystal amber, the splendor of which is accentuated by a mellow glow of gold Neon light. In the background dark blue mirrors, cast at angles, reflect over and over. This is but one of the multitude of wondrous impressions gained when entering the Champagne Fountain Room in the beautiful Bal Tabarin in San Francisco.

Three figures of women, done in plaster and covered with gold, two kneeling, one standing slightly in the background is the central feature of the new bar designed in this room, which opened recently. A bunch of grapes is held in either hand of the standing figure, from which Neon lighted tubes of gold lead to bowls held by the two kneeling figures. From these bowls lead further tubes to a pond beneath. And below this pond, hidden from sight, a tiny pump is at work, sending champagne up through the body of the standing figure, through the bunched grapes and down around the neon tubes into the bowls and into the pond. Five cases of champagne were uncorked and used on the night of the opening of this scene of splendor.

Designed and executed in the contemporary style by Timothy Pflueger of San Francisco, the new bar and room is a source of wonderment. The dominant color is turquoise blue—in varying pastels of light and dark, while the trim is of silver and gold. Relief is furnished by the subtle work of Philip Little on the murals which decorate the walls with pictorial San Francisco scenes. The sculpturing of the center group was done by Olof Malmquist.

Lighting in the room is all indirect. Tubular incandescent lamps, the first installation of their kind on the Pacific Coast, are used, hidden behind translucent and solid paneling. Trim around the front of the bar, which is of light turquoise, is of silver. The center paneling in the blue ceiling is of silver leaf, and in the middle of this a smaller panel emanates indirect lighting. The footrail is of stainless steel. Carpeting on the floor is of solid shades of blue. Furniture in the room is all of contemporary design.

AUSTEN PIERPONT, architect, is not sure that it is always wise to practice your profession in the section in which you have been reared. There are advantages and disadvantages. The people who knew you as a small boy are apt to ask your advice as an architect and then proceed to direct the building according to plans formulated in their own minds. However that happens

to architects in all lands and climes where clients have access to plans and blueprints. Having grown up in the hills and vales of the lovely Ojai Valley Mr. Pierpont has made a real study of the land and when he builds a house there it has all the stability of the sturdy oaks and too the grace of the wild lupine. His houses fit the soil, they are at one with the environment. He has many prize houses to his credit, both in the Valley and in Santa Barbara and Montecito, while at his own home in Ojai the garden seems to constitute the prize in his eyes. Like most things of value the garden represents labor and faith. Regained from wild land it rambles around the house, up one side and down the other, flaunting the richest as well as the most simple flowers. At present Mr. Pierpont is busy with plans for an addition to the Ojai Valley Country Club. This will include bedrooms, kitchen, large diningroom and dining-patio and will permit of extensive entertaining at the club during the season, which opens officially February 1, 1935.

THE VERY INCARNATION of success, that is Beatrice Michau Williams, the founder and head of the Williams School for Handicapped Children, Pasadena, California. Force and energy are necessary for such an enterprise, also wide knowledge but above all a deep and abiding love for suffering humanity and the desire to make life mean something to a child handicapped physically, mentally or both, from birth. This Beatrice Williams is slight, delicately built and carries herself beautifully. The school was founded on mother love, her own son, Ned, needed the companionship of children but was not strong enough to seek such associations in the usual schools. Thus by aiding others the school has become of paramount interest to Mrs. Williams and brought to her son unparalleled benefits. The school is under the supervision of the best psychiatrists of the country and the faculty has been chosen with skill and attention. Not only the health and mental stimuli of the child is considered but all the social amenities are observed. Birthdays are celebrated and the decorations of the house for each festival season are the marvel of visitors.

ARTISTS these days are seldom people of leisure. An example is Arthur Millier, art critic of the Los Angeles Times. How he finds time to etch, teach, begin a book, and still keep up a warm acquaintance with his own family, is one of those mysteries. Millier is a critic who can really write: it is not necessary to agree with him in order to



enjoy his easy, flowing sentences. He is never vituperative, but he does most surely though subtly convey his impression of juries and directors when certain types of art are under discussion, and particularly the value of canvases hung and unhung. Arthur is certainly not the type which delights in floating ties and long hair. His hair may reach a point beyond that of sartorial elegance, but it is not due to artistic temperament, merely lack of time in which to seek a barber. He visits exhibition after exhibition, large and small, and seems to know intuitively what his fellow craftsmen are doing in their studios. His own work is good, intelligently and artistically good, and shows a constant advancement from year to year. He does not neglect the human interest in his work, and some day he is going to do a fine series of things in the Bret Harte country of old California. Perhaps he will write as he goes along, and thus give the world a beautifully illustrated and charmingly written history of that picturesque region.

