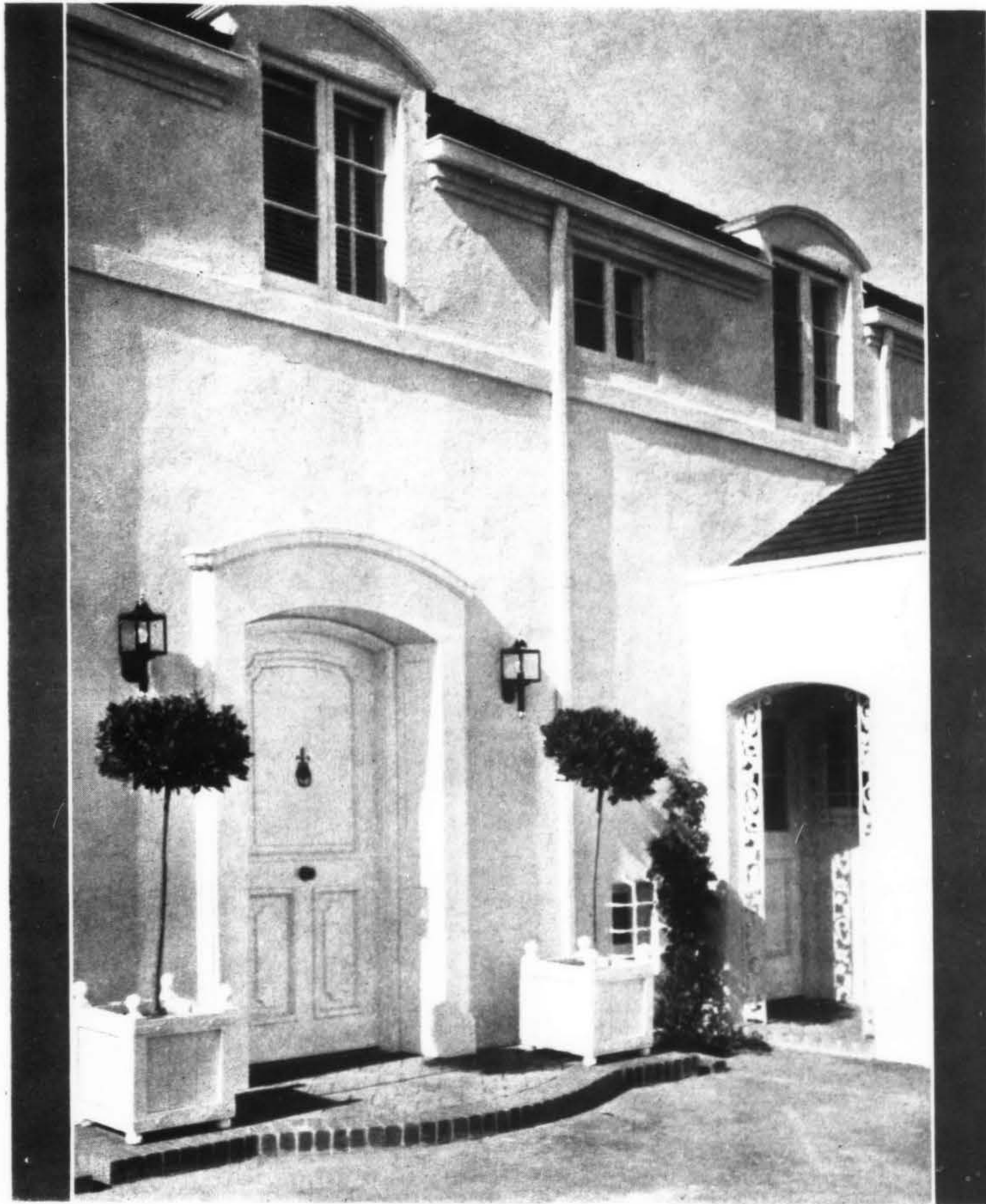


NOV 15 1935

# California

Arts & Architecture



Entrance of the New American Home, Los Angeles

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NOVEMBER, 1935

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ARTICLES BY WARREN WILLIAM ♦ HELEN W. KING ♦ ALICE B. ROLLINS



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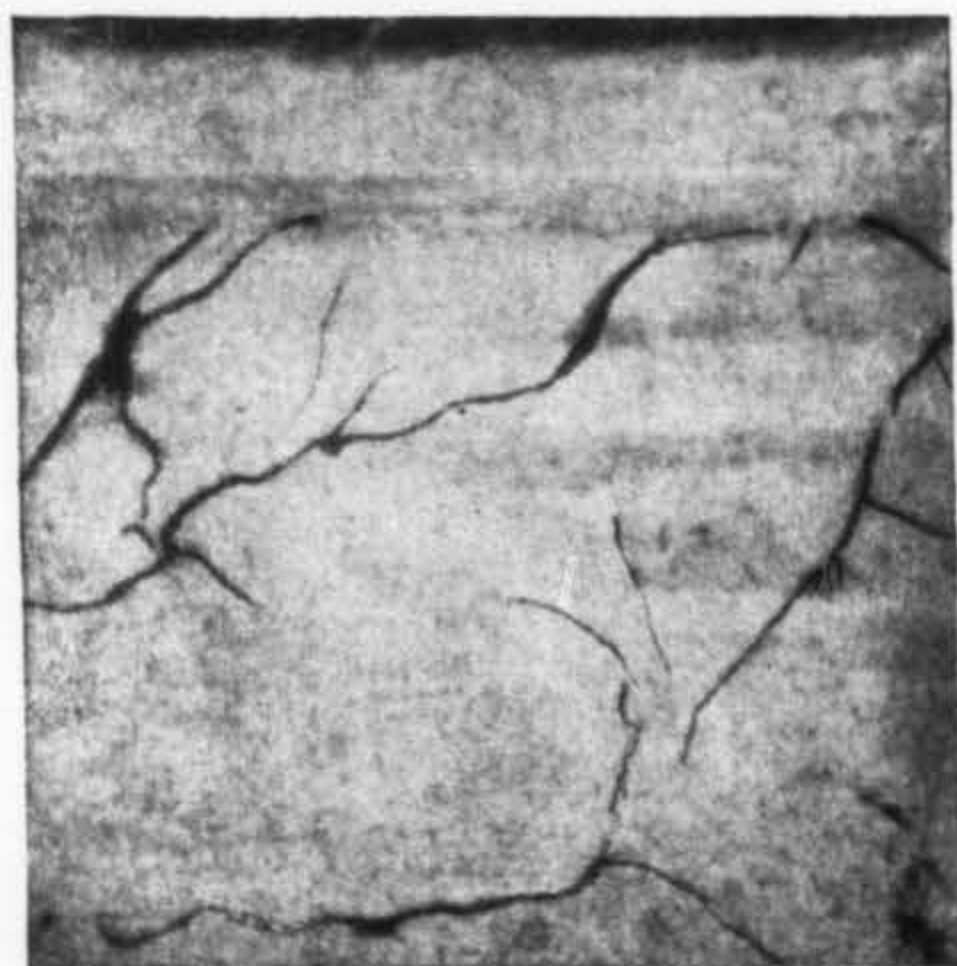
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## Editorial

### CULTURE

"A CITY is as great as its culture". If this be true, and no one questions the statement, San Francisco is making one of her greatest cultural strides in the coming season of the San Francisco Opera Company, opening November 1st and closing December 2nd. It is a strange experience to announce a coming theatrical production without risking the time worn criticism that the announcement is made to build up business. In this instance no such criticism can justly be made, for every seat for this year's San Francisco Opera Company's season is sold.

For the first time in California's musical history Arthur Bodansky will conduct "Der Ring des Nibelungen" in the War Memorial Opera House in San Francisco. Other operas that will be presented in this same season include Halévy's "La Juive," produced for the first time by the San Francisco Opera Company, which will be conducted by Richard Lert; Massenet's "Werther," for the first time in San Francisco, conducted by Gaetano Merola; Puccini's "Sister Angelica," conducted by Forzano; Rimsky-Korsakov's "Le Coq d'Or," conducted by Merola; "Aida," "Martha," "Barber of Seville," "La Boheme" and "Rigoletto" are also included in the repertoire.

### IS MODERN ARCHITECTURE HERE TO STAY?

THE question is asked a thousand times a day and never definitely answered because the answer can be given only after what is now modern becomes out of date. But it is possible to analyze the trend of culture far enough to find a foundation upon which one may predicate a reasonable opinion.

All art, all architecture, all creations of a permanent nature are those that grow out of the needs and the development of the people themselves, and they must, to endure, be expressions of the character and nature of the people whose creative artists produce them. So long as architecture expresses faithfully the needs and desires of the people it will be lasting. The temple at Baalbek is still a beautiful structure because it is a sincere expression of the emotions of the people at that time.

That form of modern architecture that is sincere and has grown out of a definite change of the attitude of peoples of today—that form that has adapted structural design to conform to permanently changed conditions and needs, will last. The modern architecture that will soon pass, and is passing, for that matter, is the exaggerated, grotesque, distorted expression of what someone thinks the people should want whether they like it or not.

### ART SUBSIDIES

OVER \$27,000,000 has been granted Public Works Administrator Harry L. Hopkins to subsidize literature and the arts. This move has been lauded as an enlightened gesture, a recognition of the social value of the artist. The spending is, in the main, on a relief basis. Yet any dangers there may be in a subsidized art are generally overlooked. Writers and artists, of course, have a definite and valuable place in society. Quite apart from that is the question of relief appropriations.

One case against this sort of subsidization has been made out by those newspaper editors who have condemned a practice they call "Boon-dog-gling". They mean that the government has set up class distinction in relief administration. No longer does the inefficient white-collar worker take up pick and shovel when his day is done. No, he goes on relief, and compiles semi-useful treatises for the government.

Isn't a good artist worthy of his hire? But if a

# CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 626 Mills Building, San Francisco, Telephone Exbrook 6488, 608 Otis Building, Chicago; 415 Lexington Avenue, New York City. President and General Manager: George Oyer. Secretary: J. B. Johnson. Advertising Staff: Edgar H. Snow, Allen Dow, Duncan A. Scott, R. W. Walker.

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Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

poor artist is not, what then? Should the government try to make an artist out of him, anyhow? Or let him prepare to readjust himself? To be sure, the administrators have set up a number of safeguards to shunt the totally incompetent into other relief groups.

A second case against subsidization of the arts lies in what it might do to the art itself. If the system were extended at all, the writers and artists might soon find themselves in a position not unlike that of their contemporaries in Russia. Their production might have propagandist leanings; for bread and butter artists would extoll a government in book and painting. Gone would be the era of free interpretation.

And yet artists have as much a right to live as other men. To many, the Federal program is a remarkable educational opportunity; for others, failure is only prolonged by this form of public sedative.

### PAGE MR. AND MRS. CRAFTSMAN

TOO few persons realize the value of the reductio ad absurdum. If the longshoremen can tie up a few ships it is possible they can get an unearned increase in wages. The aforesaid reductio is that if they tie up all the ships there "wont be no core" for the longshoremen.

The same is true of the building trades. By excluding the foreign craftsmen and reducing the number of native born apprentices they think to increase wages. The tying up of building trades is more feasible since the craftsmen cannot be replaced by machinery. But if this holding out of skilled labor is carried too far it kills all but the absolute essentials for mere housing which will eventually mean that most of our skilled labor will have to go back to the farm, which would serve them right but be tough on the farmers. Perhaps they think there is always revolution and communism.









MICHAEL BARTLETT is now making his second picture with Grace Moore, after which he goes to London to sing in an operetta.

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, opens the season with the first symphony pairs, November 14-15, under the direction of Pierre Monteux, guest conductor, at the Philharmonic Auditorium, Los Angeles, California. Members of the Women's Lyric Club sing the vocal portions of "Sirens," the Debussy "Nocturne" included in the initial program. The second regular pairs of concerts are presented November 28-29, with Elisabeth Rethberg, soprano, as soloist. Ten Saturday night events are scheduled by the orchestra, opening November 23.

SAN FRANCISCO CHAMBER MUSIC SERIES, under the management of Carolyn Ware, are presented at the Community Playhouse, 609 Sutter Street, San Francisco. The Roth Quartet, November 21, is the first of the five events.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, announces five monthly concerts in the ballroom of the Biltmore Hotel, Los Angeles, California. The first, a candle-light concert, November 20, presents the Roth String Quartet.

THE BEHYMER DE LUXE COURSES provide wide entertainment in concert, ballet and opera at the Philharmonic Auditorium, Los Angeles, California. Tito Schipa opened the course, and is followed by Nelson Eddy, November 19. The Moscow Cathedral Choir is heard November 26.

THE COUNTRY CONCERT ASSOCIATION of Burlingame, California, has arranged a fine series of concerts for the season. Gladys Swarthout is the artist on the November program.

JUNIOR LEAGUE of Pasadena sponsors the tenth season of Young People's Symphony Concerts. Mrs. Howard Cunningham, chairman of the concert committee, announces there will be five concerts, starting with the famous American Ballet on December 6.

ELMER WILSON CONCERT COURSE opens November 14, with Nelson Eddy, baritone, at the Civic Auditorium, Pasadena, California. The other artists on the course are Grete Stueckgold, Jose Iturbi, Albert Spalding and Nino Martini.

SAN FRANCISCO STRING QUARTET presents the second concert of the series, December 11, at the Veterans' Auditorium, San Francisco.

COMMUNITY MUSIC ASSOCIATION of Redlands, California, Mrs. George Mullen, president, offers a season of concerts at the High School Auditorium this winter. These programs are presented, as are the summer concerts at the Redlands Bowl, free of charge.

CHAMBER OPERA COMPANY, directed by Dr. Ian Alexander, under the business management of Alice Lorraine Metcalf, announces a season which provides three operas in Oakland and four in San Francisco.

CIVIC ORCHESTRA of Pasadena, California, directed by Reginald Bland, has arranged a season of ambitious programs. The dates are November 2, December 7, January 4, February 8, March 21, May 2, June 27, with the final concert June 29. All concerts are given at the Civic Auditorium, Pasadena.

MERLE ARMITAGE has secured unusual attractions for his winter series of concerts at the Philharmonic Auditorium, Los Angeles, California. The season opens late in November with the duo appearances of Erika Morini, woman violinist, and Mila Kocova, coloratura soprano.

CLAREMONT COLLEGES ARTIST COURSE, Claremont, California, is presented at Bridges Auditorium during the winter season. The Russian Cathedral Choir is heard November 25.

SINFONIETTA ORCHESTRA, Giulio Minetti, conductor, presents three concerts in this the third season in San Francisco. The programs are offered on Tuesday evenings, December 10, January 7 and February 11. Members are drawn from the San Francisco Orchestra.

PETER CONLEY announces the appearance of the Moscow Cathedral Choir, December 3, at the Memorial Opera House, San Francisco.

MILLS CHAMBER MUSIC ENSEMBLE is one of the newer musical organizations of Pasadena, California. The artists are Harlow John Mills, pianist-director; Elizabeth Morgridge and Alice Corbell, violins; Miriam Canfield, viola, and George Richardson, cello.

GUNNAR JOHANSEN continues the historical piano recitals at Steinway Hall, Sherman, Clay & Co., San Francisco, Wednesday evenings, 8:20, November 6-13-20-27 and December 4-11-18.

NOVELTY TEAS of Dance, Song and Drama, sponsored by a group of San Francisco women, are held in the Colonial Ballroom of the St. Francis Hotel, November 13 and December 5, at three o'clock. Gladys Steele is heard in a program of French, Italian and Spanish songs, November 13.

CECILIAN SINGERS, women's chorus, conducted by John Smallman, will give the annual holiday concert, December 6, at the Philharmonic Auditorium, Los Angeles.

### THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, under a new policy now presents two plays each month, continuing for two weeks. The new bill opens on Tuesday evenings, and production is continuous with the exception of Sunday and Monday. Matinees are on Saturday only. Gilmor Brown is the supervising director.

Nov. 5-16, "The Cherry Orchard" by Chekhov, with Onslow Stevens in the leading role.

Nov. 19-30, "Bird in Hand" by John Drinkwater.

Molnar's "Guardsman" is scheduled for December, with a possibility that Molnar's latest play may have its premier production at Pasadena.

PADUA HILLS THEATER, near Claremont, California, is the home of authentic Mexican folk songs and dances. There the Mexican Players, under the direction of Mrs. Bess Garner, have developed a wide repertoire of gay and moving dramatic productions. November 7-8-9 "Aguila y Nopa", is the play, and from November 13 through the month, "Las Canacas" is presented. Wednesdays at 2:30 and 8:30, Thursdays

Fridays at 8:30, and Saturdays at 2:30 and 8:30.

THE PLAYBOX, an experimental theater, was founded and directed entirely by Gilmor Brown for the benefit of drama, to open new paths to actors, to playwrights and to audiences. It is a small, intimate theater, without a stage but the productions are absorbing. This Playbox of Pasadena, California, opened the fall program with a new play, "Money", by Aurania Rouverol, which will be followed by two other new plays.

SPOTLIGHT THEATER, Los Angeles, California, presents "The Prize Package," by Ernest Frederick Chester, opening November 5, under the direction of Earle Tree.

RONALD TELFER'S Repertory Players are presenting the third Shakespearean season at the Community Playhouse, San Francisco, with signal success.

LITTLE THEATER OF THE VERDUGOS in Woodlands Park, near Glendale, California, opened the fall season with a two-act Spanish play, "When Women Say 'Yes'", under the direction of Harrison Ford.

LITTLE DRAMATIC THEATER, Los Angeles, under the direction of Edward Eisner, proposes to present Tennyson's "Idylls of the King," in a series of sketches with musical background to continue through the winter season. The initial showing is the first episode of "Elaine."

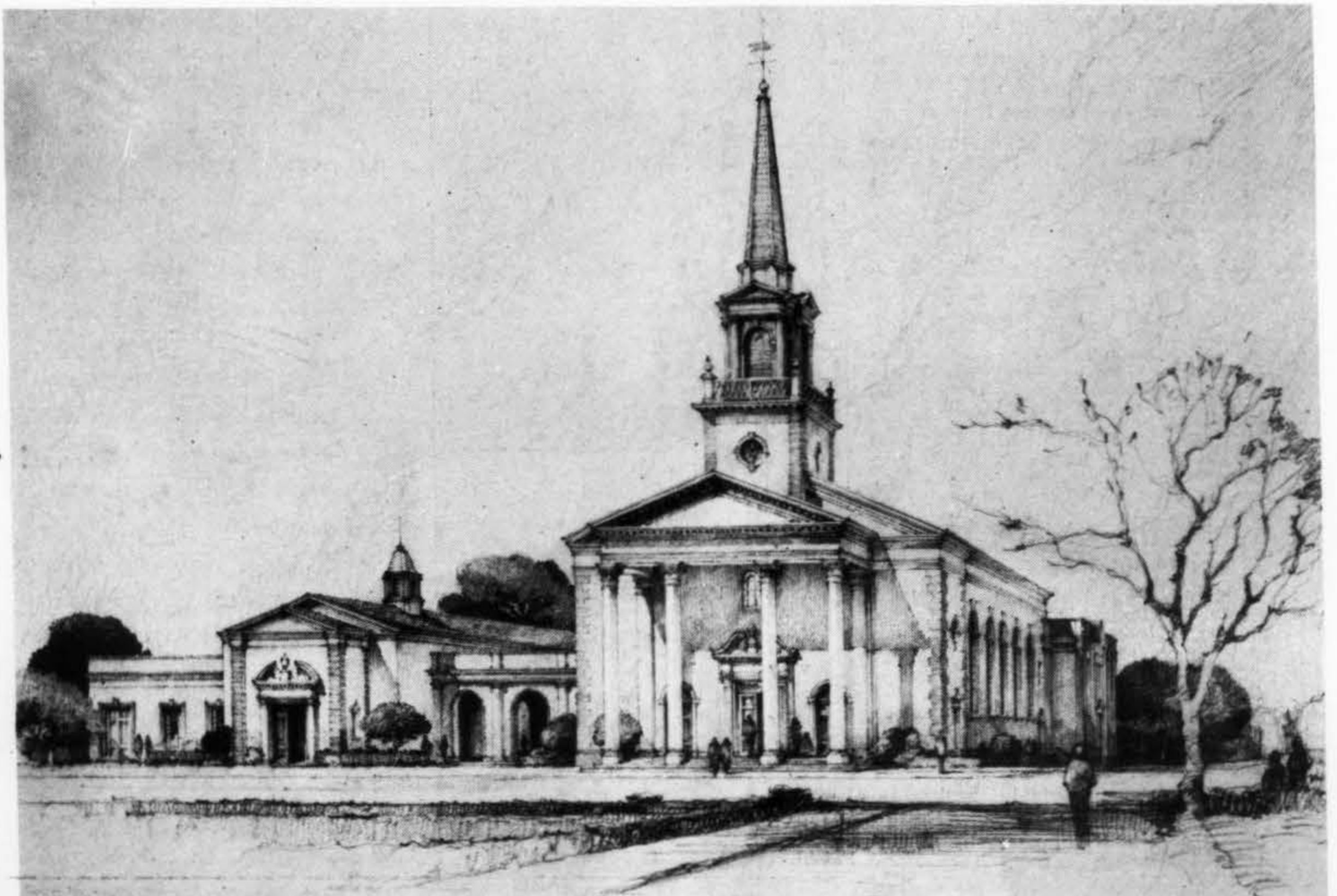
PINE STREET PLAYERS at the Pine Street Theater, San Francisco, alternate their performances with the adaptation of old melodramas, new and original plays, and a classic.

