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(See Page 17)

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DECEMBER, 1935

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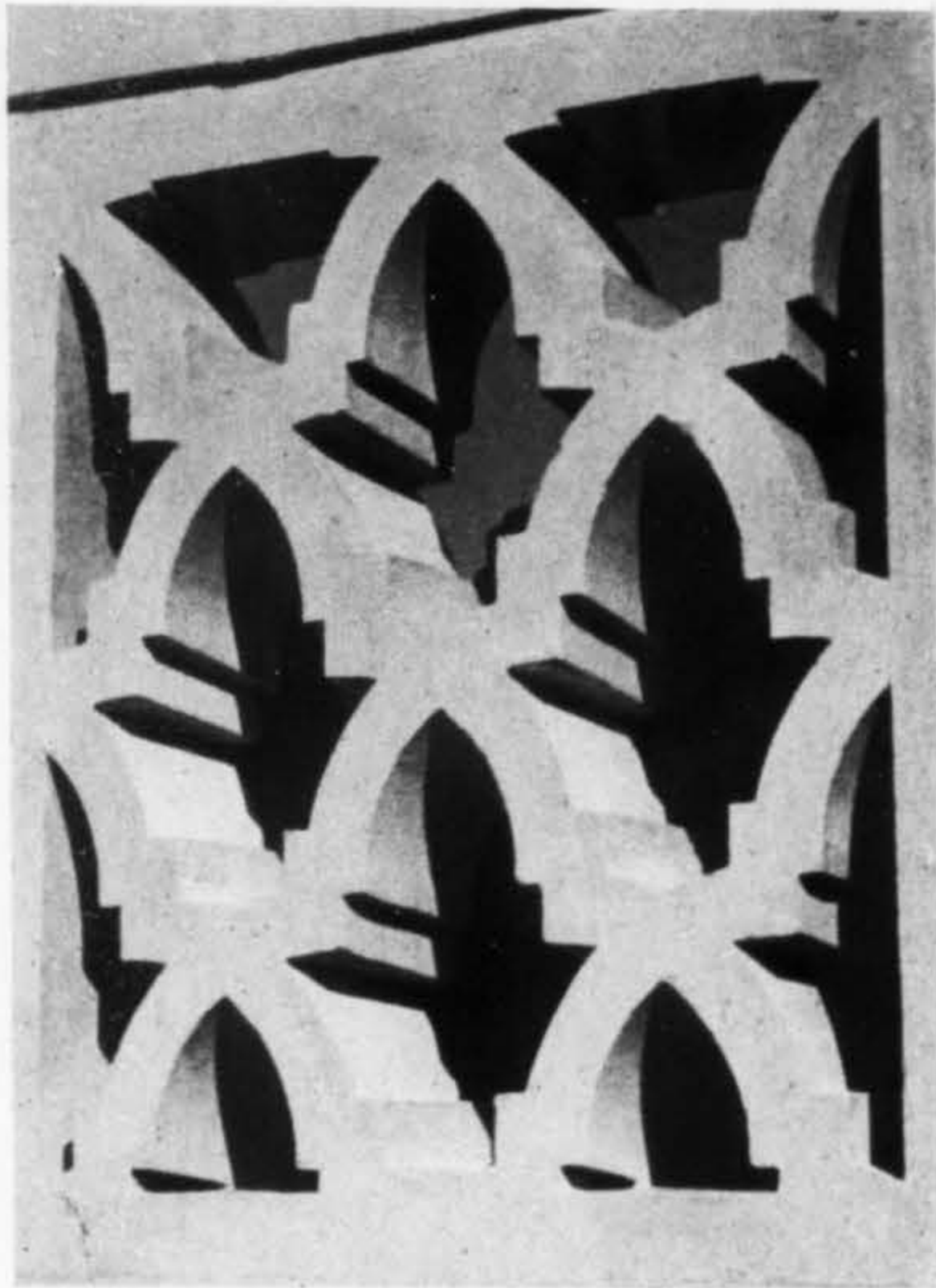
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Editorial

THE population of the Pacific Coast states is greater than the population of Belgium, or Holland, or Austria, or Sweden or Portugal. California alone has a population equal to, or greater than, that of Sweden, or Greece, or Portugal, or Switzerland. Yet many people who think of the eleven important countries of Europe that have populations less than ours as great industrial, progressive nations, still look upon the Pacific Coast as a new, raw country not yet dry behind the ears.

This misconception of the west is more costly to those ignorant of the facts that it is to us who know the truth. It has sent many in search of comfort and happiness to distant corners of the earth only to find, after years of wearying travel, that they were seeking in distant lands what was at their door. It is still misdirecting the heads of many industries to bend their energies to the development of trade in countries whose populations are less and whose financial resources and purchasing power are only a fraction of ours.

Mr. Raymond B. Price, formerly a vice-president of the United States Rubber Company, recites an enlightening experience in search of a place to make a permanent home. Starting from Paris, where he and Mrs. Price then lived, he made a zig-zag motor trip through Spain that lasted several months. Places in Andalusia tempted the Prices but they finally purchased a villa on the French Riviera. The following winter was so severe that they sold the place and boarded their yacht to renew the search. Mediterranean countries were finally abandoned for a beautiful location in Ceylon. There the Prices erected several workmen's houses and returned to France to fetch furnishings for their own house. When they again put in at Ceylon the houses were gone. A hurricane had wiped them out. After a second similar experience Ceylon was abandoned. The search was continued for several years, but the story is too long for this page. Suffice it to say that Mr. Price purchased a large ranch in California.

Mr. Price's is not an uncommon story. Why not learn the truth, recognize it and save all this unnecessary searching for what is at your door?

BIRTHDAYS

TWO thousand years ago was born to the world one of the greatest poets of all times. To be exact, two thousand years ago the eighth of this month, December, Quintus Horatius Flaccus was born at Venusia. Just when they started calling him Horace is not of record but it was not until some time later, perhaps a thousand years or so. It takes a long time to think up a good nickname for a poet.

During the fifty-seven years of his life Horace produced the "Odes", "Epodes", and "Epistles", that won for him the patronage of emperors and rulers, particularly that of Maecenas, who presented Horace with a villa in the Sabine Hills when he was hardly more than thirty years old. Imagine giving a poet a villa! But it was "Carmen Seculare" that won for Horace monuments more enduring than villas, for by the ownership and knowledge of that work is one known as an Horatian.

This year, in most of the great cities of the world celebrations of the two thousandth anniversary of the birth of Horace have been held. Notable amongst these is San Francisco's part in the world-wide celebration. If any reader of these lines is fired by a desire to know more about Horace or his two thousandth anniversary, he is referred to either James K. Moffit or Henry U. Brandenstein of San Francisco, either of whom, it is said, can quote "Carmen Seculare" backward.

The other celebration is that of the hundredth anniversary of Samuel Langhorne Clemens, born in Missouri, November 30, 1835. Mark Twain's editorship of the Virginia City "Enterprise" in 1862 and his sojourn in San Francisco in '65 have been

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PUBLISHER: GEORGE OYER

EDITOR: MARK DANIELS, A.I.A.

Editorial Staff: Frank H. Buck, William I. Garren, A.I.A., H. Roy Kelley, A.I.A., Helen W. King, Lorna Ladd, Ellen Leech, Nelson H. Partridge, Jr., Alice R. Rollins, Edwin Turnbladh

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the inspiration for one of the distinguished celebrations of his birthday. That San Francisco should be the city to so honor the day is only natural, but that she should gain world attention to her celebrations of both birthdays is because San Francisco is just that sort of a city.

CULTURE FOR THE MOVIES

FROM Arthur Weatherhead, Dean of Architecture at the University of Southern California, comes the announcement that many of his students upon graduation find work designing and creating sets for the motion picture studios. He further states that he has been unable to fill all the demands for graduates in architecture. In addition to creating sets these students find that their training fits them for costume designing, painting and sculpturing. Perhaps, some day, we will have the studios on the campus, or vice versa.

HIS OWN PETARD

THE speeding tourist is hoist by his own petard. Not only the tourist but the Sunday motorist. In California, with her thousands of miles of perfect highways the motorist dashes along at a speed that precludes the possibility of seeing anything but the road for a few yards in front of his car.

There are complaints that the speed limit is too low. For the scenery lover, and that should cover most tourists, it is too high. At forty-five miles per hour no landscape can be distinctly seen, much less enjoyed. With snow-capped peaks, broad, blue rivers, miles of wild flowers, orange groves sparkling in the sun, white winged boats upon the sea, dark aisled forests and desert sunsets to feast the hungry eyes of those who spend their days looking across the light well of an office building, we still find the motorist rushing on at blinding speed. Let's all speed less and see more.

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THE CALENDAR

+ + + + + + +

Music + Art + Clubs + Sports + Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE, presenting current events, is offered at the Community Playhouse, Pasadena, California, Monday afternoons at 4:15 o'clock. The current dates and speakers are:

Dec. 9, Dr. William Beebe, "Five Hundred Fathoms Down" (illustrated).
Jan. 16, Bruno Roselli, "Abyssinia vs. Italian and French Somaliland."
Jan. 13, Nathaniel Pefer, "Must We Fight in the Far East?"

THE MODERN FORUM, under the direction of Herman Lissauer, presents well known speakers each month at the Philharmonic Auditorium, Los Angeles, California. Senator Gerald P. Nye discusses "War and Munitions," Dec. 18.

PACIFIC GEOGRAPHIC SOCIETY, in conjunction with the Modern Forum, presents Dr. William Beebe at the Shrine Auditorium, Los Angeles, California, in December, when he discusses the wonders of the depths of the sea "Five Hundred Fathoms Down," illustrated.

ALEXANDER WOOLLCOTT may be seen and heard, December 11, in a presentation of "The Invisible Newspaper" at the Civic Auditorium, Pasadena, California, under the direction of Teresa Cloud.

EVENTS, including lectures, readings and author's afternoons, are featured at the Paul Elder Gallery, 239 Post Street, San Francisco, California, throughout the winter season.

COMMUNITY FORUM, held in Science Hall, Mills College, California, meets the first and third Mondays of each month. December 2, "The Douglas Social Credit Plan for Prosperity" is discussed. The college announces an exhibition of manuscripts and printed editions of the works of the Roman poet, Quintus Horatius Flaccus, in the Art Gallery, through December 18.

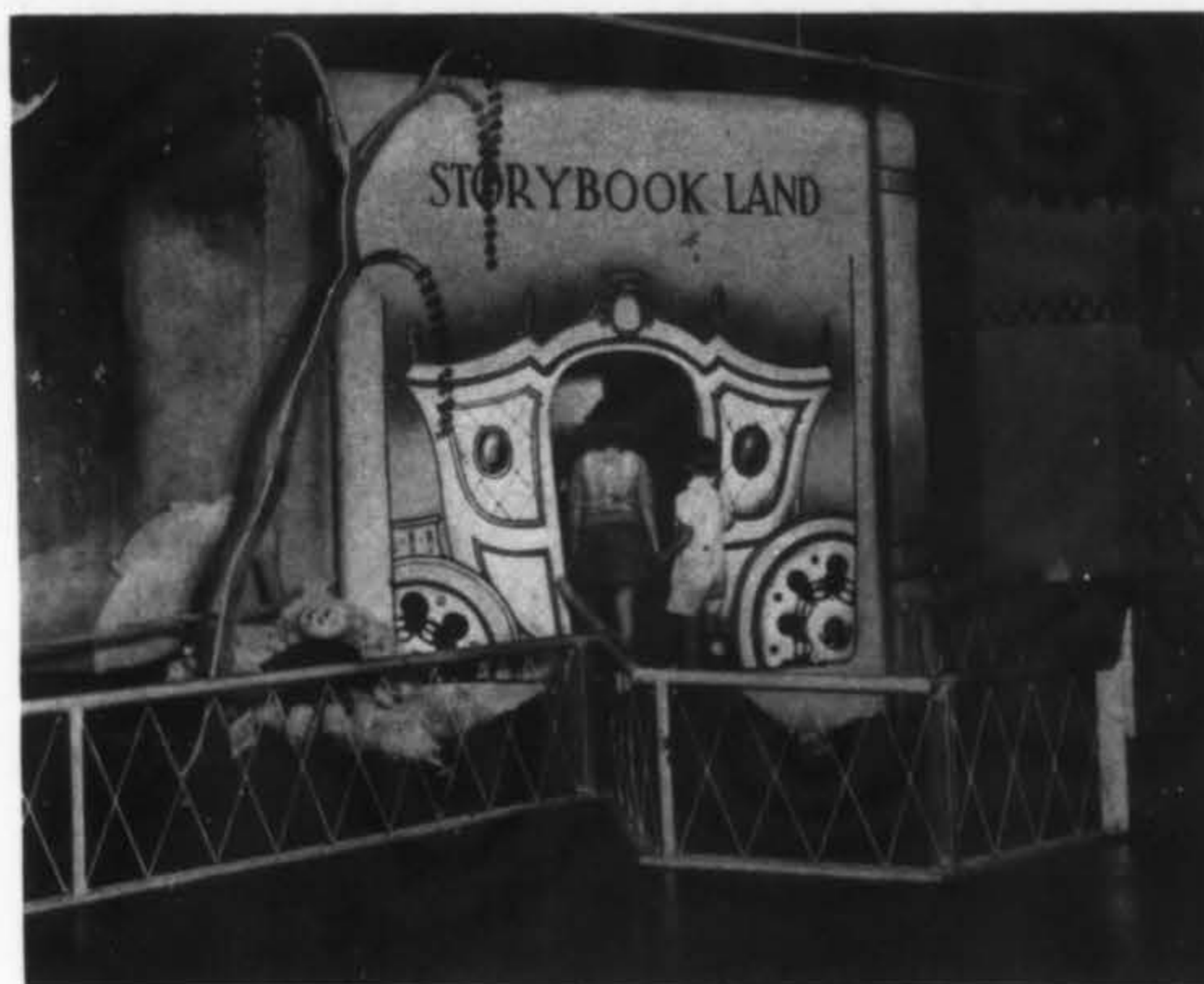
INSTITUTE OF WORLD AFFAIRS is held, December 14 to 20, at the Mission Inn, Riverside, California, and is characterized this year by two pre-institute sessions. "The Future of the American Economic System" is the topic of an address by B. C. Forbes, December 14, at a dinner on the U. S. C. campus, Los Angeles. "Peace in the Pacific" is the subject of a symposium at Pasadena, December 15.

SYUD HOSSAIN, scholar and author, is presenting a series of lectures at the Hotel Vista del Arroyo, Pasadena, California. "The Psychology of Hitlerism" is the subject of his talk, January 10.

WORLD AFFAIRS ASSEMBLY holds the next dinner, Saturday evening, December 7, at the Huntington Hotel, Pasadena, California. Dr. Rufus B. Von KleinSmid is chairman.

ALEXANDER G. ROBINSON, III, president of the Cleveland Chapter of the American Institute of Architects, has appointed a committee of the Cleveland architects to cooperate with the officials of the Great Lakes Exposition in planning the architecture of the huge industrial show to be held next summer on the lake front at Cleveland, Ohio. The grounds will encompass eighty acres and the purpose is to present a cross section of the industrial, commercial, cultural, educational, and social life and progress of the Great Lakes area.

SAN GABRIEL ARTISTS GUILD on the Plaza, San Gabriel, California, announces its purpose, "To restore and preserve the tradition of yesterday, to foster and encourage beauty and culture through the modern interpretation and promotion of the Arts and Crafts once builded in the shadow of Mission San Gabriel Archangel, 'Queen of the Missions.'" The Guild is composed of six sections, Pictorial Art, Handicraft, Music, Dance, History and Landmarks, Architectural Development. The public is invited to visit the sponsored activities.



Grown-ups may crowd the windows of toy displays, but here is one enchanting place reserved for the youngsters. In Storybook Land, the Christmas Surprise land at J. W. Robinson Company in Los Angeles, characters in Mother Goose rimes and fairy tales come to life and do amazing things. Here the cat fiddles while the cow, the dish and the spoon go through their paces. The entire land is made up of performing fairy tale folk.



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SOUTHERN CALIFORNIA CHAPTER of the American Institute of Architects will hold its December meeting on Tuesday, December 10, 1935, at the Clark Hotel, Los Angeles. Dinner will be served at 6 p.m. and at the business session election of Chapter officers for 1936 will take place.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION reopens, January 15, at Balboa Park, San Diego, California. Additional landscaping of the 300 acres of the park is proceeding and new shrubs, plants and flowers are being put in.

ALINE BARRETT GREENWOOD vitalizes current events, books, plays and music at the Shakespeare Club House, Pasadena, California, the morning of the third Wednesday of the month, with the exception of December, and at the Hotel St. Francis, San Francisco, California, the second Monday of the month.

LILLIAN M. PHILLIPS gives a monthly analysis of world affairs at the Fairmont Hotel, San Francisco, California, on Wednesday mornings at 11 o'clock, concluding with brief comments on current books.

DURWARD GRINSTEAD presents lecture recitals on Sunday afternoons at the Ambassador Hotel, Los Angeles, California. The series involves "Women as Men Have Written Them." The lecture, December 1, concerns Melisande, while Aphrodite is the subject, January 5.

AT HOTEL HUNTINGTON, Mrs. Jack Vallely discusses current events and books of the day the third Tuesday of each month. At Hotel Vista del Arroyo, Pasadena, California, Virginia Cole Pritchard reviews fiction, non-fiction, poetry and drama the first Thursday of each month.

LAS MADRINAS (Godmothers) give the charity ball, December 13, at the Biltmore Bowl, Los Angeles, California, for the benefit of the Convalescent Home of the Children's Hospital at Hermosa Beach.

WOMEN'S AUXILIARY of the California Babies Hospital sponsors the annual dinner-dance, December 4, at the Ambassador Hotel, Los Angeles, California, for the benefit of the institution.

ALUMNAE ASSOCIATION of Scripps College gives the annual ball, December 21, at Midwick Country Club, Los Angeles, California. All proceeds are donated to the scholarship fund of the college.

THE NEIGHBORHOOD MUSIC SCHOOL benefits through the Christmas party held, December 7, at the Ambassador Hotel, Los Angeles, sponsored by Mrs. Florence Howard Davis, president of the California Music Club, and assisted by Mrs. Walter Goodfellow, president of the school.

BEAUX ARTS BALL, sponsored by the Los Angeles Art Association, is held on New Year's Eve in the Exposition Auditorium at Beverly Boulevard and Fairfax Avenue, Los Angeles, California. The setting will be sixteenth century Venice.

THE MARDI GRAS BAL MASQUE of San Francisco is scheduled for February 25, 1936, and is held, as usual, for the benefit of the Children's Hospital of San Francisco.

WILFRID DAVIS presents four outstanding attractions during December at San Francisco, California. The events and dates are:

Dec. 13, William Beebe, "Five Hundred Fathoms Deep" at the Veterans Auditorium.
Dec. 11, Guillermo del Oro and the Opera Ballet, Memorial Opera House.
Dec. 16, Frances Wiener, violinist, Veterans Auditorium.
Dec. 17, Winifred Christie Moore, pianist, Memorial Opera House.

SIGMUND SPAETH, musical critic and lecturer, presents "Music for Everybody" at the Community Playhouse, San Francisco, December 6, as a part of Miss Z. Clements' Community Lecture Series.

ALLIED ARTS GUILD, Menlo Park, California, announces a series of talks by well known speakers. The opening lecture is given by Mlle. Nadine Berton, "France, Its Politics and Literary Trend of Today."

MUSIC

THE ART COMMISSION of San Francisco announces the season of ten municipal symphony concerts by the San Francisco Symphony Orchestra, under the direction of Pierre Monteux, at the Civic Auditorium. The dates are, January 14, 21, and 28, February 4, 18, and 25, March 16, 24, and 31, and April 14. Guest conductors are Alfred Hertz, Hans Laschke, and Igor Stravinsky. The soloists for the season include Josef Szigeti, violinist; Grete Stueckgold, soprano; Igor Stravinsky, pianist; Lotte Lehmann, soprano; Alexander Brailowsky, pianist, and Albert Spalding, violinist.