BY TRADITION, heredity and education, Stephen W. Royce is a lawyer, but to the hundreds of visitors to California lucky enough to make the Huntington Hotel their western home he is the one ideal host. By his own characterization he is only a very normal person, enabled by chance to do the thing he wants to do. If to be normal is to be busy, then, probably, he is the most normal person in the world today, as he is surely one of the busiest. He operates the Huntington Hotel, where no smallest detail escapes him; is commuting general manager of the Hotel Del Coronado, and one of the directors of the exclusive California Turf Club. Since the Santa Anita racing season opens December 25, it is plain that he must give some time to the swanky functions which mark the social activities of the club. Chance may have diverted Mr. Royce from the practice of law, but intelligence and a marked personality have brought him success in his present field. He thinks a remark made by D. M. Linnard at a small supper party probably rearranged his whole life. The party was in honor of Dorothy Linnard, then at Vassar, now Mrs. Royce, and in reply to some question, Mr. Linnard said, "Success depends on ability, coupled with determination; but no matter what field you select—medicine, law or commerce—even if you sell peanuts on a corner, be the best in your line!" That struck a spark. Then and there Stephen Royce decided his enthusiasm for the law was not intense enough to take him to the top, and he would not countenance mediocrity. The close of the World War, the end of his service to his country, offered new opportunities, and in San Francisco he founded a company to supply hotel commodities. This touch

led to other hotel relationships, his interest was quickened, and within a relatively short time he was in charge of the Huntington Hotel. This very charming young man, Steve Royce to his intimates, is a perfectly friendly person and a most interesting talker, but all his friendliness is tinged with dignity, and no one, guest or employee, would infringe or presume on his kindness. He is a thorough sportsman, likes golf, tennis, riding, shooting and sails a boat with the best. He has a normal interest in music and more than a casual interest in art. In painting his preference is for landscapes, and many land as well as seascapes are included in the panels which adorn the Picture Bridge at the Huntington. To these panels, of the now internationally famous bridge, the art of Frank Moore has brought the beauty, the charm and some of the history of California. Since the idea of painting the panels originated with Mr. Royce, he feels a proprietary interest, which greatly adds to his delight in the perfection of the reproduction of the California scenes by the artist.

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PIONEER SPIRITS, prospectors, hermits and such clearly avoid traffic jams and the turmoil of cities, and likewise artists fend forth occasionally to the open spaces. Musicians, particularly, are apt to allow their preference for solitude, nature's quietude, to guide them into softer, gentler pathways. Thus Sydney Peck, for years a resident of Los Angeles and a member of the Philharmonic Orchestra under the baton of Walter Rothwell, now makes his home, as does his charming wife, Virginia Peck, in Santa Maria, California. He admits he loses something in this removal from the source of the symphonies, but this he mitigates in part by his association with the Santa Barbara String Quartette. This organization presents frequent concerts, and is in weekly rehearsal even when there is no assigned date for a program. A lesser musician might consider it a sacrifice to give each week-end to rehearsals. Not so Sydney Peck. He feels that he is thus enriched that he may share his music with others. In the enthusiasm of his pupils may be seen his ability to engender a love of art as well as the power to perfect technic. While Virginia Peck is not a musician, she is a devotee of music and aids and abets her husband in all his ambitions. Her own art is wood carving, and her home is thereby embellished.

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BOOKS

By EDWIN TURNBLADH



"THE ANCIENT MAYAS," by Robert B. Stacy-Judd, A.I.A. Haskell-Travers, Inc., Los Angeles. \$3.50.

Not since the sixteenth century Spanish explorers of the New World reported to the court at Madrid was there ever narrated, I daresay, a more enthralling story of adventure in the Americas than that of "The Ancient Mayas"—described, with not a whit of appreciation lost, by Robert B. Stacy-Judd, A. I. A., of California, and one of the world's chief experts on all that once was Mayan.

Two magnificent civilizations were those of Egypt and of the Mayas. And further comparable today are the descriptive powers of Stacy-Judd and Prof. James Breasted, the renowned Egyptologist of the Oriental Institute. Through the exhaustive knowledge of both scholars have those lost civilizations awakened to another day of glory. The dust drops away, the colors return, and the sound of footsteps breaks the silence.

Stacy-Judd, not long ago, roamed over all Yucatan, thoroughly observed and explored all the Mayan ruins, reached some logical surmises about the strange origin of the Mayan civilization and its sudden end, and came back with a report exceedingly interesting to the American court: of parlor chair adventurers. Historians and archaeologists, and architects concerned with the Mayan motif, have found it a document of brilliant research.

The manuscript, together with many valuable photographs, was given to the capable hands of Haskell-Travers of Los Angeles. A colorfully beautiful work of publishing was done.

May I quietly commend to you the firm of Haskell-Travers—swiftly rising book publishers—good men and true. Note future books from them, for example, "The Silver Streak," the first popular publication of a working motion picture script.

"THROUGH SPACE AND TIME," by Sir James Jeans. The Macmillan Company. \$3.00.

With the current Macmillan offering by Sir James Jeans, "Through Space and Time," I think we now have the most lucid and graphic chapter on the universe yet written in a popular manner by any scientist.

