

# CALIFORNIA ARTS & ARCHITECTURE



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JANUARY, 1936

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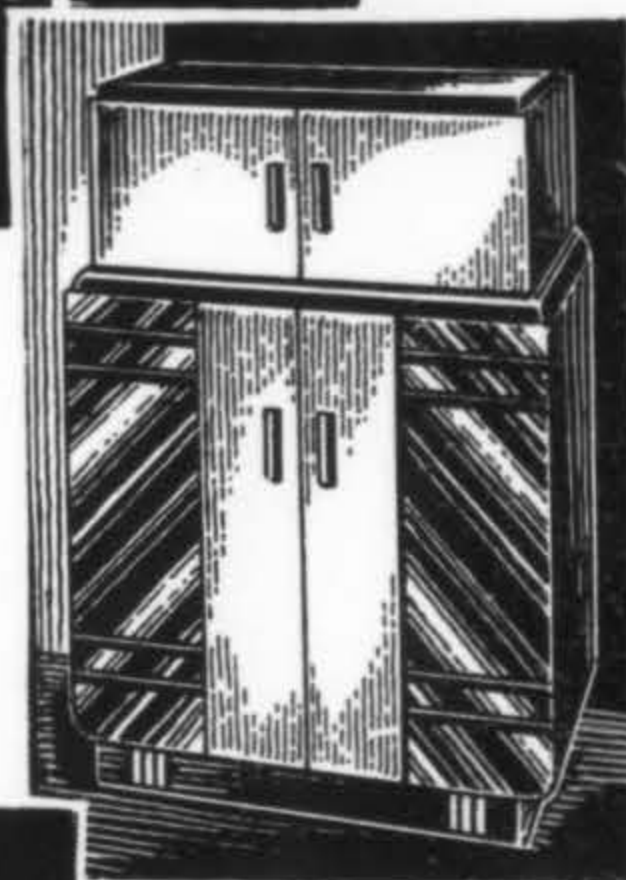
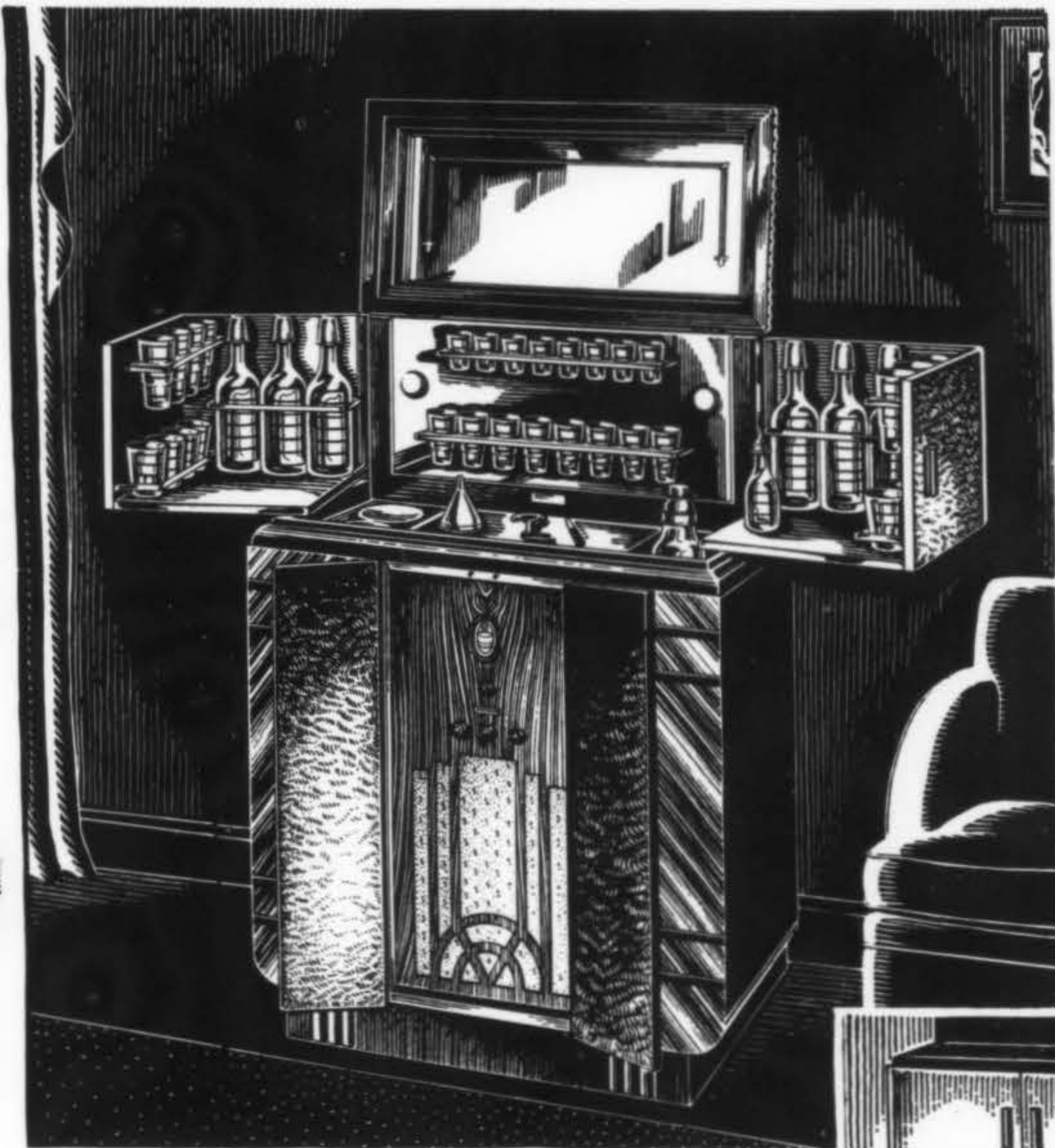
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## Editorial

FOR many years we who have lived long in California have been unconsciously struggling to express our love of life and beauty in some form or another. We have started winter celebrations, Mardi Gras, student balls, and what not, but they all have failed of fulfillment in the task in clean, ecstatic and artistic expression. Many years ago we had the Quatres Arts Ball, then the Beaux Arts Ball, followed by many others, but they all seemed to lack something or, perhaps, had too much of that something that borders on the bacchanalian revel, to last.

Four years ago the San Francisco Art Association inaugurated the celebration they have named the "Parilia." Each year it has grown in beauty and exhilaration so that it seems we have at last struck the proper note. Under the direction of an architect trained in the creative arts the pageant has grown in beauty and splendor. With the assistance of an art director and a production director, each with broad experience in his line, the spectacle has become a vast and beautiful production. Now comes the fourth Parilia, which promises to outdo anything of the past.

The Fourth Parilia will be known as the Cambodian Ball during which the theme "The Retribution of the Seven Headed Cobra" will be the framework for the "Fall of Angkor Vat." If you cannot find Tim Pflueger, the General Director, in his office you will probably locate him in a pile of volumes on Javanese, Burmese, Siamese and Cambodian architecture somewhere in the library. If you try to talk with Billy Smith you will not get anywhere unless you have a Cambodian accent. As for Lucien Labaudt, he always had an accent, anyhow. But with these three directing this Cambodian affair I doubt if anyone who sees it will soon forget its elaborate beauty.

But it is not alone these three constituting the Parilia Committee that assures a repeated success. Such men as Arthur Brown, Jr., Kenneth Kingsbury, Templeton Crocker, Florence McAuliffe, William Gerstle and John F. Neylan are behind them with the invaluable advice born of world travel. If that is not sufficiently convincing, read this list of participants elsewhere in this magazine. Yes, it looks as if we were at last on the right track.

### ARTISTS MAKE MERRY

AT the Beaux-Arts Ball of the Los Angeles Art Association on December 31 "A Night in Venice" was the theme. Count Frederic Thorne-Rider was general chairman of the ball which was held in the Exposition Center Auditorium. Episodes were the "Coronation of the Doge," by the Southern California Chapter of the American Institute of Architects; "In Titian's Studio," by the California Art Club and other art groups; "Scenes on the Rialto," by the Shakespeare Foundation with R. D. McLean; "The Wedding of the Sea," by the Hollywood Symphonic Ballet; and "Barcarolle Belle Nuit," with Lazar S. Samoiloff director, Ariel Millais choreographer, and Pryor Moore orchestra director. While lacking the pageantry found in San Francisco and New York this first effort was well attended and with greater cooperation and more experienced direction next year's Ball should be the high spot of the season.

### GO SLOW WHEN YOU GO MODERN

LE CORBUSIER'S statement in 1923 that "a house is a machine for living in" is as misleading as the statement that all men are created equal. All men are created with equal rights (if they can get them) and a house can be made a machine for living if anyone wants to live in a machine.

Inspired by Le Corbusier's early radical statements many poorly trained architects began trying to go him one better. The result has been a reaction that may lead to a long delay in adopting what is good in the modern movement, and there is much of that.

# CALIFORNIA ARTS & ARCHITECTURE

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### OUR CRUEL EXTRADITION LAWS

A MEXICAN, who seemed to have developed a penchant for movies and murder, was deported four times. On the occasion of his fifth capture out of bounds he registered a loud complaint over the rough, unkind and inhospitable treatment he had received. To the judge he made it plain, without mincing words, that if this sort of treatment was going to be dealt to those who show their love of our fair country he wouldn't come back again. But judges, as a class, are skeptical. To avoid the possibility of the Mexican not keeping his word, the judge gave him ten years. Perhaps feeding him is cheaper than giving free rides, but it seems a little hard on the taxpayers.

### HIS DEEDS WILL LIVE

IT is with deep regret that we record the passing of John Parkinson, one of America's most successful architects. Coming to California in 1883 Mr. Parkinson was well known for his interest in the civic progress of the southland. With his son, Donald Parkinson he designed many of Los Angeles public buildings. Mr. Parkinson was associated with John C. Austin in the design of the Chamber of Commerce Building and with Mr. Austin and Albert C. Martin in designing the Los Angeles City Hall. In 1922 Mr. Parkinson served as president of the State Board of Architecture and members of his own profession will miss his always generous advice and counsel.







EVENTS of interest, including Author's afternoons, lectures and readings are a part of the winter program at the Paul Elder Gallery, 239 Post Street, San Francisco, California.

SKATE AND SKI CLUB, Mrs. Edison Holt, president, holds its meetings on Monday evenings at the San Francisco Ice Rink, with frequent migrations into the high Sierras to ski and toboggan.

POLO is a perennial sport at the Riviera Country Club every Sunday at 1:30 p.m. The route from Los Angeles is out Sunset Boulevard toward Santa Monica.

PALAIS DE GLACE, Los Angeles, is the home of the intercollegiate ice hockey league with games scheduled for every Saturday night.

ALINE BARRETT GREENWOOD continues her penetrating and entertaining reviews on current topics the morning of the third Wednesday of each month of the winter season at the Shakespeare Clubhouse, Pasadena. Miss Greenwood also reviews the latest books and plays of moment. The current date is January 15.

AT HOTEL HUNTINGTON, the third Tuesday of each month, Mrs. Jack Vallely links the books of the day with current events in interesting discussions. At Hotel Vista del Arroyo, Pasadena, the first Thursday of each month, fiction, poetry and drama are discussed by Virginia Cole Pritchard.

INTERNATIONAL BALL, honoring foreign consular services and sponsored by the University of International Relations, is held January 11 at the Biltmore Hotel, Los Angeles.

THE PARILIA, the annual art ball of San Francisco, sponsored by the Art Association, is announced for February 7 at Exposition Auditorium, Civic Center. The general subject of the pageant and ball relates to Cambodia between the 8th and 12th centuries, with the theme based on the legend of "The Retribution of the Seven Headed Cobra." The title of the pageant is "The Fall of Angkor-Vat."

THE NAVY BALL, representative of the Army and Navy of the United States, is held, January 25, in the Blue Room and lounge of the Biltmore Hotel, Los Angeles.

MOTION PICTURE FORUM meets at the Auditorium of Bell and Howell, 716 North La Brea Avenue, Hollywood, California. The forum is held and meetings designed for the benefit of users of motion picture cameras, a discussion of their problems, and the showing of recent films made by these amateurs. Further information may be obtained from Walter Evans, Secretary.

## MUSIC

MUSICAL ASSOCIATION of San Francisco, Mrs. Leonora Wood Armsby, managing director, announces the opening of the symphony season, Friday afternoon, January 10, with Pierre Monteux, conductor. There will be ten pairs of concerts, at two-week intervals. Among the soloists are Jascha Heifetz and Mischa Elman, violinists; and Myra Hess and Jose Iturbi, pianists.

PHILHARMONIC ORCHESTRA, under the auspices of the Southern California Symphony Association, continues the winter season of concerts. The Saturday evening concert, January 4, is conducted by Henry Svedrofsky. Otto Klemperer returns from New York to resume the baton for the fifth pair of concerts, January 9 and 10. Joseph Szigeti, Hungarian violinist, is the soloist on the Saturday night concert, January 18. All concerts are held at the Philharmonic Auditorium, Los Angeles.

THE ART COMMISSION of San Francisco presents the San Francisco Symphony Orchestra, Pierre Monteux, conductor, in a series of ten municipal concerts 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. The soloists are Josef Szigeti, violinist; Igor Stravinsky, pianist; Grete Stueckgold, soprano; Lotte Lehmann, soprano; Alexander Brailowsky, pianist; Albert Spalding, violinist. Also a municipal chorus of 300. Guest conductors are Alfred Hertz, Hans Leschke and Igor Stravinsky.

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

YASCHA BOROWSKY, violinist, appears in recital at the Philharmonic Auditorium, Los Angeles, Saturday night, January 11. With his International Quintet Borowsky synchronizes color with his music. A curtain permitting the filter of light rays is used and the audience not only hears the music but sees the effect in lights on the curtain.

MAX DONNER, violinist-composer, has formed a Hollywood Sinfonietta for educational development musically. The group meets each Wednesday night at 1738 Ivar Street, Hollywood, California, and will give a concert later in the season.

GUIDO CASELOTTI presents his advanced pupils and the Caselotti Opera Study Chorus in recital, January 27, at the Municipal Auditorium, Long Beach, California.

L. E. BEHYMER offers varied programs during the month. The Vienna Boys' Choir is heard January 7; Grete Stueckgold, soprano, appears in concert recital, January 14, followed by Jose Iturbi, pianist, January 21. The Monte Carlo Ballet Russe opens an engagement of eleven performances, January 24, with a repertoire of old and new favorites. These programs are given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles, California.

NOACK STRING QUARTET, composed of members of the Los Angeles Philharmonic Orchestra, present the first of a series of Friday evening concerts, January 10, at the Pacific Institute of Art, 3189 Wilshire Boulevard, Los Angeles.

PERCY GRAINGER, pianist and composer, is heard January 16, at the Philharmonic Auditorium, Los Angeles, in the Merle Armitage course. On January 17, at the same place, Mr. Armitage presents Garbousova, woman 'cellist.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, continues the season of five monthly concerts at the Hotel Biltmore, Los Angeles. A resident artist group appears January 17; the Hart House String Quartet, February 14; the Pro Arte String Quartet, March 27, and the Barrere-Salzedo-Britt ensemble, April 24.

COLEMAN CHAMBER CONCERTS, originated by Alice Coleman Batchelder, are celebrating their thirtieth season by presenting a series of jubilee concerts at the Community Playhouse, Pasadena, one each month, Sunday evenings at 8:15. The January concert presents the Hungarian violinist, Joseph Szigeti. In February the distinguished Canadians, the Hart House String Quartet are the visiting artists.

SAN FRANCISCO CHAMBER MUSIC SERIES, Carolyn E. Ware, manager, offers the Hart House String Quartet, February 4, at the Community Playhouse, 609 Sutter Street, San Francisco.

ORATORIO SOCIETY of Los Angeles, with the Los Angeles Philharmonic Orchestra, presents five choral works at the Philharmonic Auditorium, Los Angeles, this winter. Scheduled for production are Bach Cantata, January 9-10; Brahms Requiem and Brahms "Song of the Fetes", January 23-24; Mendelssohn's "Midsummer Night's Dream", February 5-6. John Smallman is the director of the Society.

CLINIC AUXILIARY of the Pasadena Hospital presents the Vienna Boys' Choir at a benefit performance, January 9, at the Civic Auditorium, Pasadena.

ELMER WILSON CONCERT COURSE offers two artists in January at the Civic Auditorium, Pasadena, California. Grete Stueckgold, soprano, is heard January 16, and Jose Iturbi, pianist, composer and conductor, appears January 30.

CLAREMONT COLLEGES ARTIST COURSE present concerts in Bridges Auditorium on the campus during the winter season. The Los Angeles Philharmonic Orchestra, under the direction of Otto Klemperer, is heard January 20. The San Carlo Opera Company is the attraction, February 6.

COMMUNITY OPERA ASSOCIATION of Riverside, California, under the direction of Marcella Craft, is staging six operas at the Junior College Auditorium, this season. "Tiefland" is scheduled for January. The double bill, "Cavalleria Rusticana" and "Pagliacci" will be given in March, while "L'Elisir d'Amore" concludes the season in May.

CIVIC ORCHESTRA of Pasadena, under the direction of Reginald Bland, continues the series of concerts at the Civic Auditorium. The two next concerts are given, January 4 and February 8. Recent audiences have been so large as to necessitate giving the concerts twice, once on Saturday evening, and repeating the performance the following Sunday afternoon.

MARY V. HOLLOWAY presents a series of concerts at the Women's Athletic Club, Los Angeles, featuring resident artists. Henry Schwab, violinist, and John Crown, pianist, appear January 10; Mary Teitworth, soprano, and Marguerite Bitter, pianist, are presented February 13, and the third concert, scheduled for March 12, brings Leslie Brigham, baritone, and Raymond McFeeters, pianist.

CHAMBER OPERA COMPANY, directed by Dr. Ian Alexander, presents three operas in Oakland and four in San Francisco. "Tales of Hoffman" is heard, January 21, at the Veterans' Auditorium, San Francisco, and on February 6, "Marriage of Figaro" is given at the same place.

SINFONIETTA CONCERTS, presented by the Sinfonietta Orchestra, directed by Giulio Minetti, are a unique institution in San Francisco. The orchestra specializes in compositions written for a small ensemble and various groups of instruments, including brasses, woodwinds, strings and their combinations. The next dates are January 7 and February 11.

## THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, continues the policy of producing two plays per month, each running two weeks. The new bill opens on Tuesday evening, is continuous with the exception of Sunday and Monday. Matinees are on Saturday unless otherwise announced. Gilmor Brown is supervising director. Attractions are:

To Jan. 11, "Noah" by Andre Obey. An unusual treatment of the Biblical story. Special matinees, Jan. 1-2-3.

Jan. 14-25, "Yellow Jack" by Sidney Howard. Dramatic history of man's fight against malaria.

Jan. 28-Feb. 7, "Royal Street" by Lee Freeman.

Feb. 10-21, "A Glass of Water" by Augustin Eugene Scribe.

THEATER GUILD of San Francisco has rescued the President Theater from oblivion and announce productions there, at intervals, in the future.

LITTLE THEATER FOR PROFESSIONALS, Beverly Hills, California, opens the new season with a new play by John Colton, "Number Nine, Pine Street", the first week in January. Three other plays have been selected for production; they are "The Woman" by William De Mille, "Cadenza" and Ibsen's "The Lady of the Sea". Golda Madden Craig is the president of the organization.

EDWARD ELSNER'S LITTLE THEATER, Beachwood Drive, Hollywood, California, announces "The Scarlet Lady" by Oscar Wilde, January 7-18, with Tennyson's "Idylls of the King", opening January 28.

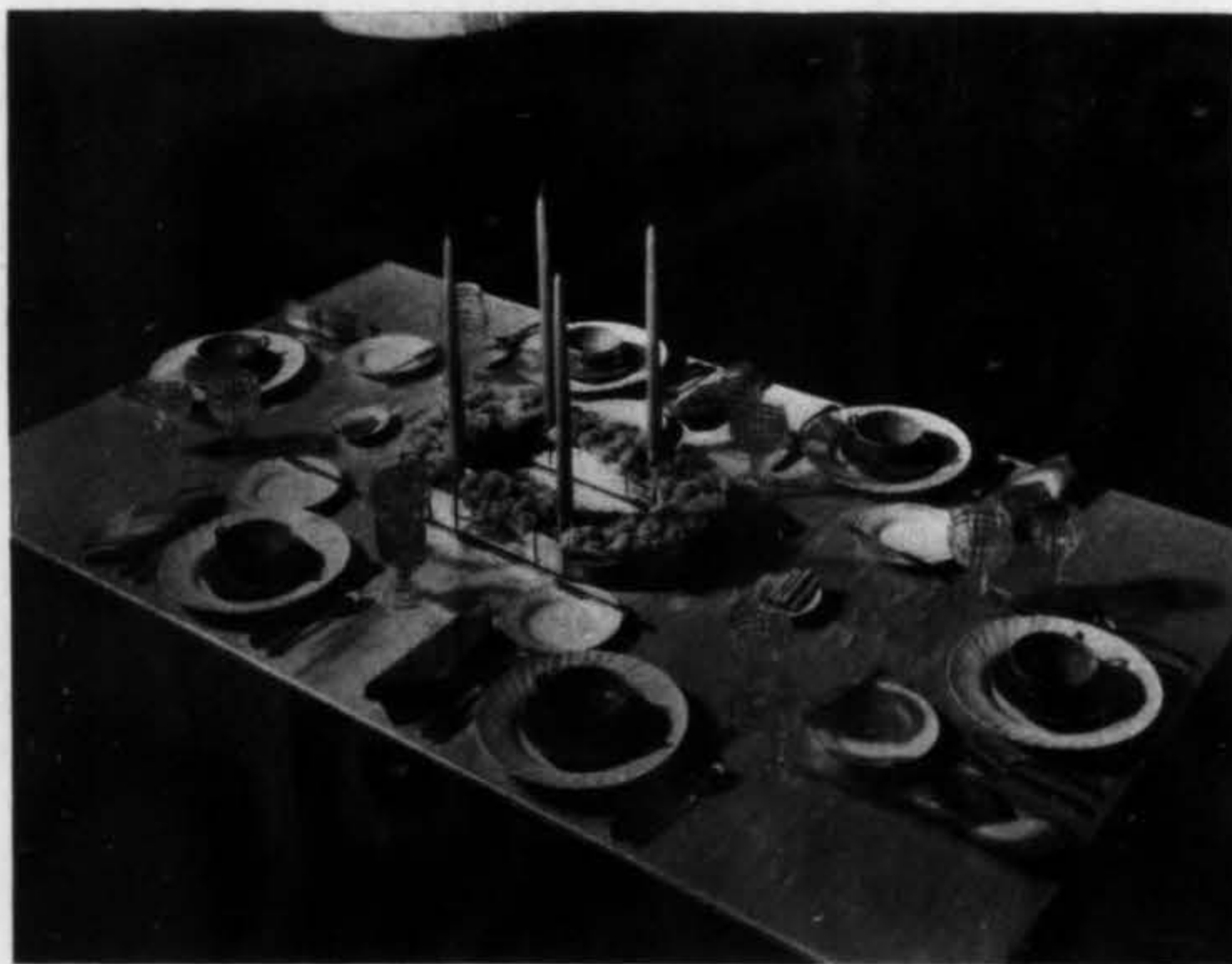
GATEWAY THEATER, 4212 Sunset Boulevard, Los Angeles, reopens "The Turquoise Matrix" by Ruth Hagin Cole, January 2, to continue through January 25. Francis Josef Hickson is producing-director.