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, continues the twenty-four-week season of symphonies at the Philharmonic Auditorium, Los Angeles, California. Ten Saturday night concerts are scheduled. Pierre Monteux remains as guest conductor until the final December pair, these are directed by Arnold Schoenberg, noted composer, and Otto Klemperer, conductor and musical director, returns in January. Raya Garbousova, Russian cellist, is the soloist of the December 12-13 pair. Joseph Szigeti, Hungarian violinist, is the soloist on the Saturday night concert, January 18.

MUSICAL ASSOCIATION of San Francisco, California, announces the symphony season opens, January 10, under the direction of Pierre Monteux. There will be ten pairs of concerts at two week intervals. Among the soloists are Jascha Heifetz, violinist; Myra Hess, pianist; Mischa Elman, violinist, and Jose Iturbi, pianist.

UNIVERSITY OF CALIFORNIA, Berkeley, announces three concerts by the San Francisco Symphony Orchestra on Sunday afternoons. The dates are January 26, March 15, and April 5. Pierre Monteux will conduct and the soloists are Grete Stueckgold, soprano; Alexander Brailowsky, pianist, and Myra Hess, pianist.

COLEMAN CHAMBER CONCERTS, founded in 1905 by Alice Coleman Batchelder, include six concerts, given on Sunday evenings at 8:15, one each month in Pasadena. The second, December 15 is a Bach-Mozart evening. Mrs. Batchelder plays the piano, while other artists of the program are the Vertchamp String Quartet.

CAULDRON SINGERS present the first concert of their Silver Anniversary season, December 10, at the Shakespeare Club House, Pasadena, California. Roy Verbert Rhodes is director, and Raymond McFeeters, accompanist.

MOSCOW CATHEDRAL CHOIR, Nicolas Afonsky, conductor, is heard, December 3, at the Memorial Opera House, San Francisco.



Small Jane Withers seems to be on her best Christmas behavior, or probably this is her party manner, not warranted to last. Consult "Gentle Julia" to find out how well the role suits her, how really good she is.

THE DRAMA IN SAN FRANCISCO

By DEL FOSTER

TEN-THIRTY. We have just walked out of J. J. Shubert's presentation (save the mark) of "Blossom Time," half-way through the second act. Flesh and blood could stand no more. If you had been reading our more recent articles and had walked into the Curran Theater this evening, it perhaps would have been your opinion that Mr. Shubert had succeeded in proving us liars-by-the-clock. You would have found the theater playing to less than one-third capacity, and this, mark you, with a tried and proven light-opera, musical-comedy or what-have-you production.

At first glance, in the face of that paucity audience, it would perhaps have seemed that we were wrong in our very definite statement that, based upon a canvas of representative theater-goers of San Francisco, we had discovered that their chief theatrical desire was the return of the musical-comedies and operettas of the better type. Why, we even named "Blossom Time" as a shining example of this, bear in mind, before we had positive knowledge that Mr. Shubert was going to honor San Francisco with a play of that name under his very *personal supervision*.

Can it be that Mr. Shubert has lost his touch, or, could it be that Mr. Shubert never had the touch? We remember a "Blossom Time" produced at the Century Theater, New York, in nineteen hundred and twenty-two, also under the personal supervision of Mr. J. J. Shubert, that was one of the finest examples of musical-comedy production that it had been our privilege to witness in this country; but then, of course, the director of that particular production was (and probably still is) one of the best that this country had ever known, as I am sure Mr. Shubert will be the first to acknowledge.

And that brings us down to the real meat (or lack of it) in the coconut. As in most cases of the kind, where an apparently fool-proof show is to be produced with second or even third-rate people, a reasonably competent stage-director can save the production from mediocrity, if only by reason of the fact that it is fool-proof. Given an exceptional book and an even more exceptional musical score such as this one, and, even with an amateur cast, there is no excuse, but incompetency of direction (or, perhaps interference from the producer) to account for such a totally puerile and inadequate presentation of such a perfectly grand play.

We are not being unnecessarily unkind and not unduly critical. This particular play has always been one of our pets and we took our seats with the kindest feelings towards it. Even the overture had hitherto never failed to reach a sentimental spot in us, deeply hidden though it may be, for, as we have said, this is one of the greatest musical-comedy scores written in this decade (after all it is Shubert), but our first disappointment came with that same overture, badly played by an all too small group of musicians.

(Continued on Page 36)

COMMUNITY OPERA ASSOCIATION of Riverside, California, announces the presentation of six complete operas under the direction of Miss Marcella Craft. "Lucia di Lammermoor" is scheduled for December.

CHAMBER OPERA COMPANY, directed by Dr. Ian Alexander, presents three operas in Oakland, and four in San Francisco this winter. The operas are "Tales of Hoffman," "Marriage of Figaro," and "The Gondoliers."

SINFONIETTA ORCHESTRA, Giulio Minetti, director, presents three concerts on Tuesday evenings, December 10, January 7, and February 11, at the Community Playhouse, San Francisco, California.

MARIN MUSIC CHEST, founded and directed by Mrs. Maude Fay Symington, San Rafael, California, sponsors a concert by the San Francisco Symphony Orchestra in January.

GUNNAR JOHANSEN concludes the series of Historical Piano Recitals, offering the tenth, eleventh and twelfth programs, December 4, 11, and 12 in Steinway Hall, San Francisco, California.

ABAS STRING QUARTET gives three concerts at California Institute of Technology, Pasadena, California, arranged through the generosity of a friend of the Institute. The dates are, January 6, February 13, and March 2.

CHAMBER MUSIC SOCIETY of Los Angeles announces monthly chamber music concerts during the winter. The second concert is scheduled for January with three others following in successive months. The program includes recitals by a resident artist quartet, the Hart House String Quartet of Canada, the Pro Arte String Quartet of Belgium.

THE BEHYMER DE LUXE COURSES present the Vienna Boys' Choir, January 7, at the Philharmonic Auditorium, Los Angeles, California.

POMONA VALLEY SYMPHONY ORCHESTRA, Pomona, California, announces that all concerts this season will be free to the public. The first concert is given, December 9, with Miss Ruth Howell, soprano, as soloist.

CIVIC ORCHESTRA of Pasadena, directed by Reginald Bland, presents the second of a series of free concerts, December 7, at the Civic Auditorium, Pasadena, California. The third concert is offered at the same place, January 4.

YOUNG PEOPLE'S SYMPHONY CONCERTS are again sponsored by the Junior League of Pasadena. There will be five events, starting with the American Ballet, December 6, at the Civic Auditorium, Pasadena.

ELMER WILSON CONCERT COURSE presents Grete Stueckgold, January 16, at the Civic Auditorium, Pasadena, California.

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MERLE ARMITAGE presents Winifred Christie in a concert on the double keyboard piano, December 13, at the Philharmonic Auditorium, Los Angeles, California.

MONTE CARLO BALLET RUSSE is seen, January 13-21, at the Memorial Opera House, San Francisco, in the Peter Conley Artist Series. This Ballet is seen, January 24 to February 1, in repertoire at the Philharmonic Auditorium, Los Angeles, presented by L. E. Behymer.

SHAWN and his ensemble of men dancers are presented by L. E. Behymer, December 17, at the Philharmonic Auditorium, Los Angeles.

GRAND OPERA FESTIVAL is scheduled for a return engagement at the Philharmonic Auditorium, Los Angeles, under the direction of Aldo Franchetti, who conducted the previous series. The announcement includes "La Boheme," December 2, and "Madame Butterfly," December 4.

THEATER NOTES

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

Dec. 3-14, "The Guardsman" by Ferenc Molnar, directed by Ilya Motyleff.
Dec. 17-28, "The Rose and the Ring," by Thackeray, adapted by Harris Jeans.
Dec. 31 to Jan. 11, "Noah," by Andre Obey.

PADUA HILLS THEATER, near Claremont, California, is the home of the Mexican Players who present a Mexican Christmas play through the month. There will be a first act in English, written by Agnes E. Peterson of Pasadena. "Las Posadas" opens December 4, with a matinee and evening performance, continues through December, with six performances a week, Wednesday afternoon and evening, Thursday and Friday evenings, and Saturday afternoon and evening.



With Christmas in the air it is possible that little Freddie Bartholomew, when making "Professional Soldier", was wondering whether to head his gift list with a set of soldiers, a war ship, a plane, or probably he consulted his coworker, Victor McLaglen, and selected a gun.

GATEWAY THEATER, 4212 Sunset Boulevard, Los Angeles, promises a romance of the Aztec period in a revival of "Turquoise Matrix" opening, December 3. Francis Josef Hickson is the director.

SHOWCASE THEATER, Los Angeles, announces "Anybody's Money" opens December 2. Jesse Well is producing.

HOLLYTOWN THEATER, Hollywood, schedules a roadshow production, "Ladies by Request," opening December 2.

MUSIC BOX, Hollywood, now leased to Dickson Morgan, promises a comedy-melodrama, "Men and Eve," to open December 26. David Eldredge is directing.

GLOBE THEATER PLAYERS, recently of the Exposition, San Diego, present two weeks of "abbreviated Shakespeare" at the Geary Theater, San Francisco. The plays open December 2 and run through December 14. The repertoire includes "Julius Caesar," "Macbeth," "Twelfth Night," "Taming of the Shrew," "Comedy of Errors," "As You Like It," "Midsummer Nights' Dream," and "Hamlet," which is given in full.

SAN FRANCISCO THEATER GUILD has taken over the President Theater, McAllister Street, San Francisco, has redecorated it, and plans a season of dramatic stock at popular prices.

ANDRE FERRIER continues to present French comedies and occasional tragedies at the Ferrier Playhouse, San Francisco.

THE AMERICAN BALLET continues at the Philharmonic Auditorium, Los Angeles, to December 5.

THE HORTON DANCE GROUP presents the first concert of the season, December 10, at the Figueroa Playhouse, Los Angeles. The program includes "The Dictator," "Mound Builders Suite," "Duo," "Women Waiting," and the satire, "Art Patrons." This dance group has a new studio at 7377 Beverly Boulevard, Los Angeles.

DO YOU KNOW—

That there is an area of British land entirely within the boundaries of the United States? Captain James Cook died February 14, 1779 on the island of Kealakekua, Hawaii, and is buried there. The land surrounding his grave is British territory.



That the Flavian calendar, used in Republican Rome from 300 B.C. until Julius Caesar's reform in 46 B.C. began the year with March and ended it with February?



That in the early days of the last generation tomatoes were called love apples and were considered by many to be deadly poison?



That the highest temperature accurately recorded on the earth was at Azizia, Tripoli, where, in 1922 it reached 136.4 degrees Fahrenheit?



That the water at the mouth of the Severn River in England rises and falls forty-seven feet at the equinoxes?



That the greatest annual rainfall of record occurred in Cherri Punji, Assam, India in 1861? 905.12 inches of rain fell there in that year.



That last year, Christmas of 1934 to be exact, several hundred persons received a gift card apprising them that some clever friend or relative had arranged for them to receive copies of CALIFORNIA ARTS & ARCHITECTURE during 1935. Many of the present readers of this magazine received their initial subscription as a Christmas gift. Why not use this convenient and smart method of doing a bit of your Christmas shopping?

BRIEF BIOGRAPHIES

Joaquin Miller

AS A California bard, Joaquin Miller is well known to most of us. As Judge Cincinnatus Heine Miller, he is known to few, perhaps only to those who are familiar with the annals of Grant County, Oregon, where he held tenure of that office from 1866 to 1870. It was in 1871, after a sojourn in Europe that his "Songs of the Sierras" came out to meet a popular approval that quickly grew into fame. His pen name, Joaquin Miller, was adopted as the result of an article he had written in defense of Joaquin Murietta, the Mexican brigand. "California Christmas" is one of the few verses by poets with the courage to sing of a Christmas without snow.



From the gracious lines of the old spinet is derived the inspiration for this new style piano admirably suited to the smaller rooms of today. In walnut and mahogany, this vertical grand piano, with a wonderfully rich tone quality, comes in a price range from \$365 to \$395, to provide an ideal Christmas gift. From Richardson and Martin, Inc.

CALIFORNIA POET'S CORNER

CALIFORNIA'S CHRISTMAS

By JOAQUIN MILLER

The stars are large as lilies! Morn
Seems some illumined story—
The story of our Savior born,
Told from old turrets hoary—
The full moon smiling tips a horn
And hies to bed in glory!

My sunclad city walks in light
And lasting summer weather;
Red roses bloom on bosoms white
And rosy cheeks together.
If you should smite one cheek, still smite
For she will turn the other.

The thronged warm street tides to and fro
And Love, roseclad, discloses.
The only snowstorm we shall know
Is this white storm of roses—
It seems like Maytime, mating so,
And—Nature counting noses.

Soft sea winds sleep on yonder tide;
You hear some boatman rowing.
Their sisters' hands trail o'er the side;
They toy with warm waves flowing;
Their laps are laden deep and wide
From rose-trees green and growing.

Such roses white! such roses red!
Such roses richly yellow!
The air is like a perfume fed
From autumn fruits full mellow—
But see! a brother bends his head,
An oar forgets its fellow!

Give me to live in land like this,
Nor let me wander further;
Some sister in some boat of bliss
And I her only brother—
Sweet paradise on earth it is;
I would not seek another.

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.: To December 12, water colors by Emil Kosa, Jr. December 12 to 30, prints and paintings by Rockwell Kent. Gallery open 1 to 5 and 7 to 9:30 p.m. daily except Sundays.

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: To December 10, paintings by Clyde Scott and Elsie Palmer Payne.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 de Longpre Ave.: To December 7, paintings by Olinka Hrdy.

HOLLYWOOD GALLERY OF MODERN ART, 6729 Hollywood Blvd.: To December 9, paintings by Bert Jahr.

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

LITTLE HOUSE, 1507 North Las Palmas Ave.: To December 19, paintings of horses by Elva Simmons.

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

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: December 9 to 25, one hundred lithographs by Toulouse-Lautrec. December 26 to January 11, photographs by Ansel Adams, Nacio Bravo, Dorothea Lange, Sherrill Schell, Edward Weston and Brett Weston.

LAGUNA BEACH

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

LAGUNA BEACH ART GALLERY: Works by members of the Laguna Beach Art Association.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Paintings by American and European artists.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: Christmas exhibition of small paintings. Sculptures by Marguerite Brunswig.

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

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: December 2 to January 25, second annual exhibition of California contemporary painters. The Foundation's third annual exhibition of California water colors has been postponed from December to February.

FRIDAY MORNING CLUB, 940 S. Figueroa St., by special lighting, draping and re-decoration, has transformed its large dining room, Gibson Hall, into one of the most beautiful rooms in southern California for showing works of art. Now on view there is an exhibition of paintings by southern California artists, loaned by the Biltmore Salon, and a group of true miniatures by members of the California Society of Miniature Painters.

LOS ANGELES MUSEUM, Exposition Park: To December 29, California Art Club's twenty-sixth annual exhibition of paintings and sculpture. Throughout December: Pasadena Society of Artists; Denver Water Color Artists; paintings by Edward Moll. January 2 to February 2, second annual exhibition of the Academy of Western Painters. Throughout January, International Camera Pictorialists.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: December 3 to 31, All-California Thumb-Box Sketch Show, under auspices of the Los Angeles Art Association. About 250 canvases in the show, including 50 from northern California.

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

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by Richard Taggart.



FOREST FOLK

BY CONRAD BUFF

A significant art event this year was the formation of the American Artists Group whose purpose is to popularize American art by making it better known to the American public. The initial venture of this group has been to reproduce one hundred and eight different greeting cards, each of which is a reproduction of an original print of an etching, dry point, lithograph, wood engraving or wood cut. Among the California artists whose work is reproduced are Conrad Buff, Richard Day, Paul Landacre and Warren Newcombe. The retail price of the cards ranges from five to twenty-five cents and are sold in such stores as Bullock's Wilshire, through whose courtesy this reproduction is made.

FRANCIS WEBB GALLERIES, 2511 West Seventh St.: Paintings by Henry Crittendon Gilbert. Flower prints in color by Florence Lavinia Sampson and Gladys Clayton. Christmas show of small paintings by southern California artists.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover St.: To December 15, oils and water colors by Gile Steele.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To December 18, manuscripts and printed editions of Quintus Horatius Flaccus.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Paintings, etchings, sculpture and ceramics by members of the association.

OAKLAND ART GALLERY, Municipal Auditorium: To December 9, first annual exhibition of the Bay Region Art Association.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To January 2, etchings by Mildred Bryant Brooks, Mary J. Coulter, Dorothy Dowiatt, Margaret Kidder, Jeanette Maxwell Lewis and Elizabeth Norton.

PASADENA

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

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

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: New exhibition being arranged by Director Reginald Poland, in connection with re-opening of San Diego Fair in January.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Paintings, prints and sculpture.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: To December 15, drawings and paintings by Philip Little.

THE ART CENTER, 730 Montgomery Street: December 2 to 28, Christmas show of oils, water colors, sculpture, weaving and copper craft.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: To December 24, group show by members.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Greek and Italian Renaissance sculpture photographs by Clarence Kennedy. Seventeenth and Eighteenth Century European textiles from the Albert M. Bender collection. Permanent exhibitions.

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

EAST-WEST GALLERY OF ARTS & CRAFTS, 609 Sutter St., recently reopened under direction of Miss Norma Wallace and Mrs. Alexander Porteous, is holding a Christmas sales exhibition of paintings, sculpture, prints and craft work.

PAUL ELDER GALLERY, 239 Post St.: Christmas show.

GELBER LILIENTHAL, 336 Sutter Street: December 1 to 15, works by Maria von Ridelstein and pupils.

GUMP GALLERIES, 250 Post Street: To December 7, etchings by Salvador Dali.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening December 1, paintings by four southern California artists; European paintings of the Nineteenth Century. Throughout December, porcelains from the collection of Mrs. A. B. Spreckels; old master paintings. Changing December 15, monthly art exhibition by Californians.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To December 16, San Francisco Society of Women Artists; Gothic and Renaissance tapestries. To December 31, post-Surrealist paintings by Grace Clements, Lorser Feitelson, Lucien Labaudt, Helen Lundberg and Knud Merrild. To January 20, drawings and designs for the ballet. The Museum's library is open to the public on Monday and Tuesday evenings, 7 to 10, and on Wednesday and Thursday afternoons, 2 to 5.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth Century English portraits. Flemish and Italian primitives. Galleries and gardens open daily from 1:15 to 4:30 except Mondays and first and third Sundays. Cards of admission in advance by telephoning WAKEfield 6141.

SANTA BARBARA

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

FAULKNER MEMORIAL GALLERY, Public Library: Paintings by Cornelis Botke and Jessie Arms Botke.

STANFORD UNIVERSITY

STANFORD ART GALLERY: To December 13, paintings by Marion Wachtel.

STOCKTON

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

MISCELLANY

NATIONAL SOAP SCULPTURE COMMITTEE announces its twelfth annual competition for small sculptures in white soap. Contest closes May 1, 1936. As in previous years, \$2,500 in cash awards are offered by the Proctor & Gamble Company. For details address National Soap Sculpture Committee, 80 East 11th Street, New York City.

ROY WALTER JAMES, poet and painter, lately returned from a sojourn in the South Seas, completed last month a large series of mural decorations for the Clifton Cafeteria, Los Angeles. In seventeen large panels and a hundred small ones, showing surf and ocean, green lagoons and palms, he has made it possible for the diners to imagine themselves in the Society Islands where the artist spent two years.

