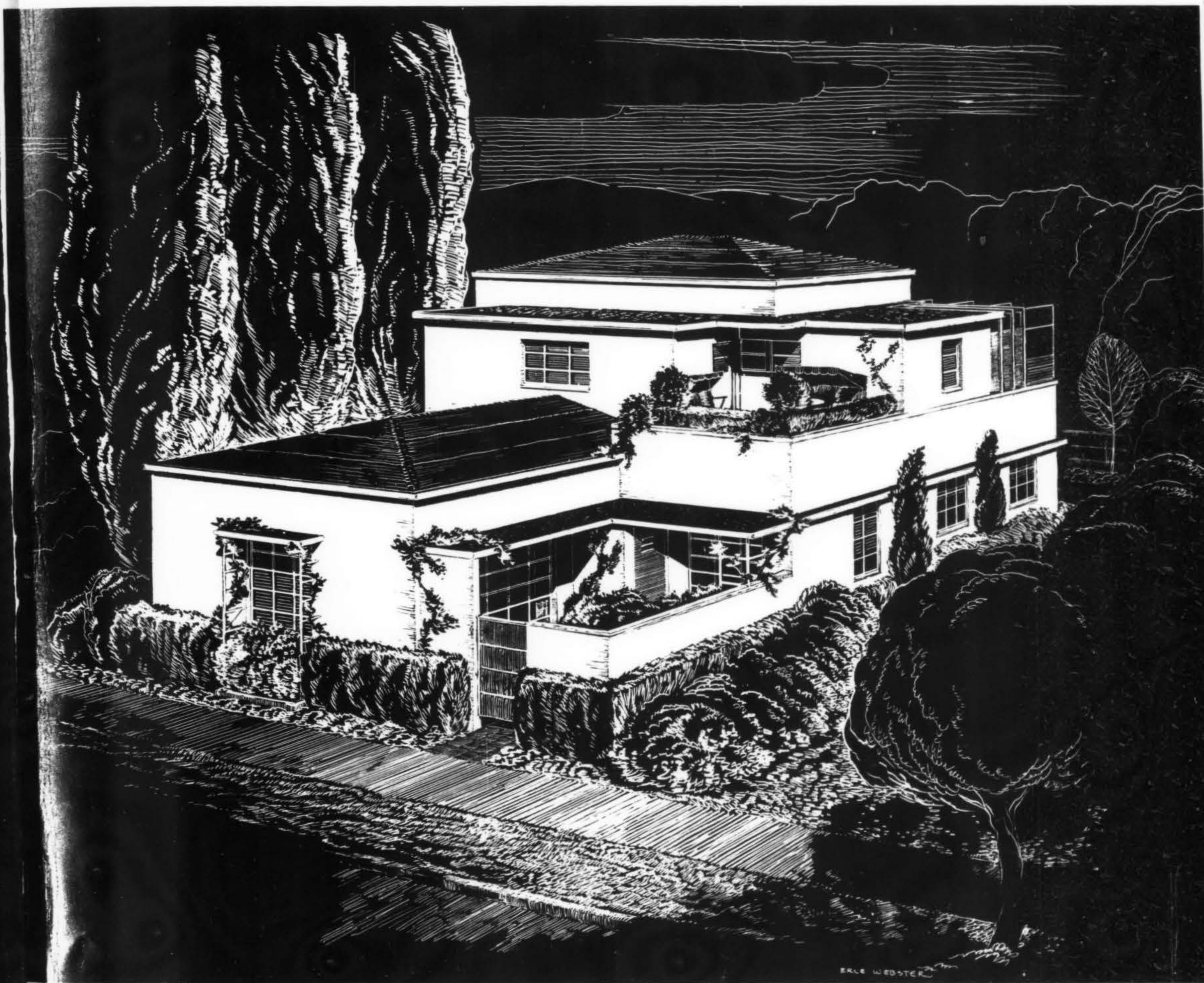


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House Designed for a Fifty Foot Lot

(See Page 21)

Erle Webster and Adrian Wilson, Architects

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(Forced Air Unit Type)

(Requires No Basement)

For Small Home Modernization

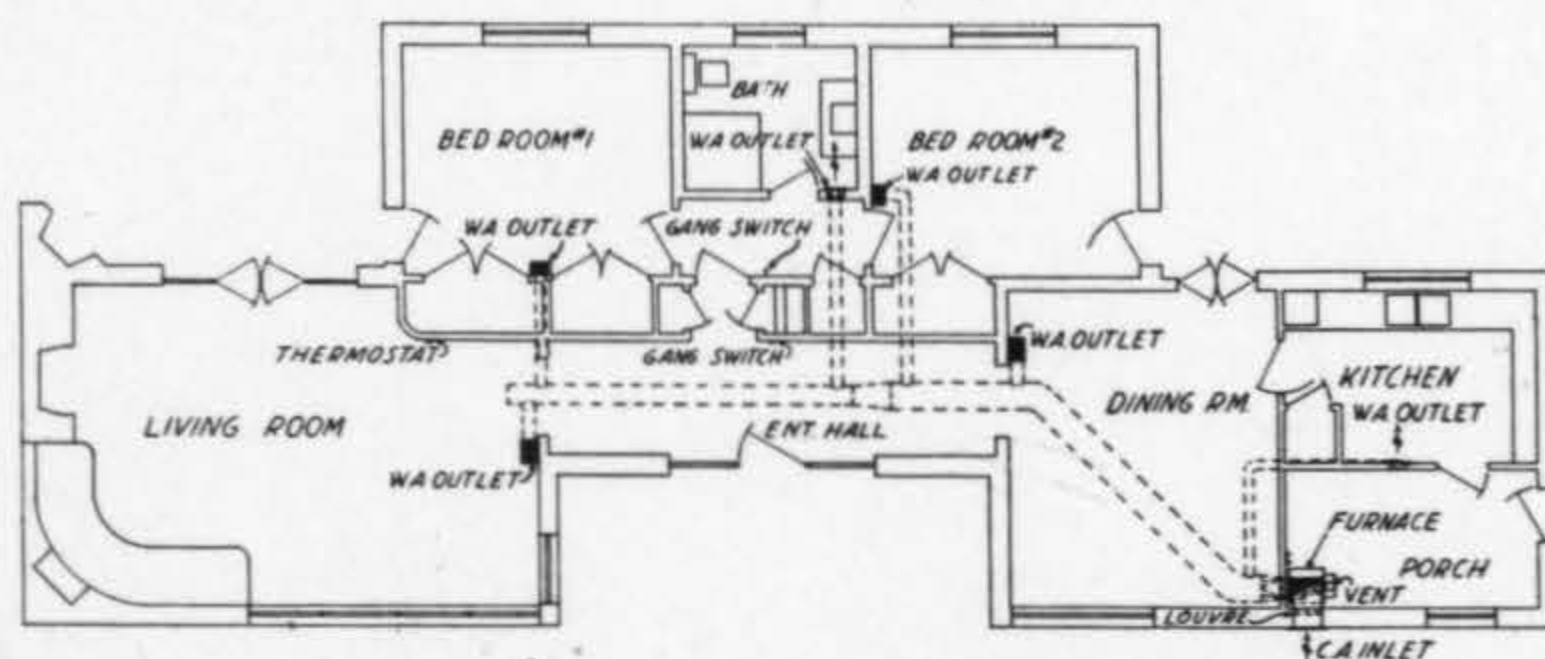
■ The Payne "FAU" Furnace marks the greatest step in the progress toward perfection in warm air heating and summer cooling. This unit offers to the small home owner all the advantages of a complete forced air heating system with the added feature of summer cooling and ventilation, at moderate first cost and assurance of efficient and economic operation.

COMPACT: The Payne "FAU" Furnace contains complete heating unit, blower, gas pressure regulator and all control equipment under one casing, which occupies no more space than the average modern water heater. Can be placed on back porch.

EFFICIENT: A maximum of radiation surface, free air passage and proper insulation combine to make this unit exceptionally efficient and economical. No heat units are lost. No gas fumes are permitted to enter the warmed air which heats the rooms.

HEALTHFUL: Air supply is taken from outside. Due to slight pressure produced by blower equipment, perfect circulation results, making the air in the heated rooms healthful and vitalizing. In summer the air may be circulated and cooled without opening windows and doors.

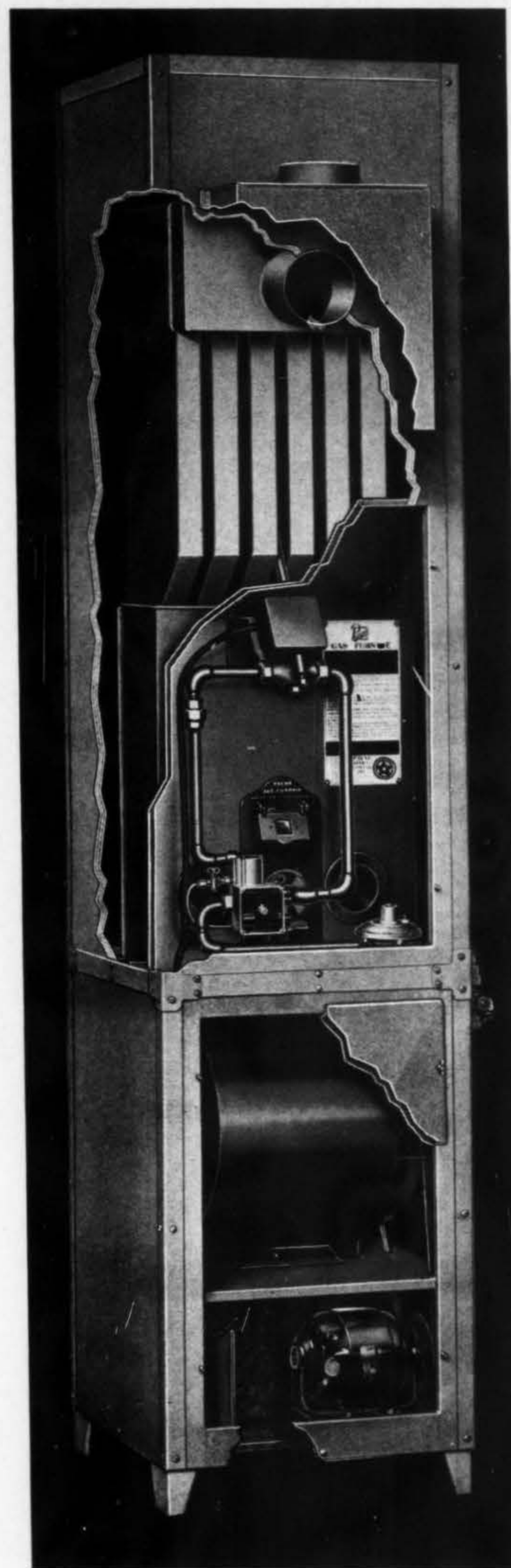
ATTRACTIVE: The casing for the Payne "FAU" Furnace is finished in Milan green enamel, a neutral shade which combines readily with decorative schemes and makes the unit extremely attractive. A Payne Series "FAU" Furnace will provide heating and ventilating for the demonstration home being created by the Los Angeles Times on a site at the National Housing Exposition in Los Angeles. The plan below shows the distribution system for this home. This very modern home was designed and planned by Architects H. Roy Kelley, Edgar Bissantz and Harold G. Spielman. The contractors are C. J. and Carrol Nordquist.



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• W A L L P A P E R •



Everett Sebring, interior decorator, has used wallpaper to achieve this distinctive card room in the Mitchell Lyon residence, Los Angeles. The wallpaper ground is dusty rose with grey-white grape-leaf motif. With the floor covering of brown rubber tile a rich background is secured for the white bamboo furniture.

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California

—As We See It

NEVER before has the attention of the people been directed to such an extent to the subject of housing. Through the work of the Federal Housing Administration, city and county committees of business men and private citizens have been formed to acquaint the people with the provisions by which houses can be built and modernized, and from reports coming from all parts of the country, it is apparent that whatever its shortcomings, the F.H.A. is starting the wheels of progress moving in the building industry. To enable the prospective home builder to secure a visual idea of new developments in construction methods and materials, housing expositions have been promoted in San Francisco and Los Angeles. The Civic Auditorium in San Francisco, will house many unusual exhibits and a feature of this show, which continues from May 4 to May 12, is an exhibition of photographs and plans of houses and buildings designed by members of the Northern California Chapter of the American Institute of Architects. In Los Angeles a new building is being erected to house the exposition, and communities in every part of southern California are making plans to take part in the many activities arranged during the show, from May 18 to June 8. No one who expects to buy a home or build a home should miss these attractions.

It is because of this that we devoted the greater portion of this issue to small homes. While the major emphasis in our editorial comment will continue to be on the home, we promise an increasing variety of interesting articles and beautiful photographs.

Thousands of persons will be reading this magazine for the first time and for their information it may be interesting to know a little of the history of this publication. Published first in 1911 as *The Architect*, its name was later changed to the *Pacific Coast Architect*, and then to the *Building Review*. This latter change being made to provide a magazine of more general interest to the building industry. About 1924 the name was changed again to the *Pacific Coast Architect*, and it remained thus until February, 1929 when the magazine, *California Southland*, established in 1918, and *California Home Owner*, established in 1923, were merged with it and the name changed to CALIFORNIA ARTS & ARCHITECTURE. Many of the present subscribers have been readers of this magazine for years and through their cooperation we have been able to publish a magazine that is distinctly Californian and we shall do our best in maintaining the standards which have made it the only magazine on the Pacific Coast comparable to the quality publications in the East.

PERHAPS after reading Mr. Roy Kelley's article on the Changing Trend in Domestic Architecture, many readers will expect a very noticeable change in the style of our houses. The average layman, however, will not be conscious of these changes for, unless there is a revolution in our social and economic status, the character of our cities as expressed by their domestic architecture will change very slowly. It is true, more and more people are coming to the conclusion that the design of a home or building is best handled by an architect, and whatever improvement we may expect in the design and livability of our homes will come about through their creative ability. But it will take a long time before the demand for houses of certain styles and periods decreases. It is doubtful if the Spanish influence will ever be lost in California's domestic architecture of the future, and this is fortunate. The Spanish or Mediterranean architecture of our California houses still lures the traveler from afar. Only last week we received a letter from an old subscriber who makes New York City his home. In renewing his subscription, he said, "I was beginning to wonder whether photographs of Spanish type residences would ever appear in the pages of your magazine again. One of the reasons why I take a trip to California is to see the beautiful Spanish style homes around Los Angeles, San Diego and Santa Barbara. I see plenty of French farmhouse types, English manor styles and American Colonials right out on Long Island and Westchester County, so they hold no interest for me when I see them out on the Coast. Sincerely hope that the Spanish style, white stucco, red-tile roof style house will always be southern California's favorite domestic style of architecture."

ANOTHER decorator expresses an opinion on the problem of how can a man live comfortably in a house furnished in the new "Movie Set" style.

My Dear Mr. Oyer: Since my conversation with you the other day I have been thinking of the punishment you must absorb while reading articles written by interior decorators who take themselves so seriously that paragraph after paragraph is filled with unending advice which, if followed, would result in a combination of bird cage and show window—unsuitable for healthy minded people to live in without danger of matrimonial upset.

Once an acquaintance of mine blamed the crumbling tranquillity of his domestic fireside to the gaseous fumes escaping from the exhaust of many motors along our boulevards. He said it so affected the

nerves of his wife and self that they were discontent in their home surroundings but, while he spoke of this, my eyes inventoried the furnishings of their apartment and failed to find a single note of rest. Each and every article that some decorator had placed therein was but a copy of something lifted from the background of an illustration where beautiful women were displaying gowns by Molyneux, Worth, and Shiaparelli. Now, my queer and perhaps old fashioned idea is that you can't live either long or happily in such surroundings.

This recent vogue for white has done more to populate the night clubs than the repeal of the Eighteenth Amendment. What man, and we still raise men, can put on his slippers, fill his pipe, and read the sporting news, sitting in a white chair, piped in chartreuse, placed upon a white carpet with brown fringe in front of a white mantel over which hangs an oversized Audubon of dead flowers with caterpillar on stem, and warm his feet to the glow of the very latest in gas logs?

That, Mr. Oyer, is a composite picture labeled, "The Recent Decadence of Home Furnishings" and is, I think, sufficient cause for apology by the profession of interior decorators for its affect upon the male, who so necessarily fidgets amid these surroundings that have no authority, rhyme, nor reason, save to look like the latest of our contemporary text book, *Harper's Bazaar*.

Grant you that in this transitory period of many changes if chameleon-like our houses must change their colorings for each season of the year, real furniture, around which the romance of art and workmanship are woven, will be too extravagant.

Then, perhaps, some jigsaw copy with plenty of paint smeared up with yet more paint, ought really to suffice. But when, Oh Lord, will this period be gone—so that in an old and timeworn manner, we may settle ourselves again midst substantial furnishings that make for ease of mind with comfort for both body and soul.

Can we be bold enough to face the fact that decorations are becoming effeminate, that styles are swayed by women and men are following in their wake. The average house must still be built for average people. They certainly could not have changed from the rugged and virile characteristics of those of but a few years ago when men were men and—but then I am not writing in behalf of plumbers.

We lay great homage at the feet of Chippendale, yet, were he to see a chair of his design sitting upon a white floor covering, he would become quite ill at either ease, or stomach, yet, the path that decorators are following is causing like symptoms to the minds of many.

One who, in this trade, quite often resorts to salesmanship enthusiasm and blurts forth "Oh, isn't that too interesting" spells the means by which, in my estimation, we

(Continued on Page 32)

+ + 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

THE PAGEANT-PLAY, "Ramona," directed by Ralph Freud, is given against a San Jacinto Mountain background on the afternoons of May 4 and 5, and May 11 and 12. The Hemet-San Jacinto Community Association gives the twelfth annual production of this exquisite story of the love of Ramona and Alessandro at the Ramona Bowl about halfway between the towns of Hemet and San Jacinto, California. A dramatization of Helen Hunt Jackson's novel was first made by Virginia Calhoun, who later generously gave the rights for outdoor presentation to Garnet Holme, whose arrangement is still used. Victor Jory assumes the role of Alessandro, which he has feelingly interpreted in other years, and Jean Inness is the lovely Ramona. Spanish and Mexican songs and dances are given throughout the play, as well as the Indian sunrise and sunset calls.

THE DRAMATIC SPRING EVENT of the San Francisco Bay district is the Mountain Play, presented on the slopes of Mt. Tamalpais, according to tradition on the third Sunday in May. This year is the twenty-second presentation, the date is May 19, and the play is "The World We Live In" by the Czecho-Slovakian playwrights, Josef and Karl Capek. Last year the play was "The Girl of the Golden West" and was seen by more than 3000 people.

THE MISSION PAGEANT, founded to raise funds for the restoration of the Mission at San Fernando, California, is scheduled for June 28-29, and will do much to preserve the color, traditions and legends of the past, as well as emphasize the work of the padres. Both Leo Carillo and Mrs. Florence Dodson Schoneman have promised their interest and their wholehearted support.

ANOTHER ERA marks the celebration held at Barstow, May 10, 11 and 12. This desert section announces "Calico Days in Bloody Gulch" with a reproduction of a one-street mining town as their contribution to the score of historical associations.

THE VALENCIA FESTIVAL is held, June 6, 7 and 8 at Fullerton, California, with a similar program to that of last year, including a street parade of decorated floats.

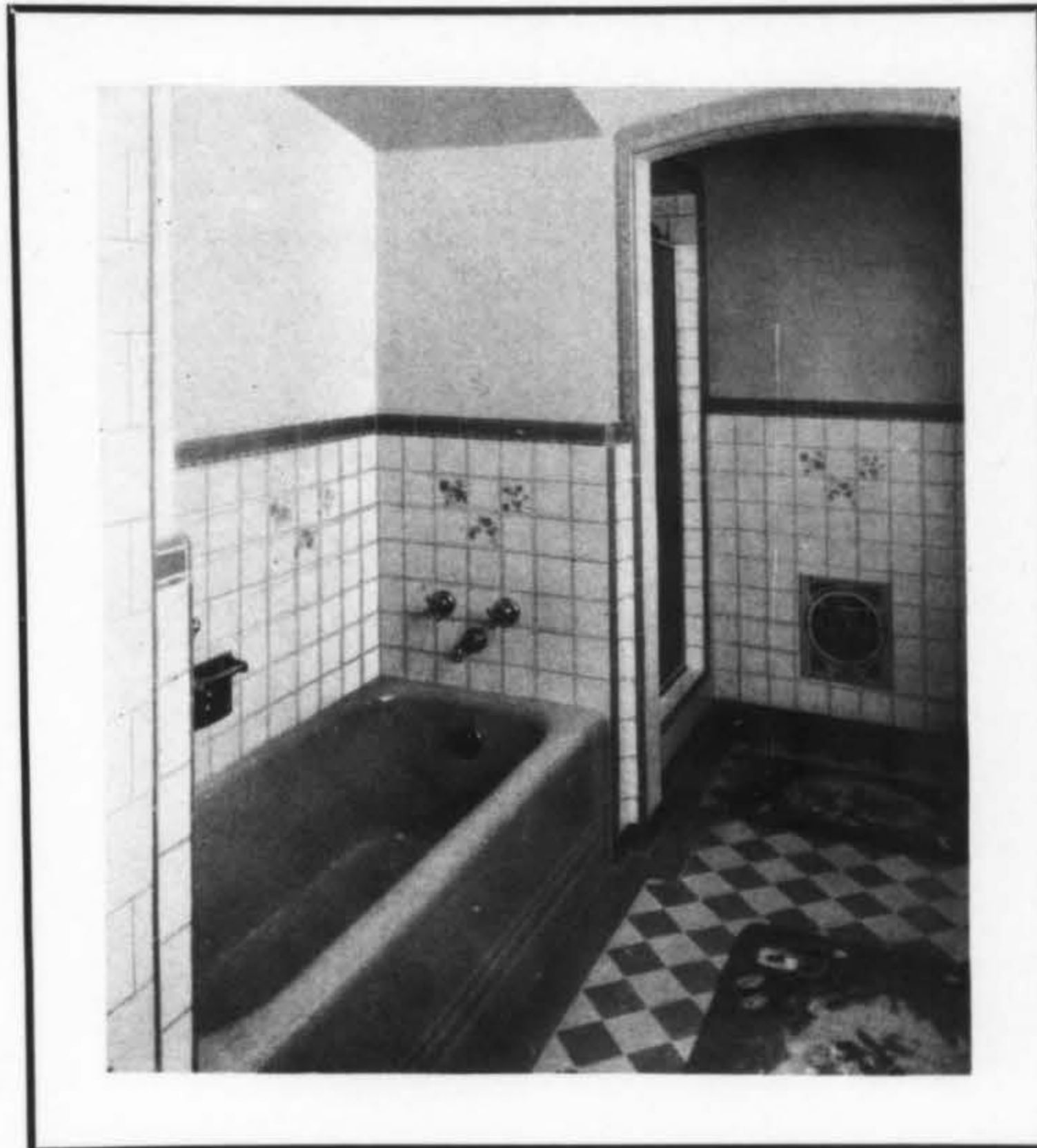
PACIFIC INTERNATIONAL EXPOSITION opens at San Diego, California, May 29, and during the summer twenty-two "special days" have been allotted for California. These include: California Garden Club Federation, June 16; California County Planners Association, June 29; California Federation of Women's Clubs, June 24-25; California Real Estate Association, July 26; California State Nurserymen's Association, September 28. Among the interesting sport events are the Blue Star Championship Yacht Regatta, August 4; and the Western Public Golf Championship, September 2.

YACHTING SEASON officially opens in May in California. The California Yacht Club at Wilmington announces the opening festivities for May 4 and 5, with the dinner dance at the clubhouse on the fourth. Formal annual inspection of the yachts is held the morning of the fifth. Six prizes are given for the best appearing yachts.

CHILDREN'S HORSE SHOW, an annual event for the past twelve years, is held, May 18, morning and afternoon, at the Flintridge Riding Club, near Pasadena, California. Mrs. Philip Thomas is the general chairman of the event, with several efficient sub-chairmen. Mr. Leet W. Bissell is the president of the Flintridge Riding Club. The proceeds of these events are always given to charities.

BOYS' FESTIVAL, an annual celebration dedicated to the youth of Japan, opens May 5, and the beautiful decorations which mark this festival are apparent throughout the Japanese section of Los Angeles. The exact origin of the festival is unknown but it has gradually developed from the ninth century to the present day and is based on chivalry. Since the carp stands for energy and determination this fish has been chosen as one of the symbols of the festival and these reproductions in paper and silk fly from the housetops, or from tall bamboo poles erected for the purpose. The wind blows into the open mouths, fills the paper bodies, and they seem to swim in the air.

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FESTIVAL OF THE ALLIED ARTS is held at Los Angeles, California, May 10 to June 1. The object of the festival is to aid the ambitious young artists in their various fields, music, painting, sculpture, writing, drama and the dance. The exhibition of art entries is held at the Los Angeles Museum and opens with a reception, May 12, and continues to June 1. Mrs. John D. Fredericks is the president, and Mrs. Grace Widney Mabee, general chairman of the Festival.

