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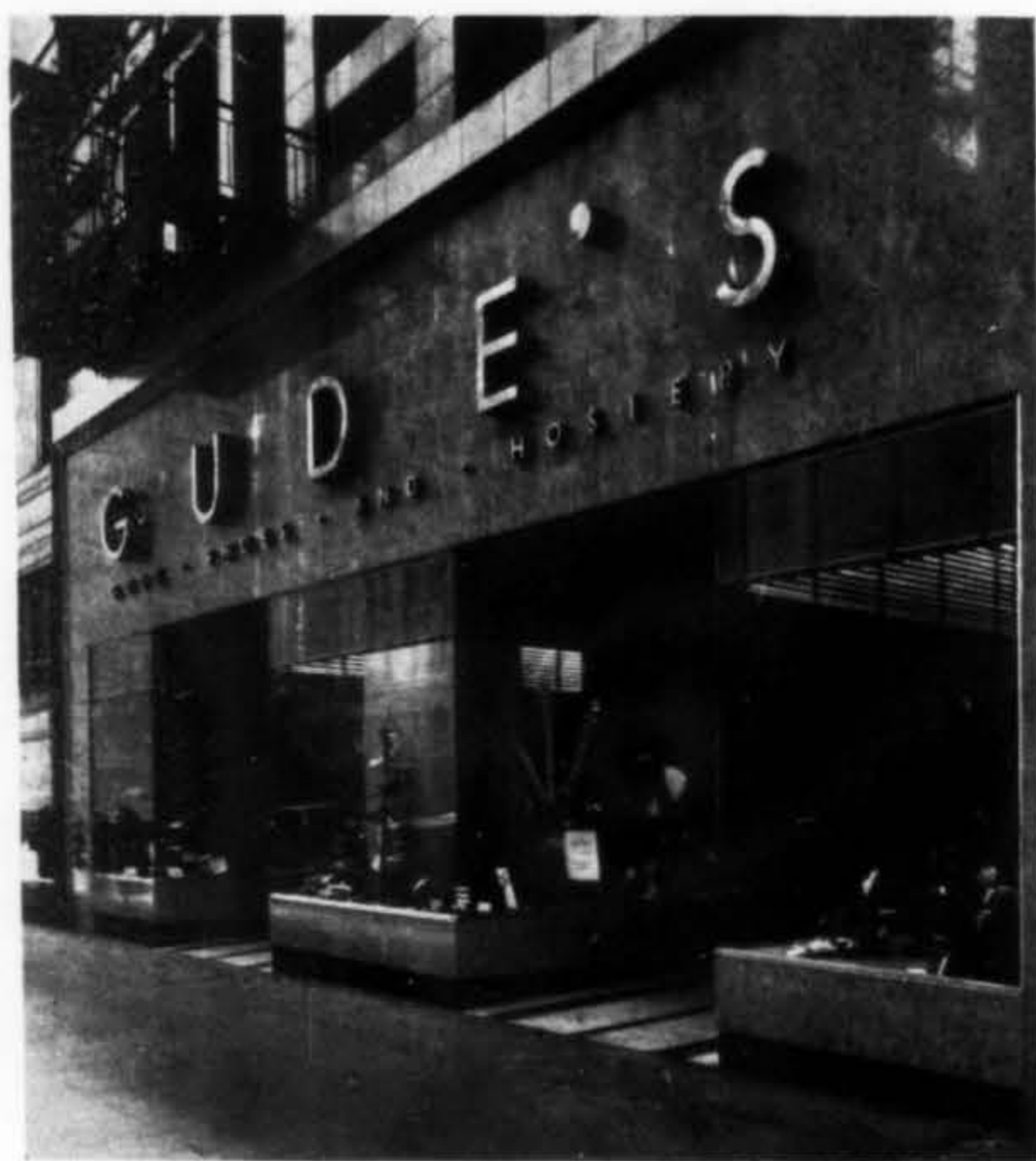
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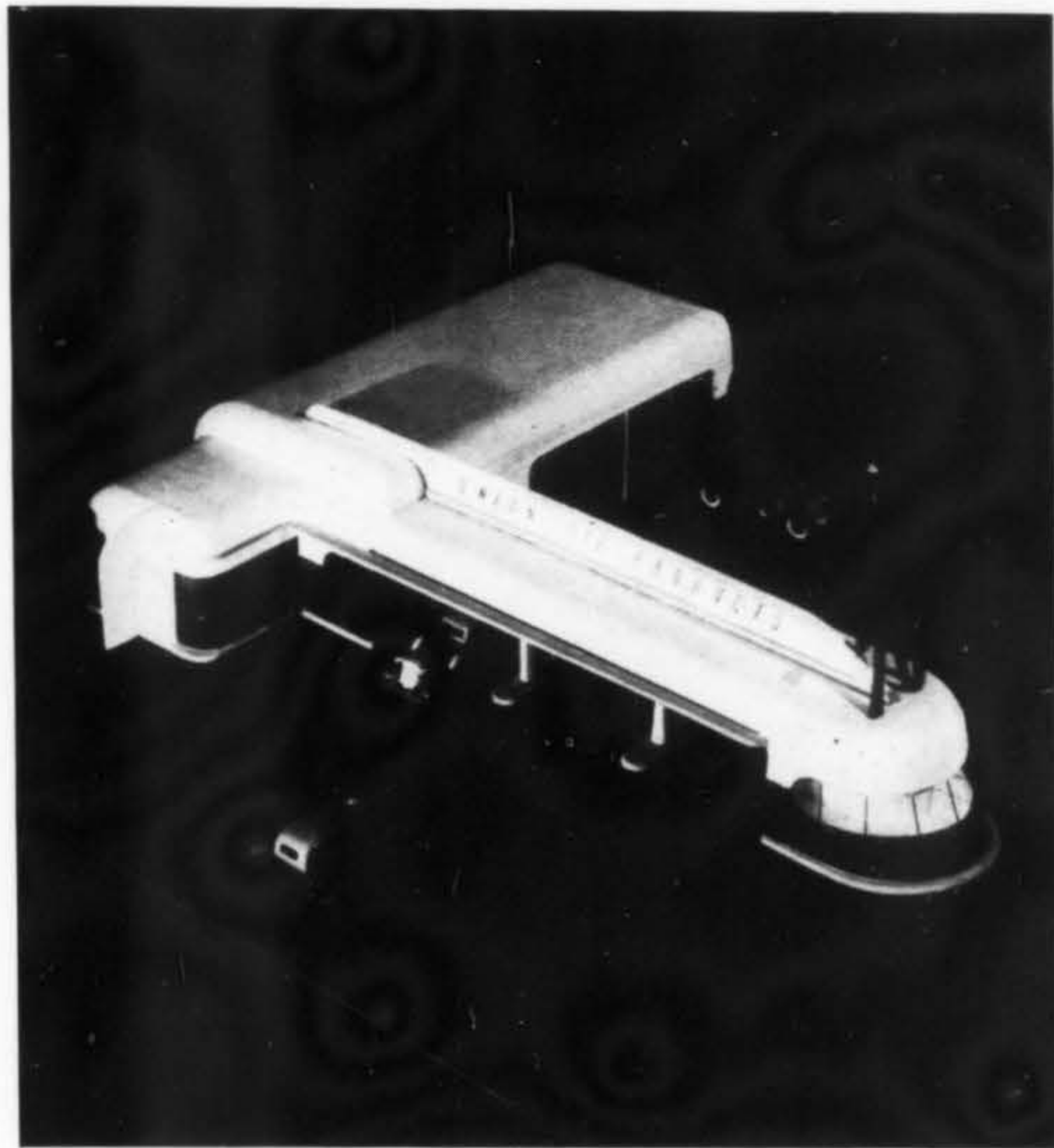
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California

—As We See It

FOR SOME MONTHS we have been considering the advisability of recording some of the work of our California modern designers. To the layman, the term modern applies to any house or building with dominating horizontal or vertical lines; to any shop front with polished aluminum or bronze wainscoting. The term modern applied to architecture and interior furnishings has but a vague meaning. Principally because the creators are still striving to purify, and while the comparatively few protagonists are experimenting, developing theories and contributing definite progress, thousands of builders, pseudo-designers, and such, are aping, blundering into something which is beyond their mental horizons. Think of the many homes that have been built in the name of Spanish, Mexican and Mediterranean architecture. With public acceptance of the new modern style these same copyists will cover the landscape with distorted echoes. Our appreciation or evaluation of the genuine efforts of the originators should not be influenced by the poor imitations. It is quite impossible to show all of the distinctive work of our outstanding architects, nor have we been able to include in this issue the work of all of our California modernists. In the selection of photographs and articles we are grateful to Miss Pauline Schindler for her able assistance. Whether or not you like it, is beside the point. It is here, so we acknowledge it.

●

ANNOUNCEMENTS reach us simultaneously of housing expositions to be held in San Francisco and Los Angeles this spring. These housing shows are the initial big scale events in the federal program to stimulate a desire to build and modernize. To demonstrate by example the construction and furnishing of new homes and the best of improved modernization and repair methods, these expositions should be helpful to the home owner and undoubtedly create great public interest. San Francisco's Building Exposition will be held May 4 to 12 inclusive. In Los Angeles a separate committee of the Better Housing Program headed by architect Samuel E. Lunden is in charge of arrangements for a housing show to be held during the latter part of March or early April. Because Los Angeles does not have a sufficiently large exposition building, its automobile shows being held under canvas, it is planned to start immediate construction of a permanent building occupying from 70,000 to 100,000 square feet. A competition has been held under the supervision of the Southern California Chapter of the American Institute of Architects and the architects have been selected and authorized to start working drawings. The firm of Plummer, Wardeman and Becket was awarded first prize and will be architects for the exposition building. Sumner Spaulding was awarded second prize and third prize was awarded to H. Roy Kelley with Erle Webster and Adrian Wilson associated.

●

ART IN LOS ANGELES is entering upon a new era, thanks to the spirit of energy and concerted action that is being displayed. After too many years of working at cross-purposes—or not working at all—in art matters, various influential citizens have at last banded themselves together into one effective body for art, the Los Angeles Art Association.

The record of accomplishment during the past year is a splendid one. Art gifts exceeding \$30,000 in value have become the property of the people during that period, a number of important exhibitions have been held, and the cultural good of the community has been promoted in various other ways, notably by the reception and dinner in honor of M. Paul Jamot, curator of paintings at the Louvre.

Still greater achievements are definitely assured for

the near future. Among these may be cited the forthcoming exhibition, to be held in March at the Los Angeles Museum, of one hundred fine Italian paintings and sculptures whose selection is receiving the personal attention of Premier Mussolini. Also in March will be shown the Chicago Art Institute's most popular painting, "Song of the Lark," by Jules Breton. About the middle of February will be presented to the people the master painting, "Recessional," by Eugene Savage, N.A., gift of a large number of donors. To the credit of the Los Angeles Art Association at the present moment is the great retrospective exhibition of paintings by Seymour Thomas which opened early this month with a brilliant reception at the Los Angeles Museum.

Well equipped financially, legally and culturally, the Los Angeles Art Association is, to express it in the language of the day, "going places!"

No small measure of these successes is due to the untiring efforts of Harry Muir Kurtzworth, art director of the Association, whose enthusiasm and initiative have been proof against all the doubts and discouragements which are freely thrown in the path of anyone who sets out to "do something about art."

All honor, likewise, to the officers, trustees and various committee executives and workers who have directed their abilities and resources to the end that the fifth city in the United States may catch up with itself in things cultural. With special honorable mention to President William May Garland, and to Edward A. Dickson, chairman of the executive committee. In addition to these, the board of trustees includes the following: Judge Russ Avery, Allan C. Balch, Arthur S. Bent, Harry Chandler, Mrs. Walter Harrison Fisher, William Preston Harrison, Willits J. Hole, Fred E. Keeler, Paul R. Mabury, Dr. Ernest C. Moore, Harvey S. Mudd, R. J. Schweppe, Bishop W. B. Stevens, Mrs. Sydney A. Temple and Dr. R. B. von KleinSmid.

●

IT IS interesting to note in the modernization schemes presented in this and past issues of the magazine that the sketches by the architects include rearrangement of the planting and the trees so that they will be more suitable to the form and style of the house. You may say it is simple for an architect to sketch in a few trees and bushes to lend enchantment to his proposed scheme but the landscaping and garden is an important part of successful residence architecture. A few dollars spent in moving trees to better locations and in careful, intelligent selection of plants and bushes will bring order out of chaos.

●

CALIFORNIA architecture has not yet emerged from the mass of building which has been done in and around Los Angeles. People from every state in the Union, from every country in the world are now living in the southern section of California. They have built as they would or as they could. No one has dictated to them: no uniform style has been prescribed.

A recent report from Los Angeles gave the names and nations from which forty-four people from fifteen countries were made citizens of the United States. Only one was from Mexico, our nearest neighbor, two were from Sweden, six from England, three from Italy, three from Hungary, one from Latvia, ten from Russia, Egypt one, Rumania one, Turkey two, Jugo-Slavia four, Germany seven and Denmark, Holland and Syria each one. Shall we ask or even allow that each of these new citizens build in the way his father built?

Studying in Berlin years ago one realized how the architecture of that city and its environs depicted the relation of the Berliner to the street, to the out-of-doors. Shall we build our houses here for he benefit

Few who have come to live in California during recent decades know the work of this state's first poet, the late Clarence Thomas Urmey. Born in San Francisco in 1858, first child of the Rev. W. S. Urmey, D.D., pastor of First M. E. Church of that city, this son of the new west went in later life for two short trips to visit publishers in Boston and New York where his people had lived for two hundred years. Taking with him the year's product of verses descriptive of his native state before the hand of man had devastated the hills and valleys, he published that year one hundred poems in the leading magazines of the United States and England.

Yet this short stay in lands across the continent but emphasized his love for our Pacific shores, and with his heart still in California he wrote:

IN EXILE

The valleys voiced a song for me,
A song that sang the praise
Of grain-filled field and fruit-hung tree
And hammock-swinging days—
For me the valleys voiced a song, a simple sunshine
song,
And saints joined in the fond refrain—a soft-voiced
Mission throng.
The rivers wrought gold chains for me,
Gold chains of wondrous weight,
That stretched from mountains to the sea
And out the Golden Gate—
For me the rivers wrought gold chains, such fair, en-
chanting chains
Of sea-worn ships, and argonauts, gold fever in their
veins.
The hills held out their hands to me,
Hands filled with flowers of home,
The flowers that woo the woodland bee
And fill its honeycomb—
To me the hills held out their hands, their poppy
laden hands—
Is there a Californian here? Well, he understands.

This poem, recently reproduced in an anthology, *Singing Years* (Compiled by Sonoma District Chapter, League of Western Writers) fills part of four pages devoted to this noted California writer.

of the passerby, shall we try to say something to him in the attitude of our houses? We cannot help it. Our houses speak for us even if they only say that we did not know what we wanted when we built them. Let it suffice that most of the people who live in the thickly built region around Los Angeles are not Californians. They have built as their fathers built, but their children are now ready to build houses adapted to the soil and to the climate, i.e. California houses.

●

WE HAVE had the pleasure the past few weeks of meeting personally several of our subscribers and it was encouraging to learn of their keen and loyal interest. Surprisingly, and likewise satisfying to find little criticism of the editorial contents or policy. Criticism or rather regret was expressed that more manufacturers and merchants did not use display advertising space. Imagine our embarrassment to hear from one subscriber that she read all of the advertisements first. Of course, we have been doing our best to satisfy this hunger for bigger and better advertisements. We believe that the audience reached by this magazine is responsive and interested in the products and service of wide-awake merchants and manufacturers. Likewise, we are certain that issues of the magazine during the coming year will carry more and more advertising. To oblige this lovely subscriber and incidently us, will you and you and especially you make it a point to patronize the advertisers, or at least tell them that you noticed their advertisement. Naturally, you will not displease us if you remind those that have not yet seen the wisdom of utilizing the West's finest quality magazine that their advertising belongs in California Arts & Architecture. Thank you.

+ + 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 & ARCHITECTURE, 3221 West Sixth Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CURRENT TOPICS are the subjects of all speakers on the lecture course given at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. The current speakers and dates are:

- 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."
- Feb. 11—Ludwig Lewisohn.
- Feb. 18—Herman Morris Adler, "Hazards of Living."

WORLD AFFAIRS ASSEMBLY holds the twenty-third meeting and dinner at the Vista del Arroyo Hotel, Pasadena, California, January 19.

PACIFIC GEOGRAPHIC SOCIETY presents the "Globe Trotter Series" at the Civic Auditorium, Pasadena, California. Martin and Osa Johnson discuss "Africa from the Air," January 22.

COMMUNITY AND STUDENT FORUMS are a vital part of the work at Mills College.

INSTITUTE OF INTERNATIONAL RELATIONS of Los Angeles has instituted a monthly World Affairs Assembly at the Hotel del Coronado, Coronado Beach, California.

FEDERATED PHILATELIC CLUBS of southern California meet in Los Angeles, January 12. Harry Hoffman, president of the Collectors Club is in charge of arrangements. Postmaster Briggs of Los Angeles addresses the meeting on stamp matters relating to the postal service.

TUESDAY LECTURE TEAS are a part of the program arranged by the Junior League of Los Angeles. These are held at the homes of members and the January dates are 8 and 22. The speakers have chosen interesting subjects, and all proceeds are devoted to charity.

GREENWOOD REVIEWS are an integral part of the social life of a winter in California. Books, current events and plays are all reviewed and revived by the wit of Aline Barrett Greenwood. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, on Wednesday mornings. The next dates are January 16, and February 20.

PAUL ELDER'S, San Francisco, provides an assembly room for the discussion of new books, and for a review of current events in art, in travel, and of economic situations.

HUNTINGTON LIBRARY AND ART GALLERY, San Marino, California, is open to visitors throughout the winter season on presentation of cards. Tickets are issued without charge but must be obtained through the Exhibitions Office. San Marino.

MRS. JACK VALLELY discusses current events and new books at the Hotel Huntington, Pasadena, January 15 and February 19.

POLO gets under way for the season with a holiday tournament at Del Monte, California, closing January 6. Three teams from the northern section opposed three from the south. The regular season opens in February at Midwick Club, Los Angeles, with the Pacific Coast Open Championship.

IN GOLF the announcements include the Tenth Annual Los Angeles Open, in January, the Oakmont Open in Glendale, January 30-31, and the Agua Caliente Open, February 7-10.


HORSE SHOW is held, January 12, at the Altadena Riding Academy, Altadena, California.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, which opens in May at Balboa Park, San Diego, California, was well introduced by means of a float in the Tournament of Roses at Pasadena, entitled "Enchanted Lands" and international in scope.

LOS ANGELES TURF CLUB, Santa Anita Park, California, continues the racing season to February 23, daily, except Sunday. The Santa Anita Handicap, providing the richest stake, is run the last day.

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NATIONAL COUNCIL of State Garden Club Federations will hold the sixth annual meeting, April 10 to 14, at the Ambassador Hotel, Los Angeles, California. There will be a post-meeting motor trip south of Los Angeles, including Point Loma, Rancho Santa Fe and Rancho Santa Ana. Another north of Los Angeles, stopping in Santa Barbara, Santa Maria, Monterey, Santa Cruz and San Francisco.

FAIRMONT SCHOOL OF THE THEATRE opens the Spring Semester, January 7, in the Little Theater at the Fairmont Hotel, San Francisco, under the direction of Baldwin McGaw.

COMMUNITY CHILDREN'S THEATER, Palo Alto, California, finds suitable material for production is very limited and announces a contest to stimulate the writing of plays for children. The first prize is \$25.00, the second, \$10.00 and the third is \$5.00, for the best full-length plays for children. The contest opens January 1 and closes March 1. Send entries to Mrs. James A. Quinby, 640 Middlefield Road, Palo Alto, with entrance fee of \$1.00.

CALIFORNIA BALLET COMPANY, under the direction of Lester Horton, presents the latest in dance creations at the Philharmonic Auditorium, Los Angeles, the last Friday night of each month. The January date is 25, February, 22.

BALLET RUSSE of Monte Carlo is seen, January 14 to 19, at the Philharmonic Auditorium, Los Angeles, with matinees Wednesday, Friday and Saturday.

SAN GABRIEL VALLEY BRANCH of the American Association of University Women, recently organized, meets monthly on third Fridays at 8:00 P.M. at 543 South San Marino Avenue, Pasadena. Members are from cities in the San Gabriel Valley; South Pasadena, San Marino, Sierra Madre and Alhambra. The officers elected in December are: President, Mrs. F. L. Ransome; Secretary, Miss Patricia Stuart; treasurer, Miss Archie MacLean. Subjects chosen for discussion during 1935 are related to the general topic "Women as Makers of Social History." Among study groups forming will be one on "Creative Arts."

SPRING MARKET WEEK, with designers showing new Sport clothes for beach and desert, is held Jan. 28 to Feb. 4, at Biltmore Hotel, Los Angeles, California.

SPRING GARDEN SHOW, INC. is held, April 4 to 7, in the new Exposition Bldg., Oakland, California.

MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, continues the presentation of symphony concerts through the winter season under the direction of guest artists, at the Philharmonic Auditorium, Los Angeles, California. Henry Svedrofsky conducts, Saturday, January 5, and E. Robert Schmitz, pianist, is the soloist. Jose Iturbi directs the regular pair, Thursday night and Friday afternoon, January 10 and 11. Ossip Gabrilowitsch conducts the orchestra, January 24 and 25, and is featured on the same program as piano soloist, directing the orchestra from the piano. Otto Klemperer has signed a contract for three years with the Symphony Association and, following his European engagement, the Orchestra hopes he will return for a Festival of Music in May.

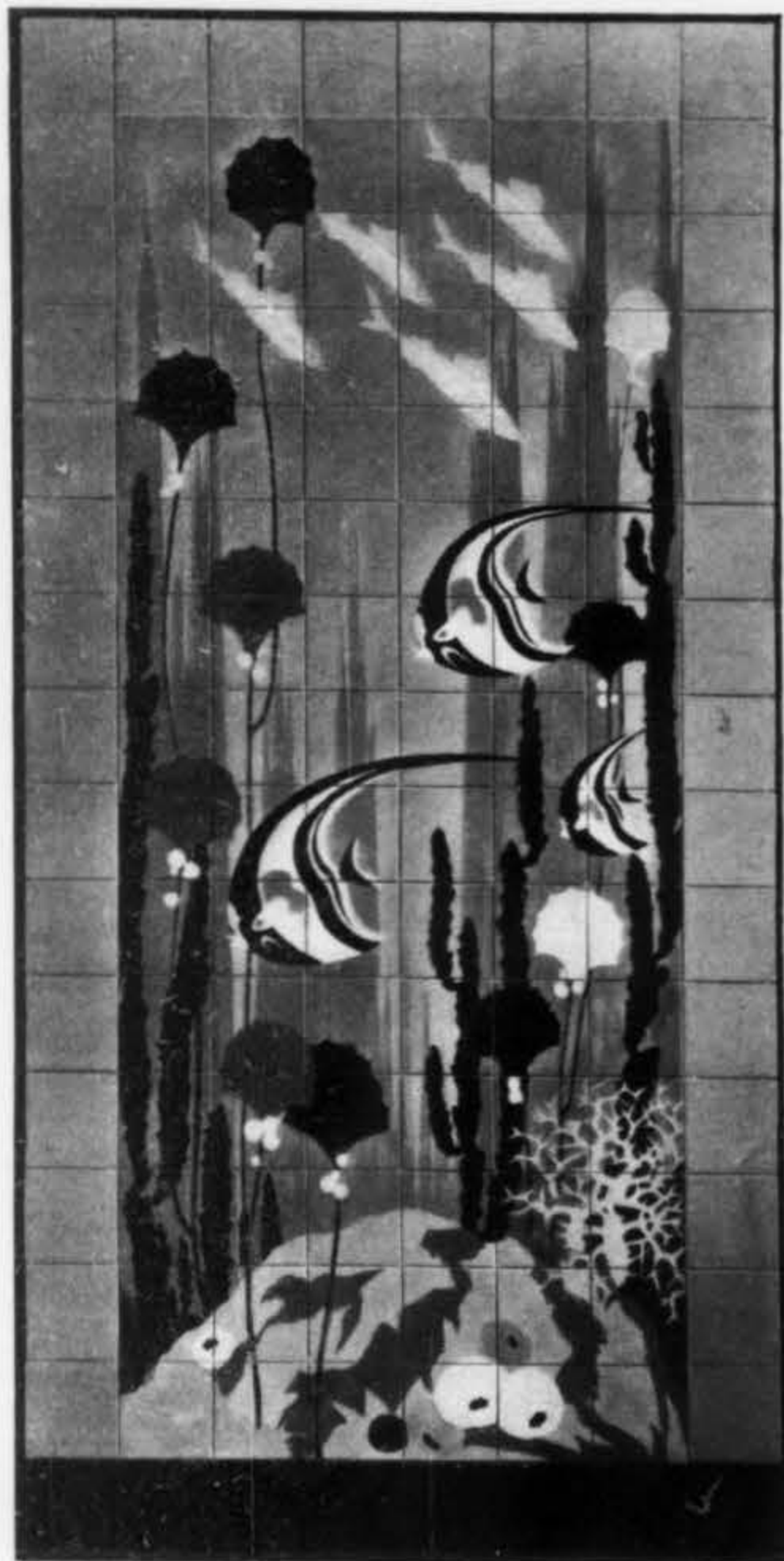
FAMOUS ARTIST SERIES, presented by Wilfrid L. Davis at the Memorial Opera House, San Francisco, California, offers diversified entertainment, January 7, Glazounoff String Quartet, February 4, Josef Hofmann, and February 14, Igor Stravinsky.

THE BEHYMER DE LUXE COURSE is presented at the Philharmonic Auditorium, Los Angeles, California, each season. The program includes, Jose Iturbi, January 8, Ballet Russe of Monte Carlo, January 14-19, Jascha Heifetz, January 22, Kathryn Meisle, January 29, and the San Carlo Opera Company, February 4-16.

WOMAN'S LYRIC CLUB gives the annual midwinter concert in the Philharmonic Auditorium, Los Angeles, January 11, under the direction of Ralph Peterson, the new conductor of the club. J. B. Poulin is director emeritus, and Mary Teitworth is president of the ensemble.

LOUIS KAUFMAN, violinist, is presented in recital at the Biltmore Hotel, Los Angeles, January 11. Margaret Kintz Duncan, pianist, accompanies.

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ON THE RADIO

BY LORNA LADD

Holidays are over. Radio settles down to steady business of regular broadcasting—we trust. With hoped-for settling comes a new program or two, time-changes on old cronies, renewals and changes of presentation.

At the last toll of the old year the English peerage plumped itself into our laps in the form of Lady Peel. As Beatrice Lillie she brings us a new kind of radio comedy—satirical spoofing in the burlesquing of the world's famous bores and ridiculous customs by means of songs and sketches. These mad moments, liable to make someone mad, are heard every Friday at 6:00 over NBC, which is to say KFI in Los Angeles and KPO in San Francisco.

Reviving his grandfather's famous songs and shows, Oscar Hammerstein, III, presents "Music Hall" on Sunday mornings at 11:30 over Columbia (KHJ in Los Angeles, KFRC in San Francisco). Relying on his own and grandfather's talent, Mr. Hammerstein the third is building enviable popularity.

John Charles Thomas asked for leave of absence this month. Subbing for him on the Vince time is equally famous John McCormack. Concerts broadcast Wednesdays at 6:30 in the evening, KPO, KFI.

New Year's Day inaugurated the temperamental (rumored) darling of the tri-professions, Grace Moore, on a regular broadcast series. Originating in Hollywood, these half-hour recitals are broadcast at the beginning of Tuesday's cocktails, 6:00 o'clock, KFI, KPO.

January is the last month of the two-way Byrd programs, KHJ, KFRC, Wednesdays at 7:00. The expedition is leaving Antarctica any day now, and these last few broadcasts will be originated on the homecoming vessel. Grape Nuts is planning one glorious big blare on its arrival in the States. Should be very thrilling.

Forsaking comedians and violinists, Chase and Sanborn have turned highbrow. They now sponsor Metropolitan stars in ever-popular operas, with adaptation and presentation well done. Opera Guild broadcast coast-to-coast Sundays at 5:00 over KFI and KPO.

Not to be outdone, even if their former sponsor did go operatic on them, Eddie Cantor and Rubinoff return to the air-waves February 3 at 5:00 over Columbia, KHJ, KFRC. With a new backer they will continue ad infinitum in somewhat the same old line of comedy-musical presentations. Good for an occasional laugh—if you like Cantor.

"The Human Side of the News"—and how deftly pointed in name the program is! With a nice voice, and in a straightforward, poignant manner, Edwin C. Hill gives fifteen minutes of commentation every Wednesday night at 8:15, KHJ, KFRC.

Rarely is an hour's comedy show worth five minutes. Fred Allen's Town Hall proves to be the exception. It is sixty minutes of good, hearty laughter. Variety and fun found late Wednesdays, KFI, KPO, at 9:00.

(Continued on Page 8)

LOS ANGELES CHAMBER MUSIC SOCIETY presents the Naock String Quartet in concert, January 9, and the Bartlett-Frankel String Quartet, February 6, at the Hollywood Concert Hall, 7078 Hollywood Blvd., Hollywood.

CHAMBER OPERA COMPANY, under the direction of Ian Alexander, is giving a season of opera at the Scottish Rite Temple Auditorium, Oakland, California. Mozart's Opera, "The Magic Flute" is presented, Jan. 18.

ABAS ENSEMBLE. Nathan Abas, Theo Norman, Abraham Weisz and Fri's Gaillard present the next concert of the Abas series, Jan. 30, at the Figueroa Playhouse, Los Angeles.

JASCHA HEIFETZ appears in recital at the Savoy Theater, San Diego, January 23, and at the Lobero Theater, Santa Barbara, California, January 29.

CARMEL MUSIC SOCIETY presents the eighth annual winter artist series at Carmel, California. Josef Hofmann, pianist, is heard, February 2.

CLAREMONT COLLEGES, Claremont, California, again offers the Artist Course at Bridges Auditorium during the winter season. Maier and Pattison, duo-pianists, are heard in February.

COLEMAN CHAMBER CONCERTS are given Sunday evenings at the Community Playhouse, Pasadena, California. The artists heard January 13 are the Penha Piano Quartet.

SAN FRANCISCO STRING QUARTET opens a series of five concerts at popular prices at the Community Playhouse, San Francisco, California, January 9. The succeeding dates are February 6, March 13 and April 10.

YOUNG PEOPLE'S SYMPHONY CONCERTS, sponsored by the Junior League of Pasadena, are held at the Civic Auditorium, Pasadena, California.

Jan. 11—Junior College Orchestra.
Feb. 1—San Carlo Opera Company presents "Hansel and Gretel".
March 1—Los Angeles Philharmonic Orchestra.
April 5—Pasadena Civic Orchestra, director, Reginald Bland.

MERLE ARMITAGE announces a series of concerts at the Philharmonic Auditorium, Los Angeles, California. The artists and dates are:

Jan. 23—John Charles Thomas, baritone.
Jan. 31—Josef Hofmann, pianist.
Feb. 28—Igor Stravinsky, composer, and Samuel Dushkin, violinist, in joint recital.

THE ELMER WILSON CONCERT SERIES brings famous artists to the Civic Auditorium, Pasadena, California. Jascha Heifetz, violinist, is heard, January 24; Maier-Pattison, duo-pianists, February 11.

BARTLETT-FRANKEL STRING QUARTET presents the first candlelight chamber music evening, January 4, Biltmore Hotel, Los Angeles. Two following are given February 26 and April 2. The Quartet also gives three concerts at Scripps College, Claremont, two at the University of California at Los Angeles, one in Santa Barbara, and one in San Diego, California. The Quartet was founded by Mrs. Cecil Frankel.

MILLS COLLEGE. Department of Music, announces a second series of Sonata Recitals by Kathleen Parlow and Gunnar Johansen in the Hall for Chamber Music. January 16 is the current date.

SAN CARLO GRAND OPERA COMPANY opens the season of opera, February 4, continuing through February 17, at the Shrine Auditorium, Los Angeles. Hizi Koyke, Japanese artist, comes from Japan to sing "Madam Butterfly".

MUSICAL ARTISTS OF AMERICA announce the appearance of Irma Olsson-Seffer, pianist, January 31, and of Marianne Mabee, soprano, February 4, at El Cortez Hotel, San Diego, California.

CIVIC ORCHESTRA, Pasadena, California, under the direction of Reginald Bland presents symphony concerts during the winter season at the Civic Auditorium.

PRO MUSICA, Los Angeles Branch, Gertrude Ross, president, announces four major concerts for the season.

THE SANTA ANA SYMPHONY ORCHESTRA of Santa Ana, California, has presented the opening concert of the season, with the second in rehearsal.



Presentations by the Ballet Russe of Monte Carlo at the Philharmonic Auditorium, Los Angeles, January 14-19, include the most famous ballets of Imperial Russia.

THE BALLET OF IMPERIAL RUSSIA

BY ELLEN LEECH

Regardless of various opinions relative to the theater of Russia, its past and future, there can scarcely be two opinions as to the supremacy of the Russian ballet as it existed under the Czars. Many rumors, almost fairy tales, drifted to these shores as to the magnificence of the spectacles but unless a tourist included Russia and the ballet season in his travels these stories were not confirmed. The ballets were of and for Russia, they did not tour other countries. The whole institution of the ballet had angles and facets of interest. First, it thrived on vast subsidies from the government, and in the Imperial Ballet School hundreds of students, boys and girls, were trained for from ten to fifteen years, always with the understanding that only a few would eventually be chosen to dance.

The Court saw it as a gorgeous show, a part of the trappings of royalty, something through which and about which to trail the ermine. While to the genius of Russia, the composers and the painters, the ballet offered an outlet. The musicians devoted their harmonies to it and the painters contrived the scenery, the settings and the shadings of the costumes.

Anna Pavlova and Mihail Mordkin came to New York at the suggestion of Otto Kahn in 1910, and through them and a small ensemble America had the first glimpse of the exotic loveliness and imaginative virility of the Russian ballet. In this first production Pavlova and Mordkin were not adequately equipped with settings and background, nor was the corps large enough but their art was easily recognized as unsurpassed. In 1911 Morris Gest brought the "Saison Russe" to America, equipped with the brilliant settings and costumes of Leon Bakst, and with a company of dancers grouped around Gertrude Hoffman.

This venture was not a financial success and Gest made no further importations at that time. Several years later, however, the Diaghileff Russian Ballet arrived headed by Adolph Bolm, Leonid Miassin and Lydia Lopokova. This corps scintillated in settings by

Bakst, and the work of Alexander Benois and Alexander Golovin. In the second season a gorgeously wild setting was added from the brush of Robert Edmond Jones, the American designer. But while this tour was an artistic triumph it was a material failure, due to the extravagance of the productions.

Later groups have fared better financially and several principals, including Adolph Bolm, have become permanent residents, founding their own Ballet Intime. Now in January the Ballet Russe visits the Pacific Coast with Leonide Massine as Maitre de Ballet. The art of Massine is unquestioned, he is known throughout the capitals of Europe as composer, interpreter and choreographer of the cleverest ballets of all time. His adaptations and collaborations include "Le Beau Danube", "La Boutique Fantasque", "Scuola di Ballo", "Le Tricorne" and "Les Presages". The last named is a choreographic symphony to the music of Tchaikowsky's Fifth Symphony with the libretto and choreography by Leonide Massine.

There was and is a distinct difference between the classic and the dramatic ballet. A dancer might be an excellent dramatic actor yet never hope to place his art in contrast to the superior art of the toe dance.

Skill in technique is the first consideration, personal charm and beauty are appreciated but are in every sense subordinated to the fundamentals of performance. The two outstanding things in this art of the Russians are the perfect control of the body and the superabundance of power and nervous energy which seem to overflow the containing body. Zhizn, or life, is the Russian designation of this abundance of spirit and it is delightful to see when governed by technical skill. There is a thrill and a fire about the Russian ballet so far unattained by other lands and other corps. And it may be that the greatest ballet of all ages will eventually come from the new Russia, embodying the traditions of the past and the dreams of the future.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, provides the best obtainable plays, interpreted by perfectly chosen casts. Production is continuous with the exception of Sunday and Monday. New plays open on Tuesday night but the run is indefinite as, due to great popularity, a production may continue for two and even three weeks. Matinees are on Saturdays.

Jan. 15—"Maedchen in Uniform."
Jan. 21—"Virginius," featuring William Larnum.

Jan. 29—"Old Heidelberg" with Martin Kosleck and Hans Heinrich Twardowski, well known continental actors.

A week of Ibsen is in prospect, to include "Love's Comedy," "Ghosts," "Hedda Gabler" and a "Doll's House." The interpreters will number Jean Inness, Ruth Luvison, and Harrison Ford.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, announces a delightful comedy will open, January 21. "So This Is Love" by Katherine Kavanaugh. "Lady, I Dare You" by John Wray, with Joseph Sauer in the lead, follows. The gay "Red, White and Black Revue" added new features the first half of the month.

BEVERLY HILLS COMMUNITY PLAYERS, under the director of Dickson Morgan, announce a new play is in preparation for the month of February. Plays usually run six nights and are given at the Beverly Vista School Auditorium, Beverly Hills, California. A recent outstanding production was the world premiere of "World Without End," a drama in ten episodes by Mears Pitcher and Jay Richardson. The settings by William Robertson, and the masks by Ada May Sharpless added distinction. Every member of the large cast gave a finished and artistic performance.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, offers two plays a month, each running one week, at the Lobero Theater, under the direction of Paul Whitney.

LITTLE THEATER OF THE VERDUGOS, in the Verdugo Hills, California, operates under the union system, comprising the Glendale Players, the Producers, and the Mystic 27. This provides a division of labor, responsibility, and enlarges the casts as, for major productions, the units combine.

PALM SPRINGS, California, adds drama to the soaring list of attractions with the formation of the Palm Springs Little Theater. Screen players and professionals of the stage make up the casts and plays promised are to include popular favorites on Broadway, New York.

PADUA PLAYERS, at the Little Theater in Padua Hills, near Claremont, California, may be counted upon for delightfully varied programs, well presented under the direction of Jerome Coray. The comedy-drama, "Strangers at Home" by Charles Divine opens January 7 and runs through January 18. Matinees are on Wednesday.

UNION SQUARE PLAYERS are headed by Louise Glaum, a star in the old silent screen days, and have leased a theatre intine at 1122 West 24th Street, Los Angeles. "Every Thursday," by Doty Hobart is to be the first production. Bryan Waller is the associate producer and director, with advice from Z. M. Harris, the husband of Louise Glaum.

PALACE HOTEL, San Francisco, is to have a new revival, replacing "The Drunkard." Galt Bell and Preston Shobe announce the presentation of "The Girl of the Golden West," opening January 15. Several innovations are planned, and an excellent cast assigned.

MEXICAN PLAYERS of Padua Hills continue their Christmas play, "Las Posadas," the afternoon and evening of January 12. Senorita Luz Garces of Mexico City appears in solo dances during the Fiesta scene of the production. Throughout the remainder of the month the Players will be seen in a colorful presentation, including folk dances and the songs of Mexico. Two performances are given each Saturday at 2:30 and 8:30 at the Little Theater in Padua Hills, near Claremont, California.

FRITZ LEIBER is seen in the plays of Shakespeare, opening Jan. 7, for two weeks, including "King Lear," "Julius Caesar," "Hamlet," "The Merchant of Venice" and "Macbeth," at the Biltmore Theater, Los Angeles, California.

ZIEGFELD FOLLIES, under the supervision of Billie Burke, opens Jan. 28, at the Biltmore Theater, Los Angeles, California.

"MERRILY WE ROLL ALONG" is scheduled for the Belasco Theater at Los Angeles and the Curran Theater, San Francisco. The production opens in Santa Barbara, and shows in San Francisco before coming to Los Angeles. Douglas Montgomery has the leading male role.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, sculptures and prints by members.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: To January 19, pastels by Clifford Silsby. January 21 to February 2, oil portraits on silk by Armando Luza. February 4 to 16, watercolors of desert flowers by Esther Stevens Barney.

BARBIERI & PRICE, 9045 Sunset Boulevard: Pencil drawings of cats and landscapes by James Redmond.

CENTAUR GALLERY, 6310 Selma Avenue: To January 19, paintings by Lucien Labaudt. Following this show, Centaur Gallery will close its doors and merge with the Stanley Rose Gallery.

STANLEY ROSE GALLERY, formerly at 1625 North Vine Street, moves January 10, along with the Stanley Rose Book Shop, to new and larger quarters at 6661 Hollywood Boulevard. The gallery will be in charge of Lerser Feltelson, who is arranging for an early date an exhibition of paintings of the American scene by Thomas Benton, Alexander Brook and others.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Works by Laguna Beach artists.

LOS ANGELES

BARKER BROTHERS GALLERIES, 840 West Seventh Street: Paintings and prints by American and European artists.

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

BILTMORE SALON, Biltmore Hotel: January 14 to February 14, paintings by George K. Bandriff.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Throughout January, paintings by Ralph Holmes; sculptures by members of the club.

COVENT GALLERY, 1008 West Adams St.: Throughout January, color engravings of 19th Century European costumes; color engravings of flowers by Joannes Jacobus Haid of Nuremberg (1751); color engravings of animals, which illustrated the Count de Buffon's great work on natural history, earliest of such works ever published.

CITY HALL, Room 351: Throughout January, exhibition of oils and watercolors by members of the California Art Club, arranged under auspices of the Municipal Art Commission of Los Angeles.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout January, sculptures by Marian Brackenridge, Ella Buchanan, Roger Noble Burnham, Etore Cadorn, Arnold Foerster, Claribel Gaffney, Gordon Newell, Ada May Sharpless and George Stanley.