CALIFORNIA ART CLUB AWARDS in its twenty-sixth annual exhibition now being held at the Los Angeles Museum are as follows: Oils, first prize to Richard Munsell for a nude; honorable mentions to John Hubbard Rich and Leland Curtis. Water colors, first to Irene B. Robinson for "Memento"; honorable mentions to Olive Barker and Jo Hale Hand. Sculpture, first to Preston L. Prescott for "Pre-natal Mother"; honorable mention Merrill Gage.

FOURTH ANNUAL PARILIA costume ball will be presented February 7 by the San Francisco Art Association in the Exposition Auditorium, San Francisco. A Cambodian legend concerning the retribution of the seven-headed cobra is the theme of the pageant, "The Fall of Angkor-Vat." Costumes are to be of the ancient Far East, including Annam, Burma, Ceylon, India, Indo-China, Java, Siam, Sumatra. Timothy L. Pflueger is general director, with William H. Smith, Jr., in charge of the pageant. Lucien Labaudt, art director, has designed a spectacular setting. Nearly 1,000 artists and art students will participate.

TREASURY DEPARTMENT of the United States is holding a national poster competition, with cash awards amounting to \$1,000, open to any American citizen. First prize is \$500. Subject is "United States Savings Bonds." A pamphlet of that title may be had from any post office. Poster designs must measure 22 inches by 30 inches. They must be on board sufficiently stiff to stand upright, and be submitted unframed and unsigned. Sealed envelope containing name and address of artist must be firmly attached to back of design. Competitors should immediately notify Edward B. Rowan, Section of Painting and Sculpture, Procurement Division, Treasury Department, Washington, D. C. Designs must be received by December 17.

AMERICAN ACADEMY IN ROME announces its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture and musical composition. The competitions are open to unmarried men not over thirty years of age who are citizens of the United States. The stipend of each fellowship is \$1,250 a year, with an allowance of \$300 for transportation to and from Rome. Residence and studio are provided without charge at the Academy. The term of the fellowship in each subject is two years. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars. Entries will be received until February 1. For details address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

A NIGHT IN VENICE of the Sixteenth Century will be re-created at the Beaux Arts Ball to be held on New Year's Eve by the Los Angeles Art Association. Architects, scenic artists, costume designers, lighting experts, musicians and dramatists are collaborating on the details of a pageant in which all guests in costume will participate. The five episodes of the pageant include "The Coronation of the Doge," "On the Rialto," "Wedding of the Sea," "In Titian's Studio," "Barcarolle and Grand Carnival." Various art organizations and social leaders are in charge of each episode, with Count Frederic Thorne-Rider as general chairman, appointed by William May Garland, president of the Association. The affair will be held in the Pan-Pacific Auditorium, at Beverly Boulevard and Fairfax, Los Angeles.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street, Los Angeles will give a tea, December 15, at which Douglas Donaldson, decorator, will present Norman Edward, artist, who is to decorate the club room for the occasion. Mme. Vermeulen will sing Christmas songs from many lands.

AMERICAN ARTS FOUNDATION whose headquarters are at the Hollywood Knickerbocker Hotel, announces Myrtle Hague Robinson, the vagabond traveler, December 9 at 8:30 p.m. at 730 South Oxford Avenue, Los Angeles.

ON THE RADIO

By LORNA LADD

IT'S a Merry Christmas and a Happy Yuletide that I'm wishing you. I have to do that much at least, because the networks haven't yet decided on their definite holiday releases—which leaves me only past experience and a surmise or two on which to give you Christmas program hints.

With radio's rapid development, each succeeding year brings more elaborate and diversified Christmas dialing. Special broadcasts of music and seasonal observances, famous choirs and orchestras, drama, grand opera and church services are certain to be released throughout Christmas day and eve. Watch your daily radio column for last minute broadcasts, or if you are too mellowly content to do even that, set your dial at one of the network outlets and relax.

It's almost a sure thing that the lighting of the Community Christmas tree near the White House will be broadcast as well as the annual Christmas eve party at the National Press Club in Washington. The King of England, no doubt, will follow his custom of the last two years and send a message of holiday good will to America. King George V likes the microphone and rarely misses an opportunity to make use of it. Besides his program, there will be many other trans-oceanic releases such as famous European choirs and orchestras. The Metropolitan Opera House, I hope, will see its way clear to broadcast again this year Humperdinck's famous Christmas opera, "Hansel and Gretel." Metropolitan has given us this pleasure before and there is a chance that it has become a habit.

CBS probably will find another sponsor this December for their big two-hour show on Christmas Day, which brings you only the most famous of names, doing the bit that make the names well known. If you remember, last year Alexander Woollcott was master of ceremonies, aided and abetted by Noel Coward.

Christmas is the most beautiful time of the radio year. There will be programs broadcast this year, which even I, in my utmost imaginings, have not fancied. They will be exquisite productions, typical of the spirit and happiness of Christmas—and you—are foolish indeed if you miss them.

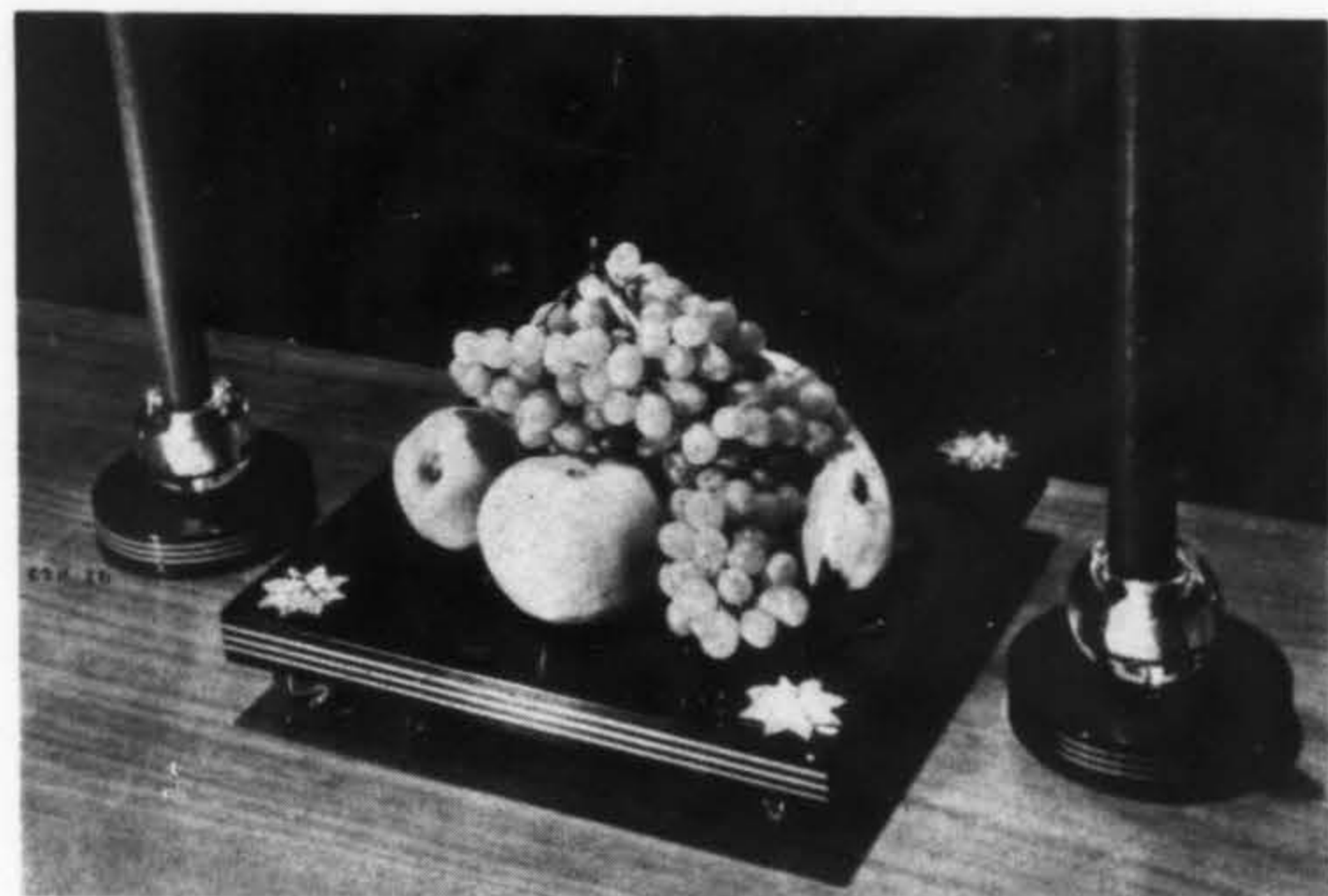
As for gala New Year's day—a suggestion or two to be followed if California should become so unusual as to rain, and you don't like rain.

Big Ben will ring across the Atlantic into your radio set early in the morning. You'll be up all night anyway, so stay up a few minutes longer and catch Big Ben. You won't regret it, I promise, for it is honestly such a thrill that it may sober you up to the extent where the bed won't go 'round. Why stand in the rain to watch the Tournament of Roses, or sit in a puddle of water to watch the Rose Bowl game, when both will be described to a "t"? NBC is a cinch to give you its New Year's eve dance parade. The broadcast starts in New York at midnight and picks up a famous band and the whoopee noise of the crowd. The program then works its way across the continent so that each section of the country is given the chance to broadcast its yells of happiness at the death of '35. When Los Angeles' dying gasp is shut off by the technician, the program will hippety-scootch across the country, presenting famous orchestra leaders, with the opportunity of tickling your toes for fifteen or thirty minutes at a stretch.

Have a good time!

New programs? There are one or two very good ones. NBC started a series "Let's Talk It Over," with Emily Post, distinguished authority on what to do when, so CBS retaliates with "Tea At the Ritz," featuring Margaret Santry. Mrs. Post, in between telling us which fork is which, will give

(Continued on Page 36)



Marble, in all its enduring beauty and mystery comes from the hands of modern craftsmen with the same classic loveliness it always possessed. New, however, are its forms and designs, to fit into the scheme of present day living. This black marble and crystal fruit dish with matching candle-sticks is an excellent example of the wares produced by the Vermont Marble Company and sold in the finer stores and specialty shops for surprisingly low prices.

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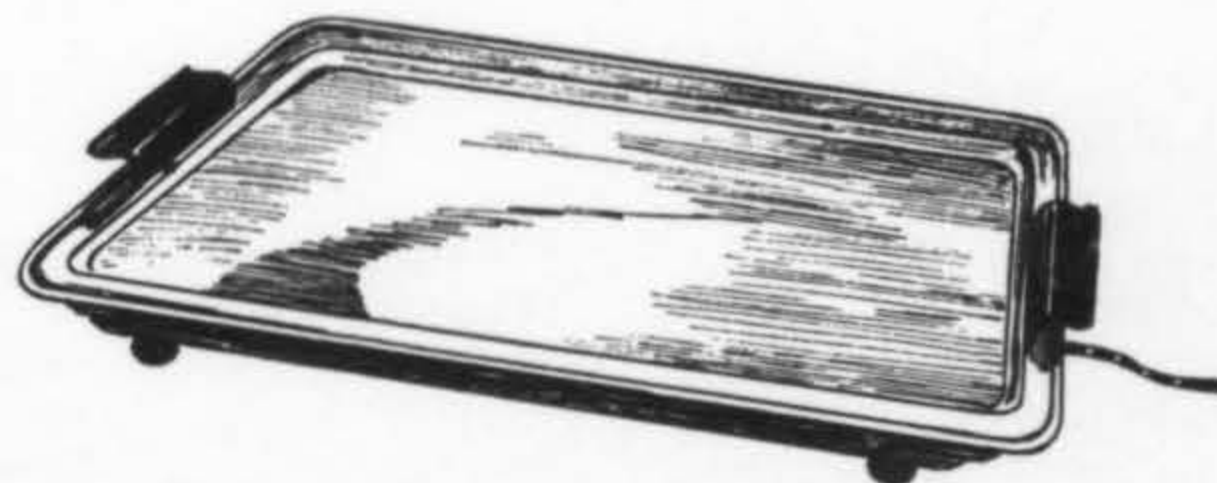
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INTERIORS

By HELEN W. KING

DID you ever receive a gift that was so hopelessly out of key with everything else you possessed that it placed you under the necessity of offending the giver by not using it or of violating every instinct of harmony? Most of us have, probably because the wealth of objects for incidental decoration offer such a wide field of selection from which the harassed shopper can select. Because gift buying season is at hand, a few words on the decorative value of such things, thoughtfully chosen, may not come amiss.

In good interior decoration, the fixed background must always be of primary importance but it is from decorative objects that much of the charm in a room is derived. Such things provide stimulating interest, color and accent and are, always, important in themselves. If you are giving things of this character, try to recall the color scheme, the period or general theme of decoration in the room for which you are buying.

If this isn't possible, it pays to stick to such objects as possess the virtue of adaptability to their surroundings, no matter what they may be. Of all the art objects, those of Oriental character fall most easily into this class. A choice little cloisonné box for cigarettes, a good piece of Chinese porcelain, a bit of carved ivory—these things would offer no difficulties to anyone. But, they have to be good, must truly represent the art of the Far East or they will prove distressing. Because the market is flooded with spurious wares, things much too gaudy in coloring and atrocious in line, this point is emphasized. One has only to step

into a shop where genuine Oriental art goods are displayed to realize the difference. It may be added that good things are not always expensive, either.

Good Japanese prints, properly framed, are usually appreciated if only for the sake of their exquisite colorings but, unless one knows that such a picture would be suitable in the room for which it is intended, and that it will be hung among others of its kind, it is a dangerous choice. It takes a good deal of skill to hang these prints successfully with other kinds of pictures. The same is true of etchings. Whether they are black and white, or sepias, they strike such a clear-cut note of their own that they must have exactly the right sort of accompaniments. However, if you have a friend who goes in for etchings, there are some delightful ones now on the market at unbelievably low prices—originals, not reproductions.

In one shop, recently, I came upon a new copper ware, in a gorgeous shade of green that was a joy to behold. Not only for the sake of its basic color, relieved by narrow bands of burnished copper but for the lines in every piece. They were classic in simplicity and any one of the various pieces would be equally at home in either a traditional or an ultra-modern interior. There were vases, plates, bowls and ash-trays in this new Argental ware, pieces of true distinction at remarkably low prices.

Another line that happily combines the classic and the modern is that produced from Vermont marble. The lovely soft marble tones

(Continued on Page 10)

Some smart hostess is going to acquire lasting prestige when she springs this lovely old Sheffield "spider dish" on her captivated guests. There are but two in this country, one already privately owned in New York City. Bearing the authentic date of Circa 1790, this dish extends its arms to a spread of almost six feet. With the flowing bowl in the center and glass dishes filled with various toothsome morsels perfect service is assured. From the silvershop of Cannell and Chaffin.



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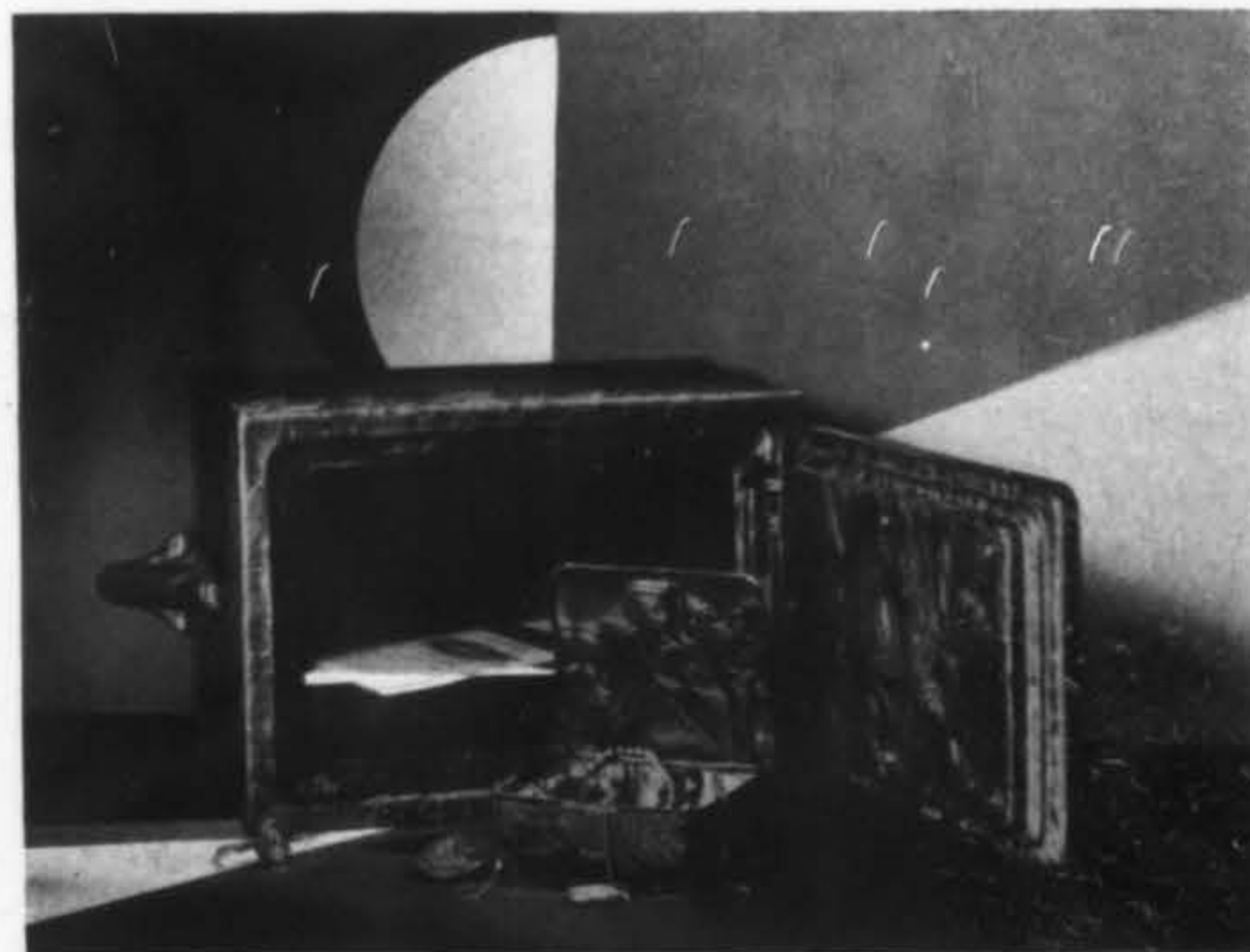
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TOMORROW

Everywhere, except at the international date line, TOMORROW approaches slowly. But if you find that the winter passes slowly, sign a note in the fall.

THE fact that this column is read by subscribers to CALIFORNIA ARTS & ARCHITECTURE in several foreign countries takes the sting out of the dictum, "A prophet is not without honor save in his own country." So, we continue on our mild course of non-committal prediction.

COMMUNITY HOUSING

ONE step toward preserving that much cherished freedom is to get the freedom. This line of reasoning has been followed by the women of America for some time past with the result that many of them are determined to get free of the wash tub, the kitchen sink, the coal bin and the garbage can and share man's place in the sun. Just so long as dwellings are designed in a manner that requires fourteen hours a day to keep it in a condition that is fit to live in, there will be an insistent demand on the part of women for that type of community housing that will give them a few hours of freedom from household duties. Whether we like it or not the women are going to have community groups where those who cannot afford servants can resort to community nurseries, kitchens, heating, marketing and transportation that will give them enough time to read an occasional book.

TOMORROW AND THE BRIDGES

A GREAT deal of speculation and no small amount of action are taking place in the territories that will be affected by the Golden Gate and San Francisco-Oakland Bay bridges. Just what effect they will have on the business of the cities at the terminals will remain more or less a matter of conjecture until the structures are completed, but that it will increase suburban land values is now considered a foregone conclusion.