PLAYERS of the Marta Oatman School of the Theater, Los Angeles, give a performance of "Prelude to Romance" by Muriel Brown, at Riverside, California, in November, and present "A Man with a Load of Mischief" by Ashley Dukes, at Santa Ana in December.

THE AMERICAN BALLET appears under the direction of Merle Armitage for eight performances at the Philharmonic Auditorium, Los Angeles, opening November 29, with "Alma Mater," a satire on rah-rah college football. Each ballet offered is rooted in American scenes.

A church that inspires devotion. Designed by Architects Douglas McLellan and Allen McGill, the edifice will be completed on the site of the old First Baptist Church at Selma and Las Palmas Avenues, Hollywood, in time for next year's Easter services.

Despite the prolonged efforts of Sir James Frazer to convince us that there is a fundamental relation between religion and magic and that the former is only a form of superstition, there are many more devout worshippers than the spreading movement to imitate Soviet Russia would seem to indicate. In the churches of ultra modern design throughout central Europe seldom, if ever, will a seat or pew be found occupied except during services. It is houses of worship like the one shown here that draw the weary to an hour of silent contemplation and prayer.



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**BRIEF BIOGRAPHIES**



NO ANTS IN HIS HATS

**Warren William**

WARREN WILLIAM seems to have an eye on that top hat there. Perhaps he's concluding that a soft hat in the hand is worth two top hats on the shelf. Or maybe that's the top hat he wore for "Meet the Duchess," a picture he recently completed at the Warner Brothers studio, with Dolores Del Rio.

Or possibly, still, he may be mulling over an idea for making a top hat more comfortable. One of our permanently best film actors, Warren William is an inventor by hobby. This revolving hat rack, automatically lighted by opening the door, is just one of the actor's inventions for increasing the comfort and convenience of his beautiful home at Encino. Another is a cane rack and a mechanical valet service.

In school days Warren William wanted to be an architect or an engineer, but, knowing he'd be stumped by mathematics, he listened to the wise advice of an observant sister and went on the stage at New York. Well known on Broadway before entering pictures, Warren William has now been a Warner Brothers star for the past four years.

**Helen W. King**

TO many people, Helen W. King will need no introduction. For many years garden editor for the Los Angeles Times, she also originated the Interior Decoration Department under the name of Ann Sterling. We are proud to announce that Mrs. King is now a member of the staff of CALIFORNIA ARTS & ARCHITECTURE. A trained interior decorator, she brings understanding as well as ability as a writer to her work.

**Waldemar Young**

WALDEMAR YOUNG, or let us say, "Wally", so that you may identify him, entered Stanford University at the beginning of this century and stepped right out in the Land of Letters and Poetry with Charles K. Field and Wallace Irwin. Since that time his muse, though sometimes distracted by Wally's determination to be now an actor and then a hard-headed business man, has never deserted him, not even during the past several years that he has devoted exclusively to writing for Paramount Productions.

In 1933 that incomparable printer, John Henry Nash, brought out a collection of Wally's poetry under the title of "The Lace of a Thousand Trees and Other Lyrics". Through all of this collection rings the true genius for lyrical poetry. Although the poem that gave this book its name is probably the most quoted of Wally's lyrics, the one here given records a deeper sympathy for the tragedies of life.

**CALIFORNIA POET'S CORNER**

**THE WANDERER**

By WALDEMAR YOUNG

All my life I have wandered,  
Wandered and sought life's treasure.  
All of my days I have squandered,  
Squandered my days in pleasure.  
Far I have followed after  
The gay gods of love, life and laughter.  
Oft at their feasts I have tasted  
Moments of joy that were wasted.

Somehow, the more I wander,  
Seeking the rainbow's end,  
Farther it seems and yonder,  
Yonder the lone trails wend.  
Yonder the sun in glory  
Sinks in a farther west,  
And oh for the end of the story  
Oh for the end of the quest!



**INTERIOR**

for

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## ART CALENDAR

## CARMEL

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

## CORONADO

AINSLIE GALLERIES, Hotel del Coronado: Paintings by American artists.

## DEL MONTE

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

## GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: November 1 to 20, water colors of southern California by Elmer Plummer. November 20 to December 10, water colors by Emil Kosa, Jr. December 10 to 30, lithographs and oil paintings by Rockwell Kent. Gallery open 1 to 5 and 7 to 9:30 p.m. daily except Sundays.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 de Longpre Ave.: To November 9, block prints by Franz Geritz. November 11 to 23, portraits by Lillian Dayton.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Photographs by Edward Weston and Brett Weston.

HOLLYWOOD GALLERY OF MODERN ART, 6729 Hollywood Blvd.: Paintings by W. Ray Benbow, newly discovered "Pasadena primitive." Drawings by Jorgen Hansen (age 13), son of Einar Hansen whose "Still Life" won first cash award in October-November exhibit of Laguna Beach Art Association. November 5 to 18, paintings and drawings by Buckley Mac-Gurrian.

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

PRINT ROOMS, 1748 North Sycamore Ave.: Fine prints, old and contemporary.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To November 9, retrospective exhibition of surrealist pictures by Joan Miró.

## LAGUNA BEACH

DAVIS-HOLT GALLERIES, 1516 Coast Blvd.: Works by Laguna Beach artists.

LAGUNA BEACH ART GALLERY: Works by members of Laguna Beach Art Association. Pen and ink landscape pictures by Virginia M. Osgood.

## LOS ANGELES

ART COMMISSION, Room 351, City Hall: To November 15, paintings by Leland Curtis.

BILTMORE SALON, Biltmore Hotel: November 4 to 30, annual exhibition of paintings by Frank Tenney Johnson, A.N.A.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: November 7 to 30, sculptures by Marguerite Brunswig.

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

EBELL CLUB, 4400 Wilshire Blvd.: Throughout November, Women Painters of the West.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To November 25, third annual exhibition of California modernists.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: During November, water colors by Fritz Poock; works by artist members of the club.

LOS ANGELES MUSEUM, Exposition Park: To November 10, fifteenth annual exhibition of the California Water Color Society. November 16 to December 29, California Art Club's twenty-sixth annual exhibition of painting and sculpture. November 1 to 30, two hundred fine prints, from Albrecht Durer to Ernest Fiene, from the collection of Miss Frieda Leslie Clapp, San Diego. Paintings from the museum's permanent collection.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: Throughout November, old and new lithographs. Exhibition arranged by Los Angeles Art Association's print committee, Howard Moorepark, chairman.

NEW TOMIO BUILDING, 312 East First St.: November 1 to 10, Japanese Camera Pictorialists of California and Nippon Photographic Society of Japan. Daily 11 a.m. to 9 p.m.

J. W. ROBINSON CO., Seventh and Grand Ave.: Paintings by Bertha Amet and Dorothy Y. Anderson.

SOUTHWEST MUSEUM, Highland Park: American Indian arts and crafts. Oriental art. Near the museum, at 5605 North Figueroa Street, is the Casa Adobe, replica of an early California Spanish ranch house with authentic furnishings of the period.



HEAD IN LAVA FROM STROMBOLI

An Italian-owned volcano in the Mediterranean, just north of Sicily, produced the material for this lovely head by Boris Lovet-Lorski, the exhibition of whose sculptures closes November 14 at the Stendahl Galleries, Los Angeles. For the remainder of the month, and a part of December, they will be seen at the Faulkner Memorial Gallery in the Santa Barbara Public Library, Santa Barbara, California

BORIS LOVET-LORSKI

STATE EXPOSITION BUILDING, Exposition Park: To November 30, annual exhibition of Painters and Sculptors Club of Los Angeles.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To November 14, sculptures by Boris Lovet-Lorski. November 14 to 30, water colors of flowers by John Held, Jr. November 18 to 30, modern paintings by Fred Sexton. Starting November 25, California landscapes by Richard Taggart.

FRANCES WEBB GALLERIES, 2511 West Seventh St.: Paintings by Edson Charles Roraback.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover St.: During November, paintings by Gile Steele.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: November 1 to 15, new water colors by Millard Sheets.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Selected works by students in the art department of Mills College.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Starting November 9, annual exhibition of the Bay Region Art Association.

## PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To November 15, paintings by members of the Laguna Beach Art Association.

## PASADENA

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

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Paintings and prints by American and European artists. Oriental art.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Official art exhibition of the California Pacific International Exposition, closing November 11.

LOS SURENOS ART CENTER, 2616 San Diego Avenue, Old Town: Paintings, prints and sculpture. Hours 10 a.m. to 5 p.m. Except Sundays.

## SAN FRANCISCO

ACADEMIE OF ADVERTISING ART, 215 Kearny St.: Throughout November, water colors by W. R. Cameron and Heath Anderson.

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

THE ART CENTER, 730 Montgomery Street: To November 9, works by Victor Arnautoff, Maynard Dixon, Maurice Logan, Otis Oldfield, Roi Partridge, Frank van Sloun and Claire von Falkenstein. November 4 to 16, drawings and pastels by Ray Boynton.

CONNOISSEUR STUDIOS, 580 Sutter Street: Throughout November, flower paintings by Ethel Wallace.

COURVOISIER GALLERY, 480 Post Street: Paintings by Jane Berlandina.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through November 13, international exhibition of children's books and toys. Throughout November, "The Pioneer Period in San Francisco", through November 20, Coptic textiles from the collection of Mr. and Mrs. Charles de Young Elkus. Opening November 9, creative design by students of Joseph Binder; creative art from elementary grades of San Francisco public schools. Opening November 15, masterpieces of Greek and Italian Renaissance sculpture in photographs by Clarence Kennedy. Opening November 22, 17th and 18th Century European textiles from the Albert M. Bender collection.

GELBER, LILIENTHAL, 336 Sutter St.: To November 15, pastels and designs by Isabel Percy West.

GUMP GALLERY, 250 Post Street: To November 11, pastels by R. Bruce Inverarity.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through November, art from the elementary grades of the San Francisco Public Schools; loan exhibition of paintings and drawings by Rosa Bonheur; porcelains from the collection of Mrs. A. B. Spreckels; old master paintings. Monthly art exhibition by Californians, changing November 15.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To December 15, Gothic and Renaissance tapestries. November 25 to December 15, San Francisco Society of Women Artists. November 29 to December 15, drawings and designs for the ballet. Throughout November, British sporting prints; Hamilton Easter Field memorial collection of American painting; contemporary Mexican painting. SOWERS PRINT ROOMS, 451 Post Street: Paintings and models of ships.

VALLEJO GALLERY, 1602 Vallejo Street: Throughout November, drawings by George Harris.

## SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: November 3 to 15, paintings by Nell Walker Warner. November 17 to December 1, Camera Pictorialists of Los Angeles. Throughout November, wood engravings by Paul Landacre; pottery by Mrs. Gounod Romandy; portraits in repoussé copper by F. S. Dickmeis; ceramic figures by Ann Johnson; wrought iron by Hayrold Russ Glick. Gallery open every afternoon, including Sunday, from 1:30 to 5:30.

## SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY reopens November 1 following annual renovation. On display in the library are two special exhibits, one illustrating the development of English and American constitutional law, the other commemorating the four-hundredth anniversary of the Coverdale Bible, the first Bible printed in English. As heretofore, admission by card obtainable from the Exhibitions Office, Huntington Library, San Marino, or by telephoning Wakefield 6141. Galleries and gardens open every afternoon from 1:15 to 4:30, except Mondays and first and third Sundays.

## SANTA BARBARA

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

COUNTY NATIONAL BANK, State Street: November 1 to 15, "Early Santa Barbara Pictorially." Included in this remarkable exhibition are twenty-three paintings by Alexander Harmer (1855-1925); a number of etchings by Henry Chapman Ford, and two hundred recently discovered photographs of early days in Santa Barbara. Exhibition made possible through courtesy of Santa Barbara residents and the Santa Barbara Historical Society. Miss Elizabeth Mason, custodian of the Society, is in charge of the exhibition.

FAULKNER MEMORIAL GALLERY, Public Library: Through November 14, paintings by sixteen artists of Laguna Beach; wood engravings (1850-1870) by Winslow Homer, from the collection of A. Sheldon Pennoyer. November 15 to 30, sculptures by Boris Lovet-Lorski.

## SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Blvd.: Paintings by Hideo Date, Benji Okubo and Tyrus Wong. Sculptures by Gilbert Leung, winner of \$200 sculpture prize in Los Angeles County Fair.

## SIERRA MADRE

LITTLE GALLERY, Civic Center: Throughout November, twenty-five paintings selected from the recent California State Fair.

## SOUTH PASADENA

SOUTH PASADENA PUBLIC LIBRARY, El Centro Ave. at Diamond St.: Throughout November, nine oil portraits by Antonia Melville; twenty-nine water colors of landscapes and flowers by Florence J. Tompkins.

## STANFORD UNIVERSITY

STANFORD ART GALLERY: Paintings by Nicolai Fechin.

## 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.

## SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: November 6 to December 8, paintings by Ernest Fiene; "Our Government in Art", 35 oils and 19 water colors done for the Public Works of Art Project, selected and circulated by the American Federation of Art; drawings by Mestrovic and Gaudier-Brzeska; photographs by Fritz Henle; paintings by Ernest Norling; designs by Douglas Donaldson. Oriental art.

(Continued on Page 35)



## ON THE RADIO

By LORNA LADD

IT'S a great life, this being a radio columnist, if you don't weaken, which is exactly what I'm doing—tonight. It is Hallowe'en, dark as the ace of spades outside and the perfect setup for a normal adult to help soap windows and make a general nuisance of himself along with the youngsters. I suppose my neighbors can thank their lucky stars that the editor boosted his deadline a day ahead which automatically forces me into staying home tonight and inhibiting myself by minding the typewriter instead of playing brat along with the brats.

If you like negro singers, and I'm sure you do when they are as splendid as Clyde Barrie, you'll be delighted to know that he has started a new program over CBS-KHJ-KFRC every Monday afternoon at 1:45. Emery Deutsch's orchestra will accompany.

By nothing short of good luck and the knowledge that the President of the United States is usually on deck at Arlington Cemetery, Armistice Day, I managed to force the advance information that President Roosevelt will speak sometime between 8:00 and 9:00 in the evening of that eventful day. The President will lay a wreath on the tomb of the Unknown Soldier, Taps will be played and then the Chief Executive will make a special address to the nation, from the amphitheater of the cemetery. Ray Murphy, commander of the American Legion, will make a short address and the Navy Band will play. Jessica Dragonette will be the featured soloist for the third consecutive year during the ceremonies, and will sing Taps, "Roses of Picardy," and "There's a Long, Long Trail." The program will be released over both networks, CBS-KHJ-KFRC and NBC-KFI-KPO.

Rarely is the time of a Presidential talk scheduled for far in advance. It is usually a last minute proposition of twenty-four hours which leaves a monthly radio column nicely high and dry.

By far the most outstanding program of its kind, the NBC Music Appreciation Hour, conducted by Dr. Walter Damrosch, is well worth adult listening time as well as that of the kiddies. However, that's not the point at the moment. It is the fact that children in schools for the blind throughout the country are now able to procure in Braille all student notebooks used in conjunction with the course. Dr. Damrosch has received numerous requests from blind schools asking for Braille interpretation of the manuals. Due to the heavy expense involved, it was found impossible to comply with these requests until this year when the American Red Cross agreed to supply all labor needed in the making of the expensive plates without cost. The entire series of booklets may be obtained by addressing the NBC Music Appreciation Hour, 30 Rockefeller Place, New York City. The broadcast is at 8:00 every Friday morning, KFI-KPO.

Ed Wynn isn't coming back this year. Instead you will find the new Jumbo Fire Chief program in the old time, Tuesdays, 6:30, KFI-KPO. This new hour will be a serialized adaptation of the great "Jumbo" spectacle opened by Billy Rose at the Hippodrome. The radio script is written by Ben Hecht and Charlie MacArthur and will be a mixture of comedy-drama with music against a circus background.

Coca Cola has started a new nation-wide program consisting of Ray Noble and his sophisticated band with Babs Ryan and her brothers who, I understand, are not her brothers but her ex-husband and brother-in-law. Give yourself a treat Wednesday evenings at 6:30, KHJ-KFRC.

There is far more variety and, I think, far more entertainment on the Shell Chateau since Wallace Beery took the helm. He is following the old routine of procuring big names but he is taking it unto himself to see that they aren't just names without ability. He is also giving unknown youngsters who are deserving of opportunities their big break. Time and place: KFI-KPO, Saturday nights at 6:30.

I may leave you cold with the following bit of news and then again you may be a Rubinoﬀ and his violin fan—anyway, he is returning to the microphone for Chevrolet Saturdays at 6:00, KFI-KPO. Virginia Rea and Jan Peerce are also featured on the hour.

And last but not least, if you get as big a kick out of dog stories as everyone else I know, you'll never miss the dramatized Albert Payson Terhune Dog Dramas over NBC-KFI-KPO, Sunday afternoons at 4:15.

And—that will be that—for I still have time to go soap the window belonging to the one neighbor I dislike.

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# WALLPAPER

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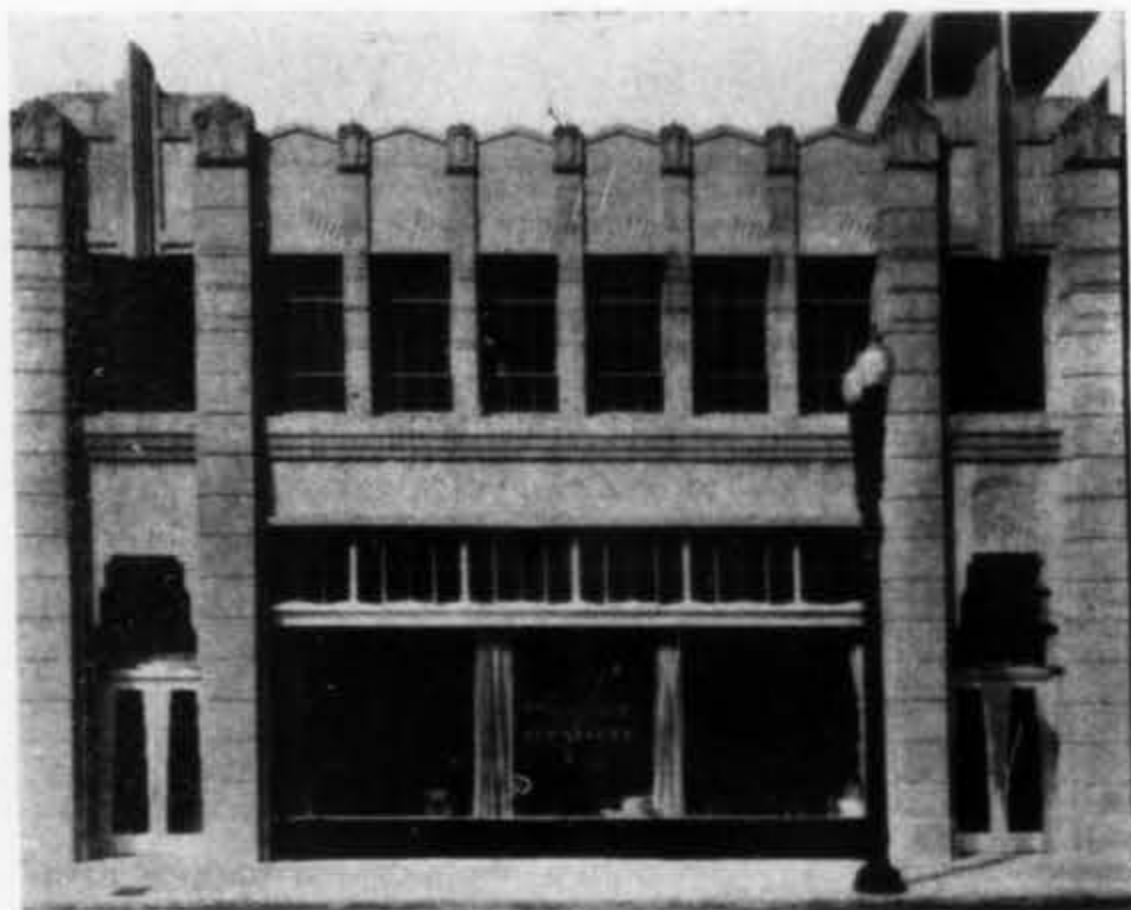


The scenic wallpaper "The American Transition" in the dining room of the New American Home.

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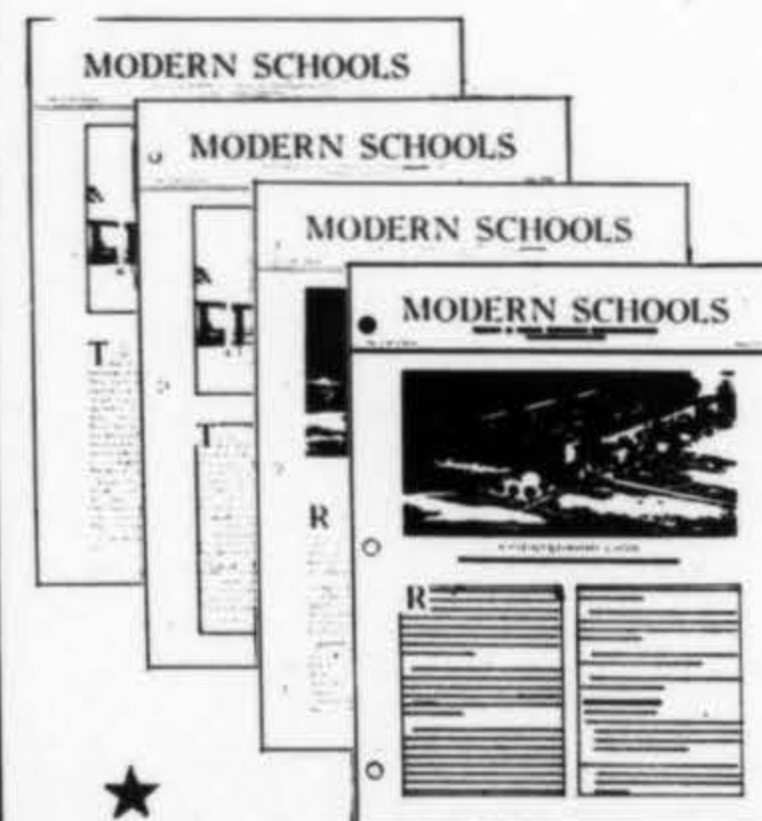
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# + + INTERIORS + +

By HELEN W. KING

CONCURRENT with the appearance of fall styles in wearing apparel in our shops we find presentations of the newest in furnishing and decorative lines spread before our eyes. By keeping an observant eye on them, we soon discover the most important style trends so that any redecoration of our homes or additions to its furnishings may be held to the spirit of the times.