COLLINS THEATER WORKSHOP in the Roosevelt Hotel, Hollywood, California, announces the production of "2002", a fantastic and prophetic prize play, dealing with happenings in the year 2002, after the third World War.

"THIRSTY SOIL", by Raymond Bond, opens at the Bliss-Hayden Theater, Los Angeles, January 2, featuring Maude Allen.

PADUA HILLS THEATER, near Claremont, California, under the direction of Bess A. Garner, presents the Mexican Players in "Mamacita", opening January 1, with a special matinee and evening performance. The play is filled with music, with dancing, and is gay with color.

THE CALIFORNIA THEATER of Altadena is at home at the Recreation Building, corner of Lake Avenue and Mt. Curve, Altadena, California. This group prefers to give plays locally written. The December play, "Women in His Life", was written by Phyllis and Weldon Heald of Altadena, who have collaborated successfully in several comedies.



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WORLD FAMOUS MEN IN THE HIGH SIERRAS

Seated on the log in the foreground, turning to face the camera, from left to right, E. O. McCormick, Vice Pres. Southern Pacific; Senator Gillett of Massachusetts, then Speaker of the House of Representatives; Burton Holmes, lecturer; Dr. Henry Fairfield Osborn, scientist and President of the American Museum of Natural History; Emerson Hough, author of "Covered Wagon". At the head of the table Stephen T. Mather. Back row, left to right, Gilbert Grosvenor, Editor National Geographic Magazine; Mark Daniels, General Superintendent U. S. National Parks; two officials of U. S. Geological Survey, Horace Albright, later Director National Park Service, Ty Sing, famous trail cook, and skipping two whose identities are lost, Peter Clark McFarland, famous author. Seldom have so many distinguished men been gathered at one table in a forest primeval.

BRIEF BIOGRAPHIES

Joseph S. Thompson

THAT Joseph Sexton Thompson is not known as a poet is not so much due to his lack of verse production as the fact that he is Kathleen Norris' brother. To his ready wit a few well controlled chuckles may be heard, but when someone vouchsafes that the speaker is Kathleen Norris' brother a mild roar breaks out. When he delivers an unusually good public address, which he does almost every time he speaks in public, you will hear someone say, "Who was that?" and the reply, "Why, don't you know? That was Kathleen Norris' brother."

Well, we are going to untether his pinions. We have a sheaf of verses by Joseph S. Thompson, many of which we like and some of which are excellent. Unfortunately most of them are too long for our "California Poet's Corner." The one here-with has a humorous twist that is enhanced by its brevity.

Hal E. Roach

HAL E. ROACH, president of the Los Angeles Turf Club, is no green hand when it comes to horse sports. A southpaw polo player, Hal Roach has a long experience behind him with horses.

Born in Elmira, New York, Hal struck out in search of adventure at the age of seventeen. Landed in Seattle and from there drifted to Alaska, spending two years trucking mail. First came to southern California as supervisor of a trucking company operating in the oil fields.

Movies were then in the pioneer stage and Hal broke in as a cowboy for Universal at the magnificent stipend of \$25 per week. It proved a lucky venture as he met Harold Lloyd and the two raised enough money to make a one-reel picture that sold for \$850. It was the start of two careers. He has directed pictures, written scenarios and is now famous director of two reel comedies and full-length features.

Hal Roach was the prime mover in the organiza-

tion of the Los Angeles Turf Club to revive horse racing in southern California. He got together the southern California group that merged with the northern California group to make possible the development of Santa Anita Park on "Lucky" Baldwin's famous old rancho.

Hal Roach is busy with his own business, as are so many of the prominent stockholders in the Los Angeles Turf Club, and leaves the operations in the capable hands of vice-president and general manager Charles H. Strub. However, he takes a keen interest and is a stickler for the policy of conducting racing on the highest possible plane.

Charles H. Strub

CHARLES H. STRUB, vice-president and general manager of the Los Angeles Turf Club, was better known in sport circles as a baseball magnate. For eighteen years he was chief owner of the San Francisco "Seals" in the Pacific Coast Baseball League. Strub, with his associates, Charles H. Graham and George A. Putnam, became internationally known for the development of outstanding ball players and selling them for record prices. Willie Kamm for \$110,000; Paul Waner and Hal Rhyne for \$95,000; Jimmy O'Connell for \$75,000; Earl Averill and Lefty Gomez for \$50,000, were a few of the big deals put over.

Previously Strub had played baseball for Santa Clara and the University of California and in the professional ranks with Oakland and Sacramento. He was a successful practicing dentist with offices in several northern California cities before he sold out to devote his entire time to baseball.

When it was announced that a baseball man was to build and direct Santa Anita Park, the race track followers thought he would have a baseball diamond with batter's cage and the like for the ponies to use. But Strub had long been an enthusiast about horses and knew his way about tracks.

Strub has been sought to handle racing in other parts of the country but prefers to center his interest in Santa Anita Park, where he and his friends are substantial investors.

CALIFORNIA POET'S CORNER

WHICH DRAKE?

By JOSEPH S. THOMPSON

It's almost time to set at rest  
A matter that's become a pest.  
The question as to which is best:  
The sheldrake or the mandrake?

We're all familiar with the shell,  
Yet, from it, we can hardly tell  
Which of the two of them excel:  
The sheldrake or the mandrake.

We're all familiar, too, with man.  
And yet, since human life began,  
We can't select, by reasoned plan,  
The sheldrake or the mandrake!

Some have suggested that they meet  
And, on some common ground, compete.  
One would, they claim, meet sure defeat:  
The sheldrake or the mandrake.

Yet, how oppose? Platform or track?  
An impish aphrodisiac  
And one whose only word is "Quack",  
The sheldrake and the mandrake?

The mandrake is a weed, narcotic.  
The sheldrake is a bird, aquatic.  
To match them would be idiotic!  
The sheldrake and the mandrake!

The sheldrake's plumage arabesque,  
The mandrake's human form, grotesque,  
Hardly answer to our "Q'est ce que  
"C'est? Sheldrake? Ou le mandrake?"

The sheldrake's wife is a merganser,  
But that no fowl can out-distance her,  
Doesn't help us toward our answer:  
The sheldrake? Or the mandrake?

That the mandrake groans a human sound  
When someone tears it from the ground,  
Does not our mooted point expound:  
It's sheldrake. Or it's mandrake.

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## ART CALENDAR

## CARMEL

**CARMEL ART ASSOCIATION:** In the main gallery, an exhibit of oils, large and medium size; in the smaller rooms, sculpture in clay bronze and wood, etchings, prints and water colors.

## CORONADO

**AINSLEE GALLERIES,** Hotel del Coronado: Paintings by American artists.

## DEL MONTE

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

## HOLLYWOOD

**ASSISTANCE LEAGUE,** 5604 De Longpre Ave.: January 6 to 18, Oriental fantasies and charcoal portraits by Keye Luke; January 20 to February 1, desert scenes in oil by George Barker. The exquisite craftsmanship and imaginative concepts of Keye Luke's art is illustrated with the reproduction of his "Kwanyin on the Waves."

**ST. FRANCIS ART GALLERY,** 6930 Hollywood Blvd.: Beginning January 16, portrait drawings by Lyman Young.

**STANLEY ROSE GALLERY,** 6661 Hollywood Blvd.: Pictorial photographs by Sherrill Schell, Brett Weston and Edward Weston to January 11. January 13 to 25, etchings by Salvador Dali. January 27 to February 8, a group exhibition of oils and water-colors by California artists: Ruth Armer, William Justema, Elise Seeds and Andree Rexroth.

## LOS ANGELES

**ART COMMISSION,** Room 351, City Hall: Oil painting, "Site of Boulder Dam," by Kate T. Cory.

**ART CENTER SCHOOL,** 2544 W. 7th St.: To January 10, an exhibition of drawings and models used in the production of motion pictures, courtesy of Warner Bros. Pictures, Inc.

**BILTMORE SALON,** Biltmore Hotel: Throughout January, paintings by Kathryn Leighton.

**CALIFORNIA ART CLUB,** Barnsdall Park, 1645 North Vermont Ave.: Opening January 10, water colors by Margaret Dobson; sculpture exhibit by Maud Daggett.

**FOUNDATION OF WESTERN ART,** 627 South Carondelet St.: To January 25, second annual exhibition of California contemporary painters. The Foundation's third annual exhibition of California water colors will be held in February.

**LOS ANGELES MUSEUM,** Exposition Park: Throughout January, exhibition by the Academy of Western Painters, annual international photographic exhibition under the auspices of the Camera Pictorialists, and paintings by Ernest Fiene.

**LOS ANGELES PUBLIC LIBRARY,** 530 South Hope St.: January 7 to 31, Modern California Architecture, showing Los Angeles contributions to the world of modern architecture, sponsored by the Los Angeles Art Association. Arranged by the Museum of Modern Art, New York, the exhibition consists of drawings, photographs and models of work by Irving Gill, William W. Wurster, A. C. Zimmerman, A. Lawrence Kocher, Albert Frey, Cedric Gibbons, R. M. Schindler, Paul Nelson, Hans Dreier and Richard M. Neutra.

**SOUTHWEST MUSEUM,** Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5, except Monday. Near the museum is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

**STENDAHL GALLERIES,** 3006 Wilshire Blvd.: January 6 to 18, paintings by Charles J. Benco. January 4 to 18, rocky mountain landscapes by Louise Richards Farnsworth.

**FRANCES WEBB GALLERIES,** 2511 West Seventh St.: Announce four one man shows: January 1 to 15, Everett L. Bryant; January 15 to 31, Kasemir Korybut; February 1 to 15, Beryl Ireland; February 15 to 29, Fredric Johnson.

**ZEITLIN'S BOOK SHOP,** 614 W. Sixth St.: Opening January 10, exhibition of local water colors.

## OAKLAND

**OAKLAND ART GALLERY,** Municipal Auditorium: Throughout January, Ten Years of Painting by Paul A. Schmitt, chosen as "Guest of Honor" during the Annual Exhibition in March, 1935.

## PASADENA

**SOUTH PASADENA PUBLIC LIBRARY,** El Centro Ave. at Diamond St.: Throughout January, Los Angeles Art League.



## MILLS COLLEGE

**MILLS COLLEGE ART GALLERY:** To January 22, Mills Collection Western Painters, in the main gallery; in the black and white print room, Greek vase-painting reproductions. January 26 to March 4, memorial exhibition of the Prentiss N. Gray collection of Guatemalan textiles, in the main gallery. In the print room, William S. Rice through February 19. February 22 to March 15, Wilson etchings.

## SAN DIEGO

**FINE ARTS GALLERY,** Balboa Park: New exhibition being arranged by Director Reginald Poland in connection with the re-opening of the California Pacific International Exposition February 12.

## SAN FRANCISCO

**AMBERG-HIRTH GALLERY,** 165 Post St.: Applied arts and handicrafts.

**THE ART CENTER,** 730 Montgomery Street: To January 11, water colors of the Bay Bridge by George Post.

**ARTISTS' COOPERATIVE GALLERY,** 166 Geary St.: Members' group show.

**CHILDREN'S GALLERY,** 465 Post St.: School work, elementary grades.

**COURVOISIER,** 480 Post St.: French, English, and American water colors.

**M. H. de YOUNG MEMORIAL MUSEUM,** Golden Gate Park: Opening January 3, an exhibition of contemporary prints, a gift of Mr. Albert M. Bender. Opening January 7, work by the art students of Mills College, and January 14 wood-cuts by Hiroshige from the collection of Mr. G. P. Wynkoop.

**EAST-WEST GALLERY OF ARTS & CRAFTS,** 609 Sutter St.: Works by Alfred Schroff.

**GELBER, LILIENTHAL,** 336 Sutter St.: Maria von Ridelstein and pupils.

**GUMP GALLERIES,** 250 Post Street: Cambodian art and general exhibition.

**PALACE OF THE LEGION OF HONOR,** Lincoln Park: Old Master paintings throughout January, and opening on January 6, an exhibition of Mexican art.

**SAN FRANCISCO MUSEUM OF ART,** War Memorial, Civic Center: To January 12, annual exhibition, California Society of Etchers. To January 20, designs and drawings for the ballet, and Chinese Imperial textiles, and Post-Surrealist Exhibition. January 15 to February 15, paintings by Henri Matisse. January 24 to March 8, fifty-sixth annual exhibition of the San Francisco Art Association. 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 GABRIEL

**SAN GABRIEL ARTISTS GUILD** announces the opening of its eleventh exhibit of paintings and craft work on January 5. Tea will be served to members of the Guild, exhibiting artists and their friends. The Gallery is open every afternoon from 1:30 to 5:30.

## SAN MARINO

**HUNTINGTON LIBRARY & ART GALLERY:** Eighteenth century English portraits. Flemish and Italian primitives. A current special exhibition illustrates the development of English and American constitutional law from Magna Charta to the first constitution of California, on view through June. The galleries and gardens are open daily from 1:15 to 4:30 except Mondays, and are also open the first and third Sundays. Cards of admission may be obtained by writing to the Exhibitions Office, enclosing a stamped, self-addressed envelope.

## SANTA BARBARA

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

**FAULKNER MEMORIAL GALLERY,** Public Library: Throughout January, Indian portraits by Winold Reiss. Throughout February, works of Santa Barbara artists.

## SANTA CRUZ

**SANTA CRUZ ART LEAGUE,** Beach Auditorium: Announces the Ninth Statewide Exhibition of oils, watercolors and pastels will be held February 9 to 23.

## STANFORD UNIVERSITY

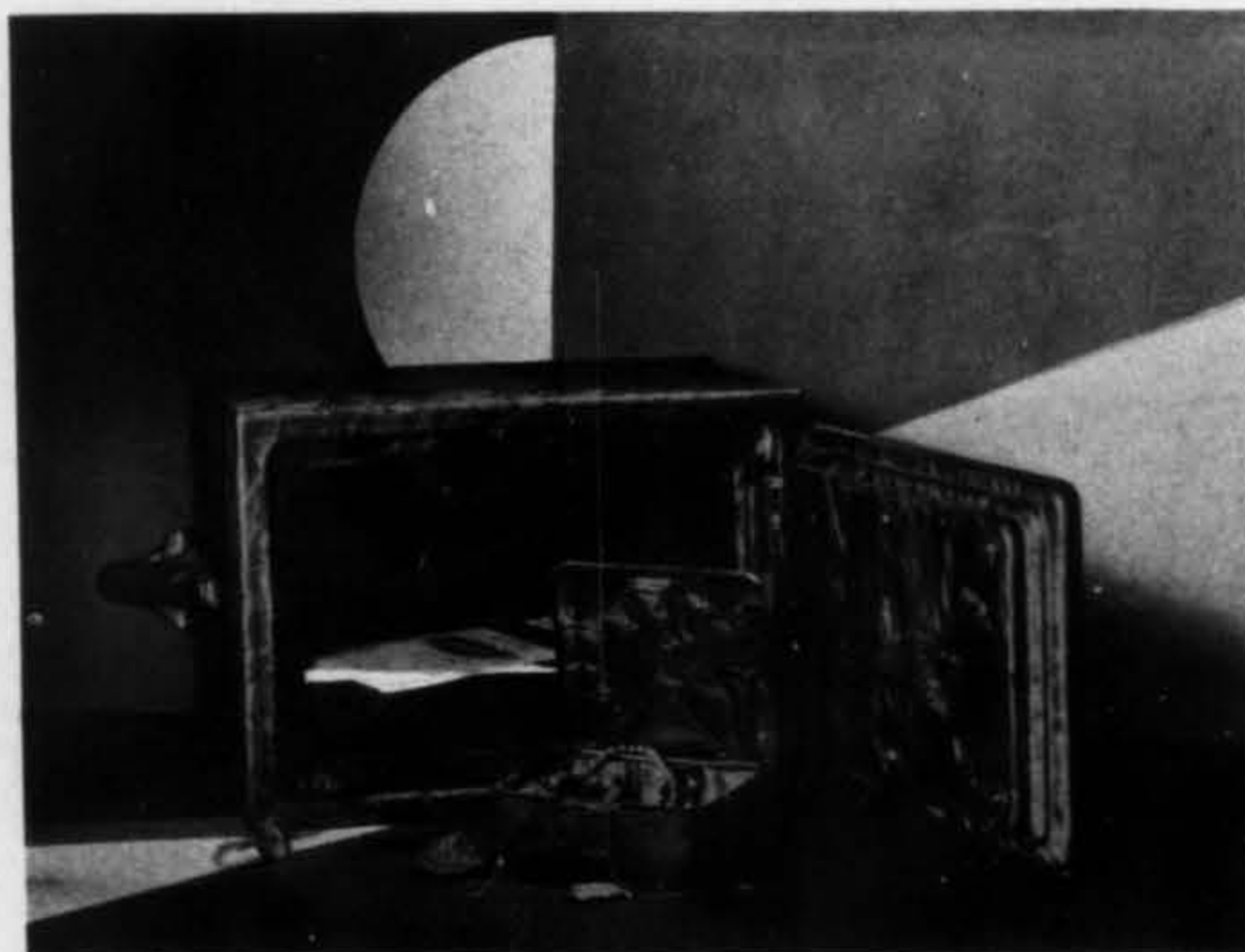
**STANFORD ART GALLERY:** To January 12, pastels by Corrine Malvern.

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THE glory of ancient Cambodia flames out of long mystery into exotic reality the evening of January 17, when the San Francisco Art Association stages its Fourth Annual Parilia at the Civic Auditorium. Titled the Cambodian Ball and subtitled "The Fall of Angkor-Vat," the theme of the pageant will be "The Retribution of the Seven Headed Cobra."

The cultural grandeur that was Cambodia is today evidenced to travelers by freizes miles long, decorating the ruins of temples. The records of kings, of wars and a sumptuous civilization, have been chiseled upon lavish buildings. Archaeologists have been able to decipher these carvings, but, beyond them, nothing is known of Cambodia. A forgotten jungle closed into darkness the final page of Cambodia's history.

In pageantry and stage production, artists and those affiliated with the arts in San Francisco will reconstruct in spirit "The Fall of Angkor-Vat." Angkor-Tom, wherein is the Temple of Angkor-Vat, was, according to archaeologists, the last of the great cities built by this indomitable people. It expressed the highest towering of their cultural ideals—and after it came silence. Whether vast hordes of slaves finally rose and exterminated the Cambodians, or whether a plague effaced them from the earth, is merely conjecture. "The Fall of Angkor-Vat" will be a fanciful explanation unfolded at the pageant.

In the Civic Auditorium a portion of the Temple at Angkor-Vat will be reproduced. Sweeping stairways and rising columns will carry the center of interest to the shrine of the Emerald Buddha. Towards this the continuity of the pageant will move.

"The Retribution of the Seven Headed Cobra," the theme story, will be evolved through the pantomime of individual units moving towards the Temple. Each pageant group has been assigned intense spectrum colors, mostly in sequence—developing a rhythm of color.

The utmost ingenuity will be used by pageant groups in the planning of their costumes to reconstruct, in spirit, the dress of the period. Costs have been fixed at a very nominal sum, and each group must observe the limit. This, however, does not affect the general public attendance at the ball. If one is not a pageant participant, there are no prescriptions placed upon costumes or the cost of them.

Under the direction of Mrs. Cabot Brown, a Cambodian Costume Shop has been opened at the corner of Powell and Post streets for the assistance of the public. Sketches and materials are on display, as well as several manikins clothed in costumes of the Cambodian period. The shop is under the auspices of the Art Association and is non-profit making.

The Parilia Committee is composed of Timothy L. Pflueger, general director; Lucien Labaudt, art director; and William H. Smith, Jr., production director.

Pageant participants and the designation under which they will appear are as follows: Alumni Association, California School of Fine Arts—"Freize of the Lotus"; California School of Design—"Freize of the Girls at the Fountain"; San Francisco Art Association (artists and lay members)—"The Court of the Kambujas"; San Francisco Society of Women Artists—"Freize of the Heavenly Maidens"; California School of Fine Arts (student body)—"Siam"; Betty Horst Concert Dancers—"Burmese Dancers"; Chinese Art Association—"Annam"; East Bay Artists—"Java"; Artists League of San Francisco—"Burma"; Rudolph Schaeffer School of Design—"Ceylon"; San Francisco Opera Ballet; Students of the University of California; and the San Francisco Architectural Club.

# INTERIORS

By HELEN W. KING

MEN have been inclined to view the entire subject of interior decoration as one which was of interest primarily to women, and yet, men are the stimulating element back of a great activity at this time—that of interior decoration as applied to offices.

New as it is, the movement has already proven its case on the basis of good business and it definitely marks a forward-looking on the part of those who see better times ahead and are determined to make the most of their coming opportunities.

As a case in point, there is one office building in Los Angeles which has been losing its tenants to newer, more modern structures. The owner was persuaded to remodel and re-decorate a suite, as a test of the virtue this method might hold toward refilling the offices. To his surprise, the experimental suite was promptly rented at a good figure, and it naturally followed that permission was granted to work the same magic on other suites. The example of this stimulant to better rentals inspired a similar activity in other buildings and in this fashion, there was a

prompt demand for such treatment in other buildings.