On the Oakland side of the bay several sound real estate enterprises have gotten under way. Perhaps they are a bit previous but their successes to date seem to prove the theory of the early bird. To justify their early activities they point to the report made by the Oakland Chamber of Commerce which resulted in the finding that all the similar bridge enterprises in this country resulted in rapid development of suburban areas. No small factor in their confidence is the knowledge that Florence McAuliffe and Leland Cutler have been behind the Bay bridge project since its inception. In the not distant TOMORROW you will be able to drive from your country acreage anywhere around the bay to your office in San Francisco. There are many thousands in San Francisco who are waiting patiently, perhaps too patiently, for that day.

THE ART OF TOMORROW

NOT a few artists of great talent fear for the future of art both in this country and abroad. It is not that they fear the possibility of the fat, puffy hands that look like banana clusters, or that ink splotches labeled "Abstraction" taking the place of real painting. Real art will always take care of itself. But the sheep-like public may fall for the publicity that is so often given to the incomprehensible that many worthy artists will find themselves in the bread line. Some of the permanent exhibits in the Venice Bi-ennial would seem to warrant their fears. It may be smart to get out the old wagon paint and soften up the whitewash brush.

PACIFIC TRADE

WITH an un-christened war going on in Europe, the Austrians whetting their swords on their patent leather boots, and the English going off the spaghetti diet, the eyes of the western world are turning to the Orient. And it is about time.

The majority of the population of the world is in the Oriental countries. Much of beauty in the arts came from there. After all, the Orient is as much the neighbor of California as is Nevada. The only thing that makes us feel differently is a large body of water, and the successful trips of the clipper ship augur a quick elimination of this obstacle. Already the passenger and freight traffic on the Pacific has increased by this enforced intercourse with a neighbor that we have stupidly been neglecting. It won't be long now.

REACTION

AMONGST the architects there is evidence of a growing reaction against this so-called modernism. The exotic work of De Klerck, Wils, Fischer and Gandi seem now to fascinate only those American architects who are determined to make their structures scream modernism whether they want to or not. The new Musso and Frank cocktail room and the First Baptist Church, both in Los Angeles and recently published in CALIFORNIA ARTS & ARCHITECTURE are examples of this reaction as felt by McLellan and McGill, architects. So also is the Los Angeles Times building, by Gordon Kaufmann which, while it is emphatically a building of modern design, has no element of what is called "modernism". There is no question that we are swinging into a simplified, practical style of design wherein utility, dignity and charm, all of which are a product of the new movement, are not spitting and clawing at each other. The exotics are losing ground.

THE FOURTH PARILIA

ON February 7th the San Francisco Art Association, under the direction of Timothy Pflueger, will hold their fourth Parilia in the form of a Cambodian Ball at which will be presented in pageant "The Fall of Angkor-Vat". If you have any Buddhist or Brahman trinkets, swords, dish pans, tin whistles or even a couple of betal nuts, get them out and dust them off, for they will be in great demand.

Almost nothing is known of the Cambodian kingdom during the height of Khmer art, except what we have learned from the sculpture ruins of Angkor-Vat and Angkor Thom, so if a little of the plating has been rubbed off your Cambodian jewelry it will not matter much. It is this very lack of knowledge, other than the fact that the building of the greatest temple on earth was not so far back in history as we had thought, that affords the opportunity to let the imagination run riot. A hint of what it will be is contained in the statement that the production director is W. H. Smith, Jr., and the art direction is to be guided by Lucien Labaudt.

*"Often do the spirits of great events stride on before the events,
And in today already walks tomorrow."
—Coleridge.*

INTERIORS

(Continued from Page 9)

in combinations of green, brown, grey, or black and white, as well as the always desirable all white or all black, have been worked out in book-ends, buffet sets of bowl and candle-sticks, desk sets, ash-trays and numerous other forms, all of splendid design, to make gifts of enduring beauty that would fit into just about any conceivable setting.

Fortunate in possessing that same faculty of according with either the new or the old is the graceful Franciscan pottery, much more delicate in line and texture than most pottery, which comes in a creamy white or soft matt green, rose, blue or tan. From fruit bowls and candle-sticks to after-dinner coffee cups, this line affords a wide selection.

This season there is far less chromium shown but other metals, like Chase or Kensington furnish material from which any amount of attractive things in good taste are offered. The majority of pieces, however, are decidedly modern in effect and this should be borne in mind. Delightful in the right place, they'd prove disastrous in a traditional setting.

Silver is always a safe choice, if it is given a bit of thought. Almost any woman would welcome one more small tray, or a quaintly shaped dish, to mention just a couple of possibilities. For those who can afford it there are pieces of genuine Sheffield; for others, excellent reproductions. In the extensive stocks of certain shops one can always find the unusual, too, if time is taken to search for it.

If one desires hand-wrought silver, either in the traditional or modern spirit, we have craftsmen here who produce such ware of extraordinary beauty, silver that can be handed down for succeeding generations, to be held, one day, in the same high esteem as the pieces we cherish from great-grandmother's day.

When it comes to fine china, there is no scarcity these days, whether it be from some fine imported line or from several very excellent domestic ones. One may select a single article of great beauty, an after-dinner coffee service or a complete dinner set with confidence that the gift will please. There are articles to fit almost any gift-budget. Among the really inexpensive offerings, we find the quaint hob-nob ware just the thing for the family breakfast or luncheon.

The opportunities for gift selection among objects of art and such articles as have already been mentioned are infinite. The main thing is to keep in mind, when buying, the fact that these things have a definite decorative value and, to be successful, must be suited to the setting in which they will ultimately be placed.

There will be many pieces of furniture bought as gifts, mainly of

(Continued on Page 34)

+ + ANTIQUES + +
By ALICE R. ROLLINS


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"Sheffield" and Electro-Plate

A GREAT deal of misunderstanding seems to exist about Sheffield-plate. Perhaps a brief explanation of what it is and how it may be recognized will be of benefit to new collectors. The word "Sheffield-plate" is so commonly used when speaking of electro-plate that it confuses the buyer. Sometimes the dealer is not any better informed than the buyer. It does not necessarily mean, therefore, that dealers who sell electro-plate for Sheffield-plate are dishonest in their intentions.

Electro-plate is of no value to collectors for it is of the machine age. It is made by an electro-chemical process in which very small particles of silver are deposited on a base metal body. This silver coating is sometimes very thin and soon wears off in exposed parts giving it a brassy appearance. It is this quality of plate that is so often called "Sheffield-plate." The real Sheffield-plate was made by an entirely different process. It consisted of suitably prepared ingots of copper and silver fastened together, fused, and then rolled into sheets of the required thickness for the making up of silver articles. It will be seen that the edges of these plates would show copper between two layers of silver. In order to cover up this edge an extension of the silver was sometimes effected by pressing it over the edge or by soldering a piece of silver wire over it. Sometimes the silver-plate was attached to one side only, depending upon what pieces were to be made up. Some of the old tea and coffee pots were silvered only on the outside. These are points the collector

should notice when buying old "Sheffield."

Sheffield-plate was invented in 1743, and the story of the discovery of the process is another one of romantic interest in the fascinating study of antiques. One day, Thomas Bolshover used a penny to wedge a silver knife-handle in a vise. In repairing the knife he accidentally allowed his work to become overheated. Later when examining it he found that the copper coin and the silver handle had become fused together. From this he began experimenting by placing thin layers of sheets of silver on copper and subjecting the whole to an intense heat. The result was a new form of silver which quickly became popular in making up articles for domestic use. The making and selling of Sheffield-plate, or to give it its correct trade name, "Copper-rolled-plate" prospered greatly for about seventy five years. It may be noted here that Sheffield-plate was intended to take the place of silver in the homes of those who could not afford solid silver. When the process of electro-plate was discovered in 1840, it practically put an end to the making of silver-plated copper which we know as "Sheffield plate." It is this old Sheffield-plate which is so much desired by collectors today.

Genuine Sheffield-plate may be identified by its ornamentation. Because of its make-up this plated ware could not take the same ornamental workmanship as solid silver. Fine ornamentation was therefore done by soldering on wrought or stamped pieces of thin silver filled with a soft lead alloy. These orna-

(Continued on Page 34)



Three lovely antique Sheffield pieces. Two urns, one a coffee urn that holds over thirty-five cups, and a tray and cover from the Thieves' Market in Los Angeles.

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"La Chasse" a scenic paper used in the library of the English Farmhouse designed by John Byers, architect, and Edla Muir, associate. George C. Sagar & Sons, interior decorators.



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RUNNING FIRE

By MARK DANIELS, A. I. A.

ENVY

CHRISTMAS approaches. Day by day the throngs increase upon the busy streets. New styles for women, odd little hats, new coiffures (some that look like they had been done with an egg beater), plaid scarfs, an occasional morning coat, the rare flash of a top hat, Parfum de Guerlain mingled with the pungent odor of chrysanthemums on the corner flower stand, scarlet lips and black brows, rouge et noir, the tang of autumn air, and, to crib from a humorist of forgotten name, "The faint whistle of the chestnut vendor telling us that the worms are done," foretell a busy holiday season.

The throngs are thickest before the great window displays of toys. Here they are packed so dense that now I know why sardines are put up in oil. Children are forced to the curb. It is best that they be kept at home until after Christmas or, at least, be left with their nurses in the parks, where there are no toys to draw the shoving, gasping, exclaiming, ecstatic adults to trample them in the wild scramble to see the puppets, miniature autos, fire engines, aeroplanes and tin whistles that so delight us grown-ups.

Envy is a horrid emotion. Manfully have I struggled to tear it from my heart. In later years I have so mastered it that I can continue to smile as I walk past the head office of my banking house. I can even read glowing accounts of life in Tahiti without cursing the price of a steamship ticket. But I shall never, no never, cease to envy the life of the window dresser in a large toy department at Christmas time.

SPEEDIACS

WHY do we give applicants for a driver's license examinations as to the condition of their eyes, ears, noses and throats and omit the all important test of their brains? There are many drivers who can detect the faint odor of bathtub gin in a brothel a mile from them, but haven't sense enough to shift a gear, or a cud of gum. Most of them cannot count up to twenty so they ignore speed limits. "No left turn" signs are as worthless as integral calculus to a man who needs five minutes to decide which is his left hand.

Many of our licensed drivers can see a bounding, billowy blonde two blocks away, but cannot see a baby-buggy twenty feet ahead of them, and in the examination of their ears, the length and shape of them are always overlooked. Let us try to find out what's beneath those ossified brain pans, if anything, and pay less attention to what is attached to them.

REVIVE THE SPELLING BEE

FROM Washington comes the announcement that Dr. George Lamsa has found the source of the alphabet. To quote the item (United Press) "Aramaic, a language which spread through the Euphrates Valley about 900 B.C.—provided the key. The ancients of the Near East, Dr. Lamsa found, developed the language, almost as it is known today, from observing the objects at every hand."

Could not the ethnologists submit an outline of their methods of research to the politicians in Washington? If the observation of "objects at every hand" resulted in such a boon to civilization, perhaps the politicians could be persuaded to look around a bit themselves. Who knows, behind some odd ballot there might be the germ of a worthy idea.

But the work of Dr. Lamsa is only half done for, now that we have discovered the source of the alphabet, there remains the task of finding some one who knows how to use it.

POTATOES AND KINGS

THE well recognized principle of the cycle of carbon in nature has blazed the trail for the lowly potato. Once the delicacy of kings, it has run the gamut from fertilizer, cattle food, kitchen staple and dietary reform around the circle to where it is bidding again for first place as a dish for dictators.

Although it is a native of Chile, Peru and Mexico and was first introduced into Europe in the sixteenth century from Peru, whence it was brought to Spain, credit for its introduction to England was given to Sir Walter Raleigh. Right there is where it got its first experience with the gullet of royalty, A. D. 1585. Recent research credits Sir Francis Drake with the first spearing of the spud in 1586, but in either case, you see, it was introduced by aristocracy.

In 1633 John Gerarde writes this about the potato which, as he says, was then called Skyrrets of Peru by some, and Potatus, or Potatoes, by others.

"The roots," says Mr. Gerarde, "may serve as a ground or foundation whereon the cunning Confectioner or Sugar-Baker may work and frame many comfortable delicate Conserves and restorative sweetmeates. . . . Some, when they be roasted, infuse them and sop them in wine; and others, to give them greater grace in eating, doe boyle them with prunes, and soe eat them. . . . Notwithstanding, howsoever they be dressed, they comfort, nourish, and strengthen the body, procuring bodily lust, and that with greedinesse." Such was the testimonial that launched the innocent esculent on its conquering career.

But when 600,000 persons in Ireland died of starvation in 1846 and 1847 the potato got a black eye, or eyes. From that time on the prestige of the tearful tuber has fought a losing battle. As an article of food on the tables of royalty it was dropped like, yes, like a hot potato. In Germany they began feeding them to cattle and playing other dastardly tricks such as making alcohol and dexterines out of them. Now, at last, has come the knight errant in the form of the AAA and things are different.

Frequently now we hear, "I'll bet you a potato." Truly, the American gambles with high stakes. Insurance companies are issuing policies on the contents of the potato box, so much an eye. Even bankers will take a potato as security for a loan, probably because they are accustomed always to asking for an eye. Only the other evening I heard a lady say that she could not go to the opera because she had forgotten to take her potatoes down to the safe deposit box. And here is a tip for the arbiters of fashion—design a handbag large enough to carry a potato or two so that the ladies will not have to stay housed, guarding their treasure.

Yes, the potato is again back on the royal menu.

THE MEXICAN EXHIBITS

THERE is a plethora of canvases by Mexican artists being shown in various galleries throughout the state. Whether the overdose that has been ladled out to San Francisco during the past two months is in retaliation for recent extraditions or a bit of propaganda on the part of the United Fruit Company is yet to be determined. In either case little will be accomplished, for none of the canvases will tempt us to ameliorate our extradition laws nor increase our consumption of bananas. No one likes dirty looking bananas nor—anyhow.

A month or so ago, Albert Bender, whose generosity has made the present exhibit and many other better ones possible, urged that I go to this Mexican exhibition. I am not fond of bananas or bunnions, pecans or peons, but I am more than fond of Albert Bender, so I went. I spent an hour there amongst the paintings of Rivera, Orozco, Crespo, Tamayo, Merida and Amero; amongst the henna colored corn flowers, the purple oranges, the red grasses, the

dirty brown trees, brown bodies, brown grapes and brown tastes. Well, at least I had seen it, so that was that.

A week later I was lured to the San Francisco Museum of Art to see some tapestries. I went. The mural room is next to the Mexican Exhibit. Had I seen the Mexican Exhibit? I had, but my friend insisted. Another hour in a brown study.

Last week there was real reason for going to the Museum. The jury of the San Francisco Society of Women Artists had risen to those heights of rare judgment which characterize all true lovers of art. They had hung in their six-room exhibit a monotype done by my wife.

Determined to be on hand to foil the attempt of any admirer whose enthusiasm might so carry him away that he could not resist the temptation to tear the work from the wall and dash into the throng gathered before the picture, I went early to the exhibit. As I stood before the monotype saying, in a loud voice, that it was the loveliest in that room, someone at my elbow asked if I had seen the Mexican Exhibit. I had, but she had not, so I had to go.

Twice that same evening, as I stood before the lovely monotype, I was asked by others who appreciate real art, if I had seen the Mexican Exhibit. Once I was forced to go again.

Have I seen the Mexican Exhibit? Most emphatically I have. I HAVE HAD MY NOSE RUBBED IN IT.

ART MODERNE

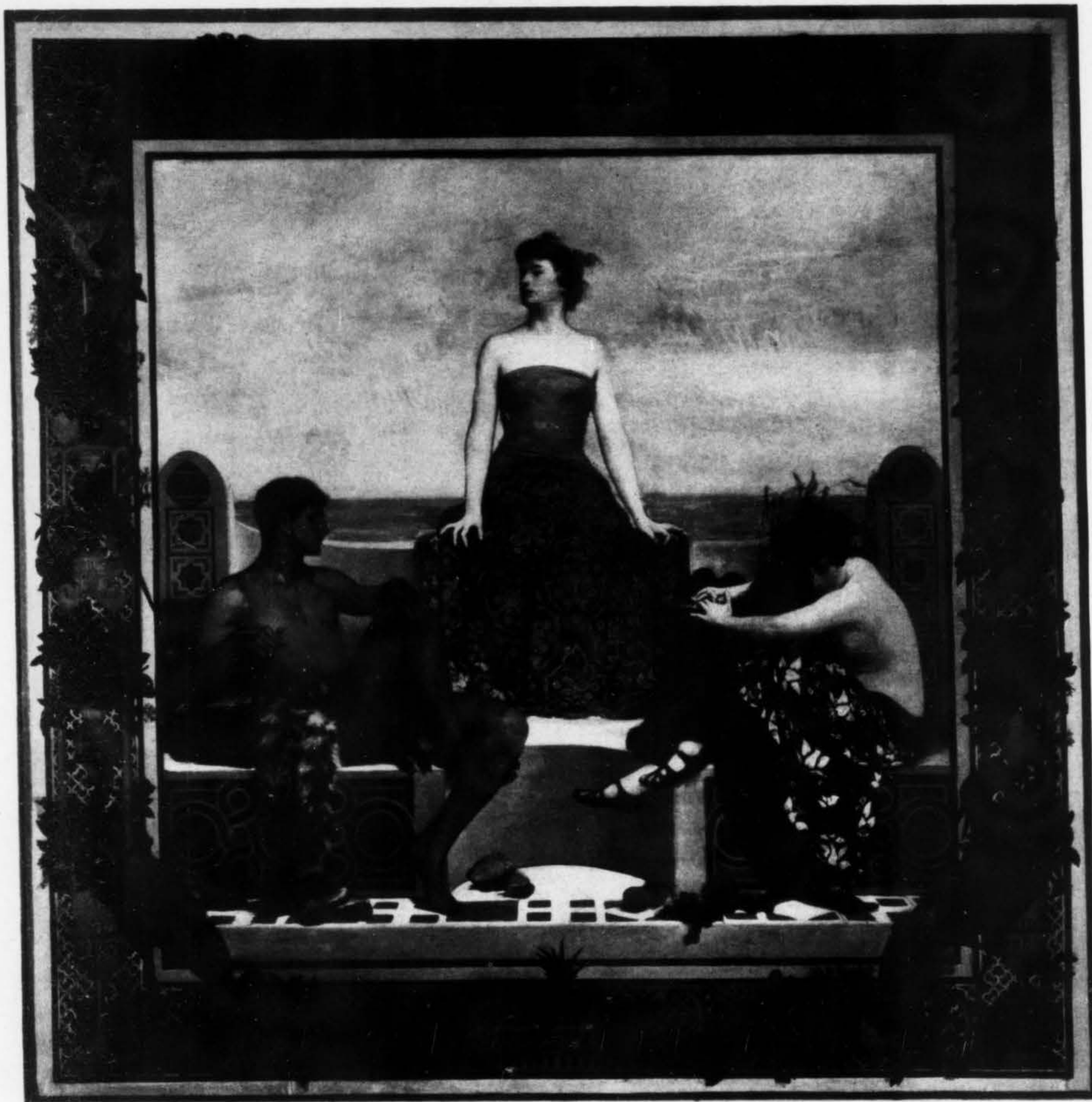
TO Haig Patigan, a sculptor of distinguished attainment, I owe a debt of gratitude for the explanation of one phase of the so-called modern movement in painting. In his opinion, the conscientious efforts of the well trained artists to get more feeling, more emotion, more expression in their work have let down the bars for the charlatan. It works something like this. You open your door to admit fresh air and a skunk runs in with it. Van Gogh, Picasso, Cezanne, Matisse, Gauguin, Baudelaire, were sincere, though not all well trained, and were endeavoring more fully to express their emotions. By opening the doors of the art galleries to this new style they also admitted the charlatans who contended that they were traveling the same road.

Another explanation, heard recently, also appeals to me. If there are a hundred or so runners in a cross country race, not until the race is finished will any one of the leading twenty or thirty be any more prominent than another. But if one of them turns around and runs in the opposite direction, even the dumbest observer will notice him. It takes a lot of perseverance to stay in the race, and only one can win.