STEPHEN SEYMOUR THOMAS

"Portraiture, 1891-1935," aptly indicates the scope of the large exhibition of works by Seymour Thomas on view at the Los Angeles Museum until February 10. The show includes, however, in addition to fifty-one important portraits by this noted California artist, thirty-five of his landscape paintings and sketches. It was arranged by the Los Angeles Art Association in co-operation with the Los Angeles Museum. The sketch below is a recent self-portrait of the artist.



"TUONELA"

PAUL LANDACRE

This recent wood block by the southern California artist, Paul Landacre, is in the exhibition of eighty-one prints by living Americans being held throughout January at the Los Angeles Public Library, under auspices of the Los Angeles Art Association. The subject of the print was suggested to the artist by the tone poem, "Swan of Tuonela," by the Finnish composer, Sibelius. In Scandinavian mythology, the River Tuonela flows about the world, between high mountains. Souls bound for the other side are ferried across the river by a beautiful white swan.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: January 2 to February 28, third annual exhibition of California watercolors.

LOS ANGELES MUSEUM, Exposition Park: January 10 to February 10, retrospective exhibition of works by Seymour Thomas, including fifty-one portraits and thirty-five landscapes and sketches. Throughout January, first annual exhibition of the Academy of Western Painters. International Salon of Pictorial Photography. Exhibition of London "Times" photographs, "Britain Illustrated," January 17 to February 17, eighteenth annual exhibition of the California Society of Miniature Painters. The museum is open on Thursdays, Fridays and Saturdays, 10 to 4; Sundays 2 to 5.

FRANCES WEBB GALLERIES, 2511 West 7th Street: January 6 to 19, paintings by G. Thompson Pritchard.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Throughout January, paintings by Duncan Gleason and Earl Rowland; craft work in silver by Marta af Ekenstam and Rolf Julian Goodenow.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: January, paintings by western artists. Gallery open to public from 2 to 5 Wednesdays and Sundays.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Streets: To January 16, works by M. C. Stenson.

OAKLAND ART GALLERY, Municipal Auditorium: January 2 to 30, abstract paintings by Wassily Kandinsky.

SACRAMENTO

CALIFORNIA STATE LIBRARY, Prints Room: Throughout January, annual exhibition of the California Society of Etchers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Early American furniture, quilts and coverlets, assembled by the craft-work committee of the Fine Arts Society of San Diego. "Seamark" prints by Conrad Buff. Old chintzes. New graphic arts acquisitions. Permanent collections. Annual dinner meeting of the Fine Arts Society, January 17, at El Cortez Hotel; Leo Katz, speaker, "Art and Society."

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post Street: Functional handicrafts; modern interiors.

THE ART CENTER, 730 Montgomery Street: To January 12, watercolors by Elinor Ullman; lithographs, drawings by members.

CALIFORNIA CAMERA CLUB, 45 Polk Street: Annual exhibition of prints by members.

COURVOISIER GALLERY, 480 Post Street: Oils by French impressionists.

JOSEPH DANYSH GALLERY, 166 Geary Street: January 7 to 26, works by Margaret, Helen and Esther Bruton.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: To January 15, American Indian arts. To January 30, photographs of Boulder Dam by Willard Van Dyke; photographs of house remodeling; work by pupils of Ruth Armer.

PAUL ELDER GALLERY, 239 Post Street: To January 19, oils, drawings and lithographs by the late Juan Gris.

GELBER-LILIENTHAL, 336 Sutter Street: To January 15, Arabian Nights illustrations by Valenti Angelo.

GUMP GALLERY, 250 Post Street: Color reproductions of Mexican murals by Diego Rivera.

JEWISH COMMUNITY CENTER, 3700 California Street: To January 31, works by Boris Deutsch, from the collection of Mrs. Adolph Mack.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Starting January 11, exhibition of modern Italian painting. Through January 18, Alma de Bretteville Spreckels collection of dolls. Starting January 20, watercolors by students in the Alameda public schools.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Opens January 19 with the 55th annual exhibition of the San Francisco Art Association, continuing to March 3. March 15 to April 15 are the dates announced for a showing of paintings from the recent Carnegie International.

SOWERS PRINT ROOMS, 451 Post Street: Prints, books and gifts.

WOMEN'S CITY CLUB, 465 Post Street: Creative work by Oakland school children.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century portraits, Flemish and Italian primitives. 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 GALLERY, Public Library: January 3 to 13, thirty-six works by American artists of "today and yesterday," circulated by the College Art Association; twenty-four paintings by members of the Progressive Painters of Southern California.

SANTA CRUZ

SANTA CRUZ ART LEAGUE holds its annual state-wide exhibition starting February 10 in the Bayview Auditorium, Santa Cruz. February 1 is the closing date for entries. Prizes of \$50 each are offered for oils and watercolors, with an additional purchase prize of \$75 for a painting in oils.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: January 9 to February 17, bronze sculptures by Malvina Hoffman, "Races of Mankind"; Polynesian paintings; Japanese prints; photographs by Richard Erickson; paintings by George Hamilton; facsimile reproductions of paintings by Manet and Monet; art work by students of Seattle high schools.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

MISCELLANY

ALEXANDER ARCHIPENKO returns this month to the faculty of the Chouinard School of Art, Los Angeles. His classes in sculpture, painting and drawing will be formed beginning January 14.

EUNICE C. MacLENNAN, Santa Barbara artist, was awarded the Olive Noble prize for decorative painting in the recent annual exhibition of the National Association of Women Painters and Sculptors.

JEHANNE BIETRY SALINGER will deliver an illustrated lecture, "American Art and the New Deal," on the evening of January 25 at the Hollywood Knickerbocker Hotel, 1714 Ivar Street, Hollywood, under the auspices of the Academy of Modern Art, American Arts Foundation.

MURAL PAINTINGS based on Oriental legends, by Tyrus Wong and Benji Okubo, adorn the walls of The Dragon's Den, smart new cafe opening this month in Los Angeles' Chinatown, under management of Eddie See, who is also director of the See Art Galleries.

CALIFORNIA SCHOOL OF FINE ARTS, 800 Chestnut Street, San Francisco, announces three new courses as follows: Lithography, Ray Bertrand, instructor; Etching, Nelson Poole, instructor; Ceramics, Albert L. Solon, instructor, and Donald Forbes, assistant.

LLOYD L. ROLLINS has been appointed director of the Dallas Museum of Fine Arts. He was formerly director of the California Palace of the Legion of Honor and of the M. H. de Young Memorial Museum, San Francisco. More recently he served as inspector of projects in and about New York for the Public Works of Art Project.

PRE-COLUMBIAN COSTUME BALL, to outdo all previous affairs of this kind, is planned by the San Francisco Art Association for a date early in March. It will be held in the Civic Auditorium, not far from the new San Francisco Museum of Art which opens January 19. Art groups of the Pacific coast and Southwest are invited to send delegations, in costume.

AMERICAN ACADEMY IN ROME announces its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture and musical composition. The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1250 a year, with an allowance of \$300 for transportation to and from Rome. The term of each fellowship is two years. Entries will be received until February 1. Information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.



MODERNIZATION SCHEME

By SAMUEL E. LUNDEN
ARCHITECT

This house, like so many others in southern California, is of the 1920 variety with large overhanging eaves, beam ends, brackets, etc. It has two small bedrooms and inadequate bathroom facilities on the second floor but the living room part of the house on the first floor was remodeled at some later date and is quite liveable. Therefore, the architect feels that the problem is the renovation of the rest of the house so that the full value of the house might be received.

The two second floor bedrooms are to be extended over the front part of the living room, the existing toilet room enlarged to a full bath with modern fixtures and added closet space provided. The roof over the two story portion is to be rebuilt, the second story wall covered with channel rustic and a new entrance motif with second floor sun deck built. The entire exterior of the house is to be repainted. It is estimated that the above work will cost approximately \$750.00.

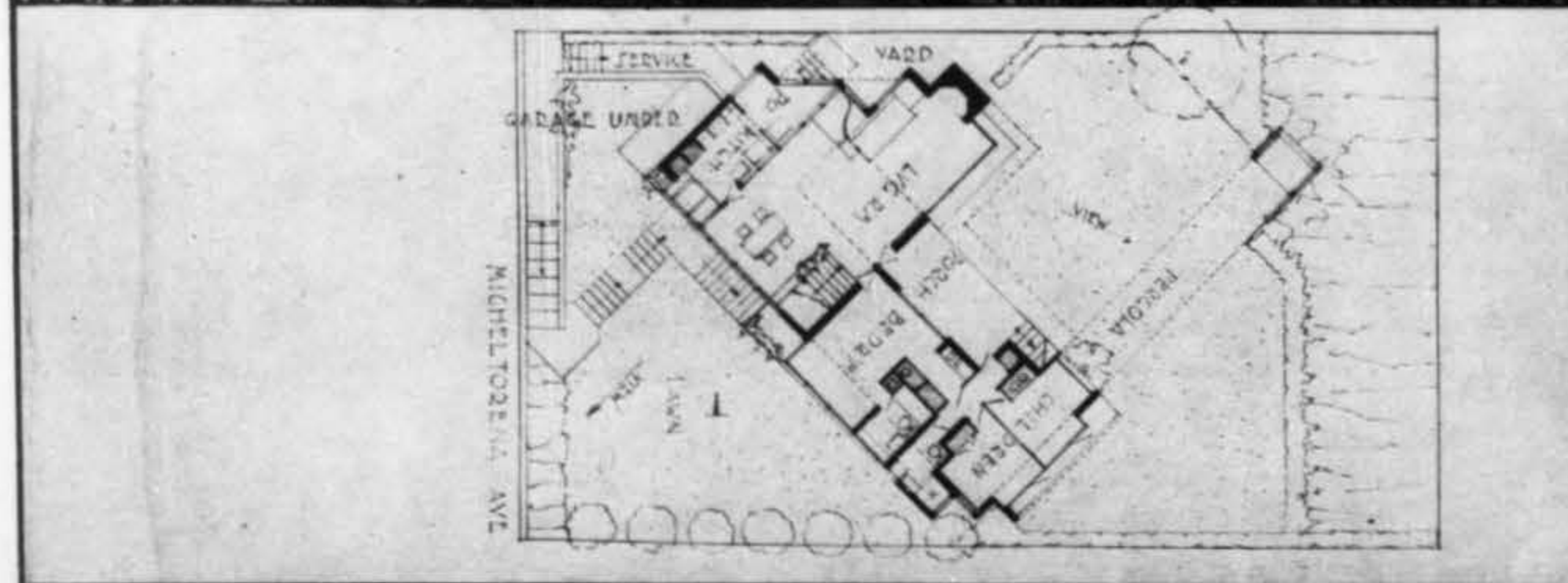
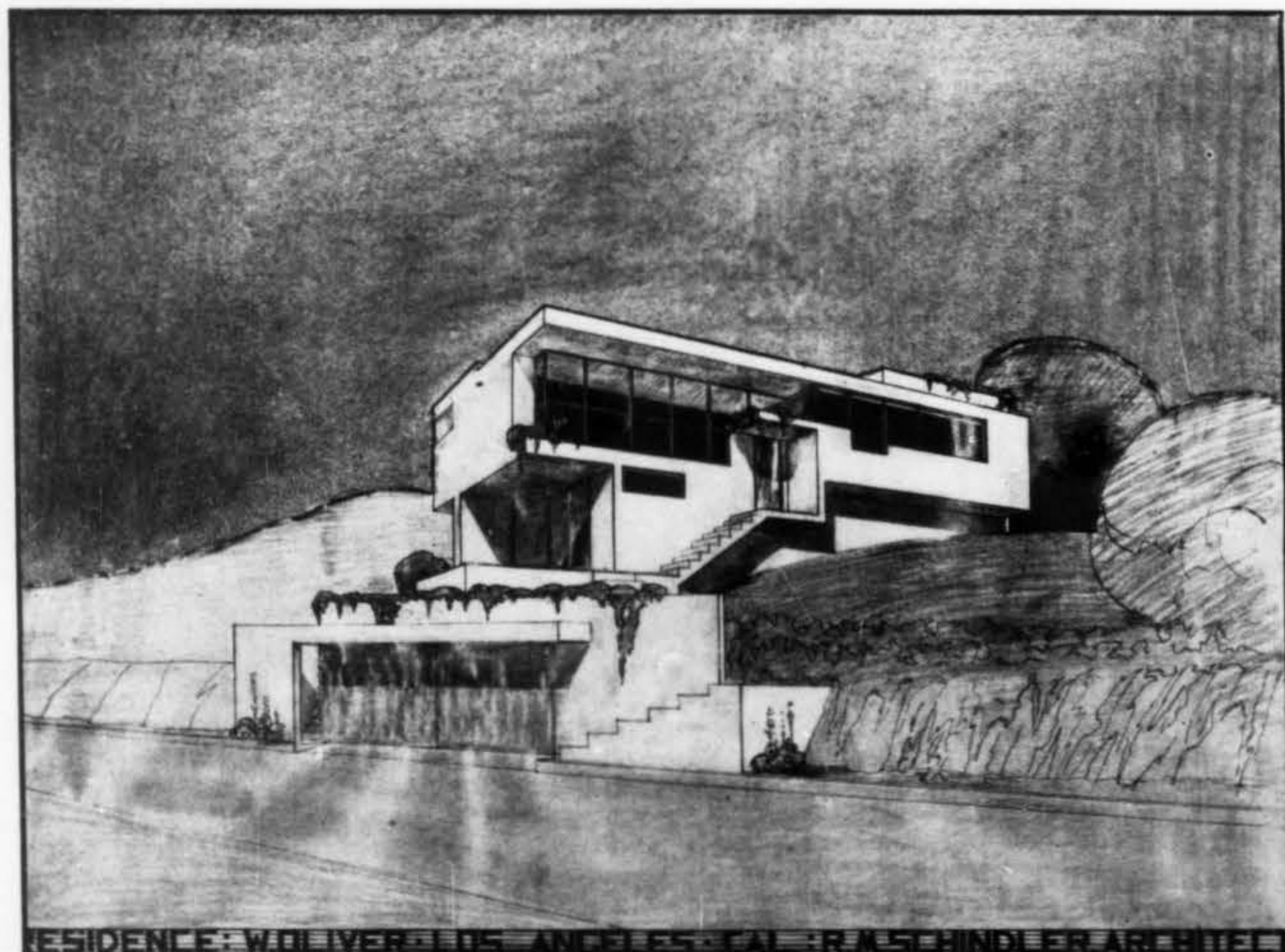


TWO HUNDRED MILLIONS ALREADY SPENT ON MODERNIZATION



RESIDENCE OF MR. AND MRS. W. OLIVER, LOS ANGELES, CALIFORNIA. R. M. SCHINDLER, ARCHITECT

Residence for a small family on top of a ridge, overlooking Silver Lake and Hollywood. The position of the house on the lot was governed by these outlooks. For the same reason the most extensive use of glass was made. The inside too is treated as one room, many of the partitions being made of glass above eye level. The restrictions of the lot required a sloping roof, which was utilized to give the feeling of spaciousness inside. No difference as far as materials and colors go has been made between the inside and the outside of the building, the division being made in many cases by clear glass set into the plaster without frames. The windows are made of metal according to a new design and open by sliding horizontally.



ON THE RADIO

(Continued from Page 4)

Frederick William Wile bon mots his way through fifteen minutes on Saturday mornings at 9:00, KHJ, KFRC. As Columbia's political analyst, he knows the inside of Washington and doesn't hesitate to tell.

Continuing under the direction of Victor Kolar, Ford Symphony Orchestra heads into a new hour this month. New time: Sunday evenings at 6:00, KHJ, KFRC. Dusolina Giannini remains as featured operatic and concert soprano. A bright spot in a too-often-dull Sunday.

With John Kennedy as raconteur, Lawrence Tibbett's tremendous voice booms back on the ether. On KFI, KPO, coast-to-coast, Mr. Tibbett is selling Packards.

Lots of people like Ben Bernie. Anyway, Winchell made him famous. Catch his hour with the Blue Ribbon orchestra at 9:00 over KFI, KPO, Tuesdays.

Alexander Woolcott town-cries at a new hour. Same day, Sunday, but backed up on the board to 4:00 in the afternoon, KHJ, KFRC. Picking up momentum on each broadcast, Mr. Woolcott is becoming radio's "big" moment.

Premier showman of his age, Roxy enters radio to present "his gang" in various informal broadcasts. Some good, some bad, wit' the average on the good. Saturdays, 5:00 to 5:45, KFI, KFRC.

Reputed to be the most expensive program on the Columbia chain, Hollywood Hotel continues to wend its way over the air every Friday at 6:30, KHJ, KFRC. The show is below par, with the one exception of Ted Fio Rito's infallibly excellent orchestra. He's worth two cases of his sponsor's soup. The guest screen stars are beginning to prove themselves really entertaining in excerpts from their forthcoming shows.

Casey-at-the-Bat—yes, De Wolf Hopper—picks up a neat penny by lending his personality to radio as narrator with Kansas City Philharmonic Orchestra. Sundays at 1:00, KFI, KPO.

Women, Phil Spitalny believes, react more spontaneously to lilting tunes and romantic rhythms than to "hot" numbers. His new "Hour of Charm" caters to women, with an ensemble of thirty girl instrumentalists and singers. A delightful half-hour, 8:00 to 8:30, Thursday evenings, KHJ, KFRC.

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ANTIQUE

By ALICE R. ROLLINS

That we are entering a new era in the realm of industrial art is evident to anyone who takes the trouble to observe and think. In this process of change, many new things are being tried out and discarded; and it is quite possible that many more will be. Progress, history tells us, is of slow growth. In the matter of home furnishings, various and sundry changes have been made in designs and materials. While some stylists have tried to force certain radical innovations upon the public, this same slow progress has quietly gone on, accepting and discarding. Gradually we are assimilating that which is found adaptable and practical in the home of today. It is impossible to cast aside all that has gone before, and we could not if we would, for the unchangeable, basic laws of design must be recognized. For that reason, much of the modernistic is being rejected. Only that which is fundamentally correct will remain as the art expression of the present era, as the antique of tomorrow. There is no question but that tradition and sentiment play their part in home furnishing; they lend a certain human and personal touch, without which all art is dead. It is this personal touch or creative attainment, with its purity of design and quality of expression, that has endured down through the ages. Excellence comes through personal endeavor. How else would the designs of Chippendale endure; the silver of Lamerie express beauty of craftsmanship; the porcelains of Sevres give beauty of color and texture; the sheer, fragile beauty of Venetian glass weave its spell; or the art of the embroiderer be expressed in a priceless tapestry? In the confusion and profusion of the modern world, it is more necessary than ever before that we establish values in judging this mass-production era. We need to hold fast to the fine accomplishments of the past, and we must be able to perceive clearly what is only mediocre in the new. The great problem lies in our having to select from an array comprising some things which are the result of haste or imitative work. The American's impatience too often leads him to see not how good but how quickly he can turn out a piece of work. We believe people will respond instinctively to better design and quality, if they are given the opportunity. We say this because of the great in-

terest being manifested in all branches of the home furnishings of today. Eager groups of home-makers are attending lectures on decoration. They are closely observing designs, textures and the workmanship of the newest creations. This is borne out by reports from eastern markets on the new spring styles which, happily, tell us that a higher standard is to be observed in the designer's work now on display. It is also gratifying to note that the public is expressing its appreciation of better design in the salesroom; all this indicates an advancement in taste. Some of these new creations may be a departure from many of the old standards, but if they are grounded on right design they will take their place in the slow process of growth for our tomorrow.

OLD LEEDS CHINA

I have been asked to write something about old Leeds china. This interesting china was established about 1758 or 1760, in Leeds, England, by the Green brothers. At first only coarse, glazed ware was made for the shelves of the country kitchen, but in 1781 there was admitted to partnership a man named William Hartley who saw great possibilities in the manufacture of creamware. The factory made rapid progress under his management until, by 1791, it was doing a large business both at home and abroad. The ware which made Leeds famous, and which is today sought by collectors, is of fine light clay, covered with a rich, creamy glaze. One of its characteristics is extreme lightness in weight. In comparison with some other wares it seems warmer and brighter in tone, and it has a tendency to run into a faint green tinge wherever the glaze is full. The best Leeds has a glaze which is very smooth, and spread without bubbling or crazing. Though the company made many types of china-ware, it is the creamware that is best known. This is distinguished by quaint decorative motifs,—gourd- and melon-shaped sugar boxes, tea and coffee pots with strap handles which ended in a cluster of leaves and berries. In addition, delicate patterns were cut by punching or piercing, a form of decoration which is recognized as a distinctive mark of Leeds ware. The method was to punch a pattern with a hand punch while the clay was unfired and in a leather-hard condition. Diamonds, hearts, dots and circles were

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often cleverly combined to suggest a pattern in filet. This form of decoration was used to edge tea and dessert services, baskets, platters and other pieces. Later the creamware was decorated with transfer design. Some of the earliest was of fine quality and has little in common with the crude designs used later. The first mark of importance is Leeds Pottery, sometimes written twice and crossed. Another is Hartley, Green & Co. Leeds Pottery, which is written in the form of a double horseshoe. The initials L. P., very small, are rare. The best period was 1783-1805; from then on it declined, largely the result of a new invention, the transfer process, which was mechanical rather than individual. The earlier pottery represents an epoch when the art of beautiful things was valued above mere mechanical output. Plates and sweetmeat dishes of pierced creamware are very beautiful, also the dishes in the form of leaves.