Gathered here, elaborated somewhat, and woven together into what Sir James—trite, I regret—calls a journey through the universe, are lectures given a Christmas ago by the celebrated cosmogonist at the Royal Institution in England. His listeners then, as his readers will be now, were persons of various ages and educations. Like the lectures, the chapters of "Through Space and Time" reach far back into the presumably youthful years of the universe—then sweep down through the present. The whole work is more comprehensive than any of the man's previous public presentations—and more enlightened with photographs.

Always scholarly, Sir James has now mastered, with or without effort, the art of popular scientific style. He achieves eloquent simplicity without condescension, and surpassing excitement without confusion of fact.

Pleasant is the absence of any claim about the philosophical benefits from a consideration of astronomy. I am sure that all good astronomers since Hipparchus have observed that the distance between two young refugees on our little planet, apart by a mile or so and quite in love, seems just as great, and likely is, by some kind of computation, as that between the earth and the farthest star. And no philosophy of time can sometimes avail in the eternity of a moment. We are composed both of minute inches and lengthless miles. Sir James Jeans, because he does not boast of the philosophical worth of astronomy, proves to be not only an astronomer but a philosopher.

"THE ROOSEVELT OMNIBUS," edited and annotated by Don Wharton. Alfred A. Knopf. \$3.50.

Determinedly complete, journalistically frank, and mechanically produced with the striking Borzoi artistry, "The Roosevelt Omnibus" serves

for an excellently entertaining family album of Rooseveltiana. It ought to go far to content the more than usual popular curiosity about an American President.

One most assuredly cannot complain that Don Wharton, the editor and annotator, has done a half-way job. He has gathered with commendable energy what he says is not a collection—but a selection—of pictures, cartoons and journalistic writings relating to President Roosevelt and his family.

The cartoons and sketches are amusing and apt, while so candid and comprehensive is the photographic material that one actually feels, after perusing the pages, a disturbing sense of having become unduly intimate with the Roosevelts.

The writings are generally flattering, and, undoubtedly, none of the photographs were selected in any other mood. But what happens in off-guard pictures and family album poses nobody on earth can help.

Personally, I could have been happy with fewer pictures of the President as a baby and a school boy. I cannot see very much difference between camera studies of Franklin D. Roosevelt, Al Capone or Jimmy Durante as babies, and, to my memory, little Lord Fauntleroy would have looked pretty tough up against little F. D. R.

Most substantially interesting perhaps are the profuse and varied characteristic photographs of Mr. Roosevelt through young manhood to the present time. It is plainly clear, I think, that the man grew remarkably through and after his paralyzing illness of 1921—and since March 4, 1933. From a rather commonplace appearing, amiable, long-jawed young man there emerges the forceful and sharply delineated personality we know today.

"O. HENRY MEMORIAL AWARD PRIZE STORIES OF 1934," selected and edited by Harry Hansen. Doubleday, Doran and Co. \$2.50.

"THE BEST SHORT STORIES, 1934, AND THE YEARBOOK OF THE AMERICAN SHORT STORY," edited by Edward J. O'Brien. Houghton Mifflin Co. \$2.50.

Possibly in no field of writing has there been more controversy over matters of style and purpose than in the short story. Since Washington Irving first definitely introduced this literary form to America—down through its diverse treatment by Poe, Hawthorne, O. Henry and countless others—there have evolved no really distinct and dependable criterions of literary judgment on the short story. It remains undefined, although definitions have never been lacking. The divergence of viewpoint on the

subject may be noted in these two collections of short stories. Unless I am mistaken, Mr. O'Brien is leaning to the theory that the American short story should be American. At least he is obviously pleased with what he calls a "resurgence of folk life in the American short story." One need only recall the short stories of Poe and Hawthorne to realize the ever shifting conceptions.

For my own part, I prefer Harry Hansen's general idea, although both he and Mr. O'Brien share each other's viewpoints to a considerable extent.

Briefly, Mr. Hansen seems to believe that mostly the American short story ought to be no more American than are Chaucer's "Canterbury Tales" English. Let the backdrop be American. Yes, and let it suggest American culture. But basically, let it be something that may have happened in ancient Rome or modern China. Without that quality no short story can be great. There, at least, we may all agree.

And, however else you believe about the American short story and points of technique, these two collections are, as in previous years, notably worth your time.

"LUST FOR LIFE," by Irving Stone. Longmans, Green and Co. \$2.50.

Neither now nor ever known popularly as an artist, it is yet hardly odd that today the life of Vincent Van Gogh, the 19th century Dutch painter, can suddenly and very deeply interest us.

Not only does the man's history vibrantly express that hunger for life that is our common possession in varying degree, but it depicts, through the endlessly troubled and searching spirit of one artist, the perplexed, restless, wondering of you and me—now alive and lost in a strange time.

The story of the man cannot be summarily outlined—nor may the burning vividness of Irving Stone's writing be adequately suggested. But here is the "fever of living"—and all of it—as seldom felt or presented. Here, heightened to terrible magnitude, is the strange madness. Yet here, too, because one man sought it desperately, is the trembling beauty.