AGNES DE MILLE is seen in a dance recital with Warren Leonard and group, May 5, at the Wilshire Ebell Theater, Los Angeles.

THE CONVENTION of California Federation of Women's Clubs is held, May 15-17, at Del Monte, California. Miss Josephine Seaman is the State president.

BROWNING LECTURES, sponsored by the English Club, are given, May 2 and May 12, at Mills College by Mrs. M. C. Sloss of San Francisco. These lectures are open to the public.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include Authors' Afternoons, Lectures and Readings. Dates and subjects are:

May 4, Louis Paul, author of "The Pumpkin Coach".

May 7-14-21, Hazel Zimmerman, woman economist, conducts three important investment classes.

May 11, Lucille Anderson interprets "Time Out of Mind" by Rachel Field.

May 18, Dr. William Van Wyck speaks on "Putting the Pleasure in Travel".

May 25, Mrs. Oscar Maillard Bennett reads "The Petrified Forest" by Robert Sherwood.

June 1, Mrs. Lovell Langstroth will read "The Old Maid" by Zoe Akins.

PACIFIC GEOGRAPHIC SOCIETY announces the fourth Globe-Trotter Series at the Civic Auditorium, Pasadena, California, opens October 29, with Edward Tomlinson, giving "A Night on the Spanish Main". Season tickets may now be reserved through Elmer Wilson, Pasadena Manager.

JUNIOR CHAMBER OF COMMERCE, Pasadena, California, hold the annual \$10-a-plate dinner, May 17. The proceeds will be used to aid a civic enterprise, possibly a boys' camp, to provide the entrance fee for boys unable to pay.

SUMMER SEASON OF DRAMA at Mills College, California, includes lectures by Lee Simonson, national authority on scenic design, during the week of July 15. Mr. Simonson is working now on sets for Shaw's new play, "The Simpleton of the Unexpected Isles", a forthcoming Theater Guild production.

WHILE THE GARDEN TOURS, under the auspices of the Plans and Planting Branch of the Community Arts Association of Santa Barbara, California, close for the Spring season, May 3, the summer season opens June 28, with tours on Fridays to August 30, with additional tours on Tuesdays in August.

RANCHO SANTA ANA BOTANIC GARDEN is an interesting development near Santa Ana, California. The gardens are the property of Mrs. Susanna Bixby Bryant, through whose courtesy the park is open to the public, Thursday of each week during May and June, on presentation of cards issued by the administration office at 3210 West Adams Street, Los Angeles.

LITERARY ART GROUP of San Francisco hears the final lecture of the Famous Heroines of History series by Brother Leo, May 6. "The Dark Lady of the Sonnets" is the subject and is given at the Hackett-Coghlan Playhouse.

MONROVIA, one of the busy, small centers of California, celebrates its forty-ninth anniversary, May 18. A parade of horsemen and women and of old time vehicles mark the day and in the evening a symphony concert by the Valley Orchestra is heard. W. N. Monroe, the founder of the city, is ninety-three and is an honored guest.

A GOLDEN WEST celebration is held, May 24-25-26, at Ventura, California, which possibly serves as a minor introduction to the well known and beautiful fiesta in Santa Barbara, the "Old Spanish Days", always held at the time of the full moon in August.

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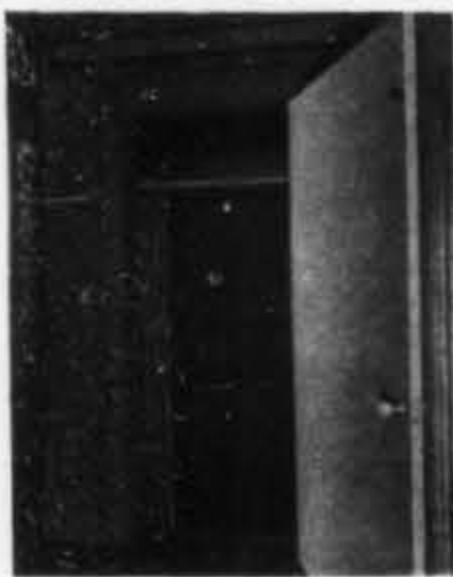
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ON THE RADIO

By LORNA LADD

IT'S that time again. The east has taken unto itself one more hour. What havoc it has wrought in radio. Twice each year when the time change goes into effect, radio is thrown into a turmoil comparable to the Long Beach earthquake. A week before the change and a week after all radio employees burn the midnight oil attempting to straighten and keep program schedules straight. Radio editors and station publicity directors get into fights so serious that it usually takes an arbitration board to settle them. Everything gets muddled inside and out. As for the poor listener, he can only find his pet program by pure instinct.

However, if your Irish luck is good, you may catch the regular broadcasts here on the coast just an hour earlier.

Final preparations for the 1935 National Geographic-U. S. Army Air Corps stratosphere flight and the departure of the expedition to South Dakota will be discussed during a special program over the National Broadcast-chain, Saturday evening, May 11, between 6:30 and 7:00, KFI-KPO. The program is part of a series which will be climaxed early in June when Captain Albert W. Stevens, flight commander, and Captain Orville A. Anderson report the progress of their ascent into the stratosphere to radio listeners from miles above the earth's surface.

Southern émigrés should make it old home day when the description of the Memphis Cotton Carnival scheduled for Columbia chain airing, Tuesday, May 6, comes through at 9:30 in the morning. The broadcast will originate on the riverfront in Memphis with the arrival of the King and Queen of Cotton on the royal barge.

Irene Rich, former celebrated star of stage and screen, now doing right well on radio, will have her program extended to the Pacific coast this month. Time is Fridays over KFI-KPO at 4:00, cocktail time. Miss Rich will present a group of original radio plays, written especially for her and each complete in one broadcast.

The program, "More For Your Money", should intrigue the hard headed fancy of everyone. It is a new series starting on Columbia and will offer advice to the nation on just what its title says. The speakers, drawn from representative fields, are being presented under the auspices of the Consumers' Committee of the National Advisory Council on Radio in Education, and will feature an economic research expert, statesman, Federal Reserve Governor, college president and editor.

Grape-Nuts paid CBS a fair mint of money and renewed a possible lagging interest in their breakfast food by the simple method of following the progress of the Byrd Antarctic expedition through exclusive short-wave broadcasts to and from Little America. Now, in return, CBS is shaping elaborate plans for the homecoming of Rear Admiral Richard E. Byrd and his men, who arrive at Washington on Friday, May 10. The network will carry the reception of Admiral Byrd by President Roosevelt, who is boarding the ship at the capitol's Navy Yard. Other than the sure to be interesting and charming speech of the President, I can't guarantee the program. It's hard to predict that sort of broadcast. However, CBS ballyhoos the affair as a bang-up feature.

Said to be radio's newest departure in dramatic entertainment, "The American Adventure", took to the airways this month. It is a serial in thirteen episodes, the epic of America through the story of a typical American family. Each of the installments is a complete episode of a distinct era in the life of a family from the time of the famous Mayflower compact to the present day of complex government and social programs. The effects of legislation, social and religious changes, on the individual will be mirrored for listeners. It may be a new departure in radio, I didn't catch the first episode, but it sounds to me suspiciously like a sneak-up on a different version of the ever popular "One Man's Family". Time: Mondays at 4:00, KFI-KPO.

A sincere hope that you find your pet program with fair ease under the time changes is my parting shot.

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MARTIN FLAVIN, author of many stage successes, is a loyal friend to the Community Playhouse, Pasadena, where his latest play, "Achilles Had a Heel", is showing. Mr. Flavin's play, "Amico", is announced for an early date at the Playhouse.

THE J. W. ROBINSON COMPANY, Los Angeles, announcements for May:

- May 1, 3, 8, 22, at 2 p.m.—Lecture on the San Diego Exposition by Elwood Bailey, official lecturer for America's exposition. Auditorium—fifth floor.
- May 4, at 10:30 and 2 p.m.—Fashion Show in the College Shop. Costumes for all occasions.
- May 7, at 2 p.m.—Book review by Paul Jordan-Smith, literary critic of the Times. Admission 50c.
- May 9, at 2 p.m.—Program and reception honoring Orpha Klinker Carpenter, whose paintings of Old Adobes will be hung in the Lounge in May.
- May 10, at 2 p.m.—Flower arrangements for tables by Clare Cronenwett. Admission 50c.
- May 13, at 10:30—"What happens in Nursery School"—talk and motion picture by Mrs. John Alva Bell, Pres. Pac. Coast Assn. for Nursery Education.
- May 14, at 10:30 a.m.—"The New Discipline" by Mrs. Rebekah Earle, Supt. of Emergency Nursery Schools of State of Calif.
- May 15, at 10:30 a.m.—"Planning the Health of the Young Child" by Howard R. Cooder, M.D., Pediatrician.
- May 16, at 10:30 a.m.—"Play and Playthings" by Mrs. Edith L. Boehm, specialist on child's play materials.
- May 17, at 10:30 a.m.—"Music and Art for the Young Child" by Miss Dorothy Van Deeman, Mrs. Harry Rinker, Miss Velma Lucky.
- May 18, at 10:30 a.m.—"First Experiences with Literature" by Mrs. Dorothy W. Baruch, director of Nursery School, Broadoaks.
- May 20, 25, 27—Festival of Allied Arts program.
- May 23, at 10:30 a.m.—Book review by Virginia Cole Pritchard. No charge.
- May 24, at 2 p.m.—"To a Bride's Taste", program by Marian Manners of the Los Angeles Times.

MUSIC

PHILHARMONIC ORCHESTRA of Los Angeles, under the auspices of the Southern California Symphony Association, presents two concerts at the Shrine Auditorium, May 3-4, Friday evening and Saturday matinee. Otto Klemperer conducts and Lawrence Tibbett is the soloist.

SYMPHONY ORCHESTRA of San Francisco preserves the tradition of a music loving city by the presentation of Municipal Symphony concerts at the Civic Auditorium. The Musical Association of San Francisco is endeavoring to sustain the orchestra and bring the funds to a point where definite plans may be made.

THE FOUNDERS Incorporated, in association with L. E. Behymer and Merle Armistage, present the first annual light opera festival under general direction of Edwin Lester at the Philharmonic Auditorium, Los Angeles. Season opens May 20 and includes three operetta successes, "The Vagabond King," "The Chocolate Soldier" and "Blossom Time" at popular prices with each operetta limited to one week's engagement every evening except Sunday, matinees Wednesdays and Saturdays.

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BESSIE BARTLETT FRANKEL, as dramatic narrator, with Lester Hodges, pianist, gives the last of a cycle of matinees at the Studio Club, Hollywood, California, May 8. The proceeds of these matinees are given to the support of "Pan's Cottage" in the MacDowell Colony at Peterborough, N. H.

NATIONAL MUSIC WEEK is celebrated May 5 to 11 and through the observance a greater use of music as a vital community force may obtain. David Sarnoff, president of the Radio Corporation of America, is the new leader of the movement. He succeeds the late Otto H. Kahn, who had been the chairman of National Music Week since its inception.

MILLS COLLEGE, California, announces two musical events for the Campus. May 8, Concert of Original Compositions, and May 15, Concert of Classical Compositions.

CATHEDRAL CHOIR presents the annual Spring Concert, May 7, at the Civic Auditorium, Pasadena, California. Dr. John Henry Lyons is the director and offers a combination of the Cathedral Choir and the Pasadena Boy Choir. Several soloists are heard with the coral numbers. Roy Bramwell Lund is the accompanist.

THE BEHYMER De Luxe Courses for next season at the Philharmonic Auditorium, Los Angeles, California, open in October with Richard Crooks, followed by Josef Lhevinne in November. Moscow Cathedral Choir is heard in December; Grete Stueckgold enhances January, with Heifetz or Iturbi in February. The Spring numbers include Nino Martini; Schoop Comic Ballet; and Alexander Brailowsky. The season will also provide an engagement of the Ballet Russe de Monte Carlo, with a new program of ballets. The San Carlo Grand Opera Company will return in February, and such universal favorites as Grace Moore, Tito Schipa, Richard Bonelli, Nelson Eddy and Lawrence Tibbett will be heard in the series.

THE MUSICALLY INCLINED of San Francisco are already planning for the opera season of next fall, with suggestions for the production of some of the lesser known operas. One critic requests the operas "Boris Gudonov" and "Eugene Onegin", which were produced locally in Los Angeles in March. Then "Figaro" of Mozart and "Fledermaus" by Johan Strauss as examples of the lighter operas. Other works mentioned are "Simon Boccanegra", Verdi; "Freischutz", Weber; "Pique Dame", Tschai-kowsky; "Orfeus", Gluck; and the "Snow Maiden", Rimsky-Korsakov.

CIVIC ORCHESTRA, Pasadena, California, presents a popular classic concert, May 18, at the Civic Auditorium. Reginald Bland is the director of this fine group of artists.

MUSIC DEPARTMENT of Occidental College presents von Flotow's light opera, "Martha", Friday evening, May 3, at the Occidental Hillside Theater, Eagle Rock, California.

SYMPHONIES UNDER THE STARS are presented in Hollywood Bowl, Hollywood, California, for the fourteenth season, opening July 16, sponsored by the Southern California Symphony Association. The opening is scheduled later than usual in order that the Philharmonic Orchestra might fill an engagement at the Pacific International Exposition at San Diego.

AMERICAN OPERA COMPANY announces the presentation of "Eugene Onegin", May 7, at the Philharmonic Auditorium, Los Angeles.

"SAUL" is presented as a cantata in the Browning Society Music Festival, May 16. Meetings are held at Browning House, 550 Jackson Street, Pasadena, California.

GRAND OPERA in English, given by local singers, in all large cities in the United States, was the prediction of S. M. Lovagine, general director for the Metropolitan Civic Opera Company of New York, during a recent visit to Los Angeles in an address to the International Women's Club.

CHARLES WAKEFIELD CADMAN has been appointed honorary chairman of music at the Pacific International Exposition at San Diego. He is lecturing on Indians and Indian music in England and on the continent during May and June.

PRO MUSICA, Los Angeles Chapter, gives in May the annual all-American program, with a violin sonata composed and played by Joseph Achron, and a first hearing of Henry Eichheim's violin sonata, played by the composer.

LOS ANGELES PHILHARMONIC ORCHESTRA, Otto Klemperer, conducting, is heard in concert, May 10, at the Civic Auditorium, Pasadena, California. Gladys Swarthout, Metropolitan Opera singer, appears as soloist.

CECILIAN SINGERS, conducted by John Smallman, give their annual spring concert, May 4, at the Wilshire Ebell Theater, Los Angeles, California.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, continually astonishes audiences with unusual productions, but the Playhouse itself was amazed at the extended run of "Judgement Day", the new Elmer Rice play. The management realized it was a tremendously strong play but had not gauged the mounting interest of the public. The Playhouse operates continuously with the exception of Sunday and Monday, as Tuesday is the opening night for a changing bill. The length of a run varies according to popular demand. Matinees are on Saturday. Phone the box office for verification of the changing schedules.

To May 4, "Achilles Had a Heel" by Martin Flavin, starring Walter Hampden.

May 7, "Wedding" by Judith Kendel comedy-drama.

May 14, "Amico," a new play by Martin Flavin.

May 21, "The World is My Onion" by J. C. Nugent, with author in the leading role.

June 4, "Roadside" by Lynn Riggs, starring Ralph Freud.



WALTER HAMPDEN, successful star of many productions, takes the lead in the new play, "Achilles Had a Heel" by Martin Flavin, premiered at the Community Playhouse, Pasadena, California.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Hollywood, California, owned and directed by Francis Josef Hickson, is open continuously. The theater has premiered thirty new plays since the opening three years ago. Mr. Hickson sponsors new and unknown playwrights and enlarges the scope of expression by introducing musicals and dance programs on Sunday evenings.

GOLD HILL PLAYERS of Monrovia, California, now in their new home, Colorado and Shamrock streets, celebrated their third anniversary with a program of one act plays, including "Nocturne", which received first prize in the Tournament of One-Act Plays last month, and which is entered in the Festival of Arts, Los Angeles, May 10-June 1. The Players conduct a Theater School for Juniors, for children from six to fourteen years.

PADUA HILLS THEATER, near Claremont, California, announce programs as follows for the Padua Hills Players, under the direction of Jerome Coray:

To May 3, "Witch Call" by Mabel Stanford.

May 6 to 17, "The Sea Gull" by Chekov.

May 20 to 31, An old time revival. The plays open on Monday, run through Friday, with matinee on Wednesday.

MEXICAN PLAYERS of the Padua Hills Theater, Claremont, California, present "Ysidro" each Saturday matinee and evening in May. The production is definite; Indian in character, the dances are of the Mexico of hundreds of years ago, little influenced by Spanish dance forms. The story of "Ysidro" is told in English by Manuela Huerta while the scenes are enacted in pantomime. Beginning June 1, six theater productions per week will be given by the Mexican Players, Wednesday afternoon and evening, Thursday and Friday evenings, and Saturday afternoon and evening.

"STRING, THE BEAN BOY", adapted from "California Fairy Tales" by Monica Shannon, has been chosen for the sixth annual children's play presented May 4 and 11, at the Civic Auditorium, Pasadena, by members of the Junior League of Pasadena. The annual children's play is produced by the organization to encourage a taste among the young people for the best in music and the theater. Mrs. Harold Landreth directs the group.

EAST BAY CHILDREN'S THEATER, Berkeley, California, announces a production for May 11.

HAROLD TURNER, Drama Department, Los Angeles Junior College, presents the Plays and Players in a special production of "Elizabeth, The Queen," by Maxwell Anderson, May 16-17-18, at their Little Theater, 855 North Vermont Avenue, Los Angeles.

CALTECH DRAMATIC CLUB is presenting Thomas Otway's "Venice Preserved", May 16-17-18, at Culbertson Hall, California Institute of Technology, Pasadena, California. The only feminine role in the play, which served to make Sarah Siddons famous, is assumed by Miss Herma Reach of Community Playhouse training. The directors are Roger Stanton and Harvey Eagleson.

THE FILMS

THE GREAT OUTDOORS was, of course, vital to "Sequoia", but is interesting to note how many scenes of other films were photographed in the open air, though rarely requiring distant locations. Practically every large studio has permanent outdoor sets on which scenes are made, and many varied scenes, but there are many favored location spots near Los Angeles. The favored sections include Upper Franklin Canyon, near Beverly Hills; the Busch Gardens in Pasadena; Stone Canyon in Bel-Air, Verdugo Woodlands, the Huntington Hotel and occasionally the Vista del Arroyo Hotel, of Pasadena; Castle Rock at Santa Monica, and the Ridge Drive, Laurel Canyon. California offers such distinctive locales as Calabasas, Lake Arrowhead, Big Pines, when snow is needed, while Victorville and Bishop provide all the desert scenes required.

CALIFORNIANS scarcely require an incentive to fare forth on a holiday, but if they did the films would, and do, provide such fillips. Many an ordinary picture is rescued from oblivion by the exquisite photography of land and sea, and probably untold thousands will be drawn to the national parks of California by the one film, "Sequoia".

"THE WEDDING NIGHT" gives Anna Sten an unquestioned opportunity which she grasps and uses with intelligence and sympathy. Helen Vinson again triumphs, she almost steals the picture in her sincere delineation of the wife. Gary Cooper as the author husband, whose interest is first attracted to the Polish girl because of the possibilities of introducing her into a new novel, does admirable work, marked by quiet force and eloquent reserve. It is an absorbing film, though poignant, even a bit somber, cut through by touches of gaiety.

JAN KIEPURA, young Polish tenor, again establishes the worth of his work, the beauty of his voice, his pleasing personality, in the new Gaumont British romantic musical comedy, "My Heart Is Calling", which is showing at the Filmarte Theater, Vine at La Mirada, Hollywood. The plot values are excellent, providing every reason for the introduction of the arias from well known operas which Jan Kiepura renders so pleasingly.

DANCING DAYS are here again! And when the dancers are Fred Astaire and Ginger Rogers it is easy to wish the days were longer. "Roberta" is an entertaining film, made doubly so by crisp direction and excellent impersonations. Irene Dunne is not only wonderful to look at but a delight to hear, and Randolph Scott proves to be a gentleman with a nice southern accent, instead of a western cowboy, though, of course, they are always gentlemen at heart. Then the whole film is punctuated most delightfully by the tap dancing of Astaire and Rogers, those two really dance, new steps, new ideas, and grace!



CHARLES FARRELL on location among the redwoods in Sequoia National Park.

ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive: To June 15, Women Painters of the West; miniatures by Martha Wheeler Baxter.

CARMEL

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

DEL MONTE

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

GARDEIA

GARDENA HIGH SCHOOL: To May 7, eighth purchase prize exhibit, conducted by the senior classes of Gardena High School, under auspices of the Gardena Art Association. Senior students are now voting their preferences for the \$300 prize picture.

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: Wood engravings by Paul Landacre.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To May 11, paintings by Nellie Spielman.

HOLLYWOOD WOMAN'S CLUB, 7078 Hollywood Boulevard: Throughout May, paintings by members of the California Art Club.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American and European artists.

MARY HELEN TEA ROOM, 6534 Sunset Blvd.: Throughout May, portraits by Mrs. M. T. Farrell and scenes from Chinatown by Florence Young.

PRINT ROOMS, 1748 North Sycamore Ave.: Etchings by Willy Pogany. Fine prints, old and contemporary.

STANLEY ROSE GALLERY, 6661 Hollywood Boulevard: Abstract paintings by Carlos Merida. Paintings by Post-Surrealists and other moderns.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Works by artists of Laguna Beach.

LOS ANGELES

ART CENTER SCHOOL, 2544 West Seventh Street: Paintings by Dean Cornwell.

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

BILTMORE SALON, Biltmore Hotel: Paintings by American artists.

BULLOCK'S GALLERY, 657 South Broadway: To June 30, personality portraits by Graziella Jacoby.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: Northern California Whelan and Annita Delano. Paintings, sculptures and etchings by Velma Adams.

CENTURY HOUSE, 6400 West Third Street: Eighteenth Century paintings.

CITY HALL, Art Commission Gallery, Room 351: Throughout May, paintings by Ralph Holmes. The painting, "Recessional", by Eugene Savage, is also on exhibition.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout May, annual California artists' prize exhibition.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Northern California painters and sculptors; second annual exhibition of California figure painters.

FRIDAY MORNING CLUB, 940 S. Figueroa Street: California landscapes by John Anthony Conner. Oils by the late William Swift Daniell and by Rosemary Watkins. An exhibition of mural sketches submitted in the recent Beverly Hills Post Office competition will be held starting May 1.

LOS ANGELES MUSEUM, Exposition Park: To June 10, sixteenth annual exhibition of painting and sculpture. Eleventh annual exhibition of the Bookplate Association International. May 10 to June 1, Art Division exhibits in the Southern California Festival of the Allied Arts.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Throughout May, annual exhibition of the Art Teachers Association of Southern California, arranged with cooperation of the Los Angeles Art Association.



RURAL FAMILY

The painting reproduced above is the winner of the \$500 prize offered by Mr. and Mrs. Van Rensselaer Wilbur in the Sixteenth Annual Exhibition of Painters and Sculptors at the Los Angeles Museum. The exhibition, which continues until June 6, is one of the best in recent years, with an unusually large number of entries. Fletcher Martin is one of the younger artists of southern California, where he has exhibited his paintings and wood engravings from time to time.

FLETCHER MARTIN

SOUTHWEST MUSEUM, Highland Park: American Indian arts and crafts. Oriental art. Near the Museum, at 5605 North Figueroa Street, is the Casa Adobe, a replica of an early California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To May 15, figure paintings and landscapes by Harold English. John Davidson abstractions with secessionist frames.

STUDIO GALLERY, 456 North Western Ave.: To May 12, recent paintings by Dan Lutz, William Reagh and Paul Wildhaber, Jr.

FRANCES WEBB GALLERIES, 2511 W. Seventh Street: To May 7, paintings by Harry W. Law.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Throughout May, flower paintings by California artists.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: May 11 to 31, recent paintings by Harold Lehman.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Annual exhibition of work by students at Mills College. Gallery open to the public on Wednesday and Sunday afternoons.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To May 9, paintings by Margaret Bruton.

PALOS VERDES

PALOS VERDES ART GALLERY: To May 31, paintings and drawings by "The Associates of Long Beach", including Ivan Bartlett, Carlos Dyer, John D. McNeer, Jr., George McCutcheon, Paulina Peavy and Jean Donald Swiggett.

PASADENA

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European painters.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Recent paintings by Thomas L. Hunt.

SAN FRANCISCO

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

THE ART CENTER, 730 Montgomery Street: To May 4, oils and watercolors by Victor Arnautoff.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Recent gifts of the de Young Fund. Permanent and loan collections.

PAUL ELDER GALLERY, 239 Post Street: To May 11, drawings, oils, watercolors and sculptures by Charles, John and Robert Howard, Jane Berlandina and Adaline Kent Howard.