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RUNNING FIRE

By MARK DANIELS, A.I.A.

PUBLIC ARCHITECTURE

In one of his lectures before the citizens of Edinburgh, Ruskin said, "Above all, remember that it is by private, not public, effort that your city must be adorned. It does not matter how many beautiful public buildings you possess, if they are not supported by, and in harmony with, the private houses of the town. Do not think you can have good architecture merely by paying for it . . . It is only by active and sympathetic attention to the domestic and every-day work which is done for you, that you can educate either yourselves to the feeling, or your builders to the doing, of what is truly great."

Had Ruskin lived a few years longer (he died in 1900, at the age of 81) he might have had much to say on the great American pastime of trying to legislate morals into people as well as beauty into architecture, but he did give us a fair idea of the moral obligation laid upon every one of us in the realm of architecture. After all, architecture has become more or less a matter of morals in America.

Perhaps that is one reason why our domestic architecture is so rarely a thing we boast about.

RETALIATION

A lot of recrimination has been stoked under the boiler of discord in this feud between the architect and the contractor-architect. In this state some toothed laws have been passed, designed to inhibit the activities of the contractor-architect. Co-instant with them several bucks were passed by the politicians, and the war is still on.

The promise of the good book that "The last shall be first" is only one reason why I hold that the shoemaker should stick to his last. The more successful contractors assiduously avoid the entanglements of architecture. Wise contractors, they can find grief enough in contracting. But there are others, still deluded, who turn the other cheek.

In seeking some reasonable explanation for this odd form of flagellation it occurred to me that perhaps it was merely retaliation directed at the activities of the "architect-contractor".

FROZEN MUSIC

"Oh, an architect. How perfectly gorgeous," says the sub-deb, with the vacant stare that harmonizes so perfectly with her state of mind, and the rehearsed smile that betrays the adolescent adenoids. "Architecture always makes me think of frozen music."

Having failed miserably to develop a working memory I have reversed the procedure in recent years and confined my mental calisthenics to an orderly system of forgetting. The first thing I mercifully forgot was the name of the man who first called architecture "Frozen Music." Mercifully, because I have consigned him, unnamed, to every spot in the Inferno that has a temperature above freezing.

Not that it is an ugly phrase or that it cannot be well turned, occasionally. But there is a rapidly growing

group who display their deep and sympathetic intimacy with the arts by leading the conversation around to a point where they can call architecture frozen music, with the rapt expression of one who dwells in the upper realm of psychic appreciation. Frozen music? Frozen hell!

The only architecture that is frozen "anything" is in northern Alaska. Any architecture that is worthy of the name is warm, vibrant, pulsing, surging, living art. Furthermore, it takes sweat, sometimes sweat and blood, to produce it. Ask Tim Pfleuger.

SCALE

My life seems to have been one of scales, starting with the time when the anthropologists say my ancestors were lung-fish. At the tender age of seven I was running scales on the clavier; from ten to eighteen the doctors weighed me three times a day; in 1908 I voted for Taft and my friends say that the scales haven't yet fallen from my eyes. But my most enduring lesson in scale was taught by a charming young client whose readiness to retain me as her architect should have been proof enough of her mental weakness.

Everything was to be "just sweet". Here was to be the "cutest little oriel window". The front door was to be "just too sweet". The eaves were to rest on the tops of the windows (which were to be "tiny" so they would look "sweet") to give the cosy, sweet effect. The kitchen was to be, "Oh, just too sweet". You could stand in the middle of it and bake an egg souffle with one hand while you opened the back door with the other. The bath room could be discussed only over the telephone.

The fool thing was built. The glassware and the flat silver went in all right, but when the davenport arrived it stood on the sweet little front porch until the sweet little front door had been widened two feet. You had to kneel to look out of the bedroom windows. The kitchen would accommodate nothing larger than a two-burner gas stove, three pie tins and a mop. The dish pan had to hang on the kitchen porch. The only redeeming feature was the fact that a very small man standing on the sweet little porch suddenly felt like Jack Dempsey.

I never called for my fee, yet I was over paid, for I learned something about scale. I might tell where it was built if the sweet little thing were not still standing.

PRETENSE

Pretense is as unconvincing in architecture as it is in social relations. Perhaps we do not recognize quickly the imitation New Orleans doorway as a vain attempt to give a clumsy structure that touch of rouge with which the street walker semaphores the rounder, but, eventually, the visitor's thumb returns from door bell to nose.

In addition to being a tee-totaler, Barnum made another mistake—you CAN NOT fool anyone all the time.

FEE VS. SALARY

Charles H. Purcell's salary has been cut forty-two per cent. Now we can heave a sigh of relief and confidence, for we have taken an enormous stride toward recovery.

Mr. Purcell is chief engineer of the San Francisco-Oakland Bay Bridge. In that capacity he has directed the work on one of the largest construction jobs of modern times. He has kept the work up to schedule in spite of strikes and storms, kept the costs below estimates (a modern miracle), kept his temper and his word, and won the admiration of thousands. So, we cut his salary almost in half!

The bridge is to cost approximately seventy-five million dollars. By lopping off seventy-five hundred dollars from Mr. Purcell's salary we accomplished an annual saving of one ten-thousandth, one one hundredth of one per cent, of the cost of the job. Magnificent!

If the laborer is worthy of his hire we should have doubled Mr. Purcell's salary. If it is not worth \$17,500 per annum to assume the responsibilities of chief engineer in the construction of the largest bridge in the world, how much is it worth to be a non-resident consulting engineer for the project, postage free?

FACE LIFTING

We have had shop lifting and face lifting in about equal proportions, often with the same results to the operator. Why not combine the two and do a little shop-face lifting? Heaven knows most of our shop fronts are very down in the mouth.

I don't mean the sort of masterful, general operation that was done on Robinson's in Los Angeles, which shows what can be done when a corps of architectural beauty doctors really try. I have in mind the little shops, one and two story, where perhaps a lift at the corners of the mouth would do.

THE KIBITZER

There is the man who says, "The architect who did that building was cock-eyed. Look at those coliums, they're all too big. And those windows, what they need is a lot of flower boxes. Why couldn't he have used some color on that wall? It looks like a toom or something. I should 'a taken up architecture (the ch is soft) when I was a kid. I'm nuts about it." Nuts is right.

You all know him. He is the KIBITZER of architecture (the ch is hard). I am told he comes from Kansas.



COAST GUARD

STOW WENGENROTH

From a lithograph by a New York artist, in the exhibition, "Prints by Living Americans," on view throughout this month at the Los Angeles Public Library. The exhibition is one of a series presented by the print committee of the Los Angeles Art Association



A small house in Westwood Village, Los Angeles, for Mr. and Mrs. E. J. Gibling. R. M. Schindler, architect.

CALIFORNIA ARTS & ARCHITECTURE
 Crafts : Decoration : Gardens : Life : Music : Drama

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This issue of California Arts and Architecture has for its special subject that contemporary movement in architecture which is called "modern".

Only a fraction of the work being done here can be shown within the constricted limits of one magazine issue. 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.

Among the reasons for this is certainly the freshness, the newness, of this coastal civilization, its freedom from inhibiting tradition, its readiness to experiment.

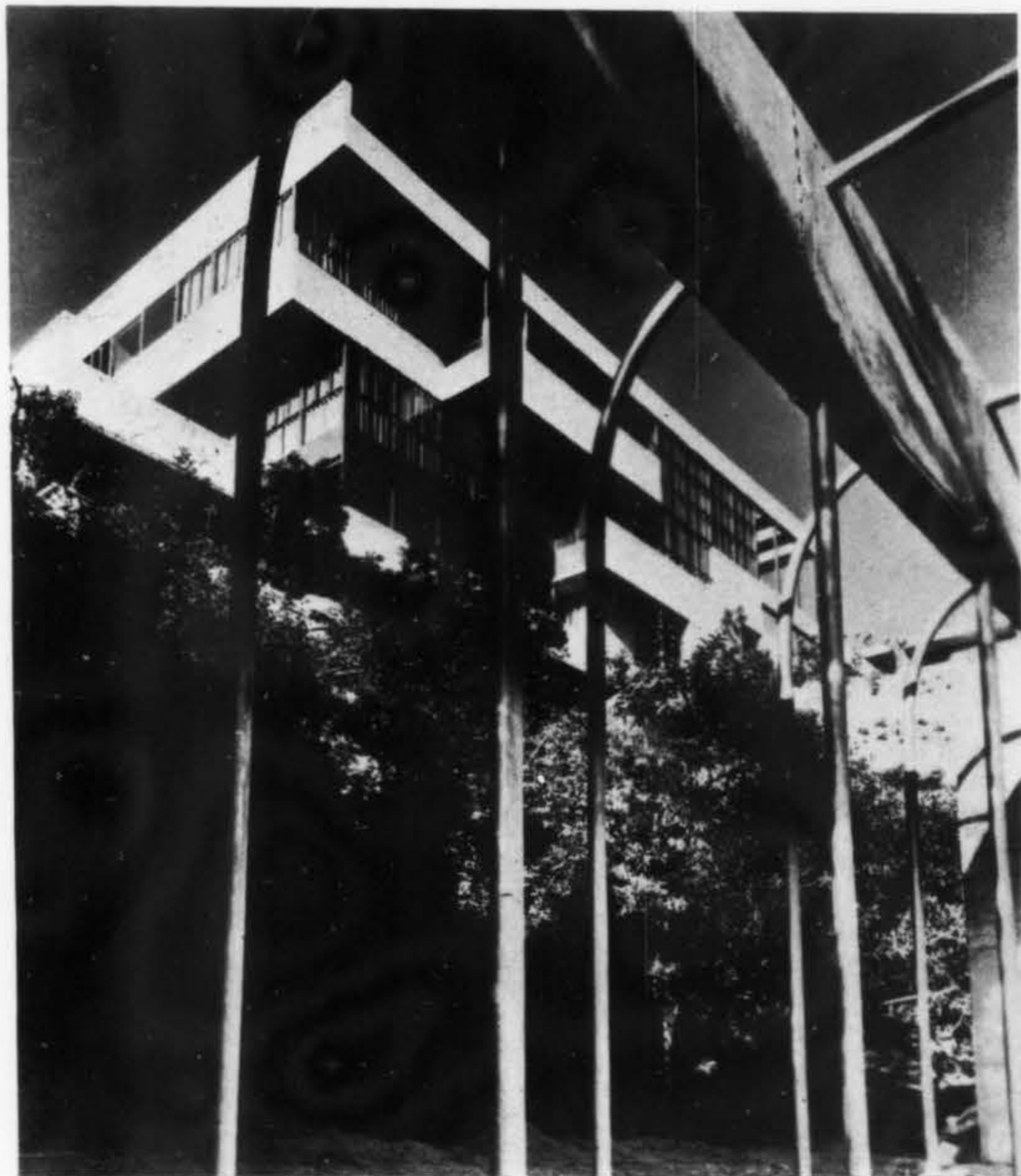
This perhaps is why so large a proportion of modern work is to be found in the southern part of California. The north is more conservative. Gradually, however, the spirit of the new architecture, with its simplification of forms to their essentials, its freedom from irrelevant ornament, its functional candor of line and mass, pervades new regions.

Although the creators of the new architecture are much engaged in solving problems of function and of technical simplification, it is this time-spirit which motivates them. They are evoking the form vocabulary of a new civilization yet to be born. They are making possible, through the buildings they provide for us, new ways of life.

One further word: "Modern" and "modernistic" are not to be thought of as describing the same architectures. "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 organic, 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.



INTERIOR. RESIDENCE OF DR.
AND MRS. PHILLIP M. LOVELL,
HOLLYWOOD. RICHARD J.
NEUTRA, A. I. A., ARCHITECT.



The Lovell residence, a structure of glass, steel and concrete, designed for sunlit and open air living, is here seen from the out-of-door stage, on which the children and their friends perform within a natural setting.

THE NEW BUILDING ART IN CALIFORNIA

By RICHARD J. NEUTRA, A. I. A.

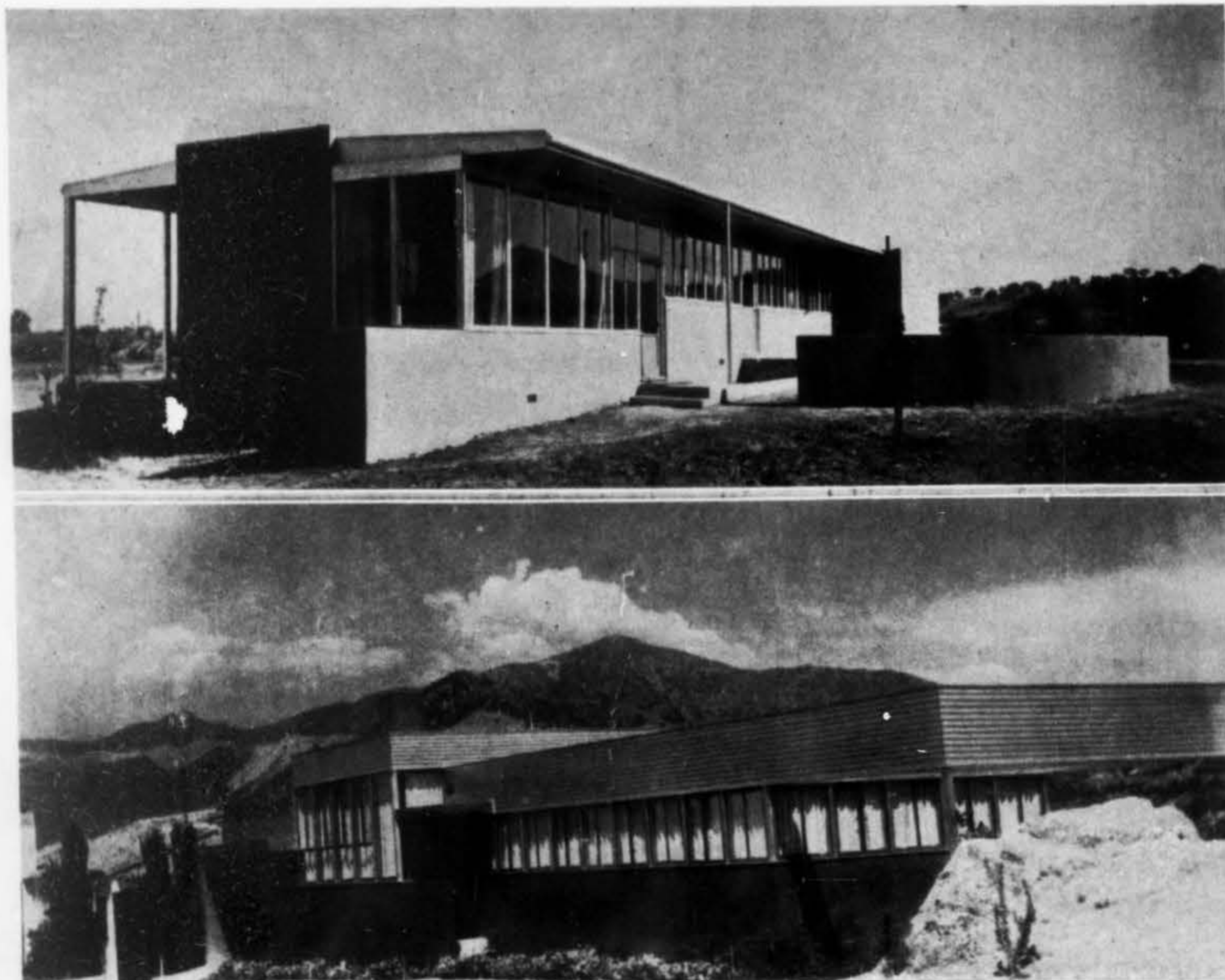
"Modern architecture" seems to have a multitude of meanings. It is given a bewildering complexity by people not prepared to judge. Of course we are so close to our own time that to many it is difficult to see its main outline or basis trend, and historic rules do not readily apply.

On an extensive trip through the civilized countries of the globe I could comfort myself with the experiences that we, who in California have striven for a truly contemporary rebirth of building art, are not alone in the world in our efforts. From Japan to Belgium, from Australia to Scandinavia, there is a strong and broad movement under way to relate contemporary architecture primarily, intimately, and searchingly to our own spiritual and practical requirements, and correctly to interlace its fabric with the methods and materials from which our own building technique of today results.

There is among young people everywhere a hopeful unshakeable conviction that we may succeed in finding again enjoyment and happiness in designing and inhabiting buildings. Such enjoyment was well known to other periods, when people worked hard to solve their own building problem, without paying exaggerated attention to the copying of foreign examples from the past. However useful they might have been for their own time, these examples are of eternal significance only as an expression of the aspirations, possibilities, and necessities of just their time and place. When squeezed and tortured to fit quite different circumstances they are bound to become incoherent empty forms.

Modern architecture, and the work of myself and my associates, has been called "functional." This is a label, not chosen by ourselves. What could be the meaning of it?

In nature things convince us of their beauty because in every incidence, appearance and function are happily wedlocked and by no means divorced. A fish looks as if it would move and turn through its medium of water exactly as it does move and turn. The impervious and elastic surface of its overlapping scales is as practical as it is beautiful. Or better: its striking beauty lies in its superb and obvious fitness to physical necessities. A round linden tree on an Australian hilltop or a storm-racked Monterey pine on Point Lobos show openly their life behavior, their innermost life function, and



The country house of Mr. and Mrs. N. Koblick in Atherton, California, and below the residence of Mr. and Mrs. Ernest Mosk in Hollywood. Richard J. Neutra, architect.

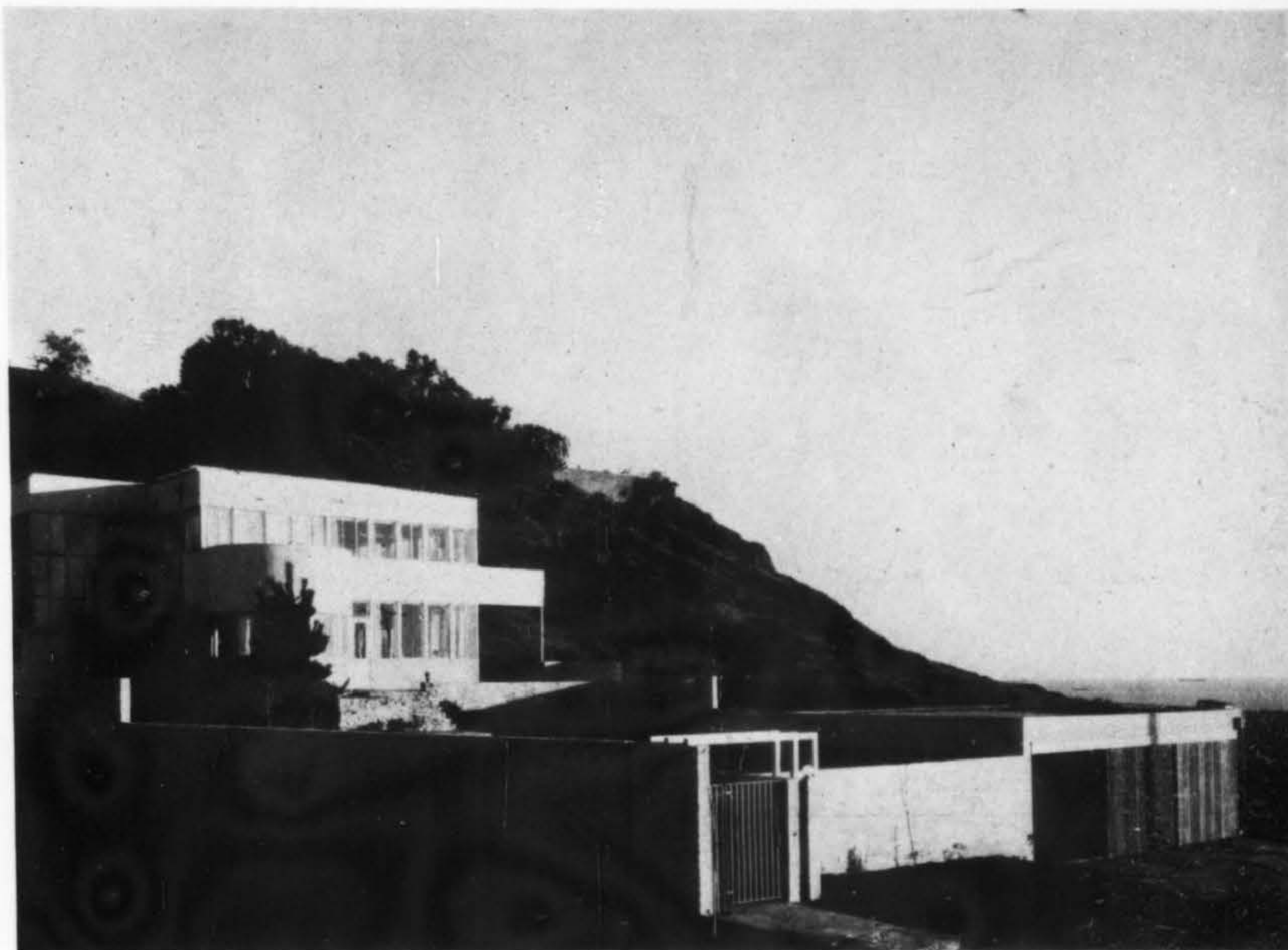
their just relation to a given environment. That is why it is fascinating to look at them. A New Mexican adobe, an Ukrainian country church built of timbers, a Southern Chinese or a Slovakian village, all demonstrate fully how constructive, as well as organic beauty, is something like a direct consequence of functional propriety. Those truly human producers in their building layout and design, straightforwardly expressed and fulfilled their recognized requirements. And they used the very best building practices that was known to them.