"Lust for Life" assumes permanent literary stature because it is eternally true, because it tells again the story of our heritage, in movingly expressive words.

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By Robt. B. Stacy-Judd, A.I.A.

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PLANT LISTS

EDITED BY THOMAS D. CHURCH, M. L. A.

DECIDUOUS TREES

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

SMALL TREES

Acer buergerianum (Trident maple)
 A. ginnala (Amur maple)
 A. palmatum (Japanese maple)
 Aleurites Fordi (Tung oil tree)
 Aralia spinosa (Devil's walking stick)
 Carpinus betulus (European hornbeam)
 Bauhinia purpurea (Purple Bauhinia)
 Cornus sp. (Dogwood)
 Crataegus sp. (Hawthorn)
 Diospyros kaki (Kaki persimmon)
 Fraxinus ornus (Flowering ash)
 Jacaranda ovalifolium (Jacaranda)
 Juglans Hindsi quercina (Hinds' oak leaf black walnut)
 Koelreuteria paniculata (Golden rain tree)
 Laburnum vulgare (Golden chain tree)
 Lagerstroemia indica (Crepe myrtle)
 Malus sp. (Crab)
 Mespilus germanica (Medlar)
 Morus nigra (Black mulberry)
 Parkinsonia aculeata (Jerusalem thorn)
 Pistachia vera (Pistachio)
 Populus Simoni fastigiata (Simon poplar)
 P. tremuloides (Quaking aspen)
 Prunus sp.
 Rhus glabra (Smooth sumac)
 R. typhina (Stag horn sumac)
 Robinia hispida (Rose acacia)
 Ulmus foliacea suberosa (Cork bark elm)
 U. parvifolia (Chinese elm)
 J. pumila (Dwarf Asiatic elm)
 Xanthoceras sorbifolia (Yellow horn)
 Zizyphus jujuba (Chinese jujuba)

DECIDUOUS SHRUBS

(Those Most Desirable in N. California)

Azalea mollis (Chinese azalea)
 Berberis thunbergii (Japanese barberry)
 Calycanthus occidentalis (Sweet shrub)
 Caryopteris incana (Blue beard)
 Cydonia japonica (Japanese quince)
 Deutzia sp.
 Diervilla rosea
 Forsythia fortunei
 Hibiscus syriacus (Rose of Sharon)
 Holodiscus discolor (Rock spiraea)
 Kerria japonica
 Kolkwitzia amabilis (Beauty bush)
 Lippia citriodora (Lemon verbena)
 Magnolia stellata (Star magnolia)
 Philadelphus coronarius (Sweet mock orange)
 Punica granatum (Pomegranate)
 Spiraea sp.
 Stephanandra incisa
 Symphoricarpos racemosa (Snowberry)
 Syringa vulgaris (Common lilac)
 Viburnum Carlesi (Fragrant viburnum)
 V. opulus (High bush cranberry)

WIND TOLERANT TREES

Acer campestre (Hedge maple)
 Aesculus californica (California buckeye)
 A. hippocastanum (Horse chestnut)
 Fraxinus velutina (Arizona ash)
 Mespilus germanica (Medlar)
 Morus alba tatarica (Russian mulberry)
 Plagianthus betulinus (Ribbonwood)
 Populus nigra italica (Lombardy poplar)
 P. tremuloides (Quaking aspen)
 Sorbus aucuparia (Mountain ash)
 Taxodium distichum (Bald cypress)

SHADE TREES

Acer macrophyllum (Oregon maple)
 A. platanoides (Norway maple)
 Aesculus hippocastanum (Horse chestnut)
 Broussonetia papyrifera (Paper mulberry)
 Carpinus betulus (European horn beam)
 Castanea var. (chestnut)
 Catalpa speciosa (Western catalpa)
 Cedrela sinensis (Chinese sidrela)
 Cladrastis lutea (Yellow wood)
 Eucomia ulmoides (Eucomia)
 Fraxinus sp. (Ash)
 Gleditsia triacanthos (Honey locust)
 Gymnocladus dioica (Kentucky coffee tree)
 Hicoria glabra (Pig nut)
 Juglans californica (California walnut)
 J. regia (Persian walnut)
 Liriodendron tulipifera (Tulip tree)
 Maclura pomifera (Osage orange)
 Melia azedarach (Texas umbrella tree)
 Morus nigra (Black mulberry)
 Pistachia vera (Pistachio)
 Platanus sp. (Plane)
 Populus balsamifera (Balsam poplar)
 Pterocarya stenoptera (Chinese wing nut)
 Quercus sp. (Oak)
 Salix Babylonica (Weeping willow)
 Sophora japonica (Chinese scholar tree)
 Sterculia platanifolia (Chinese parasol tree)
 Taxodium distichum (Bald cypress)
 Tilia sp. (Linden)
 Ulmus sp. (Elm)