Even such very modern structures as the Edison Building in Los Angeles furnishes an important example of offices specially decorated to suit the particular needs and desires of a tenant. The nationally prominent advertising firm of Lord and Thomas has expressed the nature of its particular business, which must be as advanced in thought as tomorrow, by offices which reflect, from the reception room to the private office of its president, Don Francisco, decorative schemes which are smart, created out of the best modern treatment can offer.

In discussing the treatment of these offices with the decorator responsible for them, Paul Willis, of Bullock's Studio of Interior Decoration, in Los Angeles, he pointed out that the elements of dignity, repose and strict adherence to usability had been carefully preserved. There is nothing bizarre about them. There are no gadgets.

Mr. Willis quoted Louis Sullivan's famous definition of what constitutes modern furnishings—"Form follows

(Continued on Next Page)

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# TOMORROW

WITH building funds made available by the FHA and other Federal departments, the T squares are beginning to click again and now and then an old smock finds its way to the laundry. Perhaps some of the many architects who scorn to seek work through political channels will wipe off their glasses and dust off the drafting board but most of them doubt that there will be any appreciable increase in the demand for beautiful architecture until the Clipper ships have brought the influence of the Orient closer to us.

But there is danger ahead for many whose need for work, coupled with the exhilaration of being at it again, may lead them into the practice of hasty planning. If we are not careful TOMORROW'S flood of FHA small houses will not be planned at all—they will be spawned.

## THE LIGHT OF TOMORROW

ONE definite trend in architecture is MORE LIGHT. The old cloister-like interiors are giving way to the demand for light. The movement has even reached the college curriculum. It is true that a dark corner in a hall, if it is dark enough, is an excellent place to toss cigar stubs and hide otherwise worn-out gadgets. Nevertheless, despite the fact that more light means more carefulness, the demand is insistent.

With this cry that must be heard will come a call for new and better glass. In Amsterdam there is a house, always pointed to with pride, that has glass of a pale lavender hue. Whether true or not, the guide never fails to tell you that the glass is not lavender when seen from the inside and that this is a lost art. Perhaps it is, but there is a persistent rumor of a glass being developed that is transparent from one side and only translucent from the other. Such a glass would be a boon to the modern home.

## HAWAIIAN STATEHOOD

ARGUMENTS for and against the admission of the Hawaiian Islands to statehood are so full of ulterior motives that a Baron Munchausen's opinion would be as good as any at this time. Those that consider the move inadvisable for fear the votes thereafter would all be of Oriental origin should bear in mind how handy it would be, in going to the Orient, to stop off in Honolulu long enough to learn the Japanese language.

## THE HOME OF TOMORROW

WE have had the "City of Tomorrow," the "House of Tomorrow" and "The Civilization of Tomorrow." It is high time that we begin to consider the "Home of Tomorrow."

All pigs are animals but all animals are not pigs. By the same token, all houses are not homes. There are essential elements to a home that have little to do with architecture. Music can be produced from a violin and so can torturing noises.

In the new movement in architectural design emphasis is placed on the simplification of the essentials of comfortable living. If this is not carried to a *reductio ad absurdum* it will undoubtedly result in a much more livable and lovable home. But if it is carried to the extent of eliminating all ornament, all grace of line, all presence of heirlooms, lares and penates, the result may become a group of ascetic cubicles. Of course, if the Federal government takes from us the little freedom that remains to us, we may be reduced to that state of mature indifference where a cell that has no door large enough to admit a tax collector would be Nirvana.

But that will be a long time coming. In the meantime let us not forget that a home should be the place that we hurry to from work. Where we have on wall or shelf the portraits of our ancestors, where we collect about us the things that are dear, and where we have an atmosphere that expresses individual good taste, peace and comfort. The

modern movement can help mightily in the elimination of geegaws, dust catchers, darkness and convenience. If it eliminates everything but structurally correct walls, floors and ceilings, substitutes gas pipes for wrought iron balustrades, sheet aluminum for fabric drapes and capsules for roast beef, then God alone can save us from Communism.

## TRAVEL STYLES

AT last it is getting to be smart to go to California for the winter. It has always been wise and will always be profitable but now it is smart. Before the year is out approximately a million people will have come into the state. If England can borrow another ten billions this travel will be greatly increased but whether she can or can not, the pig sticking in the old world will no doubt continue long enough to persuade easterners to spend more of their time in a land that is better in every way than anything Europe can boast of.

Convinced of the truth of these statements Mr. Burch E. Greene, Chrysler Sales Corporation director of advertising and sales promotion, has decided to picture Chrysler automobiles against a background of California scenes in all of his advertising for 1936. Mr. Greene says, "We expect to double our sales this coming year." And yet some people wonder why Chrysler cars are so well known.

## NECESSITY THE MOTHER OF INVENTION

WHATEVER tomorrow may bring—of good or sorrow—we may find consolation in the thought that the Lord tempers the wind to the shorn lamb. Man is an adaptive animal. A survey of inventions during the past hundred years shows, for example, that aspirin was invented in 1899, shortly after neighborhood popularization of the phonograph in 1894 by the use of the disc record. Not long after that came the automobile—about 1905—which shook the human frame into a crying need for an opiate. And now we have the radio—and cheaper aspirin. Various other examples of man's inventive adaptability will occur to you.

Progress also changes a nation's jokes, or at least remodels the old ones to spare widespread fatality from boredom. In many ways our ancestors were more fortunate than we in the subject of humor. Before 1905 no one needed to listen to the one about—"Don't kill your wife with hard work—let our washing machine do it." But the invention of the carpet sweeper in 1876 probably introduced the original of the joke.

There were no wisecracks about stenographers before 1873 because there were no typewriters until then. Other elementary office equipment was also invented about that time—the card index principle in 1878 and the electric fan in 1886. The dictaphone appeared in the '90's. Before 1862 there was no witticism about the musical child who played on the linoleum.

Our ancestors were also spared various advertising slogans. Walk up a flight and save ten dollars was no inducement to people who were accustomed to walking up stairs. Although platform elevators were made in 1850 for carrying freight, passenger lifts did not come until some years later. One of the first of these was in a fashionable Fifth Avenue hotel in New York. A cast-iron screw extended the six-story height of the building. The car, built around the screw, moved up and down by rotation of the screw.

Inventions increase newspaper vocabulary. There were no cash registers to be "rifled" before 1879.

When the disappearance of papa's watch came simultaneously with the baby's case of indigestion, there was, until 1895, no X-ray to relate the two events.

So almost every invention reaches into diverse departments of a nation's life. The responsibility of the inventor is more than he could ever dream of. Not sunrise, but the inventor, brings the new day—tomorrow.

## INTERIORS

(Continued from Page 7)

function; function creates form", a dictum which has certainly been followed in every article of furniture used, the pieces for Mr. Francisco's office and the reception room being specially designed and built in the studios. Every piece is composed of sturdy, pleasing lines, decidedly masculine in effect, soundly fashioned of fine woods and finished with skill. And each separate unit provides the ultimate in usability.

Photographs of these rooms are shown elsewhere in this issue and fully described, so I will not repeat any description here, but merely point out the fact that as a decorative treatment for modern offices, they constitute a most effective example.

Both Mr. Willis of Bullock's and Mr. A. W. Jumper, of Barker Brothers, in Los Angeles, agree that men have shown a marked preference for the modern form of decoration as applied to their offices. They both believe that the present day expression is a worthy thing; as Gertrude Robinson has said, "The outward expression of an inward consciousness", and as such, something which, in its best forms, should be taken seriously.

Modern decoration is, of course, in a fluent state. It has grown up, under our very eyes, from something which was fantastic, freakish and restless, into a thing of definite principle, great beauty and that always desirable quality—freshness. There is strength in it and a fundamental quality of simplicity which has a high appeal.

In some cases, the modern touch is achieved mainly by altering the fixed background by ripping the chair-rails and mouldings off the walls, to leave clean-cut planes. The walls are given a textured plaster treatment, papered with a rough-texture material, paneled with hawthorn or, as some call it, flex-wood, or even hung with leather. Egg-shell colorings for the walls have been the most widely used, probably because they add to the apparent spaciousness of the room and prove a background adaptable to many kinds of furnishings.





It must not be assumed, however, that tradition has been forgotten in this business of office decoration. That is distinctly not the case. There are a great many clients of very conservative tastes, or marked preference for certain periods, that have had decorative effects of traditional type worked out for them. One thing, however, is very important and interesting, and that is the tendency to govern the style of decoration by the nature of one's business.

There is one instance which comes to mind at this moment which perfectly expresses this idea. A doctor and cultural background and for their discriminating eyes, he has chosen an Italian Renaissance theme, handsomely carried out in every detail.

The office of the chief executive of

(Continued on Page 29)



  
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By ALICE R. ROLLINS



Silhouettes

IT has been said a silhouette at its best is a thing of real beauty and great cleverness, at its worst a quaint handicraft which at least shows the dress and manners of the day.

Silhouettes have come down to us from great antiquity. The figures done in profile in the Egyptian tombs are painted silhouettes. These ancient silhouettes are as true to life as our own except for one thing, the Egyptians did not know how to draw the eye in profile. The next time you have an opportunity to examine Egyptian drawing notice this. It was not until the 4th century B.C. that an artist modelled the eye correctly.

The origin of silhouettes is told in the story of the lover whose betrothed had died and whose shadow, as she lay in her coffin, was cast up on the wall by the candle at her head. From this the lover drew her likeness so that he might keep her image before him.

Silhouettes are best known as portraits in black paper pasted upon a white ground or vice versa. Sometimes the same effect was obtained by cutting a hole in a piece of white paper and backing it with black paper or cloth. In addition there were two other types—those printed on glass and those which were done in color. They were sometimes painted on ivory and plaster. One of the earliest methods was with the brush and India ink. Two men, Miers & Field, of London, made silhouettes of this last type from about 1792 to 1827. Miers did not use gold on his pictures but Field did.

One of the earliest artists from England was Hubard, a youth of seventeen, who lived in Boston and later in Philadelphia. His work was very fine and done entirely by hand, without the use of machinery. We also have the name of Charles Wilson Peale, who is best known as a portrait painter of Washington. Salem, Massachusetts, was a great center for this work and an exhibition was held there as early as 1791. The names of some of the artists were King & Bache, Hanks, Doyle, Polk, Doolittle, DeHart, Vallee and Folwell. The last three are associated with cuttings of Washington.

In America the art of silhouette cutting practically ends with two men, Edouart, a Frenchman, and William Henry Brown, an American. Edouart was born in France in 1788. It is said he cut his first silhouette on a dare. The work was so well done, however, that he was persuaded to take up the art in

earnest which he did, becoming famous both here and abroad. He believed the art should be confined, strictly, to black and white; that accessories detracted from the real effect, which should be the real shadow of the man or woman sitting. This is a point to remember when collecting Edouart silhouettes. Edouart came to America in 1839, and worked here for ten years, so that his work covers those years. One of his fine examples is that of Daniel Webster and Jonathan Phillips sitting together, restful and dignified. Edouart preferred to cut the full figure as he claimed he could best express the character of the sitter by doing that. He always cut his silhouettes in duplicate, one of which he pasted with the sitter's autograph in a large scrap-book. What a "find" it would be to pick up one of these books! It is safe to say Edouart cut portraits of all the great men of his day both in America and abroad. He prospered greatly for he was a very prolific cutter and his work much in demand. He took his art very seriously and in 1835 published a book on the art—"A Treatise on Silhouette Likenesses." Returning to England in 1849, he was shipwrecked on the Island of Guernsey. He was befriended there by a family who did much for him. When leaving for his native land of France he presented the daughter of the family with his scrap-books which had been saved from the shipwreck. For many years these books lay unknown there and were only brought to light in recent years. Edouart did not take up the art again so that his American work was his last.

A good second to Edouart was a native American, William Henry Brown, who was born in 1808, in Charleston, South Carolina. His first portrait of importance was that of Lafayette, done during his return visit to America. Brown like Edouart preferred to cut the entire figure. He never forgot a profile and years later could duplicate pictures from memory. It is said of him that he could catch and cut the likeness of a man passing him in the street. In 1846 he published a book called "The Portrait Gallery of Distinguished Citizens with Biographical Sketches." Among these were Chief Justice John Marshall, John Quincy Adams, DeWitt-Clin-ton, and many others.

The vogue of the silhouette ended when the camera was discovered in 1859. In many galleries abroad silhouettes were hung for their value as likenesses of men now gone.

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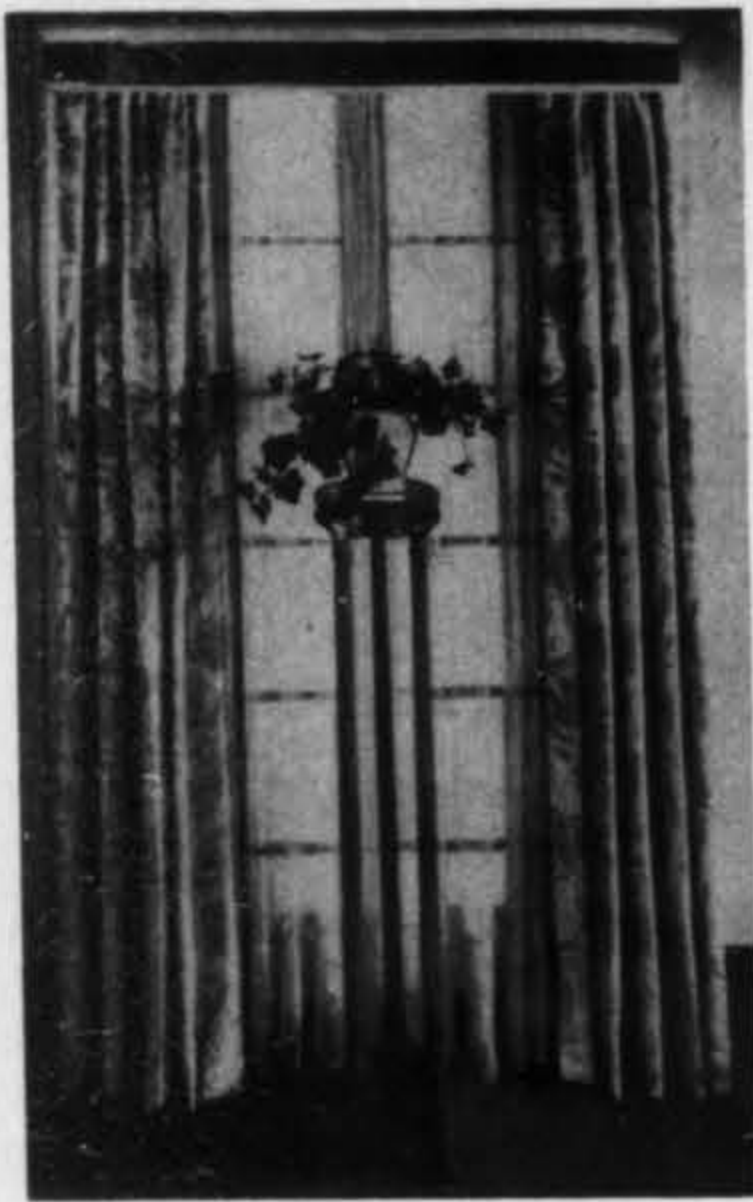
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## ON THE RADIO

By LORNA LADD

THERE seems to be a wholesale exodus of radio programs expected this month. After two years the highly successful "Dangerous Paradise" with Nick Dawson and Elsie Hitz leaves the airwaves. The Log Cabin program starring Conrad Thibault, the "House of Glass" with Gertrude Berg and "To Arms for Peace" are all bidding adieu.

In their place? Nothing much has been set. January is an in-between month for radio. Sponsors seem to get clean-housitis about December 31 and forget to replace the things they have dusted out.

Even with it all, radio's most elaborate feature returned to the air Saturday, December 21, when the National Broadcasting Company again invited radio listeners to a box seat at the Metropolitan Opera Saturday matinees at NBC's expense. No sponsor was found this year to carry the heavy expense of the program.

Again, as since the historic first Metropolitan Opera broadcast on Christmas Day, 1931, these complete performances will be broadcast from coast to coast and beyond to Hawaii as well as short-waved to listeners all over the world. The broadcasts will commence at 10:30 Saturday mornings, KFI-KPO, and will extend to the last note of the finale.

Milton J. Cross who has announced the Opera series from the very beginning, again is at the microphone to announce each act and comment upon the plot and action of the stage presentation.

So there—you have a chance to enjoy grand opera from the leisure of your own armchair.

On top of that the Library of Congress has doubled its Chamber Music series in recognition of what the NBC Music Guild has accomplished in fostering chamber music throughout the country and to be in keeping with the increased appreciation of this type of music on the part of radio listeners. The new series, offering eight programs under the auspices of the Elizabeth Sprague Coolidge Foundation this year instead of the previous four, is to be dialed Tuesday afternoons at 1:30, KPO-KFI.

Along the line of music, I hope you haven't been missing CBS's fine Curtis Institute of Music broadcast each Wednesday at 1:00, KHJ-KFRC. The program has been on the air for years but every once in a while I'm astounded at the people who have never bumped into it or heard of it.

Not long ago a woman subscriber became quite indignant at me because I have never mentioned a home economics program. To tell the truth I can't stand them, and never think of listening to one and when this woman asked for a recommendation, I was stopped—coldly halted. Not to be outdone, however, I waded through every program I could find on how to make a flaky pie crust or coax a hamburger into doing for two nights. Out of the whole shebang the only one who could ever make me at all domestic is Josephine Gibson, KHJ-KFRC, Wednesdays at 10:00. I tried two of her recipes and with beginner's luck, I guess, they came out pretty good.

I doubt if many of you readers are also True Story fans but perhaps the maid with a few minutes leisure might accidentally pick up the magazine. For her benefit and yours, too, in the privacy of your boudoir, I'm going to say that NBC's Court of Human Relations isn't bad if you like the eternal triangle sort of thing. KFI and KPO have it every Friday from 6:30 to 7:00 in the evening.

Another address is scheduled for President Roosevelt at the Jackson's Day Dinner in the Mayflower Hotel, Washington, D. C., and will be broadcast over both NBC and CBS, Wednesday, January 8, from 7:00 to 7:30.

I wish the RCA program could get their guest artists settled far enough ahead to give monthly magazines a break. Even so, you're always assured of excellent entertainment of the better type if you'll dial their symphony orchestra under the direction of Frank Black with Milton J. Cross commentating—and just take a chance on the guest artist. Sundays at 11:00 a.m., KFI-KPO.

The world's most gruesome ghost stories are being slowly resurrected and brought to life on Old Nancy's weekly Friday night time from 9:30 to 10:00, KHJ-KFRC. The announcer asks at the beginning of the program if you can take it. If you can't, don't listen because sometimes they are awful. If you have children, hide this particular copy of the magazine or they'll have nightmares forever after their curiosity has led them to listen to one episode.

But—for good wholesome all-around entertainment, One Man's Family still holds first place in American hearts. It is one of those programs where people won't come to your house unless you'll give a written guarantee that they can listen to the broadcast, Sunday evenings 9:30 and Wednesday afternoons at 5:30—KFI-KPO.

Richard Svihus, going on five, who portrays the part of Pinky in the series, is so tiny that author Carlton Morse has been told often that he would misplace the little fellow some day. Not long ago Richard misplaced himself while the program was on the air. While two of the older characters ad-libbed, announcer Bill Andrews went on a scouting tour, finally finding the missing Pinky playing peacefully in the corridor. He scooped him up, dashed into the studio and placed him on the chair from which he pipes into the microphone—and Richard Svihus picked up his line without a quaver. The rest of the cast were near collapse.

And—that's that for in-between January. February should have a lot of new programs coming up! See you then.



# RUNNING FIRE

By MARK DANIELS, A. I. A.

## THE PASSING OF A GREAT MAN

LAST month recorded a great loss to this unhappy world. In the turmoil of greed, broken covenants and bloody battles, as if he read the writing on the wall, Doctor Henry Fairfield Osborn passed quietly to the great beyond. Quietly as he lived he passed away, leaving a void that aches no more painfully in the hearts of those who knew him personally than in the memory of those many thousands who found life more endurable through reading his great works.

The mere listing of Dr. Osborn's degrees, honors, high positions, accomplishments and published works would fill this page. Recognition came to him abroad through such channels as his Honorary Doctorate of the University of Paris, and in his own country as the president of the American Museum of Natural History. Of the fifteen major works he left to posterity, perhaps "Men of the Old Stone Age," published in 1915, is best known. What he always considered as minor contributions to science and learning were the 860 papers on archeology, paleontology, education, and allied subjects. But it is not of such accomplishments that I could write, for my heart is full of the memories of three weeks of intimate association in the mountains of California with this great man, and I want to tell of one characteristic incident.

We were in the vicinity of the Siberian Outpost south of Mt. Whitney. E. O. McCormick, Emerson Hough and I had overtaken Dr. Osborn well ahead of the pack train. He was sitting on a granite boulder, puffing slowly on his ever-present, large, curved briar pipe. We had emerged from a minor pass and stood gazing at the inspiring view of canyons and jagged peaks. Turning to me, Hough asked, "Where do we go from here?" Before I could reply Dr. Osborn removed his pipe and said, "Wait; let me tell you." Then with a most astounding accuracy he began a description of the next ten or more miles of the trail. We would turn to the left, drop down into a canyon where we would see a grove of Foxtail pines, climb out of that over a shoulder of glaciated rock, pass on to a more open stretch, enter a meadow and drop from there down to a fairly large stream. I say it was astounding, because Dr. Osborn had previously stated that he had never before been in the high Sierras yet he was describing the trail ahead as if he had traversed it more times than I had, which was more than once. "So, this trip that I have worked so hard to plan for you is not new at all," I said.

"Oh, yes it is," replied the grand old Doctor. "But I have been sitting on this rock for half an hour waiting for you lazybones. To while away the time I have been piecing together the geological history of the district and drawing mental pictures of how the country must look if my conclusions were correct. How near have I hit it?" No wonder this man once correctly predicted the place in the Gobi Desert where certain prehistoric remains later would be found. May God rest his soul.

## AS LADY MACBETH WOULD SAY

THE passing of Dr. Henry Fairfield Osborn has brought on an acute attack of reminiscence.