IT'S THE LITTLE THINGS THAT COUNT *

THE lady, in O. Henry's story, who accepted the decapitated head of one of her enemies from the hand of a suitor, with the remark, "Oh, thank you. It's the little things that count," was using the typical Henryesque reverse English. Any woman will tell you that it really is the little things that count. If you don't believe it, try forgetting your wedding anniversary once.

Quite some years ago, Fred Becholdt, by accident or otherwise, made the acquaintance of a professional thief. The crook likened his profession to that of a painter. "The painter," he said, "is like us fellows. He's always on a ladder, and sooner or later he's bound to take a fall." The simile caught Fred's fancy, leading him to a prolonged observation and study of crimes, criminals and criminal institutions. In the latest issue of the *Saturday Evening Post*, up to this writing, Becholdt comes out with a feature article on Alcatraz that holds interest to all and a headache for quite a few. So do big aches from little corns grow.



Photographs by Gabriel Moulin

"California" in a New Setting

A MURAL BY ALBERT HERTER, A.N.A.

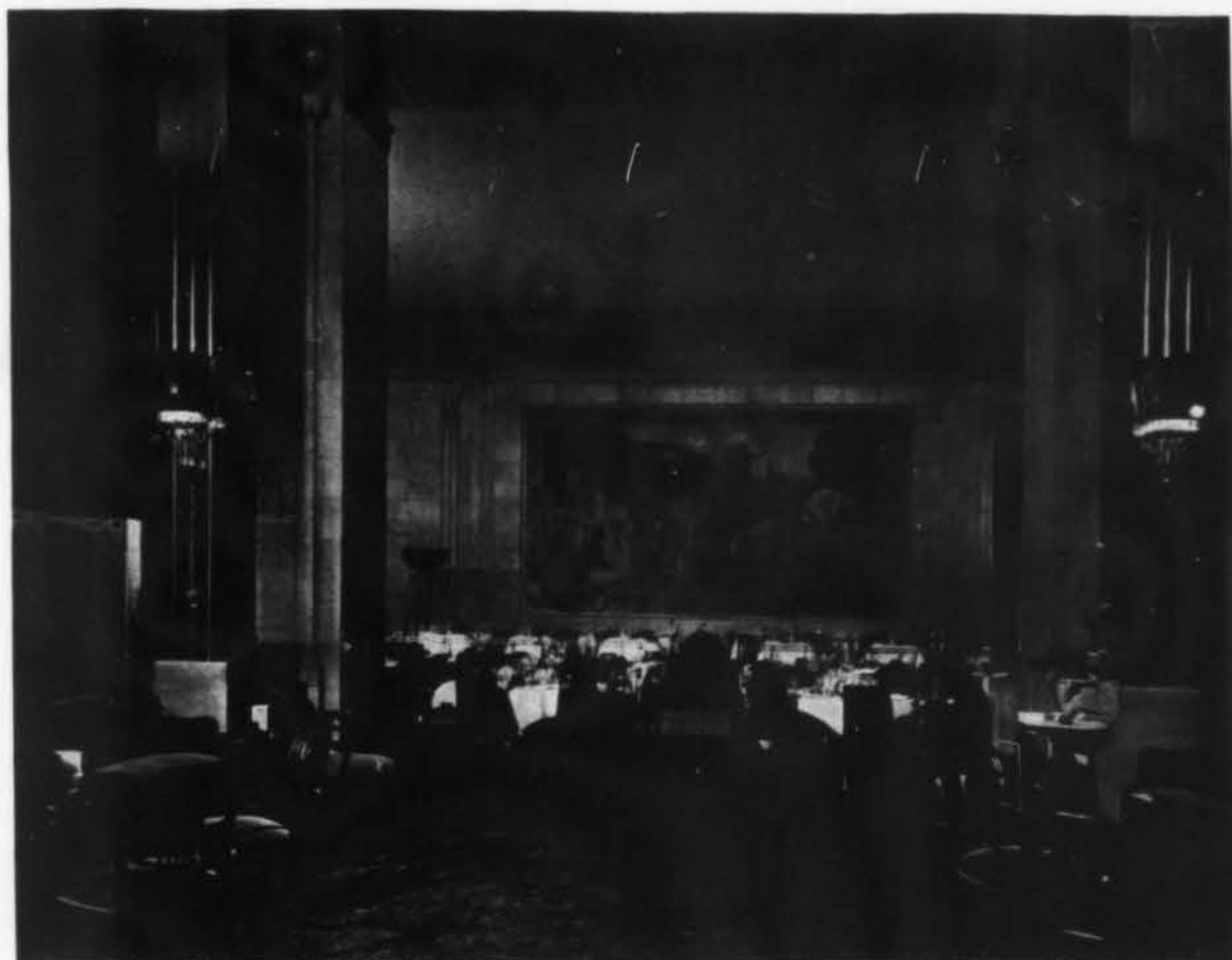
BORDERS BY JESSIE ARMS BOTKE

In the new mural room of the St. Francis Hotel, "California" has taken her place in a room that is worthy of the work of a great artist, as much as it is worthy of the architects who designed it, Bliss and Fairweather. The mural entitled, "California" is one of seven that graced the walls of the St. Francis dining room some time ago. Keeping in stride with the modern movement to bring interiors up to the fashion of the day, these murals have been transferred under the supervision of Mr. Herter to a new room designed by Bliss and Fairweather, architects. In a room that is one of the most beautiful in America, the warm flesh tones of the principal figure, the rich color of foreground and brilliant plumage in the borders lose none of their exquisite mural quality.



Where Beauty and Pleasure Join Hands In the New Mural Room St. Francis Hotel

By MARK DANIELS, A.I.A.



A DESCRIPTION of the New Mural Room in the St. Francis Hotel is most difficult because, as the late Senator Phelan said about California, "You can't tell the truth about it without lying about it." To do justice to any one of the many features of the room would take a pen more facile than mine. Adequately to convey even the impressions of the first few visits is a task that is beyond me.

There is the almost instant realization that here is a room in which the best products of a century of cultural development have been retained without in any way forbidding the entry of the last word in GOOD modern design in ornament, decoration and lighting. First to catch the eye are the exquisitely beautiful fixtures on the mirror-faced columns. They are as modern as the stratosphere yet they seem at home beside the renaissance panels of carved stone. Ventilators of modern design take their places among the semi-classical panels sculptured in the stone of wall, frieze and ceiling as if they had always been used in just that way. A distinct touch of modern design given to walls is the repeated flat reveal on either side of the renaissance pilasters that frame the murals.

Before taking up details a few words on these justly famous murals. When they were first done many people called them ultra modern. They are as modern today as they were then, if anything in good drawing can be so classified. Some now say that they smack of the primitive. The truth is that good art is dateless, timeless, and these murals are unquestionably good art.



The cocktail room in the St. Francis Hotel (above) is evidence that elements of modern design can be incorporated in a period room in such a manner as to enhance its charm. The walls are a soft green, over-glazed in putty color. Stools and settees are in leather of a color to match the glaze. Chairs are green, upholstered in pale buff with green stripes, modern indirect light and bar fixtures, harmonize perfectly with Sheraton or late Georgian spirit of refinement and culture in this lovely room.

The new colonial ball room is another product of that rare trinity,—great knowledge, good taste, and creative genius. With a courage not often encountered in these days of mad scramble to outdo the exotic, Mr. Fairweather, of Bliss and Fairweather, has combined features of the decorative and sculptural arts in a way that has resulted in a room of breath-taking beauty. The murals, soft-colored lights and warm tints on the walls are so harmonized that the beauty of none is impaired by that of the other.

Albert Herter is an artist of international fame. Since 1890 his work has been exhibited from time to time in the leading galleries of Europe and America. He is an Academician and a Chevalier of the Legion of Honor. These seven mural paintings depict his conception of "Gifts of the Old World to the New."

A most important contribution to the composition are the borders by Jessie Arms Botke who is famous on two continents for her paintings of birds. In delicate sympathy with the Herter conception Mrs. Botke has overlaid the lattice of leaf gold with the brilliant plumage of flamingos, peacocks, cockatoos, in perfect harmony with the rich colors of fruit and foliage. But, despite the beauty of these murals the dominant reaction is to the skill and good taste with which Mr. Fairweather has planned the room and assembled the great variety of works of art.

No material has been used in imitation of another. Stone is stone, wood is wood, glass is glass, with a sincerity that would satisfy even Ruskin, to whom the "bête noir" of architecture was imitation materials. The walls are bomb pink Tennessee marble, eighty-five tons of it. To harmonize with the warm tones of the marble and aid in the effort to eliminate the ghastly pallor that ordinary mirrors cast over the faces of diners and dancers, the stately columns are faced with copper-hued mirrors that warm the reflections of the strikingly beautiful room. The indirect lighting, from a complicated three color equipment, suffuses the room with a glowing radiance. The great portiers that hang between the main dining area and the dance floor are figured in orange, green and brown

(Continued on Page 32)



AN ENGLISH FARMHOUSE

IN LOS ANGELES, CALIFORNIA

JOHN BYERS
ARCHITECT

EDLA MUIR
ASSOCIATE



Photographs by Charles D. Roberts

This new house in Bel-Air would seem to be another example of the reactionary tendency in architecture, certainly there is nothing of the ultra-modern about it, which, no doubt, accounts for the attraction it seems to hold for all who have seen it. Some might confine the style to Elizabethan, but it is probably more safe to class it as late Tudor or early Stuart.



But whether a house is Tudor or Stuart is as unimportant as whether you can have a farmhouse without a farm. The all important question is whether the house is designed in good taste, and possesses domestic charm, which this house, by John Byers, architect, emphatically does.



The stair hall is planned in excellent proportion and is one of those rare halls in which there is enough daylight not only to see the first riser but to bring out the skill of the design. The hand-tufted and sculptured carpet is especially designed to fit all corners of the hall and adapted in three shades of green taken from the ivy-leaf chintz used for draperies and valances. The whole background is of soft apple-green grass-cloth.

INTERIORS OF THE ENGLISH FARMHOUSE
 GEORGE C. SAGAR & SONS, INTERIOR DECORATORS

The color scheme of the dining room is chartreuse, gray-ivory, and brown. The murals by Alson Clark, are done in oil from designs furnished by the decorator, who designed all the furniture and lighting fixtures throughout the house. The chairs are covered with chartreuse gray-ivory silk of the pattern of the valances. The claw feet of the furniture legs are silver as are the other accents in the room. The rug is chartreuse chenille.



In the library the paneling, designed by Carroll Sagar, replaces draperies so often used. Strips of wall paper, La Grande Chasse, are applied to the Venetian blinds with the result that when they are partially open they resemble tapestries, yet recalling the body panels in the room covered with the same paper. On the right wall are four hinged panels which open as double doors to disclose a completely equipped semi-circular bar, the front of which presents a map of the world set back of heavy half-round plate-glass. Upon this are accurate scale models of the owner's boats as well as many of the famous ships of maritime history, all correctly spotted on the locations of their exploits or disasters. The carpet is of reseda green carrying out the major note in the wall paper. The chairs have antique satin stripes in colorings taken from the paper. The davenport is done in a thick, curly, diagonal-cut velour. The lamp bases on the end tables are figures of 18th century French generals. The murals were executed by Emil Kosa, Jr., from ideas of the owner.



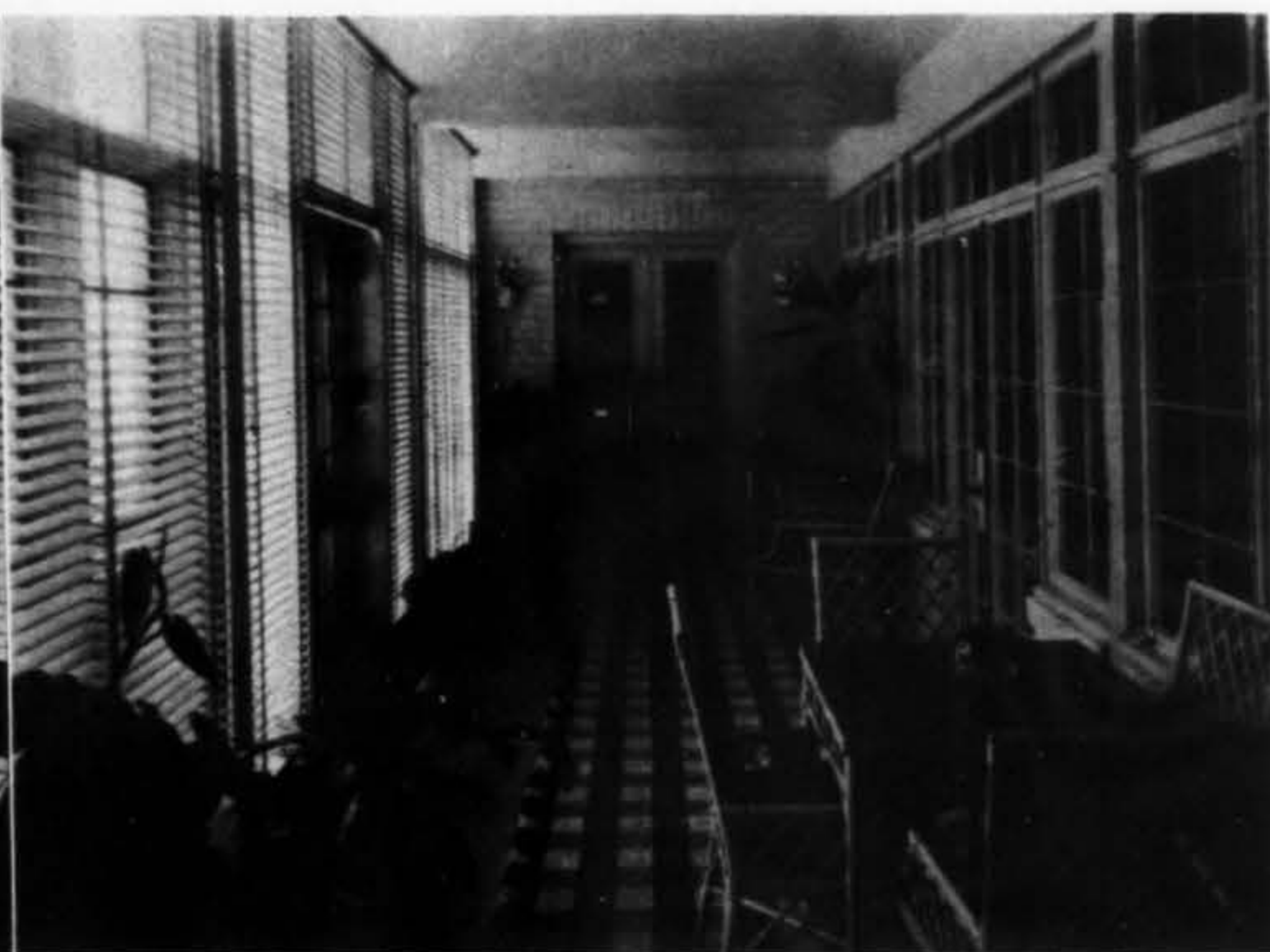
The master bedroom is done in amber-coral, ivory, with accents of soft blue. The rug of coral is hand tufted and sculptured in a design in the draperies, which are amber-coral and ivory. The antiqued ivory enamel furniture includes an especially designed bed grouping of twin beds under one tufted head. They are on hinges to pivot from the outside back corner. The bedspread and head of the bed, which contains special reading lights, are of quilted silk matelasse. The wall background is of a fine textured grasscloth dyed to amber-coral. The woodwork is ivory. A Louis XV mantel picks up these colors in rose aurora marble.





The living room, architectural details of which were prepared by the decorator, is executed in tones of blue and a touch of soft yellow, with accents of crystal and silver in lamps and accessories. The woodwork, including an exquisite Georgian mantel and fluted pilasters, is painted a blue somewhat lighter than the rug, and the walls and ceiling feature especially colored grasscloth in blending tones. Relieving the blue, which is a greenish ultra marine, are white background chintz hangings with a design in white and soft yellow, soft mauve and rose.

Wallpaper with a design of pineapples and other island fruits serves as a background and inspiration for the design of the rattan furniture. The Venetian blinds are natural wood and the lighting fixture is made up of units of bamboo with each of the candles covered by a suspended miniature coolie hat of woven split-bamboo. The conservatory is done in natural greens and white. The especially designed rattan for lounge or bridge has nubby green coverings and the block design rug of cotton basket weave is in two shades of green and white.





Photographs by W. P. Woodcock

SMALL SHOPS WITH ARCHITECTURAL DISTINCTION

IT HAS been said that the future belongs to those who have that perceptive quality called "vision". The history of nations and individuals would seem to sustain that idea. One of the ways this quality manifests itself lies in the way a person in business prepares to meet an ever keener competition.

Realizing that those who have some money to spend unconsciously react to that which is attractive, new and markedly progressive, we find a wave of modernization rising throughout this country which has wrought many delightful changes in the appearance of old, familiar shops, the wares offered being displayed under advantages which lend them a most enticing freshness. By the same token, we find any number of new ventures such as developments where small shops with related interests form a community shopping center, offering articles of individuality to their customers under most convenient circumstances.

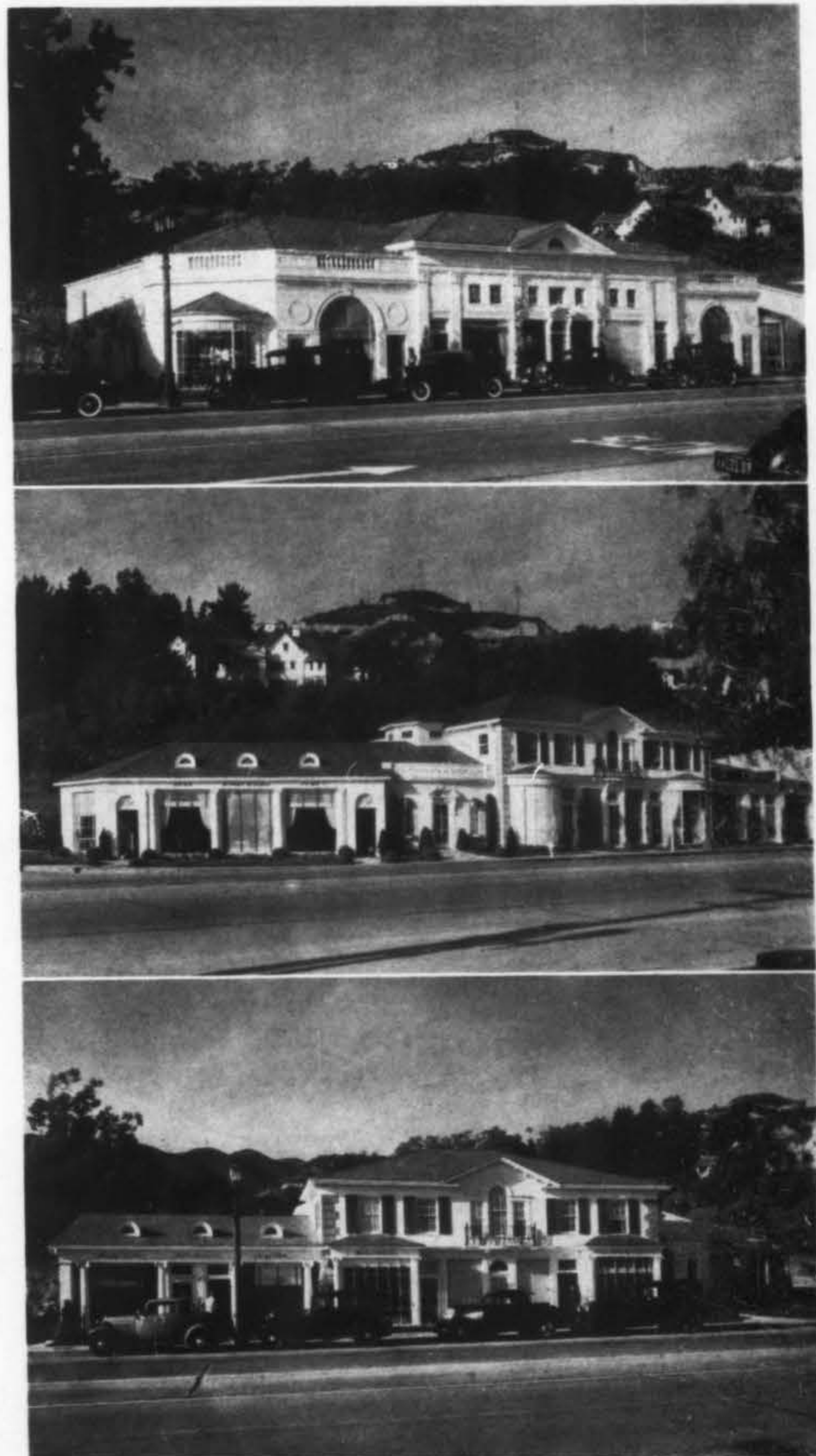
One which has recently caused much comment among people in the Los Angeles area lies on the outskirts of Hollywood toward Beverly Hills on Sunset Boulevard, confined to about three blocks in extent. What sets it apart, at first glance, from the other groups of shops which line a large portion of this stretch of highway, is the obvious fact that the buildings were designed by one man, keyed to the same type of architecture yet so handled in details that they are each distinctive. A glance at the photographs reproduced here will prove how true this is and how effective such a community treatment can be. Charles Selkirk was the architect.