ROUND HEADED TREES

Acer campestre (Hedge maple)
 A. dasycarpum (Silver maple)
 A. diabolicum (Devil maple)
 A. palmatum (Japanese maple)
 A. platanoides (Norway maple)
 A. rubrum (Red maple)
 A. tataricum (Tatarian maple)
 Aesculus carnea (Red horse chestnut)
 A. hippocastanum (Horse chestnut)
 Alnus rubra (Red alder)
 Betula lutea (Yellow birch)
 Castanea sp. (Chestnut)
 Catalpa Bungei
 C. speciosa (Western catalpa)
 Cedrela sinensis (Chinese sidrela)
 Celtis australis (European hackberry)
 Cornus florida (Flowering dogwood)
 Corylus avelana atropurpurea (Purple leaf filbert)
 Crataegus mollis (Downy hawthorn)
 Diospyros kaki (Kaki persimmon)
 D. virginiana (Eastern persimmon)
 Fagus sylvatica (European beech)
 Fraxinus ornus (Flowering ash)
 Halesia tetraptera (Silver bell)
 Juglans cinerea (Butternut)
 Koelreuteria paniculata (Golden rain tree)
 Lagerstroemia indica (Crepe myrtle)
 Liriodendron tulipifera (Tulip tree)
 Malus baccata (Siberian crab)
 M. floribunda (Flowering crab)
 Melia azedarach umbraculiformis (Texas umbrella tree)
 Morus alba tatarica (Russian mulberry)
 M. nigra (Black mulberry)
 Phellodendron chinense (Chinese cork tree)
 Populus alba (White poplar)
 Quercus coccinea (Scarlet oak)
 Q. lobata (Valley oak)
 Q. montana (Mountain oak)
 Salix alba (White willow)
 S. nigra (Black willow)
 Sambucus caeruleus (Blue elderberry)
 Sassafras variifolium (Sassafras)
 Sophora japonica (Chinese scholar tree)
 Sterculia platanifolia (Chinese parasol tree)
 Ulmus glabra (Scotch elm)
 U. parvifolia (Chinese elm)
 Zelkova serrata (Saw tooth zelkova)

RAPID GROWING TREES

Acer dasycarpum (Silver maple)
 Acer negundo (Box elder)
 A. platanoides (Norway maple)
 A. rubra (Red maple)
 Aesculus californica (California buckeye)
 A. hippocastanum (Horse chestnut)
 Ailanthus glandulosa (Tree of heaven)
 Aralia spinosa (Devil's walking stick)
 Betula alba (European white birch)
 B. papyrifera (Canoe birch)
 Catalpa speciosa (Western catalpa)
 Fraxinus velutina (Arizona ash)
 Ginkgo biloba (Maidenhair tree)
 Gleditsia triacanthos (Honey locust)
 Juglans sieboldiana (Siebold walnut)
 Laburnum vulgare (Golden chain tree)
 Magnolia tripe'ala (Umbrella magnolia)
 Melia azedarach umbraculiformis (Texas umbrella tree)
 Morus alba (White mulberry)
 Paulownia tomentosa (Royal paulownia)
 Phellodendron chinense (Chinese cork tree)
 Platanus orientalis (European plane tree)
 P. racemosa (California plane)
 Populus sp. (Poplar)
 Prunus cerasifera Brieriana (Hybrid plum)
 Quercus alba (White oak)
 Robinia pseudoacacia (Locust)
 Salix sp. (Willow)
 Sambucus caeruleus (Blue elderberry)
 Sorbus aucuparia (European mountain ash)
 Tilia americana (American linden)
 Ulmus sp. (Elm)
 Zelkova serrata (Saw tooth zelkova)

SMOKE TOLERANT TREES

(For Use in Cities Where Smoke and Dust Occur)

Acer platanoides (Norway maple)
 Ailanthus glandulosa (Tree of heaven)
 Broussonetia papyrifera (Paper mulberry)
 Castanea sp. (Chestnut)
 Catalpa speciosa (Western catalpa)
 Fagus sylvatica (European beech)
 Fraxinus americana (American ash)
 Ginkgo biloba (Maidenhair tree)
 Gleditsia triacanthos (Honey locust)
 Lagerstroemia indica (Crepe myrtle)
 Melia azedarach umbraculiformis (Texas umbrella tree)
 Parkinsonia aculeata (Jerusalem thorn)
 Populus nigra italica (Lombardy poplar)
 Quercus sp. (Oak)
 Rosinia pseudoacacia (Locust)
 Salix Babylonica (Weeping willow)
 Ulmus sp. (Elm)