GELBER-LILIENTHAL, 336 Sutter Street: Portraits by Count de Kervilly.

GUMP GALLERY, 250 Post Street: To May 15, California Society of Etchers. May 16 to 31, watercolors by William R. Cameron.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Monthly art exhibit by Californians, changing May 15. Through May 20, first annual exhibition of paintings by the Bay Region Art Association. Opening May 2, exhibition by the Pacific Arts Association. Through May 26, art work by pupils in the San Francisco high schools.

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: To June 23, Book Fair. To May 19, Eighteenth Century Chinese album paintings. To May 12, Peter Stackpole Bay Bridge photographs. May 5 to June 9, works by Wassily Kandinsky.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: 18th Century English 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 sculptures by artists of Santa Barbara City and County. Exhibitions changed every six weeks. Hours 9 to 5 except Sundays. Saturdays 9 to 12.

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.

WESTWOOD VILLAGE

UNIVERSITY OF CALIFORNIA, Education Building: May 6 to 17, works by Alexander Archipenko.

MISCELLANY

ART NOON CLUB of the Los Angeles Art Association holds its monthly luncheon meeting May 21 at the Women's Athletic Club, 831 South Flower Street, Los Angeles. Hamlin Garland will be the principal speaker. The subject of his talk will be "Trail Blazers of American Art."

PACIFIC ARTS ASSOCIATION, composed of art teachers, artists, industrial workers and others interested in art in the Pacific Coast states, holds its annual meeting May 2 to 4 in San Francisco, with headquarters at the Fairmont Hotel.

DALLAS MUSEUM OF FINE ARTS, Dallas Power & Light Building: To May 12, forty sculptures and paintings by Karoly Fulop. Through May 13, thirty-five watercolors by Josef Bakos. Forty-five modern photographs from the collection of Lloyd LaPage Rollins, director of the museum.

SAN FRANCISCO MUSEUM OF ART announces a competition for a book-plate to be used in books presented to the museum library by Albert M. Bender. Lettering must read: "Library of the San Francisco Museum of Art—Albert M. Bender Collection". A prize of \$100 is offered. Designs must be received by June 1.

PASADENA JUNIOR CHAMBER OF COMMERCE will offer an annual prize of \$500 for the best canvas produced in that city, with the object of acquiring a city-owned collection of paintings by Pasadena artists. The plan was suggested by C. K. Fiedler of the Pasadena City Planning Commission. It is hoped that the paintings will ultimately be displayed in the proposed Pasadena Fine Arts Gallery.

AUTOMOBILE ACCIDENTS last month claimed the lives of two California artists, Perham Nahl of San Francisco and Lucie Billings of Pasadena. Both were well known and loved as teachers and friends. Professor Nahl was for many years a member of the art department of the University of California, Berkeley, and Miss Billings was head of the art department of the McKinley Junior High School, Pasadena.

CHARLES KASSLER has been commissioned to paint two murals in the Beverly Hills Post Office, California. He has the distinction of being the winner in the first competition under the Section of Painting and Sculpture, Procurement Division, United States Treasury Department. Kassler is best known in California for his "Bison Hunt" fresco in the children's court of the Los Angeles Public Library and his "Pastoral California" fresco at the Fullerton Junior College. Both of these were done last year under the Public Works of Art Project. The two Beverly Hills murals, each one a lunette eight feet in width by seven feet in height, will be painted in fresco.

FLETCHER MARTIN'S painting, "Rural Family" is the winner of the \$500 prize offered by Mr. and Mrs. van Rensselaer Wilbur in the sixteenth annual Painters and Sculptors Exhibition at the Los Angeles Museum. Second award went to Richard Kollorz for "Four of a Kind". Third award to Richard Munsell for "Frieda". Honorable mentions to William A. Gaw for "African Marigolds", to Einar Hansen for "Seated Figure" (a portrait of Sadakichi Hartmann), and to Tom E. Lewis for "Balboa Bay". Honorable mentions in sculpture went to George Stanley for "Head" and to Djey el Djey for his portrait of Dr. Alfred Hertz. The jury was composed of Reginald Poland, chairman; Dr. Ernest L. Tross, Maurice Block, Frant Morley Fletcher and E. Roscoe Shrader.

ART DIVISION exhibits in the Southern California Festival of the Allied Arts, May 10 to June 1, will be presented in the Los Angeles Museum, Exposition Park. Mrs. Oliver C. Bryant is chairman of the Art Division of the Festival. There will be competitions also in six other divisions devoted to Music, Drama and Speech Arts, the Dance, Poetry and Writing, California History, Cinematography. The Art Division includes sections for Architecture, Painting, Sculpture, Art for Reproduction, Arts and Crafts in Industry, Arts for the Blind. The Festival is sponsored by the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce. Offices are at Rooms 323-324, Chamber of Commerce Building.

PAUL WHITMAN, a Carmel artist best known for his etchings and water colors, has completed after eight months' work a globe of the world showing the continents in relief and in color. The globe is thirty inches in diameter, supported on a carved walnut base and weighs 300 pounds. He painted the continents in warm brown, reds and yellows, and the oceans in cold blues and greens, the depths being shown by depth of color. The sphere is made of plaster built up on a heavy axle that rotates in a bronze ring weighing forty pounds and bearing marks of degrees and minutes. The ring is carried on roller bearings in the heavy walnut base, which allows the world to be turned in any desired position for close study.

ART EXHIBITIONS AT THE SAN DIEGO FAIR

EIGHTY-FIVE years of southwestern art will be shown at the Palace of Fine Arts in the California Pacific International Exposition opening May 29 at San Diego. This historical review of art in the Southwest is in addition to the San Diego Fine Arts Gallery's presentation of its \$750,000 permanent collection of art treasures, and in addition, also, to the showing of "Stella" and other art excitements by Mr. Julian Harvey in his special exhibit, "Lens Wonders of the World", in which the work of five hundred camera pictorialists will figure largely.

To Director Reginald Poland of the Fine Arts Gallery of San Diego goes much credit for the energy he has displayed in assembling the exhibits to be presented in the Palace of Fine Arts. To seek out and select the best of the paintings and sculptures done in the Southwest over the entire period of its art history has been no small task. It is to be remembered, also, that practically all of the permanent collections of the Fine Arts Gallery have been assembled under Mr. Poland's direction during the years since the gallery was opened.

"San Diego was especially happy in its decision", says Mr. Poland, "to present an unique and important *résumé* of the finest art which California has produced since its beginnings as a state.

"Commencing with the coming of the gold-mining '49ers, and with Charles Nahl, painter and illustrator who accompanied them, we also commence our story of art in the north and in the Golden Bay region: San Francisco, nearby Carmel and Monterey, and even the more distant Santa Barbara, which early felt something of the spell not only of Spain, but of San Francisco's own creative expression.

"An art society appeared in San Francisco in 1871, even before such a society appeared in sophisticated Boston, or other eastern communities which were otherwise far along the path in cultural ways. The Bohemian Club and Virgil Williams's School of Design also began to attract attention about the same time.

"At San Diego will be seen the works of such early painters as Thomas Moran, Alexander Bierstadt, William Keith and Thomas Hill. Included, too, are sculptors like the pioneer Douglas Tilden, the middle-period Arthur Putnam of international fame, and our rapidly rising contemporary, Donal Hord of San Diego.

"In Los Angeles, as in San Francisco, the art of the mural early appeared, notably in the work of Arthur Mathews, who, in the middle period of Golden Gate art, became a sort of American William Morris in fostering the various arts. Since then, the mural has had a most interesting development in southern California.

"San Diego has had a decided gain in momentum artistically since the early days. Our present dean of San Diego painters, Charles A. Fries, has spent the days of his greatest art development in this region—about forty years. There was little here before his time. With the arrival of artists like Maurice Braun, Alfred R. Mitchell, and, a little later, Charles Reiffel, there has been a decided speeding up of art progress here.

"California's important art of water color will be represented by James Couper Wright, formerly of England, and Joseph De Mers of San Diego, both of whom have carried away the highest honors in that field. Print makers include such a person as Paul Landacre, whom Rockwell Kent considers to be the greatest wood-engraver of America today. Among the represented craftsmen will appear the genius Glen Lukens, who is contributing much to a renaissance of ceramic ware and hand-wrought glass. The beautifully artistic typography of the Grabhorn and Nash presses hold their own with the best in this field.

"And then among the moderns—where we are emphasizing Spaniards and the Americans—will be found the well known William M. Chase, Robert Henri, Maurice Sterne, Arthur P. Ryder, John H. Twachtman. Among the Spaniards may be seen works by Zuloaga the Basque, the de Zubiaurres who paint the picturesque hill towns and the peasants, and Sorolla, José Frau, Pedro Pruna and others.

"Some people may enjoy best of all the building itself, a triumph of Spanish architecture in the plateresque style, designed by William Templeton Johnson, F.A.I.A. The walls will be gay with brocaded and otherwise patterned fabrics scintillating with metal threads and joyous in their bright colorings.

"Someone has said that an exposition should emphasize color, harmony and novelty. Certainly our art exhibition will have all of these qualifications!"

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(N.B.—It is said that the Prince of Wales sent to America for a set of this tableware, so entranced with it was he upon seeing it.)

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IT IS a smart measure of economy nowadays to use the things you have on hand, adding little touches which adapt them to the Twentieth Century tempo of restraint. Anyone with a little ingenuity and effort may achieve Alladinesque transformations in no time.

Take your old damask table cloths you thought were ready to discard and cut the good sections into doilies of rectangles and ovals which can be hemstitched and dyed in soft colors to match or complement your china and glassware. Resurrect the old cake baskets and bread trays and assign them new roles as fruit and flower containers.

Try arranging leaves in your floral groups. They are particularly attractive in summer and their cool restraint enhances the restful atmosphere of the home.

The flowers that you grow in your yard can be combined for color in attractive and graceful bowls. Use the bowls you have and by the process of experimentation discover what flowers and colors look best in each bowl. Then in arranging your table, do not copy something you have seen in a magazine or in someone else's home, but work with the materials you have, keeping in mind that your doilies, your china, glasses, candles, all tend to create a picture whose colors are carried out in the choice of flowers or fruit.

For example let your dining room be restful and simple. Decorate it with plain walls and windows softened by Japanese grass shades which have been sprayed with lacquer the same tone as the walls. If your room faces north, try painting it a subtle shade of beige with a ceiling of chartreuse. Dye the table linens a soft orange and for the floor invest in a natural matting of a soft grey green. Or if you wish to be more original, secure a top for your table cut from Masonite and enamelled a tone lighter than the walls. Then intrigue your family and guests by repeating the colors in your room in fascinating arrangements of fruit, flowers and vegetables.—*Grace Walton.*

CONTRARY to the general belief wallpaper is not just a cheap commodity for covering walls. Wallpaper really belongs in the realm of art, a position it never should have lost had it not been for the fact that wallpaper has been merchandised through improper channels. However, through the efforts of a few of the lovers of this art, wallpaper has regained its high position and is again in favor with the discriminating classes.

Some may question the assertion that wallpaper belongs in the art realm, but when one considers the source of wallpaper designs, many famous names come to mind even that of the far famed Corot. We have but to realize that wallpapers were originated for kings and royalty as wall decoration to replace tapestries of the day, and from a practical standpoint to create warmth in the interiors.

With rapid changes taking place in the present era, it is becoming more difficult each day to create new designs. The demands are varied as to geographical sections. For instance, in the New York City district persons accustomed to geometric lines in their daily life, by reason of the high buildings, etc., are better satisfied to enter a home decorated in the modern highly stylized fashion than we on the Pacific Coast. Out here we live a free life in the open spaces close to nature and therefore require a home interior giving us the same sense of freedom. It is with the thought in mind to satisfy the sectional demands that the vast numbers of artists in and out of schools are being enlisted to express in design the demands of the people.—*Remy Chatain.*

A Refreshingly Original Table Decoration Arranged by Grace Walton

This formal table setting is in reality very plebeian with its peasant doilies dyed to match the deep turquoise table with its simple green glass. Sunflowers from a nearby field are enriched by the small yellow tomatoes on brilliant green foil mats. The dark notes in the sunflowers are repeated in two small avocados. Simplicity and formality are the key-notes of this setting.

Photograph by K. O. Rahmn





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++ ANTIQUES ++

By ALICE R. ROLLINS



Old Worcester Porcelain

THIS writer is always glad to learn of private collections of antiques for the reason that specialized collections are not common on this coast. As collectors we are not as advanced in the art of collecting as those on the Atlantic seaboard. We have been too busy establishing ourselves in this new land, but as we have gained more leisure for the cultural things of life we are becoming collectors of this and that branch of antiques with our customary energy and enthusiasm. Dealers tell me there are many more interested in antiques today than a year ago in spite of the difficult times, and inquiries at the libraries and leading bookstores are answered to the effect that there is a brisk demand for books on old furniture, silver, glass, china and what-not.

I can think of no greater satisfaction that owning a few splendid examples of rare and beautiful antiques. It means first, a knowledge of what constitutes an antique and that means certain information must be acquired before one is able to judge intelligently. That information has opened the pages of many a romance in the history of the past and has taken one into pleasant by-paths of intriguing interest. There is one satisfaction in beauty of form and color and texture and finally there is that satisfaction of ownership which may or may not be something left over from our childhood when we collected marbles or dolls of our very own. It is seldom that collectors start by specializing, but if they have a true collecting instinct they sooner or later find themselves confining their interest to some particular thing.

There is for the lover of beautiful china no more interesting study in connection with it than that of selecting some one of the old ceramic manufacturers and collecting examples of that firm's work from the beginning to the end of its manufacture, or to the modern if the firm is still in existence. Such a collection has many ramifications, each filled with interest. There is the physical history to be studied, its various potters and artists, often famous because of accomplishments in their art, and the examination and study of specimens of the ware which one is collecting. And when you feel you have acquired some knowledge of your subject, it means a delightful almost never-ending quest which arouses a keen zest in the hunt for one never

knows when a piece will turn up.

A brief history of early blue and white Worcester porcelain appeared in a recent issue of this magazine. We will continue by describing some of the more colorful examples of this famous English porcelain for they are more familiar to most admirers of fine china.

After the death of Dr. Wall, who founded the factory in 1751, the works made several changes in ownership. The different owners are given in the complete history of the Worcester factory but we have not space to give them here. The student, however, should familiarize himself with them.

The fame of Worcester porcelain will always rest upon its vases and shaped pieces, hand-painted in enamel colors and with a careful amount of gilding. Five of the principle colors are a deep blue, sometimes marked with the salmon-scale pattern, a fine turquoise blue, a peagreen, a maroon and a canary yellow. On the spaces or panels, reserved in white, exotic or tropical birds and flowers were painted in rich colors. These designs were continued to a very late period of the factory but the best work was before 1783. Perhaps one of the most sought for types of ornamentation on Worcester porcelain is what is known as "scale-blue." This has its origin in Oriental influence as in the early blue and white decoration. The scale in Oriental decoration is given only in outline but on Worcester and other English pieces it is filled in and delicately shaded. It is interesting to note that the word "scale" is used to designate this type of ground for the reason that it was adapted by the Chinese from the scale of the sacred carp.

The panel decorations on Worcester china are very beautiful; especially is this true of the earlier types. The artists were more concerned in gaining artistic fame than commercial success and the result is shown in the work. Another mode of decoration for which Worcester became famous was that of transfer-printing. The process was to transfer a pattern from a copper-plate upon which it was engraved to a piece of unfinished pottery or porcelain. The beginning of this process in Worcester is given as 1756 and was introduced by Dr. Wall. At a later period the transfer prints were transferred to a "bat" of glue and from this to the porcelain; this is "bat-printing."

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RUNNING FIRE

By MARK DANIELS, A.I.A.

APPROBATION

WHY are so many of us reluctant to express approval? I don't refer to that acidulated group who always criticize on the theory that such a course indicates a mental plane at a height that only perfection can reach, but the general run of us. A word of approbation here and there might start the birds singing for some ultra-sensitive soul and give him courage to join the chorus. There is a sound economic justification for merited approbation, too.

Some time back I was enjoying a malarial fever on a plantation in Louisiana. To amuse me my host called a colored boy to the veranda and asked him to do a hoe down. When the boy stopped his master patted him on the back and the boy began dancing again. Finally, with a porcelained grin, he shuffled down the broad veranda steps. When he had disappeared behind a moss-festooned oak my host turned. "If you pat a nigger on the back," he said, "he'll dance himself to death."

Yes, pat him on the back and he will dance for you. But like some of the corollaries to Euclid's theorems, the converse of this axiom is generally overlooked. If you don't pat him on the back he may not dance at all.

WE COME ON APACE

ALTHOUGH it came out in 1925, I have just learned there is a California Guide. Even that is quick for me. Patterned after the Baedeker Guides it is one of four Rider's Guides for different parts of the United States. While conscious of the compliment thus paid to California, I am not sure it is all for the best.

Before the Baedekers became so plentiful, people toured Europe in enforced leisure. It was necessary to stay in one place long enough to gather the essential information about the route to, and accommodations, in the next. Now they arrive at Southampton with a Baedeker or Muirhead in hand and go beagling through the British Isles only to return by the next steamer bursting with the information that all Englishmen wear monocles.

If Rider's Guide is going to result in a flood of tourists "Greyhounding" through the state at a pace productive of the conviction that the Eucalyptus is California's only indigenous tree, I'm agin it. Anyhow, our highway traffic is pretty heavy as it is.

MONUMENTAL DENTISTRY

IN 1887 the trustees of the estate of James Lick saw the completion of the monument to Francis Scott Key in Golden Gate Park. It was an elaborate monument done by no less an artist than W. W. Story. What could be more natural than Mr. Story's selection of Italian travertine for the massive base? Mr. Story, an intimate of the Brownings, lived in Rome for many years and died at Vallombroso in 1895. An additional touch of consistent sentiment was the employment of Italian masons to cut and place this noble stone, their beloved heritage from ancient Tibur.

From no less an authority than Clarence Ward, A.I.A., I have it that the erection of this monument was to be done under the direction and to the satisfaction of the then Board of Supervisors in and for the City and County of San Francisco. It must have been a labor of love for these Italian stone masons to set the chiseled blocks of their beloved travertine. One pictures an emotional Latin on the job secretly pressing his cheek against the polished surface and whispering a message of eternal devotion into the patterned voids that have

softened the tone of Saint Peter's walls in the Eternal City. But the aforesaid Board of Supervisors didn't see it that way.

On the day of inspection, intent upon proving that nothing, not even little voids, could escape his elected eye, one Supervisor stepped right up and squinted closely at the huge travertine base. "Hey, youse guys, where do you get that stuff," he said, or some such words, "You can't put that game over on me. That there marble's full of holes."

Explanations were useless. The Supervisor was obdurate. Only one of two things could be done if payment was to be expected; either tear down the monument or fill up the holes. The Italians decided to fill the holes.

With dental precision they filled each and every hole. From the smallest to the largest those holes were filled, polished, and articulated to the nicety of a present gold inlay. But they were filled with plaster of Paris, colored to match the travertine. It stayed in place until the next heavy rain, which bests the record of some fillings I know of. Anyhow, the heavy rains held off until the Italians were paid. When the rain did come the fillings melted and disappeared in the manner of fillings the world over. Shortly thereafter one might see, now and then, an Italian stone mason seated on the ground with his shoulder leaning affectionately against the base of the monument, smiling over his frugal lunch of hard bread and red wine.

AN OUTSPOKEN OUTSTANDER

THE paragraph entitled "CLICHE" in last month's *RUNNING FIRE*, inspired by Mr. Magonigle's criticism of the (unwritten) word "outstanding," has brought to light readers of this column that are as surprising as they are pleasing. Several letters have come in with such comment as "Who Cares?," "Why bother" and "Get down to words of one syllable, preferably English." Here is one from a man who sees the humor in the harangue.

He writes, "Your *RUNNING FIRE* illumination of the word 'outstanding' yields me no warmth for the reason that you ignore the sense in which the word comes home to my present position. The 'outstanding' fact about this here writer is his 'outstanding' bills. They are so outstanding that I don't think I can stand off my creditors much longer. I read your page in the Los Angeles Public Library, and bummed a piece of wrapping paper and the stub of a lead pencil to write this note. Not having a stamp I am leaving it at the office. Yours for stand outs, hand outs, and outstanding bills, (Signed) One of the Anon Boys."

There's an upstanding young man for you!

LABOR PAINS

AT a tea party at Lady Lavery's home in Cromwell Place, Kensington, the conversation drifted around to a discussion of the comparative merits of work easily done and work that is the result of struggle. I remember that General Ian Hamilton was there and that he stiffened slightly in his chair as the story was told of a certain American writer who dashed into a friend's office, asked for the use of a typewriter, sat down to it and arose three hours later with a complete short story which he sold next day for a considerable sum. I thought, too, that the little tufts of gray hair at Sir John Lavery's temples bristled a bit as he asked me if I would like to go up to the studio with him.

In the great room where he paints were several

huge canvases. Many of them were famous and I had seen reproductions of two or three. As I stood before a ten-foot unfinished canvas in an almost white key, Sir John said, "A few years ago I was in Florida. When I started to paint, the picture seemed to flow from my brush. What light! There was no hesitation, no apparent need for study, no struggle. Every stroke seemed to be right. I painted furiously for months. A canvas that would keep me on my feet for months was done in a week. It was glorious. I vowed I should never again paint anywhere but in Florida. But only one or two of them sold. Then circumstances brought us back here. A few months later the unsold canvases followed. Here are some of them, still unsold. Probably never will be sold. In the National Portrait Gallery you will find some of my work where every stroke was a fight, but it's good. One in the Uffizzi Gallery I thought would be the death of me. But it sold. Now I know the answer." Here Sir John took up his glass of sherry in one hand and with the other made a sweeping gesture toward the returned Florida paintings, and said "No labor pains."

PROCRASTINATION

BUT not all the time spent in bringing forth a brain child properly may be termed labor pains. In Budapest I stopped at the Gallert, not because the great swimming pool has mechanically made waves, but because the rates are low enough to allow an itinerant dreamer a lengthy stay. Among others there for the same reason I met a young writer of considerable talent who never seemed to get any further in his work than page one. In a moment of mental aberration I told him the story of Sir Jahn Lavery. From then on he never got beyond the first paragraph.

He would come down to the dining room full of enthusiasm and with a good idea for a story. We would talk it over at the breakfast table while he gulped his food in haste to get to his typewriter. Then he would rush to his room where he had collected quite a library of reference books. There he would spend the rest of the day, rooting through the verbiage for philological truffles and ignoring the story. When I took him to task about it one day he said, "Labor pains, my boy, labor pains." His first story is yet to be printed.

Labor pains, rot. His was a habit, one of those of the banderlog; dropping pineapples to pick up peanuts. It is only another deluding form of procrastination, but I am afraid we all do it to some extent. On my own table is tacked a contour map with the faint outline of a house on it, and a notation urging that the plans be completed before spring, but for the past six weeks I have been terribly busy trying to collate the various editions of Gerarde's Herbal.

TUT, TUT, MR. HILTON

BETWEEN thumping the typewriter, shoving a lay-out pencil and thirsting for economic freedom one easily falls into the habit of chasing the mental tail. To avoid the serious consequences of a hard fall from dizziness, nothing is better than a good book; but, like other specifics, this remedy is scarce. Not long ago, with my head whirling with the problem of why there should be so many problems about the problem of solving life's problem, I stepped forth in search for a new good book—and found one, new to me, at least. It was Hilton's "Lost Horizon."

What a delight! What imagination, what cool philosophy. With his gifted pen the author of "Good Bye, Mr. Chips" has restored me to what I, perhaps alone, call a normal state of mind. Read it slowly. Make a list of friends and send each one a copy. But if in that list appears the name of H. Van Buren Magonigle don't fail to tear out pages thirteen and two hundred three, for, oh horrors of horrors, on each of these two pages Mr. Hilton has used the word "outstandingly."

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Cover—Sketch of Proposed 2-Story Small House by Architects Erle Webster and Adrian Wilson.

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Photograph by Russell Ball

Breakfast Room

Mitchell Lyon Residence, Los Angeles

EVERETT SEBRING, INTERIOR DECORATOR

The day begins with breakfast and what a delightful setting for full enjoyment of this or any other meal. The color scheme is yellow, white and brown with wallpaper of yellow ground with white floral motifs and Venetian blinds finished in the same yellow. The draperies are white raw silk with yellow leaf tie-backs. The linoleum floor is dark brown with a white band and all furniture, especially designed, is white with chairs upholstered in white leather.



A perfect setting for the successful art of living in California. A graceful design with the spirit of joy and happiness.

Proposed ranch house for Rancho Santa Fe, California, designed by architect Winchton L. Risley, A. I. A.

THE CHANGING TREND IN RESIDENCE DESIGN

By H. ROY KELLEY, A. I. A.

WHEN primitive man abandoned his cave and fashioned for himself his first crude hut domestic architecture came into being. This primitive hut was the result of striving for some better form of shelter than nature had provided,—a desire for greater comfort and convenience,—and it demonstrated an early evidence of man's imagination, creative instinct and inherent desire to rise above other animals inhabiting the earth.