Twenty years ago Emerson Hough, peace to his soul, and I were in Glacier Park together. We had been touring the scenic areas of the United States. He had been commissioned by George Horace Lorimer to write six articles for the *Saturday Evening Post* and I was instructed by my chief, Secretary of the Interior Franklin K. Lane, to accompany and assist Hough where I could. What a glorious six weeks we had!

Glacier Park was Hough's old stamping ground.

He was one of the first white men in that country. It was there that he started on his career to fame, already wide as the author of best sellers, as a great shot and sportsman. The early maps bore his name on stream and mountain. One particularly beautiful peak had long been known as "Hough Mountain." The name had been officially adopted after he had made a trip through those mountains with George Bird Grinnell with whom he was co-editor of *Forest & Stream*.

By campfire light I was examining a government map. Where "Hough Mountain" should have been was a peak named "Spot Mountain."

"My God, Emerson," I said, "They have changed the name of 'Hough Mountain' to 'Spot Mountain.' Look here."

Hough looked long, then strode to the other side of the fire, struck a dramatic pose, and shouted, "Out, damned Spot."

## STILTED ARCHITECTURE

IN the November issue of *The Architectural Forum* we read that in 1923 Le Corbusier said "The house is a machine for living in." In 1935 he said, "Tear man away from the chaos of the first machine age." His statements seem a little paradoxical to me. At least they don't Mocha and Java very well. Perhaps he means to tear man away from the adding machine and put him in the washing machine. If so, M. Le Corbusier has the women behind him.

M. Le Corbusier's own house is built on stilts. To just what purpose he devotes the area beneath the house I have not heard. In British Honduras I lived in a house that was built on stilts. There was a very good reason, for one day there was a twenty-two inch rainfall. When the water ran off the village dogs gathered in the shade beneath the house, probably to discuss the "City of Tomorrow" that was being considered by the prairie dogs in Wyoming.

But, with all the justification of climate and rainfall, I did not like my house in the tropics nor will I ever be entirely reconciled to any type of "Stilted Architecture."

## EARTHQUAKES HERE AND THERE

WHEN the "depression blues" come on there are two soothing pastimes, a walk in the cemetery or an hour spent in writing a parody on Poe's "The Raven." Last month I fished out from a file of "forgotten lore" the product of a recent resort to the latter expedient, and read—

Though it be a darker, danker  
Port than this, I'll cast my anchor  
In another 'til some banker  
Opens wide the cash vault door.  
Tell me, when will bankers open  
Wide the cash vault door?  
Quoth the teller, nevermore.

To date there is no proof that my teller was not a teller of truth, but there is evidence that at least one vault has been opened. A press item has appeared advising the world that the earthquake of November first was so severe in Pittsburgh that it forced open the vault door of a bank.

At last a bank's vault door has been opened, but it took an earthquake to do it.

## HIS POOR NOES

THESE are the happy holidays. A cold snap or two has thoughtfully supplied a bite to the air that has introduced a highly appreciated confusion as to the source of the Neon nose. The Tom and Jerry and Eggnog signs blink a competitive welcome to the pedestrian who forgets to shiver

until he sees them. The sidewalks are crowded with men who step briskly from nod to nog, and the door can be located by the intensive sound of the old alibi of nose-blowing.

Hesitating at the entrance, frankly in no indecision over the question of taking a yuletide drink, but in doubt as to whether it should be a Tom and Jerry or an Eggnog, I was jostled by another in the same dilemma, and turned to look into the face of an o'd friend.

"Let's make it a hot toddy," I said.

"I might as well," he said, despondently, it seemed to me, "I have the worst NOES in the world."

"What do you mean," I asked.

"Well," he said, sadly, "I don't think I ever said NO in my life, and meant it." But I didn't ask him to lend me a dollar.

## AH, FAME

IN the United States no one need fear being "damned to everlasting fame." There are those who will tell you that temporary fame is bad enough but, if the attitude of the press is a criterion, there is no abiding quality in anything American except greed.

A recent press item gives alleged serious consideration to the increased number of airplane accidents. To clinch their argument that air travel is dangerous the item closes with a retch of memory. Dragged from the dim, forgotten past is the tragic fact that Wiley Post and Will Rogers were killed in an airplane accident and, to jog our memories we are told that Wiley Post was a distinguished aviator and that Will Rogers was a famous cowboy humorist.

*Sic transit gloria mundi.*

## QUID PRO QUO

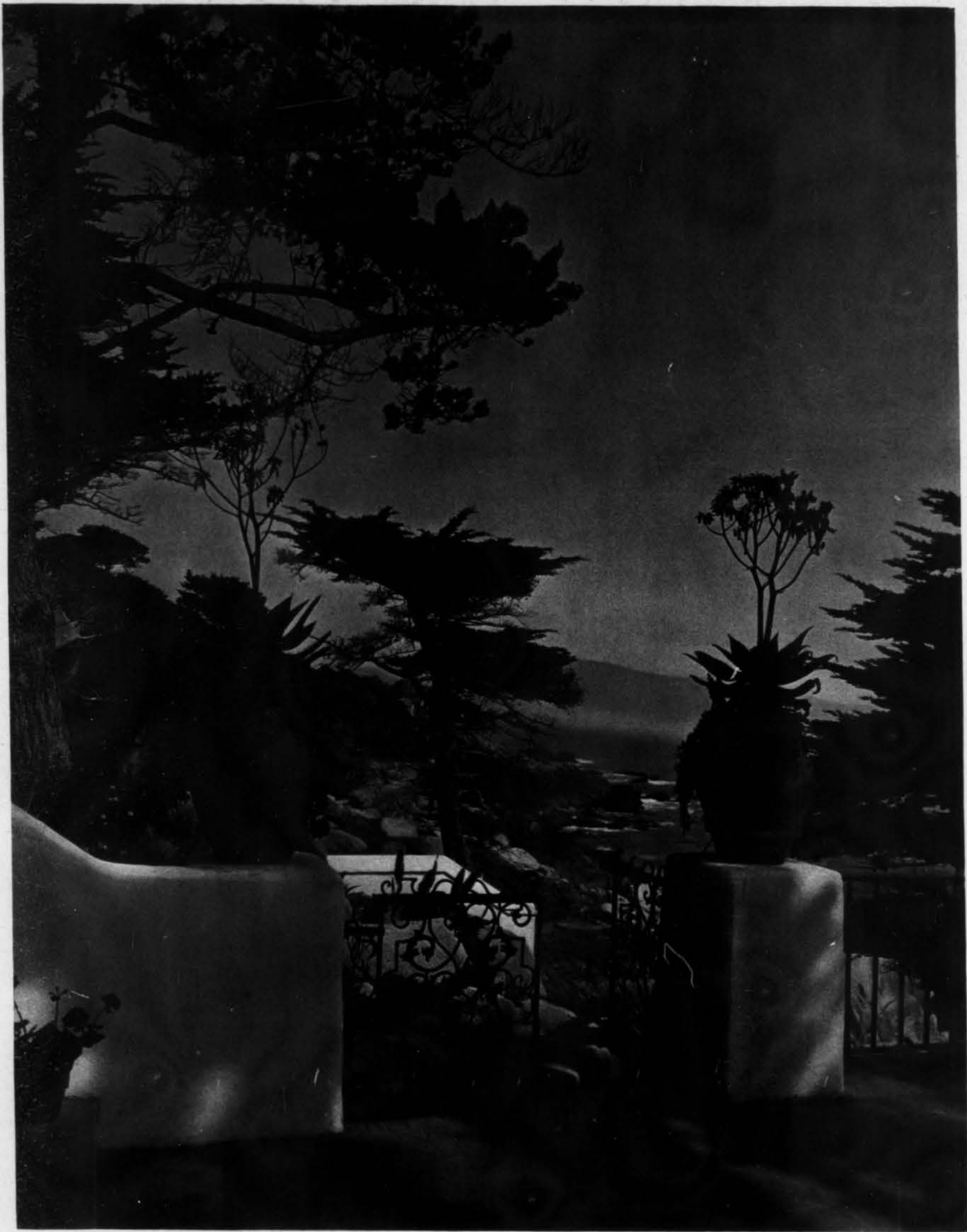
THE unconscious competition between George Bernard Shaw and G. K. Chesterton that is carried on in the minds of the British people is enlightening. Irresistibly, it would seem, Mr. Chesterton adds yearly to his avoirdupois and, in the hearts of his countrymen, to his stature. He seems oblivious to anything physical, devoting his thoughts and boundless energy to impersonal humor and what he, at least, thinks is for the good of his country's people.

On the other hand Mr. Shaw would seem to be more growingly concerned with his personal attributes and in the reservation of his best phrases to acidulated comment on anyone that it will fit. Reading his latest there is the distinct impression that the best lines have been withheld until some character came along to whose particular case they would fit. I sometimes picture him as restraining his diet for fear that his waist measure may expand at the cost of his vocabulary. I also feel that in combatting his paunch he has lost his punch.

## A FIELD FOR THE RADIO

PHILCO should install a short wave radio in the Peace Palace. The absence of one is definitely established by the ignorance of the delegates that there is an undeclared war in China. 'Ansome Anthony has told them in cut-away accents that the King of Kings is at a loss how to combat the Italians. The English antipathy for ice in drinking water is a material aid to them in the conquest and retention of tropical territory but what are you going to do against an enemy that does not use water at all? China's wail has reached us here louder than Selassie's, but then we are much closer to China. A really good radio might do the trick.

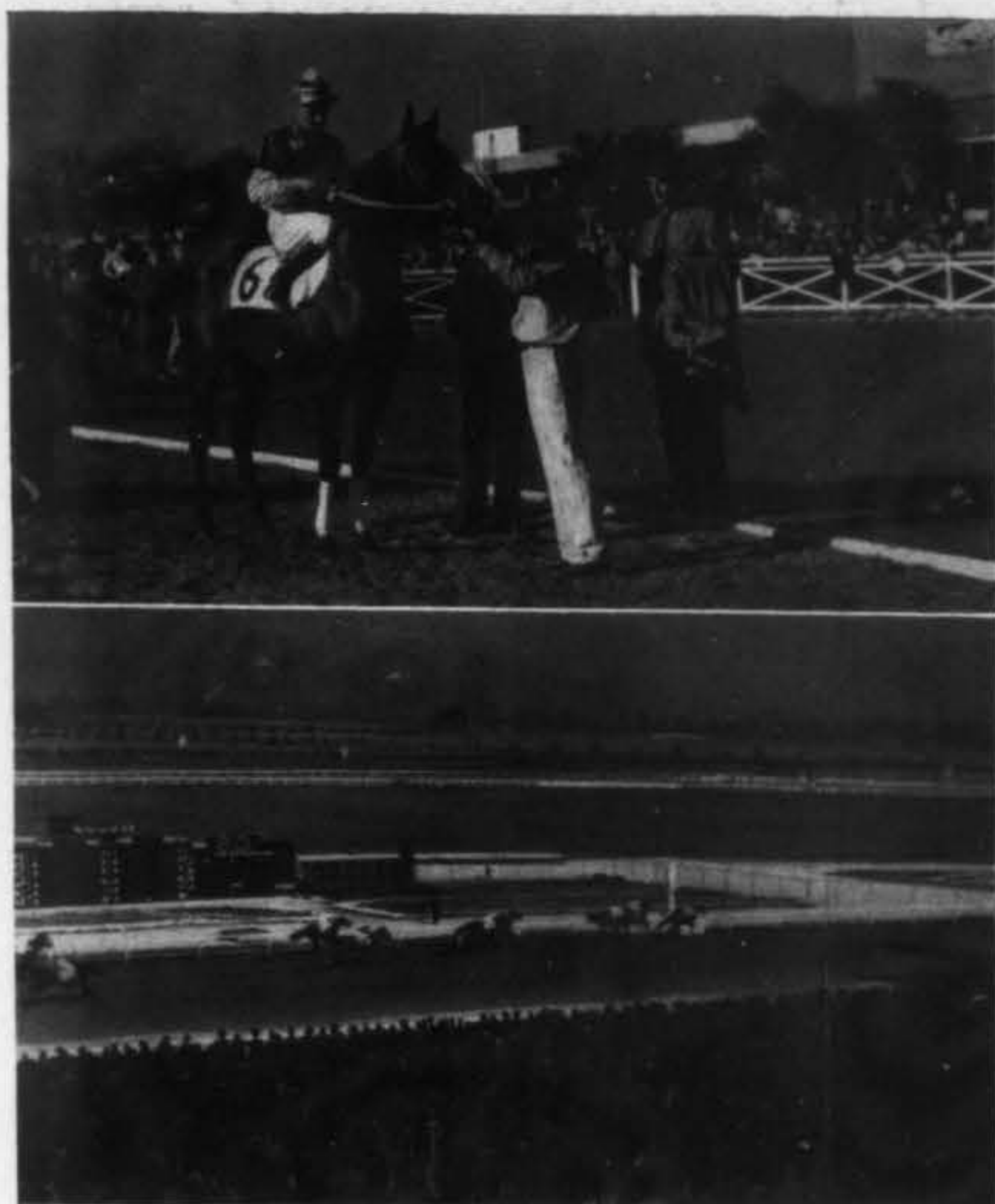




**A SPANISH TERRACE BY THE SEA  
AT PICTURESQUE PEBBLE BEACH**

An iron gate opens to the beach on Monterey Bay from the tile terrace of an estate designed by architect George Washington Smith.





Photographs by W. P. Woodcock

# ALL HAIL! The Horse

Santa Anita's Enlarged  
Racing Plant Thrills  
Record Crowds

GORDON B. KAUFMANN  
ARCHITECT

TOMMY TOMSON  
LANDSCAPE ARCHITECT



TO those who get no thrill from the pounding of the hoofs coming down the home stretch, horse racing may be just another racket but there must be a reason for its continued popularity and title of "Sport of Kings."

Our interest last year and presentation of photographs was due primarily to the architectural features which we believed to be outstanding. While we have not visited all the racing plants in the world we are assured by experts that none can boast of such a gorgeous setting and we say now as we did last year that the Santa Anita racing plant is a highly successful engineering and architectural achievement. That it is a financial success is demonstrated by the necessity of enlarging the grandstand, clubhouse, betting facilities and stable capacity. A new reinforced concrete and steel bleachers furnish four thousand additional seats and the clubhouse terrace has been enlarged with eighty new elevated boxes.

Cultivation of the entire infield with flower beds, lawns, surfaced walks and benches, with pedestrian tunnel, addition of orange and palm trees, shrubs and flowers to the landscape area complete improvements costing three hundred thousand dollars.

All the latest gadgets, devices and regulations necessary to make racing safe and honest have been provided by the management

and with a State Racing Commission headed by Carleton Burke we may expect the public's welfare to be guarded.

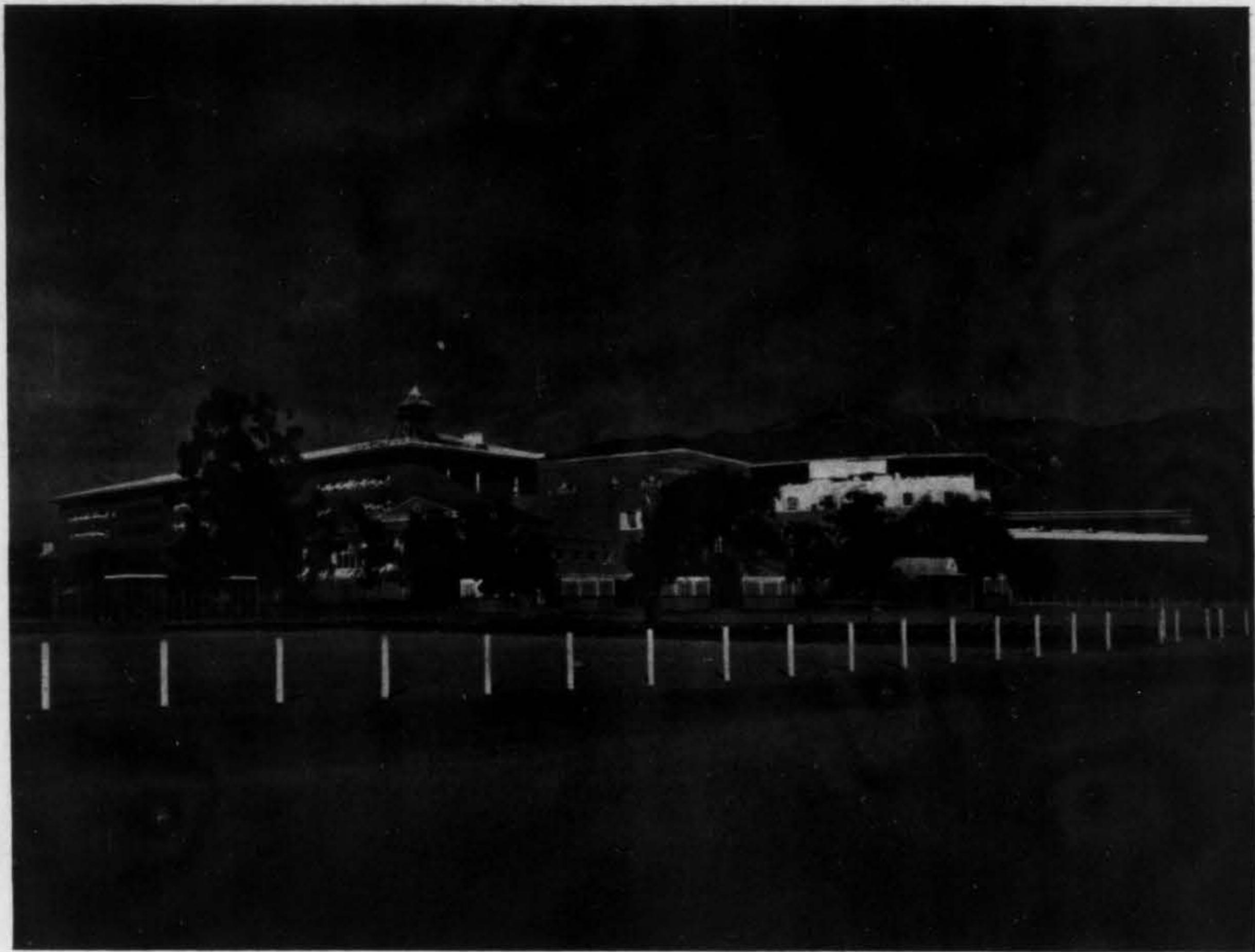
Measured in dollars and cents return through California business channels, operation of Santa Anita Park for the present fifty-eight day season will result in the spending of at least \$1,250,000 by those directly connected with the race meeting. Last year the treasury of the State received over \$600,000 through its tax of the pari-mutual betting and based on the greatly increased

amount of wagering shown to date the State will benefit to the tune of a million dollars this year.

The horse, indeed, has come back in California. Tanforan, Bay Meadows and more noticeably Santa Anita are luring thousands of tourists to the State of California. And, important to business is the fact that these people are spending considerably more money than is going into the pari-mutual machines—and this averages over a quarter of a million each day.



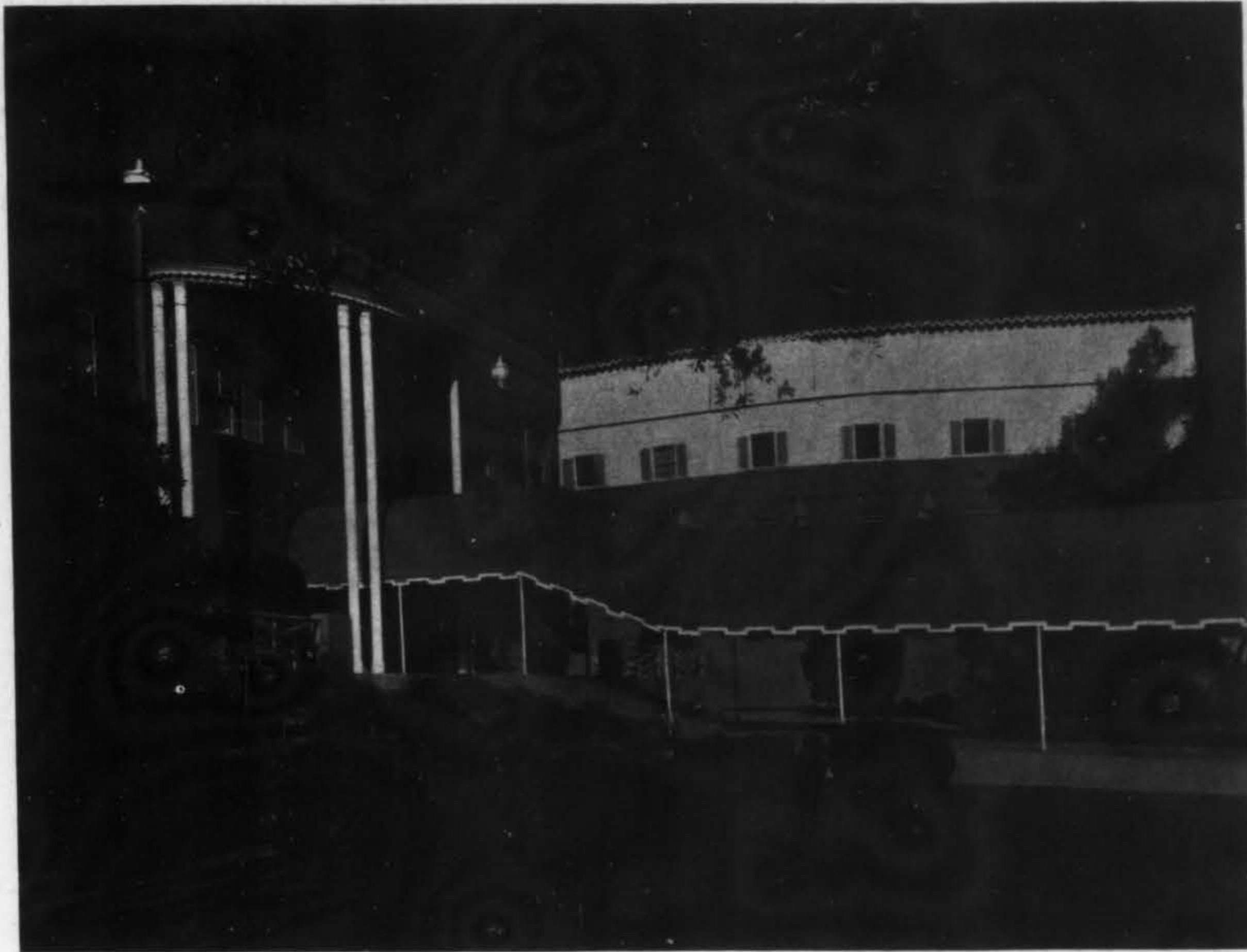




Walks, promenades and terraces afford views of the exciting pre-racing ceremonies of saddling and parading the mounts. From this view one may see the new additions to the right and the landscape development in the parking area. Lower left is a new bar in the dining room of the Los Angeles Turf Club and off of this is a new terrace room where you may lunch or dine before or after the races.