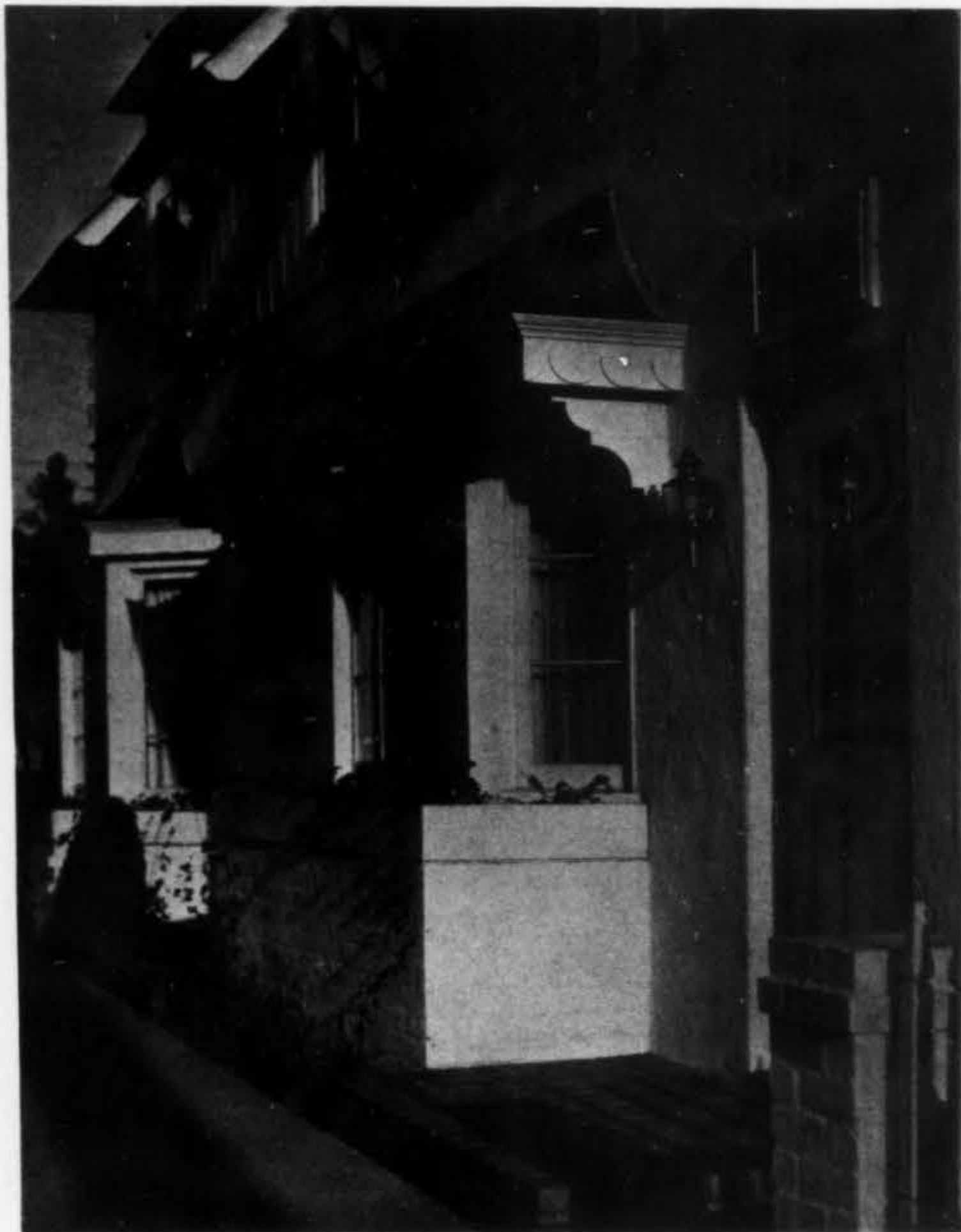
In this cluster of shops may be found a great diversity of things—fine, handmade furniture, upholstery, refinishing; interior decorators; lamp studios, where your most cherished vases can be fitted with exactly the right sort of shades; all manner of art objects, antiques and ultra modern, as you choose; table-settings, from old Sheffield to hand-wrought silver, or the latest in gold ware; smart haberdashery, gowns and hats; fine confections and choice liqueurs.

Every firm represented here has looked ahead, visualized a setting for offering whatever they have to sell in a location which would, in itself, appeal to people of discrimination, one where leisurely buying can be done in comfort, without the problem of fighting downtown traffic.

By choosing a style of architecture which is appealing and which lends itself gracefully to the needs of the small shop and maintaining that throughout the development, they have set themselves apart, acquired a personality all their own.

(Continued on Page 35)





Of course, if you are one of those merchants, of which there are altogether too many, who believe it good business to have large plate-glass windows plastered with innumerable signs, these shops and studios on Sunset Boulevard in Los Angeles will have no appeal. But their individual character, modest unobtrusiveness will attract a good many people and we hope that soon there will be more of them.

Merchants as a rule have overlooked the sales value of having interiors designed by a competent interior decorator. Huggins Wilshire Shop in Los Angeles commissioned Everett Sebring, interior decorator, to design the interior of their exclusive modern shop and he has used modified modern furniture of cherry wood with white and chromium trimmings. The rug is gray, walls yellow, ceiling white and draperies bottle green.

"A sea voyage will do you good," so says the Kelso-Norris Travel Bureau of Pasadena and to get you in the proper frame of mind have designed and equipped their offices using genuine ship's gear. The furniture is done in hawser rope and trimmed with monel metal. A wheel house and chart room serve as one private office and a typical cabin on a liner serves as another. All ship's models are genuine, and equipment, even to a movie theatre has been carried out in nautical fashion.



TABLE ARRANGEMENTS FOR THE HOLIDAYS

Photographs by Alpheus Blakeslee



Refreshingly different is this table setting by Dorothy Thorpe, who used a blue satin cloth and napkins, crystal ware with frosted lines, from Bullock's-Wilshire, and an exquisite arrangement of white orchids, gardenias and bouvardia in her floral arrangement.



This buffet supper set-up by Gumps of San Francisco features the Terrace pattern of Lenox china. The large salad bowl of frosted glass with silver bands and other pieces are designed by Dorothy Thorpe. The chafing-dish is English silver plate and the coffee urn is Sheffield, circa 1800.

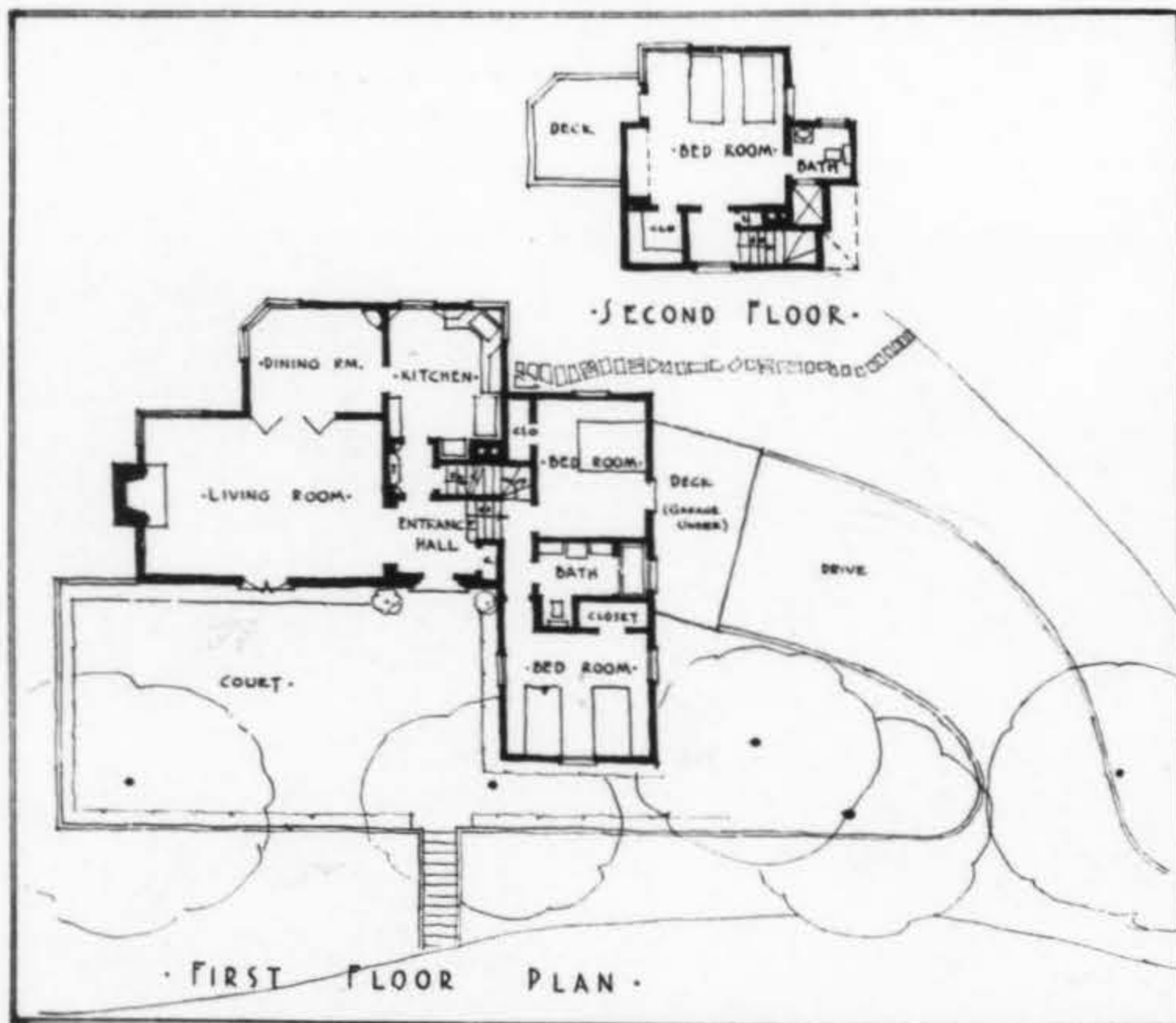


Another of Miss Thorpe's clever table settings is shown here, a marine blue and white color scheme, carried out in the cloth, the dishes and the glassware, frosted in a wave motif. An effective combination of white coral, shells and other forms of coral, against a blue mirror furnishes that something different every hostess seeks. The dishes and glassware, as well as the cloth are from Bullock's-Wilshire in Los Angeles.



Red candles, red glass cups filled with pine and poinsettias in diagonal lines were the inspiration for this Christmas table arranged by Grace Walton. Another arrangement by Mrs. Walton is shown at the upper right where the white flowers repeat the color of the white handles and lining of the little cups.





Another A. I. A. Gold Medal House
in Oakland, California
Frederick L. R. Confer, Architect

Frequent publications of the work by one architect may look like favoritism but what can we do when Mr. Confer continues to produce houses like this? Although conditions are unquestionably improving, in all probability the "biggest" houses that will be built in appreciable numbers for some time to come will be the "Big Little House." In this plan Mr. Confer has admirably accomplished such a house, introducing many of the modern features such as corner windows without losing that quality so essential to what we in America still demand in our domestic architecture. The type is called English Regency, with its white walls of brick veneer, and one by eight rustic, its yellow shutters and brick paved court, but the type has little to do with the real charm of the house. Thomas D. Church, landscape architect.

A DESIGN FOR LIVING IN CALIFORNIA



It is said that there is nothing new under the sun but this living room ceiling smacks a little of the new in ceiling treatment and overhead lighting. Here again, the interior decorator has been no small factor in the making of a "big little room".

Unquestionably the corner window has come to stay. Just how long it will be before there will be a window on every corner it is hard to say but if they all look as well as the one in this dining room does that time will soon be here. Perhaps it would not look so well in a larger room.

A kitchen is a kitchen for all that but working in this one should be a pleasure, with its corner sink and another corner window. By the way, this house has four corner windows which should satisfy the cravings of any modernist.

The treatment of the entrance is particularly Conferesque with its very modern Marquise and shutter-flanked doorway.



WINTER SCENE
IN YOSEMITE

If your Nordic love of snow runs counter to your devotion to motor comfort you can indulge both passions in Yosemite Valley where paved, winter roads are kept free from snow and ice.

THE WAYFARERS

By MARK DANIELS

I MET a bee. His pollen hairs were dustless. He was thin and empty of nectar, but there was a determined glint in his thousand eyes.

I said to the bee, "You look weary. You are gaunt. Are there no blossoms in this neighborhood?"

The bee said to me, "Weary am I. I am on an urgent mission. There are many blossoms but I may not collect their nectar nor gather their pollen until my important task is accomplished. I am searching for a good tree."

I said to the bee, "All trees are good. But I thought you always sought blossoms."

The bee replied, "We are about to swarm, and the Queen has sent me to find a tree."

I said to the bee, "Not far from here is a little cave in a nice cliff overlooking a field of clover. On the heights above are orange groves and flower gardens. It would delight your many eyes."

The bee said to me, "Caves, holes, hollow walls, are all well enough, but the best of all is a fine old, sturdy, hollow tree. You must know that if you want to be happy you have to have a tree," and he made a bee line for the forest.

I met a bird. He was sitting on a large rock. His outer coverts drooped and his bill was partly open.

I said to the bird, "I would love to hear your song."

The bird said to me, "I am very tired. Besides, a rock is no place on which to sing a song like mine. Neither is a telegraph pole, nor a fence. I like to swing and sway while singing but I am not gifted, like the lark, with the ability to sing in flight. That is very difficult."

I said to the bird, "That is my loss, for I believe your song would soothe my troubled spirit. Where may I hear your song?"

The bird replied, "Where there is a tree. If you will come with me to a nice tall tree I will sing for you."

I asked the bird, "Why must it be a tree?"

The bird answered, "Because a tree makes you want to sing. Swinging and swaying on a branch with the music of rustling leaves brings notes to your throat that never come while sitting on a rock."

I said to the bird, "I never thought of that."

The bird said, "That is strange, because it is so obvious. You certainly know that real happiness in this world can be found only where there is a tree," and he flew straight for the forest.

I met a boy. He was dragging a long rope over the tracks his bare feet left in the dusty road behind him. The little red face beneath the ragged straw hat was damp. From beneath an engaging frown, round blue eyes scanned the road on either side.

I said to the boy, "Why are you dragging

that big, long rope?"

The boy said to me, "We like to swing, my sister and I, and I am looking for a place to fasten up this rope to make a swing."

I asked the boy, "Isn't there a barn close enough to your house to put out a beam, or something, where you could fasten up your swing?"

The boy said, "We've tried that but it's awfully hot and sunny. We've tried it between high poles but that isn't any fun either. That's too hot for sister, too. You have to have shade if you want a good swing."

I said to the boy, "It's a fix. I wish I could help you."

The boy said to me, "Well, everybody knows that if you want to be happy you have to have a tree, and if you and your sister want to have a good swing you've just got to have a tree. Mister, won't you help me find a tree?"

I met a man. Where his face was not red it was purple. From his many chins the sweat dripped onto his damp shirt front. Over one arm was his coat. Over one shoulder was a broad, sharp axe.

I said to the man, "Man, where are you going with that big, sharp axe?"

From a trembling hand a large diamond glittered as the man mopped his brow.

The man said to me, "I am getting fat. The doctor says I need exercise. I'm going out and chop down a tree."

+ + + **B O O K S** + + +

By EDWIN TURNBLADH

I DOUBT that you'll remember, but I happened to promise something last month about reporting to you now concerning the season's crop of books. I realized afterwards, however, as you may have, that it was a wild promise made in a moment of unreasonable ambition. The bumper crop of books at the current height of the season prevents doing any kind of justice to many of them in anything shorter than a government report. So I decided instead to do injustice to a few authors. With all the book reviewers around, they're used to it anyway, and I'm sure they won't mind my expending some of my holiday hilarity upon them.

Letters to Santa Claus

Dear Santa,

I am writing to you on behalf of my playmate, Sinclair Lewis. We fellows call him "Red"—because he's got red hair. Some people think we nicknamed him that because he's always getting burned up about what goes on around our neighborhood. Well, I used to be kind of like that myself, but, gee, what's the use. It goes on, anyway.

Me and Red are pals because when he came into our English class at school I stuck up for him right away. I thought he was a smart boy, and he could sure write compositions. But teacher said some of them were too sarcastic. I remember one about people on our Main Street. Teacher made him stay after school and write, "I'm sorry" five hundred times on the blackboard. That made Red just busting peeved and he said to me, "It goes to show that civilization in this country aint what it ought to be."

Red wanted me to write and ask if you'd give him another Nobel Prize. He thinks they're peachy. But he said to be sure to say Nobel and not Pulitzer. He doesn't like Pulitzer Prizes. He got one once from somebody and he gave it right back. He'd write to you himself but he says he couldn't do it and feel just right about it. You see, he doesn't believe in everybody's Santa Claus. But he's not sure there's any other kind, so he doesn't want to take any chance on missing out.

Red asked if I'd sort of mention a composition he wrote this year which he thinks is pretty good. It's called, "It Can't Happen Here," and most of the people in our neighborhood have been reading it. Red worked hard on a idea and on writing about it. Teacher thinks the composition looks like he worked hard. If you can't give him another Nobel Prize, could you give him a map of United States. Red says he'd like to cut it up and put it together in some other kind of way. He's got a pair of scissors but I guess you'll have to bring him the paste.

HENRY LOUIS MENCKEN.

P. S. George Jean Nathan is peeking over my shoulder. He wants me to write his letter for him, too.

dear santa,

don and i have written another book about life and what else goes on in the world. the book is "archy does his part" and we got pete the pup to say a few words about the general situation. he's been thinking about it, too. don and i don't want anything for christmas but will you please bring a bone to pete.

archy the cockroach.

Dear Santa,

I wish to apply to be one of your reindeers. I got more fire in me than Donner and Blitzen put together. I'm sending you my picture from the cover of Stanley Walker's book about me and my pal. It's not a very good picture but it will give you some idea. Can I bring Sally Rand and Mae West and Jimmy Walker and a couple more of the kids with me? We have swell times. If it wasn't for us the U. S. wouldn't be half so much fun. Just ask Stan. You'll get a kick out of me. I'll be a reindeer like you never saw before.

MRS. ASTOR'S HORSE.