From then on there was a gradual evolution in the development of domestic architecture. In line with contemporary development in other spheres the human habitation grew, slowly but progressively, in comfort, convenience and architectural quality.

In every age, in every center where civilization developed, man has demonstrated very definite imaginative thought and creative instinct in the design and construction of his habitation. Each great age has left an architecture expressive of its social and economic conditions, and reflecting the influence of climatic conditions and other fundamental physical factors which controlled design and development.

In most cases these various physical conditions were definite factors controlling the design and character of the architecture. Available materials dictated the logical and desirable type of construction, and this in turn expressed itself in the character of buildings. Generally speaking "form followed function," and the basic form and structural elements "of the building" expressed themselves "as the building".

As a result of this practical concept we find that those traditional houses we admire have a simplicity, sincerity and honesty which, analysis will show, are the very reasons we admire them. Structural considerations, living needs, climatic conditions, and other controlling factors dictated form, scale and proportion, as well as the relation of several parts to the whole and these were almost invariably "of the thing, not on it".

Suddenly we discover that in recent generations there has developed a very definite change in the basic principles governing the design and construction of habitations. Domestic architecture has become a practice of building for fashion. We have strayed far from the principles of honesty and fundamental soundness which governed those whose domestic architecture we have appropriated. We have ceased to "create"; we "copy"—and we do it without conscience and without rhyme or reason. We do it because it is easier to copy than to

create, and because for a long time this has been the prevailing vogue and demand.

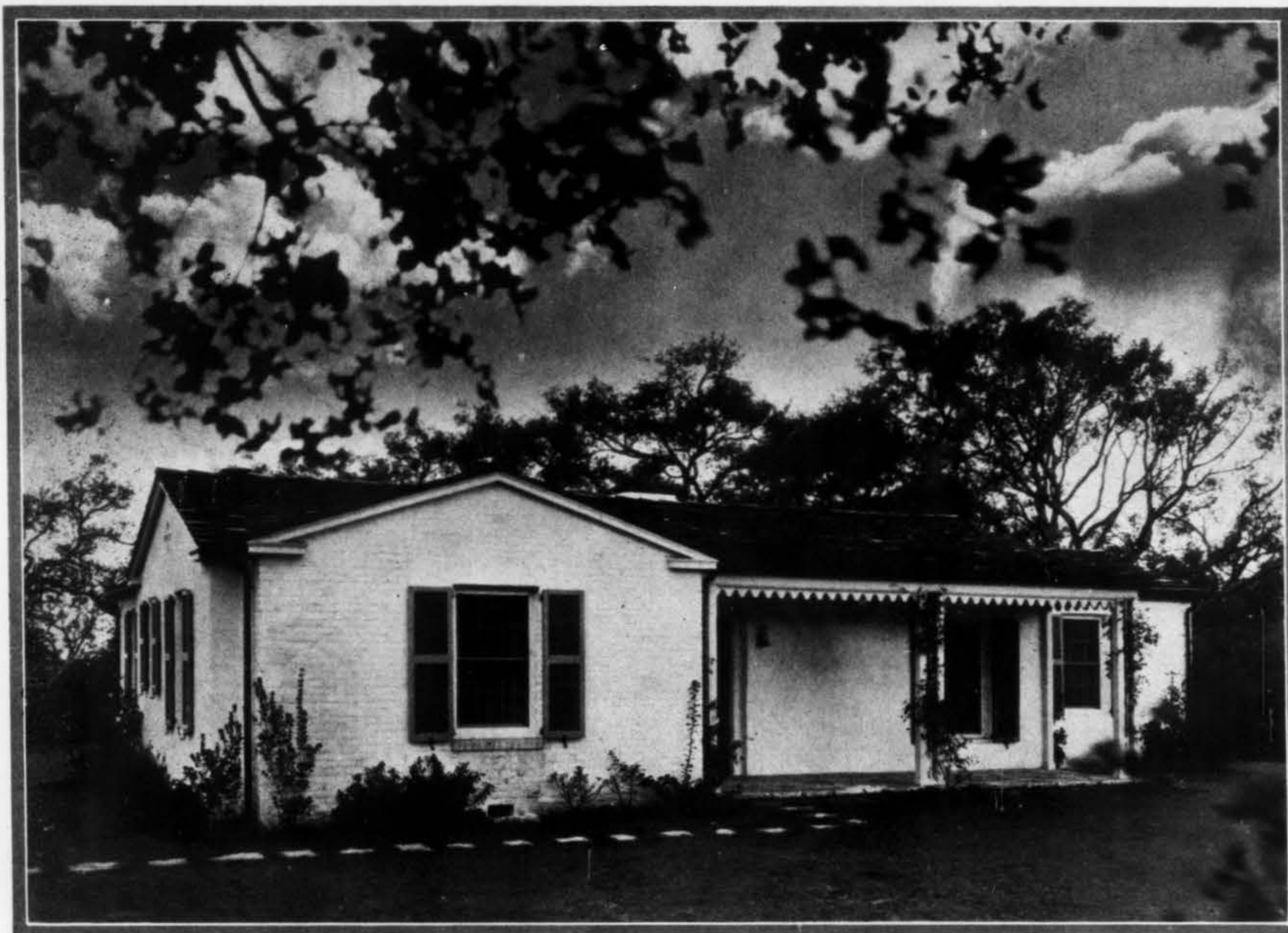
In recent generations our architects and our people generally have, through travel and through illustration, become familiar with and attracted to the many charming styles of European domestic architecture, and we have indiscriminately attempted to copy them and adopt them to our living needs, without realizing that not only are we stealing something from another age but rarely is it co-ordinated to our modern requirements or homogeneous to our native environment. Even in cases where skillful design is obtained in this manner fundamental demands of construction, comfort, convenience and hygienic conditions have been sacrificed, and a careful analysis of the outcome will show a dishonesty of purpose, a sadly distorted result and a very definite lack of co-ordination between function and form.

Not only have we failed to develop a domestic architecture inherently our own but in basic principles of construction we have, generally speaking, not advanced one iota in two centuries. Our houses are built of the same primitive style of construction that was in vogue two centuries ago. All we have done is to include the application of plumbing and electric wiring and in its application to the average home it is done in a very stupid and unscientific manner.

Our complex modern demands, engineering skill and organized business genius have brought about radical changes in the basic principles of construction applied to our modern commercial and public buildings but so far practically none of this scientific thought, engineering knowledge, business efficiency and constructive genius has entered into the production of houses.

In the meantime all of these factors, applied to industry, have been responsible for radical changes in practically everything else that enters into our modern life. Scientific study, engineering skill and business enterprise have created machines that in turn have produced other machines, utilitarian structures and mass products, all of which have a new appearance and are quite different in form and character from the crafts-products of other times.

In the evolution of the steam-vessel, the automobile and the aeroplane we have seen a striking and radical departure in form and character from that of the sailing vessel, the horse-drawn vehicle or the box-kite. Scientific analysis and engineering skill applied to their design and study have resulted in giving to each of these modern ob-



jects a form and character inherently its own. In these as in many other modern perfected products common to our use scientific research, engineering skill and business enterprise have cooperated to produce thoroughly, practical and efficient products, in each one of which form follows function.

The one big field of endeavor—the design and construction of homes—appears to have not kept pace with the progressive development in this modern age. The home represents the biggest single investment the average individual makes in his life-time and it should contribute everything possible to his social and economic welfare. Its control and development should not be left to unscrupulous speculators, realty promoters and stupid jerry-builders. The net results of this basis of production have been waste, inefficiency and sordidness.

The design and construction of the modern home should be just as scientific, just as economic and just as efficient as the production of any other product or commodity in popular modern use. There is no more justification for building modern houses as they were done two centuries ago than there is justification for building means of conveyance as they were done two centuries ago. There is no more justification for reproducing the design of an eighteenth century house for modern use than there would be for forcing the design of an eighteenth century carriage to fit a modern automobile.

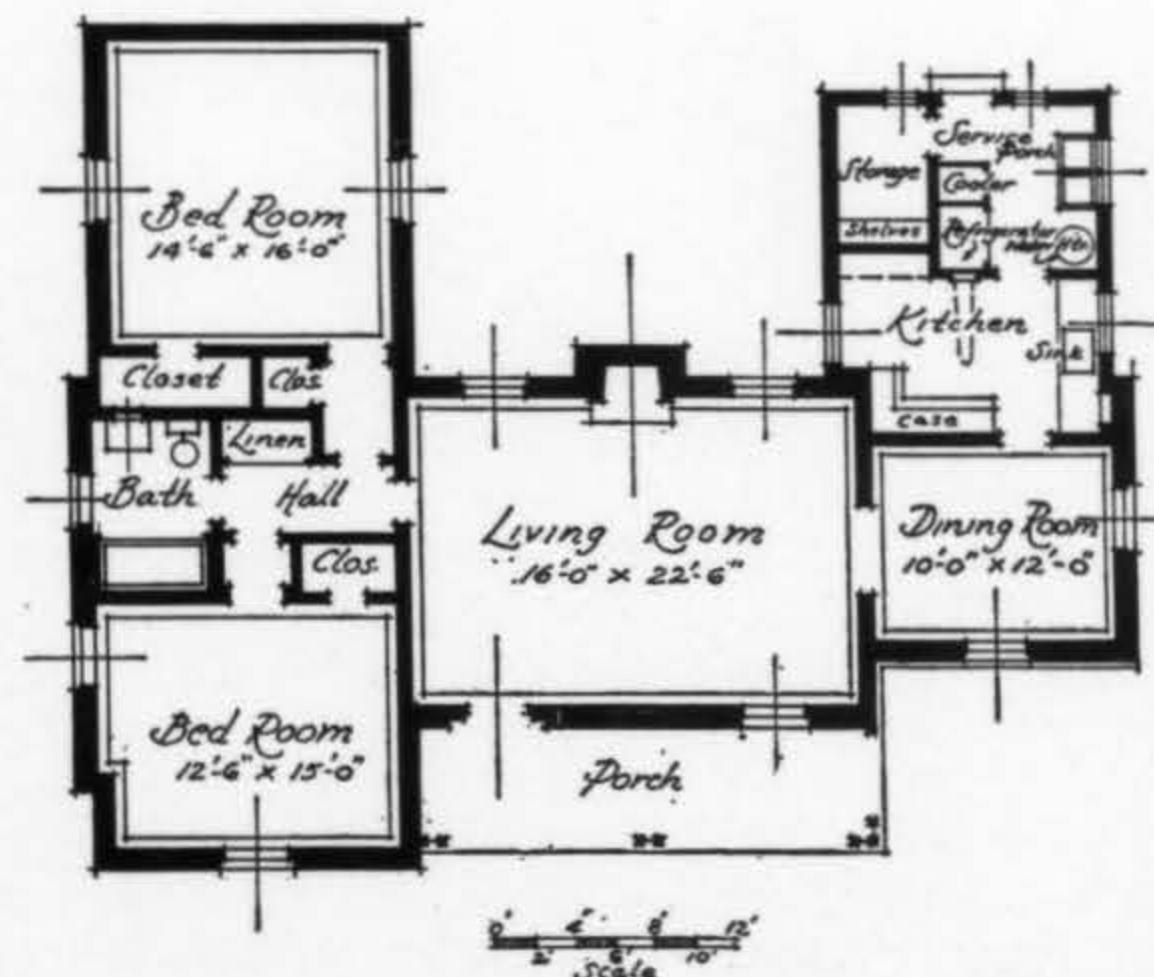
The modern house should be designed to conform to conditions of site and to the owners' living needs and requirements, after careful analysis and study have been given to governing factors.

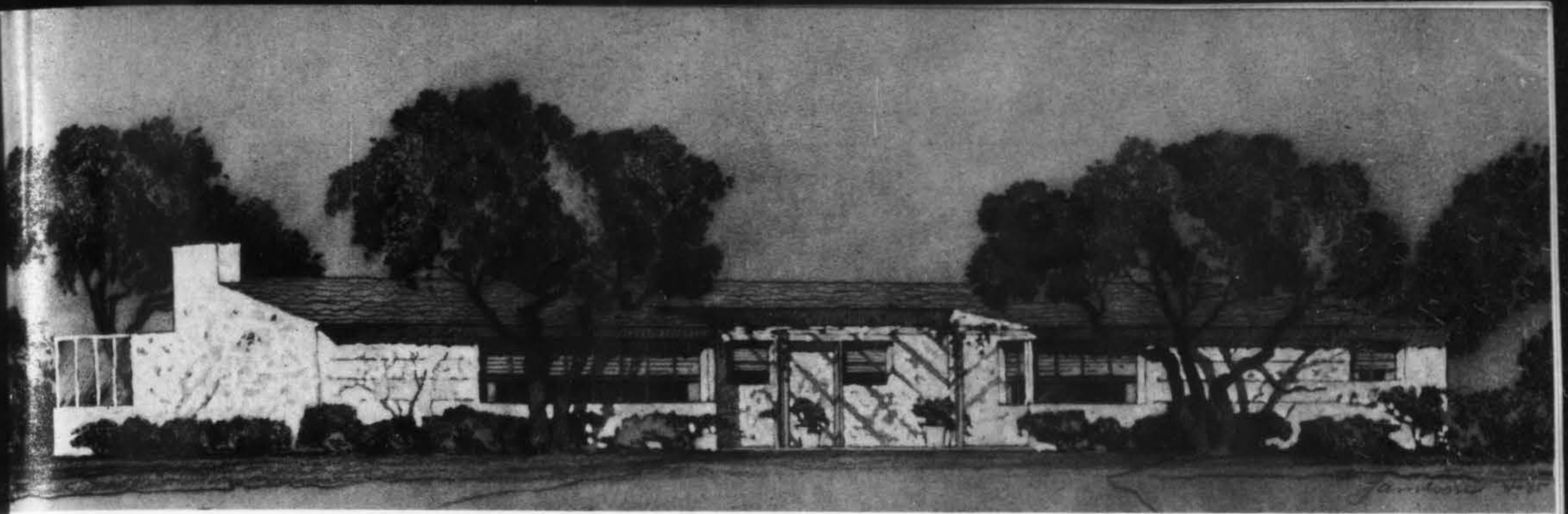
To quote from a program of a recent National Architectural Contest, "Surveys disclose that the majority of homes existing today reflect bygone standards of American life. It is time that our creative designers produced homes which set new and higher standards, incorporating the best that American ingenuity can devise.

The present approach to the designing of homes should not be

(Continued on Page 34)

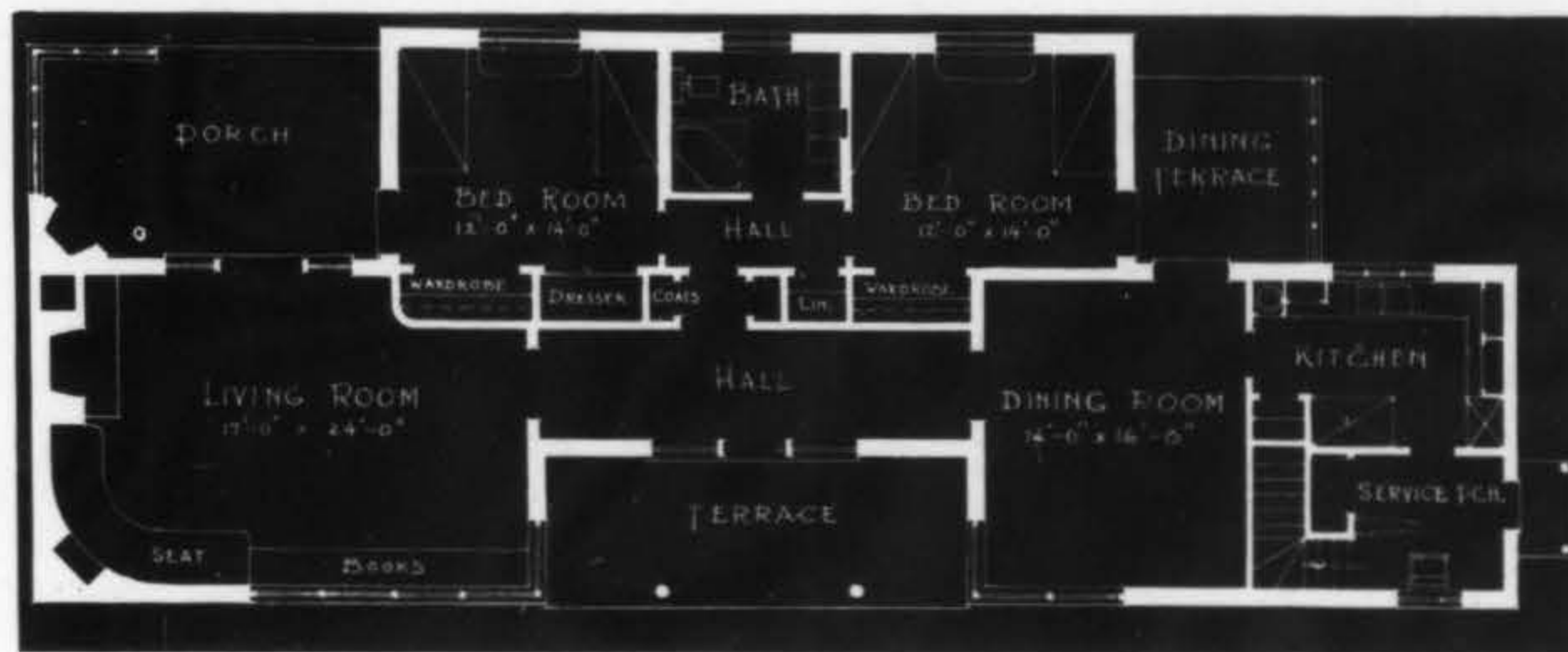
For this cottage on the estate of Mr. William R. Dickinson at Santa Barbara, Reginald D. Johnson, the architect, received the 1930 Gold Medal offered by Better Homes in America. The jury considered that this design was of an architectural character that readily lent itself to a wide geographical application; that it was extremely simple in character, charming in detail, an excellent piece of design and in harmony with a most fortunate setting. For a small house this design is safe, conservative and a long life investment.





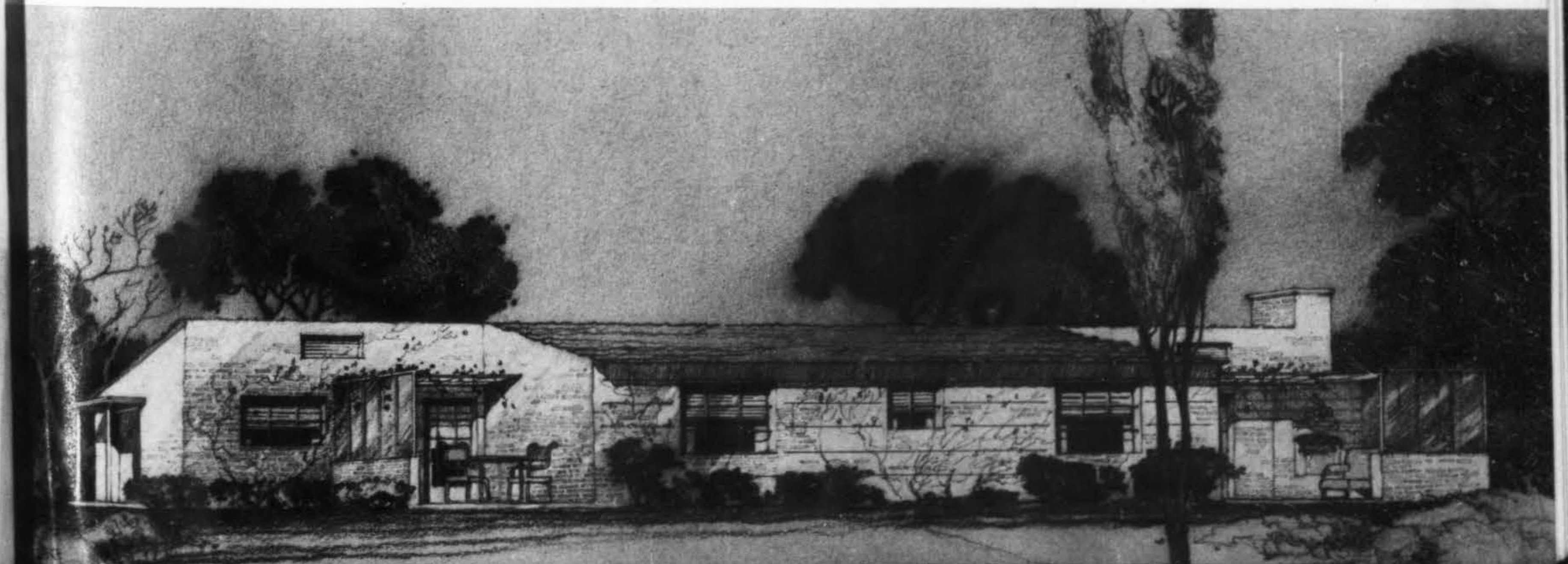
THE HOUSE OF TOMORROW

H. ROY KELLEY, EDGAR BISSANTZ, HAROLD SPIELMAN,
ASSOCIATED ARCHITECTS



Here is a small house that clearly shows creative genius—a sympathetic understanding of the needs and requirements of today's and tomorrow's living. This house is being built and will be exhibited at the Los Angeles Housing Show by the Los Angeles Times, and will later be moved to its three-acre site in the San Fernando Valley for which it has been designed. The architects have retained a spirit of the utmost simplicity—modern yet with the traditional form of the early California ranch house. Built of steel frame construction, salmon color Roman brick veneer and roof of white glaze flat shingle tile, its color and proportions make useless ornament unnecessary. Off the dining room is an outdoor dining terrace and off the

living room is a sheltered terrace with a barbecue fireplace, both of which will overlook the valley. The interior treatment has been carried out in a refreshing and bold use of new materials and methods. The ceilings are acoustic plaster and all walls are veneer panels, the living room in birch, dining room in Philippine mahogany, entrance hall in pine. Masonite with wallpaper of a modern design is used in the bedrooms. Bathroom walls are of structural white glass and all fixtures are white. The floors of bedrooms, bath and kitchen are of linoleum. Steel casement windows are painted white and Venetian blinds are used throughout. A home, created for people of this and the next generation.





TWO MODERN ROOMS INSPIRED BY 18th CENTURY

Residence of Mr. and Mrs. Mitchell Lyon, Los Angeles
EVERETT SEBRING, INTERIOR DECORATOR

18th Century English mahogany furniture is at home in a room made modern by the use of color, fabrics, a beautiful mirror and Venetian blinds. The walls are an off-white with a soft ciel blue ceiling. The carpet is an off-white and the draperies are a deep cobalt blue lined with off-white satin. The chairs are covered with white leather. Silver accessories lend a quiet dignity.



Peach, cream and chartreuse are the colors used in this luxurious but simple bedroom. The wallpaper has a dark peach and chartreuse floral design against a background of light peach. The furniture is cream colored with coverings of cream satin and chartreuse moire. Rich looking drapes of cream satin and a carpet of soft peach complete the scheme.

Photographs by Russell Ball



IS IT LOUIS XVI OR IS IT MODERN?

By CHARLES RAY GLASS

"I ABHOR modern."

How often does the decorator hear this statement. His reply is quite apt to be, "Very well, let us follow the style of Louis XVI. We will use contemporary pieces, the walls will be in ivory—the curtains in water green, etc. I will phone you for an appointment to come in and see the scheme."

So when "Madame-who-does-not-like-modern" is notified that the scheme is ready, she calls to view an enchanting essay that purports to convey the interior décors prevalent in the court of M. Louis Capet. But is it Louis XVI, or is it modern? Undoubtedly it is neither, for a casual analysis of floor coverings, architectural mouldings, window treatments, and even the shapes and contours of the furniture would prove that nothing like this, nothing nearly so sincere and livable was ever known at Fontainebleau, for which madame may thank the influence of her despised "modern".

Without a doubt the deluge of "modern", whether or not generally accepted, has made an indelible impression, and a healthy one, on present-day styles and demands even to the uttermost retreats of the "period" die-hards. In much the same manner that women's dress of today has been simplified, the wholesome forces of modern design have purged the home of today of much rubbish and inconsequential details and fragments.

Thanks to the hysterical effusions of the egg-crate and exposed-plumbing school of modernist, convalescence has quite often preceded the climatic fever. This chap under

the influence of a quart of Sazeracs and the insistent demand of some cinema celebrity for something "colossal," or "stupendous," emerges from his artistic abattoir with the bathtub flush with the floor, two steps up to the towel rack and the room's most intimate and imperative fixture so artfully concealed as to render it topically useless.

Of course this is as little comparable to sane and sensible modern design as is our decorator's scheme to a truthful interpretation of Louis XVI, but to the vast majority of laymen it represents his idea of "Modern" and, having fairly good sense, the gentleman reverts unqualifiedly and rejects it.