WEeping TREES

Acer dasycarpum wieri (Silver white maple)
 Betula alba pendula laciniata (Cut leaf weeping birch)
 B. alba Youngi (Young's weeping white birch)
 Celtis australis (European hackberry)
 Cerasus japonica pendula (Weeping cherry)
 Crataegus monogyna pendula (Weeping English hawthorn)
 Fagus sylvatica pendula (Weeping beech)
 Fraxinus excelsior aurea pendula (Golden European ash)
 Gleditsia triacanthos Bujote pendula (Bujote honeylocust)
 Juglans regia pendula (Weeping Persian walnut)
 Laburnum vulgare pendula (Weeping Laburnum)
 Larix leptolepis pendula (Weeping European larch)
 Morus alba tatarica pendula (Weeping mulberry)
 Malus floribunda purpurea (Purple flowering crab)
 Populus grandidentata pendula (Large tooth weeping aspen)
 Populus tremuloides pendula (Weeping aspen)
 Prunus subhirtella pendula (Japanese cherry)
 Quercus pendunculata pendula (Weeping English oak)
 Salix Babylonica (Weeping willow)
 S. babylonica annularis (Ring leaf weeping willow)
 Sophora japonica pendula (Chinese scholar tree)
 Sorbus aucuparia pendula (Weeping mountain ash)
 Tilia petiolaris (Weeping white linden)
 Ulmus foliacea suberosa pendula (Weeping cork bark elm)
 U. glabra Camperdowni (Camperdown elm)
 U. parvifolia (Chinese elm)

DECIDUOUS VINES

Ampelopsis quinquefolia (Virginia creeper)
 A. tricuspidata (Japanese creeper)
 Antigonon leptopus (Coral vine—Rosa de Montana)
 Bignonia grandiflora (Chinese trumpet vine)
 B. radicans
 Clematis paniculata (Sweet autumn clematis)
 Humulus lupulus (European hop vine)
 Polygonum auberti (Fleece vine)
 Quisqualis indica (Rangoon creeper)
 Solanum Wend'andi (Wendland nightshade)
 Vitis Davidi (Briar grape)
 Wisteria sp.

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PLANS COMPLETED FOR FINANCING OF NEW HOME BUILDING

(Continued from Page 19)

To qualify under an insurance mortgage, the borrower must have a regular income reasonably assured of continuance, sufficient to meet all periodic payments as they fall due, out of his normal net income. Generally, the payments for interest, insurance premium and amortization combined, should not amount to a sum substantially larger than the borrower can afford to pay for rent if he did not own the property. It must be remembered that he will have to bear the cost of maintenance and insurance and taxes on his property—items which as a renter he would not be required to pay.

The service charges shown as collectible by the financial institution is based on diminishing balances. The premium for insurance payable to the Federal Housing Administration constitutes not alone insurance premium but also contingent amortization. Mortgages will be classified into groups by the Washington office of the Federal Housing Administration. The premium on any particular mortgage will be credited to the group insurance fund and, depending on the fatalities in that group, will return a credit, which will be applied on the unpaid balance of the mortgage. For example: If there were no losses at all, insured mortgages carrying amortization calculated to retire the principal in 20 years, would build up at the end of about 17 years, an insurance reserve sufficient to retire at that time the remaining unpaid principal of the mortgages. In that event, the insurance would be terminated and the reserve used to take up the mortgages for the benefit of the mortgagors.

Financial institutions are now filing applications for eligibility, but of course, cannot make any loans under this insured plan, until their contract with the Government has been completed. It was at first thought that it would probably be January 1, 1935 before money could actually be loaned on an insured mortgage. However, it should be possible for the preliminary arrangements to be made and necessary forms obtained from Washington, in time actually to make loans for insurance soon after December 1st. Prospective builders should now be making their preliminary negotiations with financial institutions, architects and contractors.



Dear Mr. Architect:

With the turn of the year we believe you can anticipate perhaps more than the usual number of home remodeling commissions.

Such jobs, we realize, aren't always joyfully received. They're apt to present especial problems and to prove more costly than anticipated.

May we suggest that you get an early agreement with the client about his re-wiring. It's a pleasant part of the job and brings him more eventual satisfaction than any other one improvement.

This Bureau has helpful re-wiring plans which it will be glad to submit to California architects. They will at least save you the time you'd spend in looking up similar data elsewhere. And we also issue certificates of adequacy on re-wired homes which meet reasonable specifications. These certificates (similar to Red Seal certificates issued on new structures) are valuable as a sales point if the owner wants to dispose of his property later.