The approach to the Turf Club entrance has not been destroyed by the additions made necessary by the extraordinary success of the past season and which include a two story reinforced concrete series of terraces from which owners of the private boxes may see their favorites come down the stretch. The lower terrace in front of the clubhouse has been enlarged and paved with tile.







S  
**A NEW THEATER**  
 for  
**CALIFORNIA'S LIVESTOCK**



Men and machines will shortly start work on the first unit of the San Francisco Livestock Exposition, according to Charles H. Sooy, President of Agricultural District I-A Board of Trustees controlling this project jointly financed by the State and San Francisco and San Mateo counties and also aided by federal funds. With the livestock industry being the second largest in the State, this project is promoting the general welfare of the State.

The Industrial Building covers an area six hundred by one hundred fifty feet.

The horseshow arena, a great oval two hundred twenty by one hundred twenty-five feet, will have a dome reaching a height of one hundred forty-two feet above the tanbark; it will have a seating capacity of 10,000 persons.

The barns flanking the arena will have stalls for 600 horses, 2,000 head of cattle, 1,000 head of sheep and 1,000 head of swine. They will be Class A construction throughout, strictly fireproof and will be the most modern livestock buildings in the world.

The buildings will have a floor area of fourteen and one-half acres all under one roof. 4,000 tons of steel, 30,000 barrels of cement, 90,000 square feet of glass and 125,000 days time of labor will be needed in the erection of this plant.

In developing building type for the San Francisco International Livestock Exposition, architect Wilbur D. Peugh has given character and originality to the vast structure with its extremely varied requirements. Adjoining the buildings will be a half-mile track for light harness racing with grand stand and ample parking space.

Horses like this celebrated five-gaited stallion, Chief of Longview, owned by Mrs. W. P. Roth of Woodside, California, have carried the fame of the State all over the world. Fine stock breeding will be greatly stimulated by the San Francisco International Livestock Exposition.





## WHO SAID ROCKEFELLER CENTER

New York is 3,000 Miles from  
Hollywood

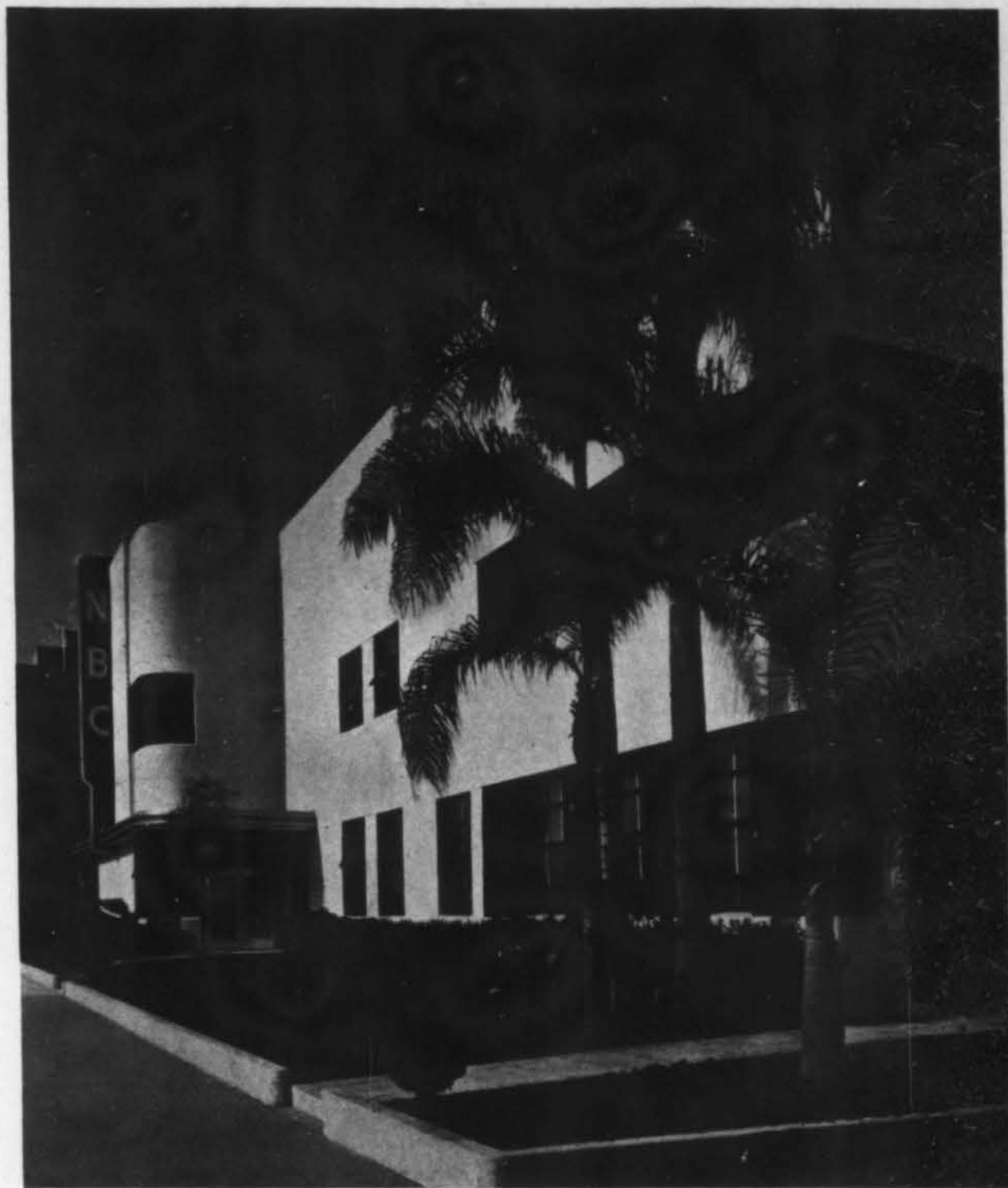
By LORNA LADD

EVER has it been acknowledged that Hollywood is the world's talent mecca: Since the advent of pictures years ago, everyone, anyone who had something to sell or even thought he had anything to barter, has wended his way slowly but surely to the nation's most famous suburb. Writers, actors, actresses, gagmen, producers—good ones—all can be had for a dollar ninety-five a dozen.

Why—even H. G. Wells has gravitated to, and likes, Hollywood.

It follows logically then that the West Coast with everything to work with should be film headquarters. By the same line of figuring, it should be radio's center, but until NBC built its Hollywood studios recently radio executives were almost belligerent about letting programs originate here. Both networks allowed Hollywood to struggle along with poor equipment, makeshift facilities and plenty of grief.

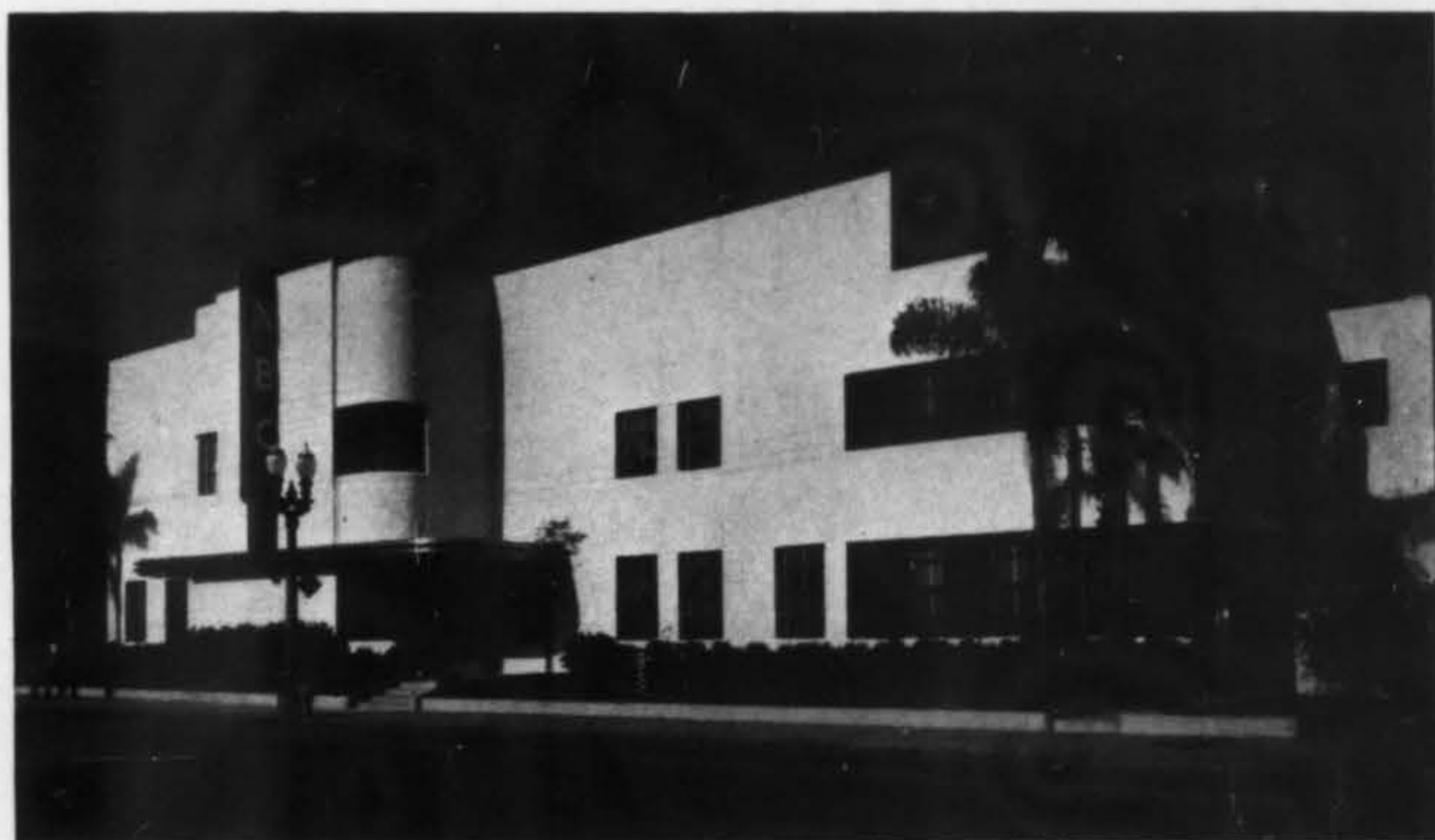
Why? No one knows. Perhaps the old almost prohibitive line charge had some-



Photographs by W. P. Woodcock

Yes, it is a station. No, it is not a railroad station. The confusion is probably the result of its being designed in New York, for a land whose architects have won most of the gold medals and awards for excellence in architecture during the past year. Besides, there isn't a railroad in California with the initials N.B.C. Now you have it, it's the National Broadcasting Company's studio in Hollywood.

The white exterior is relieved with bands of black and an aluminum marquee. From this half million dollar studio the National Broadcasting Company will broadcast all programs originating in the land of the Kleig. That is a large order, but with this last word in broadcasting studios the NBC are confident they can fill it.



thing to do with the executive attitude. Perhaps they figured the money and advertising locale were in New York. Perhaps they imagined New York knew all there was to be known about radio. Or maybe they figured they had a good thing back there and intended to keep it.

Anyway, the tide made a definite turn when Hollywood pulled a Cinderella in the form of NBC's swanky new half-million dollar studio. Finished and formally opened this month (with much retouching necessary after the opening), they are fitted with the latest design in broadcasting equipment as these studios profited by the developments and experience of Radio City. The National Broadcasting Company isn't spending five hundred thousand dollars for a pretty building and lots of





wire unless they intend to make good use of it all. Don Gilman, vice-president, admitted, in an article not long ago, that Hollywood had a "future." Quite correct, it has.

The new building, on Melrose, is one of the show places of Hollywood, featuring the very latest in decorations, furnishings and conservatively modern appearance. There are four studios, the last word in ultra radio ateliers. Two of them occupy the second floor, which in reality is the height of two full stories. Designed in much the same manner as Studio 8H in Radio City, the world's largest broadcasting room, the Hollywood studios are of the small theater type seating between two hundred and fifty and three hundred persons and are approximately fifty by eighty feet in size. They are equipped with sizable stages, motor-operated curtains and complete lighting equipment including spot and overhead lights—which doesn't mean television. Even have opera seats for specially invited guests.

Two smaller studios, each approximately thirty by fifty, occupy a portion of the first floor where business offices also are located. All auditoriums are built converging toward the stage.

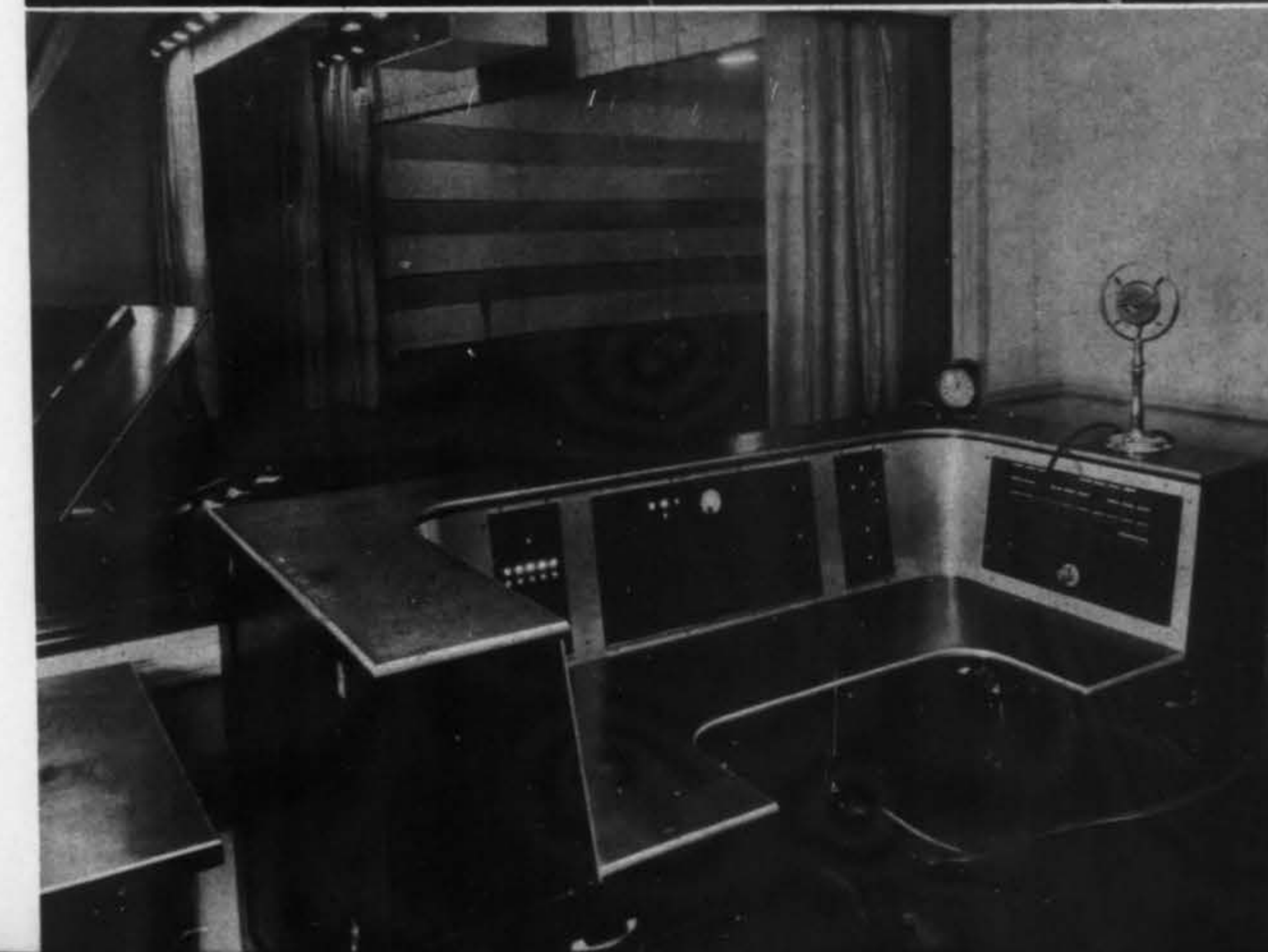
Chromium and black metal trim predominate and the furnishings are all tempo except some designed by the executives for their own use—they being decidedly of the moderne.

Wandering through the building, one is a little inclined to wonder what this big change for western radio will bring about. There's something there behind all the swanky black and white. What is it?

Television? Yes and no. We are all decidedly weary of Mr. Aylesworth's once brilliant now tritely hackneyed "It's just around the corner". It may be around the corner in the laboratory but it's around four corners as far as the home listener is concerned. We went through growing pains with talking pictures and radio and are much too old and sophisticated to put up with the same pains in television, and the television backers know it. Owen P. White in an article said, "Television, when we get it, is going to be good, so good that

The office of Mr. Don Gilman, Vice-President in charge of coast stations, shown at the top of the page, looks very much as if it had been furnished after the interior decorator who did the lobby had gone back to New York. The wood panelled walls are no doubt as originally planned, but there is a note of warmth and comfort that takes us way back to the spring of 1935. Ah, ah, Mr. Gilman, in love? The two lower views are beautiful testimonials to the fact that modern furniture and interiors can be lovely and charming. These are the offices of Miss Dema Harshbarger, head of the Artists Service Bureau, who personally designed and arranged the furnishings. In the language of your collaborators, Miss Harshbarger, take a bow.





The top picture shows part of the lobby. It is modern, oh, so modern, with the ice thrown in. The walls are grey hawthorn panels with black lines. The furniture is upholstered in grey leather, and there is a rumor that a local mortician has offered to lease the lobby if the sign "EXIT" can be changed to "REST IN PEACE". The audience, when one is admitted, is seated in the upholstered chairs of the auditorium seen through the glass in the middle picture. Programs are rehearsed in these rooms. The lower view shows one of the two large auditoriums as seen from the control room. For sound insulation and acoustical properties, nothing has ever been done that surpasses this installation.

the motion picture industry already is beginning to wonder what will happen to it." Mr. White is correct so far as the being good part goes and he may be right about the picture industry, but general opinion in radio is that they have a good five or seven years yet in which to worry.

However, let's cease television surmising. It isn't close enough for the head of the family to start fussing about a new receiving set to get it.

The real wonder while looking at the studios is—will Hollywood soon be the radio center? Yes. We have everything out here with which to work. We have pictures back of us. They didn't like radio at first, but now that television is in the offing they're going to be nice and try and work with the little upstarts. In other words, they want to keep an eye on this profitable type of entertainment even if it is for five years. Picture stars have become a mania in radio and with few exceptions they dislike working and won't work in New York. As a result a radio producer must be sent to the coast. Those eastern heads don't trust local men. Consequently, we of-a-sudden have producers in our hair—but it all means that one by one the radio men are following Greeley's advice.

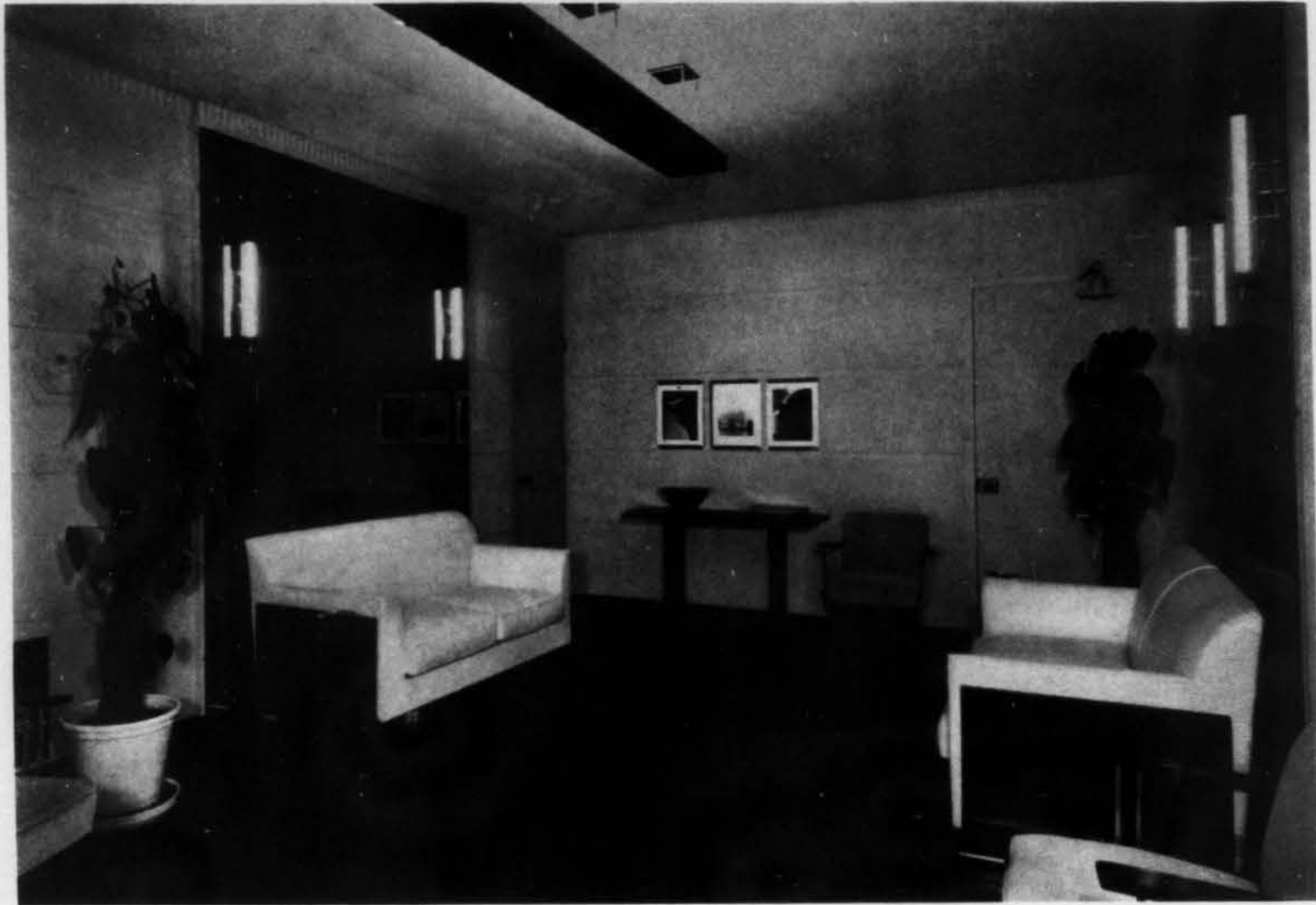
If a producer is sent out, that means an advertising contact man must also be sent along. More and more of the bigger agencies are establishing Los Angeles offices and as radio grows, the office grows, eventually absorbing the major part of the New York business. The more accounts flowing through these national agencies via Los Angeles brings that many more pennies into Hollywood's coffers.