New style trends do not confine themselves to strictly contemporary creations, although these are becoming increasingly important, but include whatever of the traditional types are now in vogue.

Recently we have had a marked swing toward the Georgian and Empire for more formal rooms and to the European provincial pieces for less formal rooms. The newest thing, this season, seems to be the pieces which express the transition from the traditional to the modern, the furniture which has been designed to blend with both styles.

These articles of furniture are based on the fundamental designs and decorations which have stood the test of time and while retaining the basic lines possess a freshness and an adaptability into the scheme of today that is welcome indeed.

One thing that marks a wholesome change is the fact that these pieces are frankly what they are. They are not offered as reproductions of antiques, worm-holes and all, but as modifications of classic styles offered to meet a genuine need.

Few people care to discard all their possessions and start anew in furnishing their homes. Those who have fine antiques are certainly going to keep them but they may, at the same time, want to achieve a down-to-the-minute effect. These adaptations afford the solution of

new pieces which are good in themselves and harmonious with the old ones and they serve to blend the old with the very modern note if a piece or two of this character is injected into the ensemble.

When it comes to the furniture which has been designed and built to express the modern spirit, it needs to be seen to be truly appreciated. It is not to be confused with the earlier efforts in this direction, the style known as *moderne*. Designs today are notable for their simplicity of design at no sacrifice of comfort, their unquestionable livability, the restraint of decorative treatment and the beauty of wood, finish and upholstery. Texture plays an important role, whether in fabrics or the increasingly popular leather.

A great many sectional pieces are offered which are extremely practical, being adaptable to several treatments, according to the space available or the individual preference. Drawers which may be placed one on top of the other to create height or strung along under windows or similar places, with terminations that fit in corners, in curves or other difficult places, will meet with approval.

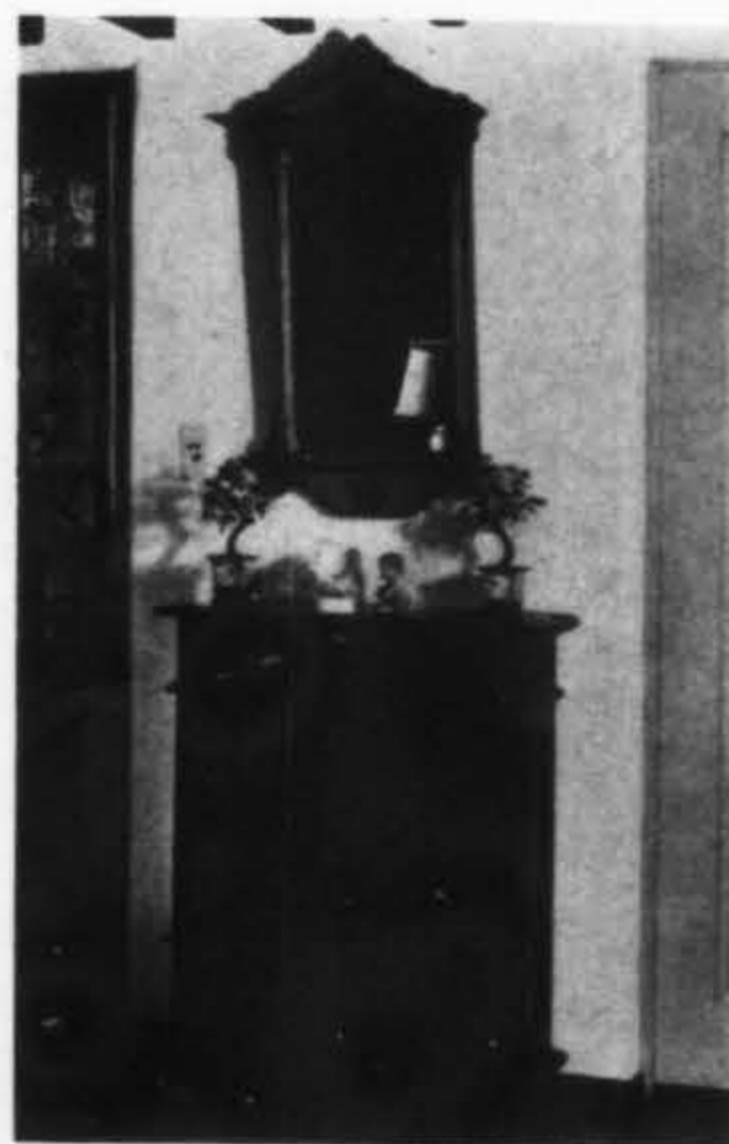
One would not have to be a magician to work miracles with the new fabrics, both for upholstery and for draperies. In this field the designers have reached a new height of beauty. Colors are clear, decisive and vibrant without a note of harshness, or they are exceptionally subtle. The better decorators are using color with more restraint but with increasing effectiveness these days.

With the return of elegance to the fabrics for women's clothes comes a similar one in decorative materials. Satin, for instance, which has been in the discard for some time, has returned to prominence. We find also a renewed enthusiasm for the luxurious note of fine silk poplins. Satin damask holds firmly to the ground it gained, offering a wide range of designs both classic and modern as well as many which would, like the transition furniture, blend beautifully with both new and old stylings in furniture.

Chintzes are still preeminent in their field, with patterns and colorings to fit any decorative scheme and crashes, which have gained such wide acclaim, provide strikingly lovely effects.

With the satins, damasks and poplins, delicate silk voile is widely used, in exquisite shades, for glass curtains. For the crashes, there are some extremely effective and utterly new nets. I found among them what we have needed a long time, a suitable material for

(Continued on Next Page)



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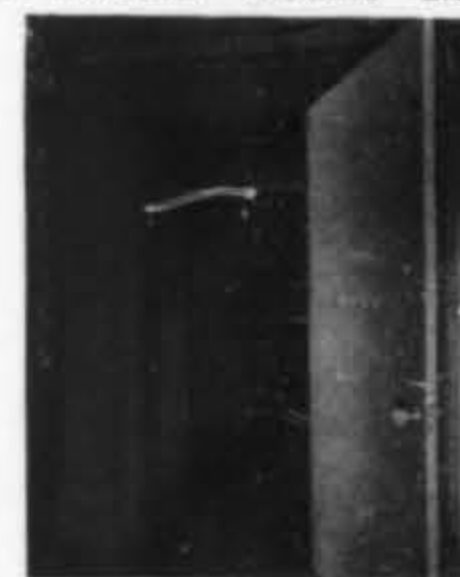
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# TOMORROW

## "THE CITY IN THE SEA"

"Light from out the lurid sea  
Streams up the turrets silently,  
Gleams up the pinnacles far and free.  
Up many and many a marvelous shrine  
Where wreathed friezes intertwine  
The viol, the violet and the vine.  
So blend the turrets and shadows there  
That all seem pendulous in air."

—Poe

SUCH is the picture of the San Francisco Exposition in 1938, conjured by the knowledge that George W. Kelham is directing his corps of designers, already at work on the plans. The San Franciscan pulse is further heightened by the statement of Leland W. Cutler, president of the Exposition Company, that within a fortnight dredgers may be seen filling in the shoals from which "The City in the Sea" shall rise. All hail to a people that will not be denied.

## ON THE SHELF

THE notable editor of the *Saturday Review of Literature*, Dr. Henry Seidel Canby, poses an interesting question both for architects and those of a literary turn of mind in one of his recent editorials.

Speaking of these days of many books and the prevalence of apartment-house living, he submits that most of us who read would like to gather about us a sizeable collection of representative volumes from which to draw as the need or mood dictates. But, he wonders, how are we to house these books? He states: "There's the rub, and there's quite a problem for the ingenuity of architects."

It is something to ponder. Too many apartment houses have room for too few books. A platitude? Not exactly. Some compressed quarters have no shelves at all, and the residents must get along with a few books atop their telephone tables. When faced with these physical handicaps, intelligent people—except those of an unusually resolute nature—tend to forego literature altogether. The apartment is already cluttered up enough.

Inasmuch as a great proportion of the people will probably have to live in small quarters most of their lives, especially in the larger cities, perhaps some new effort should be made to add another modern convenience to the existing array of mechanical contrivances. The disappearing bar, the built-in icebox, the wall bed, the studio couch, the mechanized kitchen—will they some day be interrelated with discreetly arranged bookshelves?

## ON PLANNING NEW CITIES

CITY planning might seem to be an impossible art. Not since the days when L'Enfant laid out Washington, D. C., have there been many similar opportunities for the exercise of his kind of foresight, save perhaps in the development of special tracts and small towns.

In the long run it may be that these small towns will serve as laboratories of experiment in city planning. For with the further mechanization of civilization, the country assuredly is on the brink of revolutionary changes in the mode of physical living, and scientific planning will become a public necessity.

There is today a sort of planning in real estate subdivision; generally this pertains but to the laying out of suburban areas, not entire towns. Planning of small towns has had to take into consideration vital factors of the commercial aspects of

location. The towns of yesterday, for instance, are located in strategic positions—on rivers, at harbors, or at the trading cross roads. Of first importance, then, in town planning as an adjunct of future city planning is the economic background for the town's very existence. With that out of the way, the coming problems of homesteading, transportation efficiency, and the augmentation of public health can be considered.

While most new towns of today are of mushroom growth, it is possible that the birth of population centers may be forecast, even regulated. For example, the discovery of new mines presages the founding of a community. Either through corporate control, or government cooperation, the landscaping of this town may be predetermined, which landscaping will be another milestone towards the perfection of a city planning that will be essential tomorrow.

## THE BUILDING MART

CALIFORNIA will be one of the first five states leading the nation's coming building activity, according to a recent Federal Housing Administration survey. The analysis of where construction will take place was based on factors of population, the number of one and two family dwellings, the number of existing sales outlets in the building group, and the purchasing power of the state. The latter index was based on a compilation of income tax returns, and the telephone and automobile registrations in proportion to population.

This geographical break-down of the housing market shows that California will do 6 percent of the spending. Oregon and Washington will do .9 and 1.4 percent of the spending, respectively. States ranking with California in the top group include New York, Pennsylvania, Ohio, and Illinois.

The only Western state approaching California's high mark in potential construction is Texas, with 4.1 percent of the nation's spending prophesied for it. Some Californians may be sardonically interested in the forecast that Florida is to build only 1.1 percent of the nation's new houses.

## THE MUSIC OF TOMORROW

AN interview with a musician who asked that his name be withheld.

"For years I agitated my digits over a piano keyboard. Finally there came a time when most of the agility was gone. The natural sequence was the pipe organ. Many valuable years were lost before the quite large sum necessary to cover the cost of a good pipe organ could be gathered, but it arrived at last and there were a few, all too brief, years in which the dulcet tones of the chimney flute and the oboe more than repaid the extravagance. Yesterday I heard for the first time a Hammond electric organ.

"It seemed inconceivable. An instrument that takes little more space than an upright piano, speaking through a remote box plugged in the baseboard, the whole costing little more than the upright piano, becomes a cathedral organ or an almost inaudible desert reed. The number of tones of different quality is all but infinite. The gamut of orchestral instruments is at hand. You do not have to build a house around your organ, it can be installed in a bungalow and you can play it yourself. In the manual art the Hammond electric organ is the greatest step of modern times in music producing instruments. It may well be that it will produce the music of tomorrow."

(Continued from Page 9)

glass curtains when over-curtains of monk's-cloth are used—a wide meshed string net in a two-toned effect of white and natural linen color.

In one very elegant interior, displayed in a store, I saw over-curtains of quilted satin. Nothing could have been more delightful in this instance. Much the same result could be had by using the new and remarkably inexpensive material which comes in a quilted effect.

The tendency is now to confine white to accents in a room; the new lamps reflect this idea by appearing with white bases and delicately tinted shades, or with white or very light shades and colored bases. The shades are silk over paper or all silk. All ornamentation is still used with great restraint.

Mirrors and mirror effects in rooms and incorporated into certain articles of furniture are more popular than ever and some creations of extraordinary beauty are worked out in flesh-tint, amber, rose and blue tones as well as the clear. Properly employed, there can be no doubt about the value of mirrors in decoration. Even in incidental ornaments mirrors offer a lot of ideas for clever effects. I saw something recently that was charming—a pair of sapphire mirror plaques which bore classical heads in white plaster set into the center of each.

With the entertainment season right at its beginning, smart hostesses will be looking about to find out what is the high style of the moment. We have the authority of an importing house with stores from coast to coast that fine satin damask in egg-shell and other very delicate tints is the top note of the scale this year. Certainly nothing has yet been devised that sets off the beauty of exquisite glassware, china and silver as perfectly as such damask. The modern patterns have a fresh charm all their own.

It looks like the buffet-service idea in entertaining is to become even more popular than it has been, but the trend is distinctly away from the faddish novelties in wood which were so widely shown last season and toward more standard things in silver, hand-wrought pewter and fine glass and china. Some of the offerings of modern design are almost irresistible.

The same is true in bar equipment. The freakish and fantastic things which flooded last year's market are "out"—very much so; in their place are to be found the traditional things in decanters, glasses and all accessories. Those who can afford it are buying old rock crystal decanters, silver labels and all, and scouring the market for the various glasses to go with them. For those who can't indulge to this extent, there are excellent modern reproductions in good glass.



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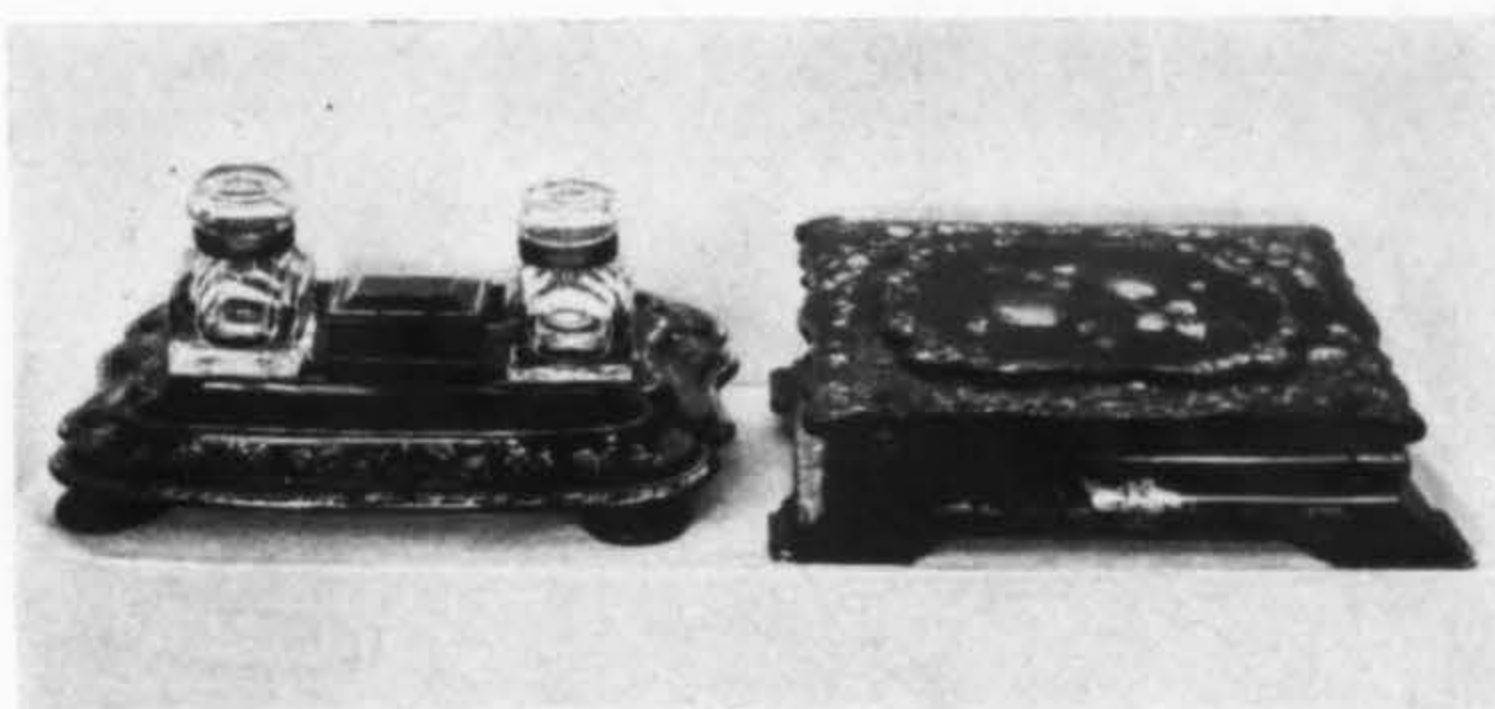
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**Antique Dealers and Loan Exhibition**

WE ARE glad to announce in the Antiques column of this magazine, the first Antiques Exhibition to be held in Los Angeles. The date is December 2nd to 9th inclusive, and the place is the Indian Room at the Ambassador Hotel.

Mrs. Robert Allan, who is an enthusiastic collector of antiques herself, is arranging the exhibit in order to stimulate collecting interest in the community and to acquaint the public with the beautiful objects of fine craftsmanship of the past. A number of prominent dealers in antiques will be represented, each with a separate booth. In addition several private collections will be shown for the first time. Informal talks on antiques will be given each day. Particular care will be taken that only genuine antiques are entered. Descriptive catalogues are being prepared for distribution.

CALIFORNIA ARTS & ARCHITECTURE invites its readers to visit the Ex-

hibition where they have the opportunity of seeing fine and selected antiques and especially do we recommend it to those who are beginners in the field of collecting.

Do not forget the date, December 2nd to 9th inclusive.

Mrs. Allan's patronesses are as follows: Mrs. Charles Bull, Mrs. Eldon Musick, Mrs. Hancock Banning, Mrs. Franklin Booth, Mrs. Sidney Wales, Mrs. Edwin Dixon, Mrs. John D. Fredericks, Mrs. William M. Garland, Mrs. Sam Haskins, Princess Pignatelli, Mrs. Richard Schweppe, Miss Jean Hill, Mrs. Randolph Huntington Miner, Mrs. Frederick Clamp, Mrs. Henry Strodtzoff.

**Papier-Maché for the Collector**

PAPIER-MACHE' originated in France early in the 18th century. It was popular in European countries as early as the middle of the century and received its great vogue in the latter part of the 18th and the first quarter of the 19th century. After 1850 the craft deteriorated rapidly, reflecting the bad taste of the times.



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Papier-maché was introduced into England in 1772 by Henry Clay of Birmingham and was brought to great perfection by him. He was followed by other firms who opened factories for the new ware which became exceedingly popular. Clay was famous for his tea-trays, hand and pole screens, boxes and pieces of small size. Jennings & Bettridge made fine tables, cabinets, chairs and even beds. Their work was often marked with their name and a crown underneath.

The name, papier-maché, means mashed or pulped paper from which it was made. The material was mashed or pulped, and while in that softened condition was pressed into the form desired, then japanned and dried. It was then ready for the painting and decorating.

Henry Clay was the first to use the process of building up papier-maché on wood or metal cores. Instead of using mashed paper, he pasted sheet after sheet of brown paper on to a core. Before each

(Continued on Page 35)



## THE DRAMA IN SAN FRANCISCO

By DEL FOSTER

AS a matter of curiosity and because we really wanted to find out, we recently made a canvass of fifteen representative theater-goers in San Francisco, as to their preference in theater offerings. Without one single exception and, be it said, without any suggestive coaching from us, their answers were the same. "Give us back the musical comedies." The Student Princes, the Rose Maries, the Blossom Times and such plays that we loved.

In all cases they were more emphatic about this particular thing to the point where we who consider we know our theater should have been and perhaps were, impressed with the thought that it might be the answer to the "doldrum" in which the San Francisco theater has been sailing.

Apparently other people have discovered this same thing, for we found J. J. Shubert in San Francisco the other day with a remarkably new-born enthusiasm, here for the purpose of producing musical comedy on the coast—many of them for the coast by the coast. In other words, with western coast talent—and Heaven only knows there is plenty of it. Genial Jake has finally found out that outside of his own native New York (with its population of eight or something millions) there is one other place in this United States of America that has a true appreciation of good musical production. There is a catch in that last sentence. In a previous article we made the statement that San Francisco audiences were at one and the same time the easiest and yet the hardest that any production can play to. We can perhaps qualify that by saying that if your play is half way worth while and if you have shown reasonable diplomacy in your expenditure, by which we mean if your production is reasonably well mounted, San Francisco will be behind you one hundred per cent. For several years we have known of this tendency and preference in the San Francisco audiences for the musical comedies of the better type, but unfortunately there has been no one in the productive field that has come to the front with the courage, or perhaps with the ability to satisfy this public demand. Suddenly we find, not one, but several producers who have at last recognized it. The other night we covered an offering of this kind produced by Henry Duffy, the play that is at present and for two years has been taking New York by storm. We are referring to "Anything Goes." Two days later we covered Mr. Shubert's first effort to capture the western coast with the musical comedy "Bitter Sweet." Comparisons are, according to the old bromide, usually odious. In this particular case it is rather interesting to note the difference between what is really professional and that which is by force of circumstances only halfway professional.