Dear Santa,

I live in Washington, the capital of the United States, and I been the goodest boy in the whole city. Harold Ickes, Hank Wallace, and some of the other kids are always writing stuff about how to run things, but I just been doing my chores. Could I have a new fountain pen? I help papa sign a lot of papers.

JOHNNY GARNER.

Dear Santa,

My name is Ernie Hemingway. Everybody else in school begun writing just like I did, so now I'm writing compositions that aren't like anybody. I'm thinking of starting another Ernie Hemingway, but I'm not yet sure just what to make him be like. "Green Hills of Africa" is a composition like Martin Johnson would write if he was a author and not just a kid that likes to hunt. I'll write you another letter in time before Christmas, soon as I make up my mind what to be. I might ask for something now which I couldn't use.

ERNIE HEMINGWAY.

Dear Santa,

I just came to Hollywood to be in a movie. There's a great big chimney on our house, so you can come down and bring me a pair of slippers. We have a gas heater in the fireplace, but we won't have it lit on Christmas eve. A gas fireplace is a little hard to write my comfy poems about. Remember that one I sent you which says "it takes a heap o' living in a house to make it home?" I don't think people in Hollywood live long enough in a heap.

EDGAR GUEST.

Dear Santa,

I'd love so much to have a pretty doll for Christmas. I've already picked out a beautiful name for it. I'll call it "The Demi-Widow"—after a composition I wrote. That's not my first composition, though. I wrote a essay for teacher called "Why Not Try God?" If you give me a specially nice doll I'll change the title to, "Why Not Try Santa Claus?"

MARY PICKFORD.

Dear Santa,

Please bring my Christmas presents to Hollywood this year on account of I'm over here to write some moving pictures. I think I'm going to like writing moving pictures more than anything I ever wrote. But don't you worry, Santy. If I write

a scenario about what the whole universe is going to be like in 1999, I won't leave you out. Maybe I'll even say that you're going to be emperor of the world. Oh, boy, wouldn't that be dandy! Can I have a watch for Christmas? I like to see how fast time goes.

H. G. WELLS.

Rhymed Reviews

Readers of "Sensible Living" you'll find
Do too much of the sensible kind.

Girls who "Soviet Communism" know
Are seldom caught 'neath the mistletoe.

A dismal Christmas I think I'll address
To the author of "Technique of Happiness."

I AM PLEASED to acknowledge an autographed copy of "The Gentleman on Horseback," by Bernard McConville, which has just reached me from the publishing firm of Traynor Lane at New York. The house is a new one, I believe—at least the name is strange to me. I hasten to wish them the best of good fortune, however, for Mr. McConville's story of early Spanish California is presented to the public in an artistic and noteworthy form—both from the standpoints of printing technique and publishing enterprise. The book is distinctively printed and bound in purple.

The story is narrated in the technical style of a scenario—is "delineated in montage," according to a statement on the title page. The meaning of "montage" may be found in the glossary of scenario terms which is a part of the addenda of the book. Other features of that department are a bibliography and an appendix of explanatory historical data.

"Montage" is defined as "a visual effect achieved by a series of short cuts of various scenes running from 1 to 16 frames." In other words, the story is a screen play, which, while yet a novelty in book form, raises a logical, "Why not?" If we enjoy reading a stage play, why not a film play? Two scripts, "The Silver Streak" and "The Great Barnum," have already been published, but this is the first unproduced scenario to reach the public between book covers.

Mr. McConville is a scenarist, and the script is adapted from a novel in manuscript. Introducing the book he writes, in part—"Since the publication of a work of fiction in this form is both revolutionary and evolutionary, it requires a brief comment on the technique employed. Whatever the faults or virtues of the form, the author's object is to unfold his story to the reader with what is called the 'montage' of the motion picture. Of late years, the stage has borrowed freely from motion picture technique. It would seem permissible, also, for the novel to draw from the motion picture something of its compactness, vividness and movement."

The story is not given in the exact technique of a working scenario. Various changes have been made—scene definitions have been simplified or left out, and description, narrative and dialogue have been elaborated. Yet, as you read the book, I think you will conclude that even more changes must be gradually evolved in shaping a film script for popular reading. Unless a person has seen at

(Continued on Page 32)

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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—December

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Iris stylosa marginata</i> (Dwarf Iris)	H. P.	18"	soft deep blue and white	shade or semi-shade	garden	Plant established clumps, divisions take a year to bloom, divide every 5 years, in July or October	Satisfactory under deciduous trees. Cut back foliage in August.
Cyclamen	H.-H. P.	8"-12"	white coral rose rose red	shade	acid	Plant good sized plants in late fall	Heated glass house almost necessary for small plants.
<i>Saxifraga crassifolia</i> (Large-leaved Saxifrage)	H. P.	15"	light rose pink in trusses	shade—will stand early morning sun	well-drained, moist, with acid reaction	Seed or root divisions in summer	Compact grower. May be planted anytime.
<i>Primula malacoides</i> (Baby Primrose) new varieties	H. A.	8"-12"	white, pink, lavender, deep mauve	shade	well-drained loam with acid reaction	Seed planted in June and plants set out in fall	Self sows easily if not disturbed by cultivation.
<i>Primula chinensis</i> (Chinese Primrose)	H. B.	6"-8"	white, rose, lavender, red, pink, violet	shade	rich, well-drained peat or leaf mold, slightly acid	Seed in February for December bloom—difficult to raise	Blooms until May or June. Should have no animal fertilizer and be kept on moist side.
Chrysanthemum: Christmas Red Christmas Pink Yellow Button	H. P.	2'-2½'	deep red soft rose deep yellow	full sun	well-drained loam and sand	Cuttings in spring are better than divisions	Culture the same as for the fall chrysanthemums. These are pom-poms.
Violet: Princess of Wales	H. P.	6"	medium violet blue	sun or semi-shade	garden loam	Divisions in July for November and winter bloom, or seed sown in early spring	Mulch with barnyard manure just before blooming and water heavily. This is a compact creeper.
Poinsettia (Christmas Star)	H.-H. D.	6'-12'	crimson bracts	sun	light loam	Cuttings in spring from growth of previous year	Plant in locations protected from wind and frost.

SHRUBS—December

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Arbutus unedo</i> (Strawberry Tree)	H. E.	8'-15'	white turning to red	sun	sandy compost	Seed in spring or fall, half-ripe wood cuttings in fall—layers take 2 years	Scarlet fruit is decorative during the winter.
<i>Choisya ternata</i> (Mexican Orange)	H. E.	10'	white	half-shade	rich garden	Cuttings, young wood over heat, old wood in sand; fall or spring	Has several periods of bloom. Will stand some frost and prunes well.
<i>Cotoneaster frigida</i>	H. E.	18'	white flowers, bright red berries	sun	well-drained	Seeds when ripe, layering in fall, cuttings of young wood in summer under glass	Should be pruned to shape.
<i>Duranta plumieri</i> (Golden Dewdrop)	H.-H. E.	16'	lilac-blue flowers, deep yellow berries	sun	good garden	Seeds and cuttings in spring	Needs sheltered place. Stands pruning well.
<i>Erica melanthera</i> (Heath)	H. E.	8'	rosy lilac with black stamens	part shade	peaty, sandy NO LIME	Cuttings of young wood under glass in late Oct. or early Nov.—make cuttings only 2 inches long	Prune after flowering and give plenty of water.
<i>Grevillea thelemanniana</i>	H.-H. E.	5'	crimson with green tips	sun	garden	Seeds in spring ½ in. deep in sandy soil, cuttings in September	Does not stand hard frost.
<i>Habrothamus elegans</i>	H.-H. E.	10'	garnet flowers and berries	sun	sandy, loose loam	Cuttings in February or March in sand, kept close until rooted—easy to start	Subject to mealy-bug. Water well, pinch back, rest after blooming.
<i>Photinia arbutifolia</i> (Toyon, California Holly, Christmas Berry)	H. E.	18'	white bloom, red berries	sun	sandy loam	Seeds in fall or winter are easiest, also cuttings and layering	Needs good drainage. Prune to give good shape.

VINES—December

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Ampelopsis brevunculata (A. variegata) (Turquoise Berry)	H. D.	15' or more	turquoise blue berries	partial shade best	good garden	Seeds or dormant cuttings	
Cissus capensis (Vitis capensis) (Evergreen Grape)	H. P.	35'	purplish black berries	sun	light, warm garden	Seed or dormant cuttings	Warm exposure increases fruitage.
Pyrostegia ignea (Bignonia venusta)	H.-H. P.	35'	orange	sun	garden loam	Seeds or dormant cuttings in late March or early April	Blooms until February if sheltered from frost. Should be pruned severely in late March.

TREES—December

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Eucalyptus globulus (Blue Gum)	H. E.	50'	white	sun	ordinary	Seeds in May	Not for small gardens. Root system extensive. Good wind break. Very fast grower.
Eucalyptus sideroxylon rosea (Red Iron Bark) Leucoxylon (White Iron Bark)	H. E.	40'	pink	sun	ordinary	Seed	Attractive long narrow silver gray leaves. Rapid grower. Good for Spanish planting and in any locality.
Ginkgo biloba (Maidenhair Tree)	H. D.	50'	soft yellow foliage	sun	ordinary	Cuttings from staminate trees only	Small plum-shaped fruit. Upright growth. Plant staminate tree only.
Eugenia Smithii (Showy Eugenia)	H.-H. E.	25'	purplish berries	sun	good garden	Seeds, or cuttings	Sensitive to heavy freezes. New foliage is reddish.



Garden for an English House in Oakland, California

F. Herbert Mick, landscape architect

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THREE FORMS OF OCEAN TRAVEL

Like a great gull, the Clipper ship rides the waters of San Diego Bay before her take-off for the Orient. These big ships are now on regular schedule carrying mail and passengers from California to Honolulu and the Orient. Photograph courtesy of the Standard Oil Company of California.

CALIFORNIANS yearning for a white Christmas and a red nose may travel East this year at train fares which have been sharply reduced—up to 20% of previous rates. Round trip Eastern excursions from California on all railroads approximate \$86 to Chicago, \$78.35 to St. Louis, \$67.20 to Kansas City, and \$124.85 to New York. An extra fee of \$10 is charged on the Santa Fe's crack flyer, the Chief. Pullman rates on all lines to Chicago run \$15.75 for a lower. A one-way drawing room ticket to Chicago costs \$56.

The holiday train fares are in effect from December 12 to January 1, with January 31 marked as the return limit. Dining car prices have also been reduced on all the roads out of California.

A STEWARDESS who's a registered nurse is a new addition to the personnel on the Union Pacific's Challenger, new special Coach-Tourist section of the Los Angeles Limited between Chicago and southern California. Another feature of the Challenger is an air-conditioned coach for the exclusive use of women travelers.

NOBLE FESTOONS FOR A NOBLE CITY

Christmas decoration on a heroic scale. The San Francisco-Oakland Bay Bridge has taken on that definite form that silences critics. The towers rise 519 feet above the water. The distance between towers is 2,310 feet. Photograph by Gabriel Moulin.





SOMEWHERE TO GO

NOT long ago G. K. Chesterton, in one of his articles, made the statement that there were no villages in America. He might have gone further and added that there were no inns in the United States, despite the innumerable hot dog stands that wear, like a tortoise shell comb in a Hottentot's top-knot, a blinking Neon sign throbbingly proclaiming America's greatest "Inn of Eats." But whether we have villages and inns or not is of little importance if we have that part of the spirit of them that is the reward of search; that we most assuredly have at many places in California.

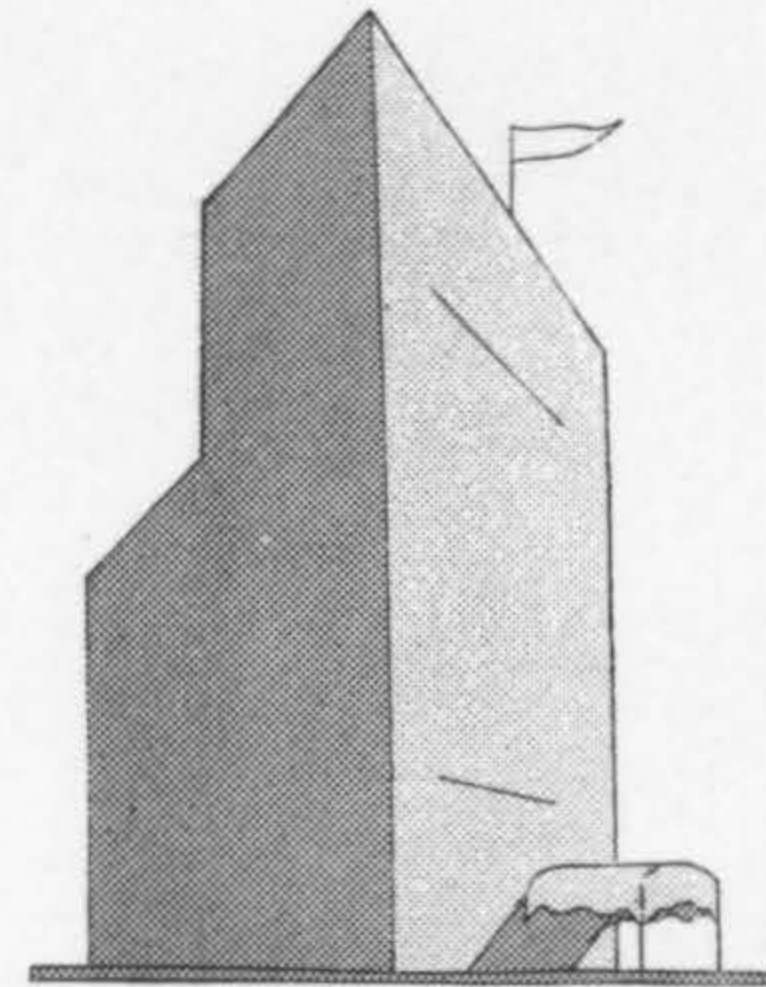
A great many people cross the Atlantic to visit places along the French and Italian Riviervas. Some stay for a considerable time, while others remain only long enough to acquire what defensive adjectives may be needed in case they are questioned as to their favorite watering place. From Oh to Ah they learn it on the shores of the Mediterranean and practice it from A to O when they get home. Now that there is an undeclared war, and the rate of exchange has a back spin on it, perhaps the scenery-thirsty lovers of travel will turn their gaze to America's Riviera. When they do, here is some information for them.

From Toulon to San Remo, from San Remo to Genoa, from Genoa to Pisa there are few places that have the charm and beauty of Santa Barbara. Santa Barbara is not a village, most certainly. Nor is it a town, nor yet a city in the sense of the American city. But it is a place where one can live and enjoy life with a fullness that cannot be surpassed on the shores

of any sea, for it has those man made essentials of comfortable existence the absence of which destroys most of the pleasure to be got from scenery and climate.

Well up on the sun-bathed slopes of the mountains that protect it from northern winds is Hotel El Encanto. As the child said in A. A. Milne's poem, "I went into a house and it wasn't a house," El Encanto is a hotel and it isn't a hotel. Certainly it isn't an "inn" as the English think of inns. But it is a place to stay—a place to stay, not to stop. Most of the accommodations are in separate small houses as distinguished from cottages. They are new, clean and commodious, something that will hardly be found on other Riviervas. And something that will never be found along the shores of the Mediterranean are the bathrooms where you can step out of the shower without bumping into the wash stand and where you do not have to step into the hall to change anything but your mind. From the windows of the private drawing rooms the lazy Channel flashes welcome to the smaller boats in the yacht harbor and the ocean liners that glide past the distant islands, and at night the lights of the city and harbor boats twinkle a warm welcome. Birds sing, flowers bloom, perfumes steal under the door as the mission chimes call the devout to prayer.

After three meals you throw away your bicarbonate of soda. After three days you throw away your time tables and at the end of a week, your calendar. Yes, El Encanto is SOMEWHERE TO GO.



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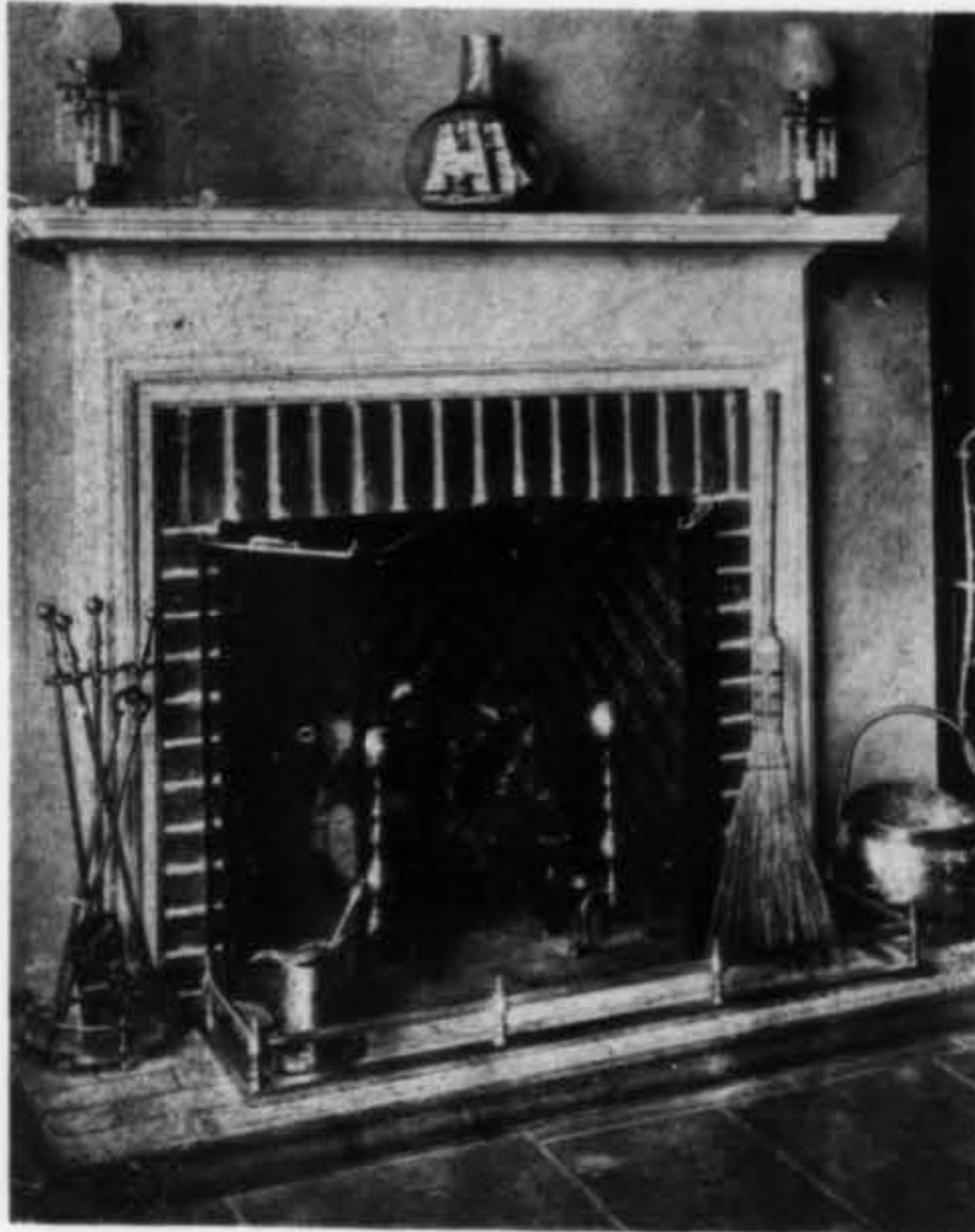
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HOTEL

LA JOLLA, CALIFORNIA

• EUROPEAN PLAN
• HOUSEKEEPING APARTMENTS
• DINING SERVICE

• OVERLOOKING PARK AND SEA

• GETHIN D. WILLIAMS, MANAGER



Many a mantel in bad taste has been removed and replaced with a complete unit of Colonial, Adam, or other traditional design, to transform an entire room. The illustration shows a charmingly simple mantel of Colonial period with every detail of the fittings in perfect harmony. Note the interesting fireback, the Cape Cod lighter and the old flask containing a miniature sailing ship. From the Colonial Shops.