The majority of big name orchestras are in the East. They also are drifting West to get in on the financial sugar of the screen star programs. Rarely do they bring their own men, rather taking musicians from local forces and forming their own groups. Rubinoff is an example—Don Bestor another. More work for out-of-work musicians.

Actors and actresses are already beginning to get a better break. NBC pays and

*(Continued on Page 28)*





WHERE WAITING FOR THE WRITTEN WORD WILL BE A PLEASURE

NEW OFFICES OF LORD & THOMAS IN THE EDISON BUILDING, LOS ANGELES

Photographs by Stuart O'Brien



It's a long lane, and a short worm, that has no turn in it. Time was when most merchants thought that, because they knew what they wanted to say, they also knew how to say it. With the slate sponged clean of its old formulae for success, most of the advertisers who have weathered the hurricane of depression have come to realize that it takes experts to write captions that will compete with the murder, gangster, and kidnapping headlines of to-day. By the same token the great advertising agencies, such as Lord & Thomas, have learned that they should employ trained decorators to embellish their office interiors. The skill that Bullock's Interior Decorating Department has shown here is evidence that another turn in the lane of progress has been reached.

In the reception room, upper photo, biege plaster walls, black rubber floor, ebony furniture upholstered in lemon leather, and black and chromium lighting fixtures create a modern, yet restful interior that is enhanced by the use of gun metal tinted mirrors. Don Francisco's private office is done in white and bottle green, with brown suede leather hangings framing the green Venetian blinds. The furniture is Brazilian rosewood and ebony upholstered in brown Cordova leather and textured materials.







Gregory Mason

Portrait by Lyman Young

ONE regrets that the handsome visage of Gregory Mason, herewith delineated by Lyman Young, will be covered by an old wooden mask when he soon walks into the ancient village of Palomino in northern Colombia—bent upon acquiring some gold nuggets of historical data from the primitive Kagaba Indian tribe.

And he won't present a card or introduce himself as Gregory Mason, the American explorer and lecturer, writer of books and magazine articles, exponent of the logical idea that America possessed civilizations partly superior to Europe and Asia long before Columbus sailed the ocean blue.

Mason's current expedition is to find whys and wherefores about the sudden vanishing of the Tairona Indians some hundreds of years ago. The Tairona nation made the best gold work in pre-Columbian America. Late in the sixteenth century the Spaniards gave up trying to conquer them—but the Taironas nevertheless packed their toothbrushes and moved, without leaving a forwarding address or even a note to the milkman. All they left were the makings of some magnificent ruins.

The Taironas were the Indian nation whose great wealth was the origin of the legend of El Dorado. Every bypath by which they may have migrated has been searched in vain. They must have somewhere climbed over the snow-covered heights of Sierra Nevada de Santa Marta, just to the south, and gone inland. Historians hesitate to conclude that so rich and vital a nation could have totally passed out of existence. The Taironas were the only nation capable of keeping the Spaniards from building cathedrals along the hundred miles of their native coast.

Mason recently received a trustworthy lead to the whereabouts of the ruins of Posigneyca, former capital of the Taironas and often mentioned with awe by early Spanish chroniclers. He hopes that the Kagabas may get a bit loquacious and whisper some state secrets about the Taironas.

The mask which Mason will wear is one he bought in 1931 from a renegade Colombian tribal chief who, the explorer later learned, stole it from a temple in Palomino. The Kagabas believe that when their head shaman dons this mask he becomes the deity himself, with power to cure sickness, stop floods and landslides—and possibly ward off bill collectors.

A future book by Mason will record some extraordinary and perhaps history-reversing findings. If you read the explorer's latest work, "Columbus Came Late," you will undoubtedly look forward to the next one. Mason sails southward this month.

## B O O K S

### California Literature

BEGINNING this month I plan upon occasionally devoting the book page to the California literary industry—in acknowledgement of the fact that some of the best books are being published within the state and that many of America's finest writers are Californian residents *in parte* if not *in toto*. Authors seem to be migratory creatures, and perhaps no state can lay sole lifelong claim to any of them. Of course, there are some we'd not want, anyhow.

I believe that California is one of the leading states of the Union in the production of writers—native, imported, and unimportant. Conditions for raising the genus *litteratus*, and frequently impecunious, are exceptionally favorable in California. We have early morning frosts, but authors rarely rise early enough to be affected by them. Thanks to the excellent California wines, we have practically no losses from lack of moisture, and, as for attacks by pests, there are far fewer book reviewers in the West than in the East. Those we have are mostly quite mild and gentle souls.

Counting literary figures in California, one finds that we have authors of varying dimensions—tapering down from Irvin S. Cobb. And of varying literary dimensions, ranging from—who shall we say? Harry Carr, in his brilliant new book on "Los Angeles" (which it was my pleasure to note in November), names a number of prominent writers who dwell more or less permanently in California. Some of those he mentions are Peter B. Kyne, Gouverneur Morris, Hamlin Garland, Lewis Browne, Vina Delmar, Edgar Rice Burroughs, Max Miller, Zane Grey, Lee Shippey, and Rupert Hughes.

Lee Shippey, in his Los Angeles Times column, "The Lee Side 'o L. A.," remarked lately that "Hollywood is leaning more and more heavily on the San Diego literary colony." And he speaks of San Diegans Stuart Lake, Alan Le May, Walt Coburn, Emma Lindsey-Squier, and Harold Bell Wright.

In northern California there are Charles and Kathleen Norris, and Robinson Jeffers, the poet—to cite three out of many. In Hollywood the movies have drawn writers of diverse high talent. Robert Benchley, Hugh Walpole, and Thornton Wilder have worked on film scripts.

Other authors vacation or lecture in California. Don Marquis was here last summer. Alexander Woollcott and John Masefield are two recent guests. The list of authentic authors in California, both citizens and guests, would doubtless compose a sizable directory. If you were to include all the "authors" in "creative writing" classes, the list would likely require the space of a five-foot shelf of mail order catalogs.

Turning to current books by noteworthy California authors, I am glad to report that "The Gentleman on Horseback," by Bernard McConville of South Pasadena, is enjoying national applause. I find that my song of praise last month was only a voice in a vast chorus. The *Macon Telegraph-News* calls the book "priceless and lasting. . . . Not yet filmed, the motion picture, this reviewer predicts, will be a classic." Raine Bennett, Los Angeles KECA Reviewer, considers it "the finest California historical romance since the publication of that memorable classic, 'Ramona.'" The book, as you know, is in the style of a film script.

By EDWIN TURNBLADH

A vital historical and sociological study of a phase of modern California life is being published this month by the Stanford University Press. "Transients in California," by William T. Cross and Dorothy E. Cross deals with the problem of stabilizing the indigent migrant. The book is based upon practical experience in emergency relief organization in California.

A 1935 book from the Stanford University Press is remindful of Ruth Eleanor McKee's previous novel about Hawaii, "The Lord's Anointed." But Jean F. Hobb's "Hawaii, a Pageant of the Soil," is not a work of fiction. She presents a scholarly treatment of Hawaii from the standpoint of land. The soil, with the problems arising from it, has been extraordinarily basic in Hawaiian history.

Another book on soil, of a different nature, is "The California Deserts," by Edmund C. Jaeger. This work from Stanford is a popular accurate handbook, giving both a general and detailed picture of the desert. The majority of California's desert wild flowers are illustrated and drawings of desert animals are included. Besides chapters on the flora and fauna, geology and climatology of the desert, the author adds a chapter on travel hints.

Two forthcoming California books from the same printery are Martin S. Peterson's "Joaquin Miller: Literary Frontiersman" and O. O. Winther's "Express and Stage Coach Business in California"—a history of this adventurous method of transportation in the gold rush days.

For those who own a copy of the "Annals of San Francisco," the California Historical Society has issued an index by Dr. Charles Francis Griffin. This reference is a necessary adjunct to the Annals. Anyone who has searched for some particular item in that book will know the worth of a dependable index. It will increase the availability of the volume, which every collector and student of Californiana either owns or should own. The "Annals," by Soule, Gihon, and Nisbet were published in 1855.

While on books of Californiana, I find several inviting ones recently issued by the Wetzel Publishing Company. "California Spanish and Indian Place Names," by Laura Kelly McNary, is a most desirable aid toward accuracy in pronunciations and interpretation. If every Spanish name in California is as variously vocally massacred as Los Feliz Boulevard in Los Angeles, the book did not come any too soon. John Steven McGroarty has written the foreword.

"California Missions," painted and described by Jessie Van Brunt, is a gift book containing twenty-four replicas of original paintings of California mission scenes.

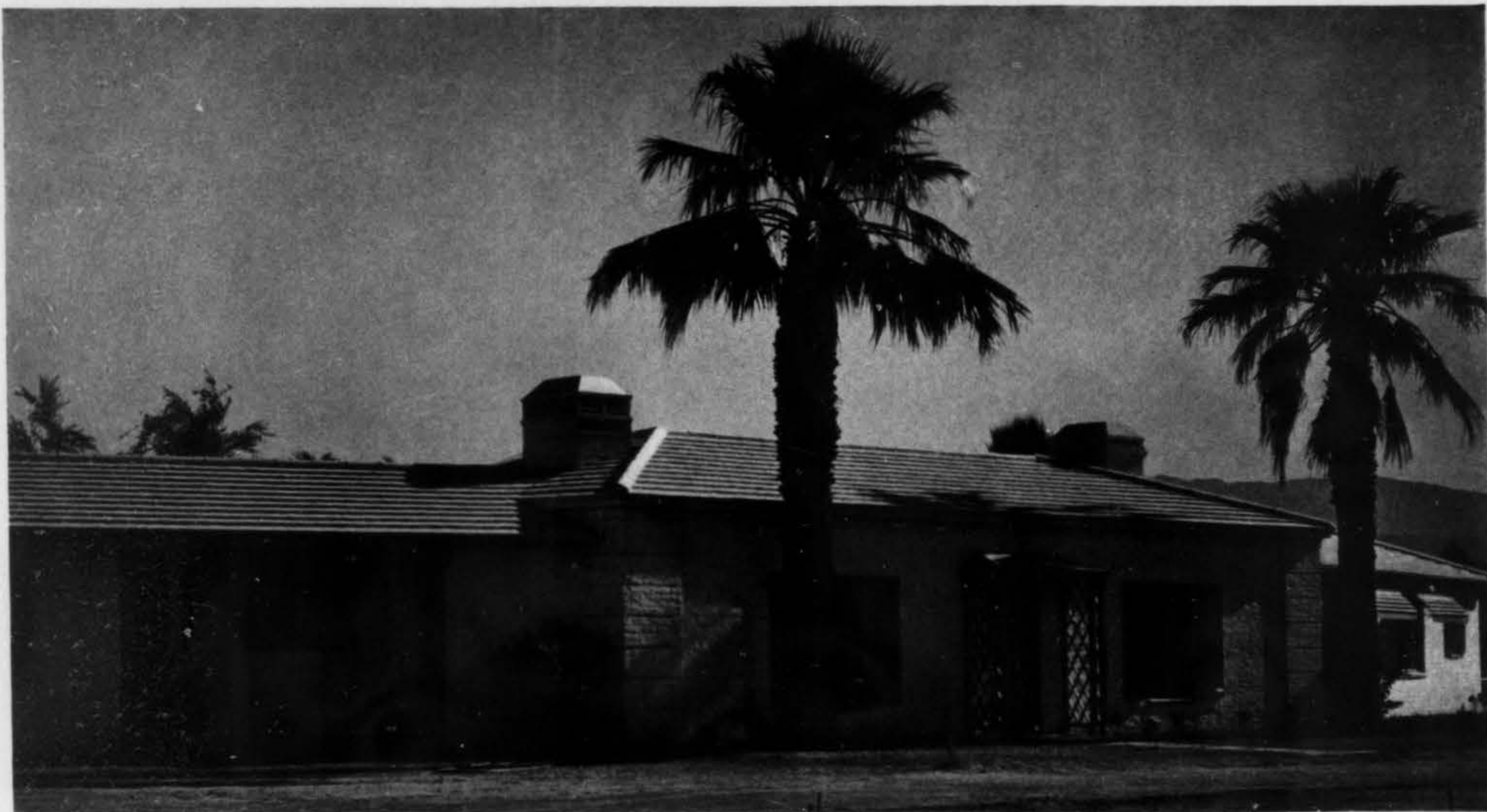
"The Crimson Trail of Joaquin Murietta," by Ernest Klette, seeks to hew close to the truth about early California's most notorious bandit.

And the Wetzel firm is honored to publish Wallace David Coburn's, "Rhymes from a Roundup Camp"—genuine historic verse that swings and sings across the pages of American folk music.

A book entitled, "Californian Indian Nights Entertainments," is presented by the Arthur H. Clark Company of Glendale. The collection was gathered by Edward W. Gifford, Curator, Museum of Anthropology, University of California, and Gwendoline B. Harris of the Department of Anthropology

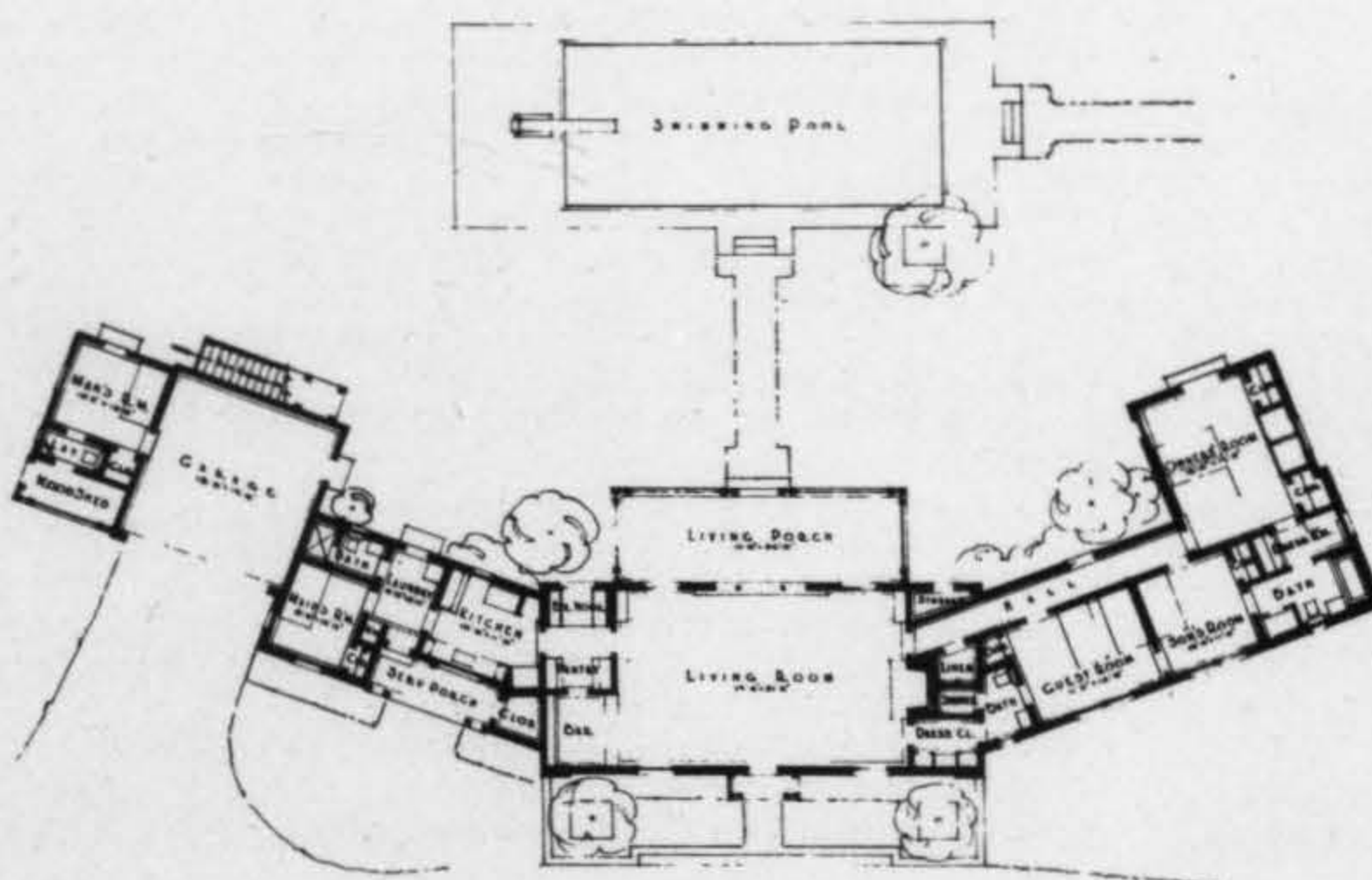
(Continued on Page 27)





PALM SPRINGS RESIDENCE OF MR. AND MRS. WILLIAM T. WALKER  
EARL T. HEITSCHMIDT, ARCHITECT — CHARLES O. MATCHAM, ASSOCIATE

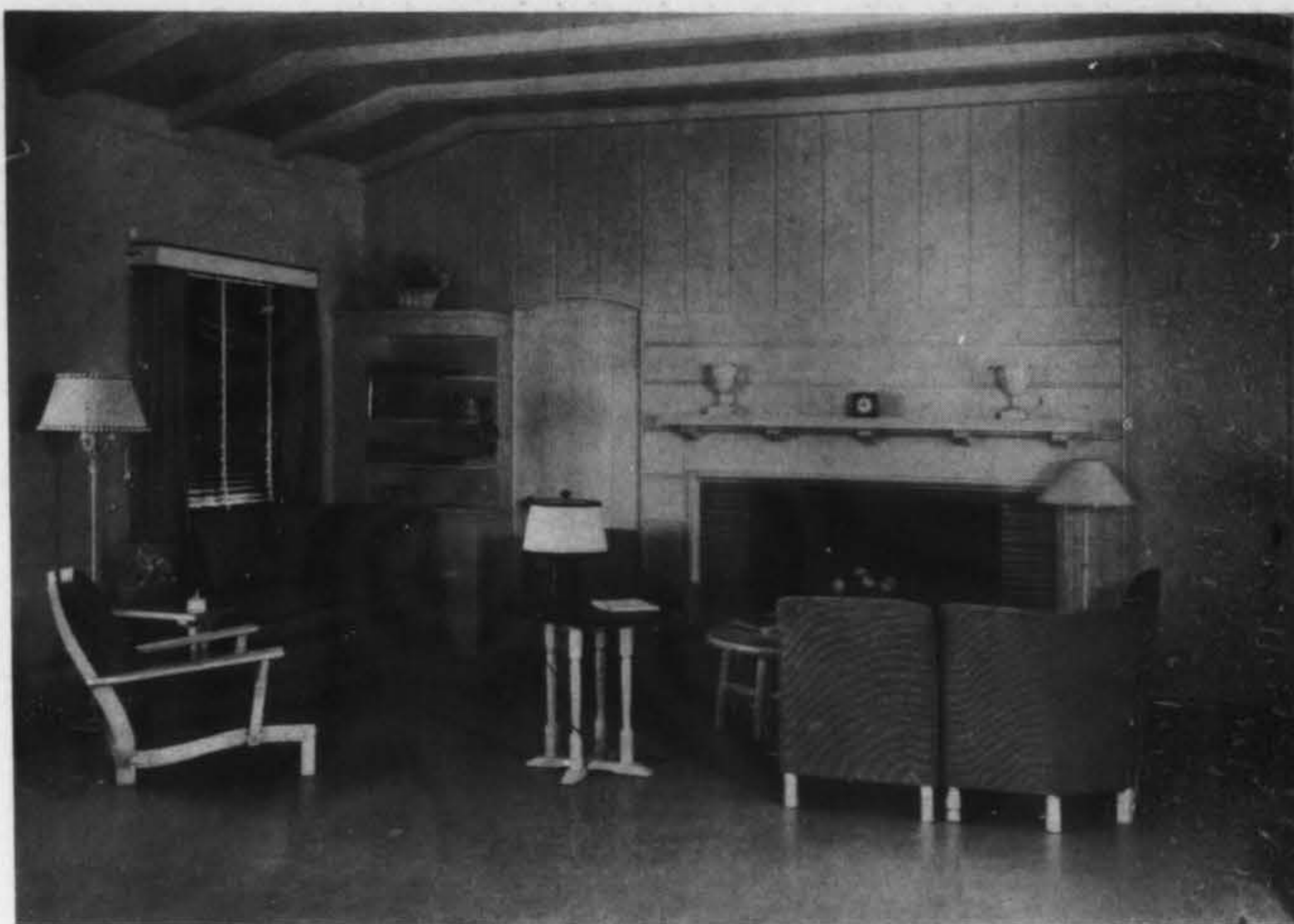
The white roofs of Bermuda long have been objects of admiration of the travelers and the envy of residents in sub-tropical countries. Why we in southern California have been so slow in adopting them is difficult to say. As in an easel painting, white tends to clear up all the colors. In this house the architects have drawn heavily upon Bermuda for much of



their inspiration. The exterior walls are hollow cement building tile painted white. The masonry is done with full flushed mortar joints. All in all the composition presents a picture of comfort and charm that is destined to be the predecessor of a great many houses in the Palm Springs district, where this one is located.