Let us make no mistake, "Anything Goes" was a good show. After all, it had George Murphy, Hugh O'Connell and Shirley Ross tuned to the minute as its leads, but it left a lot to be desired. Its settings and its mounting were better than could be expected when you consider that it had been produced for (at a guess) twenty-five thousand dollars, as against, and again at a guess, seventy-five to one hundred thousand dollars for the New York production. After all, Shirley Ross is not by any stretch of the imagination an Ethel Merman, who plays the show in New York. Sometimes you wonder whether it is altogether fair to take an inexperienced child, in spite of what she may possess, and throw her into the lead of a major show. There is no question but what Shirley Ross has grand possibilities, but she isn't by any means ready for such an assignment and will, we think, be the first to admit it. The fact that Metro-Goldwyn-Mayer has put her under contract, or so we understand, is merely proof of just another instance where that particular studio recognizes the possibilities of capitalizing upon up-and-coming material. It can best be expressed by saying that Shirley, in spite of the limelight, was unhappy in the part because she herself knew that she was unready.

While we are on that subject or because we are particularly keen to see musical comedy come back into its own, it may be an idea to develop the young talent which we have in a greater measure than the would-be producers realize. Henry Duffy misses a bet or so. For instance, for an all too brief moment we saw a youngster whose name, after consulting the program, we found to be Tommy Ladd. He dances for, it seemed to us, just a few seconds. We hadn't heard of him before and we never saw him again afterwards. But he really was quite worth while. We also saw little Dorothea Kent badly miscast but making the best of a bad job. Again we come back to the question of direction.

Miss Kent is excellent musical comedy material and could have been used

to much greater advantage and, whether the script called for it or not, should have been used more often. She is very young and in spite of having been Buster Keaton's leading lady for one picture needs a great deal of work, but she makes up in ambition what she lacks in experience.

Did you ever attend a social gathering where some woman was so outstandingly beautiful and fascinating that you carried away with you a memory of nothing other than her charm? Evelyn Laye is just that sort of person in "Bitter Sweet." Every flashback of the operetta is dominated by her personality and art. She has lost none of that charm displayed in her long run, in London, of "Helen," but has added to it a marked improvement in her characterizations and acting.

Though this play, like so many of Noel Coward's, loses some of its satire on the stage, it retains more than enough to make us hope that Shubert will give us more of this sort of entertainment.

## THE BOUDOIR

By ROBERT WELLES RITCHIE

EVER and again those of us who have been blest by fortune and have been let to wander through devious by-paths closed to the herd stumble upon some riotously humorous contretemps of which the Genius of History has been guilty. Doubtless the lady (her name escapes me for the instant, and I never was good at remembering Greek patronymics) purposely contrives to divert potential guffawers from such intimate souvenirs of boners once pulled. I cannot profess to be privy to the motivating impulses even of minor Greek goddesses, so I merely hold out this thought for what it may be worth.

Yet I venture to assert I have seen a spot in London which should be sacred—aye, revered as the shrine of History's most magnificent gear-stripping-in-reverse: A room twelve by twenty—say—wherein once a worthy Briton strove mightily to perpetuate existing order, and within whose identical confines another Briton sought counsel from his gods how best he might disrupt that God-ordained empire.

Mind you, both activities had their seat in this comparatively restricted area—though a matter of upwards of two hundred years in time, as we record it, intervened between those two antagonistic, and equally sincere, activities.

St. James' Palace, off Piccadilly, is no great shakes as an exemplar of Tudor architecture. (Or, is it? I speak as a layman to whom St. James' might be one of a string of Cincinnati pickle factories.) Anyway, you remember that ruttish King Hal made it over from a lazar house for the temporary accommodation of Anne Boleyn. All question of architectural merits aside, the English think highly of it and H.R.H. the Prince of Wales occupies chambers in one wing of it. That circumstance alone gives St. James' *cachet* beyond cavil.

At any rate, in historic St. James' a few years ago was held an "Indian Round-Table Conference"—last despairing attempt of Britain's Tories to divert the tide of resolute Indian demand for self-government. When, with the blowing of trumpets and all the panoply Britain knows so deftly how to unroll, the conference opened and Prime Minister Ramsey MacDonald had unleashed his best Scotch Covenanter address of welcome to the be-jeweled Indian maharajahs and various, the conference shook down to something.

Each morning gorgeous cars arriving in the Court of the Ambassadors discharged *nawabs*, sweet-scented secretaries and foreign gentlemen with their Mohammedan beards curled in a quaint ruff over ruby clasps. Each morning, too, a shabby hired taxi from London's East End turned into the Court of the Ambassadors. From it exited a large Hindu poetess named Madam Naidu, carrying under her arm a thermos bottle of goat's milk and in her unengaged hand a neat basket filled with raisins and hulled nuts. After her would follow, in the manner of a Maribou stork stepping from his nest, one Mahatma Ghandi—bare-sharked, with a horse-blanket pinned about his shoulders and a horrible, toothless smile for anybody receptive. (I interpose, quite in the interest of science, this was not a smile for play-boys of the night before to witness.)

Well, the conference dragged its unproductive length—as everybody, including the Maharajahs (expenses paid) anticipated it would. What prompts this simple commentary lies in this circumstance:

Every day at 1 p.m., the conference "rose" for luncheon. The noble Indian rulers of Parliament—even the humble American newspaper correspondents—went to clubs or restaurants for a snack of caviar with, perhaps, just a sustaining shot of champagne.

Not so the little brown Saint Ghandi. He retired to a room off the conference chamber in St. James' with his thermos bottle of goat's milk and his little basket of hulled nuts and raisins. After this frugal meal he indulged an hour of prayer devoted—and who can doubt?—to seeking counsel from his gods on how best to cut India from the Empire.

The room from which these treasonable prayers arose was that same wherein Queen Anne, some years before had yearned eight times—or was it ten?—to provide an heir to the British throne . . . And always had failed.

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# RUNNING FIRE

By MARK DANIELS, A.I.A.

## LEST WE REMEMBER

EVERY college and university should give a course in intelligent forgetting as opposed to the all but universal accomplishment of the modern student, forgetting the intelligent. Such poignant phrases as "It might have been," would not ring in our ears if we knew how to forget, nor would we have so many people jumping out of windows and writing farewell notes.

The memory of past injustices has been the cause of as many wars as has religion. Vengeance and Retaliation are the bastards of Memory, stalking their victims through the corridors of civilization without the faint excuse of having been love children. Behind the recognized motives of the impending war in Africa is the Memory of Menelek's defeat of Baratieri at the battle of Adua. The anguish of sleepless nights, the bitterness of unwarranted punishment, the memory of broken promises and faithless friends parade our souls, led by the hand of Memory. We should learn as definitely to forget some things as we are taught to remember others.

Perhaps Kipling will write another Recessional, "Lest We Remember."

## JACK WILL BRING HIM BACK

MR. Hearst says that his taxes for living in California are so high that he is forced to leave. He says he is going to leave and close the San Simeon place. He adds, superlatively, that he does not want to go. I can believe that. Who does?

When the bacillus Californicus crawls up your leg and bites you, it does something to your feet. They point back to California no matter which way you want to go. Mr. Hearst has been bitten in both legs by that bacillus and no matter which way he faces, his feet will point back to California. Hasn't he tried about every country in the world and don't we find him ever returning to California? Whether he goes to New York, or Old Mexico that old longing for his native state will turn his willing feet to the shores of the Pacific.

Even if Mr. Hearst should get control of his feet, we can always ask John Francis Neylan to make him come back.

## WHITE COLLARS

WHITE Papers, White Spots, and White Collars have been anything but the "White Children" of recent years. By far the most troublesome has been the problem of White Collars. With our universities grinding out young men whose ambition is not only to wear a white collar but to have three changes of them a day, the question as to who we can get to launder the said collars becomes increasingly acute. Recent surveys of the field of building trades, art craftsmen, to say nothing of longshoremen, teamsters and fruit pickers, are calculated to bring many a sleepless night to those who are too old to juggle a hod.

A campaign of propaganda would seem to be one of the steps that is necessary. It might be possible to get beneath the ossified brain pans of some of our youth the idea that there is more happiness in a hard day's work at carpentering that yields enough money for an occasional good dinner and an evening at the theater than there is in staying home evenings doing the laundry. At least they might be convinced that there will be many openings for cabinet makers who can make caskets for the "White Collars" who have starved to death.

## IN DEFENSE OF SHORT SKIRTS

I AM an ecstatic advocate of short skirts. I do not mean the skirts that were raised, in the late nineties, a few inches above the instep. Only a bacterium would defend such a skirt. I mean the honest-to-goodness short skirt of a few years ago, the kind that gave you something to think about. We had them once, lost them a couple of years ago, and now they are coming in again. That's a break.

At the close of the late Microbean period women did an about face and were well on the way to freedom when some blind Frenchman decreed that the skirts should be long again. Some optimistic persons said the shorts would come back, that it was only one generation from shirt sleeves to shirt sleeves. Without doubting the truth of that statement many were worried by the knowledge that it is a long time from fig leaf to fig leaf, and the return to long skirts was discouraging. This year's styles have relieved the tension. After all, skirts, like words, are used to disguise the truth. Women are beginning to take better care of their knees and men are taking their eyes off second story windows. We are all visiting our oculists more regularly and everything is again on the up and up.

It has always been a source of annoyance to me to have to quicken my step on the crowded pavement until I overhaul some supposed acquaintance only to learn, when I look into her face, that we are strangers. There should be no haste in a stroll along the avenue. Leisure is essential in the enjoyment of seeing one's friends in promenade. Now we are on the threshold of an era when we may say to a companion,

"Ah, I see Clarabella Kling ahead of us," and hear the equally confident reply,

"Quite so. Those are indubitably Clarabella's calves."

New deal or no deal, let us leave this particular upward trend alone. Tampering with the progress of costumes is flying in the face of providence.

## SUDDEN MONEY

A NOW prominent man in one of our larger cities never seemed able to make both ends meet. Not only that, but every time he did a little prognosticating of his own, subsequent events proved him to be invariably wrong. He always said that his luck was against him, but not a few had a lurking suspicion that lack of judgment had something to do with it. He tried frequently to borrow money from men who had none, and bankers who had it all, either of which efforts is sufficient evidence that he was crazy or stupid. Friends would copper his bets and everyone laughed at his silly and biased opinions. One day a ledge of \$400.00 ore was discovered on a corner of his ranch. Some time later he sold out for several millions.

About a month after the windfall the directors of the Chamber of Commerce met to discuss a movement that was vital to the merchants and the growth of the city. The situation was critical. Something had to be done and it would tax the ingenuity of the wisest to find the solution. The chairman called the meeting to order but before he could open it for discussions the president of the real estate board jumped up and cried, "What's this? Where's our most prominent citizen, Mr. Blank? I object to going on with this meeting until he is here to advise with us. It would be the height of folly to go on without his wise coun-

sel." The meeting was held open until Mr. Blank could be gotten in from his gold-bearing ranch.

Ah, Golden Calf!

## WAR CARTOGRAPHY

IS there anything more annoying than to read on an office door, "Removed to room 234," and then find that room 234 is the janitor's closet; or to read at the foot of a news column reporting the humiliation of your bitterest enemy, "continued on page X, col. 5," only to find that column 5, page X, is entirely occupied by a razor ad. Yes, there is.

How often, O Lord, how often do we read of the strategy of this or that military campaign. "The Italians are closing in on the Ethiopians. The timing of the attacks is the decisive factor. They are slogging up the Webi Shebele River. Dessye, (or Warandab, or Harar) is their objective; see map below." Feverishly we study the map below. We want to play the game on paper. The map shows the Red Sea, the Gulf of Aden, Addis Ababa, Djibouti, Rome, London and a glimpse of the north pole, but no Dessye, Warandab, or Harar; and, of course, the only named rivers shown are the Nile and the Danube. Oh, well, no doubt a general knowledge of geography is useful.

## THIS BLOODY WAR

WE read that a bloody, savage battle is in progress. Death-dealing shells screech their message of annihilation to their victims. Like steel vultures the whirring, throbbing planes swoop to spray the frantic, struggling legions with the lead that does not burn, but kills. Down the slopes that are being stormed roll the blankets of exterminating gases. The bedlam of battle is drowned by the shrieks of the sufferers.

At the end of the report we read "Casualties: one dead, two dormant." and we turn wearily to the "funnies."

## WANTED, ANOTHER LYSISTRATA

ABOUT two thousand three hundred years ago, which should be far enough in the past to be impressive, Aristophanes, the Noel Coward of his time, thumbed his nose at the politicians of his day and interspersed his tragedies with such comedies as "Ecclesiazusae" and "Lysistrata." The bald, or should one say the nude, interpretation of "Lysistrata" has brought the latter into a prominence that has banished the faint memory of his "Birds", "The Frogs" and "Thesmophoriazusae", none of which had the "mocking gaiety" of "Lysistrata."

But it is not the popularity of the modern revival that is of paramount importance at this writing. It is the plot and the fact that with it Aristophanes kidded the warring Greeks out of war. Lysistrata, having become thoroughly disgusted with the habit of the men of her city who returned from the battle fields only for week-end visits with their wives, organized the women to refuse any communion with the men until they had stopped fighting. The comedy does not give any specific time that was necessary to establish peace, but it was not long. If Europe is so anxious for peace let them find another Lysistrata.





Photograph by Gabriel Moulin

Photograph by Alpheus Blakeslee



## Holiday Table Arrangements

The festal board for Thanksgiving which boasts such appointments as these is entirely in key with modern living. The deep ivory luster of the rayon damask cloth makes a perfect background for the maroon, ivory and gold service plates from Spode. The crystal stemware is of classic "Westminster" pattern; crystal candelabra from Steuben are graceful complements to the crystal boat-shaped flower bowl containing deep red roses. From J. W. Robinson Company of Los Angeles.

The globe-shaped silver coffee urn dominates the Sunday morning buffet breakfast table, as any good coffee urn should. The linen was dyed to match the persimmons, the border decorations on the china and the banding on the glasses. The color scheme and decorations were conceived by Rudolph Schaeffer for a table decoration in the Emporium Exhibit at the Fairmont Hotel in San Francisco. The glass ware, china and silver were selected from the stock of the Emporium by Mrs. William Meinhart.





## THE NEW AMERICAN HOME

•

ARTHUR R. HUTCHASON, A.I.A.  
ARCHITECT

TOMMY TOMSON, A.S.L.A.  
LANDSCAPE ARCHITECT

W. & J. SLOANE  
INTERIOR DECORATORS

The best designed homes entered in the recent national competition sponsored by General Electric Company are being built throughout the country. This one which received Honorable Mention was designed by a local architect and is owned by Mr. George M. Holstein, Jr.

THERE have been a great many demonstration homes in the Los Angeles district, but one, recently opened, has set a new standard in such enterprises. It is called the "New American" home and it justifies the term.

In it, the architect, the builder, the decorators and the landscape architect have worked with a sympathy and mutual understanding seldom found. The general proportions, color balance and relation of each part to the whole gives a feeling of unity. There is an atmosphere of refinement and culture, a visual expression of the character of those living within.

The architect designed the house with a specific type of family in mind: a man and his wife, sufficiently successful to afford gracious living, cultured enough to avoid all ostentation and thoughtful enough of their children's welfare to choose a semi-rural location, affording abundant sunshine and fresh air. In other words, good substantial Americans.

In decorating the house, those who had it in charge kept this well in mind and scaled their work accordingly. In a similar manner, the landscape architect created a garden frame for the picture which is so definitely a part of the house that the transition from one to the other is hardly apparent. It is a garden to be enjoyed both from within and without.

The house sets well back from a busy thor-

oughfare and the entire property is enclosed within low white masonry walls. A large paved fore-court dignifies the approach and affords parking for guest cars, a type of planning which permits the full development of the private gardens for the living portions of the house.

A two-car garage extends toward the street and has a convenient entrance from it into the house. Immediately in front of this is a rose garden. This garden and a grass border around the court, with planting against the walls and house, will soon soften the austerity of the formal treatment.

The facade of the house is French in character but not so stylized as to impose arbitrary restrictions on the furnishings and general treatment of the whole. There is dignity to it and a definite suggestion that privacy is sought by the owner.

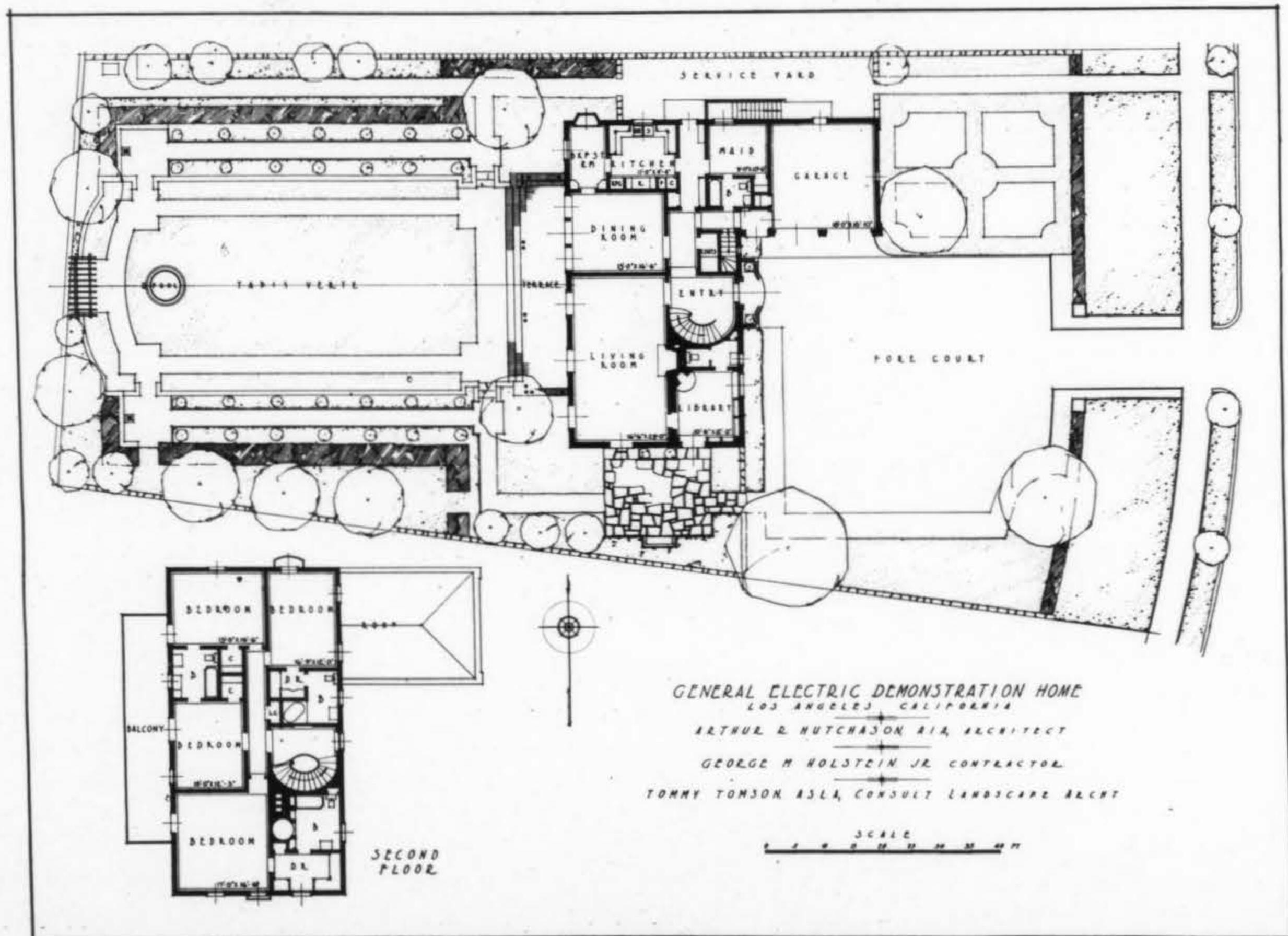
However, there is an air of hospitality about the beautifully designed main entrance with its two coach lanterns which serve to illuminate it.

Before the door opens, suppose we approach it as a couple of guests intimate enough to be invited to a thorough inspection of the premises. When we have completed our visit I think you will agree that this house as it stands illustrates very capably the ideals sought and that it is modern while holding firmly to tradition, the kind of a house that





Photographs by Mott Studios







will never be out of style but could well become a home for succeeding generations. There are too few such homes today.

We step into the entrance hall. A graceful circular stair rises to the left. The delicate moulding on the off-white walls and ceiling sustains the rhythm of the whole and gives the key-note of refinement which is reflected throughout. Through French doors in the living room beyond we have a vista of the gardens and an arbor as a terminating feature. The floor is covered with a warm beige carpet which extends up the stairs. An interesting feature of the floor covering is the manner in which the colors in the various rooms have been harmonized.

The walls of the living room have the same restrained moulding treatment as the hall. They are painted a light coral and provide an effective background for the furnishings.

It is a room of splendid proportions, not too large, with an arrangement of openings that makes possible an attractive grouping of the furniture. The lighting also has been thoughtfully planned. Both the fixed and movable lights are in just the right locations. On the interior wall is a marble mantelpiece, most interesting in its delicate detail. The room is furnished with fine eighteenth century

pieces sustaining a color scheme of wood tones, warm beige and soft greens.