However, whether or not contemporary design is rolling along to a glorious fulfillment, or whether it will end in the reaction that has shelved other and similar renaissance, it has proved a timely and welcome artistic eliminative of the useless gadget.

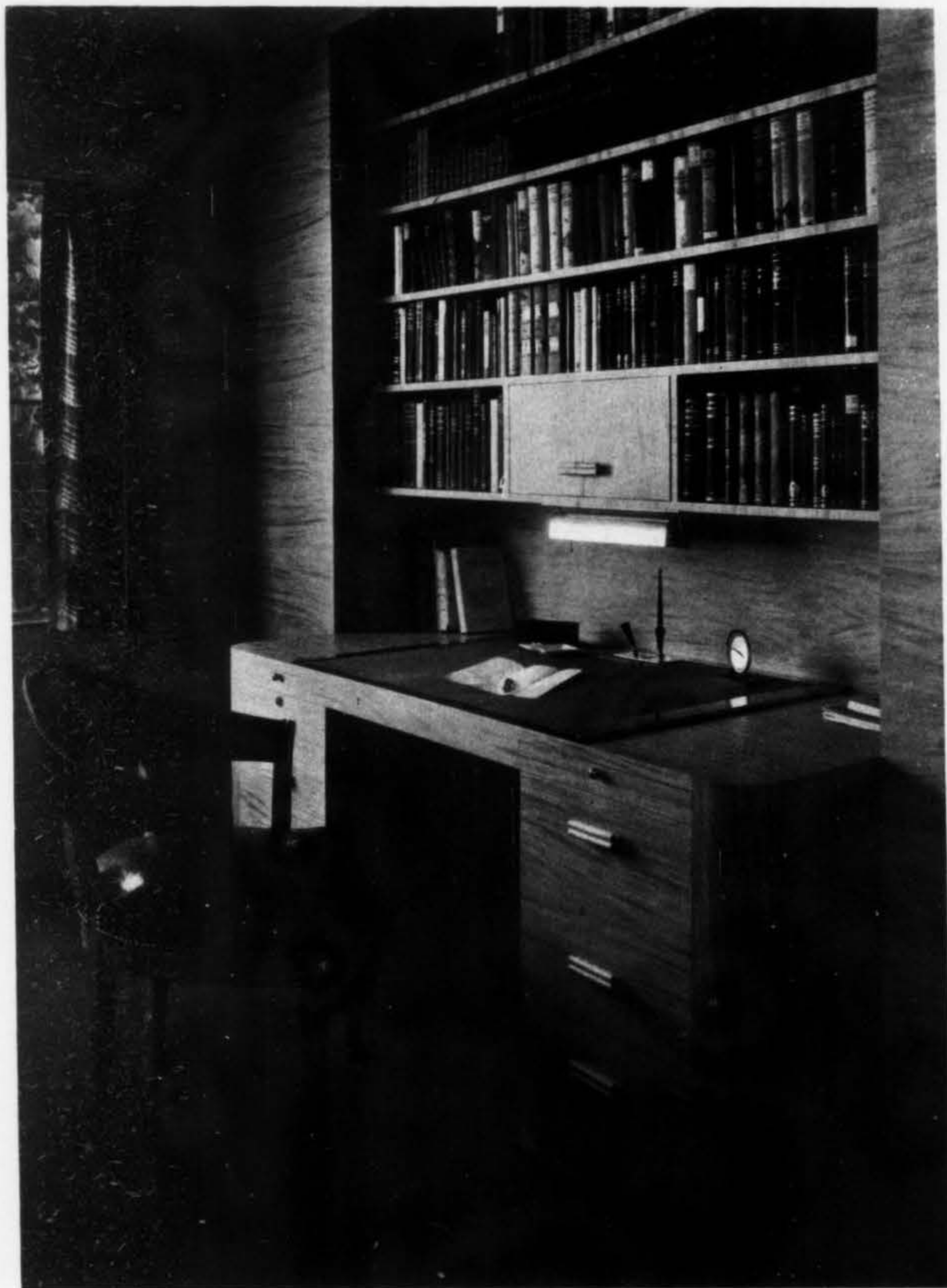
This demand for simplification is eloquently expressed in the promised products of the manufacturers for the coming year. Houses that for generations have been closely identified with heavily carved furniture, corpulent upholstery, the heavy and brocaded manner of weaving are now offering many plain fabrics in interesting chromatic colorings depending on texture rather than figure for their appeal.

As a concession for those who still adhere to the period trends, a vast number of products, based on the classical and 18th Century styles, have been created. Many of these tremble on the borderland of modernism but

are applicable to use in the period room. Naturally a long train of similar objects has been brought forward, marked by ingenious and sometimes far-fetched excursions into the realm of materials heretofore little identified with decorative manufacture. Glass enters largely into the field of decorative products and such odd materials as cellophane, cork, porcelain, linoleum, various metals and of course the exotic wood veneers take their places in the procession.

One of the weak points in the assemblage of the modern decorative scheme, has been that of floor coverings. A few smaller firms have been offering various hand-woven and hand-cut types of rugs but they have been expensive and beyond the means of the average buyer. It is a wholesome and helpful sign that some of the larger carpet manufacturers have recognized the need for popular priced floor coverings in harmony with the modern room treatment and are producing in various weaves, attractive and simple rugs that will meet the average man's purse. Unfortunately these numbers are small and there is much work to be done in this field.

There is one hint of clarity evolving from the chaos that has up to this time marked the popular priced brand of modern furniture, insofar as a great deal of poorly built stuff is being relegated to the side of the road in unfinished furniture bazaars where these things rightfully belong, if at all. The new designs as a whole are sincere and honestly built, depending for economy upon their lack of false ornamentation and vulgar, tricky "effects."



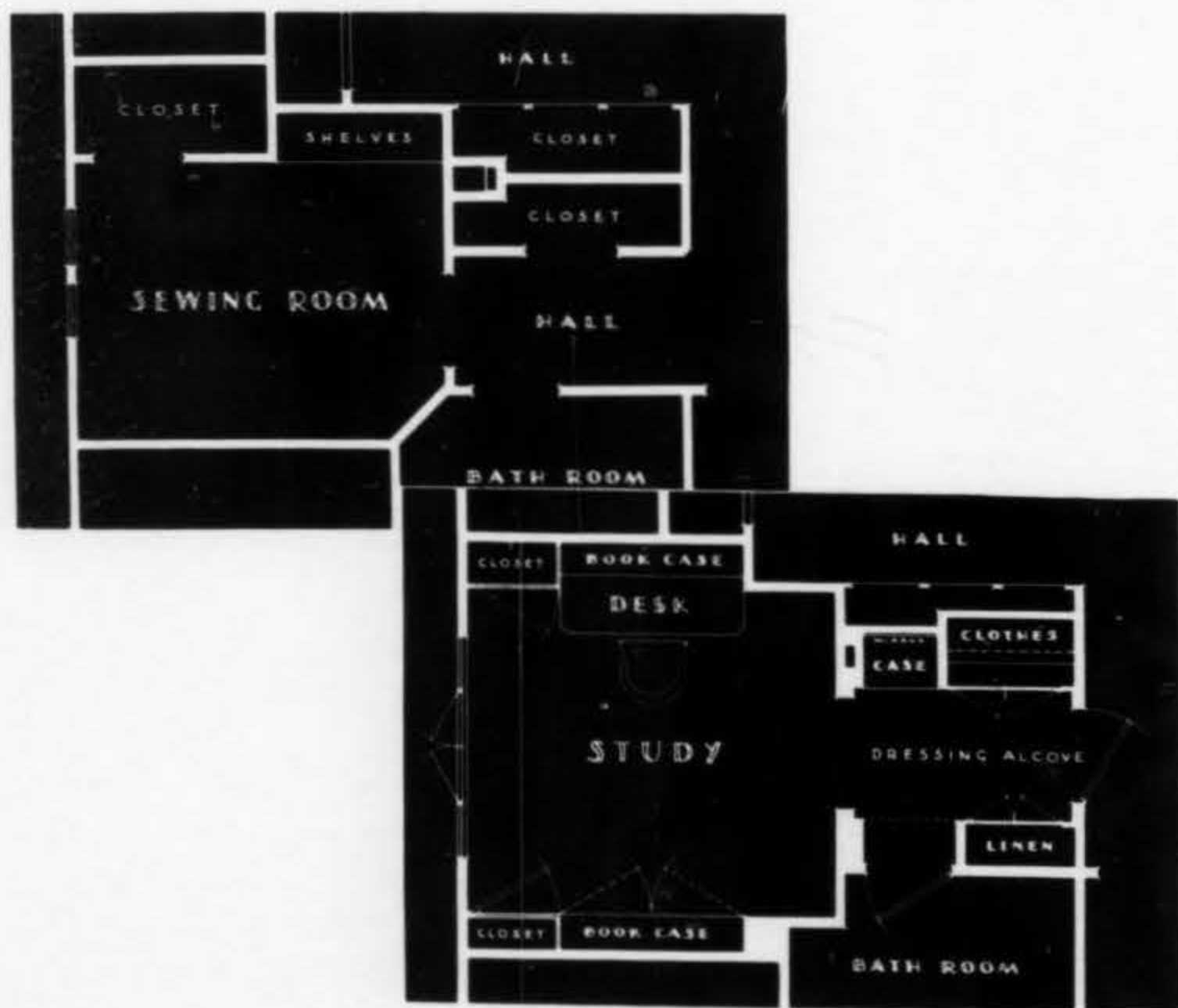
A
**MAN'S STUDY
 AND DRESSING ROOM**
 DESIGNED FOR MR. OSCAR MOSS
 EDGAR BISSANTZ — ARCHITECT

In designing this modern room executed in beautiful Primavera wood, polished brass and leather, the space in an unused sewing room and adjacent closets has been utilized to create a practical and dignified private library, with dressing alcove carefully appointed for the comfort and convenience of the owner.

Although the area available for reconstruction was limited, a compact arrangement was secured which increased the usefulness of the space so that the finished study is actually larger than the original room.

The large book case over the desk, which is partially recessed in the wall, and a book case on the opposite wall, contain volumes often consulted by the owner. The wall panels beside the book cases are pivoted, concealing additional shelves for the rarest items of the collection. A large steel casement window, with rolling screen, was installed to provide perfect light for reading. All of these features have been combined with the utmost simplicity and restraint.

The dressing alcove, which is adjacent to the bath room, contains a built-in dressing case with special light and mirror, drawers of various depths partitioned according to use, a large case for linen and shoes, and a clothes closet. Hammond Ashley executed the cabinetwork.





A
 REMODELED
 DINING ROOM
 DESIGNED FOR MRS. OSCAR MOSS
 WINCHTON L. RISLEY—ARCHITECT

Here a small, badly proportioned dining room has been transformed into a distinctive room featuring an extensive view facing the mountains.

The room has been enlarged by moving the exterior wall six feet away from the existing building—and by constructing the new wall entirely of steel and glass the architect has achieved an intimate relation between the room and the out-of-doors.

The walnut furniture, executed by George Hunt, is in a modernized classic spirit, which is shown to the best advantage against the plain white walls of the room. A handsome wooden cornice and the modern lighting fixtures of glass and polished chromium, have been carefully studied to harmonize with the subtle form of the furniture.



FINANCING THE SMALL HOUSE

H. R. Thompson, Chief Underwriter and David J. Witmer, F.A.I.A., Chief Architectural Supervisor of the Southern California District, Federal Housing Administration tell you graphically how the Government aids in financing a home.

A FEW days ago an acquaintance of mine invited me to have luncheon with him as he wished to discuss an investment which he had made several years ago.

This investment proved to be a lot purchased on the deferred payment plan when the tract had first been opened.

As he told me of this acquisition of the lot he had only praise for the subdividers who sold it to him; for after he had made his initial down payment plus many monthly payments he had received a "cut" in salary. His first reaction to this was, "I must let the lot go", but his wife, with the hope of some day having a home of her own, felt that they had acquired a real equity in the lot and a start towards the fulfillment of her dream. She said, "No", very definitely. They then decided to place the facts before the subdivider. He frankly told them that a good part of the money which they had so far paid on the lot would be lost if they sold their equity. He further stated that he knew of similar lots in the tract which could be bought for cash at about the figure which represented the balance due on theirs; but, if they cared to continue, he would try and prevail upon the trust company, who held title to the lot and their contract as security for a loan covering the whole tract, to adjust the monthly payments to meet their budget. Being successful in this they had been able to complete the payments on the lot and some months ago had proudly received their deed.

Now after a few months they decided to see if their lot looked as attractive as it had when they first purchased it. Imagine their surprise to see, down in the next block, the forms ready to receive the concrete for the

foundation of a new house. To satisfy their curiosity they walked down to look at the new home, whose owner made a few comments and then my friend stated that they might be neighbors some day. The owner who was building then asked why he didn't build now



instead of waiting, and went on to tell him of a conversation with one of his friends in the banking fraternity when F.H.A. first began to be active. He said that he had approached the proposition somewhat hesitatingly but learned that it was not as formidable as rumor had led him to believe. In fact he was enthusiastic because his monthly payments would include taxes and insurance in addition to the interest and principal payments; the one complete payment amounting to about the same figure which now appeared as rent in his budget. Thus with only a slight change in his budget he would be able to live in a new house and one that he could call his own home.

As this made a deep impression on my friend's wife she prevailed upon her husband to give me a call and see if they were eligible for an insured loan. They were a bit in doubt as the only assets they could list were the lot, some life insurance and a very small bank account.

After hearing his story I told him that I believed that he must have a good credit standing with the Trust Company who had handled the transaction. As he carried his account with the bank affiliated with that Trust Company I suggested that he talk it over with them.

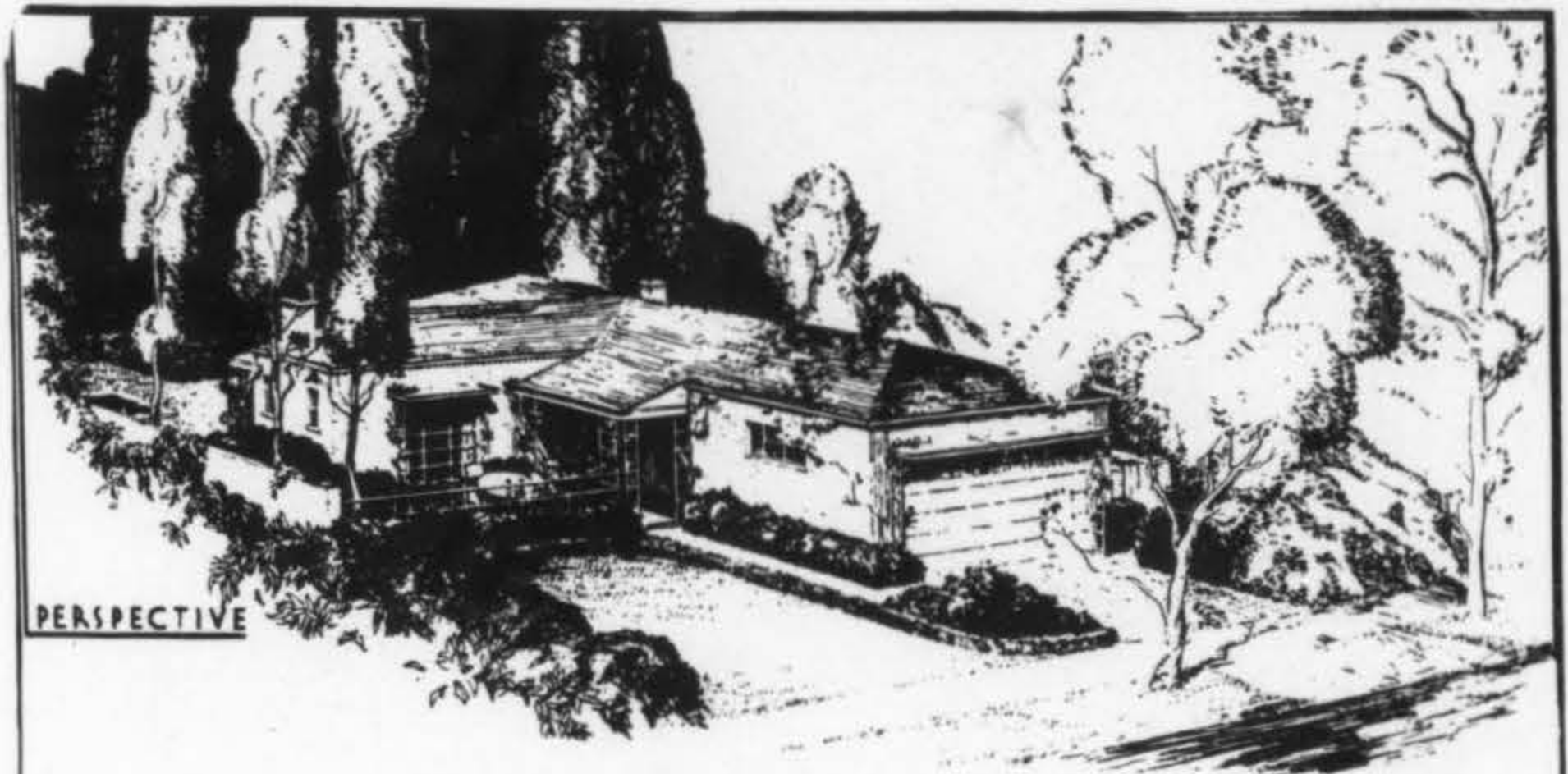
A couple of days later the bank called me to inquire whether or not the tract was eligible for insured loans, as they knew that this particular tract was not quite 25% built up. As the developer had submitted the required data to the F. H. A. when insurance was requested for the first loan covering the house under construction, the subdivision had been studied by F. H. A. and accepted as a

(Continued on Page 33)

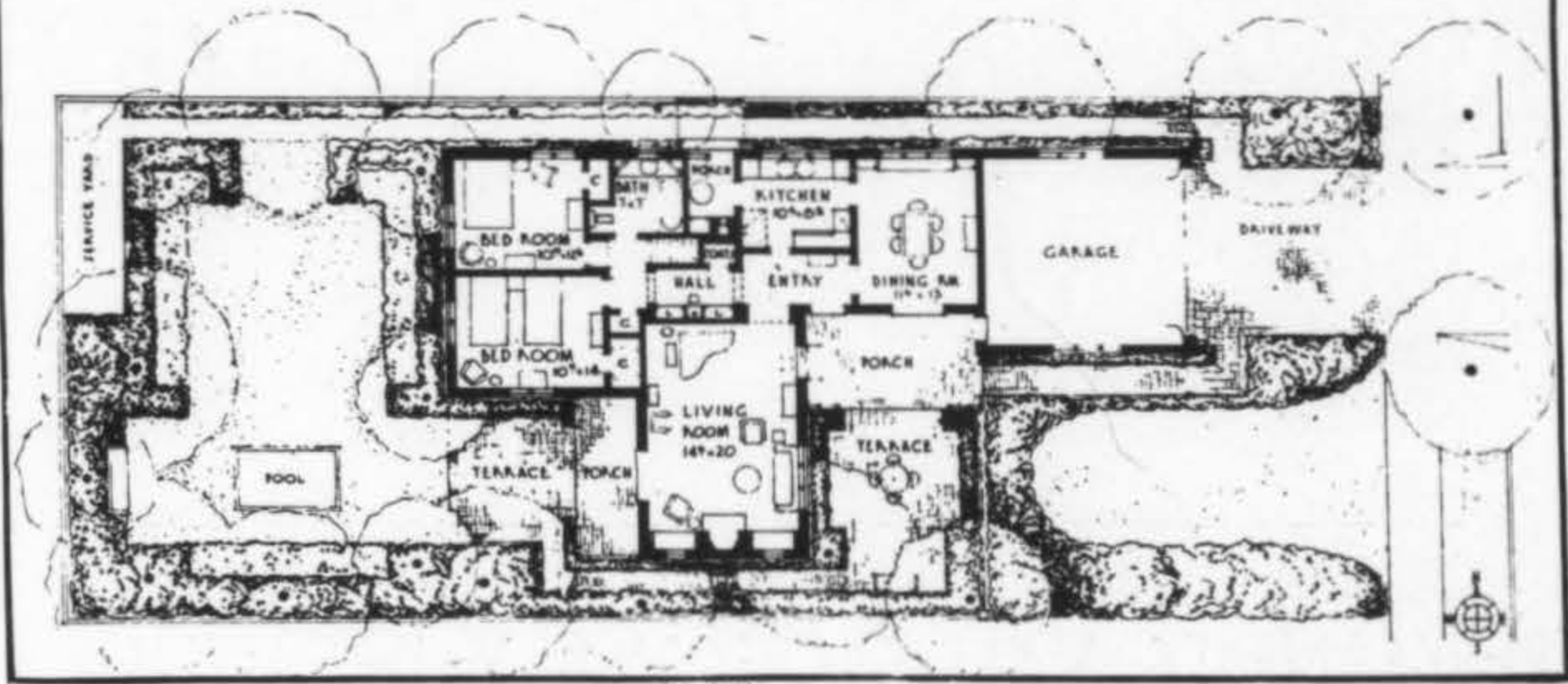
SMALL HOUSE DESIGNED FOR FIFTY FOOT LOT

ERLE WEBSTER AND ADRIAN WILSON,
Architects

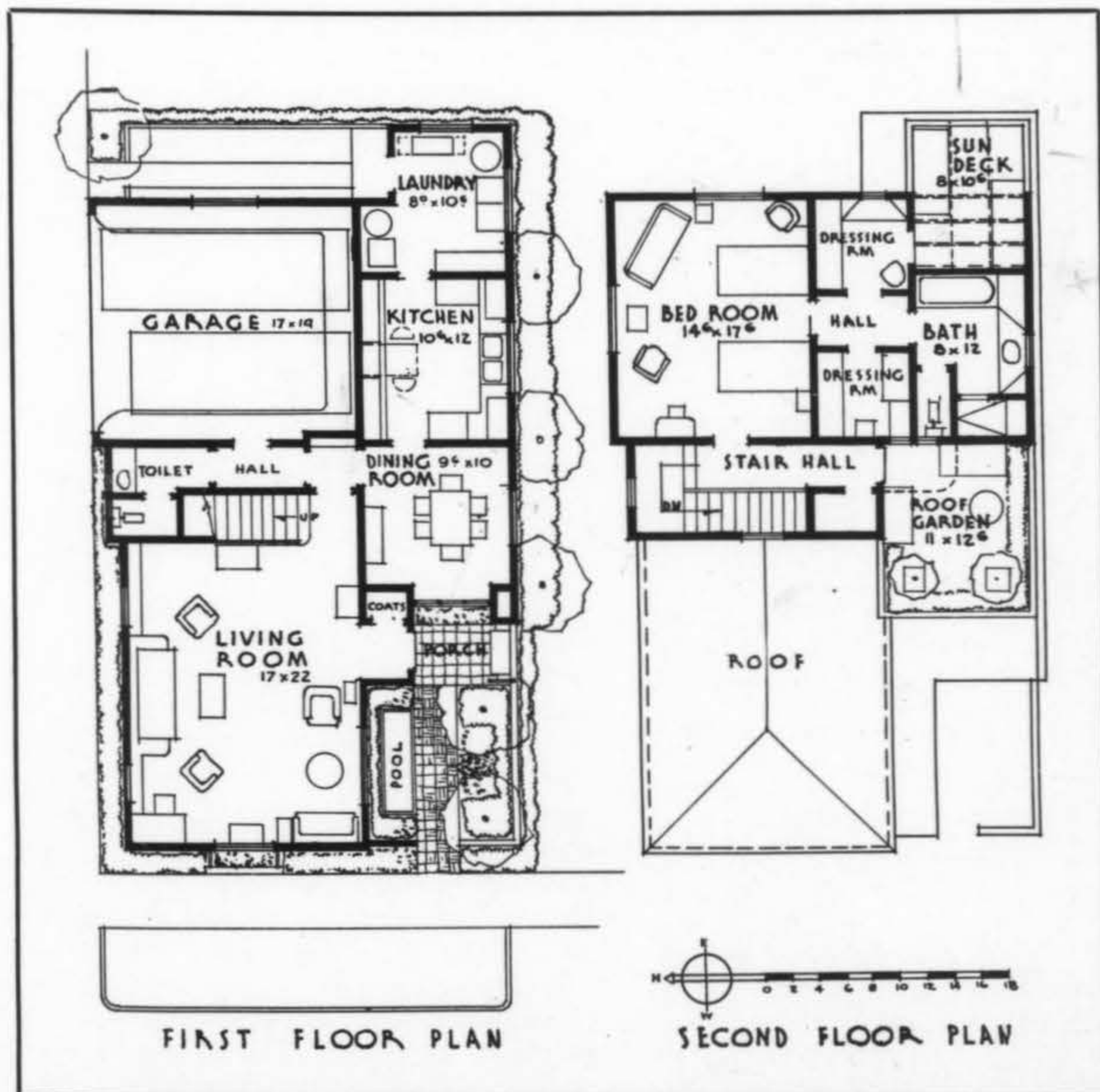
The plan arrangement of this house has been carefully studied to secure the ease of circulation and proper relation of living areas to garden areas which is usually lacking in a house of this size. The entry hall, approached from the street under the roofed porch at the front, connects directly with any room in the house without the necessity of passing through any other room. The design of the exterior is simple in detail, possessing architectural character, and planned for a roof of brown shakes or shingles, walls of wood, plaster or brick and windows of steel. The house has a total area of 1700 square feet and its estimated cost is \$5000.00.