We cannot teach an old dog new tricks but we can reverse the procedure. In the interior of this house, which drew its inspiration from Bermuda, for Mr. and Mrs. William T. Walker, Barker Brothers, of Los Angeles, have introduced a Monterey interior. There are not many feet of bookshelves, but then, how are you going to concentrate on a book in the "ear splitting silence" of the desert night. Besides, there is room for more things on the mantel shelf. The walls are white in the combined living room and dining room. The windows, draped with brown and white waffle cloth, are shaded with brown Venetian blinds taped in white. The floor covering is cream yellow linoleum with a brown border.



Photographs by Paul Holloway





# MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

**T**HIS "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—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Anemone (Lily of the Field)	H. B.	6"-10"	blue, white, violet, scarlet	sun or semi- shade	well-drained loam	Seed in June to bloom in 18 months. Soak bulbs 2 to 3 hours only before plant- ing 1½ inches deep.	Top mulch with bone meal and do not cultivate.
Antirrhinum major (Snapdragons) Rust resistant varieties	H. A.	1½'-2½'	cream, red, yellow, rose, orange, etc.	full sun	well-drained very rich loam	Seed planted in July. Put into ground as soon as possible.	Is a gross feeder and should be brought on quickly. Keep on moist side.
Iris germanica (German Iris, Purple King)	H. P.	15"-18"	dark purple	sun	garden on the dry side	Rhizome divisions every third year in July or September.	
Leucojum vernum (Snowflake)	H. P.	10"-12"	white bell with green dot on each petal	any	garden	Bulb divisions, planted in September.	Mulch yearly with leaf mold, preferably before bloom- ing.
Richardia ethiopica (Calla Lily)	H. P.	1½'-2'	white	shade or semi- shade	well-drained, moist and rich	Bulb division. Plant bulbs in July for early bloom.	Giant and miniature varie- ties may both be had.
Stocks: Beauty of Nice Bismark	H. A.	1½'-2'	cream, white, rose, violet, pink, purple, brick	full sun	light, well- drained loam, fairly rich	Seed sown in July insures growth of plant before cold weather and earlier bloom. Plant out in Sept.	Keep on dry side—yellow foliage denotes too much water. Spray with Black Leaf 40 for aphid.

## VINES—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Hedera canariensis variegata (Hedera maderiensis)	H. P.	40'	leaves edged with yellowish white	shade	good garden	Cuttings.	Better foliage but more sen- sitive to frost than English Ivy. Especially good in pots or tubs.
Jasminum floridum	H. P.	30'	yellow with dark green foliage	sun or part shade	good garden	Cuttings.	Is an almost continuous bloomer and will grow anywhere.
Jasminum gracillimum	H. P.	40'	white	sun or part shade	garden	Cuttings.	Flower sprays are good for cutting. Vine has no per- fume but foliage never looks shabby.
Monstera deliciosa (Philodendron pertusum)	T. P.	6'	green foliage	shade	peaty leaf-mold	Layering.	Too tender for inland plant- ing except in lath house.
Solanum jasminoides (Potato Vine)	H. P.	30'	pale lavender	sun	garden	Cuttings or layers.	Always in bloom and easy to grow.

## TREES—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Acacia cultriformis (Knife Acacia)	H. E.	15'	yellow with gray foliage	sun	not exacting	Seed soaked in hot water.	Short-lived. Is drought re- sistant.
Acacia podalyriaefolia (Pearl Acacia)	H. E.	25'	yellow with gray-green foliage	sun	garden	Seed soaked in hot water.	Desirable for sea-coast as it needs much water.
Eriobotrya japonica (Loquat)	H. E.	25'	cream (and fragrant)	sun	not particular	Seed or budded for varieties.	Has beautiful foliage and edi- ble yellow fruit. Suckers.
Pittosporum phillyraeoides (Willow Pittosporum)	H. E.	15'-25'	yellow with orange fruits	sun	thrives in poor soil	Seed in spring or cuttings of half-ripe wood. May be grafted on P. undulatum.	Stake for first two years. Suited to dry regions. Of drooping habit.
Prunus amygdalis (Almond)	H. D.	25'	blush pink	prefers sun	garden	Budded on own roots.	This is the fruiting tree— double-flowered forms are shrubs.





Pink peonies and star-like pale blue flowers against yellow bamboo and dark cypress.



From blue cinerarias, pink primroses, rise stone pillars frothing into a crown of lavender wisteria.

SHRUBS—January

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Berberis wilsonae (Barberry)	H. E.	3'-5'	rose-red berries	sun	garden	Seeds in fall.	Very thorny. Often used as low hedge.
Cassia artemisoides	H.-H. E.	5'-6'	golden yellow in clusters	sun	garden	Seeds in spring.	Has silver gray foliage. Is useful for specimen plantings.
Cestrum elegans	H.-H. E.	8'-10'	bright rose-red	sun	garden	Cuttings in winter.	Has drooping branches with tubular flowers in clusters.
Diosma (Breath of Heaven)	H.-H. E.	2'-3'	white with light green foliage	blooms better in full sun	garden	Heel cuttings in spring.	Requires good drainage and is susceptible to frost.
Lochroma	H.-H. E.	4'-8'	blue-purple	sun or shade	garden	Cuttings in fall or spring.	Frosts easily but recovers rapidly. Does well in shade but better in sun. Has tubular flowers in clusters.
Nandina domestica	H.-H. E.	5'-7'	white with red berries and colored foliage	sun best	garden	Seed in spring (slow) or clump divisions.	Several should be planted together to produce berries.
Viburnum tinus	H. E.	4'-10'	pinkish white in clusters	sun	garden	Seeds or cuttings in fall.	Subject to mildew in shade. Has blue fruit.



A portion of 135 Pittosporum undulatum trees planted at Santa Anita Park, Tommy Tomson, landscape architect.

THE PITTOSPORUM

undulatum trees shown at the left are only one of the many varieties of specimen trees furnished to Santa Anita Park, Arcadia, and to leading landscape architects in California.

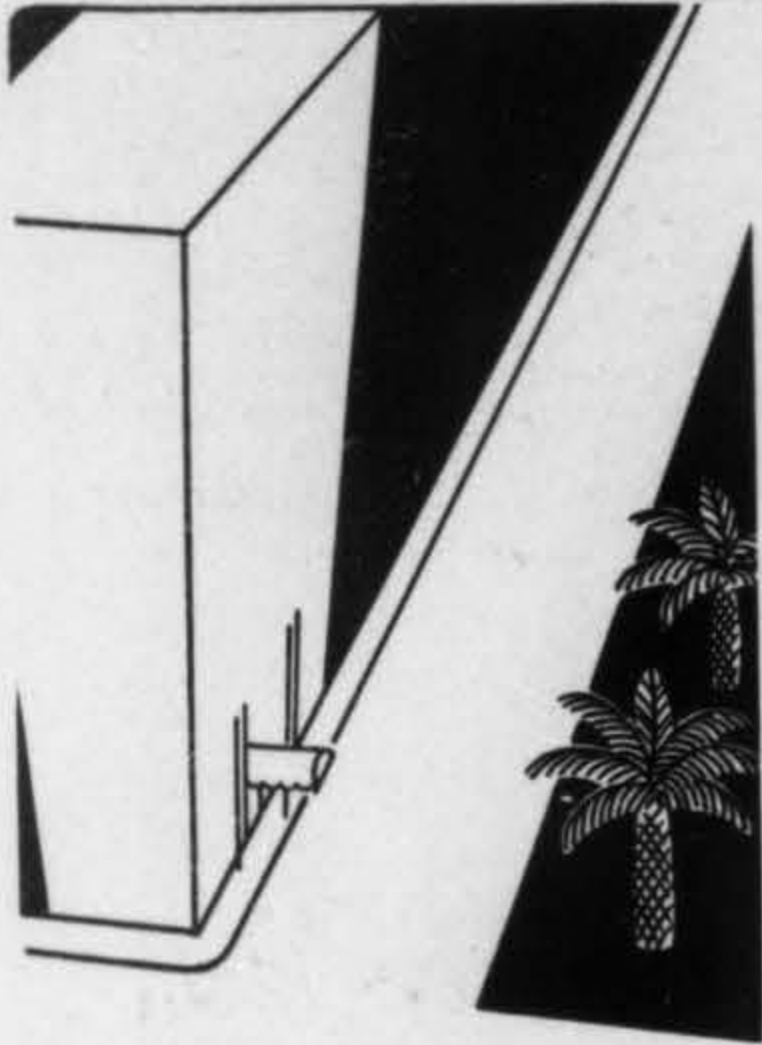
"A partial list of our specimen stock includes: California Live Oaks, Evergreen Elms, Pittosporum undulatum, Pittosporum phillyraeoides, Pittosporum rhombifolium, Schinus molle, Cedrus deodara, Ficus microphylla and several varieties of Pines. Your personal inspection of the stock is invited."

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Upon photographic evidence here we base a pardonable boast that even our bad storms in California produce compensating scenic effects unsurpassable elsewhere. This black and white study depicts a storm gathering over Half Dome. After all, where but in California could you motor over smooth snow-free roads into a land of such winter scenery?

### LET MEXICO SURPRISE YOU!

VENTURE across our southern boundary and find a new land of wonders that will surprise and delight you. Many tides of many empires have swept over this vast terrain which stretches away to the southward. In their path these conquests have left culture, art, romance, and vivid history which in this modern day still live in Mexico.

Yucatan and Teotihuacan are rich with the monumental pyramids and temples of ancient Mayans, Toltecs, and Aztecs. The Mayans are said to have fled from the sinking continent of Mu on the Pacific and established their magnificent empire in the land of the eagle. With the finding of stone tablets depicting a great flood and art objects of pure Chinese jade, this presumed phantasy is slowly acquiring credence.

Centuries later came the banner of "Blood and Gold," in the hands of Cortez. What remnants of Aztec magnificence that existed under the Emperor Montezuma were swept aside by the "conquistadores" of Castile and Aragon. A new magnificence was transplanted from the old world to this older world, and Mexico became "New Spain." The ancient capital of Montezuma's empire disappeared as another Toledo or Madrid stretched its Renaissance spires and Baroco facades around the Zocalo. And this old square is still the focal point of Mexico City and of the entire republic. It marks the spot where the Aztec Empire was started, and where the conquering explorers made their headquarters. It will also mark the spot where one's many thrilling adventures in and around the capital begin.

One of the greatest buildings on the Zocalo is the oldest and finest cathedral in America, dating from 1537. Other buildings are the National Palace, residence of viceroys and presidents in turn, the Municipal Palace, and the Portales. Not far from this main

square is the remarkable National Museum which contains such treasures as the Aztec stone calendar, weighing 60,000 pounds; the Sacrificial Stone, and Palenque Cross, and other monuments; idols, relics, jewels, armor, paintings, and hundreds of articles of both the imperial and colonial periods: But all the buildings, fine restaurants and hotels, glorious boulevards, and verdant parks in this great metropolis are too many to mention here.

In the vicinity of the capital are such spots as the "floating gardens" of Xochimilco, the Monastery of San Angel with its catacombs of mummies, and the famous suburbs of Coyoacan, Churubusco, and Guadalupe. A few days or a few months in Mexico will enthrall the mind with its tranquil beauty, its innumerable landmarks, legends and history. Surely, there is enchantment in these!

Some of the cities and towns which are but a few hours away have their own individuality and constitute a new experience in one's wanderings. The holy city of Cholula, lofty Puebla, the archaeological area of Teotihuacan, gay Cuernavaca, and eighteenth-century Taxco are just short jaunts. In all these places are different people, odd customs, and fascinating native crafts which will start a new train of enthusiasm.

Popocatepetl and Ixtaccihuatl, in all their glory, can be viewed from the excellent highway to Cholula and Puebla. And you will never cease to enjoy the ever-changing countryside with its alluring group of attractions, its brilliant life in strange costumes, and every imaginable variety of tropical flowers and vegetation. The magic of Mexico's atmosphere here will enfold you in every city and village along your trail of adventure. Truly, Mexico is bewitching, fantastic, and speaks to those of romantic heart.





Alexander Woolcott, author, radio favorite, and dramatic critic, enjoys the gardens at Hotel Huntington, Pasadena, as the guest of his friend, Stephen Wheeler Royce.

**BOOKS**

(Continued from Page 21)

University of California. The work transfers to a reader something of the wonder which moved in other hearts years ago. If we today have a boastable understanding of the science of our existence, we have lost regretfully in that sense of the strange poetry of it which was deeply possessed by early dwellers on the earth. In "Californian Indian Nights Entertainments" you'll find stories of the creation of the world, of man, of fire, of the sun, of thunder, of animals, etc. The book contains a general introduction on the status and relationship of Californian mythology, an analytical index, a folding map showing location of the various Indian tribes, groups, dialects, and families—and eleven plates of Indian mythology, spirit, impersonations, etc.

The Arthur H. Clark Company has also just published a book which, while not written by Californians, pertains to California and all the West. A scholarly treasure, "The Greater Southwest" is a survey of the economic, social, and cultural development of Kansas, Oklahoma, Texas, Utah, Colorado, Nevada, New Mexico, Arizona and California from the Spanish conquest to the twentieth century. The study is by Rupert Norval Richardson, professor of history at Hardin-Simmons University, and Carl Coke Rister, associate professor of history at the University of Oklahoma.

I have a note from Scripps College—"The first book of Millard Sheets, comprising 28 reproductions of water colors, oils, and frescoes which Mr. Sheets has executed appeared in November. Arthur Millier and Merle Armitage contributed articles, and of especial significance is a third article by Dr. Hartley Burr Alexander of Scripps College, professor of philosophy, inscriptionist, symbolist, and consultant in design for many of the most beautiful buildings in the United States. The volume is designed by Merle Armitage and printed by L. R. Kistler of Los Angeles.

"Dr. Emile Cailliet, professor of French Literature and Civilization at Scripps, has been significantly honored by acceptance for publication by Editions de la Revue des Cours et Conférences in Paris of his recent book, 'An Inquiry into Symbolism.' This recognition by the organization which publishes only the best lectures given at the Sor-

bonne and the leading state universities of France indicates the very significant contribution to the world of letters which Professor Cailliet has made. The book is a result of fifteen years of research."

The note also refers to a volume by Lucile Phillips Morrison of California. This is "An Introduction to the World of Books," which drew editorial commendation in the Vancouver Sun—"It is an amazingly fine literary accomplishment. . . Lucile Phillips Morrison and her publishers, Scripps College of Claremont, California, have made a fundamental contribution to the cause of true education and literary erudition on this continent."

Max Miller's new book, "The Great Trek," published by Doubleday Doran, is an epic of a five-year reindeer drive. Mr. Miller is the former San Diego newspaper reporter, now a resident of La Jolla, who stepped into literary prominence with "I Cover the Waterfront."

Readers of Charles G. Norris are undoubtedly already acquainted with his latest book, "Hands." For those not yet in that happy class, a new experience in vigorous writing may be enjoyed through this document of American life from 1880 to our day. Mr. Norris contends here that man is most contented when working with his hands. There seems to me to be considerable truth in the thought. Do you often hear a man lightheartedly whistling when his hands are not busy?

Kathleen Norris' latest fiction is "Shining Windows," published last month. To prophesy that another one will appear soon is simple acknowledgement of the literary diligence of Mrs. Norris. To say that it will be another best seller is plain admission of the popularity of her writings.

And there are other—many other—current books by Californians, as deserving of your notice as those I have mentioned. I am sorry that I cannot speak of them all in a day.

**Studies in Landscape Architecture**

**STUDIES IN LANDSCAPE ARCHITECTURE.**  
Selected by a committee of the Boston Society of Landscape Architects. Bruce Humphries, Inc., Boston, Mass., \$2.50.

The title would appear to be a misnomer, for there are few examples of landscape architecture in the book that can boast of any great amount of study. The book is a collection of photographs and drawings with no text other than captions. Perhaps that is best, for it would be unkind to write much about most of them. Added to this is the burden of poor printing and worse typography.

The major criticism is that most of the illustrations depict work of a trifling nature. For example, the "Steps to the Second Terrace" in the gardens of Colonel James M. Andrews in Brookline, Mass., are stone steps leading from one terrace to another, but what of it? There are thousands of stone steps of about the same character, or lack of it. The presence of a wrought iron balustrade of conventional design adds little or nothing to the importance of the work.

A few pages present views of marked beauty. Two of these are the "Evergreen Garden" in the estate of Mr. George Bullock, by the Warren H. Manning Offices, and the "Lily Pool" on the estate of Mr. H. H. Rogers, in Southampton, Long Island, by Olmstead Brothers, but there are not enough such pages to lift the book out of the class of mediocrity.

Mark Daniels.

**MEXICO**

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## MUSIC

(Continued from Page 3)

activities in Los Angeles of and by the Federal Music Project. Friday and Saturday evenings at 8:30 and Sunday afternoon at 3:00 a newly created symphony under the baton of Modest Altschuler performs as one of the participating units (the first, we believe, of any consequence) of the F. M. P. The concerts are free to the public and are given at the Federal Music Projects home, 635 South Manhattan Place.

California being the sizable state it is, and music having the hold upon so many of its residents that it does, it is manifestly impossible to do more than lightly touch upon but a few of the amateur and professional, and governmental, shall we add, musical activities being carried on within its borders. These few are selected for mention not for, because, or in order of merit but simply as representative of what is being done in the state.

Debussy's "Sister Angelica", with Helen Gahagan starred, and Rimsky-Korsakov's "Coq d'Or", with Bolm Ballet featured, brought the opera season in San Francisco to a dazzlingly brilliant close, December 2.

December 7, Los Angeles saw and heard the most unique combination of Shakespeare and symphonic music, presented on one and the same program, *mirabile dictu*. Aided by the eloquent readings of Fritz Leiber, Monteux and the Los Angeles Philharmonic Orchestra proceeded to delight the capacity audience with such Shakespearean-inspired works as Beethoven's "Coriolanus", Tschaikowsky's "Hamlet", Honegger's "The Tempest" and Nicolai's "Merry Wives of Windsor".

In San Francisco, December 10, the Sinfonietta Orchestra, under Giulio Minetti's direction, gave a performance featuring such seldom heard numbers as Honegger's "Pastorale d'Ete" and a Hindemith clarinet trio.

December 12 in Los Angeles, Weber's "Eury-

anthe" found itself somewhat dimmed and out-lustred by the modern, but not too modern, treatment of an old theme by Vaughan Williams in his "Fantasia".

But the "stand-outs" of the evening (or afternoon—this reviewer went to both,—with a cellist like Garbousova playing) were the Saint Saens Concerto in A minor and the Rococo Variations of Tschaikowsky. Technically, only cellists could appreciate in full the errorless, effortless, yet withal not unsoulful playing of this consummate artist. Saint Saens' composition, as also Tschaikowsky's, are vehicles for the conveyance of musical expression only by cellists who have long since graduated from all difficulties (they are not a few) of cello technique. As most assuredly has Garbousova! Even to the uninitiated in cello performance, however, Garbousova was an unqualified revelation. She and her companion performer (we're thinking of the beautiful toned cello—for did not it have a share in the triumph?) gave not just passing pleasure but deep and immeasurable joy to all those so fortunate as to hear and shall we say witness the perfection of her art. For something like a decade this writer has been after nearly every cellist met, Casals and Piatagorsky among others, please to do the Rococo Variations. Not since the early twenties in Germany, had he had that good fortune, until—this unprepossessing young lady from Russia came along to do the trick. *Merci bien*, Mlle. Garbousova!

December 17, the second concert of the season by the Pasadena Civic Orchestra was given, Reginald Bland conducting, and a large and appreciative audience attending. In this connection it may be added that Alice Mitchell Plumlee, winner in the November auditions, is to fill the solo role in concert with the orchestra, January 24, playing the perennially most acceptable Mendelssohn Concerto for violin.

December 19, Brahms' Variations on Haydn theme in B flat and Franck's Symphonic Poem, "Les Eolides," competed with Ravel's Introduction and Allegro for Harp, with Orchestral accompaniment, and Tschaikowsky's Symphony No. IV for the plaudits and the favor of the assembled audience. Miss Virginia Morgan was the harp soloist of the occasion.

The magnificent last movement of Tschaikowsky's immortal Fourth got a most unbecoming "jazzification", in what appeared to be an unfortunate try for "fireworks," for the delectation of the "grandstand." To be sure this symphony is an admittedly tempting climax number. But even

(Continued on Page 30)

## WHO SAID ROCKEFELLER CENTER

(Continued from Page 19)

pays well for bit parts on their programs. They are producing many shows giving the local youngsters better opportunities and something to stand on in demanding more than five dollars a show on local programs which can well afford to pay more. It's high time such a change was wrought. Chiseling for this and that characterization will have to be stopped and when petty chiseling is brought to a halt radio business steps up a notch. Nothing is being said about big time chiseling. That's for experts in New York.

In every way NBC's move in bringing studios to Los Angeles and Hollywood is the best thing that has happened to the Western radio industry since its birth. As a matter of fact CBS thought so much about it that it is said to have bought KMPC with the intention of building Los Angeles studios to match NBC's.



Germain's Seeds were used exclusively in the new landscaping at Santa Anita by Tommy Tomson, landscape architect.

Send for the new complete garden guide, "California Gardening for 1936". Learn all about the new California Flower Novelties.

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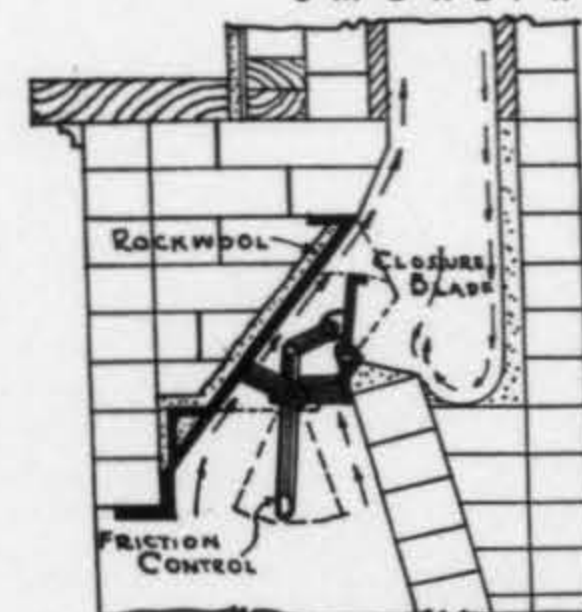
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View from the new clubhouse addition showing grandstand and new bleachers in distance.

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We are proud that our products and services were selected in the building of this beautifully designed race track.