A clever thing has been done with the exquisite silk brocade window hangings of green and coral which are made to draw across the openings. They hang in straight folds from ceiling to floor, from beneath cornices which are a structural part of the room, thus providing the effect of added height.

Every detail of the furnishings, from the pair of French lacquered chests, the small decorated commodes placed at either side of the sofa, down to the last ornament, has been placed with a fine sense of good taste.

Off this living room, at the far end, a door opens into a library that is a gem of its kind. Worthy of notice is the white wall treatment, wainscot height, above which a coarse silk fabric of interesting texture has been used. A fireplace spells cheerful comfort. Recessed book shelves, a flat top desk and inviting chairs upholstered in cream leather piped in brown, make this place the sort of a library that bespeaks a person of culture. For convenience, a small lavatory is located adjacent to this room.

Instead of opening from the living room, the dining room is entered from a small hall leading off the entrance hall, through a pair





of arched doors that are a delight to the eye. As is the case throughout the house, the wall-treatment gives the background which determines the decorative scheme. Indeed, the landscape paper used here really provides the key-note for the entire lower floor. It is in a new color called greige, a combination of grey and beige, which has the faculty of harmonizing all colors used with it.

A landscape paper was used to give the effect of greater spaciousness to the room, the decorator realizing that any dining room has to contain so much furniture that it must be balanced by a substantial background. The French doors opening onto the terrace and garden also add to the effect of space.

A very handsome Oriental rug in quiet wood tones on the floor, lemon yellow brocade hangings, compose a pleasing picture with the gracefully designed Sheraton furniture in mahogany.

From the dining room a small breakfast room is entered which also serves as a pass pantry or a place where cocktails and hors d'oeuvre may be served. The clear yellow, soft green and grey shadow of the wall paper is picked up in the hangings, and in the upholstery of the four chairs about the circular table. In the outer wall is a charming bay window and in the corners, on either side of the door, a pair of round-front cupboards are worth a second look.

Suppose we go upstairs before we "do" the kitchen and basement. You'll like the upper hall, distinctly Adam in treatment.

We'll turn left to the master bedroom, a large corner room facing the garden. An unusual paper, Chainette, designed by Nancy McClelland, famous decorator, in rich blue and white, again determined the color scheme. The carpet is blue, the furniture mahogany, with spreads of brown. A chaise longue in blue with white accents, and hangings of white silk with brown fringe trim, make this a handsome room, happily blending the masculine and the feminine note.

Off this room opens a wardrobe-lined dressing room, with mirror doors which swing out to give a triple mirror effect about the recessed dressing table with its mirror top and curved front. The skirts of this table are ruffles of satin shading from white, through cream and tan to brown—a smart effect. The walls here are papered in corded texture white, to blend the blue of the bedroom paper with the African daisy paper in the bathroom, the daisies being a sapphire blue which repeats the deep blue glass trim of this room. By this treatment, no conflicting note is found.

In the master bath, with its cream porcelain tub, toilet and wash stand and its circular shower, Carrara glass has been used with a liner of blue glass for trim. The medicine cabinets are lined with white and blue mirrors, a most effective treatment. This new material is beautiful, practical and sanitary and it is used in the same manner in all bath-

(Continued on Page 26)





In planning this home, the architect, builder and decorator have stressed simplicity and quality. Gadgets and queer nooks, typical of most model houses, are happily missing.

WORK MADE EASY IN THE NEW AMERICAN HOME



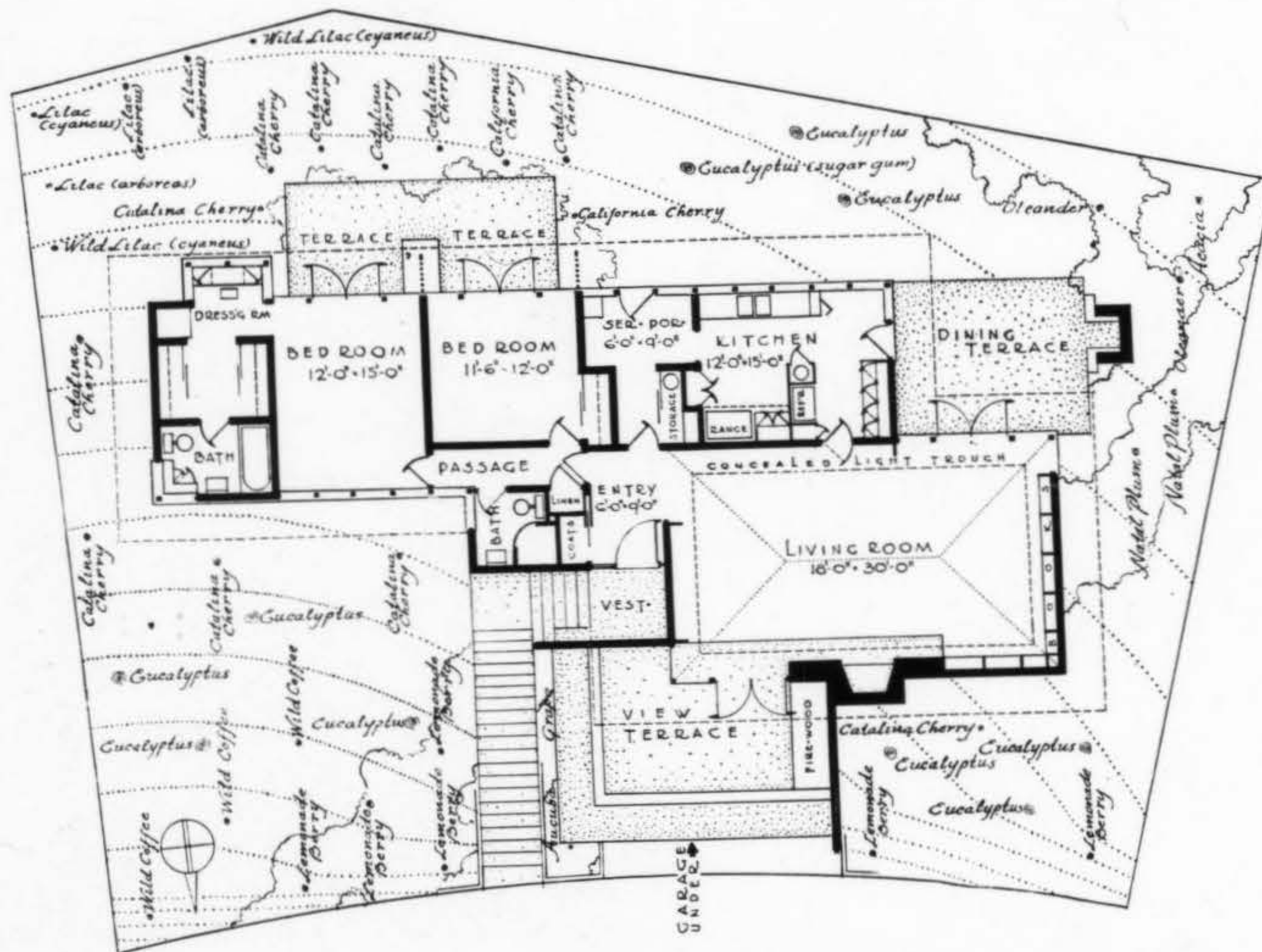


RESIDENCE OF PROFESSOR AND MRS. GRAHAM LAING

Pasadena, California

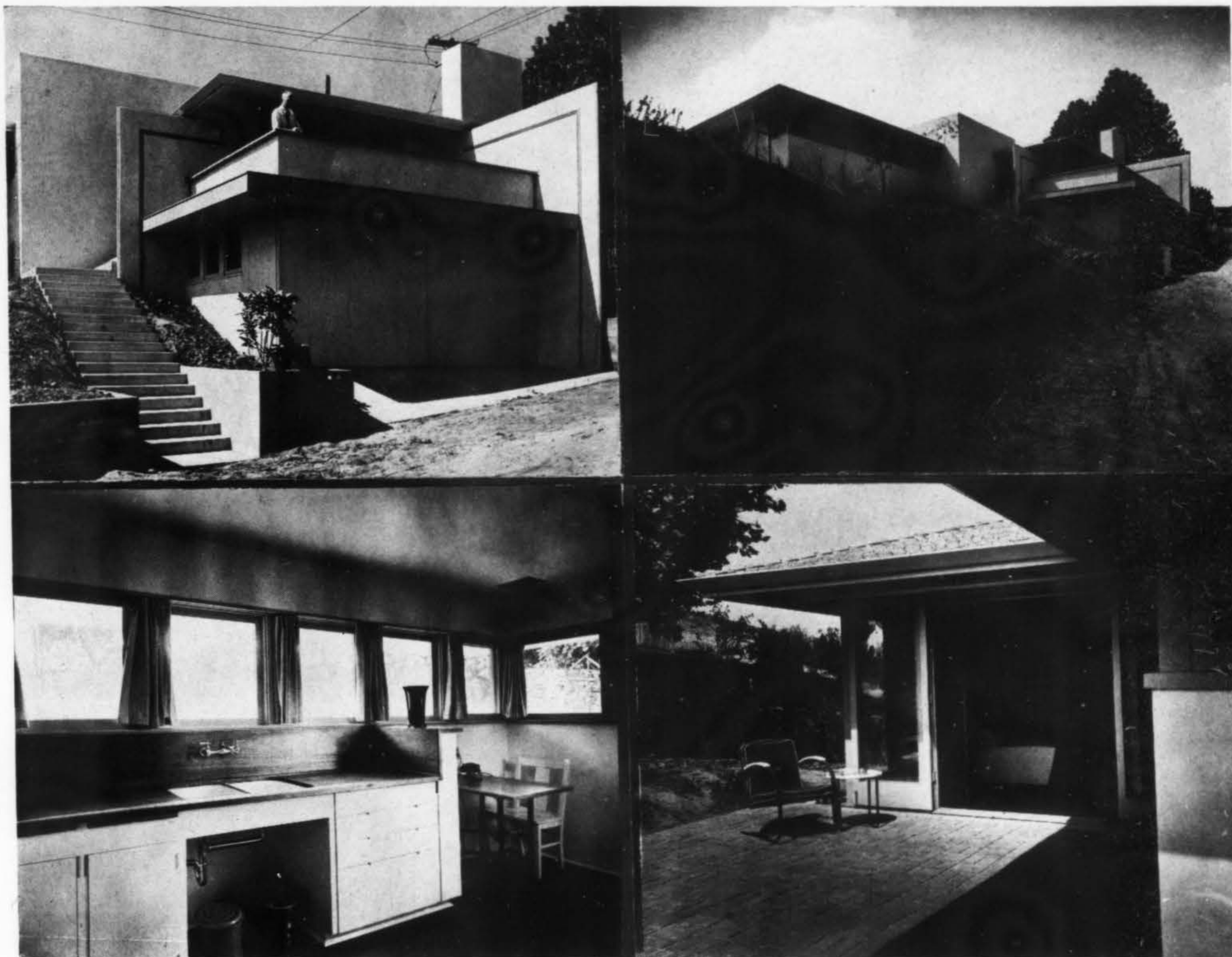
DESIGNED BY HARWELL HARRIS

All the brain trusters are not in Washington. Considerable brains were used in this house for a brainy man, one who is too busy to waste time watering exotics and dusting bric-a-brac. It is an admirable plan for a combination home, school, workshop, developing a southern exposure for every room.



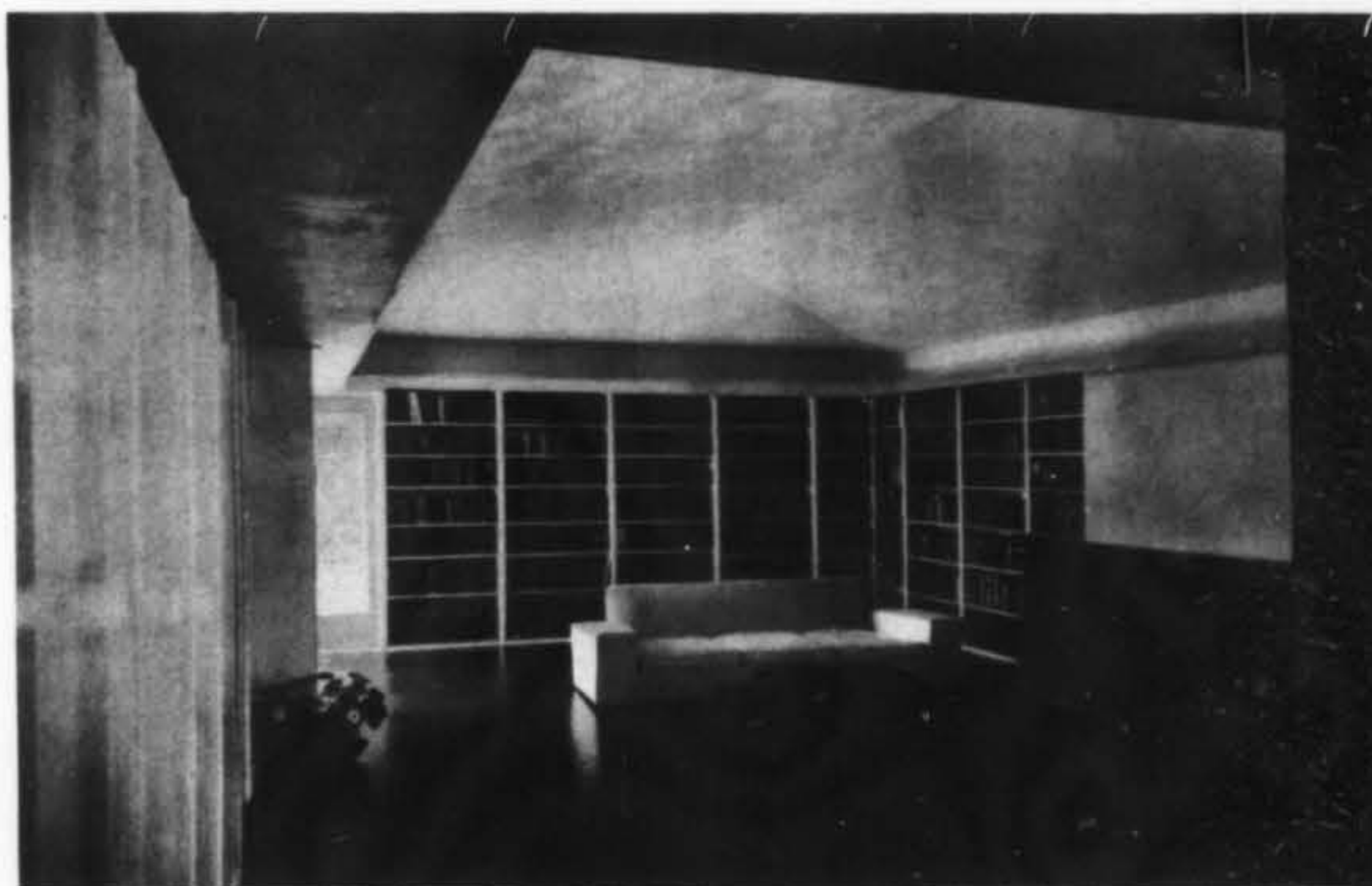
A FRANK LLOYD WRIGHT HOUSE WITH A HAT ON





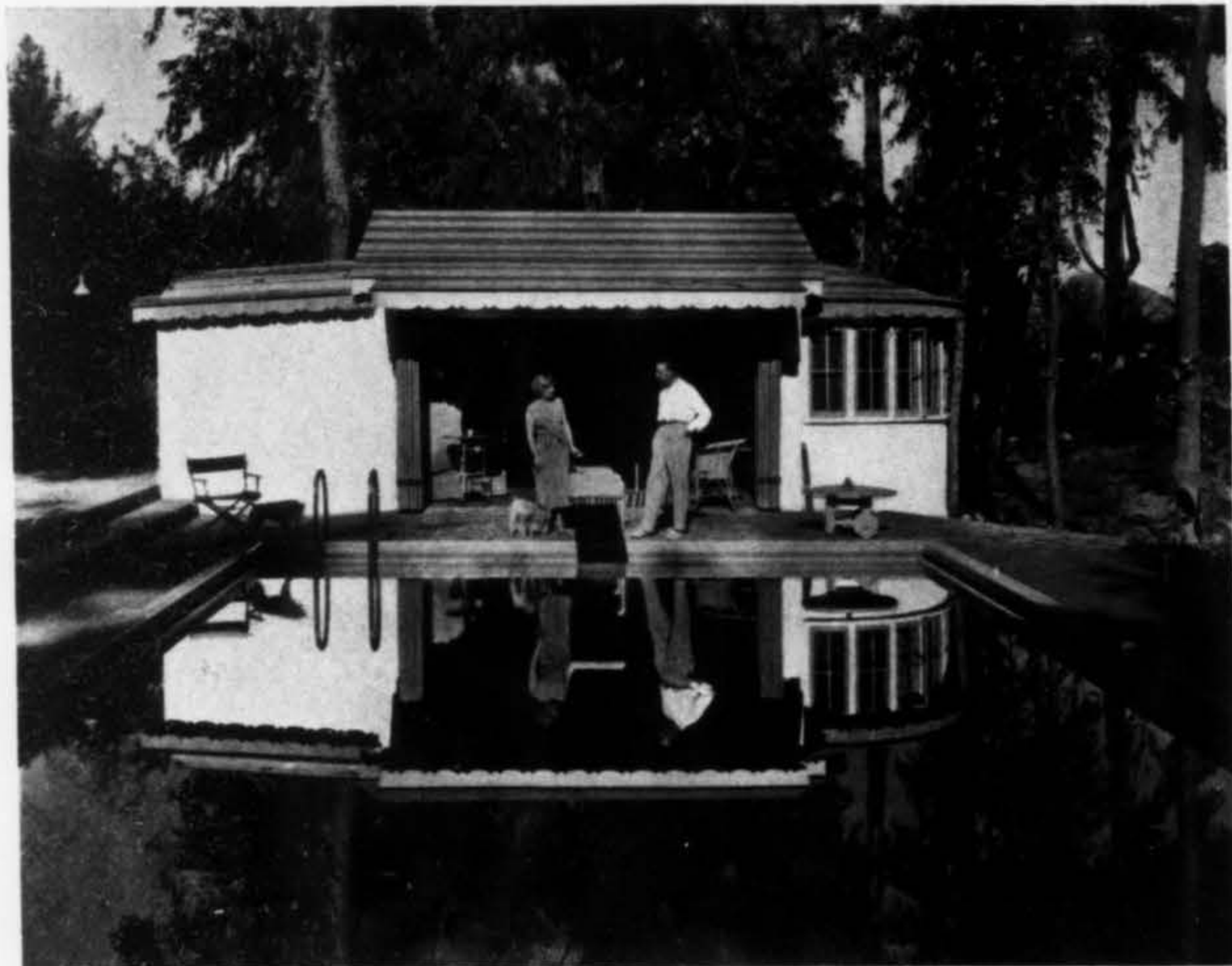
Photographs by Fred R. Dapprich

A house for a professor and his wife should be a simple problem, even if he is on the faculty of the California Institute of Technology. But read this schedule of requirements. Living room must accommodate seminars of 25 to 30 students and provide 150 feet of book shelves. Kitchen must provide for large informal buffet suppers. Garage must have space for woodworking shop. Living room and bedroom must have north view and all rooms southern exposure. How perfectly the conditions were satisfied is shown in these views. The dining terrace will some day become a dining room. The gardens planted with native shrubs will leave the professor more time for his books and seminars.



WHERE ANY PROFESSOR MIGHT FORGET HIS HAT





Photographs by Scotty Welbourne

## NEW HOUSES FOR OLD

By WARREN WILLIAM

You can't blame a fellow who wears his clothes as well as Warren William does for abandoning the splintery cellar door. Here are his game room, dressing rooms and swimming pool without a nail showing. And there are trees to climb if he wants to get rough.

WHEN, through motion picture contracts, we found ourselves destined to be permanent residents of California—and having a family of five strenuous wire-haired dogs to accommodate—Helen and I thought it was time either to buy or build a house.

One morning a real estate man phoned to tell us about a house in the San Fernando Valley. Helen was rather surfeited with dashing about, and she tried to get out of going to see the place, but he begged her to look at it. The day was hot, and Helen was tired, but she went. She was driven along a very bumpy road toward the foothills in Encino, and frankly she was bored. At last they arrived. Helen took one look at the magnificent oaks, the high cypress hedge, and the row of tall eucalyptus. "It is glorious," she said.

Then she looked at the house. It was a small, brown shingled place, built in what might be termed a woodsy style—not a cabin, yet far from being a house. She went through the place, saw its possibilities, looked out again at the trees and the little creek that rambled through the garden, and said, "Ye: This is the place. I have never seen such beautiful trees!"

After looking it over I agreed that it was just the place we were looking for. We made arrangements to buy it and went to work. We raised ceilings, knocked out partitions, built a circular staircase in place of the old straight one, added dormer windows to the attic (now my domain), built an extra room under the eaves, enclosed a porch or two, and put in large windows to replace small ones. Slowly, but surely, we transformed the house into the sort of home we had always wanted.

It was work—and fun, too. I like to in-

vent, to plan and to build and I had plenty of opportunity here. The closet situation was really serious, so I designed a wardrobe in my room—built in so that it appeared to be part of the wall. If you have the problem of small rooms, I can highly recommend the use of dormer windows. It is surprising the interesting angles they give to a room and the extra space you can get. I built a bed along lines that I'd often thought of, and in building it I gave myself an extra room. You see, I used the head of the bed as a small stairway to a space under the eaves. That space is now what I call my marine room. It has built-in drawers to hold charts, a mast goes through the center, and I placed a pin rail around it. Ship lanterns supply the light, portholes are also used effectively, and I have assembled odds and ends from my marine collection. Here I keep my maritime books and everything that savors of the sea. The room is a yacht under a roof—and a great hide-away for study or writing.