Now this is what we also ought to do. We should strive to make the best use of the means which our time lays into our hands, however foreign they might have been to our forefathers. If we can have a mirror of door size, let us not cut it up into small panes, because a French king two hundred years ago had to use a patched-up mirror. In his time the largest glass panes possible were especially manufactured for the king's mirror. But they were too small to reflect his majestic figure in its entirety, so the available panes had to be placed together. We can be quite confident that, granted the skill of modern technology, Louis the fourteenth would have ordered a full sized mirror. large window glass, wide and spacious window openings with large span lintels, rubber floors, bakelits table tops, and streamlined automobiles.

We now are more fortunate than any previous generation. We have at our command the means to make much more of our structures. We can make them truly space-embracing compositions, friendlier to the open air, and still with room climate under better control. The designers of the past and their clients might now cordially envy us, if only we set our minds consistently to fructify our blessed possibilities. We cannot rise from a period throne chair, and sit down on the driver's seat of a 1936 coupe without losing consistency or changing our role. We cannot drive that into an English village barn with artificially antiqued and shingled roof, push a button, electrically close a door, and honestly say, "This is the garage fitting our car, our costume, our frame of mind." It may become a thoughtless habit to overlook such discrepancies. But it is also an unfortunate habit, because it deprives us of that harmony and consistency of environment which our forefathers enjoyed. And we know how environment shapes minds.

We cannot recapture beauty without clearminded honesty toward ourselves. Permanent

The residence of Anna Sten and Dr. O. W. Frenke, Pacific Palisades. Richard J. Neutra, architect. This house was the winner of a prize award in a recent contest conducted by House Beautiful.



beauty has moral ingredients. The casual beauty of superficial state settings can be charming, but it does not last. It is most effective when intended for a short flash of time; but alas, it wears off when confronted with life that goes on and on. It is not the beauty that architecture may be expected to yield.

Some, but not very many, new buildings built in historical styles are truly admirable in the way they exactly reiterate the ornamental detail and even the spirit of their precedents. Something of the peace, the faith, and the taste of another period seems really re-anchored in them. But how rarely can the present inhabitants, their friends, their guests, their conversation, their thinking and behavior, fit this setting.

We now strive to find our own form of peace, of faith, of taste. We do not want to be nihilists and proclaim that we have none and are hopeless of acquiring any of our own. We believe that also this our own time, loyally and lovingly wooed, can and will give us esthetic satisfaction. It will and must be a beauty of a different shade, as we cannot help being different people.

We love nature, plants, views, light, and air, differently from, and more than, previous generations. Today's technique has endowed us with the structural means of opening our dwelling places up to embrace nature; to interrelate outdoor and indoor spaces to our pleasure; to receive our guests on the roof garden; collapse exterior partitions when the weather seems serene; pull aside continuous drapes from an uninterrupted broadside of windows. We can have this and anything we may justly desire, if we do not voluntarily enslave ourselves to historical formalism which does not permit us this and that and the other thing because they were unheard of in some other century.

Functional, then, is that architecture which fulfils all psychological and practical requirements of inhabitants and users, as appreciated and visioned by the architect. But the fulfilment must be integrated into one single unity, not split up into decoration and utilitarian tricks foreign to it.

If this country's many gifted designers will direct their search for formal beauty toward such unity with the building's contemporary function, we can look forward to living in a fine world of our own, in a setting worthy of being seen side by side with what we may value and honor as the best of the past.

TWO MODERN INTERIORS OF HOUSES
DESIGNED BY RICHARD J. NEUTRA, A. I. A.



The residence of Mr. and Mrs. William Beard in Altadena is just completed and not yet furnished but the view of the living room above presages full enjoyment of the California climate. Below is an interior of the Ernest Mosk residence in Hollywood.



Photograph by Steichen.

FRANK LLOYD WRIGHT

MODERN ARCHITECTURE ACKNOWLEDGES THE LIGHT WHICH KINDLED IT

The new architecture is not to be understood as an ephemeral accident of style. It is inevitable as an expression of our time, a necessary part of the stream of history.

Not only in all of the arts, but throughout our general cultural trend, we can trace the same currents. Simplification, clarification, a desire to understand and to interpret life, ourselves, and our universe, not in terms of isolated parts, but whole, organically, in a complete synthesis.

In architecture this general cultural tendency of our time has put forth an archetypal creative individual in Frank Lloyd Wright.

To architecture Wright has given that freshness of impulse, that release, which Emerson, which Walt Whitman, gave in their own time to American life in general.

The work of his first years, in the middle west, was received with derision. "Box architecture" hooted the classicists, the non-creative electics. "Where are your cornices? Your stream-lines clean flat-planes and pleasant sloping roofs? This is not architecture. The man's a madman." These were the early reactions, not a generation ago. Beethoven's early symphonies, we remember were similarly shouted down.

Now the horizontal lines of the flat-roofed dwelling, the cornice-less office building, have become forms taken for granted. They have been absorbed and digested; we have made them ours. Already we forget it is Wright who gave them to us, who suffered and died deaths and professional ostracism for them.

The revolutionary creator suffers throughout history, first martyrdom and eventually the ingratitude of those who take his gifts for granted without consciousness of their source.

But it was chiefly American architects who did the snorting and hooting, who were either half-consciously fearful, or else unaware of the Titan among them. Europe knew him, while still the students in our backward schools of architecture were being taught that nothing could ever surpass or even equal the Greeks; that the best we, their cultural residuum, could do was to copy their example, never attempt the presumptuousness of hoping to evolve an architecture of our own. And so, while American architects were still designing and (what is worse) erecting monuments to Abraham Lincoln after models of classic Greek temples, in Europe the architectural libraries bought the two volumes of Frank Lloyd Wright's drawings and buildings. In Germany, Austria, France, Holland, Scandinavia, Japan, among the young students, the spark caught. It became a strangely ecstatic burning.

By 1910 or so a stream of young architects had begun flowing from these countries to Wright's studio, Taliesin, in the hills of Wisconsin. They worked in his drafting room for months, a year, several years. They heard and shared the passionate discussions of form and function over the drafting tables, they developed a three-dimensional space feeling, the sense of a living and organic architecture.

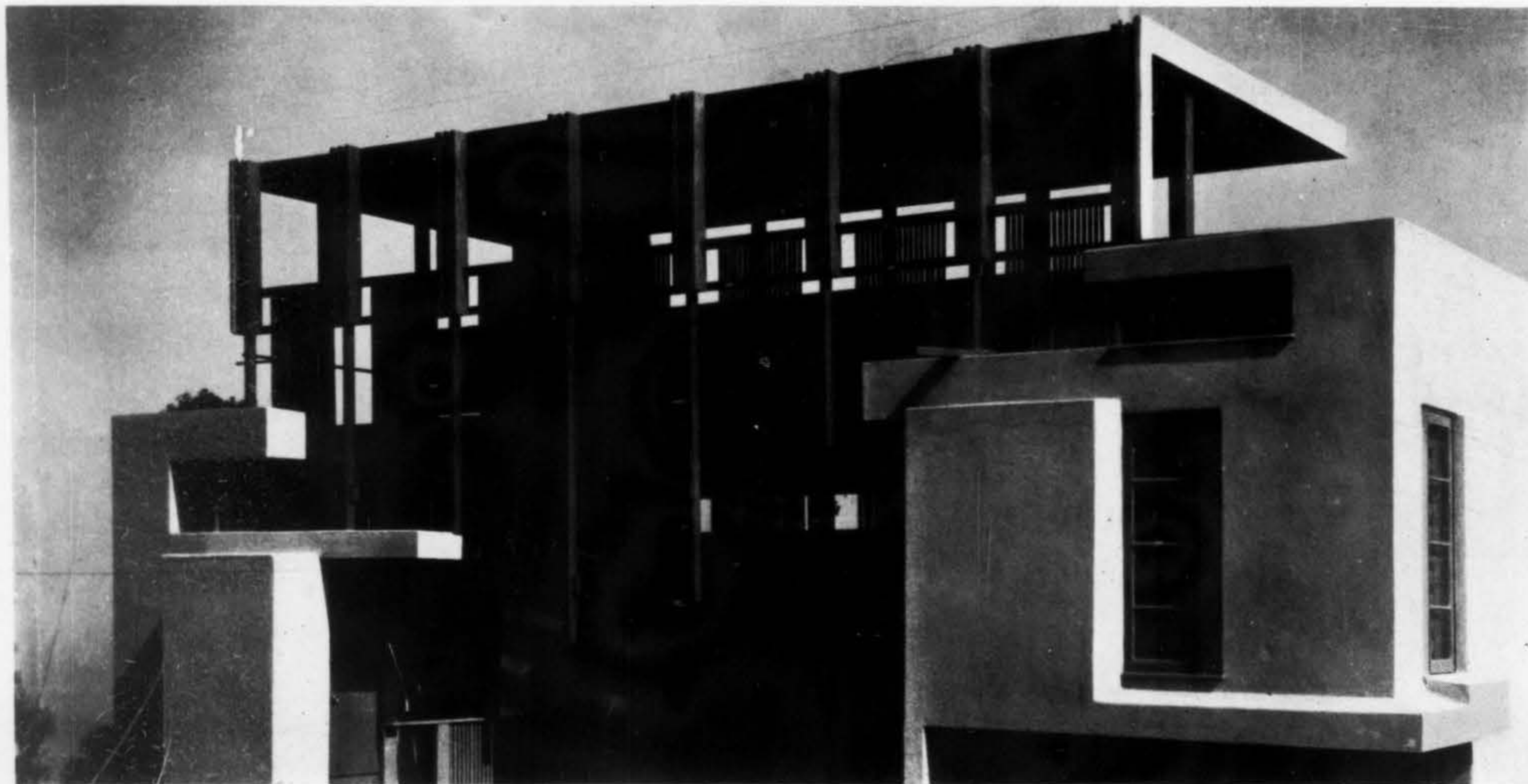
"Form follows function." This was the principle Louis Sullivan, whom Wright called master, had given. This principle Wright made architecturally significant and carried further by declaring that Form follows Function by way of the nature of materials. A dogma as dangerous as "Form follows Function" unless given continual spiritual interpretation to keep it alive. Himself too abundant, too rich in a multitude of forms exfoliating, to confine the forms of his work to the ultimate implied simplifications that now surround him as though in advance of him, his significance has been, not that he initiated any single principle or a theory; (These had already been given by biology and science, by Edelmunn and Sullivan in America, by Otto Wagner in Vienna, by Lao-tze and Jesus of Nazareth. They were already in the air as they were in the warp and woof of life) but that through all the passionate thinking that is building, the elucidation that is organic, the discussion and argument that went and still go on around the world, he has remained the creative virtuoso; he has created a new form-feeling that may revolutionize the social pattern of his country and his times. In Europe generally and in Japan, the limited principle that form follows function has become the breath of life animating the new architecture and is the dogma that limits it. The gift by which the genius of Wright has enlarged this, is a new sense of the within as reality—a new sense of the nature of materials, a new vocabulary of proportions of living interplay of parts into three-dimensional organic wholes. Depth has entered. Space consciousness has contrived new limitations by means of which to reveal itself as Architecture.

How far the influence of this man is the decisive factor in the development of the new architecture it is impossible—unimportant—to say. Modern architecture as we know its lineaments would not have existed but for his work.

Wright, dynamic, fertile, jocund, has immensely animated a stream of eager young architects who may come to their own period of flowering. The new architecture, yes of course, it has been born but it is yet to grow up. It might have obeyed the same inevitable logic of tendency, had he never been. But this we cannot know. It is as impossible to imagine the architecture of our time without him, as it is the literature of Germany without its Goethe, or the painting of Italy without Leonardo. Through him a living and fresh architecture has burst into flower while he is still among us, alive and at work.

And on the tree that is life, the fruit of the future that is Architecture waxes and is yet to ripen.

PAULINE SCHINDLER



A SUMMER HOUSE AT CATALINA FOR MR. AND MRS. E. WOLFE, R. M. SCHINDLER, ARCHITECT

SPACE ARCHITECTURE

By R. M. SCHINDLER

There are few people who realize that the term "Modern Architecture" covers nearly a dozen attempts to abandon conventional eclectic architecture and its jig-saw puzzle of historic motifs and to approach the problem of building, in a creative spirit.

Still fewer people realize that "modern architecture," in order to deserve its name, should deal with a new medium, utterly unrealized as vehicle of art expression to the past.

In the summer of 1911, in one of the earth-bound mountain cottages of Styria, a sudden realization of the new meaning of space in architecture came to me. Here was the house, built clumsily out of the stone of the mountain, in material and feeling a direct reproduction of a cabin on the mountainside. I suddenly saw that all architecture of the past, whether Egyptian or Roman, was nothing but the work of a sculptor dealing with abstract form. The mind of the architect was occupied with a pile of building material which contained hollows for human use. His effort at form-giving resolved itself into carving and embellishing his mass pile. The room itself was a by-product, and although the bulk of the pile was later reduced by improved technique, all historical architectural styles of the Occident remained sculpture.

Stooping through the doorway of the bulky house, I looked up into the blue vault of the sunny sky and faced the new medium of the architect: Space.

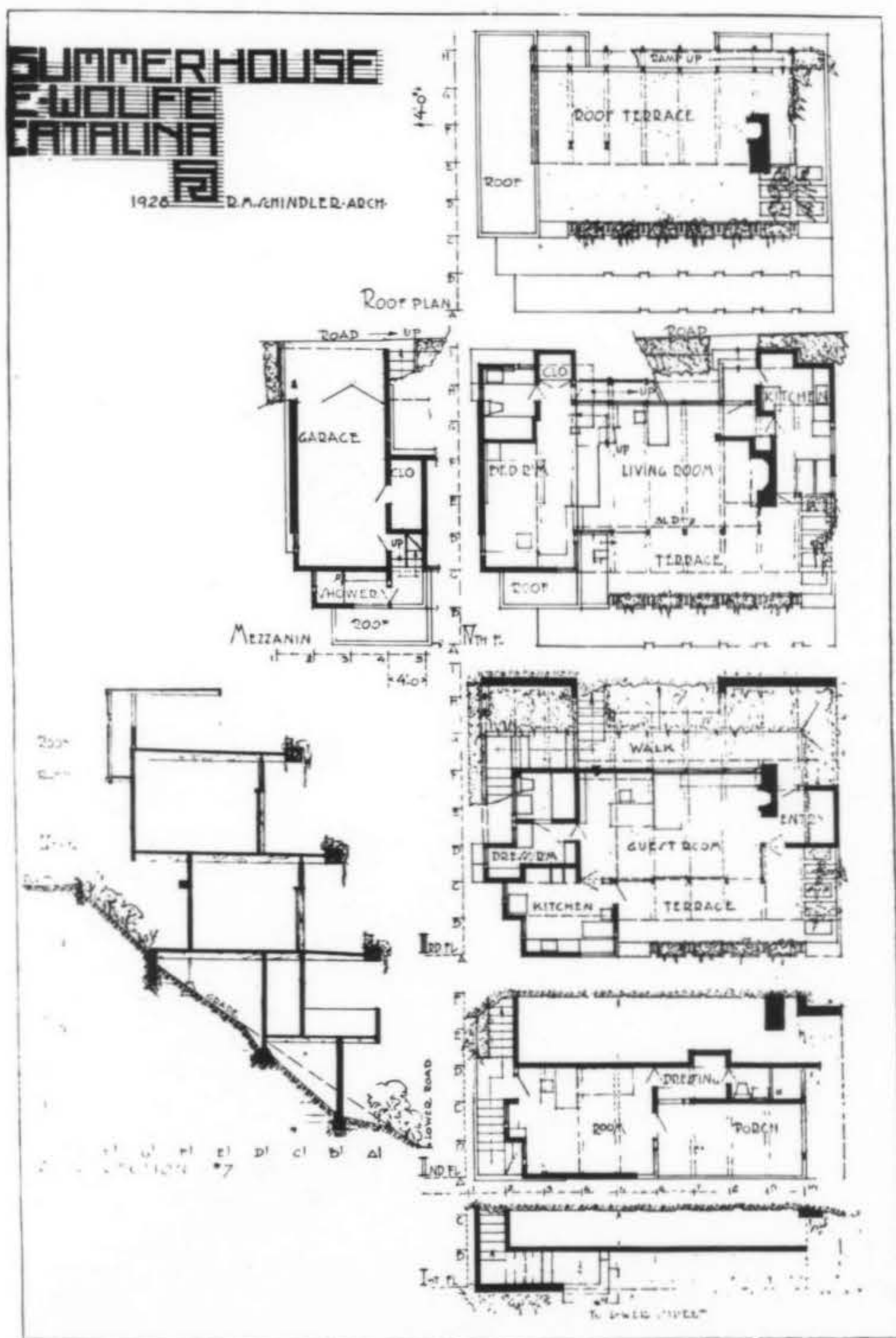
Architecture is being born in our time. In all really modern buildings the attitude of the architect is fundamentally different from that of the sculptor. His one concern is to create space-forms, dealing with a new medium of expression as rich in possibilities as are the other media of art: Color, sound, mass and the rest.

This gives a new understanding of the problems of modern architecture which is trying to develop a new language, a vocabulary and a syntax of space.

Shortly after my revelation in the mountains, a librarian in Vienna handed me a portfolio—the work of Frank Lloyd Wright. Immediately I realized that here was a man who sensed the new medium. Here was a beginning of space architecture. Although Wright never abandoned the classic syntax entirely,



The "house on-tiptoe" is not composed as a mass protruding from the mass of the hill, but as a space composition above the hill. It has avoided the digging down into the earth, and the building of retaining walls, for the sake of a maximum of light and ventilation. The structure of the house interlocks three-dimensionally with space. The rooms flow into out-of-door garden terraces, overlooking the sweep of Avalon Bay.



and has become decidedly sculptural in some of his later buildings, these first designs established his timeless importance.

The "Modernistic School," on the other hand, has failed entirely to grasp the fundamental backwash of the several movements of modern art in Europe, such as Cubism and Futurism, it plays with forms expressing our present civilization with all its shortcomings, without any vision for developing a frame for the human life of the future.

The hazy realization that architecture in its historical sculptural form is dead, has led to another school of modern architecture. The "Functionalists" ask up to dismiss architecture as an art altogether. They want to build houses as the engineer does; producing types without any meaning other than that of function. Born in the arid soil of militarized post-war Europe, a group of Functionalists recently ballyhooed their product under the name of "international style." Problems of form were completely dismissed. The mathematician, the manufacturer, the efficiency expert, are the gods who furnish such "form" ready made. The resulting product is as untouched by the life-giving influences of the local, the personal, the social, as were imitations of the historical architectural styles of the recent past.