PERSPECTIVE



PLAN



FIRST FLOOR PLAN

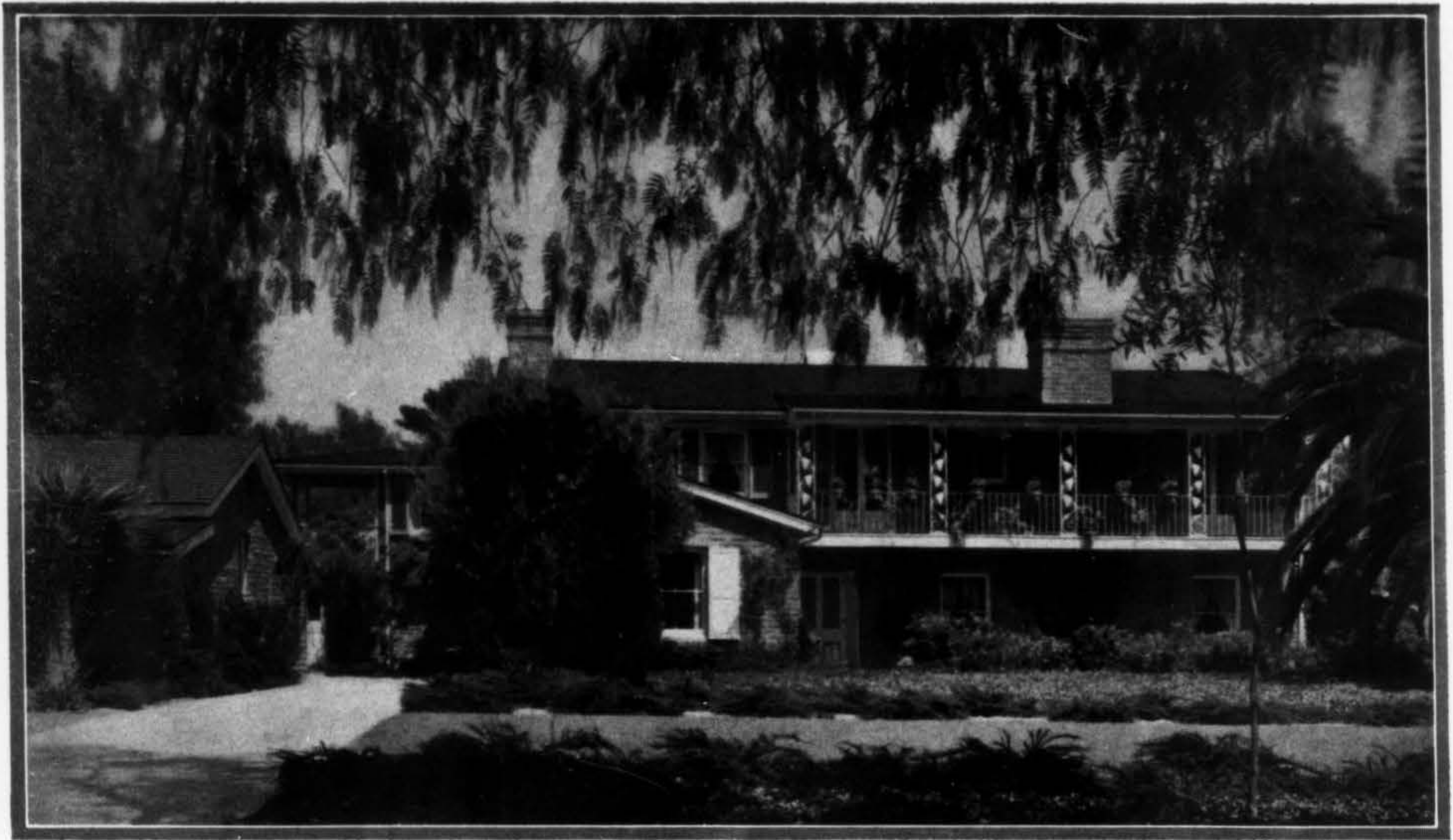
SECOND FLOOR PLAN

HOUSE DESIGNED FOR SMALL AREA OF GROUND

ERLE WEBSTER AND ADRIAN WILSON,
Architects

This house is planned for Mr. and Mrs. Don C. Lynn of Montebello and will occupy a small area of ground adjoining their service station. Set-backs from the street not being required, the maximum of lot area is used with a walled-in garden area for privacy. A system of construction employing insulated reinforced concrete is contemplated for the walls with windows of steel and a roof of slate-surfaced composition. The roof garden and sundeck will be paved with asphalt tile, and for privacy on the sundeck, a system of adjustable blinds supported on steel pipes will be provided. The successful solution of this individual problem clearly indicates the value of architectural services for the small house as well as the large.

Sketch of this house appears on the front cover.



PERMANENT VALUE OF HOME INFLUENCED BY ARCHITECTURAL DESIGN

By EUGENE WESTON, A.I.A.

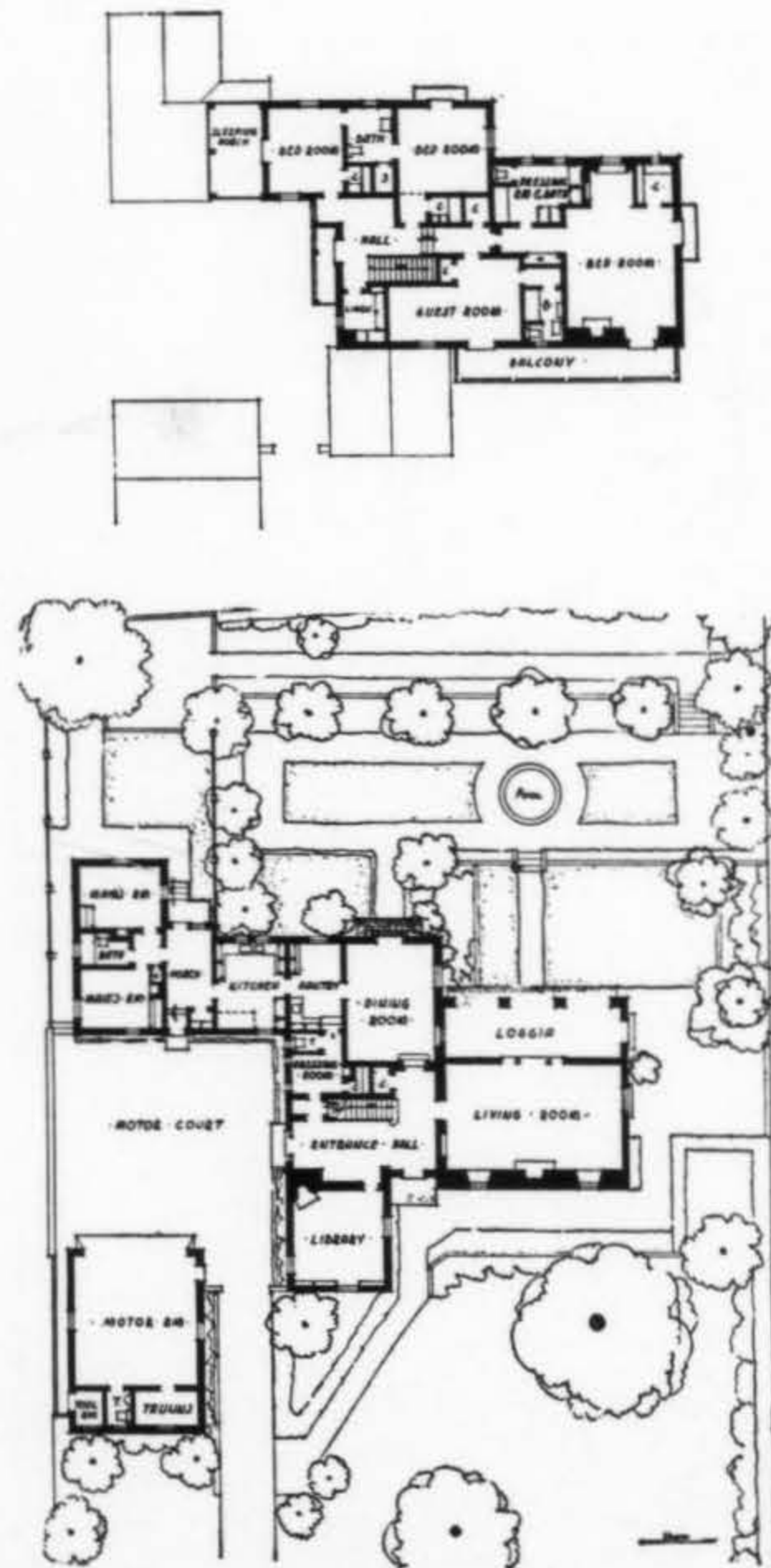
NOW that people have awakened to the desire for new homes and are proceeding to fulfill that desire in one way or another, it is well to review why good design should be considered as one of the main fundamentals of the problem of building.

The Federal Housing Administration has set up certain standards that collectively indicate the degree of investment risk attendant to a given site and design and they are sound and it is fortunate that these have been broadcast throughout the country. They will prove of value in acquainting people with the necessity for careful planning in connection with their adventure in home building.

The need for good design is the principal requisite included as it covers so many of the standards referred to above and, invariably, studied architectural solutions satisfy these standard requirements.

The beautiful houses of our colonial days are preserved and jealously guarded in the communities fortunate enough to boast them, as an asset of that community in which they are situated and their charm and style are

There is nothing gloomy or out-dated about this charming California-Colonial home of Mr. and Mrs. William B. Hart of Pasadena. Its splendid proportions and excellent detail assure its lasting distinction. Roland E. Coate, architect.



based on good design, which in turn means good construction. Intrinsic value is primarily influenced, increased or decreased, by architectural design and we find these old houses increasing in value as the years pass. Do we find the builders' Victorian dream house of the 1870's and 1880's increasing in value as the years pass? Quite the contrary and the answer is that the design quality is entirely lacking.

This should not be an empty lesson, for in Los Angeles especially the economic waste that has occurred in the last twenty-five years has been tremendous. Whole areas of the city built up in that period are stagnant, ill-kept and unattractive to live in. Can one imagine that this condition could have occurred if street after street had been lined with attractive homes instead of the speculative builders' current styles. Untrained minds dwell on details, meaningless details, that clutter walls, surfaces, and roofs, that stare at us in endless array. Examine any average street and they do stare back. The properly designed house has repose and reserve and is free from the jumble of details that have ruined so many good materials.

Simplicity is the most difficult thing to attain, whether it be architectural simplicity or simplicity of speech and manner. Isn't it significant that the house possessing the charm of outstanding good design never suffers from evils of over-supply and although its value

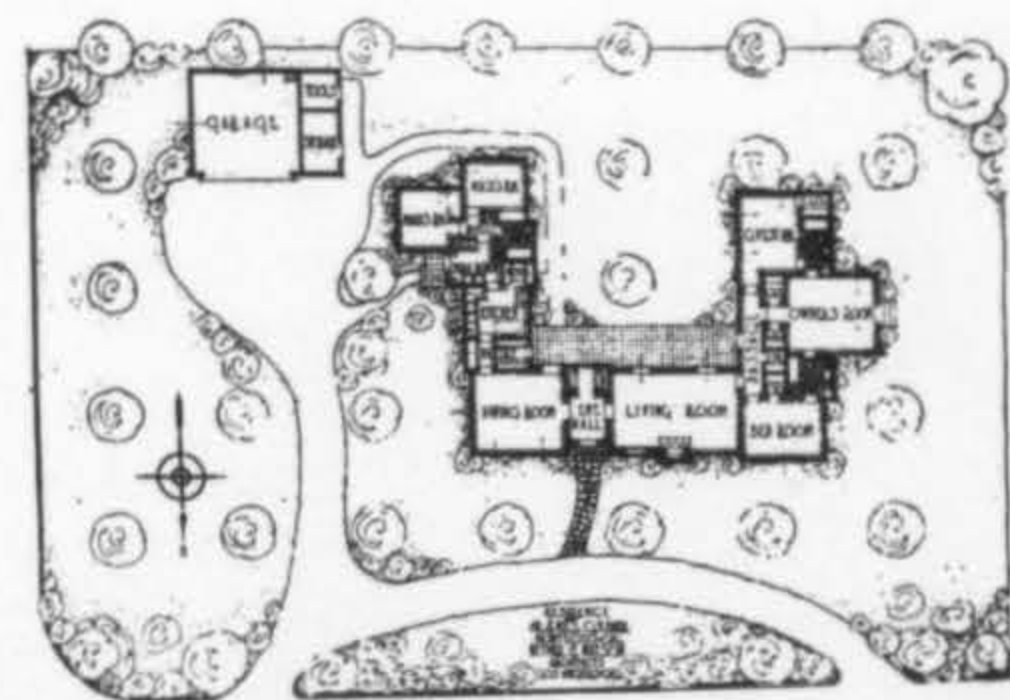
(Continued on Page 32)



The home of Mr. and Mrs. George V. Baer at Montecito would have been called a "bungalow" in the days before that term came into disfavor, on account of the many atrocities perpetrated under its name. But he would be captious indeed who could criticize the harmonious lines and masses of this modest, but delightful, dwelling. From every angle, it "composes" well, and the relationship of ground, walls and roof is very happy



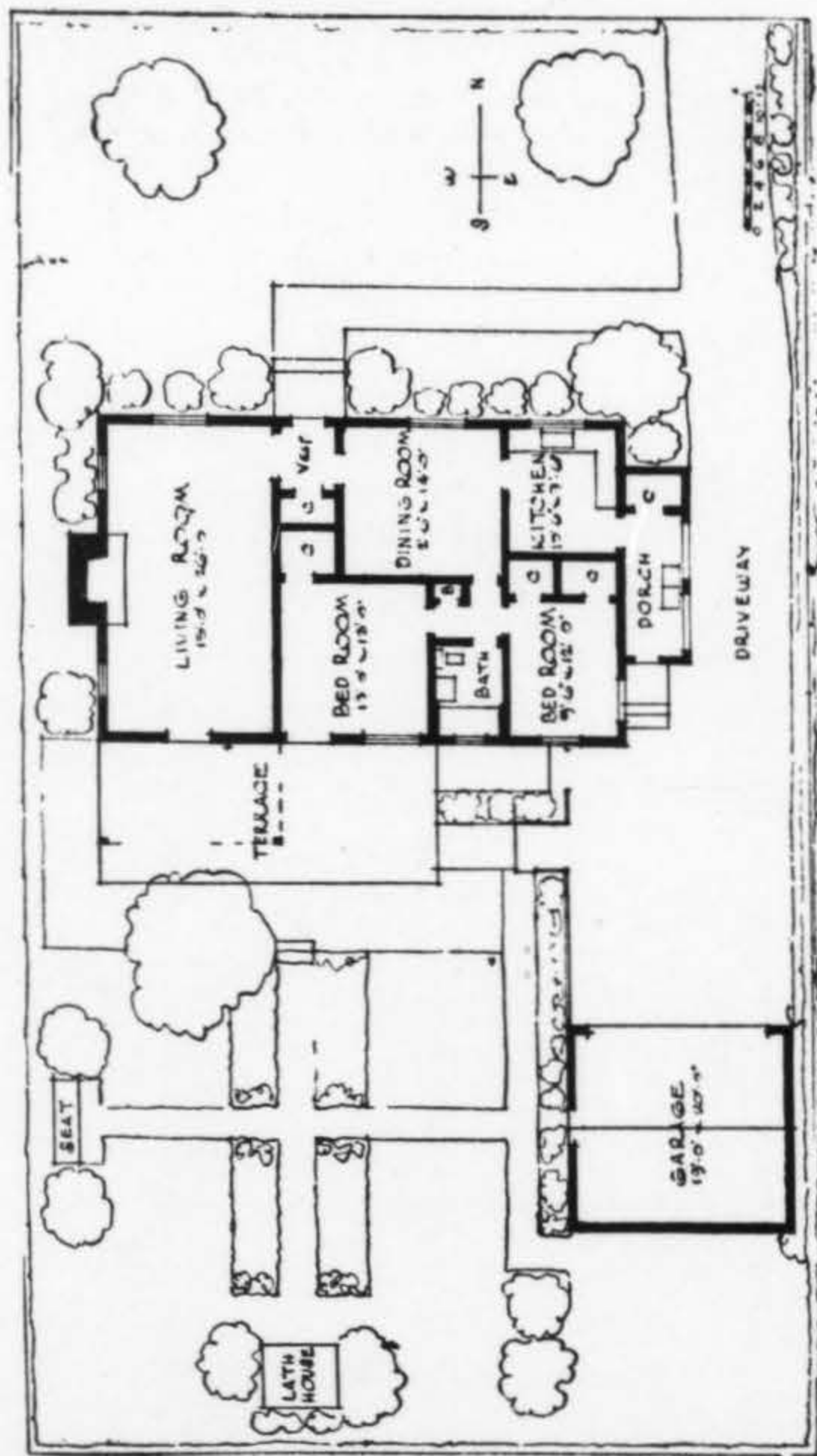
For a house of considerable dimensions, the adoption of extremely large and thick shingles was wise, as it produces a good sense of scale; to this, the large-paned windows, with their heavy shutters, conform. As the house nestles in an orchard, the color scheme of white and green wall treatment and brown roof obviously blends pleasantly with its surroundings. The plan is well-studied, with all rooms having double exposure. David Witmer, F. A. I. A., and Loyall Watson, A. I. A., architects



A C H A R M I N G C A L I F O R N I A C O T T A G E

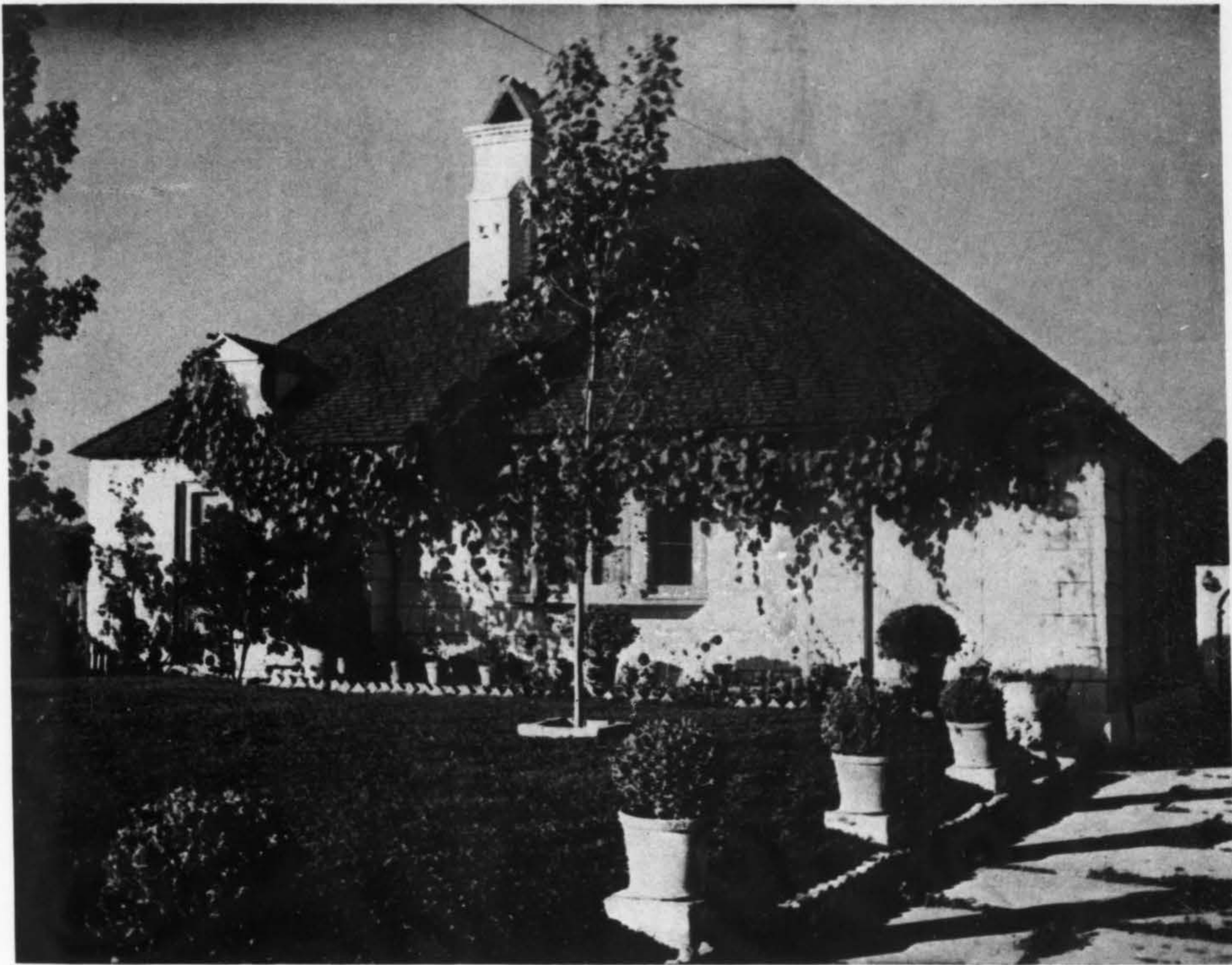


Photograph by George Haight.



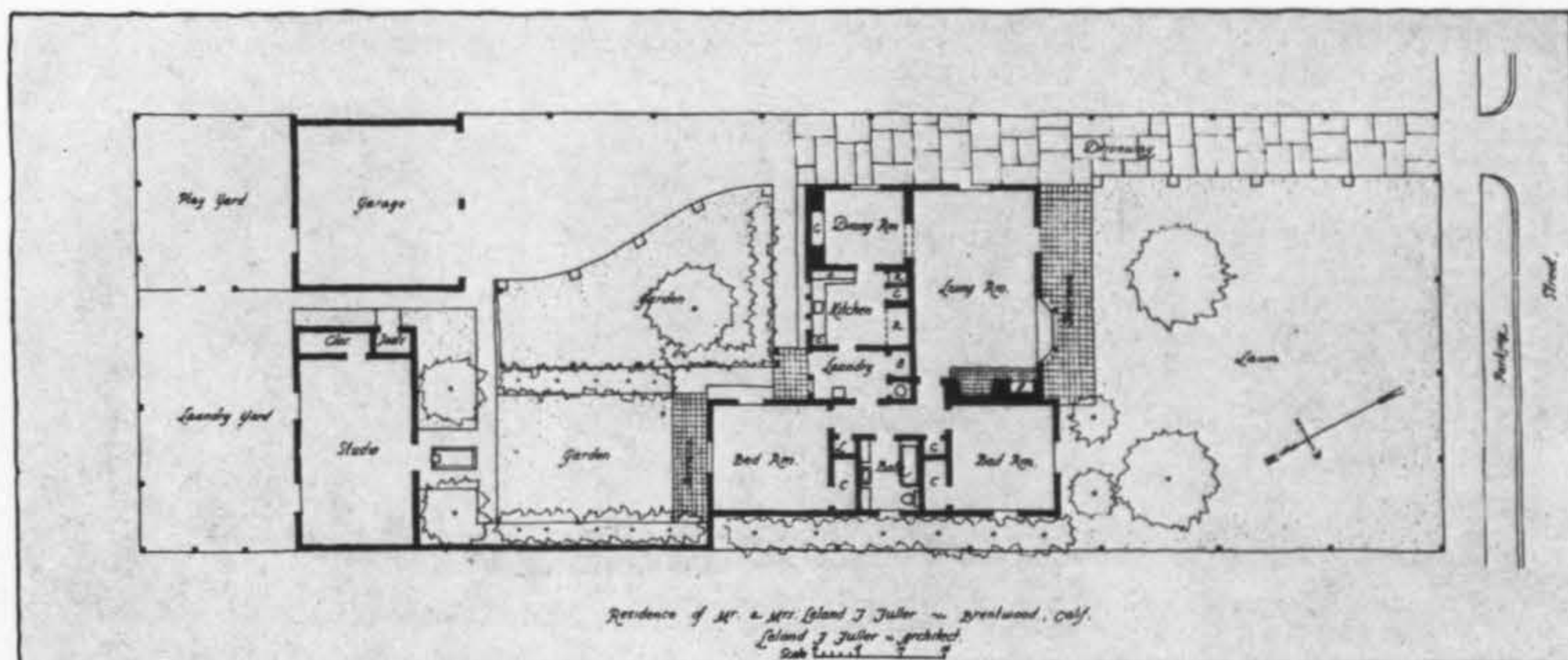
It is not strange that the home of Mr. Herbert F. Young, in Pasadena, California, brought to Mr. Donald McMurray, the architect who designed it, an Honorable Mention in a National Architectural Competition, and here is another house that is "in style" several years after being built. The lines, proportions, details, are all excellent, architecturally; and it has that further indefinable quality that we call "character" which cannot be taught nor bought.