Helen played an active part, too, in the reconstruction of the house. She was responsible for the idea of lifting the beams in the living room and arching them in such a way that they give added height and dignity to the room. She replaced the plain wooden firebox with ornamental ones that added to the architectural quality, and used a wall lighting system that eliminated two heavy hanging lights which were not in keeping with the rearrangement of the beams. Those lights now grace our entrance gates quite effectively.

Helen's dressing room is built entirely of mirrors—small ones so placed that they give hundreds of reflections and have an effect of fairyland. It was a great idea, on account of the lack of space. We again utilized the

dressing room walls for closet space and built-in drawers which were cleverly concealed.

The dining room was small, too, so we had one wall entirely replaced by windows looking out on a wide expanse of lawn. This makes the room seem much larger. We used cork floorings in the dining and breakfast rooms and found it most satisfactory.

There were many funny incidents in the rebuilding. We decided it would be wise to live in the house, and as the guest room did not seem to need any revising, we camped in there. We used a single burner for our cooking—in other words, we just camped. It was really a great idea. We knew exactly what was being done. If we did not like something, we tore it down and did it over again. This might have been disconcerting to the workmen, but it was satisfactory to us, and we managed to get just what we wanted.

The neighbors and the workmen may have thought we were crazy—but the result was worth all the inconvenience. We both learned a lot about what to do and what not to do in building. Sometimes the experience was learned at added expense, but at least we have the sort of home we want—regardless of whether it is built in traditional architectural style. We managed to add a swimming pool, a tennis court, and a dog-run to the place without interfering with the fine old trees that made Helen decide upon this spot for our home.

I now spend every spare moment out on the grounds and wonder whether I shall remain a motion picture actor or become a farmer. I have a small citrus orchard, and a vegetable garden, and now have the habit of getting up with the birds. Even then the days are all too short.



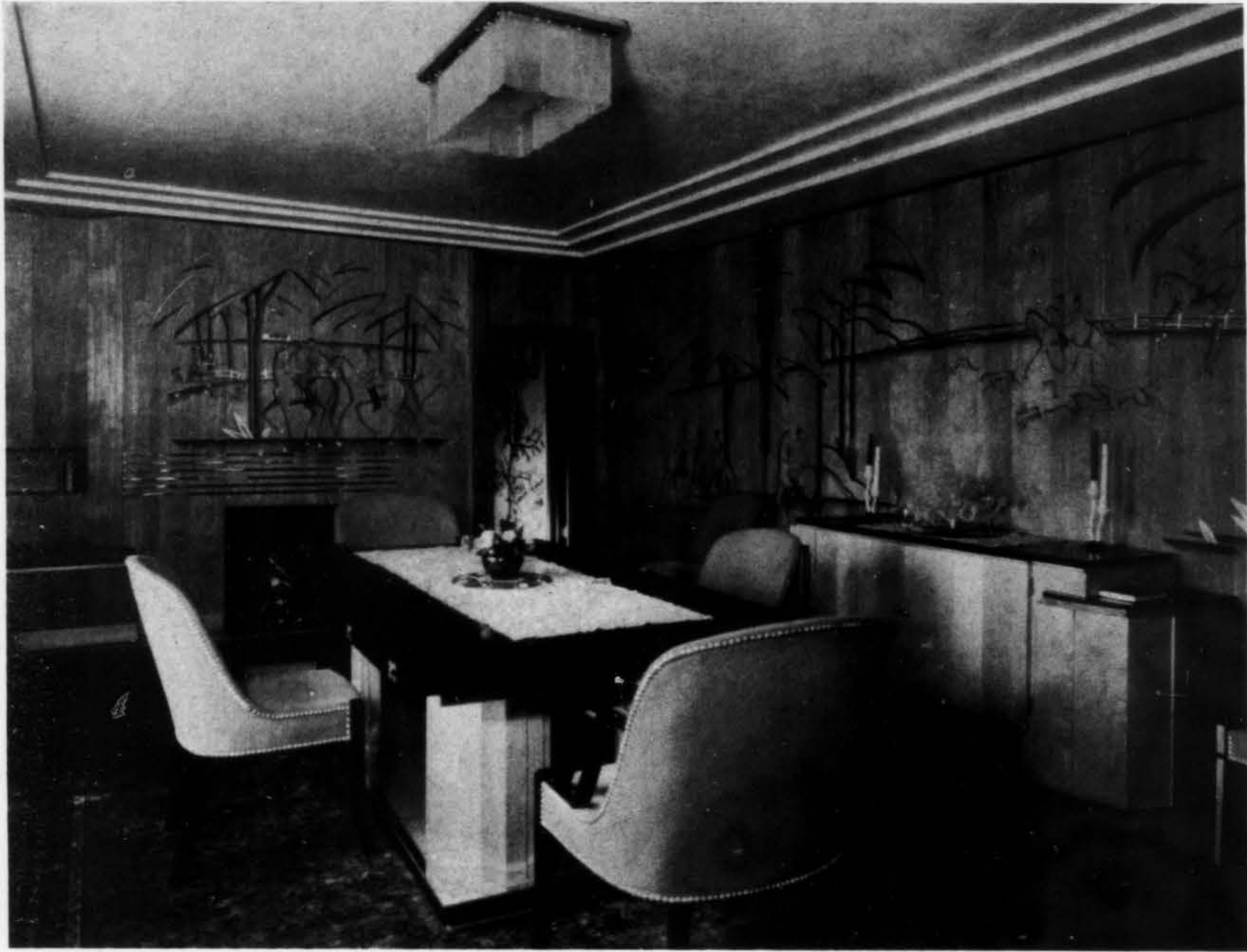


It is apparent that Mr. William has furnished his dining room the way he wants it for it has a strong personal accent. His living room, too, reflects a vivid personality, without arrogance or the domineering spirit. Cheesewright & Company, interior decorators.

This view of the William bedroom recalls vividly scenes from that masterpiece in motion picture art, *The Cabinet of Dr. Caligari*. It was Mr. William's own idea to transform the attic into this fascinating room of moving lines and planes, a room that should satisfy the demands of any modernist. No, not "William and Mary," but "William", a style all its own. The staircase of pull drawers is the only means of access to the nautical chart room. Time spent at the

winch on his yacht Pegasus, a forty-five foot Diesel powered schooner, no doubt keeps Mr. William in condition to stoop to the drawers. All that the chart room lacks is the rocking of the boat, but if the clock were a seismograph even that touch of realism might be found not lacking. Anyhow, the belaying pins are handy for the suppression of wisecrackers. The Williams have stripped the chassis of a Ford and built upon the running gear a platform with an awning. On this glorified tea table they transport refreshments and perhaps an occasional incompetent, to different points of vantage on the terrace overlooking the swimming pool.





## THE USE OF GLASS IN THE MODERN HOME



EUROPE is glass-conscious. The first thing one notices abroad is the cut glass door. It is generally made of highly polished glass cut to give a beautiful prismatic effect. In halls you are apt to see full length mirrors, and in drawing-rooms mirrors are placed over the mantel and there are often firescreens of glass. These firescreens are intensely interesting. They serve a double purpose; in the summer they are ornamental and in the winter when the fires are lighted, the glass is removed revealing a practical screen.

The Countess of Derby has long been noted for the use of glass in the house and her example has been followed by many of the British aristocracy. In her home near Liverpool, glass seems to be the keynote of the entire house. Her powder room featuring a rose design is especially beautiful. Full length mirrors have been placed against walls of gold leaf. In the bathroom, glass mirrors to chair-rail height form a wainscoting. The decorative motif features water lilies, swans, fish, frogs and cattails.

Above is a view of the Countess of Derby's dining room in which J. A. Almond, interior decorator and creator of glass and mirror designs has used highly polished wood and cedar panelled walls to bring out the beauty of the hunting scenes with their hand-painted figures. A view of the nursery is shown on the left.

The vogue for glass is taking a foothold in this country. It lends itself to the problem of the house with small dark spaces that only glass can redeem. Closets panelled with glass become lovely dressing rooms; a narrow hallway is transformed into a place of beauty by the clever use of mirrors. Glass firescreens can mask the gaping emptiness of the unused fireplace during the summer months. Undoubtedly the United States will awaken to its value in giving a sense of space especially in small homes and apartments.



## A BIT OF PRAGUE IN LOS ANGELES

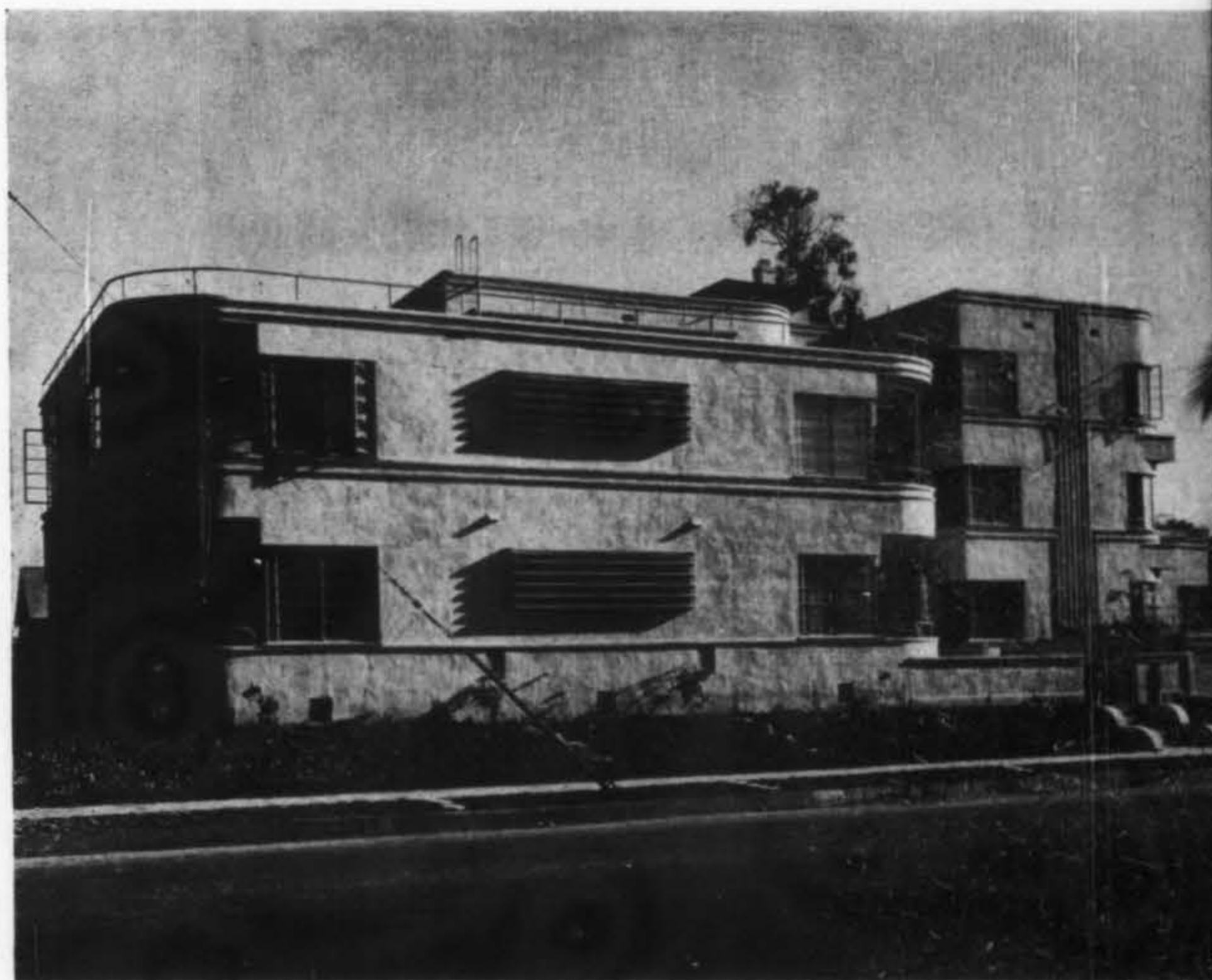
MILTON J. BLACK, ARCHITECT

An apartment building with seven one-bedroom and three two-bedroom units.

If any evidence further than these pictures is needed to illustrate the growing popularity of modern architecture, let it be recorded that the entire ten apartments in this building were leased before the structure was completed. Money ordinarily spent for ornament in apartment buildings has here been used to increase glass area and to provide a roof garden. Windows are steel casements, the exterior is finished in a light buff color.



Photographs by Miles Berne







### WHITE HOUSE TAVERN TAP ROOM

Laguna Beach, California

AUBREY ST. CLAIRE, ARCHITECT

To call a room in the White House a tap room is a bit paradoxical, or is it? The propriety depends upon the kind of tapping. Where is Rexford Guy Tugwell's room? Perhaps the White 'Horse' Tap Room would have been a more appropriate name for this retreat, with its oak paneling, scenic wall paper and carpeted floor, done in the style of the English tavern.

### THE NEW AMERICAN HOME

(Continued from Page 18)

rooms and in the kitchen. It is worth remembering.

Out again into the hall, we come to the room directly in front of the stairs. The paper is peach-pink, in Empire Crescent pattern, with the green carpet picking up the touch of green in the rose leaves of its pattern. The drapes are green with peach and the furniture of Louis XV design in antique white.

A connecting bath joins this room with the guest room. The bath has papered walls and ceilings with a glass wainscot and linoleum floor. The selection of colors in the floor, walls and draperies is well studied for the transition between the two rooms.

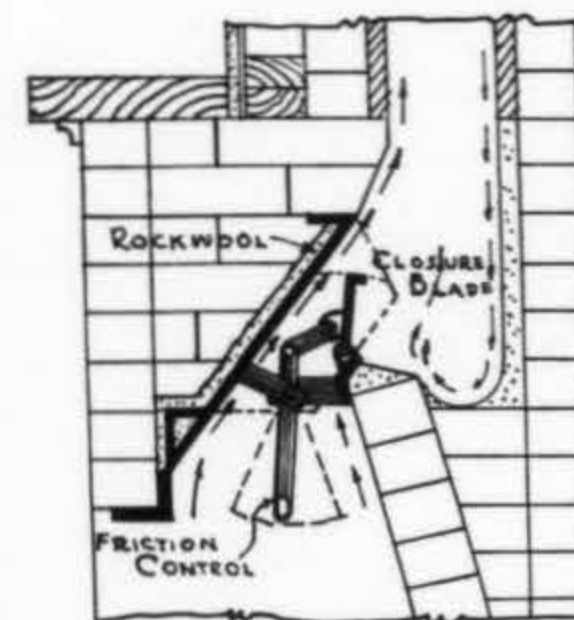
The paper in the guest room is a soft green in a Queen Anne lace design, most unusual

and refreshing in character. The carpet is peach beige and lovely damask drapes complete the color scheme. Fruitwood furniture is used.

In all three bedrooms on this side of the house, French doors open onto a wide balcony or sun deck. Here would be as good a place as any to observe the manner in which the French doors and windows are treated throughout the upper story. The doors are wood-paneled half way up, to give privacy. Beneath the window ledges is set a panel of wood to continue the window line instead of breaking it with the usual strip of wallpaper visible between the lines of the drapes. These are just details in construction that distinguish the house, as is the choice of exceptionally fine brass hardware for all doors and windows, all of French design.

(Continued on Page 31)

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# B O O K S

By EDWIN TURNBLADH

## ". . . City of Dreams"

As I recall, some months ago, in a review of "Riding the Tiger," I almost exhausted my vocabulary of praise in a beautiful heat of enthusiasm about Harry Carr's flair for making life interesting. And I think I said it with the flowers of a book reviewer's English that I found pleasure in the man's style of thinking and in the printed proofs of what he thought—lucid phrases combining journalistic pace and a philosopher's ease.

That you may be informed of exactly what I did say on that excited occasion I refer you not to my previous masterly encomium but to the pages of Harry Carr's newest and, I think, best book—"Los Angeles"—seventh volume in the Appleton-Century shelf about American metropolitan centers. You will remember Charles Caldwell Dobie's excellent work on San Francisco. The fine sketches by E. H. Suydam which graced that and the other books are once more a feature of the group.

Not forgetting "Old Mother Mexico," "The West Is Still Wild," and "Riding the Tiger," I am nevertheless stubbornly sure that "Los Angeles" is Harry Carr rounded out. The very nature of the materials fairly invites the soul of an artist, a scholar—and a good-natured philosopher. If you read Harry Carr's noted column, "The Lancer," in the *Los Angeles Times*, you will know that there is a sizable helping of each of those in the man.

Only an artist could do justice to the beauty that, like a hardy tropical flower, survives in Los Angeles through the impetus of a generous Nature and a Spanish heritage—and in spite of some thick modern smothering.

And only a scholar could bring forth into the light the almost forgotten history of Los Angeles—a movingly fascinating book of drama and cultural treasure—now brushed aside even by the city's most talkative boosters.

And only a philosopher—and a quite good-natured one at that—could refrain from going into a high dudgeon at times about what American trekkers to Los Angeles have done with the riches of beauty and heritage which have been surrendered into their hands. Harry Carr swings close to a serious and righteous temper on the subject, but he is deterred by a hopeful consideration which seems to be an essential note of the book. And that is the thought that Los Angeles is now in a phase of transition—neither the colorful Spanish community of yesterday nor the bright metropolis of tomorrow. At present the flag of the triumphant Middle-Western conqueror is flying triumphantly in the wind.

After all, no one could read Harry Carr's colorful paragraphs on early Los Angeles and not sincerely regret that the city could not go forward somewhat more along the lines of historic tradition—instead of thoughtlessly casting most of that overboard. And what fair substitute is yet in its place?

But Harry Carr's book about Los Angeles is subtitled, "A City of Dreams"—and that, undoubtedly, is the soul of the city to come. Los Angeles is expressed in something totally human, possessed so definitely by no other American community. It is the eternal restlessness of the human species—noticeable in no other branch of the animal kingdom. Call it imagination, call it hope, or whatever you will, you can see it in the faces of the people of

Los Angeles more than anywhere in America. Here is the end of a westward road across which have traveled and still travel one of the most tremendous migrations in world history. Here paradise has not quite been found, but the hope of it still beats in the hearts of the immigrants, and the city lives in dramatic suspense of whatever tomorrow may bring. If the region abounds with the incoherence of a dream, the magic of one is unmistakably in the air.

To Californians and all Americans "Los Angeles" is a book that will be of vast human interest. I'd like to see it take the place of most of the dull literature that goes out about the city. Sharply critical at points, the book yet provides a thoughtful, total appreciation of varied Los Angeles that I expect is hardly owned by many residents or tourists acquainted with the city. If you think you know Los Angeles, both the gold and the tin, you are due for a battery of surprise.

### Rehashing Rehousing

*"REHOUSING URBAN AMERICA,"* by Henry Wright. Columbia University Press, \$7.50.

Mr. Wright rehashes the housing problem and does it with a very fine and sharp knife.

Mr. Wright has gone to the bottom of the subject in almost every instance where he discussed specific illustrations. Much of the criticism that can be justly directed toward the early writers on the subject of housing and city planning is inspired by the lack of detailed facts in their work. Mr. Wright supplies these in a very clear and useful form. His tabulations of cost per unit and the schedules set forth in his analytical cost studies are up to date and about as practical as can be hoped for. Even more enlightening are some of his caustic remarks about the activities of predatory operators; for example: "There is, in fact, no magic formula by which low cost housing can be produced in a way to absorb high land costs." Let the ill advised real estate promoter, who expects an architect to wave the magic wand, mull over that succinct statement. In general, Mr. Wright's book on "Rehousing Urban America" gives much less attention to the esthetic phases of the problem than to the practical and economic phases. It is a book that should be on the shelf of not only city planners but architects and economists as well.

### The Cash Value of Art

*"MODERNIZING BUILDINGS FOR PROFIT,"* by Kenneth Kingsley Stowell, M. Arch. Prentiss-Hall, Inc., \$5.00.

I asked a prominent architect what he thought of this book. With an emphatic gesture he replied "It is a pip."

I do not know whether H. L. Mencken includes the word "pip" in his dictionary of modern slang, but whether he does or not, he would have been tickled to hear this all embracing word from the lips of a man with three degrees in Arts and Letters. Being unable to coin any word that would express my own opinion better than the architect expressed his to me, I will ride along with him. Mr. Stowell's work is replete with illustrations and drawings that substantiate his arguments and contentions. He does not confine himself to any preju-

dicted remarks about styles he may not like, nor does he enter into eulogies of those he favors. He is also broad enough to use as illustrations, work that has been done as far away from the vaunted center of the universe, New York, as the distant, savage country of California.

As architects, we are all familiar with the ordinary check list, but the check list needed in the work of modernization is quite a different thing, and if anything can be developed that is more complete and enlightening than those worked out by Mr. Stowell, I should like to see them, indeed. His financial analyses are as accurate as his check lists and his discussions of the commercial value of art, if read by owners of old buildings that need modernizing, should go a long way to revive the faint and wobbling architectural profession. Yes, altogether, Mr. Stowell's "Modernizing Buildings for Profit" is a PIP.

*PAUL CEZANNE,* by Gerstle Mack. Published by Alfred A. Knopf. \$5.00.