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INTERIORS

(Continued from Page 8)

one of California's large department stores has an office which clearly reflects his own personality and the underlying spirit of the store. It is an English period room, of the Eighteenth Century, dignified, cultured, based on sound tradition.

Such settings as these are undeniably appropriate and such splendid examples will continue to be called into being, there is no doubt about that. But, just as worthy and just as appropriate are the modern treatments, such as the Lord and Thomas offices and those of the new NBC radio broadcasting studios in Los Angeles. Radio is a thing of today, with no time to look backward, any more than advertising.

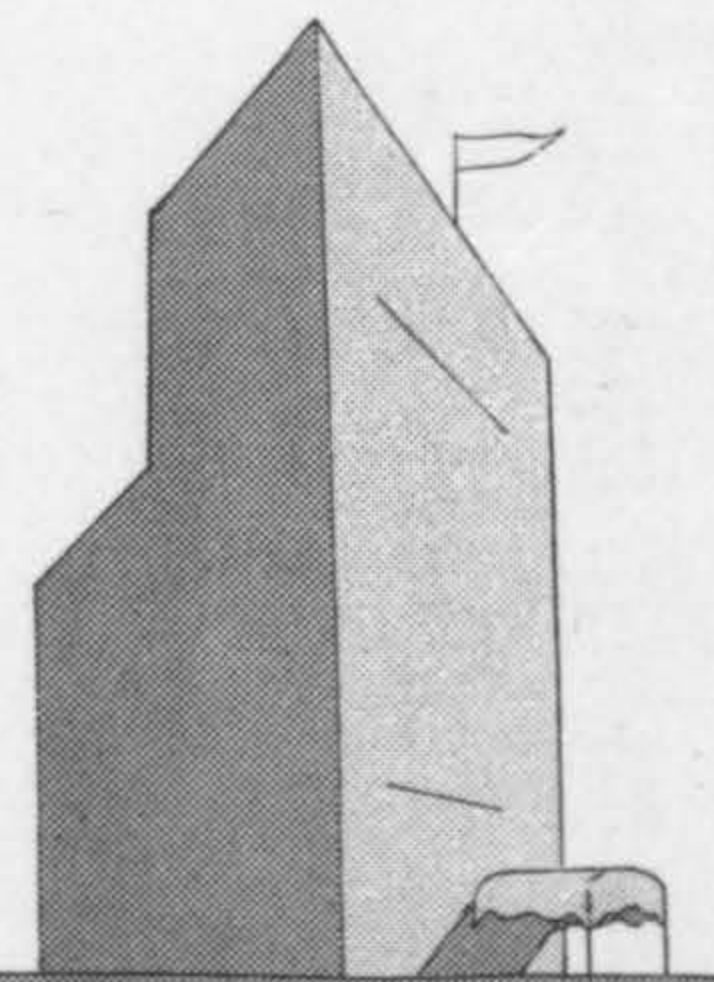
There is, again, a highly specialized field which is rapidly developing importance. As an illustration of what I mean, take the offices of an orthodontist, a man who specializes in treating and correcting the teeth of children. With a nice eye to winning the confidence of his small patients, thrusting from their minds the age-old horror that surrounds a trip to the dentist, the children are brought into a reception room which is like a lovely garden. There is a fountain which never fails to fascinate them. Plants in tubs and an abundance of flowers, with walls decorated to carry out the

idea and awnings to sustain the idea, make it a place where children forget their fears and contentedly play while awaiting their turn. That the parents appreciate the effect on the youngsters, goes without saying.

Another man, whose work is along the same lines, is about to erect a specially designed building which will include sand-piles, permanent exhibits of things which delight children and all sorts of fascinating features. It will, no doubt, prove a sound investment for him.

The same sort of idea is being carried out in many places of business or professional activity, to a lesser degree perhaps, but all with the idea of attracting the "customer," be they juvenile or adult and for that reason, more scope is afforded the decorator in creating something distinctive. Some of them will, probably, be very bad, when judged by the standards of sound decoration, but some of them are sure to be good, even if they prove radical departures from established form. In any event, they will be interesting to watch.

One more thing I want to mention, which proves how firm a hold the idea of offices treated from the standpoint of interior decoration has acquired, today. Work will soon commence in this state on at least one structure which will offer its clients offices which may be rented completely decorated and furnished, done in modern fashion, conservatively presented. And that is something new under the sun!



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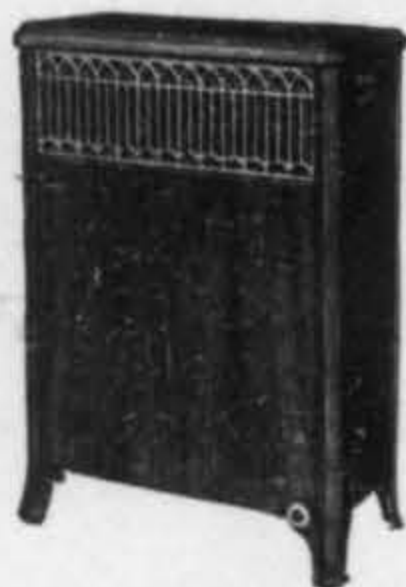
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PACIFIC THERMOLATORS are finished in hand grained walnut baked enamel, faithfully reproducing the beautiful effects of the natural wood. Despite the delicate refinement of their exterior, PACIFIC THERMOLATORS are durably constructed with heavy cast iron heating element and scientifically constructed burner—clean, odorless combustion!

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*Pacific*  
GAS HEATING HEADQUARTERS

(Continued from Page 28)

so it and its composer Tschaikowsky, even today, have certain rights that did not seem to this one hearer, at least, to have been too carefully observed in the Monteuvian conductorial treatment of it. Dramatic force! Oriental symbolism! Soul outpouring! Poignancy! Despair! Where were they? This great symphony is a personal reflection of a sadly involved period of the great Russian composer's career. The personal note therein must somehow be "got over" by the conductor to his audience, if the symphony is indeed to manifest even a slight modicum of its intended significance. This judge of the matter could not, try as he would, except here and there, discover these so necessary constituents in Monteux' most unfortunate reading of Tschai'owsky's Fourth. The notes were played, no doubt, but the symphony's pervading spirit! That we, sorrowfully, missed.

Monteux' forte is the conducting of works by his own countrymen, contemporary or otherwise. With Debussy, Franck, Saint Saens, for example, he is thoroughly at home. Another characteristic and we think mentionable point about Monteux is this: a violatist himself, he has an understandable jealousy of and exercises an almost continual concentration upon "the strings". With the other sections more especially the brasses and the percussion, he is not at all comparably *en rapport*. And such a predilection shall we call it, is fatal in the directorial handling of so regnant and superb a masterpiece as Tschaikowsky's Fourth.

December 21, Debussy's "The Blessed Damosel" and "The Sea" strove for the mastery of the attending Philharmonic audience with Berlioz' "Benvenuto Cellini", "The Trojans", and Excerpts from "The Damnation of Faust." To this reviewer Debussy emerged victorious, easily so, in the encounter.

Notable individual performances were given by Pauline Guthrie, soprano, and Beulah Seaman, contralto, in "The Blessed Damosel",—they being most competently reinforced by the members of the Women's Lyric Club. Perry Askam impressed, most convincingly so, with his art in the Excerpts from "The Damnation of Faust."

December 27 Bovard Auditorium was the scene of a special concert directed by Schoenberg. His "Kammersymphonie", "Suite for Strings" and "Verklaerte Nacht" were most splendidly played under the personal direction of the composer, himself. The concert was given under the joint sponsorship of Phi Mu Alpha and the local chapter of Pro Musica.

Saturday evening, December 28, Monteux fairwelled his host of southern California admirers, turning San Francisco ward, where he has assumed the post of conductor of the San Francisco Symphony Orchestra for the current season. Jeritza was the featured soloist of the evening's performance. Her vocal wizardry found most splendid expression in Tschaikowsky's "Jean of Arc" and Kreisler's "Liebestod". Jeritza, Monteux and the orchestra, all, indeed, acquitted themselves well. Jeritza superlatively so. And so the curtain was reluctantly let fall on the Monteuvian reign in conductor Klemperer's absence.

After an almost monotonous series of triumphs in the east, while filling Toscanini's berth with the New York Philharmonic, "O. K." returns laden with fresh laurels, ready and eager to carry on in his inspired storming, already so markedly successful, of the "musical heights" for Los Angeles and vicinity.

As an especially rare treat at the Symphony Pair of Concerts, January 9 and 10, the Symphony No. I of Shostakovitch, leading young Russian composer, is to be premiered.

Dr. Klemperer has lined up for the balance of the season soloists, of Old and New World renown, of the caliber for example, of Feuermann, Viennese cellist.

The musical pace, as it were, so conspicuously set by San Francisco and Los Angeles, is sure to be closely kept up to by the surprisingly many other hives of musical activity throughout the State.

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We feel sure that these and the thousands of other readers of the Quality Magazine of the West will continue to enjoy the magazine and especially the issues planned for the coming year.

If you are not now a subscriber, we urge you to act promptly—send your subscription today (\$2.50 for one year—\$4.00 for two years) so you will be sure to receive the February issue.

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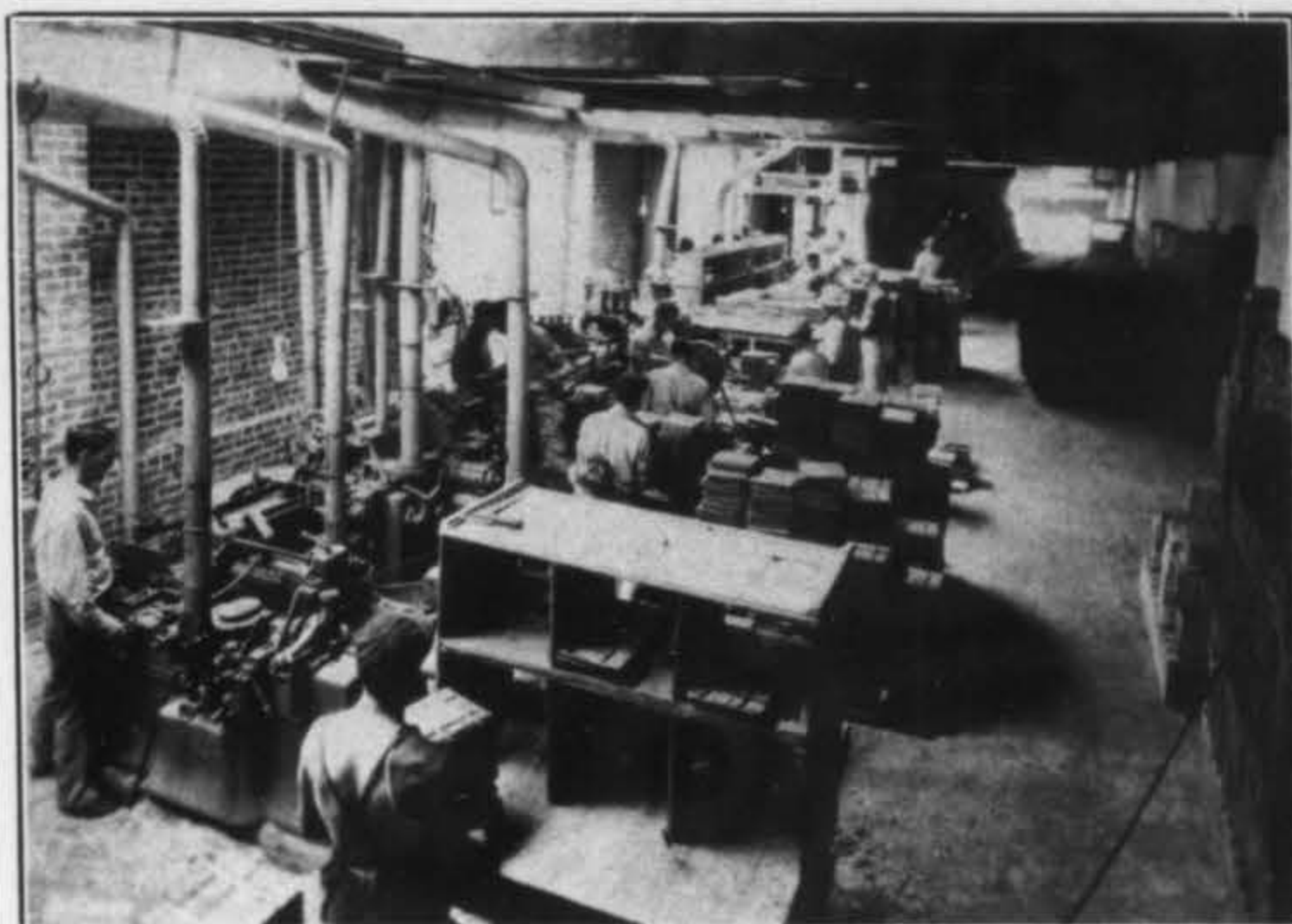
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It seemed almost inconceivable that the flooring in the old buildings could possibly be re-used. However, the original specifications for most of these buildings had included Northern Hard Maple flooring. Examination revealed that this material was still in excellent shape, although it was from five to thirty-five years old.

At the dismantling the flooring was torn up, piled in the open and allowed to remain there, exposed to the elements for months before a decision could be reached about a feasible use. The flooring was far from worn out, but the problem was how to relay it in smooth presentable floors. Maple blocks would be ideal for the purpose, but the nearest machines for manufacturing them were located at the E. L. Bruce Plants in Memphis, Tennessee.

At this juncture, the Los Angeles representative of the Bruce Company suggested that an entire block manufacturing unit could be shipped from Memphis to Long Beach and transformation of the old strip flooring could be handled on the spot. In six months most of the maple flooring had been salvaged, re-manufactured into approximately 400,000 feet of Bruce blocks installed in the new buildings.

Thus the Northern Hard Maple floors in the Long Beach schools, which have been trod upon by two generations, are starting life anew.

EVERYONE is familiar with the struggle that has been going on for years to find some material and method for building fireproof houses at a cost comparable with frame construction. The Gravelite Company, Inc. has not only produced such a material but has devised a method of construction that is full of promise.

In Berkeley, California, their first house is nearing completion. It is a column and slab type of construction with an ingenious system of forms that admit of all the flexibility of design that any good architect might desire. Further, Gravelite is about one-third lighter than ordinary con-



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crete, with the added advantage of being extremely resistant to heat and cold. Several days after the forms had been stripped from the Berkeley house a difference of eight or ten degrees could be felt by placing the bare hand first on a Gravelite slab and then of an ordinary concrete slab a few feet away. This will undoubtedly result in a material decrease in heating costs while at the same time eliminating all expansion and shrinkage cracks that are inevitable in frame construction.

The San Francisco-Oakland Bay bridge is being floored with Gravelite. Now architects of the bay district are closely watching the progress of a very small house being built with the same material.

BUSINESS is on the upfligh in the elevator industry. And the call on each floor is "Efficiency and Economy." Residential elevators are in rapidly increasing demand, according to the Vincent Whitney Company of San Francisco, manufacturers of Whitco personal elevators.

These lifts are complete in every respect, fully automatic and easily comparable with any elevator in the higher priced brackets. In addition, they are equipped with all the safety devices which remove any possibility of accident. Reasonable in cost and maintenance, they are comparable to the popular-priced cars in the automobile in-

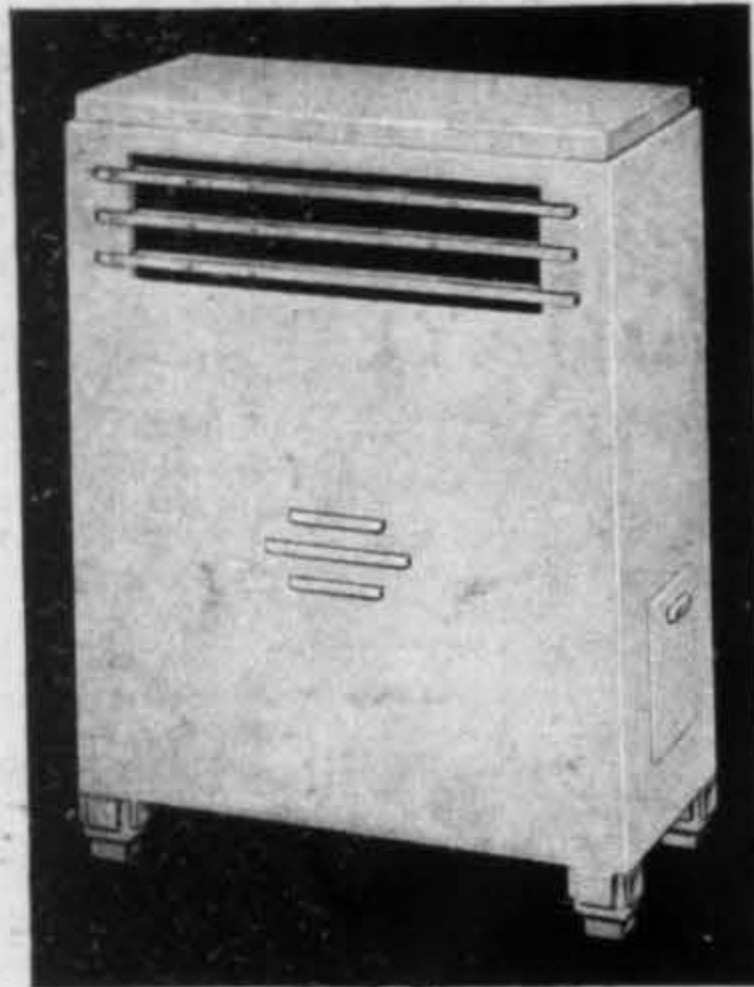
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## PAYNE CONSOLE HEATERS

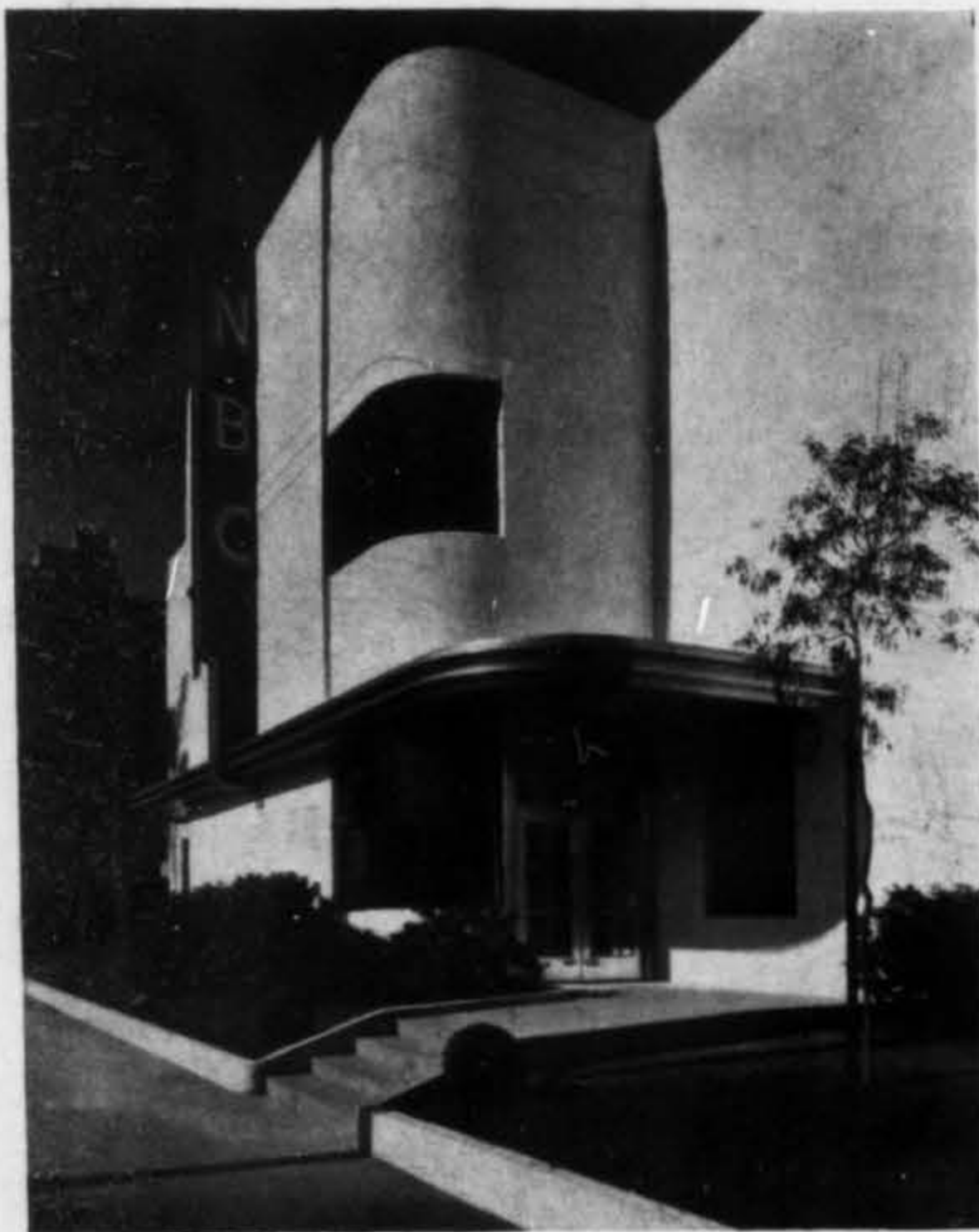


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dusty. The motor is operated with ordinary house current and uses no more juice than the average electric iron. The machine proper is a compact unit and can be installed equally as well in a new home or an old one.

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FOR many years agriculturists, farmers, landscape architects and garden lovers have experimented with one product or another in vain efforts to find some material that will keep soil in a loosened condition. Peat, moss, shavings, sand, gypsum, and sawdust have been

worked into lawn areas and garden beds to keep the soil from packing to a hardness that defies the tender roots of plants.

Now comes a "Soil Korective", put out by the Pacific Portland Cement Company, that bids well to answer the problem. Several months ago the gardens of Mr. E. H. Pauson, in Atherton, California, were treated with "Soil Korective." The district is one well known for tight, hard-packing soil, yet at this writing the beds treated can be turned with the bare hand to a depth of eight or ten inches.

Agriculturists in the southern part of the state have used this "Soil Korective" more extensively, with the result that bean and pea lands that had become all but barren have produced whopper crops. This smacks of the miracle, but the facts are there.

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