Photograph by Wm. Clarke.

Simple lines are made effective in the residence of Leland F. Fuller, architect, at Brentwood, by the use of color and planting. The walls are of heavy shingles white-washed, the sash apricot colored, shutters a jade green, the roof of shingles stained Prussian blue.



The plan is direct and well oriented. The master's bedroom and studio, with their connecting wall, close in a small garden, the real living room of a California home.

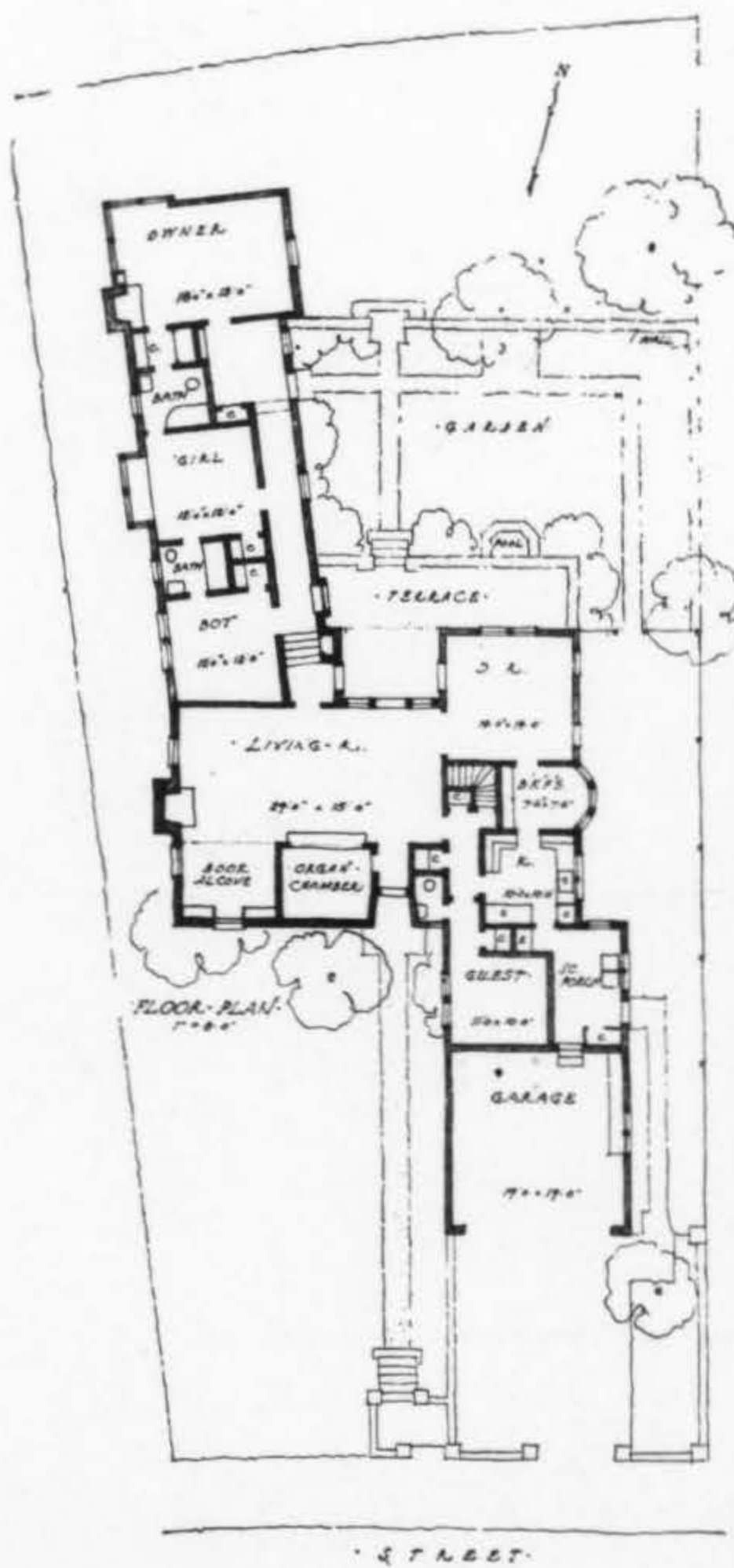


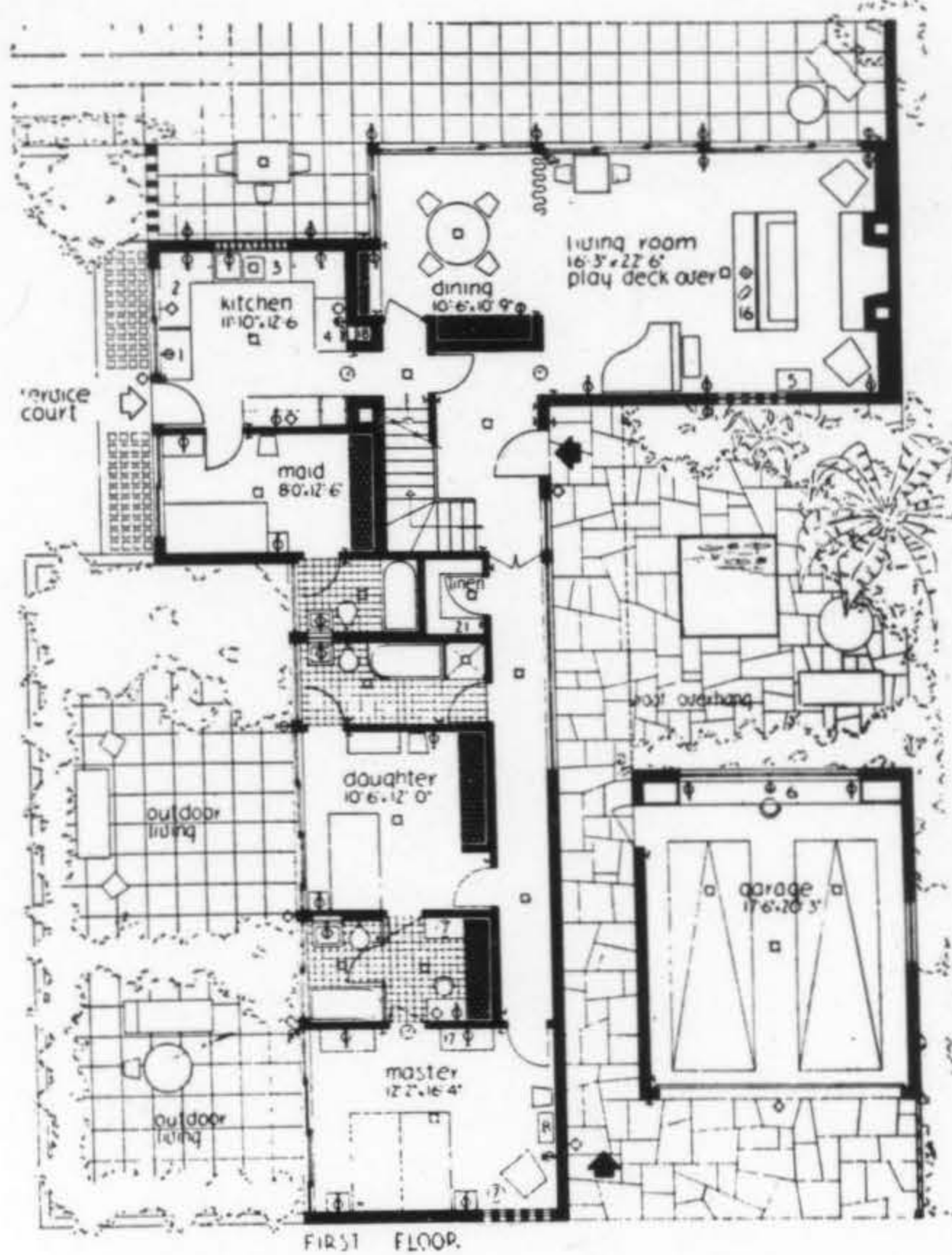
RESIDENCE OF MR. AND MRS. P. V. DORR

Palos Verdes, California

WINCHTON L. RISLEY, ARCHITECT

One of those apparently small houses which is really quite spacious, the Dorr residence, possesses a quiet distinction that the small house frequently misses. It is successful architecturally, for its good lines and proportions, and because it fulfills so satisfactorily the special requirements of its conditions. The floor plan shows how well have been combined the elements of sloping hillside, magnificent view, family convenience and privacy, good circulation and service arrangements; in short, the refinements and comfort necessary for the delightful life possible today in California without the stress of pomp and circumstance.





CONCERNING COMPETITIONS

For the past twenty years California has been especially noted for its domestic architecture. Architects practicing in this region have been winning national competitions with amazing regularity and in most instances the procedure is simply one of submitting photographs, plans and descriptions of a house already completed. In competitions of this character, each house has been planned for a particular individual or family, and the style and room arrangement are very seldom duplicated. In a recent competition conducted by the General Electric Company it was required that the house be designed to meet certain prescribed conditions, and each contestant submitted sketches, plans and a short description of his solution of this particular problem.

It is natural, therefore, to expect that each solution would be original. Mrs. Jones very often wants a house like Mrs. Brown's and, acting upon the theory that a plan for living is a gift to society, we find duplication of floor plans, with minor changes and style variations, throughout the country.

But there is a strange unscrupulousness in the direct use of some one else's plan for competition purposes. It is not a question of legal rights but a question of morals.

We show at the right the plan for a small house designed by Harwell Harris which was illustrated in the January issue of California Arts & Architecture. In the descriptive caption, we said, "... 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."

Reproduced above is the plan submitted by R. Paul Schweikher and Theodore W. Lamb of Chicago whose design was adjudged the best of the larger houses, bringing them a prize of twenty-five hundred dollars.

In submitting their plan in the competition Messrs. Schweikher and Lamb furnish the following comment:

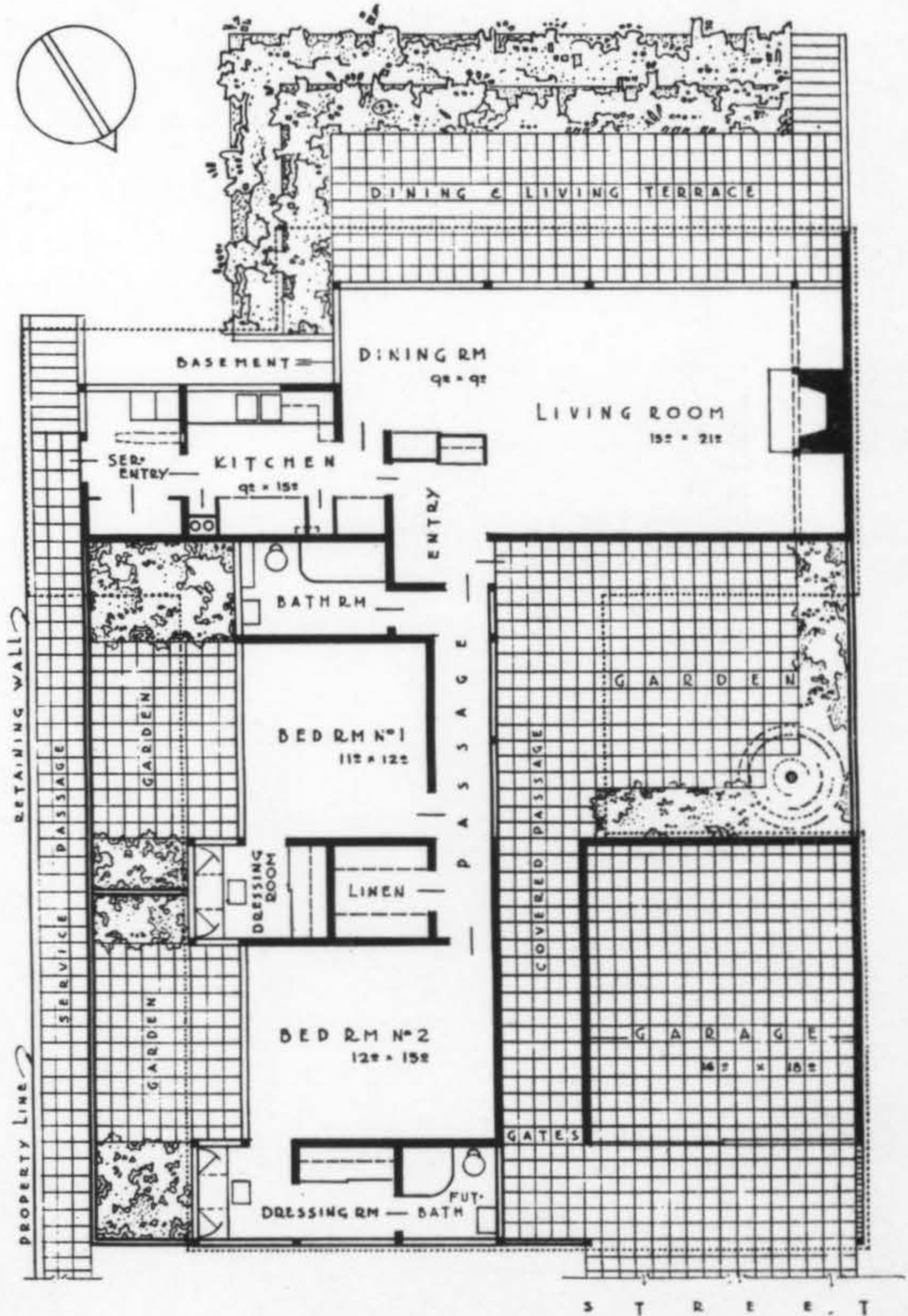
"Interior floors flow in unbroken continuity to inviting gardens beyond. Interiors interlocked with gardens . . . Each room for living has its own secluded garden or deck. Entire walls of sliding glass panels, Japanese style, open into gardens."

Even their descriptive words appear to have been copied.

As the General Electric competition was announced many days after publication of Mr. Harris' plan, it is natural for us to believe that the prize-winning plan was inspired by this original scheme of Mr. Harris. While Messrs. Schweikher and Lamb win the money, we still insist that a "Californian Wins HONORS in National Competition."

GEORGE OYER

* Incidentally we are pleased to announce that Richard J. Neutra of Los Angeles and John E. Dinwiddie of San Francisco won second prizes, and Albert W. Ford, Long Beach, Arthur R. Hutchason, Louis A. Thomas, Walter A. Moody, Howard A. Topp, Malcolm P. Cameron of Los Angeles were given honorable mention. All were original solutions of the problem.





Photographs by George Haight

HOTEL HUNTINGTON'S NEW TAP ROOM

Pasadena, California

DONALD D. McMURRAY, ARCHITECT



For its guests who come from all parts of the globe this famous hostelry offers a new Tap Room which architect Donald D. McMurray has treated in Early American style. Walls are of golden knotty pine, with a scenic wallpaper in browns and buffs. The fireplace above is in the adjoining room used for dancing and here the treatment is Old English. Fine old prints adorn the walls.





BOOKS

By EDWIN TURNBLADH



"A FEW FOOLISH ONES," by Gladys Hasty Carroll. The Macmillan Co. \$2.50.

"THE GRASS GROWS GREEN," by Hortense Lion. Houghton Mifflin Co. \$2.50.

"JAPONICA GROVE," by Mary Barrow Linfield. Doubleday, Doran & Co., Inc. \$2.50.

Since the days of George Eliot, when public opinion made advisable the use of a masculine pseudonym by a woman writer, we have progressed far, indeed, in the emancipation of feminine ability—literary, political, sartorial, and otherwise. I have no quarrel with the onrush of the movement, since Nature has more or less, anyhow, generally prescribed the field of feminine talents; as she has those of men. It is interesting to note the natural proclivities of women in literature.

The novel, perhaps because it is somewhat of an elongated personal letter or telephone conversation, seems to be successfully done with inherent ease by a gifted literary woman. And on family themes surely a woman can far excel a masculine writer. I have yet to see a thoroughly poor novel by a woman treating a domestic topic. Part of her strength in this field rests, I think, in her native ability to personalize life and to practicalize emotion. Moreover, many of the inner emotional flurries in family life which are imperceptible to a man are quickly sensed by a woman. She has an intuitive understanding of emotional life. Yet at the same time she is observant of surface life and can describe common everyday surroundings more expertly than a man.

I have at hand a trio of stories by woman writers—each largely based on a family theme. Although

all three have widely different locales and quite distinct styles in language and form, you may find some critical interest in considering them from the viewpoint I have mentioned.

Gladys Hasty Carroll's flair for the rural sociological study, so deftly exhibited in "As the Earth Turns" comes to color and strengthen her latest novel, "A Few Foolish Ones." The story carries a Maine farm family over a span of years from 1870 to 1920—flavored with local vernacular, unafraid of human clay, sympathetic with incoherent emotions. Primarily, "A Few Foolish Ones" is a tribute to a kind of woman—the heroine, Kate—one of those natively fine women we all know whose beauty of mind and character shine on a crude landscape. There in a Maine community Kate lives out her days, and about her move many characters of life, each vividly depicted—and Stephen. Her abiding love for him is presented as only a woman could understand the shy, soft shadings of it.

"The Grass Grows Green," by Hortense Lion, a first novel, is more of a family epic than the Carroll book—not essentially a document of one character. A Bavarian family migrates to America before the Civil War, rises from poverty to wealth, and yet always retains a certain entity as a group. That distinct spirit that often marks off a family throughout the years is observable here. The Willmarcks are the Willmarcks. This is a noteworthy feature of the book.

The charm of "Japonica Grove" rests in its old Southern fragrance. Again we have a family story of days after the Civil War. The theme reminds one of the book, "The Clansmen" and the picture version of that—"The Birth of a Nation," although there are no Ku Kluxers in "Japonica Grove." The setting is Louisiana, where Union soldiers, newly freed negroes, and rascally Northern politicians made life quite uncomfortable for Southern folks during Reconstruction time. At least so 'tis still said in the South. Mary Barrow Linfield is a Louisianan.

"THE BACHELOR PRINCE," by Frazier Hunt. Harper & Brothers. \$2.50.

"QUEEN VICTORIA," by E. F. Benson. Longmans, Green & Co. \$3.50.

"SON OF HEAVEN," by Princess Der Ling. D. Appleton-Century Co. \$3.00.

The accident of birth and all the consequent light or shadow of a human life is nowhere more forcefully expressed than in the story of a king

or queen, and nowhere else may more aptly be observed the really profound wisdom in the words of Popeye, the comic-strip character when he insists that—"I am what I am." Thus we have styles in royalty and a variety of individualities under the ermine. Or we did have in years gone by. There have been heroes and villains, bright and dull rulers—in all the vast diversity of human character. And there has been glory or tragedy, happiness or misery, as each met circumstances with an endowment given by a Nature unaware of man-made plans.

Three personal history books of the season cause one to think of royalty in that respect. Let me speak first of Frazier Hunt's biography of the Prince of Wales. Viewed as a scholarly work it is the least valuable of the three. It is written in a staccato, magazine feature style, and suffers from a boresome repetition of points. The fact that the Prince is a democratic fellow is repeated too often to be impressive. And the author's conviction that the Prince will never marry, while enforcing the title of the book, is mistakenly stressed, I think. Heaven only knows what the British heir, or anybody, may do about a matter like that. Mr. Hunt will be fortunate to sell all his books before the Prince's marriage may spoil his thesis.

The personality we see in Frazier Hunt's sketch is largely an elaboration of the popular picture. We note a very normal young man, once quite restless under royal restraint, and now, after years of travel and worldly experience, settling down to prepare for a business to which he is ordained—and which he hopes to conduct in a new way, not explained. That he will make a creditable king seems apparent. He has a lively interest in public welfare. He cares little for precedent. He may possibly restore some genuine governmental power to Buckingham Palace. The present world trend is toward kings and dictators again, instead of mass rule.

Quite by coincidence a biography of the Prince's great grandmother, Queen Victoria, has also recently appeared. Whereas "The Bachelor Prince" is called an "informal" biography, I suppose "Queen Victoria" could be termed a formal one. If so, I prefer the formal style—more documentary, more scholarly altogether, and less colored by personal opinion and eulogy. There is evidence of harder work on the subject. "Queen Victoria" is also more literary than the biography of the Prince, a more searching study of a personality, a more worthwhile book.

Victoria was born to be a ruler, but also to be a woman. One learns here that her later years, the most typically "Victorian," as we know them, were considerably shaped and directed by a rather usual feminine response. Victoria became early absorbed in the personality of the Prince Consort, Albert, whom she loved with a thoroughness that Albert did not completely return. As Benson points out, he could not do so. Her mentality failed to stimulate him—or anyone. It was neither sensitive nor brilliant. Her mind and personality were of a prosaic texture, cut rather out of plain cotton than of purple velvet. But she possessed a complete set of emotions and a strong will. The death of Albert at once transformed a ruler into a woman. She surrendered herself to her grief, withdrew from public affairs for a long while—let her heart triumph over her mind. She determined then to live and rule as she thought Albert wished she do. Because he was a bit punctilious she became so. She lost the zest of her youth and middle years. She became the Queen Victoria known mostly to history—capable, conservative, "Victorian"—an able ruler, to be sure—but with her warm, affectionate nature somewhat inhibited.

Benson's biography is full British history over the long reign of Queen Victoria. Contrasting it with the outlook for the Prince of Wales today, one realizes the decline of royal influence in British affairs of state since Victoria.

Princess Der Ling, through her book—"The Son of Heaven," has written another picturesque narrative of old China in her own especially charming manner. Truer than any other writer does she catch the lyric quality of Chinese cultural life. Her biography of the Emperor Kwang Hsu is rendered with appreciation of the tragedy that accident of royal birth can cause. It closed the door definitely upon love and threw him, as a child, into the grip of a pitilessly cruel Empress Dowager—"Old Buddha." Once she finally relinquished the scepter, her tyrannical hands remained upon the youth. When the progressive Kwang Hsu sought to introduce reforms into China, late in the nineteenth century, she seized again the reins which she had held previously for fifty years, forced Kwang Hsu to be virtually her prisoner, and was only finally subdued by foreign crushing of the terrible Boxer Uprising which she encouraged.

The "Son of Heaven" found that in the records of fate he was not accorded so felicitous a title.

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But we gave our hearts in pledge,
To the pine above the city,
To the blossoms by the hedge."*

OF all the lands visited in our Orient cruise-tour, probably none is so delightfully recalled as Japan. Quaint Kyoto, whose temples, shrines and serenity still attest its old glory and splendor, and Nara, another ancient capital, still lingers in the memory as a peaceful, lovable resort, more like a park than a city.

The gentle deer that Buddha loved which are sacred at Nara, roam among the deep shade of lofty trees and come out into the roadway to be fed by visitors. Here are also seen historic temples of great antiquity, and the largest of the massive bronze images of Buddha, larger even than the Diabutsu of Kamakura but not so pleasing because it is enclosed. It is 52½ feet high and was cast in A. D. 787.

Our fascinating overland trip terminated at Kobe, the thriving open port and mart of Japan, located on the east end of the famed Inland Sea. Like many Japanese cities, Kobe has a maze of delightful enticing crooked streets and tiny byways which we explored by means of jinrickshas on our way to the extremity of the foothills where is located the waterfall of Nunobiki.

Our jaunt in the one-man power vehicle terminated at the renowned Kikusui restaurant, with its many rooms tastefully decorated with a large collection of ancient curios. Here in a room typical of the interior of a Nikko temple, we enjoyed a sukiyaki dinner. With elaborate ceremony, three charming Japanese maids prepared this interesting dish which consists of slices of beef cooked in sizzling fat with finely chopped onions, mushrooms and bamboo, flavored with soya sauce and mirin, a spirit distilled from rice, and sweetened.

The maid gracefully transfers a generous helping of the food into a dish with a raw egg. With the meal one drinks innumerable cups of tea or luke-warm rice wine sake. When the meal is over, the Geisha entertains with a song or displays great skill in a tea ceremony dance.

The Geisha girls are equally skilful in the art of cosmetic make-up and no chorus girl in our fair land is more adept with the rouge pot, the grease paint and the mascara. Certainly a Geisha's hair arrangement is a masterpiece. Flowers, tiny fans and multi-colored combs embellish her elaborate head-dress which looks top-heavy. The various layers of under-garments are topped by a gorgeous outer kimono tied by the "obi" or sash.

Travelers who have enjoyed a sukiyaki dinner are quite familiar with sake, the intoxicating beverage which is served with this meal. The best brand of this liquor is produced at Nada near Kobe. Its manufacture originated more than a thousand years ago. Briefly, sake is made from ripe rice properly dried, and water. It is made to ferment by planting seed yeast on it and after it is finally brewed, it is stored in large wooden vats. There is a popular saying in Japan of this national liquor: "When one is drunk with the sake, the debt collector's voice appears as sweet as the nightingale's."