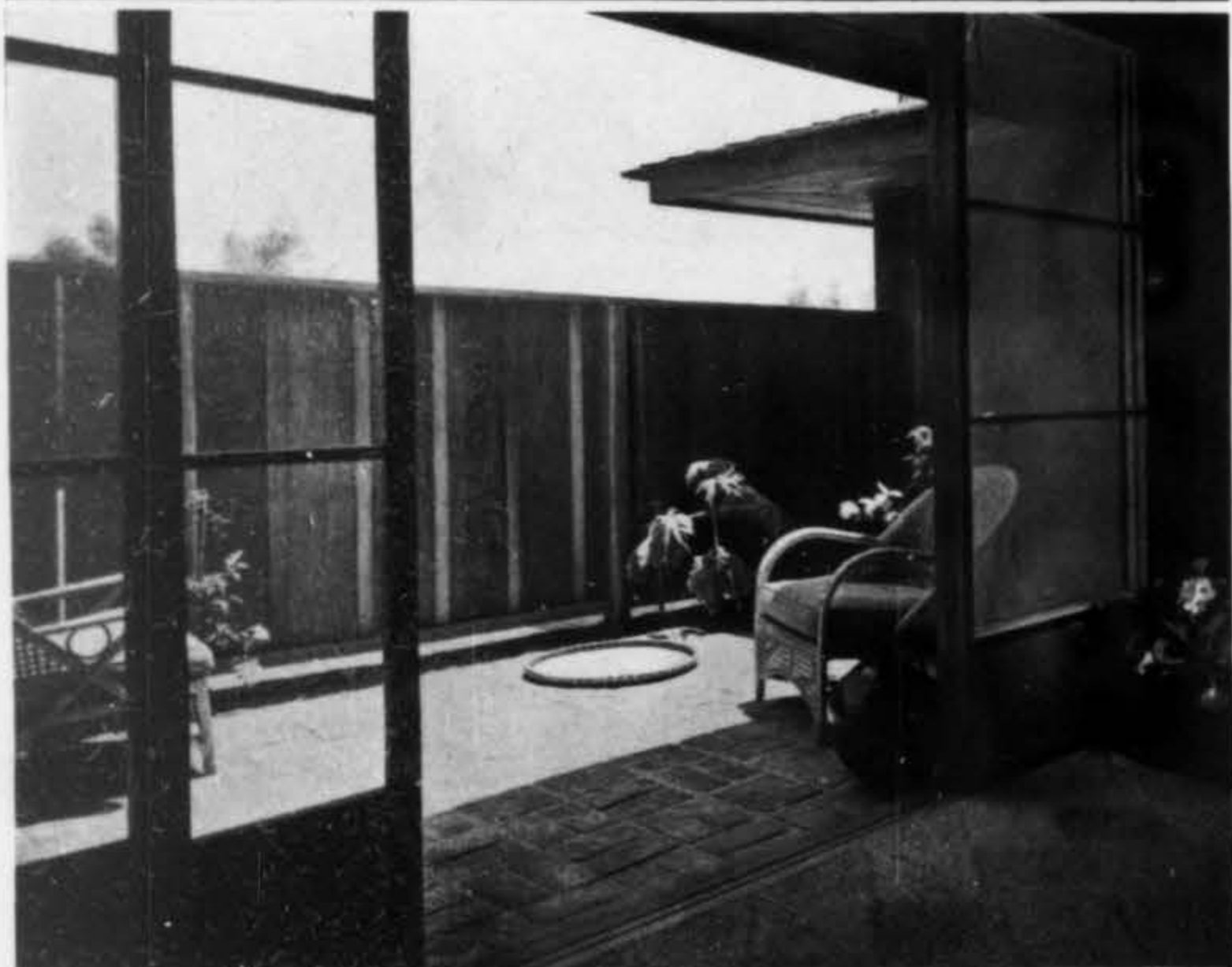
The ideal of perfection of another of the new sloganists is the machine. "Machines to live in," "machines to sit in," are offered, without realizing that the present machine is a crude conglomeration of working parts, without organic integration.

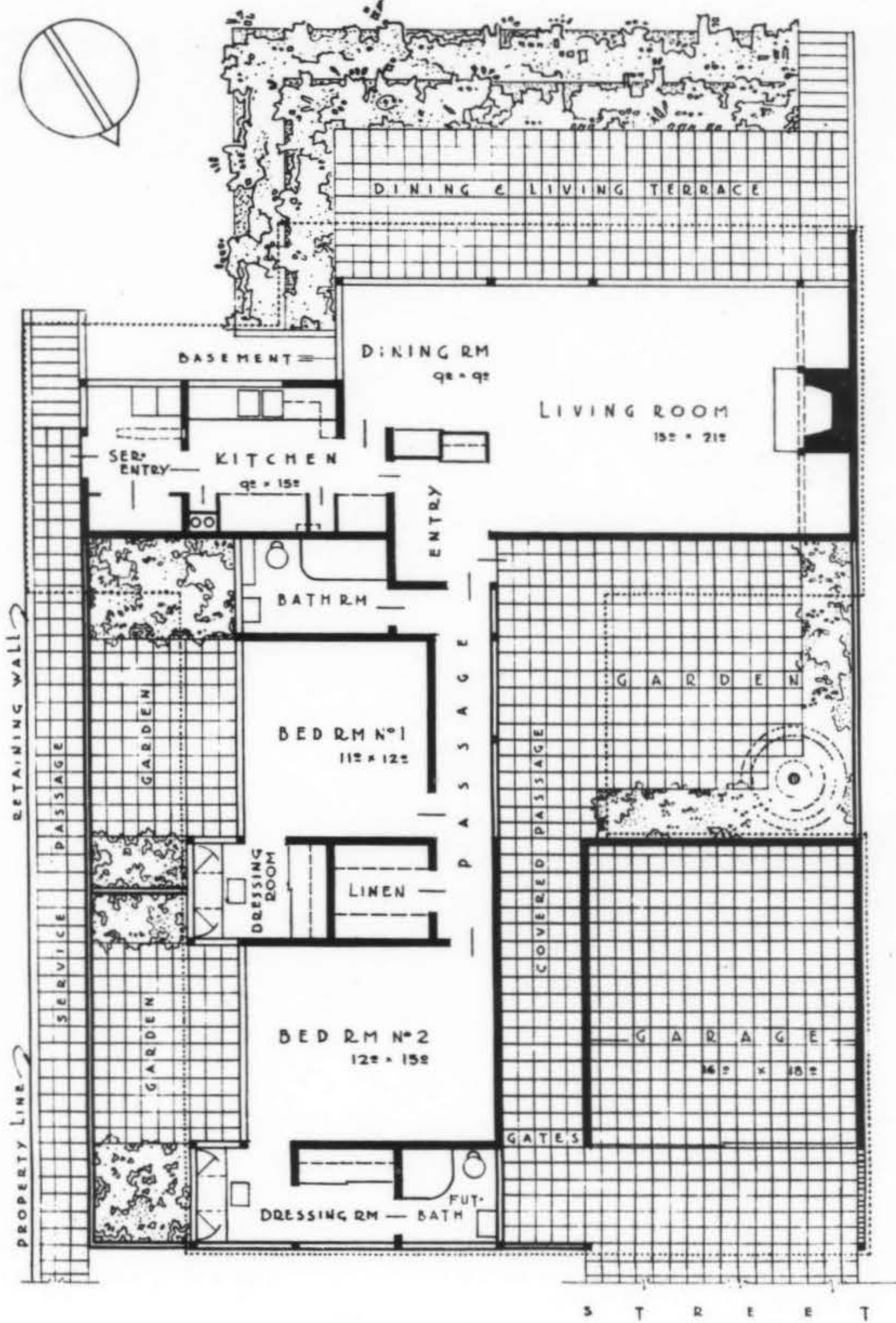
The factory must remain our servant, and if a real "machine-made" house is ever to emerge, it will have to spring from our imagination, and not be merely the result of production methods. The work of Buckminster Fuller in advocating the application of advanced technique to housebuilding is invaluable. But if he creates his Dymaxion House entirely from the standpoint of facile manufacture, letting all considerations of "what" take care of themselves, he is putting the cart before the horse. However "ephemeral," to use his own term, the Dymaxion House may be, it is born of a sculptural conception. Its structural scheme is akin to that of the tree and, although its branches may try to wed space by the tenderest interlockings, the room they enclose is not an expressive space-conception, but a by-product without artistic meaning.

Modern architecture cannot be developed by accepting one-sided slogans. Its growth is not in the hands of the engineer, the efficiency expert, the machinist, or the economist. It is being born in the minds of those artists who can grasp space and space-forms as a new medium for human expression. It will be helped neither by the architect who imitates the forms of the past, nor by the one who merely follows momentary present fashion, subject to all the inhuman features of our industrial age. It will spring of a vision of life as it may be possible in the future. And, regardless of the perfection of its mechanical functioning, the modern house will not have been achieved in its fullest possibilities, until also it achieves that ultimate trait of personal integration—charm.

THE HOUSE OF MISS PAULINE LOWE, ALTADENA. DESIGNED BY HARWELL H. HARRIS. CARL ANDERSON, ASSOCIATE

Built upon a rather small area, this little house charmingly interlocks garden with interior. Each room has its own secluded garden bit, the indoor floor flowing in unbroken continuity to the inviting patio beyond. A cool, almost Japanese simplicity, and a feeling of spaciousness distinguish its quiet interior. The house, costing approximately \$3,750 was awarded honorable mention in a recent House Beautiful contest.





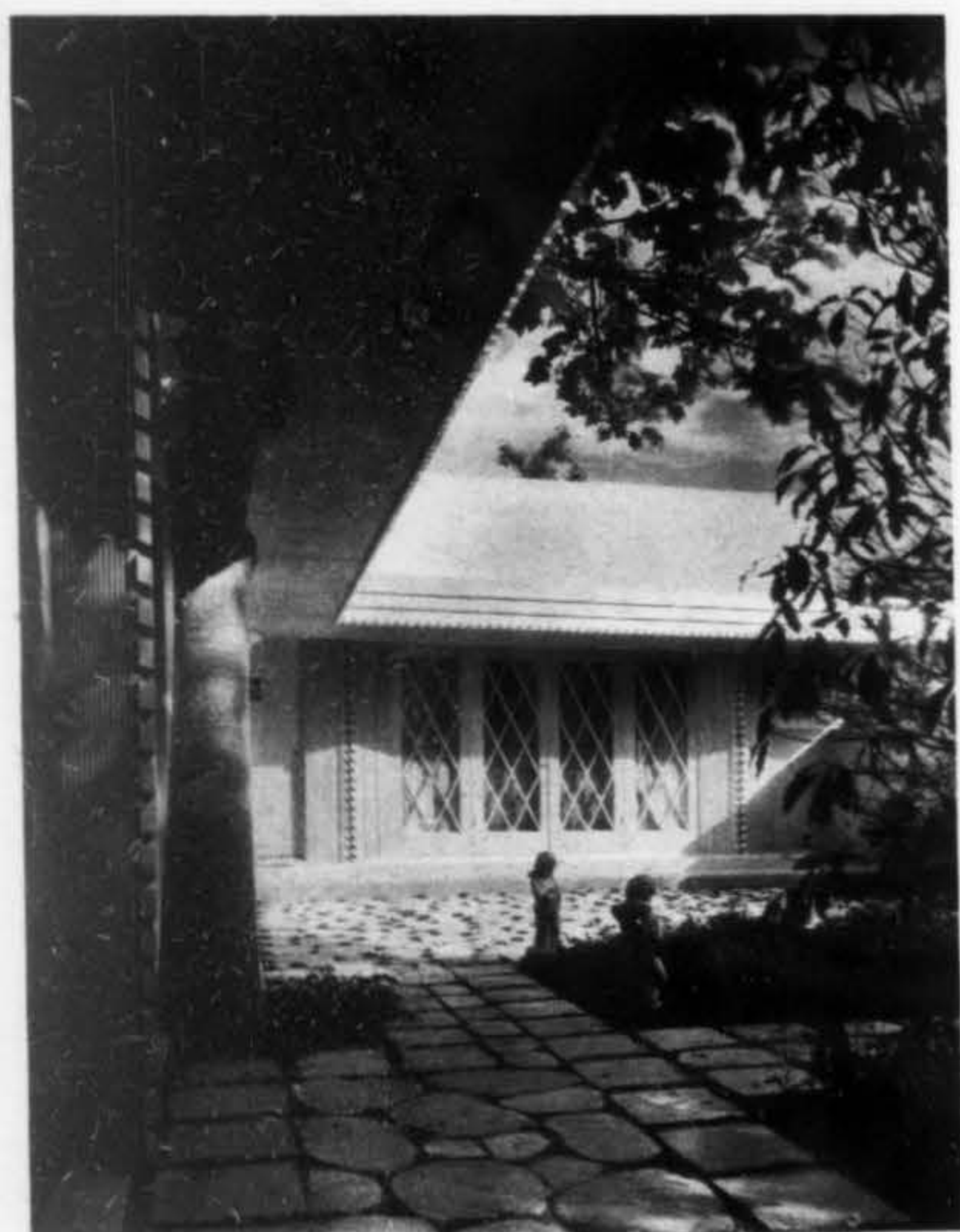
IN DESIGNING THE SMALL HOUSE:

1. Don't make rooms serve as halls. To do so reduces the proper use of the floor area, disrupts the grouping, destroys the privacy, and so suggests crowdedness. Confine the main traffic stream to its proper channels and let rooms become quiet bays easily accessible to the main current but undisturbed by it.
2. Accept the fact that light attracts, and give every room a sunny exposure. Deserted space is waste space.
3. Don't crowd too many activities into one room. If necessary, reduce the size of the main room and provide alcoves off it for related activities. Minor activities, if unconfined, have a tendency to spread over more area than the major ones; and one often finds himself sleeping in a dressing room instead of dressing in a sleeping room as the consequence of someones mistaken notion of how to save space.
4. Group the openings. If possible get all the windows together and all the solid wall together. Grouping the two makes a sizeable representation of each and gives scale to the room. Small holes punched here and there look piddling and make furniture arrangement difficult. Decide what walls should be glass, and leave the rest intact for "back".
5. Plan the walls of a rom in scale with its floor. That is, in a small or narrow room reduce the height of the openings and lower the ceiling.
6. Keep the same finishes throughout. Cover every inch of the floor of the room with the same carpeting material, and use the same carpeting in every room. The constant repetition of a shape or a material creates the feeling of endlessness. Furthermore, sheer quantity of one plain material best displays the quality inherent in it.
7. Make one whole wall of the room of glass and open the room into a garden. With the solid material that the glass replaces, build a wall around the garden. Pave the floor of the garden next to the glass, making the outer floor only an inch or two lower than the inner floor. The garden then becomes the outer portion of the room, separated from the inner portion by a removable glass screen. If possible, project the roof three feet or more beyond the screen and bring the eave down to the very top of the opening. Board-in the under side of the eave so that there is a low horizontal ceiling just outside the opening. This extends the shelter of the interior to a portion of the exterior, and in an overlapping fashion links the outside with the inside.
8. Keep the furniture line low and the pieces of furniture few, light, and movable. Avoid fixed grouping. Avoid accessories. Let the floor show. Rooms are for people, not for furniture.
9. Plan the building not as a hollow box cut up into cells, but as a series of partially enclosed spaces opening into one another. By partial screening create the feeling of space beyond.

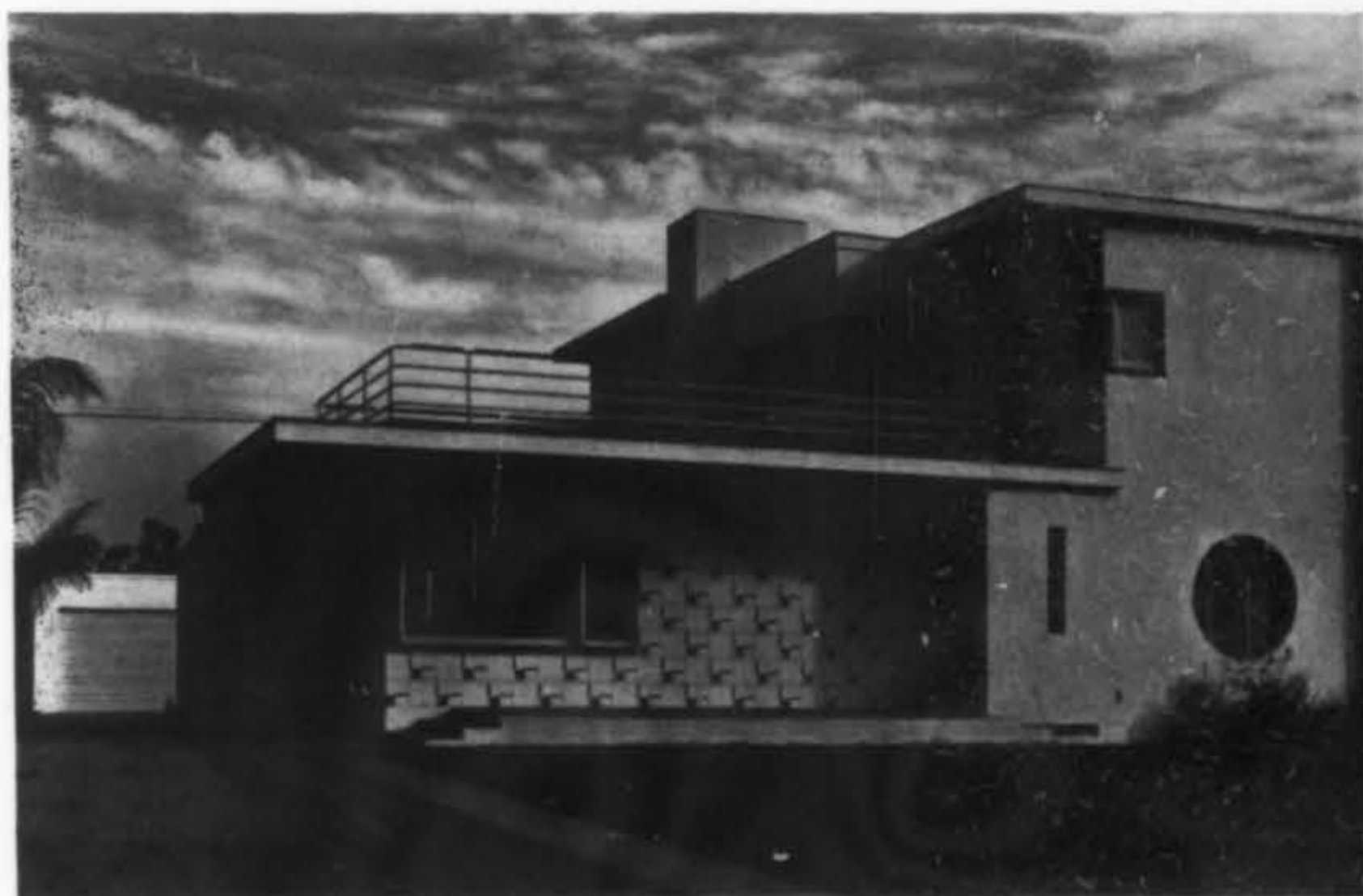
—HARWELL HARRIS.



Photographs by Fred Dapprich



THE RESIDENCE OF JOBYNA HOWLAND, BEVERLY HILLS, CALIFORNIA, LLOYD WRIGHT, ARCHITECT



Upper roof decks: a delightful development of the garden patio as a living room; and a sensitive use of color, mark these two residences by Jock Detlef Peters. The two upper views show the L. E. Shepard residence in San Marino; the lower one, is the Gilks residence in Hollywood. Both illustrate the increasing use of the outer surfaces of the house,—the addition of a dimension to living.

Photographs by Chandler Weston.





Photographs by Dick Whittington

A problem in modern shop design is to reduce multiplicity of detail to its simplest terms. The overwhelming too-muchness which made for tired confusion in the store of other periods becomes a quiet just-enough. Here sleekness of surface and finish, and subtlety of color-relationship, provide the desired element of elegance.



HARBIN HUNTER, ARCHITECT
AND JOSEPH L. FEIL, DESIGNERS

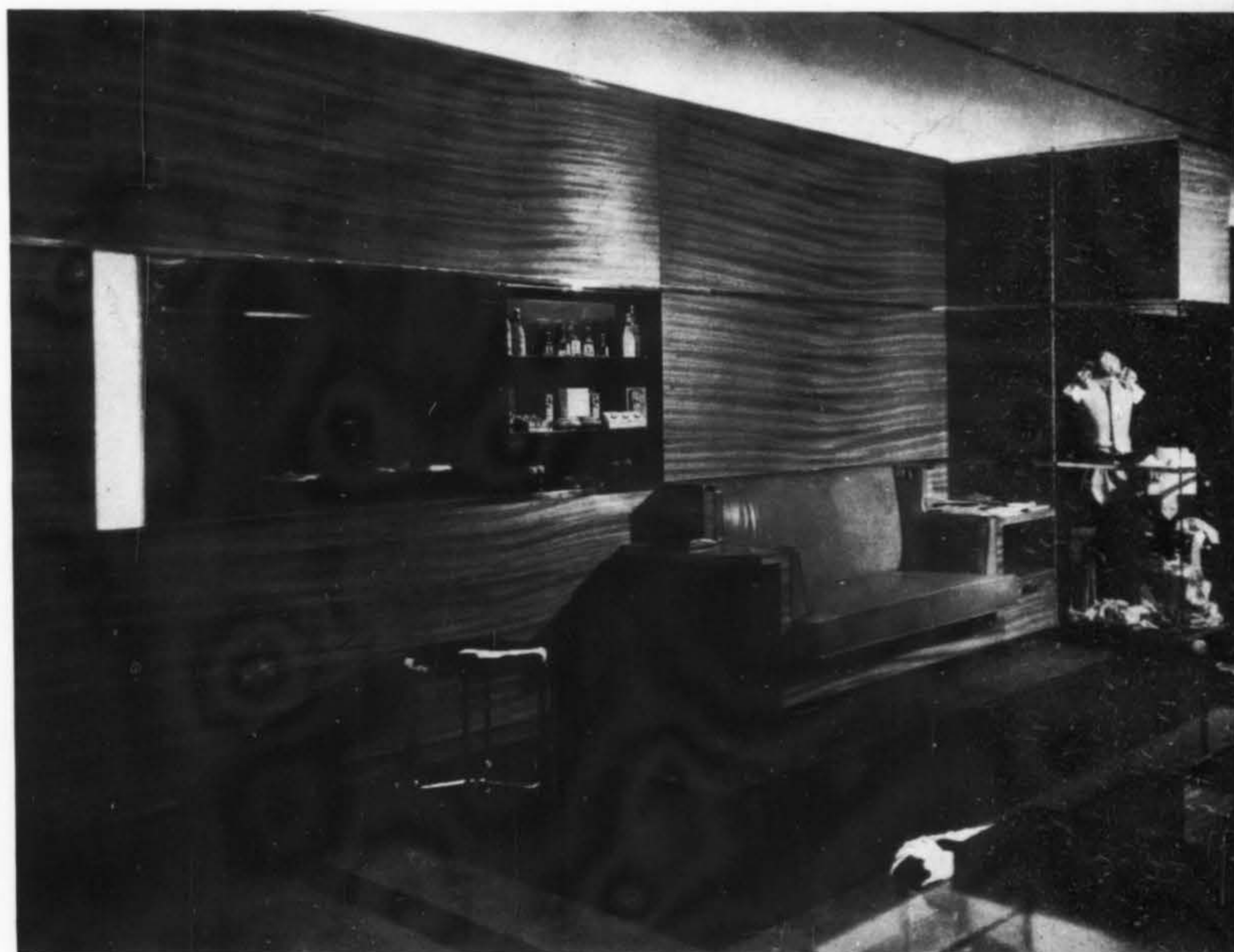
THE MODERN SHOP OF GUDE'S DOWNTOWN STORE, LOS ANGELES



THE BACHELORS', A HABERDASHERY (below) AND A GROUP OF SHOPS WITH A RESTAURANT, ON WILSHIRE BOULEVARD IN LOS ANGELES, DESIGNED BY J. R. DAVIDSON.