Cordially yours,

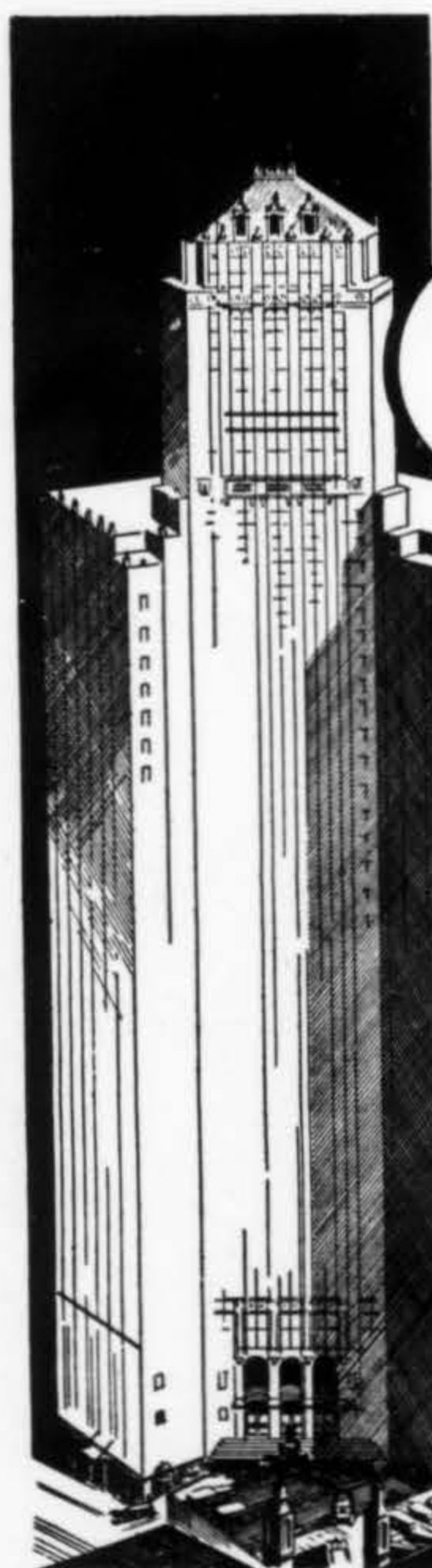
Pacific Coast Electrical Bureau

(Dept. K-12)

447 SUTTER ST., SAN FRANCISCO
601 W. 5TH ST., LOS ANGELES

P. S. May we wish you a Merry Christmas and prosperous 1935 — and take this brief space to thank you for your support of our efforts to sell better lighted, better equipped homes!

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"Above", too, in ways you will approve...in excellence of service...spacious hospitality of room or suite...elegance of appointments...and all that goes into the definition of metropolitan as San Francisco interprets. Further distinguished by reasonable tariffs...single rooms from \$4

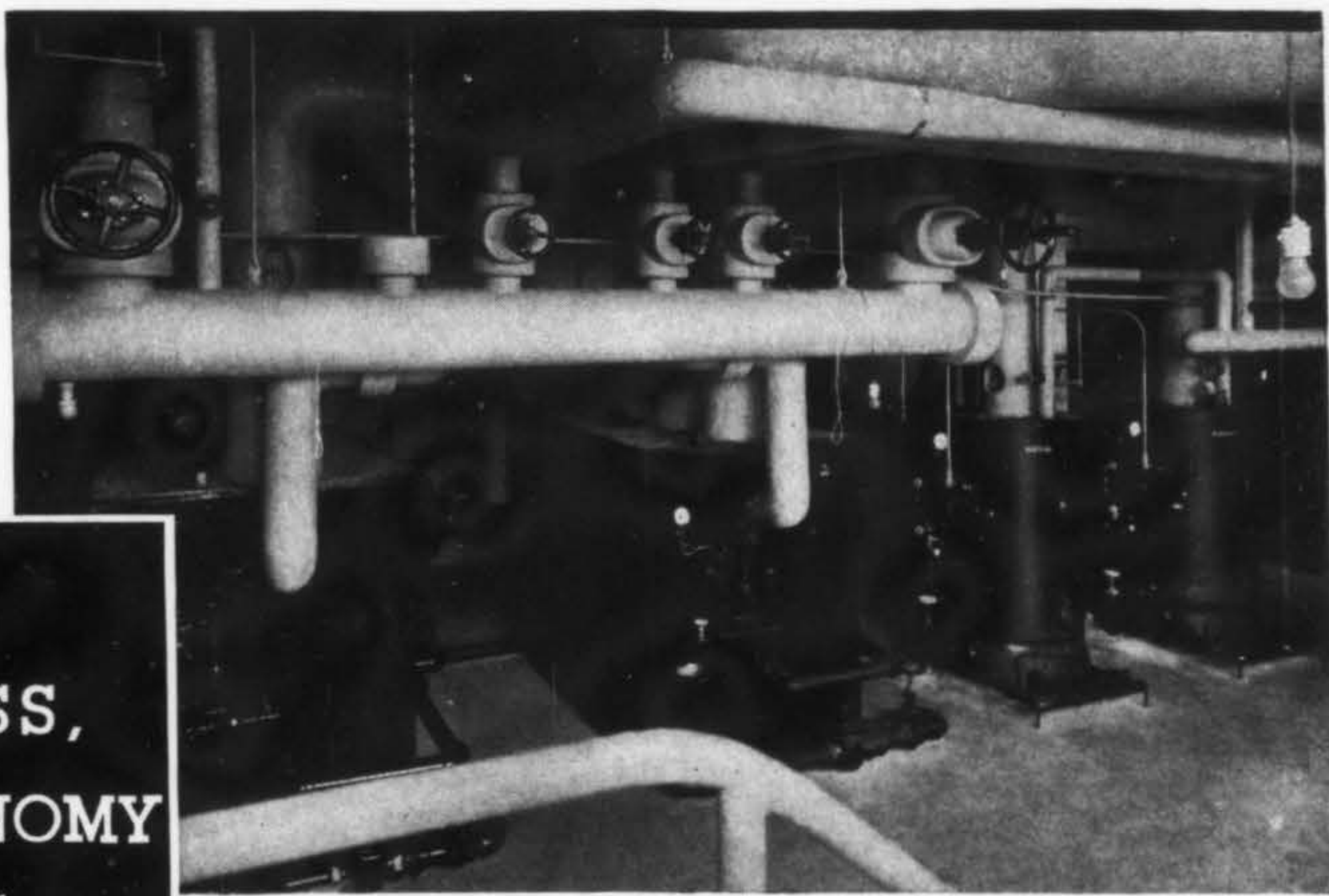
GEO. D. SMITH
General Mgr.