The next lap of our journey took us through the Inland Sea, which is only eight or ten miles wide at certain points. Beautiful beyond description were the islands of many shapes and sizes, some with terraced rice fields, others with isolated pine trees; and many fleets of picturesque sampans passed in review. Night on the Inland Sea weaves a mystic spell with its curious scenes under the soft glow of moonlight on shadowy waters, and the lights of towns along the shores present a fairyland of contrasts.

The sharp wail of Chinese women in sampans awakened us as our ship anchored in the muddy Whang-poo River on which the commercial capital of China is located. Shanghai—the name suggests pagodas, pigtailed junks with eyes, graves above ground, and the gay cosmopolitan life in the foreign concessions. If your soul yearns for gorgeous silks and Mongolian furs you will find them in Honan Road; if you would bedeck yourself with jewels, the shops of Nanking Road will bid you welcome, and if the white lights have a greater lure, try the Canedrome, the French Club, the Little Club and the gorgeous Chinese restaurants of Foochow Road. The native quarter known as Hu-tsen or Sen-tsen which we explored by jinricksha, is approached via Rue Montauban in the French concession. "Unchanged, unchanging in a world of change," it has much of interest to offer, for it is here that Chinese life may be witnessed at its height. Narrow paved streets with all their filthiness give place to magnificent stores selling silk brocades, curios, ivory articles, jewelry, porcelain and similar "things Chinese."

In this quarter is the Willow Pattern Tea House or Wu Sing Ding, which was one of the numerous places of interest during our jinricksha ride. It stands in the center of a small lake, approached on either side by a typically Chinese zig-zag bridge, and is the hub of life throughout the day. It has often been misrepresented as the tea-house which has become emblematical of the popular Willow Pattern porcelain. As a matter of fact the story of the Willow Pattern antedates the Wu Sing Ding, the latter being but some three hundred years old.

Close by stands the Ningpo Guild House and Court Yard, an excellent example of pure Chinese architecture, the dragon wagon of which is one of the finest in China. But, according to tradition, it cost the builder his life. It was originally intended as the beautiful home of a wealthy Mandarin, and the wall of the garden, containing picturesque statuary and fountains, was surmounted by replicas of the Imperial Dragon. The Emperor was so infuriated—so the story goes—at what he interpreted as the usurping of his authority, that he had the builder executed.

Night brings mystery and enchantment to this indescribable strange city. The adventurous visitor desiring an interesting contrast to the usual round of sparkling entertainment afforded by the aristocratic clubs may set the program for a visit to the Great World Theater. You may be sure that the visit will be brief for this large edifice is the rendezvous of the coolie class of Chinese. Here upward of one hundred Chinese plays and moving pictures are presented all day and all night long.

Thousands of Chinese roam from one section of the building to another filling the winding stair-cases which lead to the roof garden where a spectacular view of the Shanghai's "Great White Way" is obtained. Colored neon signs dominating the city produce a brilliant and weird effect on the mind which will not soon be forgotten.



The Giant bronze Buddha sits and smiles at Kamakura.

CALIFORNIA is coming into its own during this quiet time when world movements have opportunity to become notable. Quietly the Pacific Ocean has become traffic-minded and its fascinating shores, once widely separated, are drawn closer together by the witchery of airplanes unafraid.

Out from the bay of San Francisco go oil tankers to Asia as well as passenger vessels to Alaska, Yokohama and Manila. Los Angeles Harbor has become a world port with vessels from the Gulf of Mexico and the Atlantic, as well as sailings to Hongkong and Liverpool, to Curacao or Baltimore, or on the Dollar Line in both directions all around the world.

Population on this shore of the Pacific Ocean has become increasingly multifarious. California as we see it is no longer the far west. With the solid background of the United States behind it, it reaches out a strong right hand along the Aleutian Islands to the Pacific's "international boundary" with kindly greetings to Siberia, Japan and China. While from the Hawaiian Islands it chats with its British cousins in Australia and the islands of the southern seas. Our civilization, imperfect though it is, has now joined hands around the encircled globe.

T R A V E L A N S W E R S

Q. What is the area of Andorra?

A. 190 square miles. The entire population of this country would fit comfortably aboard the new Cunard White Star superliner Queen Mary.

Q. Is there such an island as Dead Man's Chest?

A. Yes. It is one of the group called the Virgin Islands. Other islands with peculiar names are Rum Island, Dutchman's Cap and Fallen Jerusalem.

Q. Where is Christopher Columbus buried?

A. According to Historian Harry L. Foster, his body still lies in Santo Domingo. He insists that the remains carried to Spain in 1898 were those of Don Diego, son of Columbus. Two all-motor tours through Spain are sponsored by European Motor Tours, Inc. of Los Angeles.

Q. Can one travel by motor through Europe?

A. Yes, special facilities are offered by steamship lines to travelers taking their cars abroad. Many descriptive travelers avail themselves of the services afforded by European Motor Tours, Inc. organization of European experts offered private and motor coach tours at special group rates. An interesting booklet is sent free upon application to CALIFORNIA ARTS & ARCHITECTURE.

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The Mediterranean—The Sea of the Ages

THE secret of wise travel abroad is the choice of a route where history, literature and art have written immortal pages. The "Mare Mediterranean" always has been most fascinating to the globe-trotter. It is the sea of ages. In the lands that lock this sea and along its magic shores have lived those masters of beautiful living who today are the inspiration of the human race—the teachers of Greece, the great of Rome, the lights of the Dark Ages, Petrarch, Dante, St. Francis, and others. In more recent years, here have wandered the world's first great poet travelers, Byron, Keats and Shelley.

ON June 19th the magnificent French liner Lafayette will sail from New York with a contingent of society and business leaders from California to enjoy a two months leisurely tour through seven European countries.

The Cathedral towns of England, the Shakespeare country, Oxford and London . . . the quaint countryside of Holland . . . medieval Germany . . . fascinating France . . . Switzerland and the Alps . . . the Bavarian Highlands . . . Austria and glorious Italy will unfold their treasures of scenic beauty, history and art to exemplify the words of the poet; "My chief intent is all for your delight."

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(Continued from Page 2)

find ourselves in this predicament. In an effort to make something too interesting, don't we lose sight of the purpose of its fulfillment—a home is to live in, our purpose is to make it livable. The people who live there should make it interesting. Somehow I can't get used to seeing a man spend enthusiasm over a white vase with drooping dying ivy or squandering affection on some rug resembling an elephant's bath towel. However, it is only a matter of personal opinion and perhaps I may be wrong.

It really will be splendid for our business when a reformation stamps its foot upon the threshold of the decorating trade and, once again with dignity, we do our jobs, placing articles of lasting merit so, that before the bill is paid, we may return and look without blushing at the things we did under the banner of interior decorators.

This is a queer way to show sufficient sympathy for the ordeal you must go through each month, reading these articles by people who compliment themselves with the title of interior decorator, but I have had the idea since our talk that maybe 'twould be better if 'twere off the chest. So, thanking you for taking this additional punishment, I am, yours sincerely,

Herb Welton.

PERMANENT VALUE OF HOME INFLUENCED BY ARCHITECTURAL DESIGN

(Continued from Page 22)

undoubtedly fluctuates it always remains in the highest price range for its class. These qualities cause it to maintain that place long after less attractive houses have disappeared.

Obvious as these facts may seem, they do



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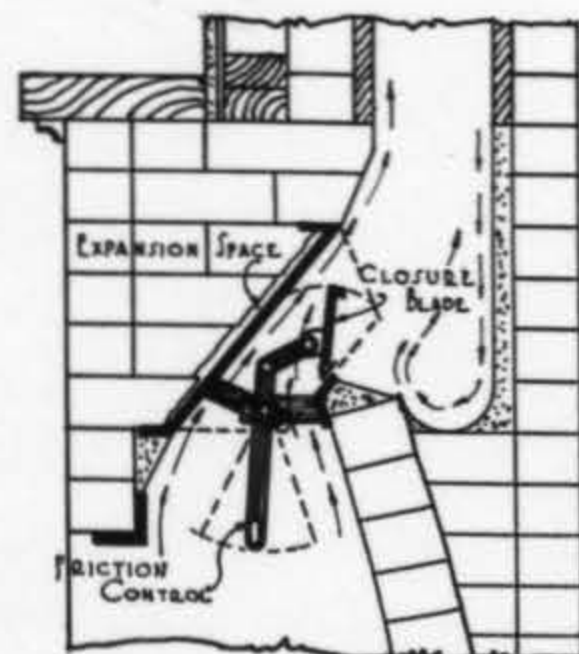
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not appear to have been realized by the majority of home owners. An observant person with even a minimum of discrimination is struck by the overwhelming number of houses, both large and small, which exhibit shockingly bad taste and lack of consideration of the fundamentals of good design. What an unfortunate commentary on the esthetic appreciation of the American people. How strange this has come to pass and almost entirely on borrowed money. Financial institutions up to this time have been slow to appreciate the value of architectural services, but the requirements of the Federal Housing Act change the entire picture as a proper architectural program is practically mandatory. Whether future owners have government insured loans or not, the value of this change in the attitude of loaning agencies is already marked and our communities will gradually show increased permanent values in the newer developed areas.

Contrasted with this large number of undesirable or really inferior houses, there are a certain number of delightful houses, conceived in good taste and properly designed to suit their location and surroundings. These houses by virtue of those qualities exhibit that which defies the ravages of obsolescence and evidence actual enhancement of their charm in spite of a continued use and change of architectural styles. Some of these houses are illustrated herein and there is no question that they are as desirable today as when they were first built. They were all designed by qualified architects and bear the individual's imprint and they will survive. Furthermore, throughout their existence they are certain to maintain that indefinable charm and character which assure them first consideration in the minds of their owners, present, past or future. This very desirability constitutes a protective armor which will defy the process of depreciation and obsolescence and will tend to maintain them in an enviable economic position in their respective neighborhoods.

More and more individuals appreciate the value of sound architectural design than ever before and that is an encouraging fact. The gradual accumulative evidence of this change will exert a tremendous influence on our habits of life and the development of the art of living.

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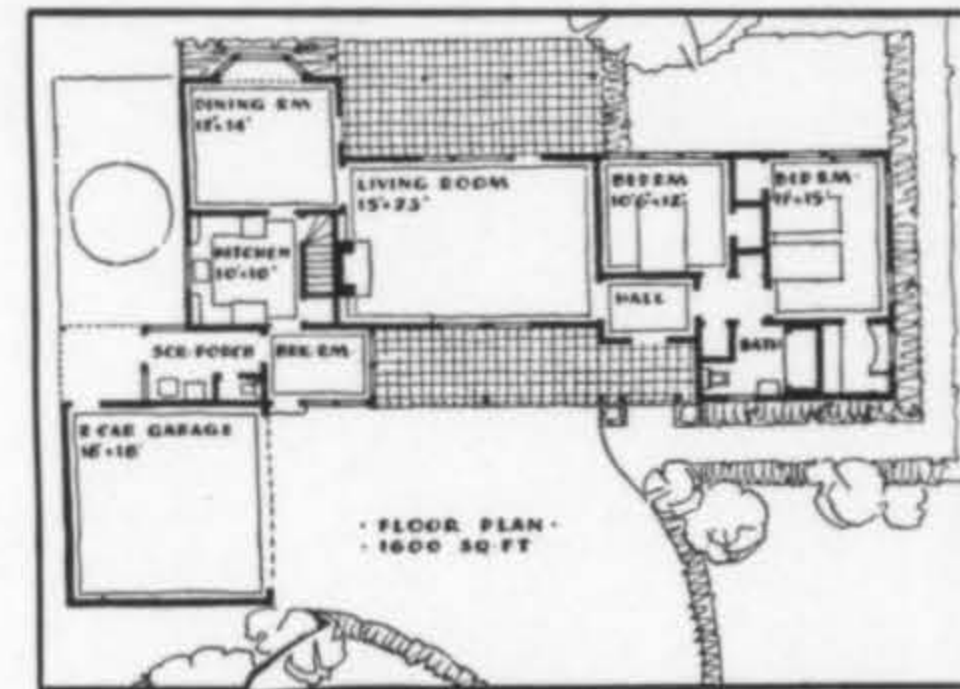


Architect Eugene Weston, A.I.A. designed this attractive small house to contain 1,600 square feet for an estimated cost of \$4,800. Built of wood frame and horizontal wood siding with shake roof and wood trellis, it has architectural distinction.

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FINANCING THE SMALL HOUSE

(Continued from Page 20)

tract in which F.H.A. would insure loans. Consequently the answer given to the bank official was "Yes". He in turn was asked if the bank was going to be interested in making the loan and he came right back with "Yes, this man has proved himself O. K."

The next day the lot owner called to say that the bank had advised him that they would consider making him a loan but he must have complete and accurate plans and specifications to submit with a definite application. Upon inquiry he found that he could obtain stock plans for \$40.00 or \$50.00, while the services of an architect in preparing adequate plans and specifications for a house, meeting his needs and desires, and suitable to his lot and the neighborhood, would cost him at least \$300.00. He was convinced of the added value and security provided through the architect's services but did not want to put that much money into the plans and specifications and an additional amount into architectural supervision unless he was assured of a loan to cover the entire cost of this proposed home of \$5,000.00.

The suggestion was offered that he go to his architect and explain what he wanted and give him a true picture of his financial condition. He followed up this suggestion and entered into an agreement with his architect whereby he paid down a small part of the estimated fee, and agreed to pay the balance when the loan was made, or in the event the loan was not obtained, or the contract price ran seriously over \$5,000.00, to pay only the actual net cost of preparing the plans and specifications. The portion for architectural supervision was to be paid during the construction of the house.

That couple enjoyed some of the busiest and happiest weeks of their lives. Every evening they arranged cardboard furniture on the sketches, and consulted with the architect about all the things that only those fellows think about. They learned a great deal about the economic use of space, adequate equipment, materials and finishes which determine an economical, permanent and livable home.

The plans finished, they went to the bank where an application for a \$5,000.00 loan was made on an F.H.A. form which set out on the first page that the monthly payments were going to be \$49.50. This amount included \$10.20 for taxes and \$2.08 for insurance, all put on a monthly basis instead of a large lump sum to be paid once or twice a year.

On the second page of the application a little personal history was given and a statement of assets and liabilities, earnings and expenses. On the third page a description of the property, while the last page was for the appraisal of the property to be made by the bank for which they charged \$5.00. This amount, together with the \$50.00 advanced to the architect and

the \$15.00, or \$3.00 per \$1,000.00 of loan applied for, which the bank collected to forward to the F.H.A. for servicing the loan, made the cash outlay \$70.00 and the application, together with the plans, were on the way to bring about a real home for real people.

After their application was prepared they left it, with three complete sets of plans, at the bank. The bank then went ahead with their usual processing for a loan, filled in Page 4 which showed their appraisal of the property and then turned the application and plans over to the F.H.A. office where it was numbered, registered and started on its way for government insurance.

First the application was carefully checked to see that all questions had been answered and all the necessary information given, and then a credit report was ordered.

The case then went to the Architectural Section. Here the plans and estimates were checked and surveyed by technical men, trained and experienced in this phase of the work. After the lot and plans and specifications were inspected and analyzed, a report was made of the property. The property rating was based upon the fitness, or appropriateness and desirability of the property, the function or livability, and adequacy of equipment, and the desirability, or structural soundness, and adequacy against wear and tear by the elements and use.

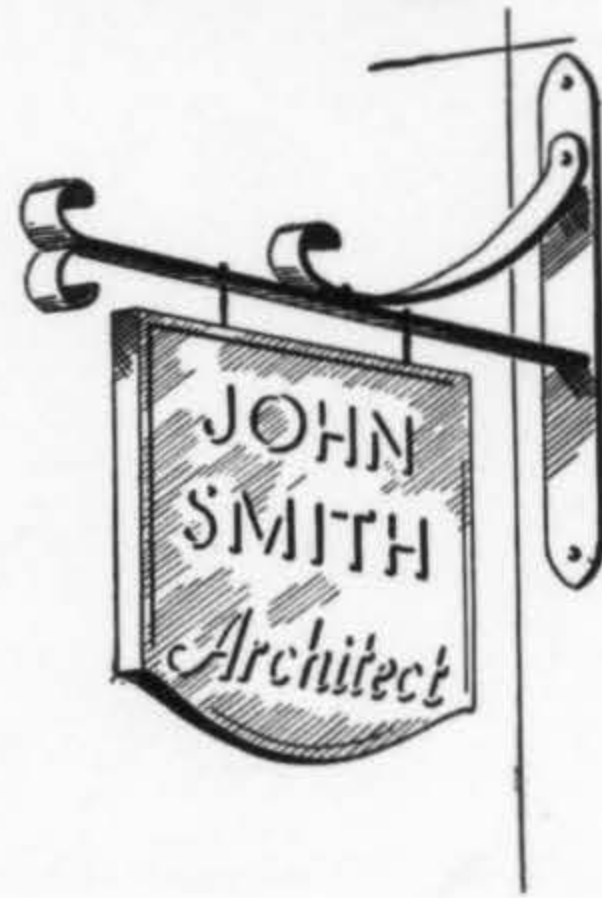
When this was completed the Valuation Section then took the case for analysis and report. The Valuator first rated the neighborhood in which this home was to be built. This report and rating was based upon its relation to the necessary social, civic and commercial centers, and its general appeal, etc. In other words whether or not it fulfilled the requirements of the class of citizens living in the general district of which it was a part.

The Credit Section, in the meantime, had received its credit report on the applicants and was ready to complete its report and rating. As in practically all credit business, this rating was based upon the character of the applicants, their attitude toward life, their past history, their present and future prospects. It was a forecast, based on experience, as to whether they could and would meet the payments arising from the new obligation and whether they would continue to meet those payments until the obligation was paid in full.

The case was then ready for the Review Board. This Board formed its picture from a study and an analysis of the various reports and ratings which had been made by the above sections. After careful study and discussion of the case the Board passed it, with recommendations, to the Chief Underwriter. He considered their recommendations, entered his findings on his report and placed the final grade on the loan.

As the Chief Underwriter found that the final rating and grade made it eligible for insurance, the commitment was issued to the bank and my friend began the construction of his new home.

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THE CHANGING TREND IN RESIDENCE DESIGN

(Continued from Page 14)

merely on the basis of precedent in plan and design. It implies rather a technique of careful analysis, embracing all the activities of each member of the household in order to provide facilities and environment best suited to these activities. The technique involves a studied balance and adjustment of the facilities provided in order to prevent one from interfering with another. It requires planning for the multiuse of space as well as specific spaces for each activity with its necessary furniture or equipment.

The designer's problem is that of developing the utmost efficiency in space utilization, in arrangement, in furniture, in equipment, and in mechanical and electrical plant, within the size limitations necessarily imposed by economy. The provisions for health, comfort, and convenience will include the latest developments in step-saving, labor-saving, and time-saving equipment. The properly planned and equipped home, utilizing to the fullest the contribution of the "power age", will allow a far greater amount of time and energy to be devoted to recreation, entertainment and development; in short, for the growth of home life.

The modern home should be planned to incorporate those features which are conducive to the fullest development of every member of the active American family—physically, intellectually and socially. These should also be the controlling factors in determining the logical subdivision of space, the size, shape and relationship of units and the relative importance of each.

The size, shape and location of windows should be determined as a result of analysis of practical demands of light, ventilation, outlook and orientation. Dividing walls or partitions between subdivided units, doors or other means of access from one subdivision to another should also be of the type and character dictated by basic practical needs. None of these elements should be influenced by precedent or traditional design. The modern home should have light rather than lighting fixtures. The modern development of electricity makes it possible to have efficient concentrated source of light too apparent. In view of this it is ridiculous to go on making such a childish application of electricity as we do in designing electric fixtures in imitation

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of antiquated oil lamps and placing electric lamp bulbs on top of imitation candles.

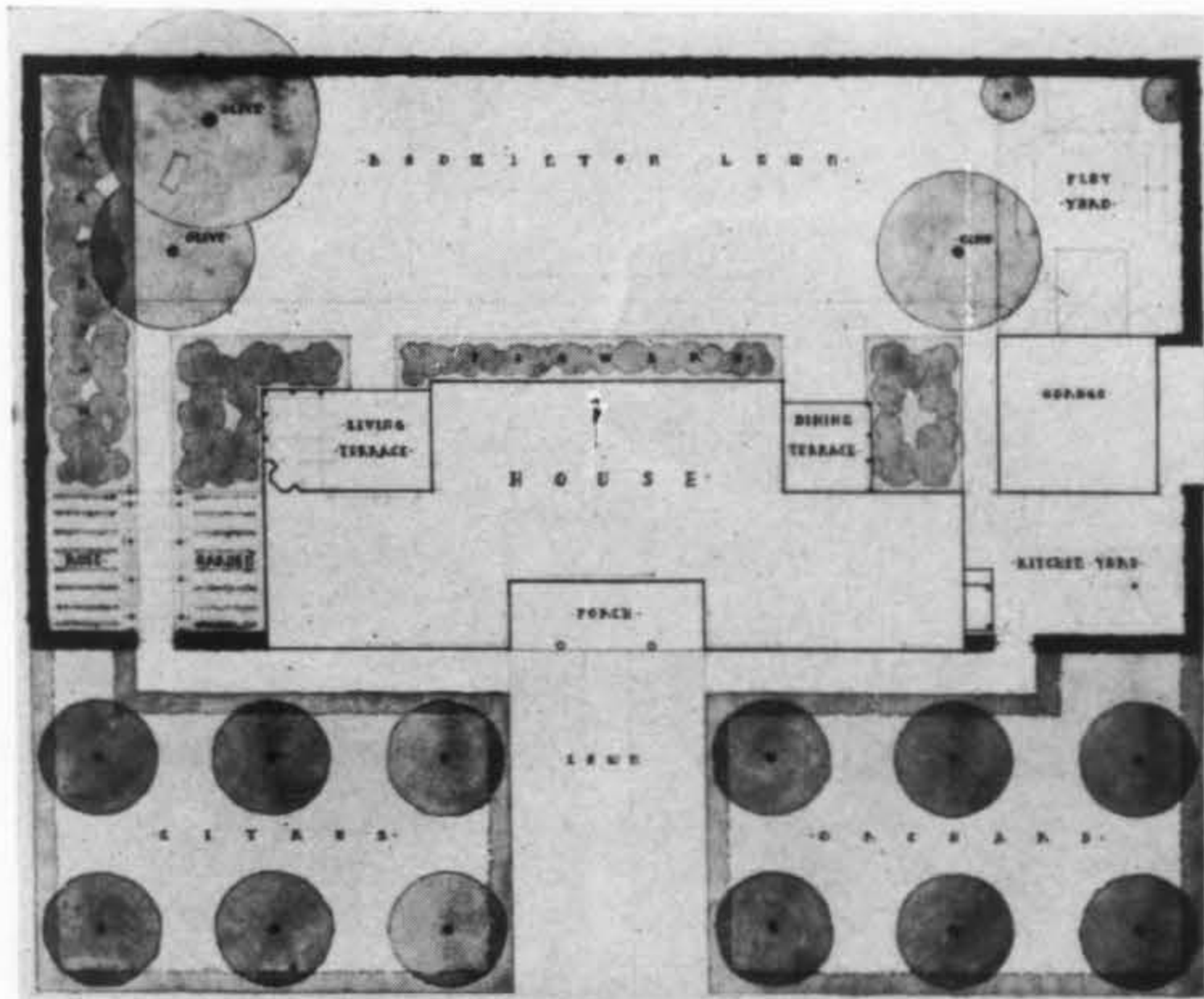
In the plan and design of the house itself and in all its component parts it is a mistake to go on following outworn precedent and copying traditional architecture stolen from another age. It shows, to say the least, an intense lack of imagination and it is an admission that we have not even the creative instinct that prompted primitive man in the design of his home.

I am by no means advocating going to those illogical extremes which have been termed "modern architecture". When I speak of modern architecture I am thinking of something which is fundamentally sound, logical and sincere. I am convinced that the architect best qualified to take this forward step is one who is not only progressive in thought and imagination but also well grounded in the basic principles of functional planning and in the fundamentals of logical design. In addition he should not be blind to esthetic considerations and must possess some degree of "environment-conscience".

When more sincere thought is given to fundamentals, when architects make a more scientific analysis of the manifold demands of modern living needs, when they begin to think and live in the present rather than in the traditional past, they will then begin to create rather than copy. Creative design is bound to be a logical outcome of scientific survey and analysis, the application of fundamentally sound principles in planning, and a development of logical form to clothe functional planning and basically sound construction.

Just as form followed function in the traditional house we admire, just as form is related to function in the automobile, the aeroplane and many other modern objects which are sincere in their design, so should form be related to function and to structural elements of the modern house. In its physical aspects the design of a house for this age should be a logical outgrowth of functional planning and basically sound modern construction. As soon as this point of view is universally accepted we will then begin to develop an architecture inherently our own and sincerely expressive of our age.

Katherine Bashford, landscape architect, has arranged this planting plan showing the relationship of "The House of Tomorrow", shown on page 15, to the play areas and orchard of the three acre property.



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