The life of any man, according to the reaction of his chronicler, will either have to be simplified to encompass only the main course of the man's life struggle or amplified to include almost every relevant and interesting fact. In the case of Gerstle Mack's biography of Cezanne the chronicler might be accused of over amplifying. The work is scholarly, and sincerely and painstakingly presents an abundance of material. Yet because it lacks the constant interpretation of character common to the new and often condemned school of fictionalized biography, it may be difficult for the layman to follow it in its entirety. In this respect it should be noted that the letters published from Zola to Cezanne assume such proportion that Cezanne may suffer in contrast. But the outline of Cezanne's development from the early style of his painting to that of his later years is enlightening.

This is the first full biography of the great French painter. Thus Mr. Mack, who incidentally hails from San Francisco, devotes the major part of his book to Cezanne's personal experiences and adventures and to his curiously complex, almost baffling character. His boyhood in Aix-en-Provence, his conflicts with his father, his quarrels and love affairs, his grim devotion to his work, and his reaction to the jeers and laughter with which his paintings were received and to the recognition which came to him at the very end of his life—all go to make an illuminating story of one of the great men of art.

There is an index, a chronological outline of the principal events of his life, and a bibliography. It is a complete and authoritative volume with, naturally enough, a greater scholastic than literary value.

### "Literary" Development

Pete the Pup makes his bow and bow-wow in Don Marquis' forthcoming book, "Archy Does His Part," which will make a very welcome debut at the shops in December. Mr. and Mrs. Marquis returned recently to New York City, after a summer in California.

In the December number the book page will be resumed with a report on the season's crop.

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# MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy      H-H—Half-hardy      T—Tender  
 E—Evergreen      D—Deciduous      A—Annual  
 P—Perennial      B—Blooming second season from seed

## FLOWERS—November

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Calendula officinalis</i> (Pot Marigold) in new art shades and named varieties	H. A.	12"-18"	shades of cream, lemon and bright orange	sun	light or medium; will grow any- where	Plant seed 8 weeks before blooming	Plant throughout the year when desired. Use in mass.
Aster—late blooming varieties (Tall Michelmas Daisies)	H. P.	2'-3'	good lavender	sun	light, not over rich	Plants set in fall.	Spreads by underground runners. Tall branching habit.
Aster Frickarti (Wonder of Staffa is best known) (Amellus type)	H. P.	12"	lavender with yellow center	light shade	good, light fairly rich	Divisions in late January.	Floriferous bloomer over late fall months. Prostrate grower.
Mignonette (Golden Machet is best variety)	H. A.	12"	bronze with chartreuse	sun is best	garden	Seed sown in ground where wanted	Blooms in large heads.
Phlox Drummondii (Annual Phlox)	H. A.	12"	most colors except blue	sun	light garden	Seed sown about 3 months before wanted	A life-saver for November gardens but will bloom in most months.
<i>Myosotis oblongata perfecta</i> (Forget-Me-Not)	H. P.	12"	medium blue	any	garden	Seed	Naturalizes itself.
Korean Chrysanthemum	H. P.	2'-3'	white, rose, pink, yellow, orange, ox- blood red	sun	rich, well- drained	Field clumps divided in May every 2 years. Pot- ted plants put in ground late April to June. Cut- tings in April.	For large potted specimens feed liquid manure on wet soil until buds appear.
Narcissus (Paperwhite Narcissus)	Bulb	12"	white	sun or part shade	garden	Plant bulbs in Sept. or Oct.	Bulbs multiply readily. These can be grown in water and as potted plants
Narcissus (Soleil d'Or)	Bulb	12"	golden yellow	sun or part shade	garden	Plant bulbs in Sept. or Oct.	Bulbs multiply. Leaves of bulbs should not be cut until completely brown.

## SHRUBS—November

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Cotoneaster Parnayi</i> (Parnay's Cotoneaster)	H. E.	6'-8'	bright red berries in clusters	sun	moist garden	Seed in winter	Berries and leaves are both larger than most. Upright habit.
<i>Cotoneaster harroviana</i>	H. E.	4'-6'	bright red berries in clusters	sun	moist garden	Seed in winter	Upright drooping habit. White bloom in summer.
<i>Cotoneaster Franchetti</i> (Franchet's Cotoneaster)	H. E.	3'-6'	orange-yellow berries	sun	moist garden	Seed in winter	Spreading bush form. Pinkish bloom in spring.
<i>Cotoneaster salicifolia</i> (Willowleaf Cotoneaster)	H. E.	8'-10'	bright red berries	sun	moist garden	Seed in winter in sand	Quite subject to pear blight. White bloom. Upright drooping habit.
<i>Crotolaria capensis</i> (Rattle-box)	H. E.	8'-12'	chartreuse and black	sun	warm sandy	Seed as soon as mature	Drought resistant and blooms all winter. Unusual flower color. Too much water makes it weedy.
<i>Punica granatum</i> (Pomegranate)	H. D.	8'-12'	dark red fruits (edible)	sun	garden	Woody cuttings in winter	Drought resistant and needs little water. Bright red flowers in spring.
<i>Pyracantha angustifolia</i> (Narrowleaf Firethorn)	H. E.	6'-10'	bright orange berries	sun	garden	Seed in early spring; layers	Drought resistant. Prune blighted growths promptly. Upright spreading growth.
<i>Pyracantha yunnanensis</i> (Yunnan Firethorn)	H. E.	6'-12'	bright red berries	sun	garden	Seed in winter	Fine cover for dry bank. Upright spreading habit.



VINES—November

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Parthenocissus tricuspidata Veitchii (Ampelopsis Veitchii) (Boston Ivy)	H. D.	60'	scarlet, crimson and orange leaves	sun or shade	garden	Dormant cuttings; layers; seed in early spring	Clings to wood, brick, and stone and makes an interesting pattern when leaves have fallen.
Parthenocissus quinquefolia (Ampelopsis quinquefolia) (Virginia Creeper)	H. D.	50'	yellow, crimson and scarlet leaves	sun or shade	good garden	Dormant cuttings or layering in summer	Prune to spread. This may color as early as October.
Ampelopsis brevunculata elegans (Ampelopsis variegata) (Turquoise Berry)	H. D.	50'	turquoise berries	part shade	good garden	Dormant cuttings	Holds its berries through the winter.
Cissus rhombifolia (Vitis rhombifolia)	H.-H. E.	15'-20'	dark green foliage—no bloom	partial shade in sheltered position	good garden with bone meal as fertilizer	Cuttings in spring or fall (slow to root)	Especially good as ground cover and in pots for bracket or wall.

TREES—November

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Abutilon hybridum (Flowering Maple)	H.-H. E.	10'	orange streaked with red	sun	well-watered garden	Seeds, or cuttings of matured wood in fall	Should be sheltered from cold winds. Blooms during 8 months of warm weather. There are good named varieties.
Cyphomandra bracteata (Tree Tomato)	T. E.	10'	dull red fruit	sun	garden	Seed, or green cuttings	Fast grower. Fruit is decorative but of insipid taste except in jams and jellies.
Hakea elliptica	H. E.	20'	white	sun	garden	Seed	Blooms most of the year. Makes a good shaped small tree.
Hakea laurina (Pincushion Flower Sea Urchin Flower)	H. E.	20'	crimson and yellow	sun	any	Seed	Especially good for sea coast but needs good drainage. Resistant to drought.
Liquidambar styraciflua (Sweet Gum)	H. D.	50'	crimson leaves	sun	garden	Easy from seed	Upright growth. Leaves are brilliant colored in fall like the Eastern maple.
Eugenia paniculata (E. Hookeri) (Hooker's Eugenia)	H. E.	30'	cerise fruits in clusters	sun	garden	Seed fresh from fruits	Wind strips off the berries. Upright slender growth.
Eugenia myrtifolia (Myrtleleaf Eugenia)	H. E.	30'	reddish fruits	sun	garden	Seed fresh from fruits	Upright slender growth. Makes good hedge.
Pittosporum rhombifolium	H. E.	25'	orange capsules with black seeds	sun	garden	Seed in winter	Grown as street tree, specimen, or large background shrub. Needs more water than some pittosporums

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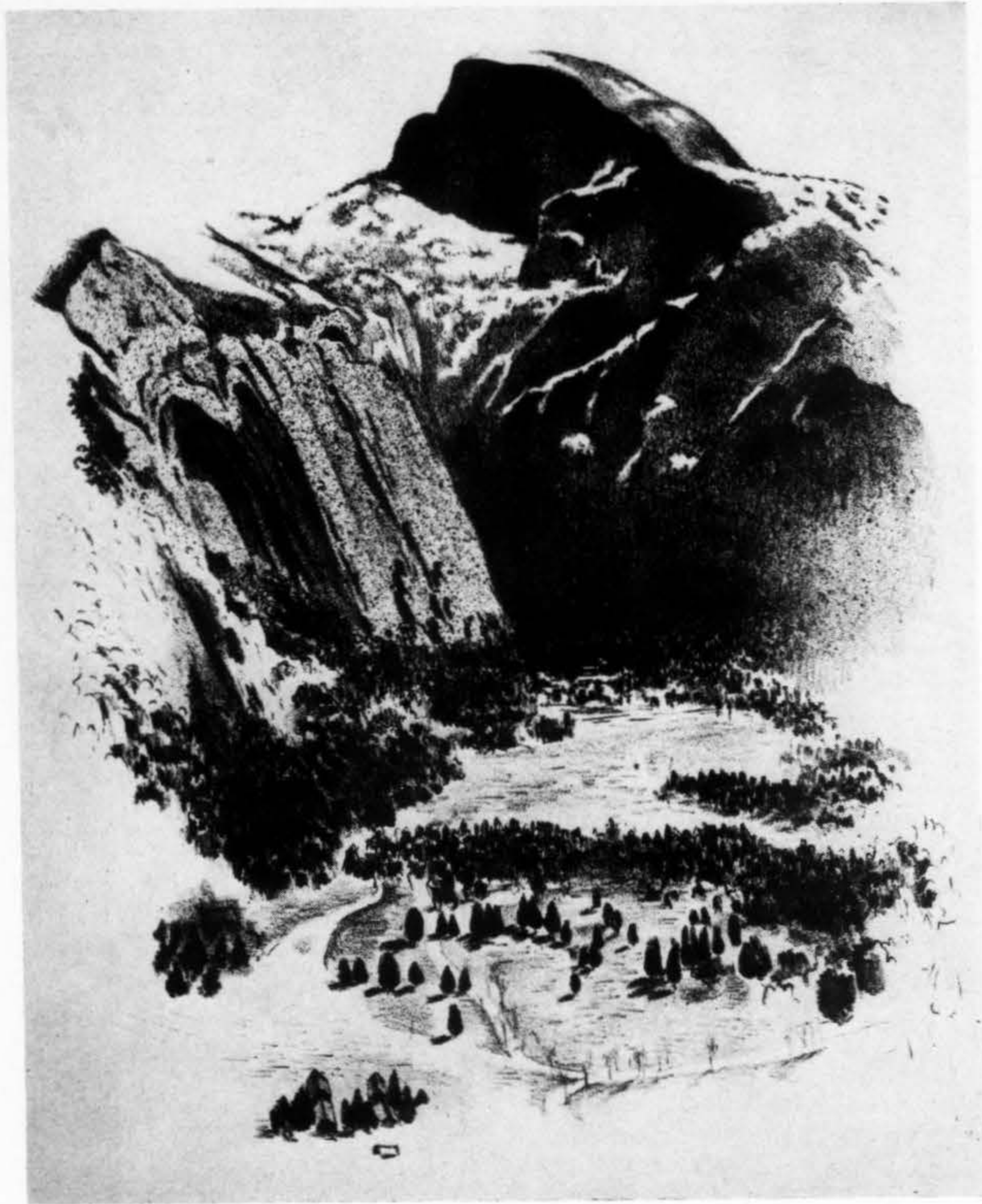
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FROM A LITHOGRAPH BY LOUIS LOZOWICK

## AMERICA RE-DISCOVERED

**MOST** of the Californians were born east of the Rockies. Not that the native Californians don't do a little raving of their own, but the more vociferous are those who were loudest in criticism before they came west. Among such men are Samuel G. Blythe, Irvin S. Cobb and Don Marquis.

The majority of California's great gardens and estates are owned by self-expatriated easterners who quickly learned that you cannot grow a sunflower in a swamp, nor gardenias in Iowa. Perhaps it is the principle of human perversity, which leaves the blacksmith's mare without shoes, or the inherent spirit of mañana, or the inclination to "let nature do it," that influences many land owners in California to neglect their opportunities. It may also be a sense of futility engendered by the variety and profusion of beauty and grandeur that nature has strewn so lavishly throughout the state.

The late Arthur Putnam, one of America's great sculptors, was so crushed by the multitude of magnificent statues he saw on every side in Rome that he begged his patrons to allow him to return. Much of this same sense of inferiority is experienced by many who visit the scenic areas of the west. The great, towering sequoias, the crashing water falls and cascades of Yosemite and the McCloud, the snow-capped, jagged crest of the Whitney group, the endless miles of wildflowers, the tragic canyons of Death Valley, the hoary, sentinel palms in the desert, fill some people with the feeling of the futility of all things human. But we should remember that there is no mental glove stretcher equal to the contemplation of an inspiring view.

**GOVERNMENT** circles are now preparing a campaign with the slogan, "Discover America" according to an announcement by executives of the travel industry. Hotels, railroads, steamship lines, and airlines are making elaborate plans for seasonal operation of tours at attractive rates. Indicative of the vigorous pre-season demand for short domestic tours, weekend vacation excursions are being planned to Boulder Dam, Yosemite, Zion, Cedar Breaks, and Bryce Canyon. The special low rates include the finest rail and bus accommodations, hotels, meals, and sightseeing programs. These well-planned trips make it possible for one to see more of America in a weekend than many have seen in a lifetime!

Yosemite is one of the better known of the playgrounds visited. It has always been considered one of the wonders of the world with its giant trees, perpendicular cliffs, placid lakes, rushing streams, and roaring waterfalls. As popular as the national park is, however, few have seen it in the golden glory of autumn. This year the late season foliage promises to equal or even excel the beauty of the early spring wildflowers. Every shade of brown and yellow will form a seeming brocade against the green conifers and grey granite rocks of the famous valley. And all is pleasure in the tangy air of Yosemite.

Boulder Dam and its clear blue lake is another spot which has caught the eye of all the world. One cannot help but be amazed at the awe-inspiring sights at this greatest of American engineering projects. Boulder City is also interesting as being the youngest community in America.



But probably the least known and most impressive places of all on the itineraries of these domestic tours are Zion National Park, Bryce Canyon National Park, and Cedar Breaks Monument. The weird rock formations towering as red pillars into the heavens form an endless pageant of fantastic figures. The Mt. Carmel highway through Zion is probably one of the most unusual roads ever constructed. Its galleries provide vast panoramas and the many tunnels make huge caverns. You will never forget them.

Three popular different weekend vacation excursions are offered each of which embodies one or more of the places mentioned. One of these arranged tours leaves Los Angeles every Friday at 6:00 p.m. on the crack West Coast Limited of the Southern Pacific Lines. It gives the traveler two glorious days in Yosemite and gets him back in Los Angeles early Monday morning. Visits to the Big Trees at Mariposa and all the interesting places in the valley are included.

Another tour along a different route leaves every Saturday at 10:00 p.m. on new air-steamed Union Pacific motor coaches for Boulder Dam. The trip offers a complete tour of inspection at the huge structure as well as a long cruise by motorboat over the lake. There will also be a drive through Boulder City and Las Vegas. The tour arrives back in Los Angeles at the Rosslyn Hotel about 9:00 p.m. Sunday.

A third tour is scheduled for Fridays at 6:00 p.m. also by Union Pacific motor coach. The sightseeing at Boulder Dam is similar to that of Tour "A". The party then proceeds to beautiful Cedar Breaks, Bryce Canyon and Zion. Two nights are spent at the attractive Escalante Hotel in Cedar City, Utah. The trip ends in Los Angeles at 10:00 p.m. on Monday after three days of glorious adventure midst new surroundings.

### THE NEW AMERICAN HOME

(Continued from Page 26)

Beyond this room, facing the north, is a room papered in yellow of Fontainebleau design, capturing all the light and creating a sunny effect. The carpet is a warm grey and the drapes brown with white stripes, the furniture French antique white. A chair uphol-

stered in sapphire blue gives a smart accent.

From this room a small dressing room is entered where a mirrored wardrobe and dressing table have been built in. The bath really forms a part of the dressing room and is treated with ivory glass and black trim. A new square-type tub and shower set in a recess of colored glass is striking. Beside the mirror over the lavatory are tubular frosted lights which give a very modern note to the room.

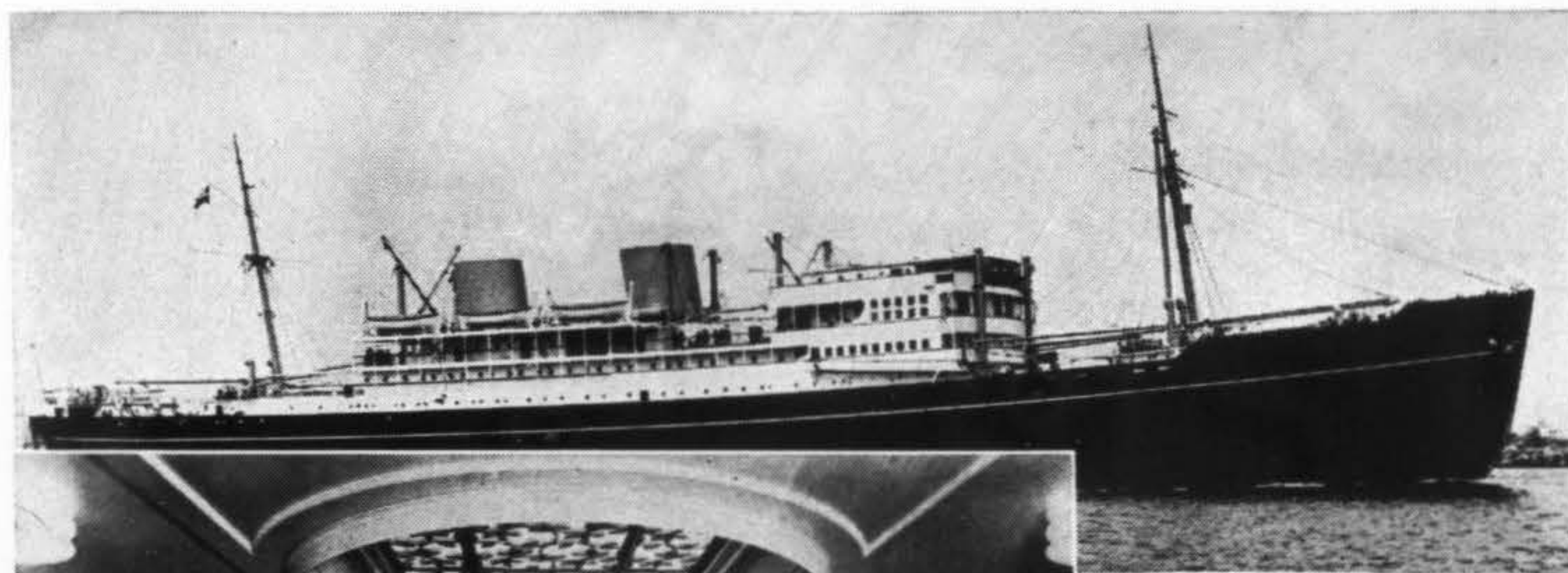
It is hardly necessary to say that upstairs and down there are closets of every kind where they are most convenient. Many are cedar lined.

There remains only the kitchen, the maid's room downstairs, with its bath, and the basement.

The kitchen is not large, it is efficient. Working equipment and cupboards extend along all walls. The range is set in a glass lined recess. On either side of the range are work spaces covered with stainless steel with bins and drawers for cooking equipment. To the left of the range is a cooling cupboard, next a pot closet and to the right is an electric refrigerator neatly built in flush with the adjoining casework. On the other three sides are work counters and drainboards, all of stainless steel. The cupboards extend to the ceiling and are finished in a clear glossy white which exactly matches the glass trim around the doors and windows. Over the sink a concealed ventilator removes all steam arising from the electric dishwasher.

The maid's room opens off a small hall with an outside entrance. The basement is large. There is room for the air-conditioning equipment, a large laundry and a hobby-shop. The basement may be entered from either the outside or inside of the house. A large electric water heater and air conditioning apparatus complete the equipment. Air for the house is heated by a steam boiler and is controlled electrically for time, temperature, and humidity. The same equipment may be used for cooling in the summer time.

The entire house is homelike and convenient, with accessibility from one part to another being carefully considered. It is modern in its planning, to meet the requirements of living as we know it today; modern also in the intelligent use of new materials and equipment. There are no gadgets, no bizarre effects. It is the "New American Home".