THE NEW MURAL ROOM ST. FRANCIS HOTEL SAN FRANCISCO

(Continued from Page 16)

on a close cut pale blue silk velour. Two levels of tables on the main area overlook a third level of tables that surround the dance floor. The harmonizing of colors in drapes, upholstering and floor coverings is another testimonial to the genius of Mr. Simons of W. J. Sloane who did the decorating. The ensemble is pulled together and unified with a paint job that has no peer, done by D. Zelinsky and Sons. The mirrors used on the columns, a new development by W. P. Fuller & Co., strike a new note in craftsmanship. They are made of a flesh tinted glass which

when silvered, reflect images and light with an exquisite warm tint.

The new mural room in the St. Francis Hotel is important in several respects. The arts and the architecture are in a state of upheaval. Sincere students, craftsmen, and artists are in a quandary. There is much of beauty and much of ugliness in the latest creative work of many advocates of the modern movement. This room impresses me as one of the finest examples in America of the combining of the best of the past with the best of the modern. It is a gallery in itself and should be visited and re-visited by all lovers of beauty.

BOOKS

(Continued from Page 27)

least one movie in the making, some of the technical terms, although explained in a glossary, are still rather meaningless. They interject a foreign mechanical element which tends to mar the sustained imaginative running picture a story should produce in the reader's mind. The effect of terms like "pan" and "two shot" and other camera lingo is, to the lay reader, a mechanical disconnection of thought—akin to discovering a typographical error in a novel. Just which and how much technical terminology to use in publishing a film script is, of course, debatable, and will require a good deal of time and experiment to determine. A stage play in book form is almost free of the mechanical side.

Apart from the original literary form, which is of especial interest, "The Gentleman on Horseback" is a high spirited, brightly colorful historical novel of 19th century California and the unfortunate clash between Spanish and American Californians which swept away a charm and culture that were proudly defended against conquest. We could not turn to a more stirring page in American frontier history. No chapter could make more rich and human drama.

"DESIGN IN ART AND INDUSTRY," by Ely Jacques Kahn, F.A.I.A. Charles Scribner's Sons, New York. \$3.50.

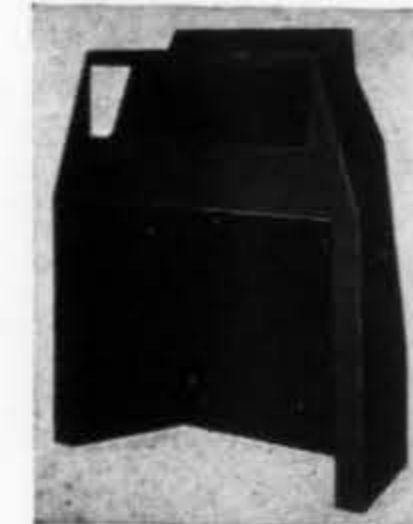
Mr. Kahn temporarily abandons the work of designing skyscrapers to get down to the roots of the perennial argument over the source and value of art in design and industry. He does it with a thoroughness and writes on the subject with a sincerity and skill that sweep away a lot of nonsense about the position of the artist in our hectic modern civilization.

Consistent with his reputation as a designer in many arts other than architecture Mr. Kahn decided upon a visit to the sources of art and design as they have come down to us through the ages. In Japan, Java, Cambodia, India, Germany, France and England he went to the roots of the relation between art and industry in a manner that is as refreshing as it is enlightening. Nor does he mince words or temper the wind to the tender skin of the puffed plutocrat. In his description of Angkor-Vat he says, "It is interesting to consider all these ancient works together in view of the naturalistic inanities of moral decorations that continue to be accepted for our public buildings in America."

The general conclusions from a careful perusal of his book are that our schools of art and design are too often directed by men who can neither create nor design, that our museums, instead of supplying much needed sources of contemporary work, too often are monuments to wealth and the work of the antiquarian, and that it is a pity civilization has drifted away from the master and apprentice system, emphasizing the fact that "In Far Eastern cities, instruction maintains the master-apprentice practice in preference to the academic systems." While dwelling at length on the Art of the East as a most important factor in maintaining eastern cities in a position of commercial importance, without prejudice he points to cities of Western civilization, even American, that are slowly coming into the same class. Such cities are Limoges for porcelains, Beauvais for tapestries, Trenton for pottery, Providence for jewelry, Toledo for glass and Philadelphia for textiles.

All in all it is one of the best art books of the year.

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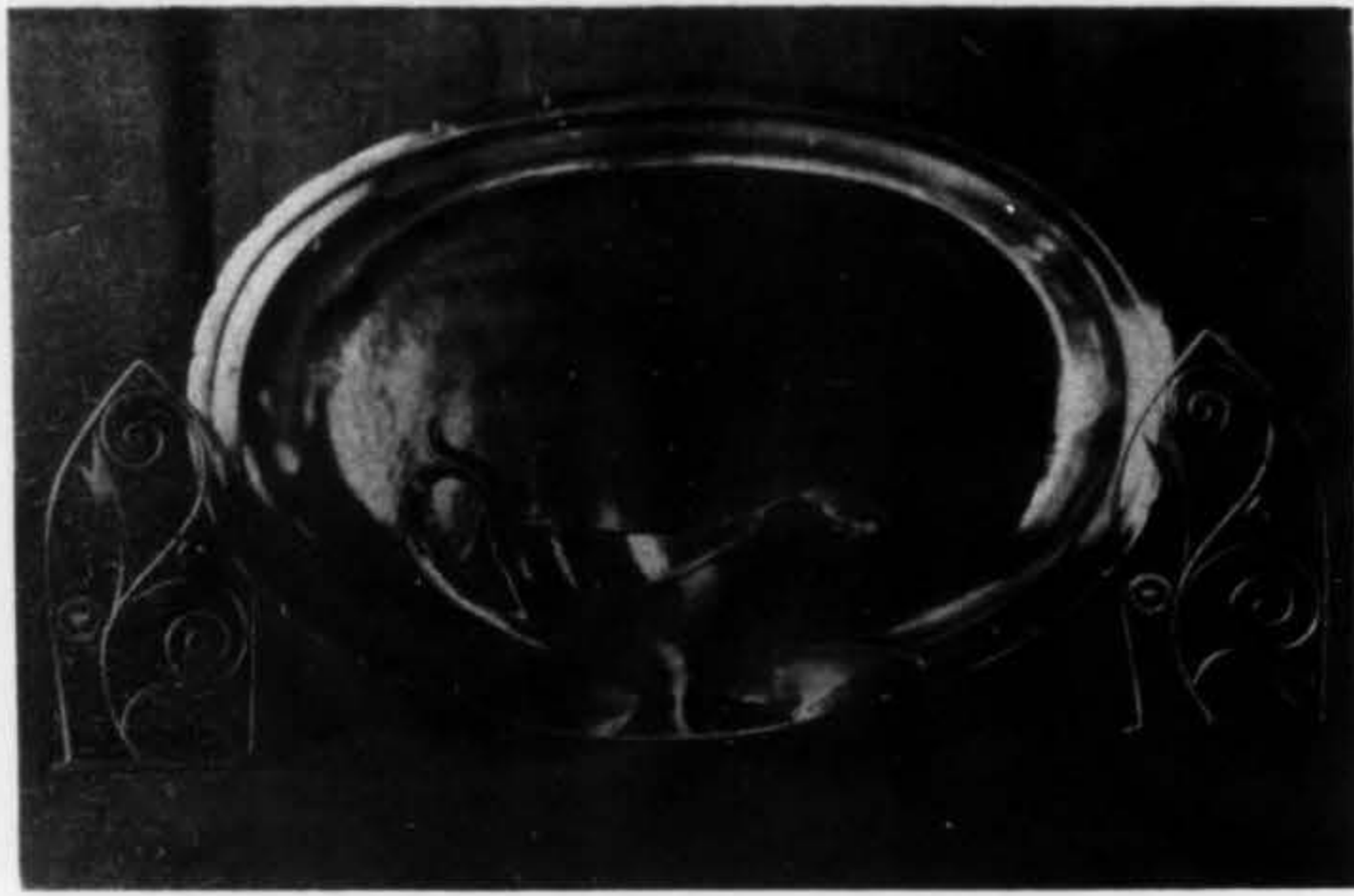
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ANTIQUES

(Continued from Page 11)

ments show where they are joined to the body on the old Sheffield but in electro-plate no joints are visible.

Sheffield-plate has its own characteristic color. It is less brilliant than solid silver or electro-plate—a color slightly leaden in hue but beautifully soft and satiny. This is accounted for by the fact that it is not quite pure and also to the rolling process used in preparing the sheets of silver for use.

Old Sheffield-plate is silver rolled upon copper and NOT upon nickel or white metal. Some people rely on the words "Made in Sheffield" as proof of genuineness. This is rather a proof of its modernity and of course such a piece is not purchased by collectors who understand what they are buying. The writer has been shown pieces guaranteed "genuine old Sheffield" with the initials "E.P.N.S." stamped on them. Such initials stand for Electro-Plate-on-Nickel-Silver and is another proof of modernity.

Sheffield-plate should not be replated as this ruins its value as an antique entirely. I say this for the reason that many persons having old family pieces showing the marks of age and wear send them to be "done over." These marks of wear are a large part of the beauty and desirability of old Sheffield to the collector. But the collector must be able to distinguish between genuine pieces and those prepared by certain tradesmen with the intention of passing off as antiques. These tradesmen are very clever with the burnisher and other tools. Pieces showing much of the copper should be avoided for they are probably the work of inferior makers.

The list of marks on old Sheffield is very incomplete. Not only that but many pieces are unmarked, so that the collector must depend upon the styles covering the years in which copper-plate was made. The first point to be remembered is that no mark appears earlier than 1784, for it was then that the English Parliament repealed the law in force relative to stamping signs or letters of any kind on

plated ware. From 1785 to 1795 the name was stamped beside the mark. After that the mark alone, usually. Some of the best known marks are the bell, crossed keys, crossed arrows, pineapple, an open hand, ship in full sail, four-leafed clover, crown and others which I have not room to give here.

There is something very appealing about this old Sheffield. Study that soft, silver-gray color against the red of the copper and see its beauty of coloring. Notice how soft and velvety is the "feel" of a piece of it and think a moment of the craftsmen who designed and fashioned by hand so long ago the beautiful pieces which we are so proud to own today.



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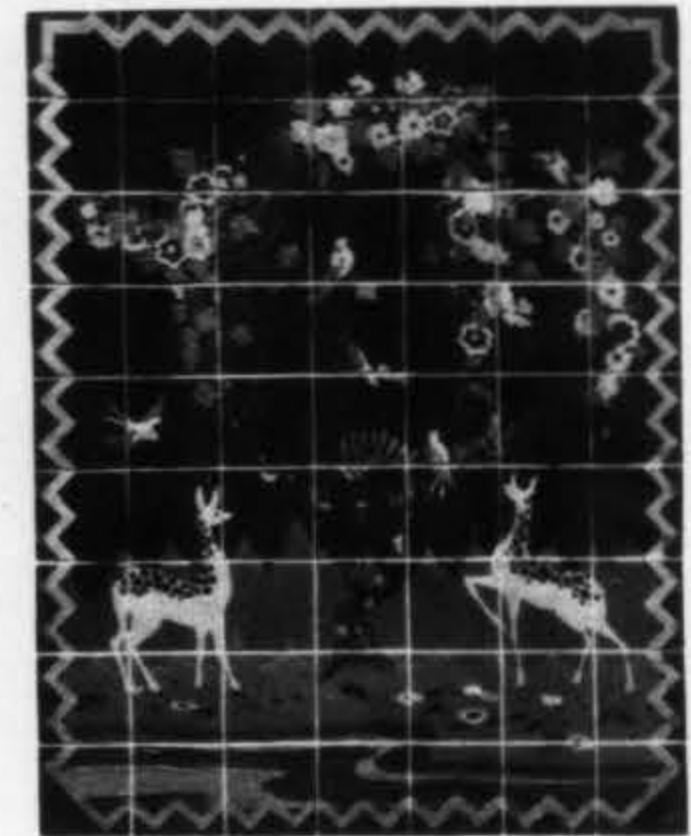


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LOS
ANGELES



INTERIORS

(Continued from Page 10)

the type referred to as "occasional." Attention might be called to the great decorative note which a single piece of painted furniture can achieve. This holds good, of course, only when the structural lines and materials are good, in themselves, and such pieces are not bought for a song. A commode or a console, for instance, of 18th century treatment, either in the French manner or the always popular Chinese style, will inject a note of color and gaiety into a room and greatly enhance its charm, providing, of course, that the general decorative scheme permits its introduction. Good painted furniture is more effectively used for the purpose of accent than when adopted for fundamental furnishing.

For those who like Oriental rugs—and who doesn't?—there are buying opportunities at this time that are not likely to come again in a hurry. One well-known store has some perfect gems, in every thing from the smallest throw rug to huge room-size, of such value that no one who remotely contemplates the purchase of any Oriental rug should overlook. The buying of such a rug is an investment. But it pays to get rugs that are thoroughly honest in construction. The unwary can be easily misled by the sheen and jewel-like colorings of a rug into buying one that has been dyed with cheap dyes that won't wear and treated to a "wash" that gives it a lustre that soon disappears. In buying a rug of this kind, buy also the reputation of the merchant behind the sale.



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A NEW SHOPPING DISTRICT
(Continued from Page 21)

There are similar groups of shops, where the general theme of the architectural style is sustained in many other localities, sufficiently established by now to prove the value of the idea. The shopping centers one finds in Westwood Village are an excellent example and those in Pasadena and in Santa Barbara. During the last few years, such ventures have been practically at a standstill but lately such enterprises as the one on Sunset Boulevard indicate that times are really getting better at last.

As for the improvements of individual stores, shops and other places of business there has been great activity. Whether it is a store where general merchandise is offered, or a specialty shop, a restaurant or a cocktail lounge, rebuilding and redecorating seem to be the watchword. The result is that some of the smartest shops in this country are to be found here.

This trend seems to have affected all sorts of businesses. In Pasadena there is a travel bureau which reflects the idea that people disposed to go adventuring will find a setting having a distinctly nautical air, pleasing if not actually stimulating.

The stores and shops where women buy were long the leaders in the list of businesses which modernized their interiors and their fittings, probably because the owners realized how responsive women are to beautiful surroundings. Can it be that the reason why cocktail lounges are hectically striving to outdo each other lies in the fact that women go there also?

Whatever the reason, it is good business, one that returns substantially on the investment.



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THE DRAMA IN SAN FRANCISCO

(Continued from Page 4)

However, a theater-pit orchestra is not supposed to set the standards for what follows after; so we were not particularly discouraged—it was merely a question of waiting until the curtain went up and we went into the real business of the evening.

We knew the play, didn't we? Had seen it at its best, and after all, nobody could take *too* many liberties with it, least of all Mr. J. J. Shubert who had produced it under his *personal supervision* in New York to such financial advantage. With the rise of the curtain, that very beautiful picture of Vienna, with its youthful, beautiful girls, typical of that romantic city, would flash upon our vision. Such optimism! Actually, the girls were older than Methuselah, at least as far as musical-comedy requirements are concerned (this by the way is the general consensus of opinion of the San Francisco theater-going public about Mr. J. J. Shubert's production of "Bitter-Sweet" and by no stretch of imagination could they be called beautiful).

That dampened our ardor a little, but we have always loved the Three Little Maids, and we would wait for them. After all, even if Fritzi and Kitzki were weak support in that gorgeous number, Mitzi could, and would, undoubtedly start us on our beautiful and romantic way. What a shock! If we had not known the play we would have probably thought that they were ladies of the chorus, promoted to a "bit." The number and the action that accompanied it would have justified the opinion—again, incompetent direction.

Mitzi in the person of Diana Galen later overcame this unfortunate beginning to give a very worth-while performance against great odds. The voice is there, and she shows signs of acting possibilities—but the first thing she needs is somebody to teach her the art of make-up.

Robert Shafer, who plays Baron von Schober, is possessed of a voice that makes you sit up and take notice, and really works hard to make the best of an almost impossible task. This good-looking young juvenile will make his mark in the very near future if properly handled.

There is one saving grace. His name is Barnett Parker. He is one of the few real comedians that we have seen in musical-comedy, or operetta, as you wish, over a long dry trail. In this particular production he is the one person on stage that conveys to you the feeling that he is not just doing a job, but having a marvelous time doing it, which after all, is the mark of the true artist.

We understand that Mr. J. J. Shubert's next offering is to be the "Student Prince." Let us hope that it will not be such an unforgivable perpetration upon the San Francisco audiences for they would never forgive him.

I have read no reviews of "Common Flesh" that engender in the reader that uncontrollable desire to see the play, yet I think it had more to offer than many that were more than faintly praised. The mere fact that the subject was not inspired nor inspiring is no more reason to condemn the play than it would have been to toss aside those others that held up the life of the street walker for inspection.

The plot, as a vehicle, was weak in spots, but that has become so common of late that it hardly seems just to mention it. The fact the whole play drags the audience through a moral morass should not be considered fair grounds for condemning the producers when bookstalls are selling a million copies of Chic Sales' "Specialist." I join with those who see no merit in glorifying a "Privy" but in these days it pays if the lines are clever, and the lines of "Common Flesh" are all that, and most of the characters are well portrayed.

ON THE RADIO

(Continued from Page 7)

famous women the chance to reflect feminine opinion on all topics of current interest. Alma Kitchell, mezzo-soprano, will not only sing but emcee the half-hour from 1:30 to 2:00, Mondays, NBC-KFI-KPO.

Miss Santry also, broadcasting, I'll have you know, at the same time, Mondays, 1:45 to 2:00, over CBS-KHJ-KFRC, will interview socialites as they gather in groups at the Ritz. Jerry Cooper, fast rising young baritone, will be heard in between interviews, singing so-called song favorites of the social top-notchers. Harold Sterns' orchestra will supply the sophisticated music.

That British author, James Hilton, whom Americans know best as the author of "Goodbye, Mr. Chips!", will give his impression of America when he speaks over NBC-KFI-KPO at 4:00 in the afternoons of December 6 and 20. He's a journalist on vacation, so figure your reaction to his broadcasts accordingly.

Even with all the money they can and do spend, Lucky Strike have had an epidemic recently of something closely akin to radio flops. They cleaned house, more or less, and are now back on the air with a completely new cast of artists in "Your Hit Parade" every Saturday at 5:00, NBC-KFI-KPO. Al Goodman wields the baton, Loretta Lee supplies the blues, while Willie Morris, believe it or not, renders the soprano solos. Willie is a she. The tenoring will be taken care of by Stuart Allen. Only the trios, the Frim Sisters and the Rhythm Kings, are retained from the old Parade gang.

The address of President Roosevelt at a special convocation of the University of Notre Dame, at South Bend, Indiana, commemorating the founding of the new commonwealth of the Philippines, will be broadcast over NBC-KFI-KPO, Monday, December 9, at 1:15 in the afternoon. President Roosevelt will be awarded the honorary degree of LL.D. at the convocation, as will Carlos Romulo, head of a Philippine newspaper syndicate at Manila, who also will speak.

The President also will be heard over the same network stations earlier in the same day, addressing the annual convention of the American Farm Bureau Federation in Chicago from 8:00 to 9:00 in the morning.

The President has a busy day.

Lest I forget, a special series of four Standard Symphony Hours were started Thanksgiving Day at the regular Standard time, 8:15 to 9:15, Thursday evening, NBC-KFI-KPO. The first director was Charles Hart, but as the men to follow on the program have not been decided, you'll just have to take a chance and listen. I don't know why I say "chance," as I know darned well they'll be the tops in their line.

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