The exterior of the restaurant is of polished stone in warm salmon pinks and tans. The interior has a ceiling and trim of burnished copper, diffusing a rich glow throughout the room.

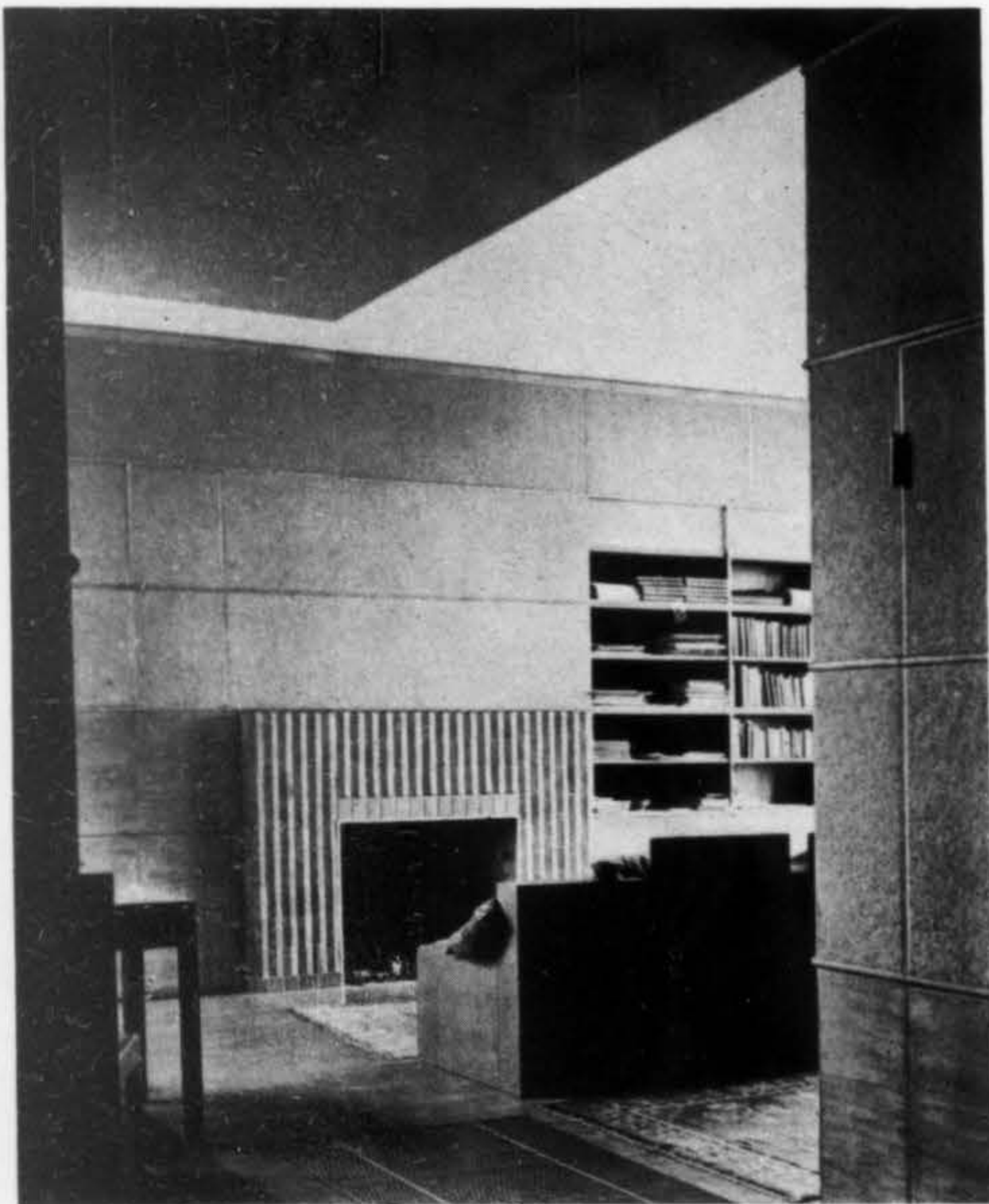
Within the shops, the ostentation of past periods is transcended by a new and simpler dignity. Freedom from ornateness, a high degree of refinement in the relating of colors, mark the work of this designer and account for the feeling of harmony and well-being pervading it.



The upper photograph by courtesy of the Architectural Forum.

CALIFORNIA ARTS & ARCHITECTURE

THE HENRY COWELL RESIDENCE, FOREST HILL,
SAN FRANCISCO. MORROW AND MORROW, ARCHITECTS.



This house was designed functionally; that is, without any preconceived intent as to appearance. The client presented a highly-detailed program of living requirements, and the design developed from a rigorous solution of these. In section there are four levels, with living room above the sleeping quarters, and garage on the roof. The frame is of redwood shiplap siding, with yellow stain on the north, grey bleaching oil on all the others. Soffits of overhangs are lemon yellow; main entrance, blue green; metal sash, violet. The fireplace is of turquoise blue tile, with an aluminum metal strip around the opening.



THE V. D. L. RESEARCH HOUSE

RICHARD J. NEUTRA, ARCHITECT

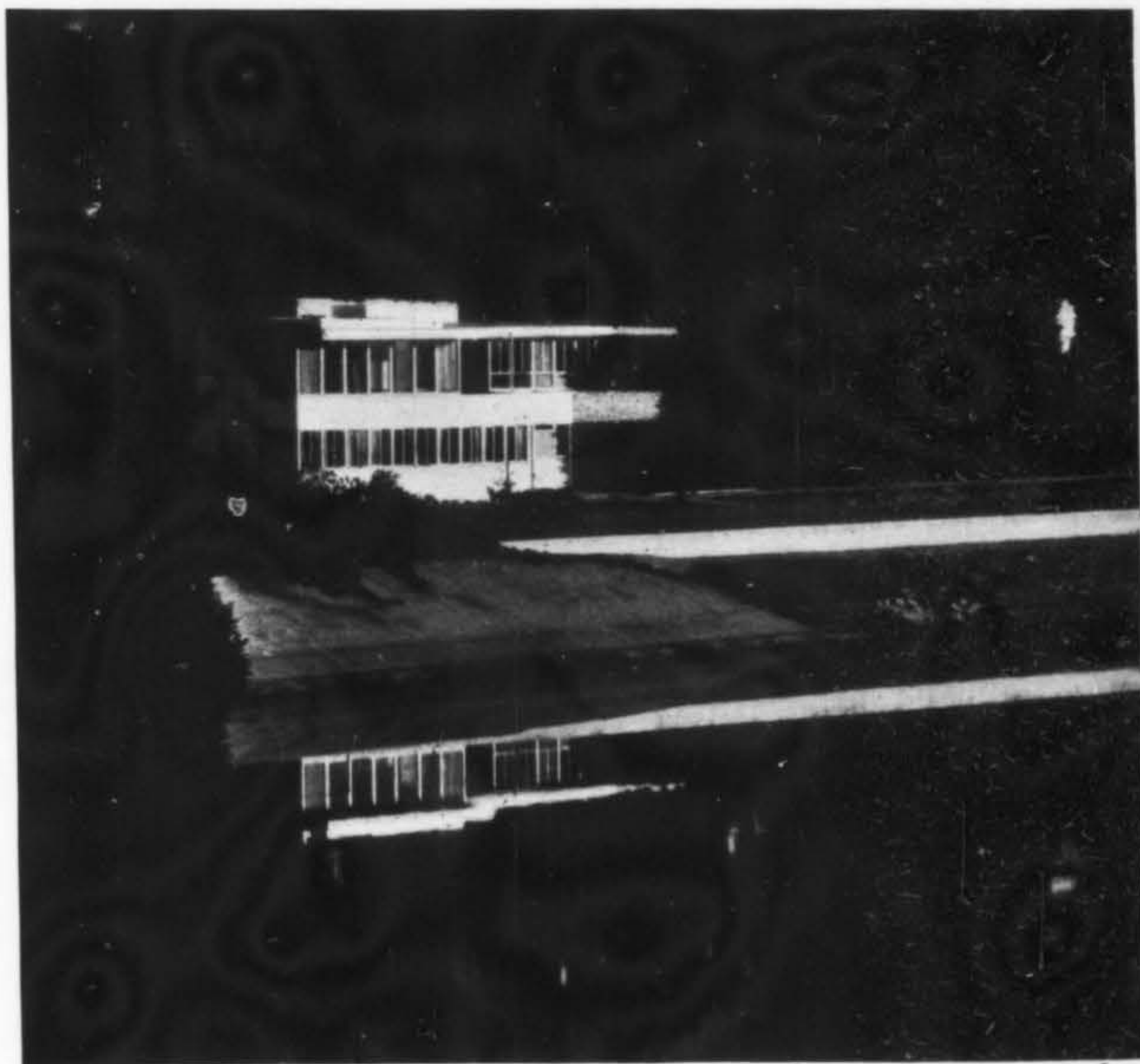
GREGORY AIN, ASSOCIATE

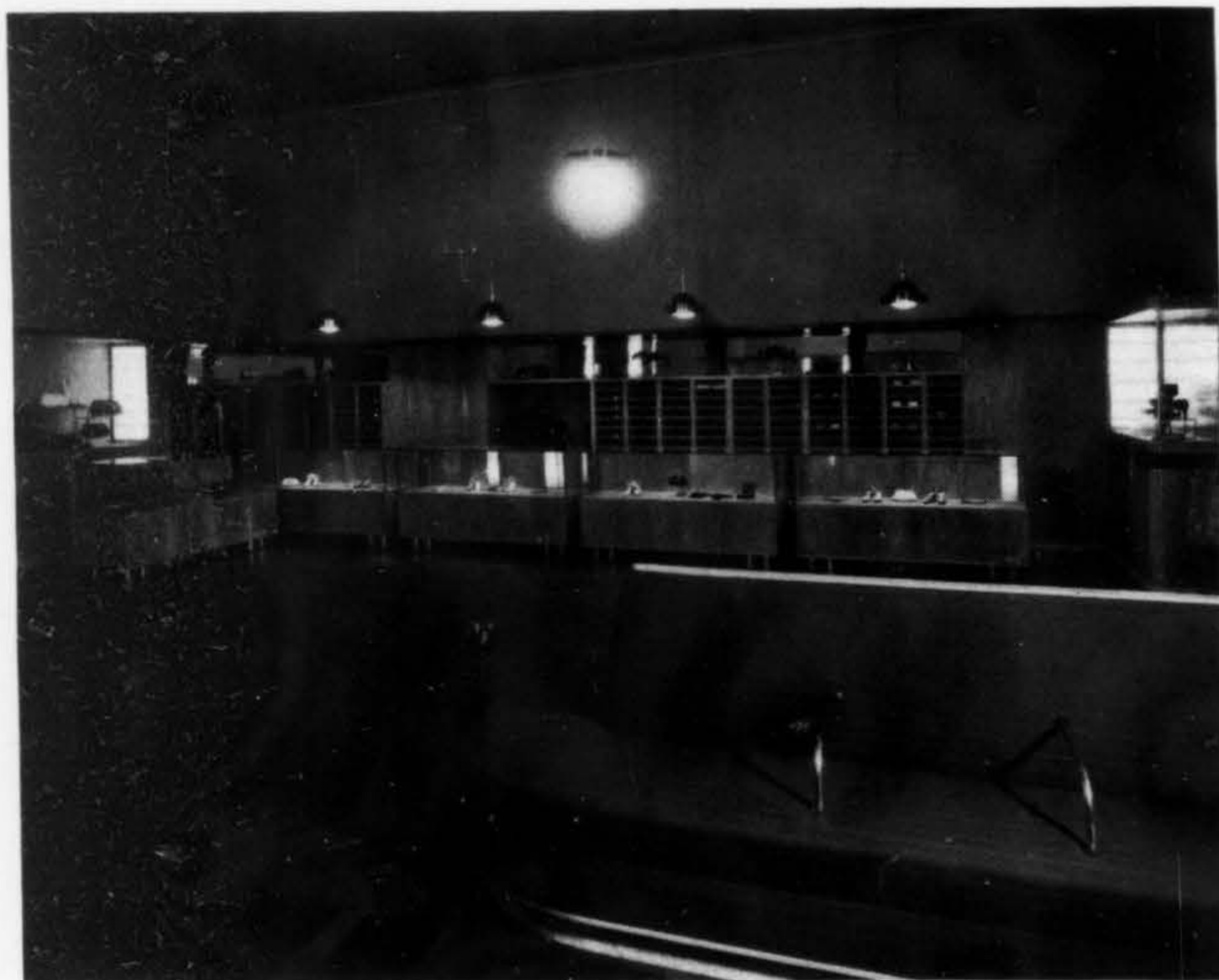
A disinterested experiment in the new architecture was undertaken in Los Angeles when the Dutch industrialist van der Leeuw chose it as the place suitable for a study of the proper relation between technical advance in industry, and basic housing needs.

For such a research project he chose as architect Richard J. Neutra, already occupied with such problems, and for several years American representative of the International Congress of Modern Architecture.

The result is the V.d.L. Research House, overlooking Silver Lake in Los Angeles. A light structural framework with a wide window area; between the skeleton and the outer shell, a heat-reflecting membrane of polished aluminum foil; interior surfaces of smooth composition materials, easily cleaned and sound insulated. Illumination indirect and diffused. Almost all rooms with at least two sun exposures; one wall of the upper living room giving upon a garden terrace communicating with a roof garden. Bed rooms having the character of private living rooms, the beds becoming informal couches; and the dressing tables, desks. Many of these "food-for-thought" features furnish a basis for prophecies of what possibilities such commercially unbiased ventures open to the American home-maker. For it is chiefly by such experimental enterprises that the trial and demonstration of new materials and new ideas are possible.

GREGORY AIN.





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BOOKS

By EDWIN TURNBLADH



"THE SILVER STREAK," by Roger Whately. Haskell-Travers, Inc., Los Angeles. \$2.50.

Future literary historians will mark, I expect, with the coming of the movies, a definitely original form of popular writing—somewhat akin to the stage play yet based more on the precise and compressed style of the film scenario. It plainly weaves well into the pattern of the times, and its future development is something of provocative literary interest.

I have at my elbow a copy of "The Silver Streak," just off the presses, brightly dressed in a striking silver and green jacket and presenting to the public an entirely distinctive context—different from anything I have seen published before. And I take real pleasure in noting that some finely daring literary trail breaking is under way here with the enterprise and skill of a California publishing firm—Haskell-Travers—rapidly moving into front line with the nation's book makers.

"The Silver Streak" is the exact "shooting" script of a picture by the same name lately filmed at the RKO studio in Hollywood—from an original story by Roger Whately. Supplementary to the script are a number of highly interesting articles by various persons concerned in the picture's production and finally an exceedingly amusing and most educational glossary of studio lingo, compiled by Glendon Allvine. Look especially for Hollywood's private evaluation of a verbal contract.

The Ancient Mayas

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"An extraordinarily interesting book."—Harry Carr.

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The virtual hero of the scenario, the Silver Streak, a streamlined train of the latest 150 mile speed variety, appears far more brainy and handsome than many movie heroes—and considerably quicker to the rescue. The story alone is exciting fun, but chiefly, I think, you will enjoy observing the technique of a film script and making your own estimate of its likely effect upon tomorrow's literature.

The pages of "The Silver Streak" are decidedly worth the price of admission.

"RIDING THE TIGER," by Harry Carr. Houghton Mifflin Company. \$2.50.

It always provokes me to see Harry Carr around town—and there's no writer I know whom I could more cheerfully wave off to Europe or any other foreign shore where I may not set foot. When a man can travel about the world today and report it like Harry Carr, I get exasperated thinking that he may be having a happy evening at home.

Termed by Will Rogers "the best writer on the Coast," Harry Carr is more specifically, I believe, one of the chief journalistic craftsmen now contributing to American breakfast literature. If there is a journalistic art, Harry Carr is a master of it. A superlative reporter, he misses nothing—and no American newspaperman whips out of the alphabet a more wholly personal style.

What may be found in "Riding the Tiger" and what holds with "hoops of steel" the multitudinous readers of the Lancer in the Los Angeles Times is Harry Carr's very own outlook. What he writes is news but sifted through an unusually interesting mind.

"Riding the Tiger" noses out, by the length of the Chinese Wall, all other current expositions of the Oriental scene—and partly because Harry Carr, a newspaperman, knows that political surmises and economic surveys are far from all that the world wishes to know. There are no maps, no graphs—not even a photograph—in "Riding the Tiger," but there is the very earth that makes the maps, the life that forms the graphs, and the people behind the pictures—all caught with subtle understanding.

Harry Carr's foreign correspondence from which "Riding the Tiger" derives was given honorable mention in the Pulitzer Prize Awards of 1934. The judges were wise.

MARIE DRESSLER, "MY OWN STORY," as told to Mildred Harrington. Little, Brown, and Company. \$2.50.

With the passing of Marie Dressler the world lost a note somewhere out of its laughter and a spark from its warmth,

I am sure. As Florence Nightingale nursed wounds of the flesh, Marie Dressler nursed wounds of the heart. She loved humanity with an affection that was maternal—and of maternal boundlessness. I have a strong notion that the gentleman who loved her and who occupied a sacred corner in her heart was really "mothered out" of the picture. In her reminiscences she says "this chapter of my life belongs to me alone." Bless her, may it still be sweet to her.

"My Own Story" is a triple-sided document. First and essentially, it is a study in the cheer, courage, and forgiveness of women. It is not chance, but celestial benevolence, I think, that the "slings and arrows of outrageous fortune" seldom make a woman a cynic or a scoffer. Marie Dressler's first arrow was a homely face. At least she thought it homely. Others were early poverty and both early and late defeat. At almost the age of sixty, after the world forgot her, she made a comeback on the screen in "Anna Christie" with Greta Garbo. The world's hands that turned from her once she held just as warmly when proffered to her again.

Apart from the fine philosophy of living that shines like sunlight through the pages, "My Own Story" carries the second and third interests of a story of stage and movie life. Over a span of fifty years, the life of Marie Dressler was the narrative of an entertainer—mostly across the footlights. Lillian Russell, Weber and Fields, and others of yesterday's stage answer here again to the curtain call of remembrance.

Mildred Harrington's literary assistance seems to have been a labor of love. There are tenderly beautiful lines in her writing. The foreword, by Will Rogers, is the tribute of a friend.

"HEAVEN'S MY DESTINATION," by Thornton Wilder. Harper & Brothers. \$2.50.

The cosmic inquisitiveness of Thornton Wilder, so beautifully restless in "The Bridge of San Luis Rey," turns, in "Heaven's My Destination," to the endless tragedy of the dreamer—and with comic satire, the oldest and sharpest of all lances, Wilder thrusts at a world that forever causes it.

Viewed across the surface, "Heaven's My Destination," like Cervantes' "Don Quixote," is sheerly magnificent comedy. Moreover, with a phonographic exactness that at places surpasses the choicest of Ring Lardner, Wilder captures the conversation—at once so unconsciously hilarious and profoundly pathetic—that, with exquisite massacre of academic English, peppers the byways of America.