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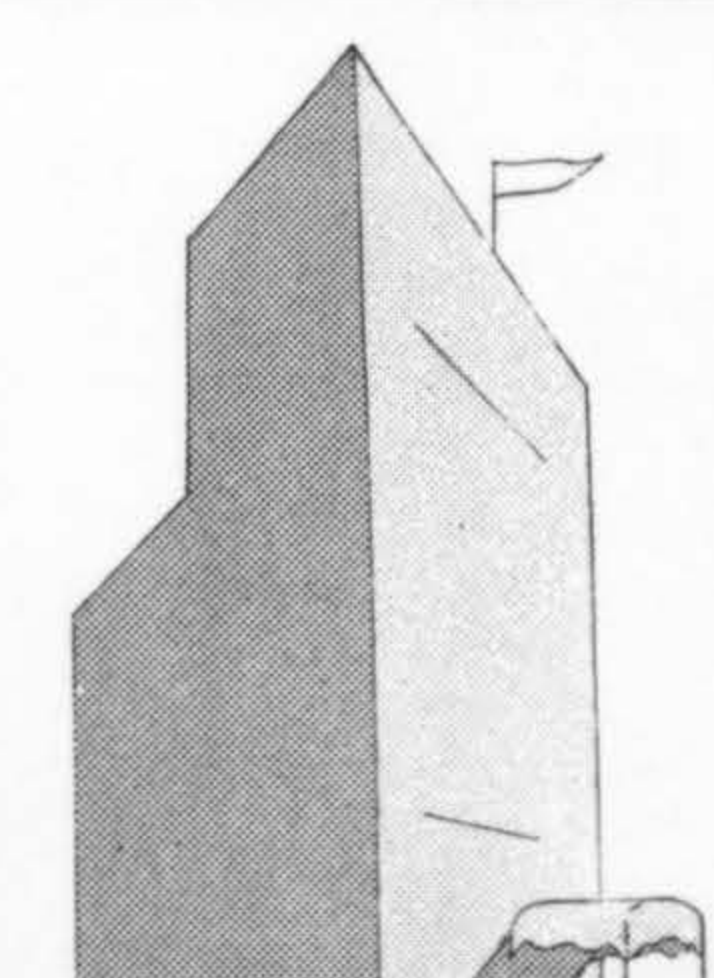
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## NEW PRODUCTS AND PRACTICE

**EXTERMINATORS** of termites are now to be licensed by the state under provisions of a new law creating a California Pest Control Board. The persistency of termites has caused the rise of a host of racketeering exterminators in California—almost as numerous as the mites themselves. To protect both the efficient worker and the home owner, the license ruling was enacted.

**THE** subject of wood preservation has been comprehensively treated in an interesting booklet recently published by the Tennessee Eastman Corporation, Kingsport, Tennessee. It deals with the protection of wood against decay, dry rot and termites. Entitled "Preservation with Eastman NO-D-K," the booklet has been printed for the primary purpose of acquainting the public with this product. The subject of termites is thoroughly discussed and practical information is given on the protection of wooden buildings from attack. The booklet is mailed free on request to the Tennessee Eastman Corporation.

**A** PRODUCT, trade marked "Plug-In" Strip, designed to revolutionize wiring installation practice and add to the comfort, safety, and convenience of electrical installations, has been announced by the National Electric Products Corporation, Pittsburgh, Pennsylvania. "Plug-In" Strip makes electricity available at intervals of six inches around the walls of any room, eliminating the unsightly pyramided receptacles and the dangerous tangled dust-catching extension wires that are commonly found under carpets, across floors, behind furniture, or nailed along the baseboard.

**IN** THE little town of Hershey, Pennsylvania, the Hershey Chocolate Corporation is completing a large three-story office building entirely without windows.

Accurately controlled temperature, humidity, and modern lighting will combine to make the occupants of the building completely independent of daily variations in the weather—although they will be apprised by an electric signalling system just what weather to expect when they go out. Red, white, and green colored lights

in seven different combinations will indicate seven varieties of weather. Green will mean snow.

**A** SAVING of over forty million pounds in the dead weight of the upper deck of the San Francisco-Oakland Bay Bridge is being effected by the use of a revolutionary type of lightweight concrete, according to a statement recently released by Charles H. Purcell, Chief Engineer. The new material is called Gravelite concrete. Although it weighs one-third less, Gravelite is said to have the same strength, appearance, and workability as ordinary concrete.

The product is made from ordinary Portland cement and Gravelite, a light weight aggregate manufactured from clay and shale at Point Richmond, California, by Gravelite, Inc. It is used in the concrete in place of sand and gravel, weighing only about one-half as much.

This new type of concrete, because of its unusual properties, may have considerable effect on future home building and other construction, having been specified for the new office building of the East Utilities District in Oakland, California.

**NEW YORK CITY'S** Board of Education is guarding against falling ceilings in school buildings by the use of non-corrosive tie wire. Weight of plaster—between eight and nine pounds a square foot—had caused corroded wire to let go. Even where actual failure had not occurred, the inspection revealed corrosion in practically every case. Existing specifications were rewritten by the Board's architects and maintenance engineers to include dead soft annealed Monel Metal wire of the same gauge as a substitute for steel. Since then there have been no further failures. This general type of construction, of course, is not limited to school buildings. It is widely applied to structures of all kinds, including apartment houses.

**IF YOU'RE** interested in zeolite water softeners you can get an encyclopedic treatise on the "mining, processing, manufacture and uses" of zeolites by writing to the Permutit Company, 330 West 42nd Street, New York City.

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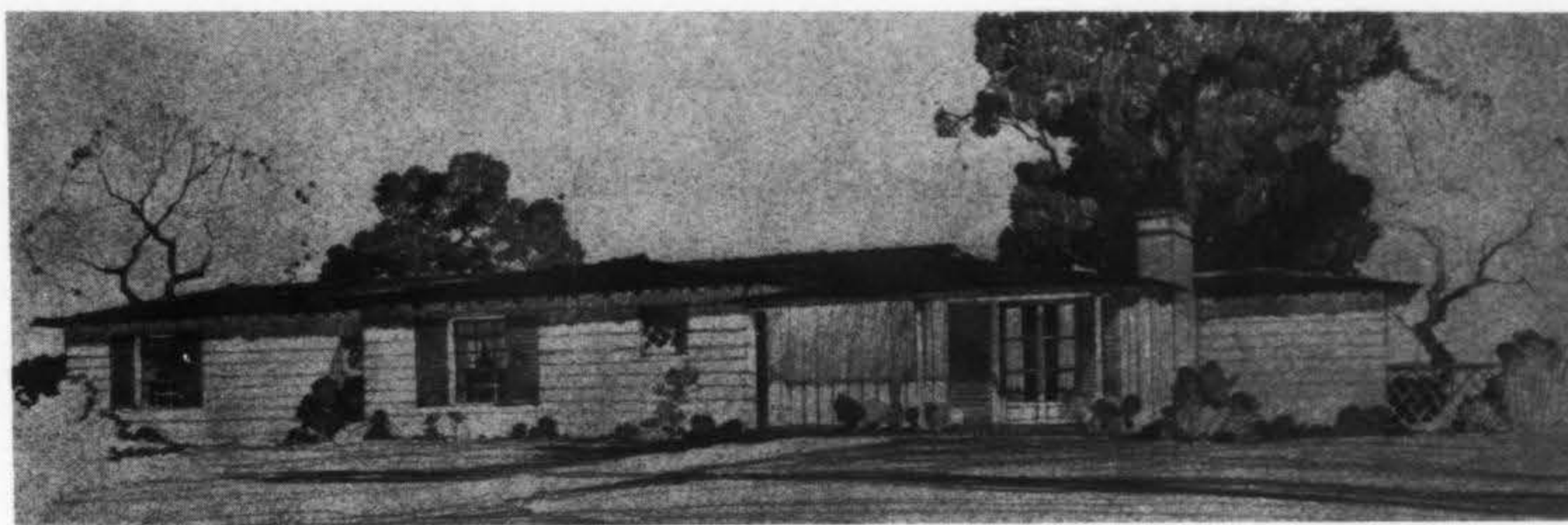
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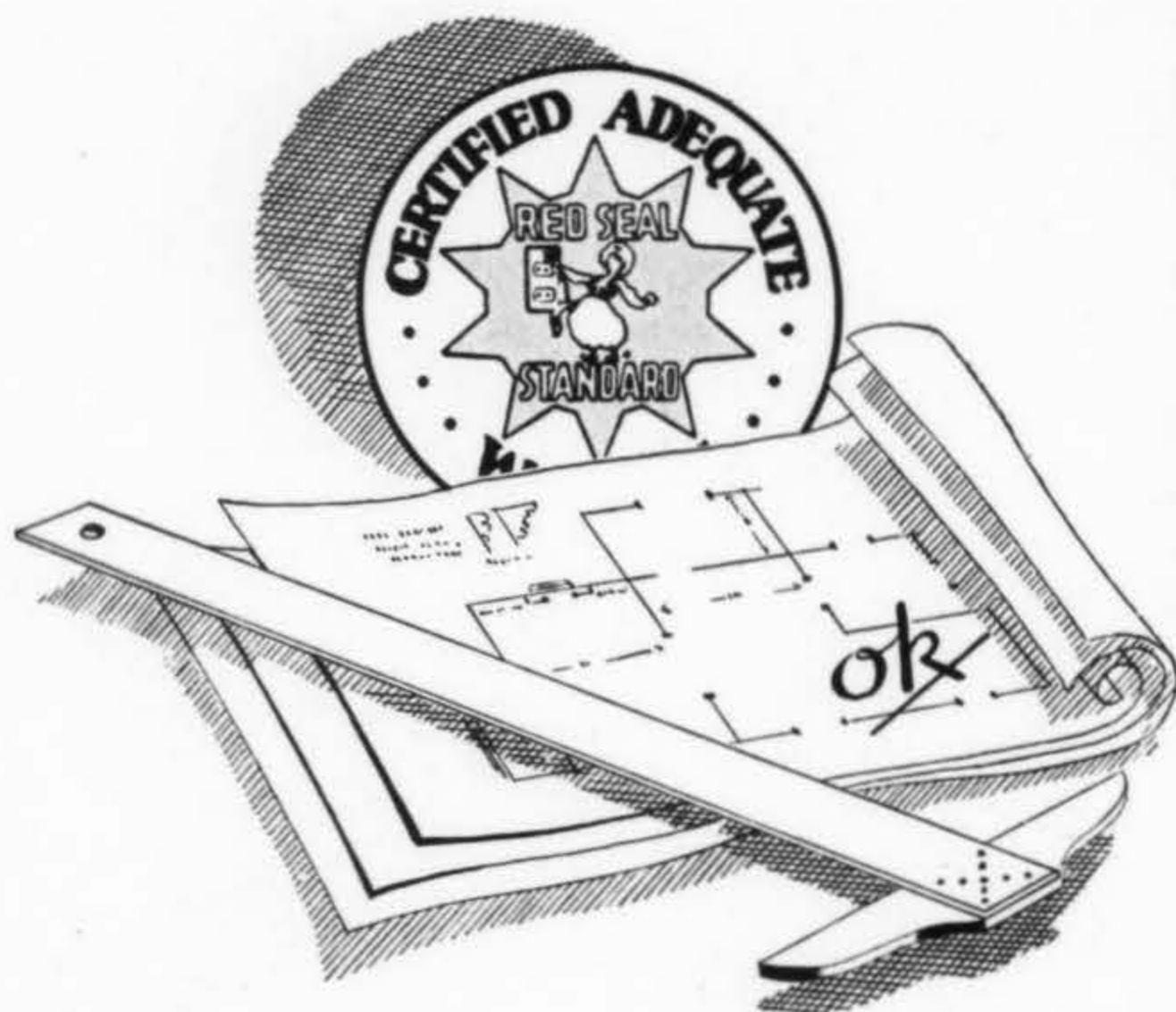
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**ART CALENDAR**

(Continued from Page 6)

**MISCELLANY**

**YAN GOGH EXHIBIT**, forty-five oils and forty-six water colors and drawings, sent from Holland to the Museum of Modern Art, New York, is on view there from November 5 to January 5. Then it will be seen in Philadelphia, Boston, Cleveland and San Francisco.

**CALIFORNIA WATER COLOR SOCIETY** will send on national tour a representative collection of works by members of the society following the close, November 10, of its fifteenth annual exhibition at the Los Angeles Museum. The traveling show will go as far east as New York, with Denver the first stop.

**FOUR MURALS** painted by Frank H. Bowers, assisted by Arthur Prunier, will adorn the walls of the new building of the California Fruit Growers Exchange nearing completion at Fifth and Hope Streets, Los Angeles. Two of the murals, each eleven feet high by nine feet wide, will hang in the directors' room. Two smaller panels will be placed in the building's lobby.

**RUTH B. MORAN**, daughter of the late Thomas Moran, N.A., has presented to the National Parks Service a collection of one hundred drawings, etchings, water colors and oils by her distinguished father. They will first be exhibited in the museum at Yosemite National Park, and then distributed to the museums of the various national parks to which they relate.

**ALL-CALIFORNIA THUMB BOX SHOW** of small paintings in oil colors will be held December 3 to 31 in the Los Angeles Library Art Gallery. It is sponsored by the Los Angeles Art Association, with the assistance of the San Francisco and Los Angeles offices of the Duncan Vail Company, which are furnishing gratis the canvas and frames for the pictures. The canvases measure 5/8 by 6 1/4 inches.

**FEDERAL ART PROJECT** is under way this month, with Joseph A. Danysh in charge for northern California, and Nelson H. Partridge, Jr., for southern California. The project is sponsored by the Works Progress Administration. Only artists who have been on relief are eligible. Those whose work meets requirements will be given full-time employment. Works completed under the project will be distributed to wholly or partly tax-supported institutions.

**MARY ROBINSON BLAIR** won the \$100 purchase prize offered by the May Company, Los Angeles department store, in its recent competition. Works were submitted by 2,800 women painters of Los Angeles County. The winning picture, "Victorian Hat", will be presented to the Los Angeles Art Association at the next meeting of its Art Noon Club, November 19. Mrs. Blair is the wife of Lee Blair, noted young California painter and color director for Harmonizing Animated Cartoons.

**ALBERT M. BENDER** continues his fine record as a practical art patron in San Francisco. Last month he made two important gifts to the San Francisco Museum of Art. One is a bookplate design for the museum's library, selected after an open competition in which the winner of the \$100 prize, donated by Mr. Bender, was Miss Betty Nix. The other gift is a wood carving, "The Gardener," by Jacques Schnier, a panel finished in gold leaf. It was a feature of the exhibition of California sculpture which closed October 20 at the San Francisco Museum of Art.

**ART NOON CLUB** of the Los Angeles Art Association meets November 19 at Women's Athletic Club, 833 South Flower Street, Los Angeles. Program following luncheon will be dedicated to Beaux Arts Ball, "A Night in Venice," to be held by Los Angeles Art Association on New Year's Eve at Pan-Pacific Auditorium, Los Angeles. Art Noon Club will hear a talk on "The Art of Venice" by Dr. Franco Bruno-Averardi, Professor of Italian, University of California at Los Angeles. Dr. R. B. von KleinSmid, President of the University of Southern California, will give an address of welcome.

**A STUDENT ASSOCIATION** was formed last month at the California School of Fine Arts, San Francisco, with a committee of seven to manage exhibitions and other activities. First social gesture of the organization was an informal tea in honor of Maurice Sterne, held in the patio of the school. Second event was the student's annual autumn outing and initiation of freshmen, held at Montalvo, regal estate of the late Senator James D. Phelan, who willed his home to the school as his final act in a lifetime of service to the cultural arts in and about San Francisco.

**A MEMORIAL EXHIBITION** of the work of the late Siméon Péleuc is being held October 26 to November 8 at his former studio, 728 Montgomery Street, San Francisco. Mr. and Mrs. Herman Struck are in charge of arrangements. Péleuc, best known as a mural decorator, was among the pioneers in the field of fresco painting and sgraffito in San Francisco. He received a number of awards for such work from the American Institute of Architects. Among public buildings in which his decorations appear are the Vallejo Junior High School and the Berkeley Public Library.

**FINE ARTS SOCIETY OF SAN DIEGO** has purchased the painting, "Elvira and Tiberio," by Hipólito Hidalgo de Caviedes (Spaniard), which won first prize of \$1,000 in the Carnegie International Exhibition of Paintings at Pittsburgh, October 17 to December 8. The painting will hang in the Fine Arts Gallery of San Diego, which specializes in Spanish art.

The usual rumpus attends announcement of Carnegie International awards, with the innocent "Elvira and Tiberio" the storm center. The painting shows a young South American Negro couple all dressed up in Sunday clothes. Carnegie awards this year were made by a distinguished jury of seven artists from various countries:

Alexander Brook, John Steuart Curry, Colin Gill, Jonas Lie, Henrik Lund, Isidore Opsoner and Homer Saint-Gaudens.

**ANTIQUES**

(Continued from Page 11)

sheet was applied, the surface of the preceding one had been carefully rubbed down. This treatment was repeated until a perfectly smooth surface was obtained and of the thickness required. It was japanned and heated, the core removed and the piece was ready for decoration.

The best papier-maché was never painted with gold paint but with gold leaf and gold dust. All the labor was done by hand and it required a great amount before the product was completed.

Papier-maché is quite worth the collector's attention. It represents a colorful artistry that is both unusual and pleasing. We find it decorated with insets of mother-of-pearl, sometimes painted over with a transparent paint in either a pale pink or green, which gives it a fine iridescent effect. Other pieces show scenes of delightful formal gardens painted by artists long ago forgotten. There are pictures of gardens with peacocks, trees, and often the decoration consists of flowers and fruits. Others show old hunting scenes adapted from sporting prints. Besides painted and inlaid papier-maché pieces, ware was made to represent malachite and red French Buhl. These were usually small examples such as snuff-boxes, tea-caddies, etc. Papier-maché was first decorated on the black in 1831 by George Neville. Previous to this date the decoration was painted upon a pale or bronze background. This will help in dating pieces. As a further guide to the age of this ware you will find it followed the prevailing fashions in furniture. There are tables with pie-crust tops reflecting the Chippendale phase of that style. Many small snuff-boxes with lids painted with copies of famous paintings were done by Samuel Raven, 1775-1847. Should

you find a piece painted with lilies-of-the-valley, it is probably the work of Jackson, who was one of the best painters of this paper ware.

Trays are charming when used for the tea-service. They are in addition of good size and light in weight. The colorful decoration forms a pleasing background for old china, glass and silver. Another thing in their favor is the moderate cost as compared with silver.

If you are fortunate enough to own a tea set of pink lustre, use it on a papier-maché tray. Add a small plate of the popular early American glass for the lemon, and an old glass pickle dish for the small cakes. For the tea caddy what could be more appropriate than one of papier-maché. Of course you will have thin, delicate old silver spoons which you have been collecting here and there. Having such a service you need envy no one.

**MARGARET CRAIG**

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Photographs  
Portraits

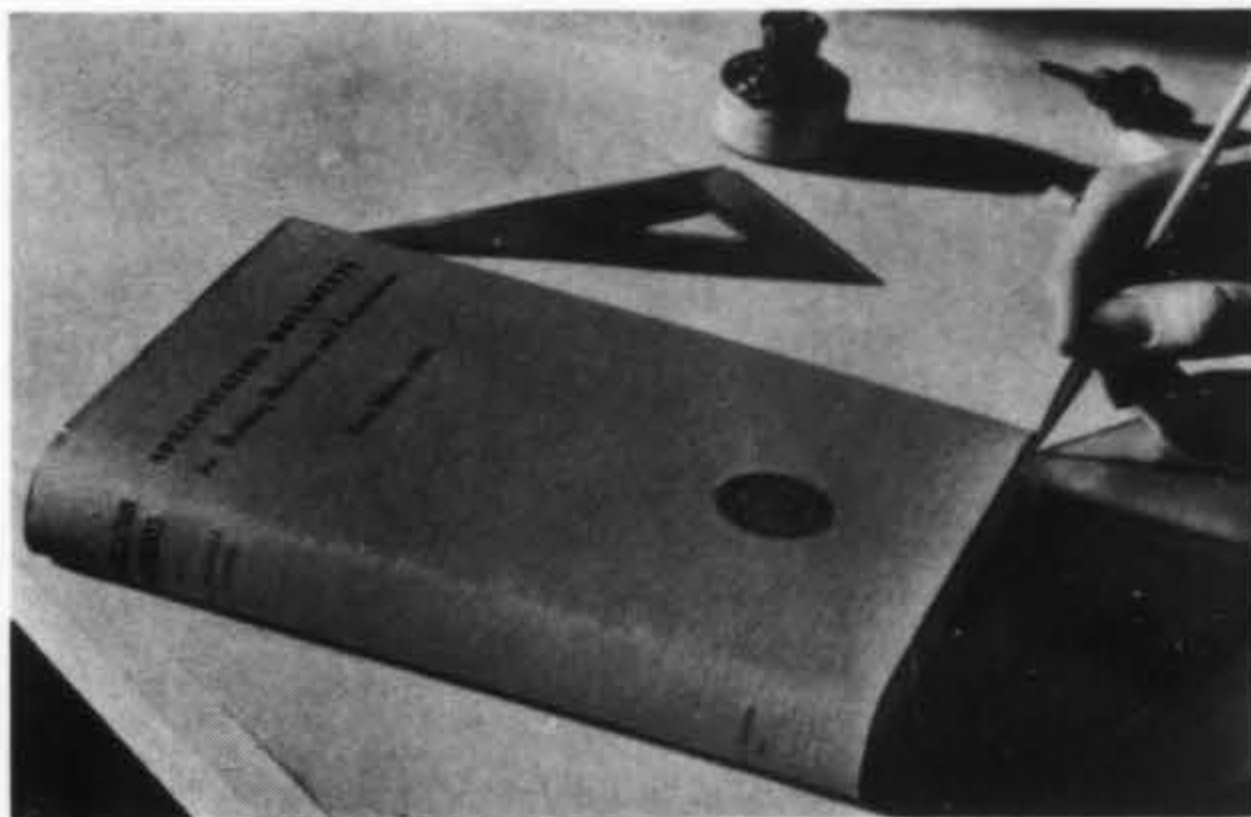
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State of California }  
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared George Oyer, who, having been duly sworn according to law, deposes and says that he is the business manager of CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc., 2404 West Seventh St., Los Angeles.  
Editor, Mark Daniels, Ferncliff, San Leandro.  
Business Manager, George Oyer, 2404 West Seventh St., Los Angeles.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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Sworn to and subscribed before me this 24th day of September, 1935.

(SEAL)

GEORGE OYER, Business Manager.  
ARDYS HAMILTON,  
(My commission expires April 4, 1937.)