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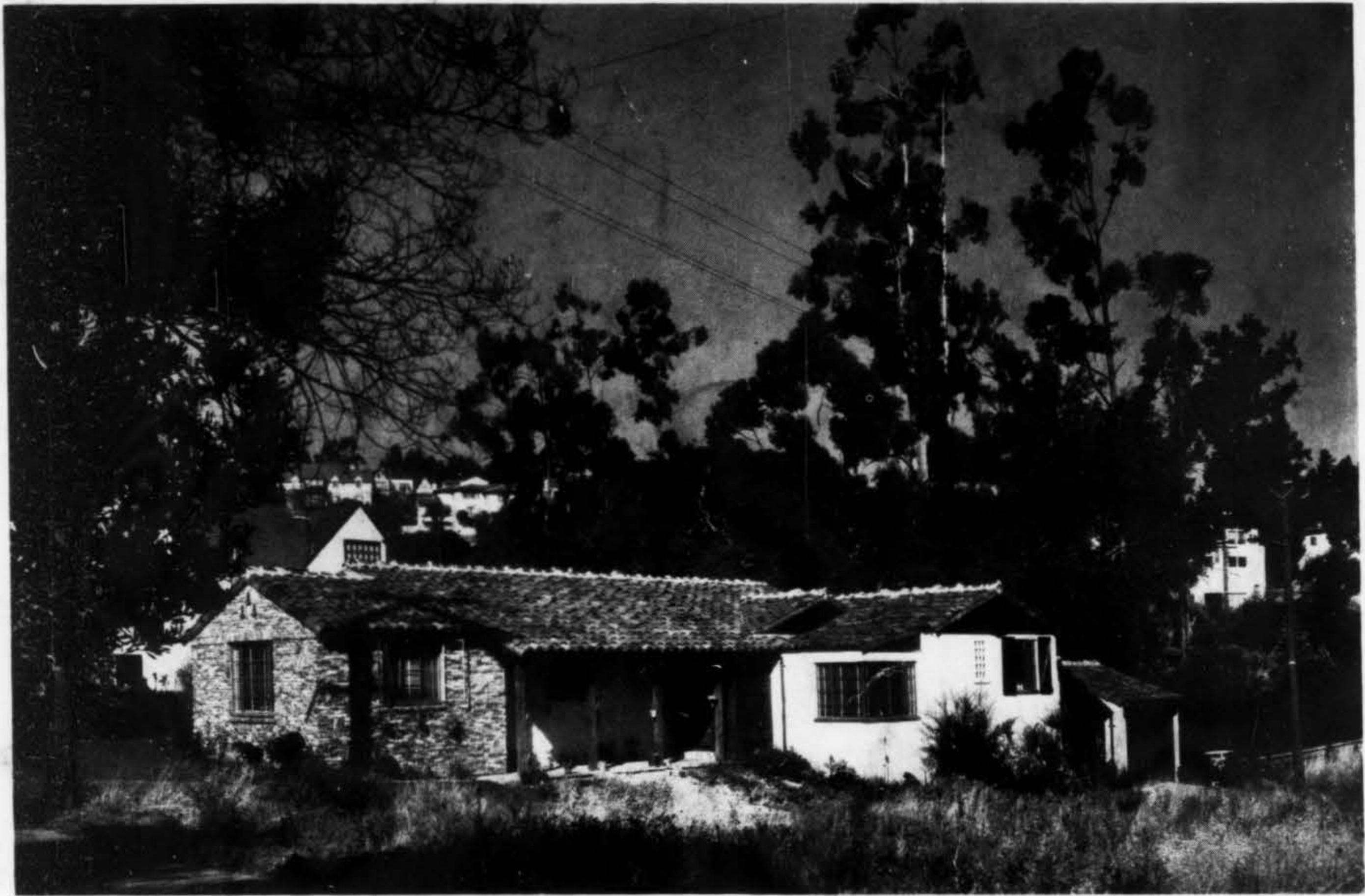
FOSTER MEMORIAL HOSPITAL
Ventura, California

Architect
JOHN C. AUSTIN
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General Contractors
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Plumbing, Heating Contractors,
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