George Brush was a traveler in school textbooks, a Don Quixote of our own time and finding life no gentler. With a kind of light that pervaded more through the spirit than the intellect, Brush could never, in face of constant contradictory evidence, drop the conviction that the world and its people were really good and could somehow be set aright. Awkward and fumbling, although gallant enough, he so bruised himself trying to do the task that finally he cried out about it with the same despair that has gripped wiser men in many ages gone by. Yet the end of the book finds him once more off to battle.

It's all brilliantly entertaining comedy, to be sure—but pretty poignant and disturbing, when you think of it. The finest moments of the book are the tremendously earnest ones, when Brush, in an eloquence born from hurt and heartbreak, arraigns an obtuse world that laughs at its dreamers—or when, once or twice given a brief hearing, he speaks with the commanding power of convictions deeply felt—or when one catches the inevitable and wistful loneliness of the fellow.

"Heaven's My Destination" is great writing, and Wilder's powerful probe of the Cervantes subject in modern America concludes with what seems, after all, the only answer—George Brush went on.

"ZARATHUSTRA JUNIOR SPEAKS OF ART," by Louis Danz. Bretanos.

Expertly composed by Louis Danz, a Californian, and exemplary of distinguished topographical design by Merle Armitage—another Californian, "Zarathustra Junior Speaks of Art" digs deeply into problems of contemporary
(Continued on Page 30)

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*Chas. Danziger, Mgr.
Eugene Stern, Pres.*

**The "Doorway of Hospitality"
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(Continued from Page 29)

art and ventures to prophesy. To students and all others concerned, the book is of vast worth.

Through the method of six discussions in which the young Zarathustra, a painter, a doctor, a Frenchman and a German are protagonists, Louis Danz surveys modern art and looks toward a future of stirring vitality. The Teutonic culture (including the English and our own) has, he finds, produced an art which is subjective—proceeding out of mystical brooding. The French, or Mediterranean, is declared to reach its ultimate in form, ornament, and outer aspect. These two currents, Danz believes, must be conjoined—and a new art will result from the synthesis.

Spengler showed that the Greeks experienced space only flatly, in plane surfaces. Danz, intrigued by problems of space, sees the widest distinction between the northern Teuton and the southern French art, in the feeling for dimensions. Southern two-dimensional art is the art of surfaces, while the northern three-dimensional art is one of depths.

Not only in painting, but in music and elsewhere, would Spengler have found the parallel now continuing. He would observe it in modern architecture—for the work of Frank Lloyd Wright and of those who have followed him in America, as of Mies van der Rohe and others in Europe, is an unprecedented using of space three-dimensionally.

Paintings by Picasso, Napolitano—a Californian, Paul Klée and others of the great sur-realists are reproduced on the concluding pages. The book belongs to all persons thinking in terms of the arts.



Prominent Angelenos—left to right—Mrs. Ira Clifton Copley, Miss Louise G. Burke, Mr. Alfred H. Wilcox, Mrs. William May Garland, Mrs. Alfred H. Wilcox, and Richard Jewett Schweppe, pictured in the Copley cabana of the Beach and Tennis Club of Hotel del Coronado, where they were guests recently while on a cruise on the Copley yacht, "Happy Days".

IN EUROPEAN COUNTRIES hotel men are born, not made, and A. M. Campione, resident manager of Hotel del Coronado, Coronado Beach, California, is a vital example of that truth. Ownership and operation of hotels is a habit with this family, a habit which has held for three generations on the maternal side and for two generations through the elder Campione, who now owns a string of hotels in Italy. The young scion of the House of Campione was influenced by the urge to do things on his own. No dependence, or favors for his father's sake. Primarily he chose the United States for his operations in order to discover at first hand how American hotels were conducted. To know the hotel business well it is necessary, as in any industrial plant, to know every angle and that tall, slight, dark-haired and dark-eyed young man knows accurately every department and every duty involved in perfecting service. He has actually served in practically every capacity and no tricks of the trade are unknown to him.

Mr. Campione is a true continental. He uses the English of an Oxford man but a trace of his native Italian lingers and is most agreeable. To him was given two elements of success, good sense, and the God-given gift of really liking people. Through the latter he has conquered one hobgoblin of hotel management—boredom. He is extremely cordial but never effusive. He is gallant in the manner of the European but he has left the hand-kissing to Hollywood. He can, and does, give delightful dinner parties. One such marked the Christmas festivities at the Hotel del Coronado, at which he carved the turkey to the great admiration of the women and the awe of the men.

IN VIRGINIA CALHOUN Los Angeles has one resident who not only knows California history but has preserved many small details of peculiar interest. Miss Calhoun is of the Old South, of South Carolina, a great grand-niece of the southern statesman, John C. Calhoun. She has all the traditional qualities of the southern gentlewoman and is warmheartedly kind. Her voice is soft and slurring but grows in depth and richness as she recalls people and incidents. She can answer many questions and now with poinsettias flaming on every hand throughout California it is well to cull from Miss Calhoun the story of how the plant gained its name. A native of Mexico, the bloom is there known as the flower of the beautiful night. When Joel Robert Poinsette of Charleston, S. C., the first minister from the United States to

Mexico, celebrated his first Christmas there, the official residence was elaborately decorated with these gorgeous flowers. The Minister was so delighted with their brilliance that he sent slips and plants to his home and to friends, from this beginning the growth has spread and the flowers have since been called "Poinsettias" in his honor.

The first play made from the story of Ramona was written by Virginia Calhoun, and while it achieved success in England the popularity of the play was mitigated in the United States through the failure of a motion picture, using the same title and the same characters. At a later date Miss Calhoun very generously allowed Garnet Holme to use her play from which to produce the pageant of "Ramona", which has been given so successfully at the Ramona Bowl, between Hemet and San Jacinto. It is the outstanding pageant-play of California, rich in dialogue as well as action.

JOSE ITURBI, brilliant pianist and magnetic director, is one of the strongest personalities to visit Los Angeles and the West. He is dynamic in his reactions. When assailed by a desire to conduct an orchestra he simply rose and did it, and while this happened in Mexico it might just as well have occurred in New York. His perfect control of every slightest movement is fascinating to watch, almost matching the pleasure derived from the produced harmony.

A Spanish ancestry may account for the warmth, color and charm of the art of Senor Iturbi, but probably the strength of the Basque strain had something to do with the individuality which led him to announce his determination to conduct an orchestra as well as play with one. Born in Valencia Iturbi studied in the local conservatory there, then at Barcelona under Joaquin Malats, and later in Paris. Back to Valencia he goes for his vacations, which are usually brief, but in his orange grove home he relaxes and enjoys with his neighbors the pleasant amusements of the country life around him. He finds something of the same relaxations in California. The orange groves are similar and it may be that eventually this land will wean him from Spain and hold him as a valued resident. It seems particularly fitting that Jose Iturbi should be the guest conductor of the Philharmonic Orchestra at the first concerts following the departure of Otto Klemperer. He is as universally popular with the ensemble as with the public.



Architects and artists are having a grand time creating new bar and cocktail rooms and one of the most beautiful completed in recent months is the cocktail lounge in the Clift Hotel, San Francisco. This room was primarily conceived as a method of glorifying California through its redwood industry and the architect, G. Albert Lansburgh, has accomplished something original in the use of this beautiful wood. A three months scouting trip brought to light about ten thousand feet of redwood burl. A beautiful job of panelling and then machine and hand polishing have brought out the natural grain to make a gorgeous setting. White satin maple inlays enhance the character and relieve any possible monotony. The chairs of the lounge are covered in an off-white leather. Over the bar is a striking mural executed by the Heinsbergen Decorating Company.

•

To the restless feet of pioneers and all that great mass of immigrants which came to these United States, two and a half million from Ireland, nearly four million through Germany, and over six million from other countries during the last half of the nineteenth century, the shore of the Pacific Ocean seems at first a definite limit to their travel. But not for long does this remain true for those who have a globe on which to trace human progress and travel. Lines of travel on our newest globe become as numerous across Pacific waters as they are on the small Atlantic Ocean across which most of the eighteen and a half million additional citizens have come to us in this century. Crossing a continent seems nothing to these travelers. Steamships and sailing vessels take them to Honolulu and on to Australia and the Persian Gulf.

It no longer needs to be proved that the nations of the earth are traveling westward and have now reached the place from which this great exodus began. The earth has been encircled by ships and trains and airplanes. Our magazines and novels feature Japan and China as the backgrounds for stories.

Our friends send us as Christmas cards their photographs of Afghanistan, Arabia and India.

The Pacific, great ocean that it is, has now become the adventure of scientific men and women. Much is still to be found on its surface where arbitrary lines drawn by man when making globes and geographies for little school children still obscure the relation of that great body of water to the lives of the multitudes crowding along its shores, sailing over its surface or mounting into the air to skim across to The Hawaii, to Australia and on to all Europe from the west.

•

He may be known to a few formal editors and publishers as Clare Victor Dwiggin, cartoonist, but to the world at large, meaning his innumerable friends, he is "Dwig." And these friends will all be delighted to know that Dwig has just signed a new contract with the Arthur Lafane Syndicate under which he will do a new panel entitled "School Days," featuring the antics of the American boy. The strip will also include "Old Pete," the hired man who sings the ancient songs. Followers of "Nipper," "Tom Sawyer and Huck Finn" are anticipating with keen pleasure the opening of this new series. Now a resident of Los Angeles, but with a summer home in the Adirondacks, Dwig continues to be better known on the Atlantic coast since the greater part of his work appeared in Eastern papers. At one time he contributed a strip to the Los Angeles Express.

Of medium height and well rounded, Dwig is a most comfortable person with whom to talk. He is inclined to drawl and he never wastes words, since he manages to say so much in two words, little amplification is necessary. His eyes are keen, yet those of a dreamer. He is blessed with quick perception and a remarkable sense of observation, through which he makes every line he draws speak for itself and by which he conveys all the whimsicalities of the creatures of his strips to his public.

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

VINES

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

ARCH VINES

Bignonia capriolata (Crossvine)
B. radicans (Trumpet Creeper)
B. chinensis (Chinese Trumpet Creeper)
Clematis paniculata (Sweet Autumn Clematis)
Jasminum humile (Italian Jasmine)
J. primulinum (Primrose Jasmine)
Lonicera japonica chinensis (Chinese Honeysuckle)
L. j. Halliana (Hall's Japanese Honeysuckle)
Mandevilla suaveolens (Chile Jasmine)
Pandorea australis (Australian Pandorea)
P. jasminoides (Jasmine Pandorea)
Solanum jasminoides (Jasmine Nightshade)
Roses sp.
Trachinospermum jasminoides (Star Jasmine)

BERRIED VINES

Actinidia chinensis (Yangtze tree)
Ampelopsis aconitifolia (Monk's hood Creeper)
Akebia quinata (Five-leaf Akebia)
Asparagus asparagoides (Smilax)
A. Sprengeri (Sprenger Asparagus)
Cissus striata (Evergreen ampelopsis)
Euonymus radicans (Wintercreeper)

BRICK, STONE AND CONCRETE VINES

Ampelopsis sp.
Bignonia buccinatoria (Blood Red Trumpet Creeper)
B. unguis-cati (Cat's Claw Trumpet Creeper)
B. purpurea (Purple Trumpet Creeper)
Ficus pumila (Climbing Fig)
F. p. minima (Dwarf Climbing Fig)
Hedera helix (English Ivy)

COLUMN VINES

Akebia quinata (Five-leaf Akebia)
A. lobata (Three-leaf Akebia)
Ampelopsis tricuspidata (Japanese Creeper)
Asparagus plumosus (Fern Asparagus)
Cissus capensis (Evergreen Grape)
C. striata (Evergreen ampelopsis)
Ficus pumila (Climbing Fig)
Hardenbergia bimaculata (Hardenbergia)
H. Comptoniana (Winter Creeper)
H. monophylla (Hardenbergia)
Jasminum grandiflorum (Spanish Jasmine)
Lapageria rosea (Chilean Bell Flower)
L. rosea alba flora (White Chile-bells)
Lonicera japonica (Japanese Honeysuckle)
L. j. aurea reticulata (Yellownet Japanese Honeysuckle)
Stigmaphyllon ciliatum (Fringed Amazon vine)
Tropaeolum peregrinum (Canary Nasturtium)

DROUGHT TOLERANT

Acaena microphylla (New Zealand Bur)
Bignonia capriolata (Crossvine)
Convolvulus mauritanicus (Morocco Convolvulus)
Dolichos lignosus (Australian Pea Vine)
Lathyrus splendens (Royal Perennial Pea)
Pithecoctenium muricatum (Mexican Monkeycomb)
Salpichroa rhomboides (Cocks-Eggs)
Solanum jasminoides (Jasmine Nightshade)
S. rantonetti (Paraguay Nightshade)
Tropaeolum majus (Common Nasturtium)
T. minus (Bush Nasturtium)

EDGING VINES

Asparagus Sprengeri (Sprenger Asparagus)
Euonymus radicans (Wintercreeper)
Hedera helix (English Ivy)
Mesembryanthemum roseum (Rose Figmarigold)
M. cordifolium (Heartleaf Figmarigold)
Tropaeolum sp. (Nasturtium)
Vinca minor (Common Periwinkle)

EMBANKMENT VINES

Bignonia venusta (Flaming trumpet creeper)
Convolvulus mauritanicus (Morocco Convolvulus)
Duchesnea indica (Mock-Strawberry)
Euonymus radicans (Wintercreeper)
Fragaria californica (California Strawberry)
Hedera helix (English Ivy)
Jasminum primulinum (Primrose Jasmine)
Lantana sellowiana (Trailing Lantana)
Linaria cymbalaria (Kenilworth-Ivy)
Lonicera japonica Halliana (Hall's Japanese Honeysuckle)
Mesembryanthemum roseum (Rose Figmarigold)
Pandorea ricasoliana (Ricasol P.)
Passiflora manicata (Red Passionflower)
Philadelphus mexicanus (Mexican Mock Orange)
Plumbago capensis (Cape Plumbago)
Saxifraga sarmentosa (Strawberry Saxifrage)
Streptosolea jamesoni
Vinca minor (Common Periwinkle)
Vinca major (Bigleaf Periwinkle)

HOUSESIDE VINES

Ampelopsis quinquefolia (Virginia Creeper)
A. tricuspidata (Japanese Creeper)
Asparagus plumosus (Fern Asparagus)
Bignonia sp.
Bougainvillea spectabilis (Great Bougainvillea)
B. s. lateritia (Brick Red Bougainvillea)
B. glabra (Lesser Bougainvillea)
Cissus capensis (Evergreen Grape)
Cissus hypoglauca (Cissus)
Cissus rhombifolia (Cissus)
Cissus striata (Evergreen ampelopsis)

FENCE VINES

Ampelopsis quinquefolia (Virginia Creeper)
A. tricuspidata (Japanese Creeper)
Antigonon leptopus (Rosa de Montana)
Bignonia sp.
Bougainvillea spectabilis (Great Bougainvillea)
B. glabra (Lesser Bougainvillea)
Boussingaultia baselloides (Madeira vine)
Cissus rhombifolia (Cissus)
Clematis sp.
Cobaea scandens (Purplebell Cobaea)
Dolichos lignosus (Australian Pea Vine)
Gelsemium sempervirens (Yellow Jasmine)
Hardenbergia sp. (Hardenbergia)
Jasminum rigidum (Privet Jasmine)
Lathyrus sp. (Sweet Pea)
Lonicera japonica chinensis (Chinese Honeysuckle)
Lonicera japonica Halliana (Hall's Japanese Honeysuckle)
Maurandia Barclaiana (Barclay's Maurandia)
Muehlenbeckia complexa (Wire Vine)
Pandorea sp.
Passiflora sp. (Passion Flower)
Periploca graeca (Grecian Silkvine)
Phaseolus multiflorus (Scarlet Runner)
Philadelphus mexicanus (Mexican Mock Orange)
Polygonum auberti (Fleece Vine)
Pueraria thunbergiana (Kudzu-Bean)
Solanum rantonetti (Paraguay Nightshade)
Solanum wendlandi (Costa Rican Nightshade)
Tecomeria capensis (Cape Honeysuckle)
Wisteria sinensis (Chinese Wisteria)

GROUND COVERS

Acaena microphylla (New Zealand Bur)
Antigonon leptopus (Rosa de Montana)
Cissus striata (Evergreen ampelopsis)
Duchesnea indica (Mock-Strawberry)
Euonymus radicans (Winter Creeper)
Ficus pumila (Climbing Fig)
Fragaria californica (California Strawberry)
Hedera helix (English Ivy)
Lippia canescens (Creeping Lippia)
Lonicera japonica Halliana (Hall's Japanese Honeysuckle)
Mesembryanthemum cordifolium (Heartleaf Figmarigold)
M. crystallinum (Iceplant)
Micromeria chamissoia
Nepeta mussini (Nepeta)
N. hederacea (Ground-Ivy)
Pachysandra terminalis (Japanese spurge)
Pandorea ricasoliana (Ricasol P.)
Sollya heterophylla (Australian Bluebell-Creeper)
Tecomeria capensis (Cape Honeysuckle)
Tropaeolum majus (Common Nasturtium)
Vinca major (Bigleaf Periwinkle)
Vinca minor (Common Periwinkle)

PERGOLA VINES

Akebia quinata (Five-leaf Akebia)
Bignonia venusta (Flaming Trumpet Creeper)
Bougainvillea spectabilis (Great Bougainvillea)
Cissus capensis (Evergreen Grape)
Cissus rhombifolia (Cissus)
Clematis montana and var.
Jasminum azoricum (Azores Jasmine)
Jasminum officinale (Common White Jasmine)
Jasminum primulinum (Primrose Jasmine)
Lonicera japonica chinensis (Chinese Honeysuckle)
Milletia megasperma (Winter Wisteria)
Pandorea jasminoides (Jasmine P.)
Passiflora mollissima (Softleaf Passionflower)
Philadelphus mexicanus (Mexican Mock Orange)
Solanum wendlandi (Costa Rican Nightshade)
Tecomeria capensis (Cape-Honeysuckle)
Trachelospermum jasminoides (Confederate Jasmine)
Vitis sp. (Grape)
Wisteria sp. (Wisteria)

HARDY VINES

Actinidia chinensis (Yangtze tree)
Akebia quinata (Five-leaf Akebia)
Ampelopsis quinquefolia (Virginia Creeper)
Ampelopsis tricuspidata (Japanese Creeper)
Bignonia buccinatoria (Blood Red Trumpet)
Bignonia capriolata (Crossvine)
Bignonia radicans (True Trumpet Creeper)
Bignonia unguis-cati (Cat's Claw Trumpet Creeper)
Boussingaultia baselloides (Madeira Vine)
Clematis montana (Anemone Clematis)
Clematis paniculata (Sweet Autumn Clematis)
Dolichos lignosus (Australian Pea Vine)
Ecermocarpos scaber (Chilian Gloryflower)
Echinocystis lobata (Mock Cucumber)
Euonymus radicans (Wintercreeper)
Hedera helix (English Ivy)
Jasminum humile (Italian Jasmine)
Jasminum officinale (Common White Jasmine)
Jasminum primulinum (Primrose Jasmine)
Lathyrus latifolius (Perennial Pea)
Lathyrus splendens (Royal Perennial Pea)
Lonicera Hildebrandiana (Hildebrand's Honeysuckle)
Lonicera japonica Halliana (Hall's Japanese Honeysuckle)
Muehlenbeckia complexa (Wire Vine)
Philadelphus mexicanus (Mexican Mock Orange)
Polygonum auberti (Fleece Vine)
Solanum rantonetti (Paraguay Nightshade)
Wisteria sinensis (Chinese Wisteria)

Clematis lasiantha
Clematis Montana (Anemone Clematis)
Clematis jackmani (Jackman Clematis)
Clematis paniculata (Sweet Autumn Clematis)
Clematis Ramona
Clanthus puniceus albus (White Parrotbeak)
Cobaea scandens (Purplebell Cobaea)
Dioscorea vabatis
Euonymus radicans (Wintercreeper)
Ficus pumila (Climbing Fig)
Humulus japonicus (Japanese Hop)
Jasminum officinale (Italian Jasmine)
Jasminum floridum
Lantana camara (Common Lantana)
Lapageria rosea (Red Chile-Bells)
Lonicera japonica (Japanese Honeysuckle)
Lonicera Hildebrandiana (Hildebrand's Honeysuckle)
Maurandia Barclaiana (Barclay's Maurandia)
Maurandia erubescens (Maurandia)
Milletia megasperma (Winter Wisteria)
Pandorea ricasoliana (Ricasol Pandora)
Pandora jasminoides (Jasmine P.)
Periploca graeca (Grecian Silkvine)
Phaseolus multiflorus (Scarlet Runner)
Pithecoctenium muricatum (Mexican Monkeycomb)
Polygonum auberti (Fleece Vine)
Pueraria hirsuta (Kudzu-Bean)
Solanandra longifolia (Chalice Vine)
Solanandra guttata (Chalice Vine)
Solanum rantonetti (Paraguay Nightshade)
Solanum wendlandi (Costa Rican Nightshade)
Stigmaphyllon ciliatum (Fringed Amazonvine)
Tropaeolum peregrinum (Canary Nasturtium)

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